

The Development of Modernism in Raleigh, 1945-1965



Dorton Arena, N. C. State Fairgrounds, Raleigh. Matthew Nowicki, architect. 1950. Photo by Elizabeth Alley, courtesy of Raleigh Historic Districts Commission

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Introduction

The Survey Update of Raleigh historic architecture, conducted in 2006 by principal investigator M. Ruth Little, documented Raleigh's historic resources from 1945 (the end of the previous survey) to 1965. This twenty-year period will be referred to as the postwar era throughout the MPDF. This is the second survey in North Carolina of postwar resources. The first, "The Development of Modernism in Charlotte, 1945 to 1965," was completed in 2000. The goals of the Raleigh survey update are 1. to document Raleigh's overall growth patterns during the post World War II boom period; 2. to record the most significant buildings and developments from the project period as a guide for the Raleigh Historic Districts Commission in identifying properties eligible for the National Register of Historic Places and in nominating important resources as individual Local Landmarks; and 3. enable the Raleigh Historic Districts Commission and the North Carolina State Historic Preservation Office to judge the significance of buildings that may not have been included in this survey.

According to Wake County's Real Estate department that keeps real property records, 18,256 buildings were built in Raleigh between 1945 and 1965. Of these, ten have been listed in the National Register. These are the J. S. Dorton Arena, Fadum House, Henry L. Kamphoefner House, Matsumoto House and Studio, Occidental Life Insurance Company Building, Paschal House, Ritcher House, Philip and Mae Rothstein House, Small House, and G. Milton Small & Associates Office Building. This multiple property documentation form provides a framework within which to consider the significance of the remaining 18,246 buildings built in Raleigh during the era when modern architecture became mainstream.

Context I. Community Development and Transportation

In 1940 Raleigh was the fifth largest city in North Carolina. After World War II, the city's dominant image as a governmental and educational center began to diversify with the migration of industry to North Carolina and development of technological research facilities by state government. As the state capital, it exemplified the state's progressive spirit, expressed in the creation of the Research Triangle Park in the early 1960s, the presidency of Dr. William Friday at the University of North Carolina, and the educational reforms of Governor Terry Sanford. Raleigh's Chamber of Commerce brochures during the era reveal the city's self-image. The earliest brochure, of 1953, has a cover photograph of Fayetteville Street, the main street, looking from the State Capitol south to Memorial Auditorium. The 1950 exhibition hall at the State Fair, Dorton Arena, appears on the back page. Raleigh's six colleges, Reynolds Coliseum at N. C. State College, the state museums and state library, and Memorial Auditorium's musical events were featured year after year in the brochures. By 1960 the cover photograph was Dorton Arena. At this time Raleigh was the fourth largest city in the state.¹

During the 1950s the Raleigh area experienced an explosion of commercial and industrial growth that challenged the city to provide schools, roads, water supplies and sewer systems to service the new development.² The premier industrial and research park in North Carolina, the Research Triangle Park (RTP), was developed under Governor Luther Hodges in the late 1950s on a large tract between Raleigh and Durham. The Research Triangle Foundation was chartered in 1958 to guide its growth.³ RTP is outside of Raleigh's city limits and is not included in this survey.

The Housing Shortage: The Response

Construction in Raleigh tapered off dramatically during World War II due to shortages and rationing of food, labor and materials. For example, during the middle of the Depression, in 1934, 81 building permits were issued. In 1943 only 30 building permits were issued at a total value of \$134,218. Residents converted single-family dwellings into apartments, and families doubled up with relatives and friends.

At the end of the war in 1945, one of the most pressing problems of peacetime was to meet the housing shortage. The federal government responded by creating two mortgage programs, one for the Federal Housing Administration and the other for the Veterans Administration. The resulting unprecedented building boom elevated the number of national residential construction starts, which amounted to only 114,000 in 1944, to an all-time high by 1950 of 1,692,000.⁴

¹ Raleigh Chamber of Commerce brochures, 1953-1960, Elizabeth Reid Murray Collection, Olivia Raney Local History Library; Lefler and Newsome, *North Carolina: The History of a Southern State*, 605.

² Linda Harris Edmisten, *J. W. Willie York: His First Seventy-five Years in Raleigh*, 1987, 89, 112.

³ *Ibid.*, 110-111.

⁴ www.raleighcitymuseum.org (Architectural Survey)

Lucy Milner and her husband John recalled their struggle to find housing after the war: “We were on the wait list for Country Club Homes for years. We were the third couple to move into the Cameron Village Apartments. The only way to get in was to know Willie York [the Cameron Village Apartments developer].”⁵

The primary story told by construction in Raleigh from the mid 1940s to the mid 1960s is that of suburban housing. New homes were built in the late 1940s in neighborhoods inside and beyond the city limits. Clumps of FHA and VA housing that varied in size, form and materials were constructed in neighborhoods such as Oakdale, Mordecai, Georgetown, Anderson Heights, and Budleigh. For example in Georgetown, lining the north and south sides of New and Georgetown roads, are gabled one-story frame Minimal Traditional-style VA houses, set on deep, narrow lots. Each has the same floor plan: kitchen, living room, two bedrooms and bath off a center hallway. The affordable terms of the Georgetown houses were only \$200 down with the rest, \$6,000, financed by a government loan.⁶ In 1947-1948 Willie York constructed the Hi Mount subdivision near Whitaker Mill Road. Its two-bedroom brick and frame Cape Cod houses are similar to the compact, inexpensive houses of Levittown, Long Island constructed by the thousands in 1947. William and Louise Cook were looking desperately for a house and were thrilled to be able to purchase the two-bedroom Cape Cod at 606 Mills Street about 1947 with an FHA mortgage. Louise still lives in the house.⁷

As in other cities, Raleigh building permits rose steadily in the postwar era, from 41 in 1944, to 544 in 1946, 857 in 1948, 989 in 1950, and 1,627 in 1965.⁸ During the postwar era Raleigh was totally transformed. Population doubled, the city limit area nearly tripled, miles of paved streets increased by 250%, the number of industries tripled, the number of wholesale distributors increased by 224 %, and over 7,500 houses were built in the city limits. By far the majority of the approximately 18,000 buildings constructed during the period were in the unannexed suburbs. The following table presents statistics drawn from Raleigh City Directories and Chamber of Commerce brochures:

	Population	Sq. Miles	Paved Sts	Industry
1945	53,661 (est.)	12.5	70 mi.	46 industries 98 wholesale distributorships
1950	65,679	12.5	100 mi. 15,000 homes	113 industries 160 wholesale distributorships
1955		12.5	150 mi. 20,000 homes	159 industries

⁵ Lucy Milner interview at her house at 2325 Hathaway, March 9, 2006.

⁶ www.raleighcitymuseum.org (Architectural Survey)

⁷ Louise Cook interview, February 23, 2006.

⁸ Ibid.; 1965 Raleigh Chamber of Commerce brochure, Elizabeth Reid Murray Collection, Olivia Raney Local History Library.

1960	93,931	33.646	178 mi. 22,500 homes	144 industries 220 wholesale distributors
1965	103,000 (est.)	34.1	346.09	217 industries

The statistics indicate that Raleigh's limits did not change between 1945 and 1955, but a map showing annexation history tells a different story. Between 1941 and 1949 the city limits remained the same. In 1949 and 1951-1955 the limits expanded primarily to the east from Shaw University to include almost all of the area between Capital Boulevard and New Bern Avenue inside the I-440 Beltline. Small areas on the north, the area of Ridgewood on the west, and a small area along S. Wilmington Street to the south were added by 1955. Between 1956 and 1965 the suburbs around the entire city out to and beyond the I-440 ring road known as the Beltline were annexed. The city limits expanded to Millbrook Road on the north, to the south of I-440 on the south, and to I-440 on the west. The east boundary expanded to include the area between New Bern Avenue and I-440. The Beltline had been planned since 1954, when the "Land Development Plan of Raleigh" published by the Raleigh Department of Planning included a new "belt route" encircling the city in order to make the city accessible by automobile. It was constructed from 1960 to 1965 on the north side of Raleigh. The southern Beltline appeared as a dotted line on the 1968 Champion map of the city, but was not built until the 1980s.⁹

The 1955-1965 decade saw North Raleigh surge far ahead of East Raleigh due to topography, which made it easier to run water and sewer lines to the north. Construction of the northern Beltline reflects this growth.

The survey documented 75 postwar subdivisions, 27 of them in North Raleigh, where developers found land with pleasant hilly topography, access to city water and sewer, and good transportation along the major thoroughfares of Glenwood Avenue, Six Forks Road, Wake Forest Road, and Capital Boulevard (US 1). Many of these were built by the "Big 3 Developers," Willy York, Ed Richards, and Seby Jones (known primarily for land acquisition and commercial development).¹⁰ Raleigh native Willy York's Hi Mount subdivision was discussed earlier; his major development of the era, Cameron Village, contained both housing, retail and office buildings that will be discussed later. E. N. (Ed) Richards, a builder raised in Brooklyn, New York, built defense-related housing during World War II. In 1947 he moved to Winston-Salem to build a housing development. There he became associated with Willy York, building thousands of houses and apartments for military personnel in the Camp Lejeune area in the early 1950s. At the same time, Richards began to work in Raleigh "on a series of developments that have channeled the growth and design of modern Raleigh—a series that now include Ridgewood, Woodcrest, Pinecrest, Biltmore Hills, Eastgate, Southgate, Stratford Park, Longview Lake, North Ridge, and Country Club Homes."¹¹

⁹ Edmisten, J. W. *Willie York: His First Seventy-Five Years in Raleigh*, 98, 107.

¹⁰ Ben Taylor interview,

¹¹ Vickers, *Raleigh: City of Oaks*, 168.

The earliest upper middle class subdivisions, where buyers purchased a lot and contracted with a builder to construct a custom dwelling, are Longview Gardens along New Bern Avenue in East Raleigh, platted before the war but not very active until the late 1940s; Country Club Hills along Glenwood Avenue (1947), and Budleigh, platted before the war. Country Club Hills and Budleigh provided ample lots and a modern suburban atmosphere where a series of modern houses were designed by faculty and former students of North Carolina State University.¹² Some of the earliest houses in Country Club Hills, constructed in 1950, are Contemporary designs by School of Design architects. Longview Gardens contains a number of the longest Ranches in Raleigh, probably designed by building contractors rather than architects. The elegant plan of Longview Gardens, with traffic circles, a shopping center, a school, and eventually a golf course, was drawn by Richmond landscape architect Charles Gillette and has no equal in Raleigh subdivisions of the era. Other early upper middle class developments in West Raleigh include Forty Acres, platted in 1942, and Highland Gardens, platted 1947. As in Country Club Hills, a small number of the houses are architect-designed Contemporaries. Builder Bob Caviness laid out the small custom subdivision of Lambshire Downs in North Raleigh in 1959. There he constructed his own large Contemporary house as well as three others of custom modern design for other lot purchasers.

Tract subdivisions, where builders constructed speculative houses, outnumber custom subdivisions in Raleigh. Some of the single family dwellings in Cameron Village are tract houses, while others were constructed for the lot owners by builders using sets of stock plans that were modified by the owners. Developer Jyles Coggins platted Lyon Park, off Glenwood Avenue, in 1953 and built a group of spec Minimal Ranch houses there. Ed Richards and Willie York developed Ridgewood between 1953 and 1956 with tract Ranches and Split-Levels, all with three bedrooms and two baths. Fairway Acres, located near the Raleigh Golf Association (RGA) Golf Course in South Raleigh, was developed with nearly identical Minimal Ranch tract houses in 1955. The largest pre-1965 subdivision in Raleigh is North Hills Estates, begun in 1960 by Ed Richards, who also built the adjacent North Hills Shopping Center (now demolished). The variety of Ranches, Split-Levels, Split-Foyers, and a few Contemporary houses in the subdivision suggests that the houses were custom-built, although as with Cameron Village's single family houses, it is likely that new owners selected from a number of stock plans offered by Richards's building company. Among Richards's numerous projects in Raleigh, North Hills was the most ambitious. When completed in the 1960s it included 325 homes, a clubhouse, a park, a school, and a shopping center. Richards' goal for his planned communities was the "unity of design, color, and space" that contributed stability to a community shared by individuals with similar social, economic, and cultural traits.¹³

Another large tract subdivision is Brentwood, off Capital Boulevard in northeast Raleigh that was platted beginning in 1956 and filled with small Ranches and Split-Levels that were probably marketed through model homes. In 1961 builder J. Y. Creech developed

¹² Black, Architecture Associated with the School of Design, North Carolina State University, E.9.

¹³ Vickers, *Raleigh: City of Oaks*, 168.

Northwood Acres off Six Forks Road around Carroll Junior High School. He built Ranches, Split-Levels, and Split-Foyers that were sold through model homes.¹⁴

Postwar suburban housing was strictly segregated. Prior to the late 1950s the only subdivision planned for Raleigh's African American families was South Park, near downtown. In the predominantly African American south and east areas of Raleigh, new housing consisted of small infill projects, such as that constructed by Sherwood Brantley in the Hunter Park area of southeast Raleigh. Brantley, a white attorney, bought the old city dump land around East Lenoir Street in southeast Raleigh about 1953 and built brick bungalows for African American homeowners. Although the bungalow was an early twentieth-century type, it remained popular in the 1950s among certain population groups.¹⁵ The first planned postwar subdivision for African Americans was Rochester Heights, laid out in 1957 near Garner Road adjacent to the planned Beltline.

Commercial Development: Central Business District and Suburban

Modern commercial architecture first appeared in Raleigh's suburbs as insurance firm offices, including the Farm Bureau Insurance Company building, 1000 Wade Avenue (1954); the Occidental Life Insurance Company, 1001 Wade Avenue (1956); and the Northwestern Mutual Insurance Company, 3515 Glenwood Avenue (1962). These low- and mid-rise International Style offices were sited on well-landscaped campuses along the main thoroughfares of north and west Raleigh. Banks introduced modern architecture to the Central Business District. The earliest International Style steel and glass downtown office towers are a group of four banks. The first is the First Federal Bank Building on South Salisbury Street, built in 1960 from a design by Howard Musick of St. Louis. The building's glass curtain wall features spandrels in varying shades of blue that inject a playful modernism into the business district. Three distinguished Modernist banks--Wachovia, North Carolina National Bank, and BB & T--opened their doors in 1965 along Fayetteville Street.

Postwar retail architecture consists largely of suburban shopping centers, often built as part of a residential community. The first and foremost shopping center is Cameron Village, the first planned mixed-use development in North Carolina and the largest shopping center in the Southeast U.S. for many years. The six open blocks of retailing, built from 1949 to the early 1950s, were patterned after the 1927 Country Club Plaza outside of Kansas City, Missouri, the first planned shopping center in the country. Developer Willie York's contacts with the Urban Land Institute in Washington, D.C., provided him with models and guidelines for his innovative development.¹⁶ York hired land planner Seward Mott, head of the FHA, to develop the master plan that combined commercial, offices, garden apartments, and single family houses and brought architect Leif Valand from New

¹⁴ Interview with Bill Caddell, Feb. 16, 2006.

¹⁵ John Cofield interview, April 20, 2006.

¹⁶ Hutchins, *Cameron Village A History 1949-1999*, 1-5.

York City to design the buildings.¹⁷ By 1955 Cameron Village contained 46 stores and 58 business and professional offices. Other postwar suburban shopping centers include Northside Shopping Center, Whitaker Mill Road, 1950; Ridgewood, Longview Gardens, Glenwood Village, and North Hills (demolished), all one- and two-story strip developments that have been remodeled by façade renovations and replacement pedestrian covered walkways and do not retain their architectural integrity. While some of the freestanding office buildings in Cameron Village are basically unaltered, the shopping center itself has been remodeled several times with the addition of new pedestrian walkways and, most recently, new facades. The 1956 Occidental Building, designed by Kemp, Bunch and Jackson of Jacksonville, Florida, is the most architecturally significant and the best-preserved building of the early Modernist office buildings constructed in Cameron Village from 1954 to 1960. Most were designed by Leif Valand in an inexpensive Modernist style using components manufactured off-site.¹⁸ The Cameron Village Inc. Office Building at 410-412 Oberlin Road, the finest of Valand's office designs at Cameron Village, is generally intact, as is the Phillips Building at 401 Oberlin Road. The Cameron Building at 400 Oberlin Road and the building at 410-412 Oberlin Road are slated for demolition.¹⁹

Industrial Development

In 1951 Raleigh's first post-war industrial park, the York Industrial Center (now Stonybrook Center), was established on a 641-acre tract known as Fork Farm on both sides of U.S. 1 just outside the north city limits. Developers P. D. Snipes, Patrick McGinnis (chairman of the board of Norfolk and Southern Railroad), Andy Monroe and Paul Vecker of Carolina Power and Light, and Willie York acquired the tract from the heirs of James H. Pou and sold tracts to industrial plants and wholesale distributorship facilities. Initial tenant Westinghouse Corporation purchased 100 acres and built a meter plant in 1954 at 2728 Yonkers Road that provided 2,500 jobs. Colonial Stores in Norfolk, Virginia, purchased a 40-acre tract in the industrial park and built a grocery warehouse and distribution center about 1955. The same year, Swift & Company, located in the downtown warehouse district, built a new facility near the Colonial Stores warehouse. The Raleigh Farmers Market was built in the park at the corner of U.S. 1 and Hodges Street. Other early tenants were Kraft Foods Company, A&P Grocery Stores, Peden Steel, and the Norfolk & Southern Railroad.²⁰ In 1956 the American Machine and Foundry Corporation of New York built a one-story steel frame building, designed by Leif Valand at 2010 Yonkers Road. This was a research facility, a forerunner of the type of facilities built in the later 1950s at Research Triangle Park. This building was later expanded to house the Exide Corporation and is now headquarters of the Electroswitch

¹⁷ Seward Mott was co-editor of the technical bulletins issued by the Urban Land Institute. These contain case studies of postwar developments throughout the U.S. See "Shopping Centers, An Analysis," *Technical Bulletin No. 11, Urban Land Institute*, July 1949, Washington, D.C. This contains a case study of Prairie Village, outside of Kansas City, built in 1948 with blocks of stores with an interior loading court, perimeter parking, and adjacent single-family housing much like Cameron Village.

¹⁸ York, J. Willie. interview with Ruth Little, 2003.

¹⁹ Little, Occidental Life Insurance Building National Register Nomination, N.C. HPO, 2003.

²⁰ Edmisten, J. W. *Willie York: His First Seventy-Five Years in Raleigh*, 90-93; 102; 108.

Corporation. Nearby Crabtree Industrial Park was developed in the early 1960s on the Crabtree Jones plantation property on Old Wake Forest Road near Crabtree Creek. The first plant was the Kellogg Company, Communications Division of ITT. The plant still stands but has been enlarged and remodeled.²¹

The number of new wholesale distributorships built in Raleigh during the postwar era is even greater than the number of new plants. A group of well-preserved distributorships stand along Capital Boulevard and adjacent streets, including Noland Plumbing, 1117 Capital Boulevard; Graybar Electrical, 1113 Capital Boulevard, Job Wyatt & Sons agricultural Equipment, 2220 Capital Boulevard; and Pipe Inc., 632 Pershing Road.

Throughout most of the postwar era, Raleigh's hotel and restaurant scene remained confined downtown. Only two pre-1965 motels survive in Raleigh—the Velvet Cloak Inn, 1505 Hillsborough Street and Johnny's Motor Lodge, 1625 Capital Boulevard. The Velvet Cloak, developed by Willie York, is a luxury motel designed by Leif Valand in a style reminiscent of traditional New Orleans architecture and built in 1963.²² Johnny's Motor Lodge is a smaller Modernist complex.

Postscript: The IBM/Research Triangle Park Transformation

The biggest event in Raleigh in 1965 was the April announcement by IBM Corporation that they would locate in downtown Raleigh. By the summer, 200,000 square feet of temporary plant and lab space were leased at nine sites in the area. They opened offices at Gateway Plaza on the U.S. 1 North highway and in the BB&T Building, 333 Fayetteville Street. By 1966 their permanent plant in Research Triangle Park (RTP) was completed. Employment grew from 75 in June 1965 to 8,500 in 1982.²³ During the remainder of the twentieth century, North Raleigh and the neighboring smaller town of Cary absorbed some three-quarters of the families of RTP employees in subdivisions that are outside the time period and geographical area of the Multiple Property Documentation Form.

Context 2. Architecture

As in much of the United States, modern architecture made its first appearance in Raleigh after World War II. It was a style that first took hold in Europe in the early twentieth century and was introduced on native soil by Frank Lloyd Wright at the same time. The European form of modernism, called the International Style, was brought by European refugees to the U.S. in the late 1930s. Modern architecture in Europe was considered to be the end of style—the first architecture not dependent on the past. One of its centers was an architectural and design school called the Bauhaus in Weimar, Germany, founded in 1919 by Walter Gropius and continued by Ludwig Mies van der Rohe. French architect Le Corbusier was another major creator of the new movement. The new style, known as the “International Style,” was characterized by the use of new materials such as steel and glass that revolutionized interior space, by the absence of references to past

²¹ Edmisten, 101-102, 106.

²² Edmisten, 118.

²³ Vickers, *Raleigh: City of Oaks*, 164.

historical styles, and by the avoidance of applied decoration. The most famous dictum of the International Style, “less is more,” coined by Mies van der Rohe (known simply as Mies), explains the startlingly austere, boxy, flat-roofed buildings with glass curtain walls. An icon of the style is Mies’s Farnsworth House in Plano, Illinois, built in 1946.

While modernist architecture with its utopian socialist ideals was developing in Europe, America’s first modern architect, Frank Lloyd Wright, evolved his own highly individualistic new architecture in the first decade of the twentieth century. Chicago architect Louis Sullivan coined the phrase “form follows function” to express his independence from the dogma of style. Wright admired such a radical rethinking of architectural form and explained that one reason he went to work with Sullivan was that “he did not believe in cornices.” The cornice, for Wright, symbolized a heavy sham feature of pseudo-historic style. Wright created a new style for suburban houses—the Prairie Style—which stripped away the traditions of Victorian architecture by simplifying the floor plan into multi-functional spaces that flowed into one another. The new style, exemplified in Wright’s 1909 Robie House in Chicago, integrated indoor and outdoor spaces by exploiting the new technologies of steel and glass to enlarge windows and extend roof and deck planes into nature. At the same time the style reflected the American penchant for natural materials and respect for the landscape. The Wrightian school of architecture, often called the “humanist school,” allowed function and site to determine the outward form. “First, pick a good site . . . a site no one wants—but pick one that has features making for character: trees, individuality, a fault of some kind in the realtor’s conventional mind.”²⁴

European modernism came to the United States in the 1920s, but its major impact came in the late 1930s with the immigration of a number of its leaders during the exodus from Europe as Hitler rose to power. Mies van der Rohe, head of the Bauhaus for three years, emigrated to the U. S. in 1937 and became head of the School of Architecture at the Illinois Institute of Technology in Chicago. Walter Gropius emigrated in 1939. In 1936, Wright gained renewed popularity with his renowned Fallingwater house built over a rocky waterfall in Bear Run, Pennsylvania, a mixture of the geometric modern concrete forms of the International Style and the organic Romanticism of native stone forms. Beginning in 1939 he designed a series of more modest, low-cost but fine quality houses that he termed “Usonian,” which often incorporated a carport.

In the 1930s and 1940s, modern architecture in the United States was largely confined to a few urban centers. In big Northeastern cities Bauhaus architects Walter Gropius and Marcel Breuer americanized European modernist ideas. In California William Wurster and Harwell Harris fused Wrightian and European ideas to create a regional modernism known as the San Francisco Bay area style.²⁵ The Bay area style was characterized by the influence of Japanese architecture, the use of wood and stone, and a connection to nature.²⁶ Harris taught and practiced in Texas before coming to the School of Design at

²⁴ Barry, *The House Beautiful Treasury of Contemporary American Homes*, 17.

²⁵ Foley, *The American House*, 259.

²⁶ Gebhard, “William Wurster and His California Contemporaries: The Idea of Regionalism and Soft Modernism” *An Everyday Modernism: the Houses of William Wurster*, 164.

North Carolina State University in 1962.²⁷ A third center of modernist design was the Midwest, where Frank Lloyd Wright's Prairie School gradually gave way to a mix of the hard-edged International Style of Mies van der Rohe and the lyrical, organic forms of Scandinavian Modernism brought by architect Eero Saarinen.²⁸

After World War II, modernism quickly gained widespread acceptance in major metropolitan areas as the most appropriate architecture for the new age, but it came to North Carolina very gradually. Its first significant appearance had been at an experimental arts school, Black Mountain College, near Asheville, designed by immigrant European architects and built in the early 1940s. Modernist architecture did not take root in the state, however, until the establishment of the School of Design at North Carolina State College (now NCSU) in Raleigh in 1948. The new dean, Henry Kamphoefner, and faculty members Matthew Nowicki, George Matsumoto, Eduardo Catalano, Milton Small, Edward Waugh, John Latimer, and others trained many architects in the principles of modernism and designed a number of modernist buildings in Raleigh. Houses and schools in particular were influenced by the School of Design, although the most celebrated modernist building by a faculty member is the Dorton Arena at the state Fairgrounds in Raleigh. Its revolutionary 1950 design by professor Matthew Nowicki, with intersecting concrete parabolic arches that support a network of cables holding the saddle-shaped roof, was so unique that it was known throughout the world as the "Raleigh arena."²⁹

In spite of the considerable influence of the School of Design, modern architecture never became widely-accepted in Raleigh. A small percentage of postwar Raleigh buildings exhibit modern design. Houses, the largest building type in the city, continued to be built in styles that were popular before World War II. The vast majority of postwar houses in Raleigh were constructed by builders using mail-order plans or stock plans developed by architects for construction as speculative houses. One of the largest plan book companies in the South, Standard Homes Company, had its offices near Raleigh and in Washington D.C. After World War II, Standard Homes catalogues were filled with small and medium-sized Colonial and Tudor style houses. The styles remained the same until the mid-1950s, when the Ranch and the Split-Level completely took over. Hundreds of infill houses in Raleigh's prewar neighborhoods are built from Standard Homes plans, likely directly ordered by the homeowners. Standard Homes's heyday in Raleigh appears to have been the early postwar era. The 1957 Standard Homes catalogue is full of Contemporary Ranches that do not resemble Raleigh Ranches, whether custom or spec-built, thus apparently few Ranches were built from Standard Homes plans in Raleigh.³⁰ The traditional-style houses built in Raleigh in the early postwar era are not

²⁷ Bishir and Southern, *A Guide to the Historic Architecture of Piedmont North Carolina*, 132.

²⁸ "Black, A New Breeze at Mid-Century: Modern Architecture and North Carolina, 1930s to the 1960s;" *Simplicity, Order, and Discipline: The Work of George Matsumoto from the NCSU Libraries' Special Collections*, 11-15.

²⁹ *Ibid.*

³⁰ Standard Homes Company catalogues, Raleigh, N.C. 1946, 1954, 1957. Collection of Standard Homes Plan Service, Inc., Fuquay-Varina, N. C. Employee Leigh Cameron, granddaughter of the company's founder, provided photocopies.

architecturally significant except as part of a neighborhood ensemble and will not be explored here.

Raleigh's legacy of progressive midcentury architecture was created by two groups of architects—those who set up practice at the end of World War II, and those who came to Raleigh to teach at the new School of Design established in 1948 at North Carolina State University (then N.C. State College). A number of the Raleigh architects had received their architecture training at NCSU in the architectural engineering department that preceded the School of Design. Practicing professionals such as William H. Deitrick, F. Carter Williams, John Holloway, Albert Haskins, and Leif Valand were already designing modern buildings in Raleigh by the time Henry Kamphoefner and his innovative and influential group of designers, including George Matsumoto, Edward W. Waugh, James W. Fitzgibbon, and Eduardo Catalano, made their mark on Raleigh's architecture. These architectural professors manifested their concepts in a series of residences designed for themselves, for other faculty members, or for a small group of clients interested in new ideas in architecture. Built for the most part on relatively ample, wooded suburban lots on the outskirts of the city, these residences exhibited a careful integration of the house with its site as a key element in most of the designs.³¹ There was much collaboration between the Raleigh architects and the School of Design faculty. For example, Dean Kamphoefner recruited architect G. Milton Small from Chicago to work in W. H. Deitrick's office. Small subsequently operated his own firm in Raleigh for many years.

Several of these architects were influenced by the patriarch of modern American architecture, Frank Lloyd Wright, while a few, including George Matsumoto, as well as non-faculty architects G. Milton Small and to a lesser degree, William H. Deitrick, were affected by the International Style, whose advocates were Europeans Walter Gropius and Ludwig Mies van der Rohe. The hallmarks of Wright's Usonian houses of the 1930s are elements such as large stucco or wood panels, harmonious blending of natural materials, and cantilevered roof or porch planes. These qualities are evident in Kamphoefner's own house at 3060 Granville Drive which Kamphoefner and Matsumoto designed, especially in the rear porch. Similar themes appear in Fitzgibbon's 1950 house design for George Paschal at 3334 Alamance Drive, an exercise in the close relationship between the land and the structure. The very low unobtrusive roofline complements the hillside, and the natural landscape is reflected in the materials selected for the house.³²

The School of Design at N. C. State University placed the modernization of public school buildings as a high priority. Design professors such as Terry Waugh and others not only conducted workshops but actually designed Raleigh school buildings. Therefore a number of Raleigh schools are among the first progressive school plants in North Carolina.

³¹ Black, "Early Modern Architecture in Raleigh Associated with the Faculty of the NCSU School of Design, Raleigh, N.C.," MPDF, N.C. HPO, F.1.

³² www.raleighcitymuseum.org (Architectural Survey)

While Dean Kamphoefner is generally credited with introducing modern architecture to Raleigh, it is worth remembering that the city's first Modernist school, the Crosby-Garfield School of 1938, was designed by W. H. Deitrick. The Crosby-Garfield Elementary School for African Americans, 568 E. Lenoir Street, is the earliest International Style building in Raleigh. The building's flat roof with modernistic coping and lateral ribbons of windows emphasize its horizontal form. Almost completely devoid of ornament, the two-story flat-roofed brick structure relies on the balance of its unequal proportions to give it distinction: the two-story rectangular classroom wing is set at perpendicular angles to the one-story rectangular gymnasium, with a recessed porch and lobby bridging the two sections. It resembles the Village College at Impington, England designed by German architect Walter Gropius in 1936.³³

The modern school design emphasized by the School of Design was universally adopted in Raleigh after World War II. Based on the mantra "form follows function," the new schools were one-story brick buildings with classroom wings enclosing open courtyards, with continuous glazing on the outer walls and covered concrete walkways along the inner walls. William H. Deitrick's 1950 Sherwood-Bates Elementary School on Oberlin Road exemplifies the modern school: the one-story classroom wing extends at right angles to a two-story cafeteria/library wing set into the sloping site. Flat roofs and ribbons of flush metal casement windows emphasize the horizontal form and open plan.

In 1951 seventeen architects or architectural firms were practicing in Raleigh: George R. Berryman; L. Byron Burney; Cooper & Haskins; Wm. Henley Deitrick; Edwards and McKimmon; Albert L. Haskins; Holloway, Weber & Reeves; Joe Kovac; Robert B. Lyons; Arthur McKimmon; August L. Polier; Richard Rice; Frank B. Simpson; G. Milton Small; Owen F. Smith; Leif Valand; and F. Carter Williams. Deitrick and Small were associated with the School of Design and have been extensively researched. Deitrick's firm was the largest design firm in Raleigh. Al Haskins, John Holloway, Richard Rice, F. Carter Williams, Arthur McKimmon, and Leif Valand designed many important buildings but are less well-known. Byron, Lyons, and Kovac worked for Deitrick & Associates in the mid-1950s, but left the firm when it began to specialize in modern architecture.³⁴ In 1961 many of the same architects were still working in Raleigh, although some partnerships had dissolved and reformed. A number of additional architects were at work, including Joseph Boaz of Oklahoma, in partnership with Small; Guy E. Crampton & Associates, an offshoot of the Deitrick firm; Davis & Ingram; Byron W. Franklin; Charles S. Hicks; Jesse M. Page & Assoc.; Raymond Sawyer; Grover P. Snow; Stanford West; and Victor Cole.

Postwar Modernist architecture is found throughout Raleigh in single and multi-family housing, schools, religious buildings, offices, industrial plants, and civic buildings. Because single family houses form the bulk of the era's buildings, there are more Modernist houses than any other building type. The internationally famous Dorton Arena and internationally known architects such as G. Milton Small and George Matsumoto

³³ Little, Crosby-Garfield School Landmark Designation Report, draft, 2001.

³⁴ Little, "The Architecture of William Henley Deitrick & Associates from 1926-1959," MPDF, N.C. HPO, 1997, 9.

inspired prominent families in Raleigh to try out modern residential design. Raleigh architect Frank Harmon describes the Contemporary Raleigh house in terms of its accommodation to both the location and the climate:

Their buildings, and especially their residential designs, seemed to grow out of the sites where they were built. Often the room form or the floor layout echoed the rolling terrain. They used natural materials like unpainted wood walls and stone floors. Large overhangs and extensive windows opened the indoors to the trees and sky, erasing the distinction between inside and outside. They used natural ventilation and screened porches to cope with the heat and humidity of the long North Carolina summers.³⁵

The following chronology includes some of the most significant Modernist houses in Raleigh:

- 1946 Willie York House. Leif Valand
- 1948 Lowell Nielsen House. Holloway & Reeves
- 1949 Kamphoefner House. Kamphoefner and George Matsumoto
- 1950 Fadum House Fitzgibbon
- Paschal House. Fitzgibbon
- Poyner House. 710 Smedes Place Valand
- Albright House. 3078 Granville Dr. F. Carter Williams
- Robert I. Rothstein House, 2337 Churchill Rd. G. Milton Small
- 1951 Small House. 310 Lake Boone Trail. G. Milton Small
- Ritcher House. George Matsumoto
- Ed N. Richards House. 2116 Banbury Leif Valand
- 1954 Drew House (Better Homes & Gardens Demo House) 511 Transylvania
- Matsumoto House. 821 Runnymede Rd. George Matsumoto
- Catalano House. Catalano. demolished
- 1955 Vallas House. 5008 Lead Mine Rd. F. Carter Williams
- 1957 Tillery House. 2200 White Oak Rd. Arthur McKimmon
- 1959 Uyanick House. 3516 Andrews Ln. Terry Waugh
- Owen F. Smith Hs. 122 Perquimmans Ln. Owen F. Smith
- Arndt House. 1428 Canterbury Rd. F. Carter Williams
- 1960 Harris House. 2815 Lakeview Drive. John Holloway
- Philip L. Rothstein House. 912 Williamson Ave. G. Milton Small
- 1962 Bill Weber House. 606 Transylvania Drive. Bill Weber
- Al A. Rothstein House, 2100 Barfield Ct. G. Milton Small
- 1965 John Holloway House No. 2. 531 Lakestone Drive. John Holloway

During the first five years of the postwar era in Raleigh, Modernist houses followed certain aspects of Frank Lloyd Wright's Usonian houses of the 1930s and 1940s, featuring a private street side, extensive glass opening up to a terrace with a rear view, carports, and natural materials including brick, stone, and wood. The first Modernist house was designed by Leif Valand for developer Willie York House at 1904 Craig Street in 1946. The York House and Valand's Poyner House in Cameron Village of 1950 are

³⁵ Harmon, "Requiem for a Modern Masterwork," *Spectator*, Feb. 28, 1996.

sprawling Ranches with orchard stone and wood walls, private street fronts, and rear terraces. Holloway & Reeves designed the Usonian flat-roofed Lowell Nielson House, 3208 Darien Drive, in 1948. The Ritcher House, 3039 Churchill Road, designed by George Matsumoto in 1950, is one of the first modern houses created by faculty of the new School of Design at North Carolina State University. The house incorporates such Usonian principles as orienting the house away from the street and into the natural environment, modular design, low-cost modern materials, and passive climatic control. It was also the last house designed by George Matsumoto that used Wright's version of modernism, for Matsumoto subsequently became a strong practitioner of the Miesian International Style.³⁶ F. Carter Williams's Parker House in Budleigh and Albright House in Country Club Hills are slightly smaller Usonian houses. Developer Ed Richards built a small Usonian Better Homes and Gardens demonstration house in 1954 in Country Club Hills (Drew House, 511 Transylvania Avenue).

Beginning in 1951 the more formal European Modernism of Mies van der Rohe came to Raleigh in the house design of G. Milton Small for his own residence at 310 Lake Boone Trail. Matsumoto's own house built in 1954 at 821 Runnymede Road is a Miesian design as well. The soaring, more lyrical modernism of Matthew Nowicki's 1950 Dorton Arena's parabolic roof was utilized by Eduardo Catalano in his own residence in 1954 (destroyed).

Matsumoto moved to California in 1961, and no known Contemporary houses in the Miesian mode were recorded during the 1955-1965 decade. Raleigh taste preferred the softer modernism of the Wright Usonian mode, but in larger and more luxurious versions. Houses reached out into their sites through carports attached with covered walkways and incorporated outdoor space more aggressively through courtyards. Owen Smith's own house in Country Club Hills has a large carport reached by a covered walkway. The house Arthur McKimmon designed on White Oak Road for the Tillerys encloses an interior courtyard. Terry Waugh's 1959 house for the Uyanicks has a courtyard. John Holloway's large Split-Level for the Harrises of 1959 at 2815 Lakeview is a luxurious Usonian residence. Holloway's own residence of 1965 at 531 Lakestone is cross-gabled, with a brick latticed privacy wall enclosing four courtyards around the house.

The fundamental difference between buildings designed by School of Design faculty and those by full-time architects can be summed up in the assessment of Leif Valand's firm by his son Mark Valand during an interview: "My father was not considered an architectural purist. His firm evolved into a developer-driven service firm."³⁷ Still, Valand's design aesthetic, developed at Pratt Institute in New York City, was wholeheartedly contemporary. Architects such as George Matsumoto accepted commissions that allowed them to exercise nearly total control over the design. Valand, Holloway and Reeves, F. Carter Williams and other firms thrived by creating architectural forms that fulfilled their clients' needs.

³⁶ Black, Ritcher House National Register Nomination, 1994, 8.1.

³⁷ Mark Valand interview, Raleigh, June 22, 2006.

Modern design in commercial, industrial, institutional, religious and civic buildings in Raleigh during the postwar era benefited from the talent of out-of-state architects as well as the local architects who produced its modern residential design. Until the mid-1950s commercial development remained largely confined to the Central Business District, where the built environment of the pre-war era still accommodated the business community. In 1956 the Florida firm of Kemp, Jackson and Bunch designed the first major suburban office--a mid-rise International Style office at Cameron Village for the Occidental Life Insurance Company (1001 Wade Avenue). In 1962 Milton Small, who learned his International Style principles from Mies van der Rohe himself at the Institute of Technology in Chicago, designed a large suburban International Style office for Northwestern Mutual Insurance Company (3515 Glenwood Avenue). The first International Style high-rise office building downtown was the First Federal Savings and Loan Building, designed in 1960 by St. Louis architect Howard Musick. Three Modernist office towers built for banks were completed in 1965 in the 200 and 300 blocks of Fayetteville Street. Their architects were Odell and Associates of Charlotte, F. Carter Williams, and Emery Roth & Sons of New York City.

Very few industrial plants were built in Raleigh in the postwar era. Two of the most architecturally distinguished are the Peden Steel Plant Office, designed in 1962 by Leif Valand at 1815 Capital Boulevard and the 1962 Corning Glass Plant at 3800 New Hope Church Road. The glass plant's International Style facility was probably designed by an architect from the main office in New York State.

Some strikingly modern buildings were designed by Milton Small and others on the campus of North Carolina State College in the 1950s and 1960s. These included a nuclear laboratory, a dormitory complex, and the student services center.

With a handful of exceptions, Christian churches largely continued to be built in the same conservative Colonial and Gothic Revival styles that prevailed earlier in the century. The only Jewish synagogue that survives from the postwar era, Beth Meyer Synagogue at 601 St. Mary's Street, was designed by the firm of Cooper Haskins and Rice in 1951 in a modernist style that owed much to Frank Lloyd Wright.

The most important civic buildings of the postwar era were major statements of modern design, created by some of the most important architects in the country. Dorton Arena at the State Fairgrounds on the outskirts of Raleigh, designed in 1950 by internationally known architect Matthew Nowicki, became an international engineering landmark for its innovative steel and concrete parabolic-arched construction. The 1963 Legislative Building on West Jones Street, designed by eminent national architect Edward Durell Stone, is a version of his famous 1950s American Embassy in New Delhi, India, whose design was based on the Taj Mahal.

Property Type 1: Residential Buildings

Single-Family Houses

Description

Single-family houses of the late 1940s continue styles popular before World War II, including the bungalow, Colonial Revival, the Period Cottage, Cape Cod, and Minimal Traditional. This study looked primarily at the newer types and styles, primarily the Ranch and the Split-Level.

Ranch: The primary new house type introduced after the war is the ubiquitous Ranch. The table below illustrates the potential typological combinations of the two forms and three styles found in Raleigh Ranches.

		STYLE		
F O R M		Contemporary	Colonial	Archetypal
	Minimal			
	Rambler			

The Minimal Ranch, the smallest form, has a low-pitched roof, horizontal lines, rectangular footprint, and no more than three or four bays in length. Good examples of Minimal Ranches are found in tract subdivisions such as Brentwood (2909 Bardwell) and Ridgewood (3418 Bradley Place). The Rambler Ranch has additional side, front or rear wings including carports or garages. 112 Lord Ashley, in Longview Gardens, is an intact eight-bay-long Rambler Ranch. The longest Ranch recorded in Raleigh is the 1949 nine-bay Ranch at 125 S. King William Drive, also in Longview Gardens.

The archetypal Ranch style features side-gable roof, a picture window in the living room, small horizontal bedroom windows placed high in the wall, a combination of brick and vertical wood siding, and sometimes a carport. This style is generally restricted to the 1950s. The 1955 Ranch at 2604 Crestline Avenue in Fairway Acres is a good example of a minimal archetypal Ranch. The 1956 Ranch at 112 Lord Ashley Road in Longview Gardens is a good example of a rambler archetypal Ranch.

The Colonial Ranch style features wood sash windows, an entrance with Colonial trim, brick or weatherboard walls, and sometimes a porch with colonial boxed posts or columns. This style became nearly ubiquitous by 1960. The 1965 minimal colonial Ranch at 509 Emerson Drive in Northglen is a good example.

The contemporary Ranch style features innovative forms such as groupings of large windows, post-and-beam frameworks, wide eaves with exposed rafters, clerestory windows, and the integration of the house into the site through exterior living spaces such as terraces, porches, and carports. The 1955 Vallas House, 5008 Leadmine Road, designed by F. Carter Williams, and the 1955 Stahl House, 3017 Granville Drive, designed by Milton Small, are good examples of the contemporary rambler Ranch.

Minimal contemporary Ranches are rare because the Minimal Ranch is a speculative type. Builders did not normally utilize cutting edge design in speculative houses. No examples were found in Raleigh.

Split-Level: The Split-Level tract house or builder house first appeared in Raleigh about 1955. The house type encouraged contemporary design because of its asymmetry. Split-Levels with an asymmetrical front-gable form, such as 5082 Langley Circle, are sprinkled into the blocks of Ranches in the Chestnut Hills subdivision to give architectural variety. 101 E. Drewry Lane, in Drewry Hills, built on a sloping lot in 1955, has a lower garage level, middle living room, dining and kitchen level, and upper bedroom level. The Split-Level as a custom contemporary design appeared in Raleigh in the mid-1950s. An early example is the Welles House, 3227 Birnamwood Road, designed in 1955 by architect Kenneth Scott. An asymmetrical front-gable roof unifies the one-story section with kitchen, dining and living room with the two-story section containing a den and bedrooms in the lower story and bedrooms in the upper story. The Weber House, 606 Transylvania Avenue in Country Club Hills, designed in 1962 by architect Bill Weber for himself, is a similar contemporary Split-Level. The broad asymmetrical front-gable roof shelters a lower level carport, mid-level public rooms, and upper level bedrooms with large expanses of glass, a timber frame, and clerestory windows. The colonial Split-Level at 5024 Lakemont Drive in Northwood Acres, with brick and weatherboarded walls and small-paned sash windows, was built in 1962 as a model home by J. Y. Creech, who developed the subdivision.

Split-Foyer: The Split-Foyer type first appears in Raleigh about 1964, and is therefore not a significant postwar house type. The entrance foyer is located between the main level and a raised basement level, thus the foyer is “split” between the two levels. This type, generally finished with a tall colonial porch but sometimes with contemporary features, provided square footage than a Split-Level. The Split-Foyer at 211 Westridge Drive in Northwood Acres is an “IBM Split-Foyer,” so called because developer J. Y. Creech began building them in the mid-1960s as IBM employees relocated to Raleigh and desired larger houses than the standard Ranches and Split-Levels.³⁸

Contemporary: A tiny fraction, approximately 100, of the approximately 15,000 single family houses built during the survey era have contemporary design. This type is often confused with the contemporary Ranch discussed above. The primary distinguishing feature is the form, which deviates from the long, low one-story Ranch shape. Contemporary houses often have multiple levels, like the Split-Level, wings that extend out to create an interior courtyard, or even a detached section that might be a guest house. Contemporary houses exist largely in upper middle-class subdivisions with large lots and custom-built houses. Some are located in older neighborhoods such as Hayes Barton and West Raleigh; notable collections are in exclusive developments around the Carolina Country Club, such as Country Club Hills, and in Budleigh in West Raleigh; some are in

³⁸ Bill Caddell interview, Feb. 16, 2006.

early North Raleigh subdivisions such as Brookhaven and Deblyn Park; and some stand on large tracts of land that were never parts of subdivisions.

Contemporaries range from the Miesian version of the International Style as practiced by George Matsumoto and G. Milton Small to the softer Modernism practiced by Leif Valand, F. Carter Williams, John Holloway, and Arthur McKimmon. Matsumoto's Aretakis House of 1954 is a compact flat-roofed rectangle with many built-ins, expanses of glass, and a carport. Small's Stahl House of 1955 is a larger Miesian flat-roofed rectangle. Valand designed a series of contemporary houses with more naturalistic materials such as stone and board and batten siding. His 1946 contemporary for developer Willie York, with a long low profile, a hipped slate roof, stone and wood walls, and large expanses of glass, is the first postwar contemporary house in Raleigh. His 1950 house for attorney James Poyner is a similar design. Valand's house for developer Ed Richards of 1961 is a notable two-story stone and wood contemporary. In 1957 Arthur McKimmon created for the Tillerys, at 2200 White Oak Road, a U-shaped house of stone and wood that encloses a central courtyard. F. Carter Williams built his own residence in North Raleigh in 1959. The elegant Ranch of Carolina bluestone and wood siding has a lower level that opens to the sloping site at the rear. In the same year he designed a wide, shallow front-gabled frame house with large expanses of glass and a recessed porch across the façade for the Arndts. The Uyanick House, 3516 Andrews Lane, designed in 1959 by Terry Waugh (a School of Design professor), is a low flat-roofed rectangle with three zones, a living room-dining room zone, a kitchen and family room zone in the center, and a bedroom zone across the rear. A small courtyard is cut into wall beside the kitchen. The post-and-beam framework and large areas of glazed walls create the feeling of a pavilion, like the Barcelona Pavilion of Mies van der Rohe, but materials include exposed rustic wood for a domestic feeling.

John Holloway designed a multi-level contemporary for the Harrises at 2815 Lakeview Drive in 1960. The one-story upper level with living, dining, and kitchen spaces is linked with a two-story diagonal wing by a glazed, stone-floored entrance hall. Large decks open to the lake at the rear, while a pipe-columned porch extends from the front entrance to create a large carport. The post-and-beam frame, clerestory windows, and copious glazed walls confirm this as a true Contemporary, rather than a Split-Level with some modern features. Arthur McKimmon's contemporary house for the Popes (2520 Glenwood Avenue), 1961, overlooks the Carolina Country Club golf course. Two front-gabled frame wings are connected by a glazed hyphen. Architect Bill Weber collaborated with George Matsumoto to design his own house in 1962 at 606 Transylvania Avenue. The Split-Level plan is elegantly contained beneath a shed roof that slopes from the two-story bedroom down to the one-story living room, dining room, and kitchen section. At the end of the survey period, one of the largest Contemporaries in Raleigh was built for the Wards at 401 Ramblewood Drive in north Raleigh. The stone and board-and-batten U-shaped house is built over a stream.

Significance

The post-World War II single-family house in Raleigh has significance because it represents the influence of nationally popular house types in the city. The thousands of Ranches, Split-Levels, and other house types are indicative of Raleigh's connection with the suburban residential trend that characterized the United States in the mid-twentieth century. These houses reflect Raleigh's substantial postwar growth. Because the vast majority of the single family houses are archetypal or Colonial Ranches, these representative dwellings do not appear to have individual significance as examples of their type. The statistically much rarer contemporary houses stand out for their progressive architectural character, are often the work of architects, and are often endangered because of the high value of the land on which they are sited. Some of the finest contemporary residences in Raleigh, such as the Gregory Poole House on Lakeview Drive, have been torn down in recent years to make way for monster-sized new homes. Contemporary houses that are over fifty years old may be eligible under Criterion C for their distinctive architectural designs.

The issue of eligibility of the less than fifty-year-old houses must be addressed. Contemporary residential design evolved in Raleigh on a continuum, and late 1950s and early 1960s houses differ little from earlier examples except for their size, which tended to increase. Some of the more recent houses have exceptional architectural significance as rare surviving, intact examples of the most sophisticated residential designs in Raleigh. Some of the houses have potential eligibility under Criterion B as the residences of individuals significant in Raleigh history, e.g. the residence of developer Willie York.

Registration Requirements

Given their rarity and significance in Raleigh's postwar architecture, Contemporary houses that retain a high level of integrity of materials, workmanship, and design will be individually eligible for listing in the National Register under Criterion C. Not only exterior integrity, but interior integrity must be high as well. This is especially true of houses that are less than fifty years old. Minor alterations and small additions that do not detract from the public's view may not affect the house's integrity. Particularly important features are the original roof shape, original wall materials or in-kind replacement, original windows or a similar replacement, and the retention of appendages such as porches and carports. The most frequent type of alteration is the enclosure of side or rear screen porches as sunrooms and the enclosure of carports as garages. If the original form of these spaces remains, the enclosure of the space will not ruin the dwelling's integrity. Front additions will always impact negatively upon integrity. The recent remodeling of the Parker House, 2106 Banbury Road, 1952, illustrates the often difficult issue of loss of integrity. The side carport of the contemporary residence has been enclosed as living space; the façade has been covered with wood shingles, and the windows have been replaced. Window replacement, if handled sensitively, does not necessarily destroy a house's integrity. However the façade has lost both its rhythm of open and closed spaces and its original wall texture, thereby dramatically altering its character.

Archetypal and Colonial Ranches, Split-Levels, Split-Foyers and other popular house types are so ubiquitous that they are not eligible individually for their architecture, but only as part of a collective entity, as in a subdivision.

Single-Family Residences Placed on the Study List for the National Register:

J. W. York House. 1904 Craig St. Leif Valand, 1946
 C. A. and Marion Aretakis House. 309 Transylvania Ave. Matsumoto, 1954
 Paul and Elsie Stahl House. 3017 Granville Dr. Milton Small, 1955
 T. Floyd Drew House. 511 Transylvania Ave. 1954
 Vallas House. 5008 Leadmine Rd. F. Carter Williams, 1955
 Paul & Ellen Welles House. 3227 Birnamwood Rd. Kenneth Scott, 1955
 Paul and Sadie Tillery House. 2200 White Oak Rd. Arthur McKimmon, 1957
 F. Carter Williams House. 6612 Rest Haven Rd. F. Carter Williams, 1959
 Arndt House. 1428 Canterbury Rd. F. Carter Williams, 1959
 W. C. & Jean Harris House. 2815 Lakeview Dr. John Holloway, 1960
 Pope House. 2520 Glenwood Ave. Arthur McKimmon, 1961
 Ed Richards House. 2116 Banbury Rd. Leif Valand, attributed, 1961
 Bill Weber House. 606 Transylvania Ave. Bill Weber, 1962
 William S. Ward House. 401 Ramblewood Dr. 1964

Multi-Family Dwellings

Description

Apartment Complexes: Superblock housing complexes, first developed in the 1930s, emphasize the maintenance of common park-like pedestrian areas instead of the provision of parking close to the buildings. Superblock apartment complexes of two and three-story buildings that faced inward toward courtyards were built along Hillsborough Street and Peace Street in the late 1930s. Four postwar examples of these, all composed of one or two-story attached units of two to six per building and built between 1949 and 1954, were recorded in the survey: Country Club Homes; New Court (Whitaker Park Apartments); Cameron Village Apartments; and Cottages on Grant. All have similar site plans that are more oriented to the street and automobile parking than were the prewar complexes. The south half of Country Club Homes was constructed in the late 1930s; the north half in the early 1950s by Ed Richards. Both phases are red brick Colonial-style one-story buildings. The Cameron Village Garden Apartments, designed by Leif Valand and built in 1948, are frame and red brick Colonial-style apartments and townhouses grouped into courtyards along St. Mary's, Smallwood, Nichols and Sutton streets. In 1956 Valand designed the two-story brick Contemporary-style apartment buildings along Daniels Street in Cameron Village. In 1950 Willie York developed New Court, a superblock apartment complex north of Whitaker Mill Road adjacent to his Hi Mount subdivision. The one-story buildings contain from two to five Minimal Traditional style units. Leif Valand is believed to have designed these as well. The Cottages on Grant are also Minimal Traditional in style, but all of the buildings are basically identical, unlike the other complexes which have varied facades.

Duplexes: Hundreds of brick one-story duplexes were built in Raleigh in the 1950s, especially in West Raleigh near N. C. State College. All but a handful are Minimal Traditional in style, with no particular architectural significance. A small group of Contemporary-style duplexes stand in Raleigh: 2610-2612 Broadwell Drive is a front-gabled duplex of antique brick with wide eaves with exposed ceiling joists and façade walls that are fully glazed up to the roofline. 2701-2703 Ashland Street, built in 1958 on one of the last lots in Wayland Heights subdivision, is a front-gabled duplex with full-height front glazed walls and a double porch and carport at the rear.

Student Housing: A variety of student housing, both private and college-owned, was constructed in and around N. C. State University during the postwar era. The Bragaw Dormitories, Dan Allen Drive, were designed in 1959 by Wilmington architect Leslie Boney in a dramatic modern style that marked a complete break with the traditional dorm design that had prevailed in the past. The complex consists of two V-shaped four-story sections containing dorm rooms, with continuous concrete balconies along the outside walls, joined in the center by a fully glassed butterfly-roof lounge and cafeteria. Fraternity Row consists of a dozen flat-roofed brick Contemporary-style fraternity houses arranged around a central green space. The row was constructed in 1964 to provide a central location for fraternities at the university. Private multi-family student housing runs the gamut from the one-story brick duplexes and triplexes built off Avent Ferry Road as Martin Homes from the late 1950s to 1965 to the sophisticated 1964 Western Manor apartment complex of two-story apartment buildings of modern design containing sixteen apartments that share exterior stair halls. Martin Homes are side-gabled brick buildings with contemporary picture windows in the living rooms and high horizontal windows in the bedroom sections. Western Manor is a campus development with two-story brick contemporary-style buildings with recessed stairways and apartment balconies with Mondrian-like metal railings.

High Rise Apartment Buildings: The only high-rise apartment building constructed in the survey era is Beckanna, an eight-story brick apartment building built in 1964 adjacent to the brand new Beltline. The L-shaped brick apartment building has exterior stairwells on each end and a flat roof. Windows are paired metal sashes. There is almost no ornament on the building, however prominent balconies of contemporary design give the complex a modern flair.

Significance

Multi-family housing, including scattered duplexes, superblock developments, student housing, and one 1964 high-rise apartment tower, is far less numerous than single-family housing in the postwar era. An estimated 1,000 of the 18,000 buildings in the survey period are multi-family. The majority of these are one-story brick duplexes with little or no architectural significance. The superblock projects have significance as well-designed solutions to an acute housing shortage in Raleigh that arose as military men reentered civilian life beginning in 1945, often with wives and children. Multifamily housing declined precipitously after the mid-1950s. Very few multifamily dwellings exhibit

Modernist design, probably due to higher design costs. Traditional brick design with sash windows and “minimal traditional” wood trim was less expensive than contemporary overhanging roofs, large expanses of glass, and interiors with open floor plans. The few contemporary examples, mostly duplexes, have significance due to their rarity. Student housing at N. C. State University (also listed under Property Type 5: Institutional Buildings: Schools) has the most consistently Modernist character, probably due to the influence of the School of Design. Bragaw Dormitories is the first Modernist dormitory building at N. C. State University. Earlier dormitories continued the pre-World War II tradition of minimal Colonial Revival design. While many private apartment complexes were built around the university beginning about 1960, few of these rise to the level of significant architecture. Beckanna, the only high-rise apartment building of the era, does not rise to the level of significant architecture because its plain brick exterior does not exhibit the Modernist articulation of the steel frame or the potential of the curtain wall.

Registration Requirements

Multi-family buildings must meet Criterion C in the area of architecture and must retain overall integrity of plan and of individual exterior building fabric in order to be eligible. Typical alterations to apartment complexes include the covering of weatherboard and trim with vinyl, replacing windows, and replacement of porch posts and railings. Such alterations were made recently to the Cameron Village Apartments, built in the late 1940s, and have negatively impacted the character of the development. Contemporary duplexes and student housing must retain a high degree of integrity as well. Window replacements must maintain the original shape and configuration. As there is only one high-rise apartment building in Raleigh during the survey era, there is no reason to develop eligibility parameters for this sub-type.

Multi-Family Buildings Placed on the Study List for the National Register:

Bragaw Dormitories, N. C. State University

Property Type 2: Subdivisions

Description

Post-World War II subdivisions range from the immediately post-war small Cape Cod and Minimal Traditional transitional communities to the Minimal Ranch tract subdivisions and the custom house subdivisions with large lots. Not until the late 1950s were subdivisions developed exclusively for African Americans.

Late 1940s Transitional Subdivisions: The first postwar speculative subdivisions, dating from the late 1940s, include Hi Mount, Wayland Heights, Georgetown, Capital Heights, and Carolina Pines. Transitional is the term applied to such subdivisions in Charlotte by historians Wyatt and Woodard. These developments are generally grid in plan, located at the edge of the prewar city, and contain small lots. In Raleigh, this transitional phase includes older subdivisions that did not build out until the postwar era,

such as Georgetown, and subdivisions platted in the first few years after the war in order to meet the acute demand for housing, such as Hi Mount. In general, the subdivisions follow Federal Housing Agency (FHA) guidelines for house construction but not necessarily the FHA curvilinear subdivision street plan, institutionalized in 1947 in the first edition of the Urban Land Institute's *Community Builders Handbook*. This became the basic reference for the community development industry. The curvilinear subdivision had gently curving streets that eliminated sharp corners and dangerous intersections, adaptation of subdivision layout to topography, and long blocks that eliminated unnecessary streets.³⁹ Raleigh's transitional subdivisions are generally gridded blocks, although some streets have gentle curves. While lots are not necessarily small, the speculative houses built by the developers are small two-bedroom brick and frame Cape Cod or Minimal Traditional style houses, similar to the 1947 Cape Cods built in the first Levittown, on Long Island, New York, but nicer. Hi Mount's Cape Cods have two front dormer windows and some paneled window aprons, small Colonial touches that were not included in the bare bones Levittown houses. The similarity of the houses in these Raleigh areas probably stemmed from the strict FHA-VA guidelines under which the developers operated in order to be able to market the houses to buyers using FHA and VA government-subsidized mortgages.

Hi Mount was platted in 1947 by Willie York on the north side of Whitaker Mill Road near Wake Forest Road. The original core of the subdivision are small brick and frame Cape Cod-style houses along Mills, Mial, Bernard and Brewer streets, all built in 1947-48. In order to introduce variety into the streets, York alternated houses set parallel to the street with those set at right angles to the street; he also alternated frame and brick construction. Wayland Heights, near the intersection of Oberlin Road and Glenwood Avenue, was platted in the 1920s but not further developed then, so its streets and lots were ready at the end of the war for instant construction. The Minimal Traditional style small brick and frame houses were built along Gordon, Ashland, and other streets from 1946 into the early 1950s. The west end of the 1920s Georgetown subdivision along Capital Boulevard, along Georgetown and New roads, was replatted in 1946 by the Georgetown Housing Corporation and the majority of the small lots were filled with simple Minimal Traditional and Cape Cod houses between 1948 and 1949. Capitol Heights (platted 1946) was developed with small Minimal Traditional-style speculative houses of brick, weatherboard, and asbestos shingles from 1947 to 1952. Nearly all the houses have two bedrooms and one bath. The subdivision of Carolina Pines, along S. Saunders Street at the south edge of Raleigh, was platted in 1946 and small Minimal Traditional houses were built here in 1950.

Cameron Village: The First Mixed Use Subdivision, 1948: In 1948 Willie York hired Seward H. Mott, the head of the FHA's Land Planning Division and an editor of the Urban Land Institute technical bulletins, to design Cameron Village, a mixed-use development with a shopping center, garden apartments, single family homes, and office buildings. Mott had published an FHA subdivision primer in 1936 that codified the government's new standards for new subdivisions. The primer discarded the rectilinear grid plan in favor of curvilinear plans, which provided greater privacy and visual interest,

³⁹ *Historic Residential Suburbs*, National Register Bulletin, 2002, 48-51.

were more adaptable to variations in topography, utilized longer blocks with fewer streets that were more economical to build, and eliminated dangerous four-way intersections.⁴⁰ Mott's 1948 design for Cameron Village is a textbook example of FHA planning principals. Outside the six gridded blocks of the shopping center, the apartment and single family area has gently curving streets with long blocks and T-intersections rather than four-way intersections. In the center of the single family area is a single cul-de-sac at the end of Smedes Place.⁴¹ Cameron Village is not only the first mixed-use subdivision in Raleigh; it is also the first curvilinear subdivision. A glance at the 1968 Champion Map of Raleigh shows that within twenty years, pre-1945 Raleigh was a densely gridded core surrounded by a sea of curvilinear postwar subdivisions.

The Cameron Village single family houses are assumed to be speculative houses, although close inspection revealed that most are actually custom. A "custom" in the 1950s and 1960s was not necessarily the same thing that it is today. Construction companies had plan books that homebuyers could select from, then customize to suit their desires and budget. Almost all the Cameron Village houses are small archetypal Ranches of pleasingly varied forms, roof lines, and materials that create harmonious streetscapes.

Tract Subdivisions: In the first half of the 1950s a number of tract subdivisions of minimal archetypal Ranch houses were developed in Raleigh. These include Longacres (1952); Lyon Park (1953); Chestnut Hills (1953); Ridgewood (1953); Fairway Acres (1955); and Brentwood (1956). (The plat dates are in parentheses.) These follow the FHA's curvilinear subdivision guidelines that had been institutionalized in the late 1940s, although most are so small that the curvilinear plan is not fully realized. Longacres is an anomaly because its houses are so small that they are Minimal Traditional rather than Ranches. The most contemporary-style Ranches are in Ridgewood and Fairway Acres, with grouped living room windows and carports with pipe columns. Lyon Park, Fairway Acres, and the center section of Ridgewood are extremely intact. Chestnut Hills is losing its integrity as it becomes a tear-down area. Brentwood is also quite intact. Minimal archetypal Ranches are generally four-bays plus a carport, with a side-gable roof, a combination of brick and weatherboard walls, high casement windows in the bedrooms, and a living room picture window or grouped casement windows. All of these subdivisions also contain Split-Level houses, but Ranches predominate.

Subdivisions developed from the late 1950s to 1965, which include over half of the seventy-five subdivisions in the survey, have both speculative and custom housing and plans that are fully curvilinear. Among the best examples of the curvilinear subdivision are North Hills Estates and Bellevue Terrace. It is difficult to determine whether some of these subdivisions, such as North Hills Estates or Cardinal Hills, are speculative or custom because the houses are uniform in size but quite varied in their form and detailing. As in Cameron Village, the distinction between custom and speculative may blur because buyers selected from a set number of plans when they purchased lots. Ranches are generally colonial in style, whether minimal or rambler in form. Split-Levels

⁴⁰ *Historic Residential Suburbs*, 49.

⁴¹ See Mott's master plan, ca. 1947, in Hutchins, *Cameron Village A History 1949-1999*, 5.

are extremely numerous, because they allow the same square footage on a smaller lot and provided more privacy within the floor plan.

Custom subdivisions: Budleigh (1928), Ralina (1939), Sunset Hills (1940), Longview Gardens (1938-40), Country Club Hills (1946), Bellevue Terrace (1938-1947), Highland Gardens (1947), Forty Acres (1950), and Drewry Hills (1954) are among the most significant postwar subdivisions of custom houses in Raleigh. Some were platted before World War II and were slow to develop; others were platted soon after the end of the war. Only Budleigh and Longview Gardens have prewar houses, generally one and two-story Colonial Revivals, Minimal Traditionals, and Period Cottages. When strong demand for the lots emerged in the postwar era, the Ranch house was the favored type. The very diversity of the houses in custom subdivisions results in a lack of overall architectural unity, unlike tract subdivisions.

Most were designed by civil engineers rather than landscape architects. Longview Gardens was designed by well-known Virginia landscape architect Charles F. Gillette in 1938, with a boulevard with a landscaped median (New Bern Avenue), and curving streets connected by a traffic circle. Gillette designed a number of large-scale educational, corporate, and government projects from the 1930s to the 1960s in the upper South.⁴² In 1954 architect G. Milton Small designed the Drewry Hills subdivision along Crabtree Creek in North Raleigh. This is a single meandering street with cul-de-sacs branching from it (their first appearance in Raleigh after the single example in Cameron Village). Custom small Rambler Ranches of Colonial and contemporary style form the dominant house type in Drewry Hills. The remaining subdivisions are variations on a naturalistic plan with curving streets. None of them include parkland. Forty Acres, north of Churchill Road, has a distinct group of contemporary 1950s Ranches designed by Al Haskins and Leif Valand.

Country Club Hills, platted in 1946 on the west side of the Carolina Country Club golf course, attracted a group of early home owners who hired architects to design Modernist houses. In 1950 Henry Kamphoefner bought a lot at 3060 Granville Drive on the golf course and had George Matsumoto design a small version of a Frank Lloyd Wright Usonian house. Edward Fitzgibbon designed a large Modernist house for George Paschal in 1950 at 3334 Alamance Drive. The 1950 Fadum House was also strongly influenced by Frank Lloyd Wright's Usonian houses in their rustic wood and stone materials and integration into its sites. As in subdivisions throughout Raleigh, the Contemporary houses in Country Club Hills are vastly outnumbered by Ranch houses and Colonial Revival-style houses.

Later custom subdivisions in North Raleigh include Spring Valley, Lakemont, Lakestone, Fairfax Hills, Pinecrest/Greenwood Farm, Oak Park, Brookhaven, Town & Country, and Lambshire Downs. In West Raleigh are Starview, Westchester, Laurel Hills, Hampton Hill, Coley Forest, and Meredith Woods. In East Raleigh are Planaterra Heights,

⁴² Longest, George C. *Genius in the Garden: Charles F. Gillette and Landscape Architecture in Virginia*. 1992.

Starmount, and Buffalo Acres. In Southwest Raleigh are Pineview Hills and Roylene Acres.

Later tract subdivisions in North Raleigh include Gatewood, Rollingwood, Northwood Acres, and Northglen; tract subdivisions in East Raleigh include Sherwood Forest and Worthdale. These later subdivisions contain colonial Ranches. Widely scattered examples of contemporary houses, often located on the most topographically challenged lots, such as those at the end of cul-de-sacs that slope downhill, are found in all of these subdivisions.

With the exception of the 1920s South Park subdivision near downtown, African American subdivisions do not appear in Raleigh until the late 1950s. The earliest post-World War II subdivision in Raleigh planned for African Americans is Rochester Heights, a small subdivision east of Garner Road in South Raleigh platted in 1957. Developer Harry Phillips was white, but he provided a community for middle class black families who were drawn to its proximity to Fuller Elementary School, built in 1950 for African Americans. (The present school building has been overbuilt so that its original appearance is lost.) Many of the teachers, attorneys, doctors and others who constructed custom Ranches and Split-Levels in Rochester Heights previously lived in Washington Terrace, the early 20th century neighborhood around Washington High School on Fayetteville Street, a short distance to the north. The subdivision streets are named for famous African Americans such as Cab Calloway and Pearl Bailey. The custom houses are actually quite typical examples of brick Ranches and Split-Levels, but they were built for the homeowners, rather than as speculative houses.

Madonna Acres (platted 1960) is the first suburb for black homeowners developed by a black developer—John Winters. Homeowners designed their own homes in consultation with Winters, whose building company built them. A number of these are Contemporary. Biltmore Hills, developed by John Winters and developer Ed Richards for African Americans, is a very large speculative subdivision filled with Minimal archetypal Ranches and Split-Levels, with a few Colonial and some Contemporary-style houses. Battery Heights was platted in the 1930s, but the eastern four blocks were developed with large custom contemporary Ranches and Split-Levels in the late 1950s and early 1960s. These were built for black doctors, teachers, and other professionals.

Significance

Raleigh's postwar subdivisions, in their evolution from transitional grid-patterned neighborhoods of Cape Cod and Minimal Traditional houses of the late 1940s to curvilinear subdivisions of tract houses or custom houses of the 1950s and 1960s, are representative of the post-World War II suburban landscape throughout the United States. The speculative and custom subdivisions, laid out in gently curving streets, with cul-de-sacs during the latter phase of the era, and occasionally with an adjacent strip shopping center or a neighborhood school, reflect national trends. The only subdivision plan with significance in land planning is the first phase of Longview Gardens, its traffic circle and radiating streets expressive of the ideals of the City Beautiful movement of the early

twentieth century. Some subdivisions have significance for their architectural ensembles. Unlike prewar historic districts, where a high percentage of over-fifty-year-old buildings with integrity qualify the district for the National Register under Criterion C, postwar subdivisions must meet a higher architectural standard. The thousands and thousands of representative Ranches and Split-Levels that make up most Raleigh subdivisions do not have particular architectural significance. Furthermore, most custom subdivisions do not have the architectural harmony that creates a significant ensemble. Tract subdivisions such as Hi Mount, Capitol Heights, Cameron Village, Fairway Acres, Lyon Park, and Ridgewood are significant architectural ensembles of late 1940s and 1950s Cape Cod, Minimal Traditional, Ranch or Split-Level houses that represent the best-preserved collections of postwar housing in Raleigh. Although Cameron Village is actually a large mixed-use subdivision containing retail blocks and apartment buildings in addition to single-family housing, only the latter retain architectural integrity. Hi Mount and Capitol Heights are basically intact and represent the best-preserved postwar Minimal Traditional speculative subdivisions in Raleigh. Postwar Georgetown is not distinct from the prewar section of the subdivision; Carolina Pines has a number of altered houses; and Wayland Heights was built over a longer length of time and is not as homogenous as Hi Mount and Capitol Heights. Subdivisions such as Forty Acres are significant for their preponderance of well-preserved Contemporary houses. Certain custom subdivisions, such as Budleigh and Country Club Hills, contain a number of individually significant Modernist houses, but are not eligible as subdivisions because such dwellings are widely scattered among representative houses with no special significance.

Subdivisions that are less than fifty years old in their entirety must have exceptional significance to be eligible. This significance may either reside in high quality contemporary design (Criterion C) or in community planning and development or ethnic history (Criterion A). The small custom subdivision of Lambshire Downs is less than fifty years old, but its Contemporary houses have exceptional significance because of the quality and rarity of their design. Contemporary design was even rarer in Raleigh in the 1960s than in the 1950s. Rochester Heights, Battery Heights, and Madonna Acres, all less than fifty years old, have architectural significance as intact Ranch and Contemporary house subdivisions and exceptional significance under Criterion A as the first postwar suburban enclaves for African Americans in Raleigh.

Registration Requirements

Subdivisions must be significant under Criterion A in the area of community development and planning and under Criterion C for architecture. They may be significant under Criterion A in the area of ethnic heritage. They must retain overall integrity of setting, feeling, association, design, and materials to be eligible as districts. All subdivisions have at least a modest level of alterations, including replacement wall materials, minor additions such as garage wings, and replacement windows. However if the original architectural character is clearly evident, then the district is potentially eligible. It is assumed that the majority of houses within the district boundaries will be over fifty years old and that a minority will date from the late 1950s and early 1960s and have similar character. District boundaries should be carefully drawn to include only the

original core of the subdivision and to exclude less than fifty year old expansions of the subdivision and blocks where large additions and/or tear-downs are occurring.

Subdivisions placed on the Study List for the National Register:

Hi Mount
Capitol Heights
Longview Gardens
Cameron Village Houses
Ridgewood
Fairway Acres
Lyon Park
Forty Acres
Battery Heights
Rochester Heights
Madonna Acres
Lambshire Downs

Property Type 3: Commercial Buildings

Description

Commercial buildings separate into categories of retail, office, restaurant, and motel. Very few postwar commercial resources have survived in the Central Business District due to development pressures. Although a number of shopping centers were built in Raleigh during the era, these have either been substantially altered or destroyed. The first Modernist shopping center was the retail section of Cameron Village, six superblocks located along Clark Avenue and Oberlin Road in West Raleigh. The original late 1940s and early 1950s one and two-story plain brick buildings with covered metal walkways, with adjacent Modernist-style office buildings, have been remodeled several times and have lost their original character.

Retail and Office: Small clusters of attached office and retail buildings that represent a continuation of pre-World War II urban models survive at the Fairview Road neighborhood shopping center at Five Points, in the blocks of Glenwood, Boylan, St. Mary's and other streets west of the CBD known as Glenwood South, and along Hillsborough Street. These one- and two-story brick buildings are generally of standard commercial style with little architectural ornament. Although freestanding, a retail/apartment building constructed in 1952 at 105-107 Oberlin Road continues the prewar model, with three retail spaces at street level and four apartments in the upper floor. Its Modernist style with angled storefronts and matching angled balconies with brise-soleil roofs at the apartment level is notable. The One Hour Martinizing plant at 1700 Glenwood Avenue, built in 1965, illustrates a freestanding retail building located on a traffic thoroughfare that attracts attention through its bold design. The International Style building features a cantilevered glazed upper level where the dry cleaning

equipment and clean clothes were visible to passing cars. Another unique category of commercial building is the mortuary. F. Carter Williams designed the Brown-Wynne Funeral Home, 300 St. Mary's St., in 1959 in a Modernist style with a brick office cube and a side wing containing an orchard stone chapel with sawtooth windows.

The premier postwar modern office buildings were built for banks and insurance companies, several in the CBD. The 1960 First Federal Bank Building on Salisbury Street, designed by St. Louis architect Howard Musick, introduced the International Style to the CBD. The five-story building has a glass curtain wall with aluminum-mullioned windows enlivened with spandrel panels in shades of blue. Three high rise banks in the 200 and 300 blocks of Fayetteville Street rose in 1964 and 1965. Charlotte architects Odell & Associates designed the Wachovia Bank with an elegant sunken lobby and slender precast concrete panels on the exterior. Next door, F. Carter Williams's North Carolina National Bank has horizontal bands of granite and glass defining the floor levels above a recessed glass first level. The New York firm of Emery Roth & Sons' BB&T Building is a classic example of Miesian International Style architecture. The steel and reinforced concrete frame of the fifteen-story office tower is expressed on the exterior as a balanced grid of verticals and horizontals, yet the aluminum mullions superimposed on top of the curtain wall from the third floor to the roof create a pronounced verticality that emphasizes its slenderness. Key to the building's elegance is the treatment of the first two floors as an open steel arcade, an illusion created by the recession of the first floor curtain wall and by the smoothness of the second floor curtain wall. The BB&T Building is the earliest Miesian high-rise building in North Carolina.

During the postwar era, modernist office buildings began appearing in the suburbs, first in Cameron Village and then along such major thoroughfares as Glenwood Avenue and Hillsborough Street. Two distinguished International Style insurance company buildings survive in Raleigh, the 1956 Occidental Life Insurance Building (NR 2003), 1001 Wade Avenue, and the Northwestern Mutual Life Insurance building, 3515 Glenwood Avenue, 1962, designed by G. Milton Small. Small also designed the suburban International Style headquarters for Capital Broadcasting Corporation/WRAL Studio in 1959 at 2619 Western Boulevard and the IBM Office Building at 711 Hillsborough Street in 1965. Even some small office buildings assumed Modernist architectural grandeur during the postwar era. F. Carter Williams's office at 2806-2808 Hillsborough Street (the Wardlaw Building), built in 1962, was probably designed by him. It is a small rectilinear International Style building set on columns connected by a sunken courtyard and a steel walkway to a separate rear annex that contained Williams's office. Around the corner Milton Small's 1966 architectural office at 105 Brooks Avenue is an even more pristine International Style building set high on steel columns (NR 1994).

Because Raleigh is the state capital, a number of statewide headquarters of civic, professional, religious, and social organizations were built in the city during the postwar era. Several are significant Modernist landmarks. The Grand Lodge of Ancient Free and Accepted Masons of North Carolina, 2921 Glenwood Avenue, designed by Wilmington architect Leslie N. Boney in 1954, is an example of "classicized Modernism," also known as New Formalism. The geometrical precision of the design is softened by the walls of

warm tan flagstone, which symbolize the traditional Masonic artisanry of stone cutting. A shallow recessed colonnade, five bays wide, has a full-height glass curtain wall separated by limestone pillars. The interior has luxurious materials including marble and a free-standing stair with stainless steel railing. The N. C. PTA Association Office, 3501 Glenwood Avenue, designed by Haskins and Rice in 1960, has a butterfly roof, a steel porte-cochere with decorative concrete block screen, clerestory windows, and a large metal medallion with the tree emblem of the P.T.A. in the center of the façade.

Restaurants: Four postwar restaurants were recorded. The 1948 Finch's Restaurant with its long pipe-columned drive-in canopy in front is a combination eat-in restaurant and a drive-in. The ca. 1955 Chips Drive Inn No. 2, 1237 New Bern Avenue, and the 1960 Char-Grill, 618 Hillsborough Street, are fast-food drive-ins, with no interior seating. Both have the flamboyant roof forms of 1950s strip architecture. These three represent a vanishing postwar dining phenomenon. Drive-in restaurants were once common along Raleigh's suburban strips, but these are the only ones left. The 1965 Angus Barn, 9401 Glenwood Avenue, is a theme-styled steakhouse built to resemble a cattle barn. The concrete block structure mimics a pair of two-and-a-half-story parallel dairy barns joined by a large, two-story hyphen. Multiple wings with shed or hipped roofs come off in all directions, encouraging the look of gradually additive vernacular buildings.

Motels: Only two motels have survived in recognizable form: the ca. 1957 Johnny's Motor Lodge, 1657 Capital Boulevard, and the 1963 Velvet Cloak, 1505 Hillsborough Street. Johnny's is a representative austere two-story motel with an upper metal balcony. The Velvet Cloak, designed by Raleigh's modernist architect Leif Valand, is a romantic interpretation of New Orleans French Quarter architecture, named for the colorful story of Sir Walter Raleigh's courtly gesture in laying his cloak across the street so that Queen Elizabeth might pass by without dirtying her feet. Although the motor hotel has a modern steel frame, the exterior of red brick, wooden sash windows, and two-story porches of lacy ironwork evokes the romantic architecture of the French Quarter.

Gas stations were an important suburban building type, but only one example retaining integrity was recorded. James Esso Service, 2121 Garner Road, built in 1963, is a flat-roofed box with white enameled steel sheathing and a large tilted canopy with a stylish modern steel beam support.

Significance

Raleigh's postwar commercial buildings, most in suburban locations, reflect the suburbanization of the city during the era and are potentially significant in the areas of architecture and commerce. Suburban locations offered free-standing sites where retail, office, restaurant and motel buildings attracted attention through their bold designs. There was a definite preference for Modern architecture in Raleigh's commercial buildings. Modern design conveyed a progressive image and enhanced business. Many of Raleigh's postwar suburban commercial buildings have been remodeled and have lost their original character. For example, the Cameron Brown Building in the 1000 block of Wade Avenue in Cameron Village received an intrusive mansard roof addition in the 1980s that

compromised its modernist design, and the six blocks of retail shops have been substantially remodeled, with some replacement construction.

On Fayetteville Street in the CBD, where tall Classical Revival-style office buildings of the early twentieth century lined the blocks, it is especially significant that three high-rise Modernist bank buildings appeared at the very end of the postwar period. In North Carolina, the first glass and steel skyscrapers were built by banks in the downtown commercial core as real estate ventures that reflected the larger spatial requirements of the modern banking industry, symbolized the modern corporate bank image, and contained floors of space rentable to tenants. The earliest examples were built in Charlotte in 1958 and 1961, but all three have been significantly altered on the exterior. The eighteen-story Northwestern Bank Building (now the BB&T Building) rose in Asheville from 1964-1965. The first such building in Raleigh is the five-story First Federal Bank Building on Salisbury Street, built in 1960 from a design by Howard Musick of St. Louis. This significant building is slated for demolition.⁴³ Raleigh's 1965 BB&T Building at 333 Fayetteville Street is apparently one of the two earliest intact Miesian International Style high-rise office buildings in North Carolina. The other is the former Northwestern Bank Building in Asheville of the same date. Thus 333 Fayetteville Street has exceptional architectural significance.

Registration Requirements

A high level of integrity of design, workmanship, and materials is necessary for National Register eligibility of individual buildings. It is important that the features that express the Modernist aesthetic still be in place. For example a building set on steel stilts should not have the original open space enclosed. A high-rise office building must retain its original exterior materials. However interior remodeling does not necessarily render a building ineligible. The lower public spaces, such as entrance lobbies, generally have the most impressive architectural finishes and are the most significant interior spaces. Upper office floors were designed to be reconfigured and remodeled to suit the needs of changing tenants. Nevertheless, even if all interior spaces have been altered, the building's iconic landmark power, its street presence, *may* outweigh interior alterations. A clearly obvious example of this is the Empire State Building, which would still be eligible for the Register regardless of interior alterations. Additions are allowable if they do not detract from the original form. An even higher standard of design quality and integrity is necessary for a less than fifty year old building to have exceptional significance. Milton Small's Northwestern Life Insurance Building retains its basic integrity although the building was extended to the rear in 1970 with an addition of like design because the addition is seamless and was designed by Small to replicate the original. Although the first floor and mezzanine spaces of the former BB&T Building have been altered, the building's powerful street presence may still qualify it for the National Register.

Commercial Buildings Placed on the Study List for the National Register:

⁴³ Cynthia de Miranda, "Study List Application for the Fayetteville Street Historic District," N. C. State Historic Preservation Office, 2004.

N. C. Executive Masonic Lodge. 2921 Glenwood Ave. Lesley Boney, 1954
Capital Broadcasting Corporation. 2619 Western Blvd. Milton Small, 1959.
N. C. PTA Association Office. 3501 Glenwood Ave. Haskins & Rice, 1960
Northwestern Mutual Insurance Bldg. 3515 Glenwood Ave. Milton Small, 1962
Former BB& T Building. 333 Fayetteville St. Emery Roth & Sons, 1965.

Property Type 4: Industrial Buildings

Description

Manufacturing: Three postwar manufacturing plants have significant design: Westinghouse, Corning Glass Works, and Peden Steel. Westinghouse, 2728 Yonkers Road, built in 1954, is an immense two-story International Style plant that employed 2,500 in its heyday. In front is a two-story brick office section with continuous fixed metal-framed ribbon windows. A 1980s black entrance canopy bears the current name of the building, “Parker Lincoln Building.” At the rear, connected by a small hyphen, is a massive brick factory building with continuous ribbon metal-framed casement windows and brick and corrugated metal walls. Corning Glass Works, 3800 New Hope Church Road, built in 1962, is a somewhat smaller International Style one- and two-story facility of steel-beam construction with alternating sections of concrete block panels and paired windows. The Peden Steel Plant, 1815 Capital Boulevard, was built in 1956. Its 1962 office, designed by Leif Valand, is a significant two-story International Style building with an exposed steel frame that showcased the company’s product. The steel piers extend into the earth so that the building appears to be raised above the ground. The raised effect is due partly to the fact that the base is slightly recessed and the first floor window wall is markedly recessed beneath the second floor. A gravel “moat” around the building and sloping metal entrance bridges accentuate the effect.

Distribution: The buildings constructed as wholesale distributorships of plumbing supplies, electrical supplies, concrete pipe, groceries, tractors, agricultural equipment, etc. are smaller than manufacturing plants. These flat-roofed masonry warehouses have a small front office area. A company’s image was sometimes sufficiently important that the warehouse/office buildings featured stylish Modernist design. For example, Noland & Co. Plumbing, built in 1959 at 1117 Capital Boulevard, is a one-story International Style steel and glass building designed by Edwards, McKimmon, and Etheredge. The glass curtain wall provides a good view of the bathtubs, sinks and other bathroom fixtures in the showroom area. Next door, Graybar Electrical of 1959 is a one-story warehouse with Moderne features that call attention to the office area. Pipe Inc., 632 Pershing Road, built in 1962, is a two-story building with decorative concrete block walls and cantilevered balconies with modernist metal railings. The Colonial Stores Distribution Center, 2233 Capital Boulevard, is a 1951 warehouse with a Moderne-style façade. It has been altered by several large expansions. Raleigh Tractor and Truck Company, built in 1963 at 1401 Garner Road, is a two-story International Style building whose steel frame is visible through the ribbons of windows in the upper façade.

Maintenance: One significant maintenance building, the Carolina Coach Shops, built in 1941 and 1948 south of downtown, is a remarkably intact one and two-story utilitarian brick complex that is the only known bus maintenance shops surviving in North Carolina.

Significance

The sizeable number of manufacturing plants and wholesale distribution warehouses built in Raleigh during the postwar era dispel the general impression that Raleigh has always been a governmental and educational economy. They are potentially significant in the areas of architecture, commerce, or industry. The modern designs of a number of these complexes indicate that a progressive image was as important in manufacturing and wholesaling as it was in the commercial realm. The typical Raleigh distributorship is a plain brick warehouse with a flat roof, small windows, and a front corner office with windows and a door. Such utilitarian buildings do not rise to the level of significant architecture. Although utilitarian, Carolina Coach Shops is a unique example of an important industrial building type in Raleigh. Facilities such as the Noland Plumbing Company hired an architectural firm to design a stylish modern building that combined the functions of showroom, office, and warehouse in a design package that projected the company's image to the general public. Although less than fifty years old, the building has exceptional significance as a rare example of high quality industrial architecture. Likewise, the Peden Steel Company Office and the Corning Glass Plant also have exceptional significance as rare intact International Style facilities of great architectural merit in Raleigh.

Registration Requirements

In order to be eligible for listing in the National Register, individual buildings should not only retain their basic integrity of design, materials, and workmanship, but should have significant architecture that exhibits a progressive image. Large additions to the buildings destroy integrity of design. For example, additions to the Colonial Stores Distribution Center have compromised the building's integrity.

Industrial Buildings Placed on the Study List for the National Register:

Carolina Coach Co. Shops. 1201 S. Blount St. 1941, 1948.

Noland Plumbing Company. 1117 Capital Blvd. Edwards, McKimmon & Etheridge, 1959.

Peden Steel Co. Office and Plant. 1815 Capital Blvd. Leif Valand, 1962, late 1950s.

Corning Glass Plant. 3800 New Hope Church Rd. 1962

Property Type 5: Institutional Buildings

Schools

Description

Public Schools: A typical modern postwar school plant in Raleigh was a brick, flat-roofed complex with a front office area, classrooms aligned along one-story wings, flat-roofed metal walkways providing access from one wing to another, and a two-story cafeteria/gymnasium section. The architecture firms that designed the majority of the schools were W. H. Deitrick and Associates and F. Carter Williams. Deitrick's Sherwood-Bates Elementary School of 1950 has a one-story classroom wing and a two-story cafeteria and library wing that is built into a hillside, with ribbons of metal casement windows and a glass curtain wall in the cafeteria. The Deitrick firm designed Daniels Junior High School next door in 1951, which has a two-story classroom wing set at right angles to a projecting auditorium, with metal ribbon windows and large glazed wall areas.

Additional Modernist schools in Raleigh:

Longview Gardens Elementary School, 318 N. King Charles Road, 1953, F. Carter Williams, architect
 Emma Conn Elementary School, 1221 Bookside Drive, 1954
 Clarence Poe Elementary School, 400 Peyton Street, 1955
 J. Y. Joyner Elementary School, 1955, F. Carter Williams, architect
 Aldert Root Elementary School, 3202 Northhampton Road, 1957, Terry Waugh, architect
 Martin Junior High School, 1701 Ridge Road 1959, Edwards, McKimmon & Etheridge, architects (demolished 2006)
 Effie Green Elementary School, F. Carter Williams, architect, 1959
 Lacy Elementary School, 1820 Ridge Road, 1960, Terry Waugh, architect
 Brentwood Elementary School, Ingram Drive, 1964
 York Elementary School, 5201 Brookhaven Drive, 1965

The original school plants were relatively small, and as Raleigh grew the schools were expanded, often multiple times. Since about 1990 every school has been enlarged with additional wings that have almost completely transformed the overall appearance of the complex. For example, Sherwood-Bates Elementary and Daniels Junior High School have been connected with a new addition that has compromised the individual integrity of each building. Martin Junior High School was demolished in 2006. F. Carter Williams's 1953 Longview Gardens Elementary School, a long, low one-story brick school with deep eaves and expansive banks of windows set on Roman brick kneewalls, is currently being enlarged and has completely lost its original character.

North Carolina State University: North Carolina State University greatly expanded its campus, set between Hillsborough Street and Western Boulevard, during the postwar era. A number of significant contemporary-style buildings, including dormitories, student services buildings, and classroom buildings, are significant. Burlington Nuclear Laboratories, a 1950 one-story brick International Style building, is the first non-governmental nuclear laboratory in the United States. Although it has a substantial 1970 two-story addition at the rear, the original one-story International Style building retains its architectural identity. The Student Services Building, now the Student Book Store, is a one-story International Style building set on a raised basement with a bold free-standing

saw-tooth canopy that extends the width of the façade. Bragaw Dormitories was discussed in Property Type 1.

Significance

The Raleigh public school system was the first in North Carolina to adopt modern educational plants after World War II. The approximately one dozen schools built from 1950 to 1965 in newly developed suburban areas from designs by local architects represent one of the major accomplishments of city government in response to the unprecedented baby boom of the postwar era. Unfortunately all of them appear to have lost architectural integrity due to substantial additions and alterations to accommodate the huge influx of new students in recent years.

The striking 1950s contemporary buildings on the campus of N. C. State University are likely due to the influence of the School of Design. At the University of North Carolina campus in Chapel Hill, modern design did not appear until the 1960s. Raleigh's educational architecture has architectural significance under Criterion C and may have educational significance under Criterion A.

Registration Requirements

Any school complex that retains basic integrity as a complex with office, cafeteria, auditorium, and classroom wings is eligible for the National Register under Criterion C and may be eligible under Criterion A for education. The original building must not be dwarfed or engulfed by new additions. Additions to schools have generally included construction of a new office and main entrance in front of the original school plant; such additions severely compromise the original architectural character. Interior alterations do not strongly affect overall integrity as the original interior spaces were designed to be flexible. Less than fifty year old schools must have exceptional architectural significance and a high level of integrity.

Institutional Buildings Placed on the Study List for the National Register:

Burlington Nuclear Laboratories, NCSU. 1950.

Bragaw Dormitory. Dan Allen Drive, NCSU. Lesley Boney, 1959 (also listed under Property Type 1, Residential Buildings, Multi-Family Dwellings)

Student Book Store, NCSU. 1960

Houses of Worship

Description

While schools in Raleigh tended to be modern, church design remained basically conservative, tending toward Classical Revival or Colonial Revival styles for Baptists, Methodists, and Presbyterians and Gothic Revival for Episcopalians and Catholics. Jewish synagogues tended toward modern design. Architects Cooper, Haskins and Rice

designed Beth Meyer Synagogue, 601 St. Mary's Street, in 1951. The split-level design, with a two-story flat-roofed main block, offset one-story wing, ribbon windows, and terraces and stairs that integrate the building into the site, represent a significant Modernist statement. The interior was remodeled in the late twentieth century to convert the building into offices. The most exquisite example of the postwar Neoclassical Revival church is White Memorial Presbyterian Church, 1704 Oberlin Road, built in 1951. The tall brick church has a stunning pedimented Corinthian portico. Forest Hills Baptist Church, 201 Dixie Trail, built in 1960, is a monumental pedimented brick sanctuary with a mammoth steeple, but with less richness of wooden ornamentation. A notable exception to Colonial Revival designs is the Romanesque Revival sanctuary of Pullen Memorial Baptist Church, 1801 Hillsborough Street, by F. Carter Williams, 1951. Edenton Street Methodist Church, 228 W. Edenton Street, is a 1957 somewhat streamlined Gothic Revival-style brick church with ornate stonework and a notable arcade.

Modernist churches are quite rare in Raleigh. The most notable are Holy Trinity Lutheran Church and St. Michael's Episcopal Church. The 1959 Holy Trinity Lutheran Church, 2723 Clark Avenue, is a Neo-Gothic design by local architect Horace Taylor with orange tapestry brick walls, raised on concrete pillars with a low story beneath the sanctuary, and tall windows filled with abstract stained glass designs. St. Michael's Church, designed by Leif Valand in 1956, is a modern Neo-Gothic design with stained glass windows recessed behind deep brick pilasters, a slate front-gabled roof whose eaves extend nearly to the ground, and a detached square bell tower. Other contemporary churches of slightly lesser architectural distinctiveness are Milner Memorial Presbyterian Church and St. James United Methodist Chapel. Milner Memorial, 1950 New Bern Avenue, was designed by F. Carter Williams and built in 1956-1958. The front-gabled sanctuary has a glazed façade with tall clear glass windows with stained glass spandrels. Along the side elevation are sawtooth windows. St. James Chapel, 3808 St. James Road, is a bold Neo-Gothic 1962 design with a steel frame, yellow brick walls, and a steep cross-gabled roof with jutting, curved shapes reminiscent of traditional Scandinavian forms. The adjacent sanctuary of similar design was built in the late 1960s.

Significance

Raleigh churches, predominantly of classical and Gothic revivalist styles, mirror postwar church architecture throughout the United States. To be significant, such a representative sanctuary would need to have a high quality of design and craftsmanship exhibiting close attention to detail that stands above the numerous other examples of the styles. By contrast, Modernist church designs are so rare in Raleigh that any of them from the postwar period ending in 1965 is eligible if it retains architectural integrity. The most original Modernist design, Holy Trinity Lutheran Church, is a very creative integration of high quality brickwork, stonework, and stained glass, with a soaring interior. Such a church has exceptional architectural significance.

Registration Requirements

Eligible houses of worship must retain a high degree of integrity, inside and out, of design, workmanship, and materials in order to be eligible for the National Register. The additions of educational wings to the side or rear do not ruin integrity if they are of compatible scale and design.

Houses of Worship Placed on the Study List for the National Register:

White Memorial Presbyterian Church. 1704 Oberlin Rd. 1951
Holy Trinity Lutheran Church. 2723 Clark Ave. 1959
St. Michael's Episcopal Church. Leif Valand, 1956

Civic Buildings

Description

The construction between 1950 and 1952 of the audacious Dorton Arena at the N. C. State Fairgrounds in Raleigh can be said to have introduced modern architecture to the city. Designed by internationally known architect Matthew Nowicki while in the employ of William H. Deitrick and carried through by Deitrick after Nowicki's death, the gigantic steel and concrete parabolic-arched building with its saddle-shaped roof hung between the two arches became an instant icon of Raleigh's progressive atmosphere. Now a National Civil Engineering Landmark, Dorton Arena is without a doubt the most architecturally significant civic building in Raleigh from the postwar era. The second most significant civic building is the 1963 Legislative Building, 100 block W. Jones Street, designed by Edward Durrell Stone, with Holloway and Reeves as supporting architects and Richard Bell as landscape architect. Its classicized modernism is familiar from Stone's famous 1950s American Embassy in New Delhi, India. The Legislative Building has broad two-story peripteral colonnades around the perimeter and a series of five pyramidal roofs that open out to series of rooftop garden terraces. White marble and filigreed metal screens add to the exotic Asian look of the building.

Distinctly less significant architecturally are city services buildings, such as the Municipal Building, 110 S. McDowell Street, 1960; and a number of fire stations constructed from ca. 1949 to the late 1960s. The Municipal Building is a four-story International Style structure with a flat roof and a ground story covered in dark blue glassed brick that is recessed behind six piloti on each elevation. Raleigh Fire Station Six, 2601 Fairview Road, built in 1949, was designed by William Deitrick and Associates in a sleek, plain brick Modernist style, with three truck bays across the front and an upper story with bands of metal casement windows. Fire Station Three, 11 S. East Street, built in 1951, is a two-bay wide two-story brick building with a similar pared-down Modernist feel. The Central Fire Station on Nash Square, designed by F. Carter Williams and built in 1953, is a similar two-story plain brick building with three truck bays across the front and an upper story with ribbon windows.

Two "Y" buildings, of a civic nature although not owned by the government, were constructed in Raleigh during the era. The YWCA, 217 W. Jones Street, 1953, is a four-

story Modernist building with ribbon windows. This is now a state government office building. The YMCA, 1601 Hillsborough Street, was a 1960 Modernist building designed by Leif Valand, with wide areas of casement windows, a vertical stair tower accent beside the entrance, and brise-soleil metal awnings across the rear. It was demolished during the survey.

Significance

Civic buildings carry the utmost significance of any property type because of their function as a carrier of the governmental image. They are potentially significant under Criterion C for architecture and Criterion A for government. With the construction of the startlingly modern state fair arena in 1950, Raleigh's local government may have been encouraged to utilize modern design in its own buildings. Some of its fire houses were designed by local architects. The 1960 town hall (Municipal Building) is an International Style design, although of representative significance. To have significance, however, the building needs to be a substantial building with a symbolic value. In certain cases, a minor government building such as a fire station may have significance in the areas of architecture or government. Civic buildings that are less than fifty years old may have exceptional significance. The N. C. Legislative Building has exceptional architectural significance as the work of a master and exceptional governmental significance as the embodiment of a revolutionary concept of legislative spaces encased in an environment of interior courtyards and rooftop gardens.

Registration Requirements

To be eligible for the National Register, a civic building must not only possess the high architectural distinction, as explained above, but must have retained excellent integrity. Interior alterations are acceptable so long as the principal public spaces remain substantially intact. For example, changes have been made to the Senate Chamber in the Legislative Building, but the rest of this large and extremely important building is remarkably unaltered.

Civic Buildings Placed on the Study List for the National Register:

N. C. Legislative Building. 100 blk W. Jones Street. 1962-63, Edward Durell Stone, Holloway & Reeves.

G. Geographical Data

The 2006 city limits of Raleigh comprised the postwar survey area. Although the 1965 city limits were generally confined to the I-440 Beltline, much of the postwar development was outside the city limits, therefore it was necessary to survey far outside the 1965 limits in order to document Raleigh's development. The 2006 city limits extend north to the Outer Loop expressway, east to the town of Knightdale, west to the city of Cary, and south to the town of Garner.

H. Summary of Identification and Evaluation Methods

The survey of 1945-1965 architectural resources in Raleigh involved the field examination of some 18,000 buildings located within the 2006 city limits. In order to find these resources, the city of Raleigh provided two indispensable data bases to the principal investigator. First, the Wake County Tax Office compiled a spreadsheet of all buildings in the city limits of Raleigh with a construction date between 1945 and 1965. The spreadsheet is arranged alphabetically by street name. Although construction dates in tax records are often unreliable, these dates have proven to be quite accurate, presumably because of the relatively recent date of the buildings. Second, Wake County GIS Planner Beth Stagner prepared a set of fifty-three large scale field maps containing building footprints and parcel lines that cover the entire corporate limits of Raleigh. Buildings constructed from 1945 to 1956 are coded pink; those constructed 1956-1965 are coded blue. The principal investigator and a field assistant inspected every pink and blue building shown on the maps. Ninety percent of the buildings are houses located in subdivisions. Many subdivisions are almost entirely pink; others are a combination of pink and blue, and the later ones are entirely blue. The only way that it was possible to survey such a vast number of buildings was to treat each subdivision as a neighborhood and record it on a multiple structures form.

Seventy-five subdivisions were recorded in the survey. In each, the field team drove every street in the subdivision, then selected representative and outstanding houses to record individually with photographs, a sketch plan, and a written description incorporated in the multiple structures form. Representative streetscapes were taken. The Tax Office spreadsheet enabled the exact date of each building to be determined in the field. Highly significant houses, such as exemplary contemporary-style dwellings, were recorded on individual structures forms. Each subdivision file contains a multiple structures form, photographs, entry, GIS map of the subdivision with individually significant buildings keyed to it, and a printout of street addresses and construction dates of all houses in the subdivision. Whenever possible the original subdivision plat, printed from the Wake County Real Estate web site, is included. Also when possible, original or early residents were interviewed to obtain knowledge of the area's history.

In Raleigh's older, pre-World War II neighborhoods such as Cameron Park, Hayes Barton, Five Points, and various West Raleigh areas, the field team used the field maps to inspect the 1945 to 1965 buildings. Most of these infill houses are small Minimal Traditional or Minimal Ranches and were not considered worthy of recordation.

Whenever significant buildings were found, they were recorded either on a multiple structures form for the neighborhood or on an individual structure form, depending upon their level of significance. In the case of a postwar building located in a National Register historic district, such as the West Raleigh Historic District, it might be listed in the nomination as a noncontributing resource because it was built after the period of significance. Some buildings in this category were recorded on individual structure forms; for example, Holy Trinity Lutheran Church, 2723 Clark Avenue, built 1959.

Commercial and industrial properties were carefully inspected. Most of those deemed worthy of documentation by virtue of their architectural significance are located along the main suburban thoroughfares that radiate from the center city: Capital Boulevard, Hillsborough Street, New Bern Avenue, Glenwood Avenue, and Western Boulevard. Few 1945-1965 resources survive in the Central Business District. Suburban shopping centers from the survey period have lost almost all architectural integrity because of remodeling, and none of these were recorded. Cameron Village's commercial buildings had already been surveyed, thus survey update photos were taken. Another property type that promised to be significant were schools, since most of them were constructed during the postwar era. Nearly all schools were surveyed, either as part of a subdivision or individually, but only a few retain architectural integrity due to heavy remodeling and additions in the past two decades.

Among the most helpful historical primary sources were the Raleigh city directories, the Elizabeth Reid Murray Local History Collection at the Olivia Raney Local History Library; interviews with architects, planners, and early residents; and articles in the *North Carolina Architect*, known as the *Southern Architect* until 1960. David Black's "Early Modern Architecture in Raleigh Associated with the Faculty of the North Carolina State University School of Design," of 1994, was an indispensable secondary resource.

I. Major Bibliographical References (Note: Very little has been published on Raleigh from 1945-1965. The sources for most information in the MPDF and individual building entries are interviews and city directories.)

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Appendix: Biographies of Architects who worked in Raleigh 1945-1965

Valand, Leif

(Information drawn from interview with Mark Valand, son of Leif and an architect himself, June 22, 2006.)

Leif Valand was born in Norway and came to Jersey City with his family as a boy. Attended Pratt Institute in New York City. Moved to Raleigh to work with Willie York on Cameron Village in 1946. Worked in Raleigh as Leif Valand and Assoc. until his retirement in the 1970s. In the late 1960s Valand took Nelson Benzing as his partner. All of Valand's blueprints were lost by his former partner after his retirement. Valand's firm promoted a "modern yet practical architectural expression" in dozens of significant Raleigh projects, including shopping centers, schools, churches, hotels, country clubs, apartments, office buildings, government buildings, and custom single-family homes. Unlike such purist architects as Milton Small, Valand's firm evolved into a "developer-driven service firm," in the words of his son Mark Valand. While Valand preferred to design in a modern idiom, he sometimes worked in other styles, such as the Colonial Revival style, for particular clients.

Buildings:

Cameron Village Office Buildings

Cameron Village Apartments (St. Mary's, Smallwood, Nichols, Daniels)

Ira Green House, 1715 Piccadilly Ln.

Banks Kerr House, Smedes Place

Enloe High School

Northridge Country Club (demolished)

North Hills Shopping Center (demolished)

St. Michael's Episcopal Church, Canterbury Rd. Sanctuary 1950s, Fellowship Hall 1970s

Terry Sanford Federal Building, New Bern Ave. 1968

State Administration Building, W. Jones and McDowell sts.

Raleigh Woman's Club. Late 1960s

Kidd Brewer House, above Crabtree Valley Shopping Center (demolished)

Ballantine's Cafeteria Building, Cameron Village

Poyner House, Smedes Place

YMCA, Hillsborough St. (partially demolished)

Velvet Cloak Inn, Hillsborough St.

Peden Steel Office Building, 1815 Capital Boulevard

J. W. Willie York House, 1904 Craig St. 1946

F. Carter Williams

Obituary in *The News and Observer*, April 25, 2000. A native of North Carolina, Williams earned a degree in architectural engineering at N. C. State College in 1935. He earned an architecture degree at the University of Illinois in 1939. From 1939 to 1941 he

was an assistant professor in the Dept. of Architecture at N. C. State. He established his practice in Raleigh in 1940 and was still in practice in 1986. During that time he designed and oversaw construction of hundreds of projects that included schools, offices, banks, churches, homes, apartments, hospitals, and government buildings. According to his obituary, the firm designed over six hundred commissions. His office was located at 2806 Hillsborough Street in the Wardlaw Building, a 1962 elegant International Style complex that he probably designed. It is safe to say that Williams' elegant understated modernism had a bigger impact on Raleigh architecture than any other architect in Raleigh from 1945 to 1965, with the exception of the William H. Deitrick firm. Macon S. Smith and Turner G. Williams became partners in the firm in 1955. Williams held virtually every elective office in the N. C. chapter of the AIA from 1947 to 1975. Williams retired in 1991, and the firm remained in existence until the late 1990s.⁴⁴

Partial List of Raleigh projects 1945-1965

W. Carey and Evelyn Parker House. 2106 Banbury Rd. 1951
 Raleigh Savings & Loan, Fayetteville St. 1957
 Brown-Wynne Funeral Home, St. Mary's St. 1959
 Walnut Terrace Public Housing (with William H. Deitrick firm) 1959
 Archives-Library Building, E. Jones St. (with Leif Valand & Assoc.) 1966
 State Administrative Building, E. Jones St. (with Leif Valand & Assoc) 1966
 Longview Gardens School 1953
 J. Y. Joyner School 1955
 School of Design, NCSU renovation 1956
 Effie Green Elem. School 1959
 Baptist Student Union, N. C. State College, Hillsborough St. 1964
 Carroll Jr. High School, Six Forks Rd., 1965
 Pullen Memorial Baptist Church, 1806 Hillsborough St. 1951
 Milner Memorial Presbyterian Church, New Bern Ave. 1956, 1957
 Buffaloe Presbyterian Church 1964

Sources: F. Carter Williams, FAIA Firm Brochure, ca. 1985; Firm profile, *North Carolina Architect*, V. 22, No. 1, Feb. 1975, page 25; "F. Carter Williams Honored," *North Carolina Architect*, V. 22, No. 1, March 1975, page 8.

Albert Lewis Haskins Jr.

Born in Reidsville, N.C., in 1910, Haskins received his architecture degree at Georgia Tech in 1931. He practiced in Virginia, at Newport News during World War II. He established his firm in Raleigh in 1946 and practiced solo until 1952, when he became a partner in Cooper, Haskins & Rice, Architects. This became Haskins & Rice, Architects and Planners, in 1954. From 1956 to 1958 he was an associate professor in the School of Design at N. C. State College. Haskins was active in the N. C. Chapter, AIA. His residence was 2331 Churchill Road. Haskins died ca. 2003.

⁴⁴ De Miranda, Fayetteville Street Historic District Study List Application, ca. 2004.

List of Identified Buildings in Raleigh 1945-1965

N. C. PTA Headquarters, 3501 Glenwood Ave. 1960
John and Lucy Milner House. 2325 Hathaway Rd. 1950
House, 1715 Piccadilly Lane. Ca. 1950
House, 1724 Piccadilly Lane, ca. 1950
Beth Meyer Synagogue, W. Johnson St., 1951

Holloway & Reeves

John S. Holloway and Ralph B. Reeves Jr. were one of the largest firms in Raleigh in the 1960s and 1970s and one of the most committed to Modernist design. Among their many projects were buildings for BellSouth, schools, and government projects. The firm designed, along with Terry Waugh, Harrelson Hall at N. C. State College in 1961. The firm consulted with Edward Durell Stone on the design of the N. C. State Legislative Building in 1962. John Holloway (1923-2005) was a Raleigh native who graduated from the School of Architecture and Engineering at NCSU.

List of Raleigh Projects

Wake Memorial Hospital 1960
John Holloway House No. 1 2921 Claremont Dr. 1958
W. C. Jr. and Jean Harris House, 2815 Lakeview Dr. 1960

Arthur McKimmon

Paul and Sadie Tillery House. 2200 White Oak Rd. 1957
Leroy Martin Jr. High School. 1701 Ridge Rd. 1959 (Edwards, McKimmon & Etheridge)

J. Milton Small

For a biography see David Black's "Early Modern Architecture in Raleigh Associated with the Faculty of the North Carolina State University School of Design," N. C. Historic Preservation Office, 1994.

Additional buildings not listed in Black's report:

Stahl House, 3017 Granville Dr. ca. 1955
WRAL-TV Buildings, 2619 Western Blvd. 1959
IBM Office Building, 711 Hillsborough St. 1965

Leslie N. Boney

Grand Masonic Lodge, 2921 Glenwood Ave. 1954
Bragaw Dormitories, NCSU. 210 Dan Allen Drive. 1959

Edward (Terry) Waugh

Edward (Terry) Waugh (1913-1966) was a South African, the son of an architect, who was trained in architecture in Edinburgh, Scotland. Waugh worked in California, studied and worked in architecture and city planning with Eliel Saarinen in the mid-1940s, taught in the architecture school at the University of Kansas, and from 1948 to his death taught intermittently at the School of Design at North Carolina State College. His best known buildings are Harrelson Hall, a round classroom building at State College, LJVM Coliseum in Winston Salem, and the expansion of the Universidad Agraria campus near Lima, Peru. Public schools and residences were an important aspect of his practice.

Harrelson Hall, N. C. State College 1961

Nick Uyanick House (Eichenberger House), 3516 Andrews Lane 1959

Root Elementary School, 3202 Northhampton Rd. 1957

Lacy Elementary School, 1820 Ridge Rd. 1960