

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

**NATIONAL REGISTER OF HISTORIC PLACES**

**Fayetteville Street Historic District**

Raleigh, Wake County, WA4309, Listed 2/27/2008

Nomination by Cynthia de Miranda

Photographs by Cynthia de Miranda, January 2007



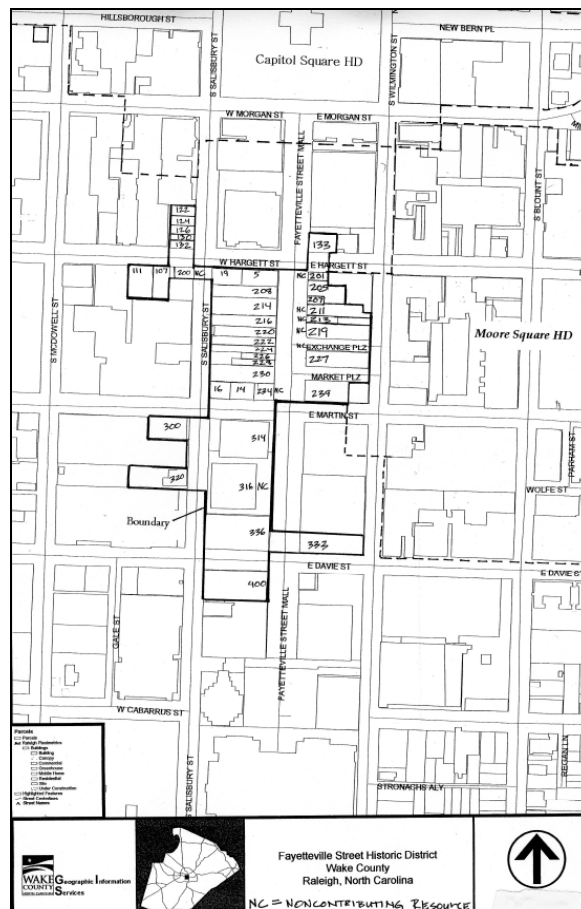
227 and 239 Fayetteville Street



200 block of the west side of Fayetteville Street



333 Fayetteville Street



Historic District Map

**NORTH CAROLINA STATE HISTORIC PRESERVATION OFFICE**  
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227 and 239 Fayetteville Street

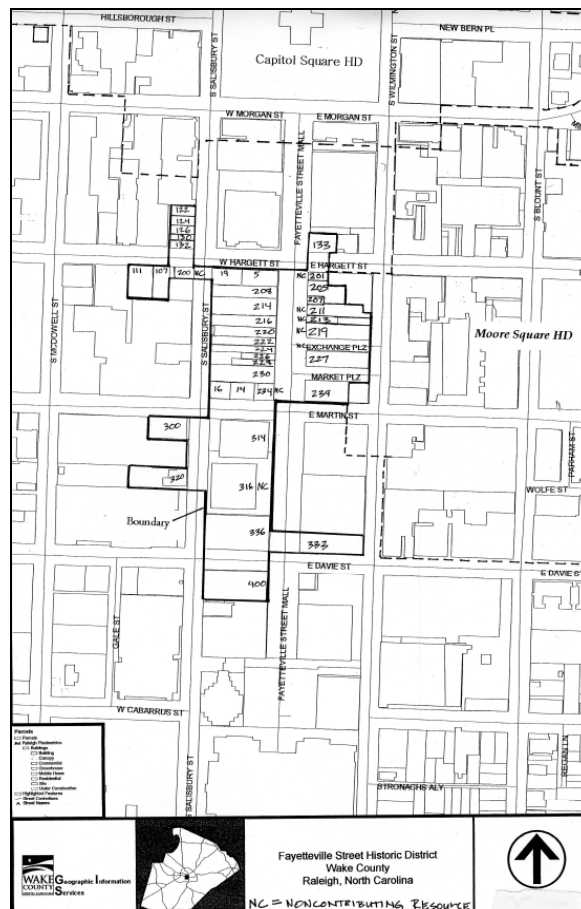


200 block of the west side of Fayetteville Street





333 Fayetteville Street



Historic District Map

United States Department of the Interior  
National Park Service

## National Register of Historic Places Registration Form

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

### 1. Name of Property

historic name Fayetteville Street Historic District

other names/site number \_\_\_\_\_

### 2. Location

street & number Portions of the 100-400 blocks of Fayetteville Street; the 00-100 blocks of the south side of West Hargett Street; the 00 block of the north side of West Martin Street; and the 100-400 blocks of South Salisbury Street n/a ☐ not for publication

city or town Raleigh n/a ☐ vicinity

state North Carolina code NC county Wake code 183 zip code 27601

### 3. State/Federal Agency Certification

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

Signature of certifying official/Title

Date

North Carolina Department of Cultural Resources

State or Federal agency and bureau

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

### 4. National Park Service Certification

I hereby certify that the property is:

☐ entered in the National Register.

☐ See continuation sheet

☐ determined eligible for the National Register.

☐ See continuation sheet

☐ determined not eligible for the National Register.

☐ removed from the National Register.

☐ other,

(explain:)

Signature of the Keeper

Date of Action

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Fayetteville Street Historic District  
Name of Property

Wake County, NC  
County and State

## 5. Classification

### Ownership of Property

(Check as many boxes as apply)

- ☒ private  
☒ public-local  
☐ public-State  
☒ public-Federal

### Category of Property

(Check only one box)

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

### Number of Resources within Property

(Do not include previously listed resources in count.)

| Contributing | Noncontributing |            |
|--------------|-----------------|------------|
| 20           | 7               | buildings  |
| 1            | 1               | sites      |
| 0            | 0               | structures |
| 0            | 0               | objects    |
| 21           | 8               | Total      |

### Name of related multiple property listing

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

N/A

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

11

## 6. Function or Use

### Historic Functions

(Enter categories from instructions)

COMMERCE/TRADE: Business

COMMERCE/TRADE: Professional

COMMERCE/TRADE: Organizational

COMMERCE/TRADE: Financial Institution

COMMERCE/TRADE: Department Store

COMMERCE/TRADE: Specialty Store

COMMERCE/TRADE: Warehouse

DOMESTIC: Hotel

INDUSTRY/PROCESSING/EXTRACTION:  
Communications Facility

GOVERNMENT: Post Office

GOVERNMENT: Courthouse

GOVERNMENT: Government Office

LANDSCAPE: Plaza

RECREATION & CULTURE: Theater

SOCIAL: Meeting Hall

SOCIAL: Clubhouse

### Current Functions

(Enter categories from instructions)

COMMERCE/TRADE: Business

COMMERCE/TRADE: Professional

COMMERCE/TRADE: Organizational

COMMERCE/TRADE: Financial Institution

COMMERCE/TRADE: Restaurant

DOMESTIC: Multiple Dwelling

GOVERNMENT: Post Office

GOVERNMENT: Courthouse

GOVERNMENT: Government Office

LANDSCAPE: Plaza

RECREATION & CULTURE: Museum

## 7. Description

### Architectural Classification

(Enter categories from instructions)

See continuation sheet.

### Materials

(Enter categories from instructions)

foundation See continuation sheet.

walls

roof

other

### Narrative Description

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

Fayetteville Street Historic District

Name of Property

Wake County, NC

County and State

## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

Property is:

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

### Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

COMMERCE

### Period of Significance

1874-1965

### Significant Dates

n/a

### Significant Person

(Complete if Criterion B is marked)

n/a

### Cultural Affiliation

n/a

### Architect/Builder

See list on continuation sheet.

### Narrative Statement of Significance

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

## 9. Major Bibliographical References

### Bibliography

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

### Previous documentation on file (NPS):

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

### Primary location of additional data:

- ☒ State Historic Preservation Office
- ☒ Other State Agency
- ☐ Federal Agency
- ☐ Local Government
- ☐ University
- ☐ Other
- Name of repository: State Library of North Carolina

Fayetteville Street Historic District  
Name of Property

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County and State

## 10. Geographical Data

**Acreage of Property** Approximately 12 acres

### UTM References

(Place additional UTM references on a continuation sheet.)

|   |           |               |                |
|---|-----------|---------------|----------------|
| 1 | <u>17</u> | <u>713260</u> | <u>3962005</u> |
|   | Zone      | Easting       | Northing       |
| 2 | <u>17</u> | <u>713440</u> | <u>3961970</u> |

|   |           |               |                |
|---|-----------|---------------|----------------|
| 3 | <u>17</u> | <u>713380</u> | <u>3961580</u> |
|   | Zone      | Easting       | Northing       |
| 4 | <u>17</u> | <u>713290</u> | <u>3961580</u> |

☐ See continuation sheet

### Verbal Boundary Description

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

### Boundary Justification

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

## 11. Form Prepared By

name/title Cynthia de Miranda and Jennifer Martin  
organization Edwards-Pitman Environmental, Inc. 8/1/07  
street & number P.O. Box 1711 telephone 919/682-2211  
city or town Durham state NC zip code 27702

### Additional Documentation

Submit the following items with the completed form:

#### Continuation Sheets

#### Maps

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

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

#### Photographs

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

#### Additional items

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

### Property Owner

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

name \_\_\_\_\_  
street & number \_\_\_\_\_ telephone \_\_\_\_\_  
city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

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

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



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Fayetteville Street Historic District  
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**Architectural Classification**

(Enter categories from instructions)

LATE VICTORIAN: Italianate

LATE VICTORIAN: Second Empire

LATE 19<sup>th</sup>/EARLY 20<sup>th</sup> C REVIVALS: Classical Revival

LATE 19<sup>th</sup>/EARLY 20<sup>th</sup> C REVIVALS: Commercial Style

LATE 19<sup>th</sup>/EARLY 20<sup>th</sup> C AMERICAN MOVEMENTS: Skyscraper

MODERN MOVEMENT: Moderne

MODERN MOVEMENT: International Style

MODERN MOVEMENT: Art Deco

OTHER: Brutalism

**Materials**

(Enter categories from instructions)

foundation

BRICK

CONCRETE

METAL: Steel

walls

BRICK

CONCRETE

GLASS

METAL: Cast Iron

METAL: Steel

STONE: Granite

STONE: Limestone

STONE: Marble

STONE: Slate

STUCCO

TERRA COTTA

roof

ASPHALT

METAL

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Fayetteville Street Historic District  
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**Description**

The Fayetteville Street Historic District comprises Raleigh's principal commercial street, historically and iconically the commercial heart of the city. The district includes buildings that front four blocks of Fayetteville Street, along with a few buildings on two intersecting streets and one adjacent parallel street. The buildings are predominantly commercial and date from the final years of the third quarter of the nineteenth century into the third quarter of the twentieth century. Only two structures extant in the district were built for government rather than commercial use, although two commercial buildings were later put into government use. One structure built as a hotel now serves a residential use.

The Fayetteville Street Historic District occupies a densely-developed urban setting at the core of North Carolina's capital city. The Capitol Area Historic District (NR 1978), containing Raleigh's most important nineteenth and early twentieth century architecture, lies one block north. Here, government and commercial buildings, churches, and dwellings surrounding the State Capitol (NR 1970), which was constructed from 1833 to 1840. Portions of the western boundary of the Moore Square Historic District (NR 1985) along Wilmington and East Hargett Streets are contiguous with a section of the eastern boundary of the Fayetteville Street Historic District. The historic district centered on Moore Square, a public park platted as part of Raleigh's eighteenth-century plan, contains primarily early twentieth-century commercial buildings including the city's historic seat of African American commerce, East Hargett Street.

Fayetteville Street is one of four streets that radiate at cardinal points from Union Square, home to the State Capitol and the heart of the first plat of Raleigh, drawn by William Christmas in 1792. Although Union Square is larger than Christmas's average city block, Fayetteville Street, centered at the square's south edge, bisects the blocks south of the square, creating flanking city blocks that are narrower than those shown in the Christmas plan. S. Salisbury and S. Wilmington Streets run parallel to Fayetteville Street to its west and east, respectively, on either side of Union Square. The district and the surrounding area's topography varies slightly with the Capitol occupying a parcel that is approximately 347 feet above sea level and Davie Street, the southernmost east-west corridor in the district, at approximately 334 feet above sea level. The streets in the district are wide enough to accommodate two lanes of traffic with parallel parking at the curb. All streets have sidewalks. Fayetteville Street's broad sidewalks were installed in 2006. Brick and concrete pavers form the surface and the width accommodates newly planted street trees, benches, and enormous concrete planters that separate pedestrians from the roadway. Other streets have poured concrete sidewalks that have been in place for decades.

The district includes the buildings that front both sides of the 200 block and west side of the 300 block of Fayetteville Street, as well as a corner building on both the 100 and 400 blocks. The majority of the east side of the 300 block falls outside the district boundaries because of the presence of noncontributing buildings. The district boundaries encompass nearly the full range of building types, materials, and architectural styles found in the district: nineteenth- and twentieth-century load-bearing brick commercial buildings of two to four floors; steel-framed or concrete-framed, brick-clad early skyscraper office buildings stretched to twelve stories; mid-century Modernist masonry commercial buildings and mid-rise office buildings; and mid-century Art Deco and Modernist steel-framed skyscrapers rising to sixteen stories. Several of the buildings on the west side of

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Fayetteville Street extend the full width of the narrow block so that their rear facades face S. Salisbury Street. A number of the older brick commercial buildings have been remodeled, particularly at the first floor level. In many cases, these alterations date to the period before 1965 and tell the story of the buildings' historic evolution. This is particularly true on the east side of the 200 block of Fayetteville Street, where original facades, including a Neoclassical sheet metal facade on the Lumsden-Boone Building (NR 1983) at 226 Fayetteville Street, remain intact at the second and third stories.

The district also includes buildings on West Hargett Street, which intersects Fayetteville Street between its 100 and 200 blocks and on West Martin Street, which intersects between the 200 and 300 blocks. These buildings include three early-twentieth-century skyscrapers with Neoclassical and Art Deco detailing (the Raleigh Building and the Oddfellows Building, at 5 and 19 West Hargett Street, respectively and The Capital Club at 16 West Martin Street) and plainly detailed two-story brick commercial and office buildings from the early to mid-twentieth century (14 West Martin Street and 107 and 111 West Hargett Street). A row of similarly simple two- and three-story brick commercial buildings from the 1920s on the west side of S. Salisbury Street are also in the district, including the offices of the locally active Parker-Hunter real estate firm. These properties show development patterns and architectural trends on streets subsidiary to Fayetteville Street.

Eleven buildings in the proposed district have already been listed in the National Register of Historic Places. Twenty additional buildings and one site contribute to the historic integrity of the district, for a total of thirty-two contributing properties. Seven buildings and one site are non-contributing resources.

The period of significance begins in 1874, the construction date of two buildings in the district. Briggs Hardware (NR 1973) at 220 Fayetteville Street is a remarkably intact commercial building, constructed to house an existing business that remained in that location for more than a century. The four-story, richly detailed hardware store illustrates that Fayetteville Street had already achieved preeminence as Raleigh's commercial corridor. The Raleigh Post Office and Courtroom (NR 1971), begun in 1874 and completed in 1879 in the Second Empire style by the federal government, has been altered and expanded during the period of significance, but it retains its original mansard roof and Neoclassical detailing. At the other end of the period of significance are a trio of bank buildings—Wachovia Bank and Trust at 227 Fayetteville Street; North Carolina National Bank at 239 Fayetteville Street; and Branch Banking and Trust at 333 Fayetteville Street—each in a different interpretation of modernism and all completed in 1965. Together, these bank buildings represent the mid-twentieth emergence of corporate banks and contributed a Modernist skyline to advertise the increased corporate presence in what had been considered a government town.

Noncontributing buildings in the district are relatively few considering the ever-evolving nature of this urban landscape. Three noncontributing resources—three buildings and a plaza—occupy consecutive parcels on the east side of the 200 block of Fayetteville Street. The buildings at 211 and 213 Fayetteville Street were built in the first quarter of the twentieth century, but were altered in the 1980s. Both buildings stand two stories and in their physical context where the majority of buildings rise to three or more stories, they do not detract from the district as a whole. These buildings and the Raleigh Federal Savings and Loan building constructed in 1984 and located in that same block are diminished considerably by the row of intact historic buildings lining the opposite side of the street. The Wake County Courthouse, built in 1970, post-dates the period of significance but its presence is somewhat softened by its position relative to Fayetteville Street. Unlike the two buildings flanking

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it—the fifteen-story Durham Life Insurance building constructed in the 1940s and the grand Second Empire style Federal Building (Raleigh Post Office and Courtroom) that was begun in 1874 (NR 1971)—the courthouse is set back from the street.

### *Inventory List*

The inventory list is arranged alphabetically by street name. For streets that run north to south, the east side of the street is presented first. For streets that run east to west, the north side of the street is presented first. Each historic property in the inventory is assigned a name, where possible, based on the first-known and/or long-term occupant. Most information about these early tenants comes from the city directories located at the State Library of North Carolina in Raleigh and at the North Carolina Collection in Wilson Library at the University of North Carolina at Chapel Hill. For those properties already individually listed in the individual National Register of Historic Places, their individual nomination forms were the major source of information; a complete list of the nominations is included in the bibliography in Section 9.

The street address follows each property name, as well as the construction date and dates of any alterations or additions. Construction dates are based on a combination of Sanborn Company maps, historic photographs, city directory research, data in the Wake County IMAPS system and online real estate records, information in survey files at the State Historic Preservation Office, and the style and form of the building.

Finally, each resource is designated as contributing or noncontributing to the historic significance and integrity of the district. The designation criteria are based on age and degree of alteration. Buildings constructed in or before 1965 are considered contributing if they retain enough historic integrity to illustrate significant aspects of their past. All resources in the district retain integrity of location and setting; contributing resources must also retain integrity of design, materials, workmanship, feeling, and association. Noncontributing buildings postdate 1965 or were built before 1965 and have been heavily altered since the period of significance and have therefore lost their architectural integrity.

### FAYETTEVILLE STREET

#### East Side

#### **Masonic Temple Building (NR 1984)**

**133 Fayetteville Street, 1909, 1948, ca. 1980, Contributing Building**  
**Charles McMillan, architect**

The Masonic Temple is a seven-story classical-inspired skyscraper office building with an internal frame of reinforced concrete. Standing at the northeast corner of Fayetteville Street and East Hargett Street, the building's west and south elevations are architecturally finished. The exterior cladding is organized like the classicized skyscrapers that originated with Louis Sullivan: a substantial, often rusticated, base; identical upper stories with vertical emphasis that form the shaft of the building; and a capital treatment at the top of the building. The ground floor of the Masonic Temple has been remodeled twice: first in 1948 by Raleigh architect F. Carter Williams, who leased office space in the building for his practice. Williams removed some of the original

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Indiana limestone at the ground floor to create a geometric glass-and-steel facade with mirrored columns. That facade was removed in the 1980s and replaced with a scored concrete facade with plate-glass windows topped by either rectangular transoms or round-arched windows. A molded belt course separates the ground floor from the second story, which features the original rusticated limestone over the internal frame with large paired two-over-two windows between. A second molded beltcourse tops this story. The third through sixth stories form the shaft of the building and feature yellow brick covering the columns and stone spandrels covering the floor beams. The main facade, facing Fayetteville Street, is five bays wide, while the secondary facade at East Hargett Street has seven bays. At the sixth story, the continuous brick vertical elements terminate with high-relief Ionic scrolls. Most windows at this story feature round arches; only the windows at the outer edges of each facade match the rectangular openings of other stories. A band of stone follows the top edges of the sixth-story windows, highlighting the contrast between the paired two-over-two windows at the corners and the round-arch windows between. Above the band, a molded beltcourse separates the shaft from the seventh story, which features tan brick with paired pilasters between paired sets of smaller one-over-one double-hung sash. A substantial cornice tops the seventh story and a crenellated parapet finishes the building.

The Masonic Temple was the first steel-reinforced concrete-framed skyscraper built in the state. The Grand Lodge of Ancient, Free and Accepted Masons of North Carolina commissioned the building to provide office and meeting space for the statewide Masonic organization and for local lodges; the building also was a real estate investment, housing rentable office space to provide income.

**Christian Science Reading Room  
201 Fayetteville Street, ca. 1988, Noncontributing Building**

The Christian Science Reading Room is a two-story Postmodern building with a base clad in rusticated concrete blocks under a second-story with tan brick veneer. The three-bay wide building has a deeply recessed center bay with glass curtain wall flanked by nearly identical bays with full-height rectangular openings in the masonry at the ground floor and small, square, fixed-sash windows above. The entry, like the center bay, is recessed and accessible through the open rectangular bay at the northwest corner of the building. A gabled monitor caps the roof of the building.

This has been the location of the Christian Science reading room since at least 1980. Sanborn maps show that a two-story drug store building with roughly the same footprint stood at this location in 1884. A wider building with a wood partition wall down the center replaced it and was recorded in the 1914 Sanborn, occupying 201 and 203 Fayetteville Street. By 1950, a two-story shop had replaced the wider building and again occupied a footprint similar to today's Christian Science Reading Room building.

**Haywood Building  
205 Fayetteville Street, ca. 1930, ca. 1990 Contributing Building**

The Haywood Building is a flat-roofed, three-story, Commercial Style building with a brick exterior that retains its original form, fenestration pattern, modest brick detailing, and signage in the upper stories. The altered

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storefront is recessed behind exposed metal columns and beams that suggest the original location of shop windows flanking a center entry. Above, plate-glass windows have replaced original windows, but the original fenestration pattern of a single window flanked by triple windows remains evident. The building retains its original form, fenestration pattern, modest brick detailing, and signage in the upper stories.

Early commercial tenants included florist J. J. Fallon Company and the Smith Stevick Furniture Company, according to city directories.

**A. D. Royster and Brothers Confectioners**  
**207 Fayetteville Street, ca. 1910, 2002, Contributing Building**

The two-story, Commercial Style building was erected with retail space on the ground floor and office or manufacturing space on the second floor. The flat-roofed building features a brick exterior, three one-over-one double-hung sash windows with stone lintels and sills on the second floor, a distinctive bracketed metal cornice, and a remodeled plate-glass storefront with cantilevered canopy installed in 2002.

The business at 207 Fayetteville Street is shown as a candy manufacturer as early as the 1884 Sanborn map. The Royster Brothers replaced that earlier building between 1903 and 1914, based on the Sanborn maps of those years, and continued making candy here at least into the 1950s. The building now houses the offices of the Shanahan Law Group, which remodeled the storefront and interior space in 2002.

**Charles Stores Company Department Store**  
**211 Fayetteville Street, 1925, 1985, Noncontributing Building**

The building at 211 Fayetteville Street is a two-story department store converted into an office building. The seven-bay Postmodern facade dates to 1985 and features panels of white marble accented with emerald green marble, round-arched windows at the second story, and three flat-arched openings and one round-arched opening at the ground floor. The exterior wall of the first floor is deeply recessed behind the cutouts in the facade and there is a sunken courtyard at the north end of the building sheltered in the recessed area.

Two buildings stood on this parcel before 1925, housing the Rose Shop and the Coke Cigar Company in the mid-1920s. The Charles Stores Company razed the earlier buildings and built a wider two-story building to house its department store.

**The Almo Moving Picture Theater**  
**213 Fayetteville Street, 1915, 1943, ca. 1980, Noncontributing Building**

The two-story building has a remodeled facade that includes a plate-glass storefront with plywood at the transom and stucco covering the original second story materials. Three window openings hold plate glass that likely replaced double-hung wood sash windows. Stucco-clad beltcourses bring horizontal detail to the facade at the mid-point of the height of the windows and above the windows and below the plain cornice. Another



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beltcourse merges with the window lintels, creating a continuous line across the top of the windows; a similar treatment merges the sills.

The Almo was built as a movie theater in 1915; in 1917, there were three movie houses in Raleigh, including the Superba at 222 Fayetteville Street and the Palm at 130 East Martin Street. The two Fayetteville Street theaters catered to whites and the Palm to African Americans. The Almo continued showing movies until 1925, when it became the Vogue, a clothing store. The Vogue remained in business at least through the early 1960s, and its owners remodeled the building in 1943. This is likely when the second-story windows were installed. The late-twentieth-century remodeling obscured whatever other details may have been incorporated originally or in 1943. The building most recently housed a Hallmark card shop; it is currently vacant.

**Raleigh Federal Savings and Loan Building (One Exchange Plaza)**  
**219 Fayetteville Street, 1984, Noncontributing Building**

This nine-story Postmodern building matched the height of its neighbor to the south, the 1965 Wachovia Bank building. The Raleigh Federal Savings and Loan Building features a double-height first story clad with white marble panels trimmed with polished green granite and featuring rusticated bands of marble, plate-glass windows, and plain round columns that lack bases and capitals. The Fayetteville Street entry is at the southwest corner of the building, which is marked by a canted edge and an all-glass curtain wall. This curtain-wall treatment differs from the rest of the building, which features limestone panels covering spandrels and creating the strong horizontal emphasis; narrower vertical bands mark the internal framing columns. Plate-glass windows fill the space between. A simple cap tops the flat-roofed building.

The building replaced an earlier Raleigh Federal Savings and Loan Building, a five-story building with brick exterior erected in 1923 that was remodeled by F. Carter Williams with application of a metal screen in the mid-1960s. The building now houses offices of the City of Raleigh municipal government.

**Exchange Plaza**  
**1965-1966, Noncontributing Site**  
**Richard Bell and Associates, Landscape Architect**  
**Davidson and Jones, contractors**

The plaza features several low planters that are part of the original design; all remain and still hold trees, shrubs, and flowers, as originally intended, but their original pebbled surfaces have been replaced with red brick pavers. Originally, the plaza featured cast-stone pavers from the Cast-a-Stone Products Company that were also installed around the Raleigh Savings and Loan Building and the North Carolina National Bank Building at Fayetteville and Martin Streets. The large center planter also originally held an ornamental fountain. The benches are a later addition.

The plaza replaced a one-block cross street known as Exchange Street in 1966 as a test for the idea of installing a pedestrian mall on Fayetteville Street, a concept that downtown business owners were exploring as a

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revitalization strategy. Richard Bell Associates designed the plaza to complement both the remodeling of the Raleigh Savings and Loan Building to the north and the Wachovia Building to the south. Davidson and Jones contractors completed the work.

**Wachovia Bank and Trust Company**  
**227 Fayetteville Street, 1965, Contributing Building**  
**A. G. Odell and Associates, Charlotte, Architect**  
**Guy E. Crampton, Raleigh, Associate Architect**

The Wachovia Bank is an eleven-story International Style skyscraper with strong vertical expression on four elevations. Thin marble panels cover the steel support columns while stylized broad concrete I-beams with a fine quartz aggregate surface provide additional projecting vertical elements and overlap the plain cornice. On the side north and south elevations, three concrete piers are positioned between the marble panels. The rectangular building features seven bays on its façade and extends to the rear thirty bays. Extruded aluminum frames house the building's gray-green insulated glass and darker gray spandrel glass. The first floor features large plate-glass panels also set into aluminum frames. At both the Fayetteville Street facade and S. Wilmington Street elevation, the ground-floor glass curtain wall is slightly recessed beneath the bulk of the building. Entrance from Fayetteville Street and Wilmington Street is through a pair of aluminum-framed glass doors; a single-leaf glass door pierces the south elevation. The actual first floor is sunken below the street level and occupies an area larger than the building's footprint. The banking floor is intact and features a long banking counter along the south side of the building, and open offices on the north side. A walkway under S. Wilmington Street leads to the Moore Square parking deck.

Wachovia Corporation traces its history to 1866 when the First National Bank of Salem opened with Israel Lash as president. After his death, his nephew William Lemly moved the bank to Winston in 1879 and opened it as Wachovia National Bank. In 1893, the opening of a trust department led to the establishment of Wachovia Loan and Trust Company. The two entities merged in 1910 to form the largest bank in the South at that time. In 1985, Wachovia merged with First Atlanta Corporation to create First Wachovia Corporation. Throughout the 1990s First Wachovia was involved in a series of mergers and acquisitions throughout the southeast. In 2001 Wachovia merged with First Union Bank, but retained the Wachovia name. After a 2006 merger with Southtrust Corporation, Wachovia became the fourth-largest bank in the nation.<sup>1</sup>

A. G. Odell and Associates designed this building for Wachovia building, one of several collaborations on downtown bank buildings in the 1960s between the Charlotte architectural firm and the bank. The building replaced the old Montgomery Ward store, which closed on November 30, 1960. The Wachovia Building was under construction from 1962 through 1965 and contained several floors of rentable office space in addition to space for Wachovia. The building remained in operation as Wachovia Bank until 2003. Following the 2001

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<sup>1</sup> Alex Coffin, "Wachovia Corporation," in *Encyclopedia of North Carolina*, William S. Powell, ed. (Chapel Hill: University of North Carolina Press, 2006), 117.

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merger between Wachovia and First Union, Wachovia moved across Fayetteville Street into the First Union building. The building closed completely in 2003, including rented offices upstairs.

**Market Plaza  
1965, Contributing Site  
Richard Bell and Associates, Landscape Architect**

Market Plaza features planters clad in the same polished black granite that covers the neighboring North Carolina National Bank. The pavement in the plaza consists of wide bands of pebbled granite laid in concrete that align with the black granite columns on the building. The areas between these bands are paved with red brick pavers, a later replacement. Benches, lampposts, and utility boxes are also later additions to the plaza, as are low planters constructed of concrete tinted charcoal to match the original granite planters.

Market Plaza's conversion from Market Street followed on the heels of the successful Exchange Plaza project. The plaza could only occupy the Fayetteville Street end of Market Street because stores at the east end of the Martin Street block, which backed up to Market Street, needed the street for service access to their back doors. The plaza was proposed by F. Carter Williams, who designed the North Carolina National Bank immediately south of Market Plaza; Richard Bell and Associates designed the plaza to complement Williams's bank design.

**North Carolina National Bank (First Citizens Bank)  
233 Fayetteville Street, 1965, 1989, Contributing Building  
F. Carter Williams and Associates, Architect  
George Kane, General Contractor**

The North Carolina National Bank is a four-story Brutalist bank building with a distinctive profile and sleek skin of polished black granite with flecks of gray and tan. A granite planter box extends along the façade and approximately half the length of the south elevation. The double-height first floor features glass walls recessed beneath the bulk of the building on the Fayetteville Street and Martin Street sides; a grid of vertical supports are crossed by a horizontal beam. Vertical supports are placed near, but not at, the corners, allowing the glass panes to meet at a transparent mitered edge. The upper floors of the Fayetteville Street facade and the entire faces of the north and east elevations are devoid of windows. Smooth rectangular granite panels create three wide recessed horizontal bands, outlined above and below by narrower bands of granite panels that slope outward at an angle. The effect seems stark at first glance, but the smooth surfaces provide contrast with trees and plants in Market Plaza. The north elevation, in fact, forms a backdrop to the plaza, defining the space in a way that the windowed south facade of the neighboring Wachovia Building does not. While Market Plaza has seen some alterations, original features remain and are readily apparent, including the granite planters that line the center of the plaza and the large shards of granite chips embedded in the sidewalk, which align with the vertical supports of the building. The Martin Street (south) side of the bank has paired fixed-sash windows in the upper stories. The bank lobby is a gracious, soaring space with spare detail that uses wall and surface materials to create decor: original hardwood paneling extends to the ceiling, providing warmth to contrast with the coolness of the granite

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of countertops and metal fixtures. A nearly-seamless 1989 rear addition is faced with granite on its north and south sides and brown brick on the east elevation.

In 1957, the American Trust Company and the Commercial National Bank merged to form American Commercial Bank. In 1960, Commercial National Bank merged with Security National Bank of Greensboro to form North Carolina National Bank (NCNB). By 1973, NCNB was the largest bank in the state, surpassing Wachovia Bank. In the 1970s, after acquiring the Trust Company of Florida, NCNB purchased the First National Bank of Lake City and gained a solid foot hold in Florida. After Hugh L. McColl Jr. became CEO in 1983, NCNB moved into South Carolina, Georgia, Maryland, and Virginia, and by 1987 it was the largest bank in the southeast. In 1992, after acquiring or merging with banks in Texas and Georgia, NCNB became NationsBank. In 1998, McColl merged the company with BankAmerica Corporation of California to form Bank of America, what was then the largest bank in the nation.<sup>2</sup>

The building was erected on the site of three earlier buildings, including two commercial buildings and the twelve-story 1912 North Carolina National Bank building. That bank vacated the building in 1985; First Citizens Bank moved in after 1990.

**Branch Banking and Trust  
333 Fayetteville Street, 1965, 1998, Contributing Building  
Emery Roth and Sons, New York, Architect  
Holloway and Reeves, Raleigh, Associate Architect  
G. Milton Small Jr., banking floor designer  
Rea Construction Company, general contractor**

The Branch Banking and Trust (BB&T) Building strongly evokes the International Style that came to symbolize corporate architecture in the late 1950s. Standing on a narrow 56 x 210-foot corner lot, the narrow, three-bay-wide steel and concrete tower extends twelve bays to the rear to S. Wilmington Street. The double-height base of the building features plate-glass curtain walls between polished granite panels that outline and highlight the structural steel skeleton on those first floors. The first floor façade is set back slightly beneath the mass of the building. Above, the sixteen-story building features slender projecting aluminum mullions set against dark window glass and anodized aluminum spandrels to articulate its verticality, but also accentuate its slenderness. Entrance from Fayetteville Street is through two pairs of plate glass doors; another door is located at the northern end of the façade. On the south elevation at Davie Street, a secondary entrance consists of two steps leading to a recessed pair of single doors that provide access to the lobby. Raleigh's BB&T building matches the proportions of Mies van der Rohe's 1958 Seagram Building more closely than others in the state, with a narrow width and broad depth stretching into the block it stands on. The building has a similar attention to its surrounding site as did the Seagram Building, which stood on a plaza constructed to serve as an architectural

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<sup>2</sup> Julian M. Pleasants, "Bank of America" in *Encyclopedia of North Carolina*, William S. Powell, ed. (Chapel Hill: University of North Carolina Press, 2006), 87.

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feature of the building, creating an experience of approaching and entering the building and providing transition from the city-maintained sidewalk. At BB&T, working with less space, the architects continued the design elements onto the sidewalk, installing tinted bands along the concrete sidewalk to correspond with the vertical supports that framed the two-story base of the building. The G. Milton Small-designed banking floor was removed in a 1998 interior remodel, but a small mezzanine meeting room of his design remains. The meeting room is tucked into the front of the building and features the glass walls of the building's exterior on three sides, providing a powerful perch overlooking Fayetteville Street.

In 1872, Alpheus Branch and Thomas Jefferson Hadley of Wilson, North Carolina formed a bank and were granted a charter in 1889. It was a private institution until the turn of the twentieth century when it became Branch Banking Company. In 1907, the bank opened a trust department, one of the first in the state, and five years later the name was changed to acknowledge the department to Branch Banking and Trust Company.<sup>3</sup>

The BB&T Building was the tallest building in Raleigh upon its completion in 1965. It provided a banking floor for BB&T as well as leasable office space and at least one apartment on the fourteenth floor for one of the building's owners. The building was erected on the site of a previous city hall.

West Side

**Efird's Department Store**  
**208 Fayetteville Street, 1935, 1998 Contributing Building**

The five-bay-wide restrained Art Deco-style building rises three stories. The first floor is a late-twentieth-century remodeled storefront featuring a recessed center entry with double-leaf metal and plate-glass commercial doors. A flat metal canopy, supported with cable wires, shelters the entrance. Plate-glass display windows flank the door. Scored concrete surrounds the fenestration and rises to the top of the first-floor level, covering the area that typically held prismatic glass or signboards on buildings of this vintage. The second and third stories feature replacement double-hung metal sash windows separated by narrow pilasters and an ashlar stone veneer. The spandrels feature chevrons. The building stretches the depth of the block, and the S. Salisbury Street elevation has an altered storefront with plate glass and replacement fixed-sash windows in original openings at the second and third stories. The elevation has a plain brick exterior with simple beltcourses of corbelled brick.

Efird's Department Store opened at this location in 1918, replacing T. A. Partin's dry goods store and Sidell's Studio Photography in a two-story building. In 1935, Efird's replaced the building with a steel-framed three-story building with brick exterior. Efird's sold the building to the Hudson Belk Department Store in 1959. The North Carolina State Bar Association purchased the building in 1978 and remodeled it in 1998.

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<sup>3</sup> *From Raleigh's Past: Published as a Gift to the People of Raleigh and North Carolina by Branch Banking and Trust* (Raleigh: BB&T, 1965) back cover.

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**W. T. Grant Company Department Store  
214 Fayetteville Street, 1954, 1977, Contributing Building**

The W.T. Grant Department Store features the reimagined design for downtown retail store buildings that emerged in the middle of the twentieth century. Ground-floor storefronts featured expanses of plate glass while a simple, largely blank façade above served as a billboard to advertise the store's name, often rendered in large letters that stood out against the plainness of the façade. Here, the storefront features two plate-glass shop windows framed in aluminum and suspended over a recessed kickplate. The windows flank a recessed, off-center glassed entry with off-white terrazzo flooring that continues into the retail floor inside. A shallow aluminum canopy with a rounded edge stretches across the storefront, separating it from the two upper stories. Those stories feature buff-colored Roman bricks laid in stack bond with flush mortar joints in a matching shade. Three square metal-sash windows pierce the upper right corner of the building; the windows, like the entire façade, are outlined in metal trim painted blue and likely added in 1977, after Kimbrell's Furniture Store purchased the store and opened a furniture showroom. Large red plastic letters spell out "KIMBRELL'S" at the left side of the building, just above the canopy that separates the storefront from the upper stories. The S. Salisbury Street facade is similarly detailed, with a smaller plate-glass storefront and recessed entry at the north end of the facade, an Otis freight elevator at the south end, and no windows in the expanse of stack-bond Roman brick above.

The three-story Holleman Building stood at this address from at least 1884 through the early 1950s. The building housed an Oddfellows hall and later a Masonic lodge on its third floor, at the same time housing commercial shops in two ground-level storefronts with offices on the second floor. The building was only about half as deep as the block. From the early 1950s through the late 1970s, the W. T. Grant Company Department Store occupied a new building that stretched the depth of the entire block back to S. Salisbury Street. Kimbrell's Furniture Store purchased the building in 1977 and has operated a showroom here since then, making only minor changes to the front and back elevations.

**Boylan-Pearce Department Store  
216 Fayetteville Street, ca. 1910, ca. 1960, under reconstruction since 2006, Contributing Building**

The Boylan-Pearce Department Store is a three-story reinforced-concrete, classical-revival-style building with a buff-colored brick exterior. The building is currently undergoing a rehabilitation of its facade, with damaged and removed features being reinstalled, repaired, and reconstructed according to physical evidence and historic photographs. The storefront at the ground floor is currently covered by plywood. The upper stories feature three bays; the middle bay has a triple window consisting of a fixed-sash center window flanked by one-over-one double-hung sash windows. The windows are topped by fixed-sash transoms; a heavy wood lintel divides the windows from the transoms. The third-floor grouping features a gentle segmental arch across the three transoms. Paneled spandrels underscore the window groups on both stories. Windows in the flanking bays are narrow pivoting sash with four lights. The second-story windows are taller than the nearly square versions on the third floor. Above each set of windows in the flanking bays are low-relief medallions of terra cotta. The three-bay



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wide S. Salisbury Street elevation has a buff-colored brick veneer, paired one-over-one double-hung wood sash windows with transoms, and surviving terra cotta detailing at the window headers and the building cornice.

The Boylan-Pearce Department Store opened at this location in a new building around 1910 and remained open through 1954. Lerner Shops then used the building into the 1960s, altering the facade with the removal of much of the terra cotta ornamentation, cornice, windows, and storefront. A stucco covering to conform to the mid-century style of a blank facade served as a backdrop to the store name. In 2006, a new owner began a reconstruction of the original façade by removing the stucco covering on the upper two stories. Original window sash found stored inside the building has been reinstalled; much of the existing terra cotta window molding and other details has been repaired; and any missing materials replaced with similar concrete castings. Work has stopped temporarily and the ground floor remains unfinished.

**Briggs Hardware Store (NR 1973)  
220 Fayetteville Street, 1874, Contributing Building**

Briggs Hardware Store is an Italianate brick building that rises four stories on its Fayetteville Street side and three stories at the rear section, which fronts Salisbury street. The building is three bays wide and features an elaborate parapet increasing its apparent height. The storefront dates to the 1999 rehabilitation of the building and features plate glass windows with three centered arches set into a wood surround with squared pilasters. The original upper stories of the Fayetteville Street facade are richly detailed with cast-iron corner quoins, cast-iron hooded windows adorned with decorative lion heads, and an elaborate bracketed cornice of pressed sheet metal. The S. Salisbury Street side has two personnel entrances at the ground floor and segmental arched four-over-four windows at the two upper stories. Upper-story windows on both ends of the building show diminution to accentuate the height of the structure.

The store building was completed in 1874 following a two-year construction project that replaced an 1865 structure that stood at the same site. The business was established by Thomas H. Briggs, a contractor and real estate investor, and his partner James Dodd. Upon Dodd's retirement, the store became a family business with two sons establishing a new partnership with Briggs. The store sold a vast variety of goods and remained in business at this location until 1995. The building was rehabilitated in 1999 and now houses offices and a museum.

**Superba Motion Picture Theater/Eckerd Drug Store  
222 Fayetteville Street, 1920, ca. 1935, 1985, 2006 Contributing Building**

The restrained Art Deco-style Superba Motion Picture Theater has a brick exterior and remodeled storefronts at the facade and rear elevation, which fronts S. Salisbury Street. The current storefront at the facade, completed in 2006, features plate-glass windows, a recessed center entry, and transoms topping the width of the storefront, all set in a heavy wood frame. This marks the only fenestration on the front of the building. The upper two-thirds of the building features a common-bond brick exterior with soldier bricks forming four pilasters across the facade. Continuous raked-out mortar joints between pairs of soldier bricks create the appearance of squared, fluted

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pilasters, and square medallions composed of bricks and raked-out mortar joints top the pilasters. The two outermost pilasters extend down to the street to frame the new storefront; each framing pilaster has an additional square medallion at the height of the storefront. A corbelled brick cornice tops the building. The S. Salisbury Street facade is two-stories in height with a matching new wood-framed plate-glass storefront and corbelled brick cornice. Three windows at the mezzanine level have replacement sash. The brick on both elevations has recently been painted tan.

The Superba Theater began showing movies on Fayetteville Street as early as 1917. This building went up in 1920, and the Superba continued screening films throughout the decade. In 1930, Eckerd Drug Stores purchased the building and established a drug store at the location, running a soda fountain and luncheonette in the mezzanine at the back of the building. Eckerd's apparently remodeled the exterior, possibly in the mid-1930s, based on the restrained Art Deco detailing. An historic photograph dating from 1932 shows windows at the second- and third-story levels in the facade, above a marquee sign that reads "Eckerd's Reasonable Drug Prices." Eckerd Drugs remained here through at least 1970. The building housed a Hardee's fast food restaurant in the 1980s, and was remodeled in 2006 as a sit-down restaurant.

**Lewis-Woodard Building**

**224 Fayetteville Street, ca. 1883, ca. 1925, 1957, 1985, Contributing Building**

The three-story, Italianate style building has a brick exterior and extends the full depth of the block from Fayetteville Street to S. Salisbury Street. The facade has a remodeled storefront with original wall treatment surviving at the upper stories and at the cornice. The ground floor has a deeply recessed entry at the south end and a similarly recessed display window at the north end. Elsewhere, the ground-floor facade is covered with large tiles of white marble. The identical second and third stories are four bays wide with one-over-one, double-hung, segmental-arched wood sash windows. Decorative metal window hoods feature keystones and corbels. The elaborate bracketed pressed metal cornice has dentil molding and scrollwork with the same lionshead elements seen in the keystones on the Briggs Building. The three-bay-wide S. Salisbury Street elevation was also remodeled in 1985, when white marble panels were applied to the brick-clad building at the storefront, rising in vertical bands on either side of the center bay, and across the top of the third-story windows. Six-over-six double-hung wood-sash windows remain at the second and third stories; the first floor windows and centered door were replaced in 1985.

The building appears as two separate structures on the 1884 Sanborn map: a three-story hardware store and office building fronting Fayetteville Street and a two-story tin shop and warehouse fronting S. Salisbury Street. Partners Julius Lewis and Nicholas West had purchased the parcel in two transactions in 1881. Lewis and West ran a hardware store located a few parcels north and across the street at 219 Fayetteville Street that had been in business since at least 1875, according to Raleigh City directories. The business remained at that location until 1883, when it moved to the 224 address, likely into a new building that Lewis and West had erected since their purchase. Lewis became the sole owner of the property in 1894; in 1906, he sold it to Moses Woodard, a local businessman. The building briefly housed the F. M. Kirby and Company Five and Dime before the F. W. Woolworth Company established a store in the building in 1913. Woolworth's made alterations to the S.

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Salisbury Street elevation around 1925 and to the storefront on Fayetteville Street in 1957, merging it with the storefront of the Lumsden-Boone Building next door at 226 Fayetteville Street. Woolworth's moved out of the building by 1972. In 1985, more changes were made to the building to house new owner Raleigh Federal Savings and Loan and other commercial tenants.

**Lumsden-Boone Building (NR 1983)**  
**226 Fayetteville Street, ca. 1900, Contributing Building**

A striking prefabricated Neoclassical pressed sheet metal facade survives on the upper portion of the three-story Lumsden-Boone Building. The three-bay facade has paired Corinthian colonettes flanking the one-over-one double-hung wood windows. A wide frieze above the windows features arches with scalloped detail. A narrower band above the arches has a row of anthemions across the facade; above that is the cornice, which also features anthemions, molding, and dentils. These elements are advertised in a 1904 catalog from Mesker & Brothers of St. Louis. Both the first and second stories of the building have been remodeled more than once. Currently, the second story has a band of fixed-sash plate-glass windows set in gold-anodized aluminum. A large square of gold-anodized aluminum adorns the lower portion of the center of the second-story; the square apparently held a sign at one point, as remnants of glue remain in the center of the square. The balance of the second story is white stucco. The first floor storefront is five bays wide with double-leaf glass doors in gold-anodized aluminum frames deeply recessed in the center bay. Two fixed-sash plate-glass windows, recessed to the same plane, flank the doors, and a second set of fixed-sash plate-glass windows pierce the outermost bays, which are flush with the rest of the facade. Dark green marble surrounds all fenestration at the first floor. The first two floors of the building are slated for another remodeling.

The building was erected for tin and hardware dealer J. C. S. Lumsden; the elaborate metal facade would have served as advertisement to the products available within. Later occupants included a men's clothing store owned by Charles R. Boone (1879-1968), who also owned the building, and F. W. Woolworth's, which occupied the building from 1926 to 1972. The building has the only surviving metal storefront on Fayetteville Street.

**Mahler Building (NR 2000)**  
**228 Fayetteville Street, 1876, ca. 1932, 1971, ca. 2001, 2007 Contributing Building**

The Mahler Building is a narrow, three-story, Italianate brick commercial building erected in 1876. The first-floor storefront has been replaced three times to accommodate retail uses inside. Today, the storefront is in the midst of another remodel and currently has plywood with centered double-leaf French doors for the entry. The upper two stories feature round-arch double-hung wood sash windows with bracketed brick sills and bracketed metal caps with keystones. Paired windows pierce the center bay of the building at the second and third stories; single windows flank the pairs to create a three-bay facade. A heavy bracketed cornice is a reproduction of the original, which had been removed in a 1971 remodeling. The new cornice was installed in 2001.

The building was erected in 1876 by Henry Mahler to house his jewelry store; a one-story addition was made to the rear of the building around 1914. The jewelry business remained in this location until 1932, when the store

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closed and McLellan's Five and Dime purchased the building and expanded its existing store, in the Carolina Trust Building, into the Mahler Building. The retail spaces became part of the dime store at that time and the upstairs offices became stock rooms. The storefronts of both buildings were remodeled around 1932 and again in 1971, at which time an architectural screen was also installed, covering the upper stories of both the Mahler and Carolina Trust Buildings. McCrory's, a similar chain, purchased McLellan's in the early 1960s. Local investors purchased the building from the McCrory's holding company in 1998 and have since rehabilitated the building, removing the 1971 architectural screen and installing the reproduction cornice.

**Carolina Trust Building (NR 2000)**

**230 Fayetteville Street, 1902, 1928, ca. 1932, 1971, ca. 2001, Contributing Building**

The Carolina Trust Building is a four-story brick Classical Revival bank building erected just after the turn of the twentieth century. The storefront has been repeatedly remodeled and now features plate-glass display windows and a tiled surround. The upper stories are divided into three bays by brick molding that frames all three stories of each bay. Paired one-over-one double-hung sash windows pierce each bay. Windows also feature concrete sills and brick keystones. A heavy bracketed cornice that is identical to the original was installed around 2001; the original metal cornice had been removed in 1971 when the building was remodeled. A two-story rear addition made in 1928 reaches to Salisbury Street and has a remodeled storefront with plate-glass windows and a recessed center entry. Single and triple sets of six-over-one double-hung wood sash windows pierce the second story.

The building was erected for Carolina Trust Bank in 1902, but also housed offices for other businesses, including the National Cash Register Company, as well as offices for professionals in the medical and insurance fields and for the Red Cross. A tailor also had space in the building. Wachovia Bank purchased the building in 1923, but sold it to McLellan's Dime Store in 1928. The store operated in the building for decades, getting a two-story rear addition in 1928 and undergoing renovations to the storefront around 1932. McCrory's, a similar chain, purchased McLellan's in the early 1960s; McCrory's remodeled this and the Mahler Building in 1971, changing the storefront again and installing a metal architectural screen to hide the fact that the store was housed in two older buildings. Local investors purchased the building from the McCrory's holding company in 1998 and have since rehabilitated the building, removing the 1971 architectural screen and installing the new cornice.

**First Union National Bank of North Carolina**

**234 Fayetteville Street, 1967, 1998, Noncontributing Building**

This six-story building stands at the corner of Fayetteville and Martin Streets and features a tall ground-floor clad in slate with four concrete-clad upper stories. The sixth story appears has glass curtain walls on the Martin Street side with a recessed loggia at the Fayetteville Street elevation. Fixed-sash plate-glass windows are used throughout.

The building was erected in 1967 by First Union National Bank of North Carolina, which purchased the parcel from Wachovia Bank after the latter bank vacated the building that previously stood here in order to occupy its

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new building at 227 Fayetteville Street. In 1998, First Raleigh Telex LLC purchased the building and partially gutted and remodeled it.

**Federal Building (Raleigh Post Office and Courtroom) (NR 1971)**  
**314 Fayetteville Street, 1874-1879, 1912-1913, 1938, Contributing Building**  
**Alfred B. Mullett, Washington, DC, supervising architect of the Treasury (original structure)**  
**Frank Buchanan Simpson, architect (1912-1913 remodeling)**  
**William H. Dietrick, Raleigh, architect (1938 expansion)**

This three-and-a-half-story Second Empire federal building is constructed of stone from Granite Quarry, North Carolina. It features corner quoins; bold beltcourse molding at each floor; and a strong, bracketed cornice beneath the slate-covered mansard roof. Windows are two-over-two double hung sash. The centered front entry is housed in a slightly projecting bay at the front of the building, facing Fayetteville Street. The entrance is recessed behind four Doric columns added during remodeling in 1912 or 1938. A subsidiary entrance in the expanded rear of the building facing Martin Street side is marked with a pedimented door surround similar to the original entry that faced Fayetteville Street in the first design. Other changes included the removal of chimneys, the insertion of additional dormer windows, and the remodeling of the existing dormers, which originally featured pedimented and arched hoods.

The Civil War delayed construction of this building, which first received federal appropriation in 1856. Nearly twenty years later, the money was restored and the project designed by Treasury architect Alfred B. Mullett, who also designed the Executive Office Building in Washington, D.C. The 1938 expansion added the rear of the building.

**Wake County Courthouse**  
**316 Fayetteville Street, 1970, Noncontributing Building**  
**Holloway, Reeves and Olsen Associates, Raleigh, architect**

The courthouse is a twelve-story, steel-framed building with a concrete Brutalist exterior. The building appears to rest on massive concrete wedge-shaped piers, their narrow profiles turned to face both streets and the neighboring buildings. A broad band of windowless concrete wraps around the building just above the ground floor, forming a solid base for the vertical expression made by concrete piers that climb the sides of the building. Tall, narrow windows and dark spandrel glass between the piers reinforce the verticality. The building is set back from Fayetteville Street and the entrance here is deeply recessed beneath the base of the building. A two-level plaza fronts the building and features several sets of steps, flanking handicap ramps and four new black metal streetlamps. The S. Salisbury Street entrance is at street level.

This has been the site of the Wake County Courthouse since 1795; this is the fourth building to serve this purpose at this location. The current building replaced a 1915 version.

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**Durham Life Insurance Company Building  
336 Fayetteville Street, 1941-1942, 1947 Contributing Building  
Luther Lashmit and Northup and O'Brien, Winston-Salem, architects  
George W. Kane, Durham, contractor**

The Durham Life Insurance building is an Art Deco skyscraper that rises fifteen stories above Fayetteville Street at its northwest corner with Davie Street. Above the ninth floor, the building steps back to heighten the verticality and relieve the heavy mass of the building. The building spans the depth of the Fayetteville Street block back to S. Salisbury Street and also includes a ten-story rear section that steps back dramatically at the third story from its north and south elevations. The four uppermost stories of this block were added seamlessly in 1947. The building has a limestone exterior accented with rose-colored granite at its ground floor. Ten bays span the Fayetteville Street elevation. The Fayetteville and S. Salisbury Street entrances have Art Deco transoms with cast bronze and fluted glass ornament. At Fayetteville Street, a three-story, rose-colored marble surround encompasses the entrance; a similar one-story surround marks the S. Salisbury entrance. Windows throughout the building are multi-pane metal with a combination of fixed and awning sash with stone sills. Limestone spandrels between the windows at each floor level are recessed with vertical incised lines, creating strong vertical lines with the window stacks and the limestone cladding between them. A stylized fountain water motif tops each window stack. The Art Deco elevator lobby is substantially intact and features pink marble walls, bronze detailing, and a mirrored glass ceiling.

The building opened in 1942, housing the Durham Life Insurance Company, Carolina Power and Light, the broadcast studios of WPTF Radio, and the S and W Cafeteria, among other tenants. The building now houses offices of Wake County.

**Sir Walter Raleigh Hotel (NR 1978)  
400 Fayetteville Street, 1922-1924, 1938-1939, Contributing Building  
William L. Stoddart and James A. Salter, architects  
C. N. York, contractor  
B. H. Griffin, builder**

The hotel is a ten-story building rendered in the Classical Revival style, with individual modernized storefronts at the ground floor and the main hotel entrance at Fayetteville Street, which is sheltered beneath a flat canopy. Above an egg-and-dart cornice, the tall second-story features huge round-arched windows set in a glazed terra cotta surround that is rusticated at the building's corners. The upper stories are clad in red brick with one-over-one double-hung sash windows set singly and in pairs across the elevations. A terra cotta beltcourse separates the ninth and tenth floors, and a bracketed terra cotta cornice finishes the building. A six-bay-wide addition in 1938-1939 expanded the hotel to fill the depth of the block back to S. Salisbury Street; the addition is identical in design to the original structure.

The hotel was constructed to attract convention business to Raleigh, drawing it away from the competing cities of Durham and Greensboro. It was successful at this task, but it began to serve a political function in the capital



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city as well. In 1925, soon after the hotel opened, it reportedly was the Raleigh home to eighty percent of the state's legislators. The hotel also became an unofficial headquarters of the state Democratic party. The political associations continued through the 1950s. After a decade or so of decline, the hotel was converted in the 1970s into housing for the elderly.

**WEST HARGETT STRETT**

South Side

**Raleigh Banking and Trust Company Building (NR 1993)**

**5 West Hargett Street, 1913, 1928-29, 1935-36, 1961, 1978, ca. 1985 Contributing Building**

**Philip Thornton Mayre, Atlanta, GA, architect (1913 section)**

**H. A. Underwood Company, architects and engineers (1928-1929 section and 1935-1936 remodel)**

**John Danielson, contractor**

The eleven-story Raleigh Building is a steel-framed, masonry-clad skyscraper with altered storefronts at the ground floor. The building fronts on Fayetteville Street and has a secondary facade along the south side of Hargett Street. These two elevations are finished identically, while the south and west elevations have no architectural elaboration. At the north and east elevations, above the typical late-twentieth-century plate-glass and stucco of the ground-floor pharmacy, the upper shaft of the building is a good example of the Chicago-Style skyscrapers built in the early twentieth century, featuring large windows framed by buff-colored brick spandrels in stretcher bond and continuous pilasters that emphasize the height of the building. The second and third stories feature some Streamline Moderne detailing rendered in brick at the pilasters, but detailing in the uppermost stories is more along classical lines, including a terra cotta beltcourse between the ninth and tenth stories and an elaborate terra cotta cornice with medallions and rosettes, egg and dart molding, modillion blocks, and anthemion cresting.

This eleven-story bank building was erected in 1913 as a three-story Neoclassical bank designed by architect Philip Thornton Mayre. The three-story structure was erected by the Raleigh Banking and Trust Company, replacing an earlier Italianate building. In 1928-1929, the bank added eight stories, following a design by the architectural and engineering firm H. A. Underwood Company. In 1935-1936, Underwood remodeled the building to create a streamlined look at the original three stories. Storefronts have been altered at least twice since then, in 1961 and in the mid 1980s, and the windows were replaced throughout the building in 1978. The bank failed in 1932 and Massachusetts Mutual Life Insurance Company purchased it and hired Underwood to remodel the building to accommodate ground-floor retail space. Since then, the building has continued to house retail at the ground level and offices in the ten stories above.

**Oddfellows Building (NR 1997)**

**19 West Hargett Street, 1923-1924, 1982 Contributing Building**

**G. Lloyd Preacher and Company, Atlanta, GA, architect**

**John E. Beaman Construction Company, builder**

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The Oddfellows Building is a ten-story steel-framed masonry-clad building with Neoclassical detailing. Its location at the southeast corner of West Hargett and S. Salisbury Streets exposes its north and west elevations to public view. The first and second stories together form the base of the building and feature limestone pilasters that divide the building into seven bays on its north elevation and five bays on its west elevation. The pilasters feature a recessed center panel and plain capitals. Limestone spandrels separate the double-height first floor from the second floor. All windows are replacements dating from a 1982 renovation. The ground floor has plate-glass windows set in bronzed aluminum frames. The second story features one-over-one double-hung sash in bronzed aluminum that replicate the dimensions of the original sash, including the composition of a single double-hung window flanked by narrower versions in each bay of the building. The pilasters at the base of the building support a frieze and modillioned cornice above the second story, separating it from the shaft of the building, floors three through eight. Those floors feature buff-colored brick in stretcher bond framing pairs of double-hung aluminum sash, also installed in 1982. The third floor features some terra cotta detailing around the pairs of windows and a terra cotta beltcourse separating it from the fourth floor, but floors four through eight are identical with little ornament beyond the pilasters formed by the brick veneer. A denticulated cornice finishes the shaft, and the limestone-clad capital of the building consists of the ninth and tenth stories. Here, Corinthian pilasters separate the building's bays, with squared pilasters topped by plain capitals forming the heavier corners of the building. Spandrels between the ninth and tenth stories are brick. The cornice is a Corinthian flourish, featuring egg-and-dart molding, modillions, dentils, cyma reversa and cyma recta molding, and cresting.

The Raleigh Oddfellows built this large office building in 1924 to house their lodge and to create leasable space for income to support an orphanage the lodge had established at Goldsboro. The lodge met on the top two floors of the building and leased 115 offices. The orphanage closed in 1970 and the lodge sold the building. The building remains in use as an office building with retail space on the ground floor.

**Ideal Cleaning Company and Lumsden Brothers Building  
107 West Hargett Street, 1924, Contributing Building**

This three-story Commercial Style building with a stretcher-bond red brick exterior features modern plate-glass storefront windows framed in aluminum over wood skirting; the windows flank a recessed center entry. A cloth awning across the entire facade shelters the storefront. Above, original three-over-one double-hung wood sash remains, arranged across the facade in a pair, a trio, and another pair. Darker colored header bricks above the third-floor windows outline a pair of rectangles that might have contained painted signs advertising the businesses within. Plain cast-stone coping caps the building.

The building originally housed two businesses and likely had two separate storefronts. The Ideal Cleaning Company office was here as well as the offices of sheet metal workers that included D. B. Lumsden, J. S. Wynne, and R. G. Copeland. In later years, the sheet metal business is listed as Lumsden Brothers. Copeland also had a residence in the building.

**Martin Building  
111 West Hargett Street, 1950-1951, Contributing Building**

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This two-story brick-clad Art Moderne-inspired building has a steel frame and an altered first-floor storefront. Original recessed glass-and-aluminum doors set into projecting stone-clad entrances remain at either ends of the facade, but later stretcher-bond brick cladding converted the original storefront into a facade more appropriate for offices. A row of nine fixed-pane windows pierce the brick veneer. A metal canopy across the entire facade shelters the first floor and separates it from the second story, which retains its original metal-sash ribbon windows set into a veneer of red Roman brick laid in stretcher bond. Plain cast-stone coping caps the building.

This building replaced an automobile service garage in 1950. In 1952, Martin's, a men's clothing store, occupied the building along with Tyson's Art and Gift Shop and jeweler Wells J. McSherry. Dun and Bradstreet also had offices in the building.

### WEST MARTIN STREET

#### North Side

#### **McLellan's Five and Dime Annex (NR 2000 under Carolina Trust Building) 14 West Martin Street, 1952, 2000 Contributing Building**

The McLellan's Annex is a two-story, steel-framed, brick-veneered Art Moderne-inspired building. The facade features Roman brick with prominent mortar joints, a double-leaf plate-glass door centered and recessed in the plate-glass storefront, and a band of fixed-sash plate-glass windows alternating with metal panels in the second story. This arrangement replaced the original metal-framed casement windows that alternated with transite panels. A flat metal awning that stretches the full width of the building is a replacement. A corrugated metal cornice finishes the simple facade.

A large McLellan's Five and Dime Store had occupied the combined Carolina Trust and Mahler buildings on the 200 block of Fayetteville Street since 1932, and the store was ready for another expansion by the early 1950s. The two-story annex fronts West Martin Street but is attached internally to the Carolina Trust Building. It was built on the basement of an earlier building that burned and had been demolished by McLellan's in anticipation of the construction. McLellan's was purchased by McCrory's in the 1960s. The McCrory's sign, which had replaced a McLellan's sign, was removed from the building in the early 2000s.

#### **Capital Club Building (NR 1985) 16 West Martin Street, 1929-1930, 1990 Contributing Building Frank Buchanan Simpson, architect**

The Capital Club Building is a steel-framed twelve-story skyscraper built in the tradition of the Chicago skyscraper and adorned with Art Deco and Egyptian detailing. The base of the building comprises its first two stories, which are faced in cast stone. The ground-floor windows and doors on the facade, which fronts West Martin Street, are set into five large, round-arched openings; the S. Salisbury Street elevation has doors and windows set into three round-arched openings as well as two sets of paired narrow windows in the middle of the

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elevation. Above, the second-story windows are single and paired one-over-one double-hung steel sash windows. Low-relief circles and squares adorn the beltcourse finishing the second story. On the two main elevations, the shaft of the building, floors three through ten, have the same single and paired steel sash double hung windows, with stretcher-bond brown brick forming the continuous verticals between window sets. Dog-tooth courses of brown brick face the spandrels. The two top stories of the Martin Street and Salisbury Street elevations are faced in cast stone with fluted pilasters capped by stylized Egyptian cartouches. The east and north sides of the building, exposed above the second floor, have single and paired double-hung steel sash windows in a stretcher-bond brick veneer without any architectural embellishment. Interior renovations in the 1970s and again in 1990 left the significant Art Deco plasterwork in the ballroom intact.

The Capital Club, formed in 1885 for literary and social pursuits, began raising money to construct a skyscraper office building in the late 1920s. The building opened in 1930, and the club had offices on the top three floors. The club, considered by then one of the most important men's clubs in the South according to the *News and Observer*, lost the building during the Great Depression. Its office building function, however, has continued.

**S. SALISBURY STREET**

West Side

**Great Atlantic and Pacific Tea Company Store  
122 S. Salisbury Street, 1924, ca. 1960, Contributing Building**

This two-story commercial building has a brick exterior with altered fenestration at both floors. Three-quarters of the storefront is recessed, with the southernmost quarter flush with the facade. This section features a large plate-glass window over a painted skirt of Tennessee Crab Orchard sandstone. The center section of the storefront features a single-leaf glass door set into a grid of plate glass windows fixed in aluminum frames. The northernmost quarter of the storefront has a glazed single-leaf door set in a plywood surround. A band of black Structural glass underscored by a molded aluminum beltcourse tops the entire storefront and likely dates to the 1930s. Wide, paired plate-glass windows, likely installed in the early 1960s, pierce the second story, and a corbelled brick cornice tops the facade. The back of the building has three bays with multilight metal sash windows and a single-leaf replacement door at the ground floor and three multilight metal sash windows at the second story.

The Great Atlantic and Pacific Tea Company, founded in 1859 as a mail order business, established the first national grocery store chain in the United States. In 1925, this A&P store was one of seven in Raleigh.

**Sullivan's Electric Shoe Shop and Olympia Club  
124 S. Salisbury Street, 1923, Contributing Building**

This two-story Commercial Style building has a brick exterior, altered storefront, and replacement windows in original openings. For three quarters of the width of the building, moving from south to north, the aluminum-framed plate-glass storefront walls angle back from the plane of the building's facade. Plywood covers the

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remaining quarter of the storefront and the storefront transom that spans nearly the width of the building. The second-story has three bays, with paired windows at the center flanked by single windows. The windows have brick soldier course lintels and cast stone sills. Three stepped rows of soldier bricks form a beltcourse just under the plain metal coping. The back of the building features original two-over-two windows, a single-leaf personnel door, and a fire escape providing egress at the second story through one of the windows.

The building was first occupied by Sullivan's Electric Shoe Shop while also providing meeting space for the Olympia Club.

**Commercial Building**  
**126 S. Salisbury Street, 1927, Contributing Building**

The double-storefront, two-story commercial building has a brick exterior and remodeled storefronts flanking a recessed double-leaf entry that leads to the upstairs office space. Storefronts are modern plate-glass in aluminum frames; the center entry has similar glass-and-aluminum doors. Pairs of original one-over-one double-hung wood sash remain at the three-bay second story. The windows share a continuous cast stone sill, but pairs are marked by lintels of soldier bricks bookended by cast-stone squares. A cast-stone corbelled cornice caps the building. The rear elevation has two single-leaf personnel doors, two segmental-arched six-over-six double-hung sash wood windows, and two smaller windows at the first story and four segmental-arched six-over-six double-hung sash wood windows at the second story. A fire escape platform and ladder remains at one of the second-floor rear windows.

This building was occupied in its earliest years by a variety of architects and building contractors, including contractors Jas. A. Davidson, Jasper Jones, and Harry E. Browder and architects Nelson and Cooper. Real estate companies and paint suppliers also leased space in early years. The tenant base became more diverse in the 1930s.

**Parker-Hunter Realty Building**  
**130 S. Salisbury Street, 1922, Contributing Building**

The Parker-Hunter Realty Building is a two-story Neoclassical-Revival-influenced commercial building with a flat roof and brick exterior. The storefront has been altered with plate-glass windows flanking a recessed center entry, all set in a surround of pink marble. A secondary entry with a single-leaf glass-and-aluminum door provides second floor access at the north end of the facade. The second story is five bays wide with replacement fixed-sash plate-glass windows in original window openings. The original windows were likely double-hung sash; the center three bays would have held paired windows. A continuous cast-stone sill underscores all window openings. A corbelled cornice is accented by scrolled stone consoles at either end of the facade, and a parapet wall with round-arched center section is capped by simple stone cornice. A round cast-stone medallion featuring the intertwined initials "P" and "H" in low relief is set into the center of the parapet. The back of the building has segmental-arched four-over-four double-hung windows; some openings have been bricked in or

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boarded up. A single-leaf personnel door at the second floor provided a fire escape route, although the ladder does not remain.

The Parker-Hunter Realty Company moved from 204 Fayetteville Street to these new offices in 1922. The company was already well-known in Raleigh for developing the Cameron Park (NR 1982) neighborhood west of downtown in 1910.

**Morris Plan Industrial Bank**  
**132 S. Salisbury Street, 1922, ca. 1959, Contributing Building**

This three-story brick bank and office building is prominently sited at the corner of S. Salisbury and West Hargett Streets. The first and second stories at the facade have been altered and all windows have been replaced, but the simple building retains some original detail, including original fenestration patterns, cast-stone window sills, a beltcourse of soldier bricks, and an original side entrance surround with sidelights and transom. Originally, the façade was composed of a recessed central entrance framed by a pair of Doric columns. The ca. 1959 first-floor treatment at the facade features a double-height lobby entry with a recessed curtain wall of plate-glass in an aluminum grid, with double-leaf glass-and-aluminum doors. The glass wall wraps around to the West Hargett Street side, covering one bay of the six-bay-wide side elevation. A dark pink polished granite surround rises to the bottom of the third story. The third floor of the facade is three bays wide with replacement windows in original openings. The windows have cast stone sills and a continuous lintel of soldier bricks. On the Hargett Street side, seven bays span the first and second levels, while the upper floor displays five bays. Windows on this side are replacement fixed sash on the first two levels and large slider windows that open horizontally on the top floor. An original door with transom and sidelights occupies the west end of the street level of this elevation. The rear elevation displays original windows on the upper floor.

The 1914 Sanborn map records this building as a bank with offices and curiously marks it as having both two and three stories. This suggests that the double-height lobby entry space is original, even though the exterior treatment is clearly a later alteration. The Sanborn map also shows that the rear third of the building housed offices. A 1928 Daughters of the American Revolution tablet on the south elevation notes that at this location in 1835, Judge William Gaston wrote "The Old North State." The date of alteration was provided by Rebecca Tanner who worked in the building until 1960.

**H. J. Brown Funeral Director and Embalmers/Raleigh Industrial Bank**  
**200 S. Salisbury Street, 1920, 1972, Noncontributing Building**

This three-story early-twentieth-century building has been completely remodeled in the Brutalist style with plate-glass bays at the ground floor flanked by granite panels and separated by stucco covering the original masonry. The stucco covering is continuous along the height of the building, outlining "columns" as was typical in Modernist architecture. Rectangular stucco-clad projections cover the spandrel area between the first and second stories. The second story has continuous bands of dark-tinted plate glass between the bays formed between the stucco-clad columns. The third story has no fenestration but repeats the pattern of projecting stucco-

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clad forms contrasting with recessed columns. The third-story projections are substantially larger than those between the first and second stories.

In the early years of the twentieth century, H. J. Brown Funeral Director and Embalmers occupied this corner. In 1920, a three-story masonry-clad building was erected here. By the 1930s, the building had been converted to banking use. The Raleigh Industrial Bank used the building from the late 1930s through the late 1960s. The Fidelity Bank acquired and remodeled the building in 1972.

**First Federal Savings and Loan (Garland Jones Wake County Office Building)  
300 S. Salisbury Street, 1960, ca. 1993 Contributing Building  
Howard T. Musick , St. Louis, MO, Architect**

First Federal Savings and Loan stands at the corner of S. Salisbury Street and W. Martin Street and is Raleigh's first Modernist bank building. The reinforced-concrete building rises four stories above a recessed glass ground story capped by a flat roofed metal canopy topped with a row of light blue transoms on both street-fronting elevations. Entrance is through a set of double aluminum-framed glass doors located near the south end of the Salisbury Street façade. The upper floors feature glass curtain walls on the same two elevations; plain red brick sheathes the building elsewhere. The lively curtain wall design consists of gray-tinted windows and glass spandrels of varying heights in shades of blue, all held in place with aluminum mullions. A solid grid of white marble panels at the right side of the facade occupies roughly a third of the width of the facade's upper four stories, providing a calm contrast to the dancing spandrels of the rest of the curtain wall. At the opposite end of the façade and at a right angle to the solid grid, a narrower marble wall projects from the façade and extends the height of the building. Sometime after purchasing the building in 1993, Wake County remodeled the interior but left the exterior virtually untouched.

First Federal purchased the land from Wachovia in April 1959 and erected this reinforced-concrete building, replacing single-story office buildings that had stood there. Wake County purchased the building for county offices in 1993.

**Lawyers Building  
320 S. Salisbury Street, ca. 1925, ca. 1980, Contributing Building  
G. Lloyd Preacher and Company, Atlanta, Architect**

The Lawyers Building is an eight-story, L-shaped brick-clad skyscraper with decorative terra cotta elements. The Salisbury Street elevation is five bays wide at street level and six bays wide on the upper floors; the south elevation is six bays wide, while the north elevation, which forms the L, is two bays wide on the east end and two bays wide on the west end. Entrance into the building's lobby is recessed and contains a set of double glass doors framed in aluminum and surrounded by glass panels. Replacement windows installed at the facade date to the 1980s, as does the panels of concrete embellished with aggregate that cover the ground level. Original two-over-two double-hung sash windows with brick sills remain at the side elevations. The second and eighth stories share terra cotta ornamentation at the windows, defining the start and end of the skyscraper's shaft. A classical terra cotta cornice with dentil molding caps the building at the facade.

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The Lawyers Building is part of the 1920s office tower boom in downtown Raleigh, when several showy buildings went up in downtown Raleigh. While much smaller and less ornate than the Oddfellows, also designed by Preacher, and Raleigh Baking and Trust Buildings on W. Hargett Street, the Lawyers Building had a more specialized tenant base, as its name implies. Its location across the street from the Wake County Courthouse was certainly a draw for all the attorneys who leased office space in the building. Wake County purchased the building in 1989, after a succession of private owners held possession.



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**Architects and Builders**

*Architects*

Guy E. Crampton (Raleigh)  
William H. Dietrick (Raleigh)  
Holloway and Reeves (Raleigh)  
Holloway, Reeves and Olsen Associates (Raleigh)  
Luther Lashmit, Northup and O'Brien (Winston-Salem)  
Philip Thornton Mayre (Atlanta, GA)  
Alfred E. Mullett (Washington, DC)  
Howard T. Musick (St. Louis, MO)  
Charles McMillan  
A. G. Odell and Associates (Charlotte)  
G. Lloyd Preacher and Company (Atlanta, GA)  
Emery Roth and Sons (New York, NY)  
James A. Salter  
Frank B. Simpson  
G. Milton Small Jr. (Raleigh)  
William L. Stoddart  
F. Carter Williams Architects (Raleigh)

*Landscape Architects*

Richard C. Bell Associates, Landscape Architects (Raleigh)

*Contractors and Builders*

John E. Beaman Company  
Carolina Construction Company  
John F. Danielson  
Davidson and Jones (Raleigh)  
B. H. Griffin  
John W. Hudson  
George W. Kane (Durham)  
Rea Construction Company  
H. A. Underwood  
C. N. York

*Summary*

The Fayetteville Street Historic District meets National Register Criteria A and C in the areas of commerce and architecture with a period of significance from 1874 to 1965. From buildings

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influenced by the Picturesque mode of the 1870s, the Classical Revival skyscrapers of the early twentieth century, to the group of four prominent bank buildings designed in the Modernist mode, the district contains the full range of architectural styles and types constructed in the commercial area of Raleigh from the period of rebuilding during Reconstruction after the Civil War to the mid-1960s when downtown attempted to remain viable in the face of the development of suburban shopping centers. Since the nineteenth century, Fayetteville Street has functioned as the heart of the city and been the location of important events like the march of Union troops up the street toward the State Capitol in 1865, large parades to welcome home soldiers from this country's wars, and as main commercial and banking center in downtown Raleigh. During the period of significance, the physical evolution of Fayetteville and adjacent streets reflected national trends in both retailing and banking. That evolution has not, however, had the same result for those two industries. Many retail establishments first updated their store buildings and then, in the 1960s, vacated downtown in response to competition from suburban shopping centers and malls, while banks maintained their symbolic and increasingly impressive physical presence on and near Fayetteville Street.

The period of significance encompasses nearly a century of continued commercial, retail, and institutional development in central downtown Raleigh. The close of the period, 1965, reflects a discrete event, coinciding with the culmination of the mid-twentieth-century emergence of the corporate bank building, a trend that dramatically changed the appearance of Fayetteville Street and the image of Raleigh as a government town. While mid-twentieth-century downtown banks were built in cities throughout the state, only Raleigh saw a concentration of four Modernist bank buildings at the same time in its central business district, all reflecting varying aspects of the architectural idiom and representing the city's emergence as a banking center. These buildings and other smaller commercial buildings remodeled prior to 1965 contribute to the significance of the historic district under Criterion C in the area of architecture and the district meets Criteria Consideration G.

The Multiple Property Documentation Form entitled "Early Modern Architecture in Raleigh Associated with the Faculty of the North Carolina State University School of Design, Raleigh, North Carolina," provides context for Modern Architecture in Raleigh, 1938-1972.

Eighty percent of the properties in the district are previously listed in the National Register or are contributing properties. Noncontributing properties include the seven buildings and one site constructed or completely remodeled after 1965.

***The Development of Raleigh's Main Street: 1880-1965***

The Civil War and its aftermath proved a challenging time for Raleigh. In April 1865, Union troops occupied Raleigh and Wake County and federal troops remained in Raleigh off and on until 1870. Although Raleigh was spared destruction at the hands of Sherman's army experienced in other southern capitals, like Columbia, city residents endured the presence of troops, most notably, the "immense army that marched up Fayetteville Street" near the war's end. The war left the city's

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economy in a shambles. At the end of the war, all banks in the state were closed including the two that operated in Raleigh before the war, the Bank of North Carolina and the Bank of Cape Fear.<sup>3</sup>

As the South emerged from war, Raleigh's citizens began the task of rebuilding the city and its economy. The reestablishment of banks served as a catalyst for the opening of other businesses. The Raleigh National Bank was founded in 1865 in a building located at the corner of Fayetteville and Hargett Streets. It operated at that location under a succession of names for over fifty years. Organized in 1868, the State National Bank of Raleigh occupied a building at 121 Fayetteville Street for twenty years. The Bank of Raleigh, which became Citizens National Bank, was founded in 1870 and for most of its history it was housed in a four-story building at the northeast corner of Fayetteville and Hargett Streets.<sup>4</sup>

Just after the war, some Union soldiers still occupying the capital city began selling goods along Fayetteville Street, until their commander ordered them to stop. Recognizing the success these would-be merchants experienced, local papers implored Raleigh business people to start or resume commercial enterprises and by the mid- to late 1860s several businesses had opened or re-opened along Fayetteville Street.<sup>5</sup>

Ruffin Tucker and Sons, known to be the largest mercantile in the state, began on Fayetteville Street before the war, but closed during the conflict. Immediately after the war's end, the business reopened and remodeled its brick building that had been constructed prior to 1860. An auditorium created on the building's upper floor became a popular attraction in the city and hosted performances like Buffalo Bill Cody's Wild West show.<sup>6</sup>

Branson and Farrar's business directory for 1866-1867 lists a variety of businesses and professional offices on Fayetteville Street including auctioneers, physicians, grocers, druggists, taverns including Prairie & Graves Oyster Saloon, furniture dealers, shoe stores, jewelers, clothiers, book stores, dentists, and five confectioners, including Phil Thiems', "Temple of Fancy."<sup>7</sup>

Among those who sought to rebuild Raleigh were Thomas Briggs and James Dodd, who established their hardware business in a small building on Fayetteville Street as the Civil War was ending in 1865. Reconstruction prosperity enabled Briggs and Dodd to erect a highly-wrought brick building in 1874. Perhaps no other building constructed on Fayetteville Street during this period embodied the optimism permeating the merchant class more than Briggs Hardware (NR 1973). The four-story edifice presents a richly detailed façade displaying cast-iron corner quoins, cast-iron hooded

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<sup>3</sup> Elizabeth Reid Murray, *Wake, Capital County of North Carolina: Volume I, Prehistory through Centennial* (Raleigh: Capital County Publishing Company, 1983), 574; *The News and Observer*, January 4, 1953.

<sup>4</sup> Murray, 575.

<sup>5</sup> Murray, 567.

<sup>6</sup> *News and Observer*, February 26, 1956.

<sup>7</sup> *Branson and Farrar's North Carolina Business Directory for 1866-1867* (Raleigh: Branson and Farrar, 1866), 58-108 passim.

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windows adorned with decorative lion heads, and an elaborate bracketed cornice of pressed sheet metal. Based on C.N Drie's 1872 bird's-eye view of Raleigh, the new building dwarfed its immediate neighbors, but its height matched that of some of the buildings on the east side of Fayetteville Street's first two blocks.<sup>8</sup>

Drie's rendering also shows that Fayetteville Street was already the commercial core of the small city. Houses, churches, stables, and other buildings occupied scattered lots on other streets and the southern extent of Fayetteville Street, but commercial buildings packed its first four blocks. Only the neighboring blocks of south Wilmington Street rivaled Fayetteville Street in density, but with buildings that were consistently smaller than their Fayetteville Street neighbors.

Fayetteville Street saw a great variety of business activity in the 1870s, but the street seemed particularly favored by banks, insurance companies, attorneys' offices, dry goods merchants, newspaper and magazine offices, and sewing machine dealers. All located nearly exclusively on Fayetteville Street, according to Chataigne's 1874 classified Raleigh business directory.<sup>9</sup>

In 1874, construction began on a building at Fayetteville and Martin Streets to house a court room and post office. The federal government had purchased the lot in 1860, but construction on the Raleigh Post Office and Courtroom (NR 1971, commonly referred to as the Federal Building) did not get underway for fourteen years. When completed, the Second Empire-style building—a typical architectural idiom of the federal government at that time—bore little resemblance to any of its neighbors along Fayetteville Street. The decision to locate the Federal Building on Fayetteville Street, however, signifies the street's prominence in the city's grid.<sup>10</sup>

By 1880, just over nine thousand people called Raleigh home, and residential areas spilled beyond the city limits, first expanded a year later. The growing state bureaucracy, new textile mills, and the establishment of the North Carolina College of Agriculture and Mechanic Arts (now North Carolina State University) all helped to boost the city's population.<sup>11</sup>

Important major improvements to Raleigh's infrastructure and city services came in the late nineteenth century including the advent of telephone service in 1879. In 1884, electric lights were installed and the postal service began delivering mail to homes. In 1887, a successful water supply and water works was up and running. In 1888, electricity began powering streetcars on Fayetteville Street that were previously pulled by mules. In the 1880s the first three blocks of Fayetteville Street were finally paved and finished with Belgian block, what the local newspaper referred to as "a kind of

<sup>8</sup> Survey and Planning Branch, North Carolina State Historic Preservation Office, "Briggs Hardware Building," National Register of Historic Places Nomination Form, 1973, p. 8/1; C. N. Drie, *Bird's eye view of the city of Raleigh, North Carolina 1872*, Raleigh: C. N. Drie, 1872.

<sup>9</sup> *Drie's Birds Eye*; J. H. Chataigne, *Chataigne's Raleigh City Directory* (N.p.: J. H. Chataigne, 1875-1876), 131-150.

<sup>10</sup> John B. Wells, "Federal Building (Raleigh Post Office and Courtroom)," National Register of Historic Places Nomination Form, 1971.

<sup>11</sup> Helen P. Ross, "Raleigh Comprehensive Architectural Survey Final Report," 1992, 10-11; Murray, Appendix A.

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modified cobblestone.”<sup>12</sup> In the late 1890s, the city resurfaced many streets with macadam, added curbs and gutters, and created sidewalks in some parts of Raleigh.<sup>13</sup>

As the century turned, Raleigh showed signs of not only recovery, but also prosperity. A large professional class had emerged and all types of wholesale and retail businesses operated in the city, especially along Fayetteville Street. The broad thoroughfare became the preferred address for attorneys, medical professionals, photographers, and insurance agents, many of whom set up offices in the Tucker Building, which was built in 1899 at the northwest corner of Fayetteville and Martin Streets. In fact, all of the dentists listed in the city directory for the year 1901 kept offices on Fayetteville Street. All manner of stores conducted business on what had become the main retail corridor including five barbershops, three bookstores, eight boot and shoe dealers, two candy makers, seven druggists, and three wine and liquor vendors. Seemingly, the only businesses that did not locate on the street in great profusion were butchers, most of whom had their shops at the city market, and grocers who located throughout the city in proximity to residential areas.<sup>14</sup>

Banks continued to exert their presence on Fayetteville Street. In 1901, four financial institutions—Citizens National Bank, Mechanics Dime Savings Bank, National Bank of Raleigh, and Raleigh Savings Bank—occupied buildings in the 100 and 200 blocks.<sup>15</sup>

Sanborn maps show that by the start of the twentieth century, a proliferation of two- to four-story brick commercial buildings on both Fayetteville and South Wilmington Streets housed the commercial district, which was roughly bounded on the north and south by Morgan and Davie Streets, respectively. The commercial area soon expanded along Hargett and Martin Streets, with similar brick buildings on the blocks between South Salisbury Street to the west and South Blount Street to the east. African Americans owned shops on South Wilmington and East Hargett Streets as early as the 1870s, building on their history of running the city’s restaurants and barber shops. (The three blocks on the east side of South Wilmington Street between East Morgan and East Davie Streets, as well as several lots on the west side of that same stretch, were listed in the National Register in 1983 as part of the Moore Square Historic District.)<sup>16</sup>

Raleigh’s growth continued gathering momentum in the early years of the twentieth century, and soon the city began expanding in all possible directions. In 1907, Raleigh increased its limits for

<sup>12</sup> *News and Observer*, January 4, 1953; *The Raleigh Times*, March 11, 1964.

<sup>13</sup> Elizabeth D. Reid, *From Raleigh’s Past: Published as a Gift to the People of Raleigh and North Carolina by Branch Banking and Trust Company* (Raleigh: BB&T, 1965), 30; Steve Stolpen, *Raleigh: A Pictorial History* (Norfolk, Virginia: Donning Company Publishers, 1977), 69; Elizabeth Reid Murray, “Twenty Decades, 1792-1992,” in *Raleigh 1792-1992: A Bicentennial Celebration of North Carolina’s Capital City* (Raleigh: Spectator Publications, 1992), 26.

<sup>14</sup> *Maloney’s 1901 Raleigh City Directory* (Raleigh: Maloney, 1901), 281-196.

<sup>15</sup> *Maloney’s 1901 Raleigh City Directory* (Raleigh: Maloney, 1901), 281-196.

<sup>16</sup> M. Ruth Little, “Mahler and Carolina Trust Buildings,” National Register of Historic Places Nomination Form, 1999; Linda L. Harris, *An Architectural and Historical Inventory of Raleigh, North Carolina* (Raleigh: City of Raleigh Planning Department, 1978), 36; William Bushong and Charlotte Brown, “Moore Square Historic District,” National Register of Historic Places Nomination Form, 1982.)

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the first time in twenty-six years and for only the second time in its history. The new limits more than quadrupled city's area from the original Christmas plan.

Prior to 1909, Fayetteville Street's tallest building was the five-story Tucker Building. In 1909, the Masonic Brethren brought a new building type to Raleigh: the masonry-clad skyscraper with an internal structural skeleton, pioneered in Chicago before the turn of the century. Their new Masonic Temple Building (NR 1979), designed by architect Charles McMillen, rose seven stories from the corner of Fayetteville and East Hargett Streets—the tallest building in town.

By 1910 a variety of businesses operated on Fayetteville Street including Crinkley's Cash Department Store, which began around 1903 in the 300 block. Founded in 1880, J. R. Ferral and Company sold groceries from its shop at 222 Fayetteville Street. Architect Frank Thompson had an office in the Masonic building. He designed buildings for military bases, the State of North Carolina, and acted as the supervising architect for the Raleigh municipal building and auditorium [not extant] which was under construction in 1910. Also in the Masonic building was Jefferson Standard Life Insurance Company.<sup>17</sup>

The 1910s was a decade of improvement in downtown Raleigh and several important buildings were constructed along Fayetteville Street. The new city hall and auditorium went up at the corner of Fayetteville and Davie Streets. In 1912, the ten-story Gothic Revival-style Commercial National Bank, later First Citizens Bank [not extant], was constructed following the design of architect P. Thornton Mayre. In 1914, as the automobile enjoyed widespread popularity, Raleigh's first drive-in gas station opened at the corner of Fayetteville and Cabarrus Streets. The business district still remained quite compact in 1914 with just the upper three blocks devoted to shops and offices and grand houses occupying the blocks to the south.<sup>18</sup>

By the early 1920s, the building boom was in full swing. In 1922, 556 building permits had been issued; that same number had been reached by the middle of 1923. A 1922 chamber of commerce publication proclaimed "Raleigh...the banking center of Eastern and Central North Carolina, and the largest enterprises of the State come to Raleigh for their financial needs." By 1924, eight of the city's nine banks were located on Fayetteville or Salisbury Street. New hotels, like the Sir Raleigh, office buildings such as the Lawyers Building, and public buildings like the new city market were going up during this period.<sup>19</sup>

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<sup>17</sup> The Chamber of Commerce and Industry, *Raleigh Illustrated* (Raleigh: Edwards & Broughton Printing Company, 1910), 8-17.

<sup>18</sup> Elizabeth Reid Murray, "Twenty Decades, 1792-1992," 32; *The Raleigh Times*, March 11, 1964.

<sup>19</sup> D. E. MacCarthy, *Raleigh, The Historical Capital City, Its Institutions, Wealth, and Resources* (Raleigh: Raleigh Chamber of Commerce, 1922), 6; *Hill's Raleigh City Directory, 1924* (Richmond: Hill Directory Co., 1924), 75.

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By 1930, the population of Raleigh had jumped to over 37,000.<sup>20</sup> The business sector experienced a downturn during the Depression. Between 1930 and 1933, six banks in the city closed, but an array of businesses continued operating on Fayetteville and adjacent streets. In 1933, 551 retail stores operated in Raleigh, including 81 restaurants, 13 general merchandise stores, 56 clothing and shoe shops, and 30 drug stores.<sup>21</sup> That year, a Piggly Wiggly grocery, one of the first chain stores to locate on Fayetteville Street, occupied a storefront in the 100 block. Several salons, shoe stores, druggists, and cafes, such as the Mecca Luncheonette, operated on the city's main business artery. Attorneys, physicians, photographers like Alfred Barden, and insurance agents kept offices on upper floors of buildings on Fayetteville Street. Not surprisingly, the Lawyers' Building on Salisbury Street contained twenty-nine law offices in 1933.<sup>22</sup>

Nearly 47,000 people lived in Raleigh by 1940. A New Deal publication from 1942, described Fayetteville Street as "the chief artery of trade" and the location of "many of the city's principal stores, theaters, the post office, county courthouse, and city hall."<sup>23</sup> As Raleigh's population continued to grow, so did its downtown retail outlets. At the beginning of World War II, all manner of shops stood along Fayetteville Street including Pollock's Slipper Salon, long-time Raleigh business Jolly's Jewelers, J. J. Fallon Florists, the Motley Soda Shop, and a Woolworth's store. Salisbury Street was home to a similar array of businesses, as well as professional offices including the North Carolina Cottonseed Crushers Association, which occupied space in the Lawyers' Building.<sup>24</sup>

The post-World War II period, as in other cities across North Carolina, brought growth and prosperity to Raleigh. In 1948, there were 740 stores in Raleigh, including 133 restaurants, 14 general stores, 61 shops selling apparel, 26 furniture stores, 7 hardware stores, 20 pharmacies, and 12 jewelry stores. Five other cities in the state—Charlotte, Winston-Salem, Greensboro, Asheville, and Durham—had more retail outlets than Raleigh. By 1954, Raleigh boasted 1,367 retail stores, more than Asheville and Durham. The number of apparel outlets grew to 112, while the number of drugstores more than doubled.<sup>25</sup>

<sup>20</sup> *Sixteenth Census of the United States, 1940, Population* (Washington, D.C.: Government Printing Office, 1942-1943), 2; *Fifteenth Decennial Census: 1930, Reports on Population and Unemployment* (Washington, D.C.: Government Printing Office, 1933), 399.

<sup>21</sup> *Census of American Business, Retail Distribution: 1933, by Areas* (Washington, D.C.: Government Printing Office, no date), 127.

<sup>22</sup> The Writers' Program of the Works Projects Administration in the State of North Carolina, *Raleigh, Capital of North Carolina* (Raleigh: Raleigh Sesquicentennial Commission, 1942), 49; *Hill's Raleigh City Directory, 1933* (Richmond: Hill Directory Company, 1933), 422-423, 476.

<sup>23</sup> The Writer's Program of the Works Projects Administration, 2.

<sup>24</sup> *Hill's Raleigh City Directory, 1942* (Richmond: Hill Directory Company, 1942), 768-771, 836.

<sup>25</sup> Charlotte had the state's largest number of retail stores that year with 1,275, *United States Census of Business: 1948, Volume III: Retail Trade, Area Statistics* (Washington, D.C.: Government Printing Office, 1951), pages 32.30-32.33; *United States Census of Business: 1958, Volume II, Retail Trade, Area Statistics, Part 2, Missouri-Wyoming and Alaska, Hawaii, Guam, and Virgin Islands* (Washington, D.C.: Government Printing Office, 1961), page 33-58.

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The population in 1950 stood at 65,679 in Raleigh, representing a forty percent increase from ten years earlier. Over 5,500 people worked in professional occupations such as architecture, nursing, and the law, while another 4,000 worked in managerial jobs in businesses like retail stores and around 4,000 people engaged in sales such as real estate. In 1950, 107 people—mostly men—worked in banking.<sup>26</sup> As in previous years, a wide variety of professional offices and retail businesses occupied the blocks of Fayetteville and adjacent arteries south of the capitol. By 1954, restaurants were becoming rarer in the district with Wake Barbeque, which occupied space on Salisbury Street near the intersection with Hargett, and Ballantine's Restaurant on Fayetteville Street being two of the few purveyors of prepared food. Many restaurants and cafes stood on cross streets like Martin, Davie, and Morgan Streets. Clothiers, department stores, and banks dominated street level spaces on Fayetteville Street, while professionals continued to keep offices on upper floors. Architect F. Carter Williams occupied an office in the Masonic Building and Mrs. Norma G. Hamrick provided notary services from the Security Bank Building on Fayetteville Street.<sup>27</sup>

By 1960, Fayetteville Street shoppers could patronize eight different department stores: Kress, Ivey-Taylor, Efird's, Charles Stores, Grant, Montgomery-Ward, Woolworth, McLellan, and Hudson-Belk.<sup>28</sup>

Despite this apparent prosperity on and around Fayetteville Street, merchants and city officials alike had been voicing concerns about the health of downtown shopping districts since the 1950s, a worry repeated in many American cities. "North Carolina cities, like their sisters across the nation, are discovering that shoppers do not mix well with streams of moving traffic, choked by limited parking space," reported the *News and Observer* in 1958. "Customers forsake downtown stores," the paper continued, "for suburban shopping centers." Raleigh's rapid suburban expansions of the 1920s and the post-war years created a physically larger city. In response, in the late 1940s, developer C. V. York built Cameron Village, a shopping center that would bring retail—complete with parking lots—closer to the new neighborhoods in west Raleigh. By 1959, Grady Clay, an urban affairs correspondent for the *Louisville Courier-Journal*, reported in an address to North Carolina architects that Raleigh was in a "showdown between Cameron Village and downtown." By the end of 1960, the showdown had claimed two downtown victims as Kress and Montgomery Ward closed their Fayetteville Street

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<sup>26</sup> *A Report of the Seventeenth Decennial Census of the United States, Census of Population: 1950, Volume I, Number of Inhabitants* (Washington, D.C.: Government Printing Office, 1952), page 1-58; *A Report of the Seventeenth Decennial Census of the United States, Census of Population: 1950, Volume II, Characteristics of the Population* (Washington, D.C.: Government Printing Office, 1952), 33-220, 33-221.

<sup>27</sup> *Hill's Raleigh City Directory, 1954* (Richmond: Hill's Directory Company, 1954), 72-73, 185.

<sup>28</sup> *Hill's Raleigh City Director, 1960* (Richmond: Hill Directory Company, 1960), 68-71; Little, "Mahler and Carolina Trust," NRHP Registration Form, 2000.



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locations. Fayetteville Street continued losing shoppers through the 1960s, now to Raleigh's two enclosed shopping malls, North Hills (opened in 1966) and Crabtree Valley (announced in 1968).<sup>29</sup>

As the retail environment on and around Fayetteville Street became less stable through the 1950s and 1960s, the banking presence strengthened. Across the state, banking had been evolving into an increasingly centralized concern. The five banks that lined Fayetteville Street in 1914 were locally owned and operated. By 1959, the era of the locally owned bank ended in Raleigh with the merger of the First National Bank of Raleigh with the American Commercial Bank of Charlotte. A *News and Observer* editorial called Raleigh a "banking center," noting that the merger will give the city "more than twice as many large chain banks as any other city in the state."<sup>30</sup>

The 1960 census reported nearly 9,000 people in Raleigh engaged in professional occupations, such as accounting, architecture, and the law; all the judges and lawyers were male. Another 6,000 worked in managerial jobs like department store buyers and as public officials. While 205 men and 27 women worked in bank management, 16 men and 111 women served as bank tellers. Eighty-one people managed retail clothing stores and another 2,800 worked in retail stores.<sup>31</sup> By 1962, professional offices and banks dominated Fayetteville Street. Clothing stores retained a strong presence, but the variety of shops seen in previous decades was fading. Twenty-nine clothiers and shoe stores filled the first four blocks that year. Professional offices occupied space in the tall buildings lining the street. By 1972, the number of retail stores continued to fade demonstrated by the fact that only sixteen clothing and shoe stores remaining. Some office buildings stood nearly empty, such as the Masonic Building, which contained twenty-seven vacant offices, but overall professionals had taken over the street. They conducted business in rented offices in buildings housing Wachovia Bank, North Carolina National Bank, Branch Banking and Trust Company, North Carolina National Bank, the Durham Life Insurance Building, the Federal Building, and to a lesser extent, the Sir Walter Raleigh Hotel.<sup>32</sup>

**Commercial Architecture on Fayetteville Street: 1870 to 1970**

In the first few decades of the nineteenth century, Fayetteville Street was regarded as an unattractive thoroughfare. A late-nineteenth-century newspaper article about the history of Raleigh remarked that 'before 1831 the stores lining Fayetteville Street were few, frame and unsightly, the merchant princes of the day being abundantly satisfied with the modest accommodations which such buildings afforded.' According to another account of the street's appearance in 1860, "the majority of store buildings were of frame construction. They were separated from each other by lanes that led into

<sup>29</sup> Grady Clay, "Urban Development," *Southern Architect* 6 (March 1959): 18; Ross, 41; *News and Observer*, July 13, 1958; August 2, 1966; October 3, 1968.

<sup>30</sup> Harris, 30; *News and Observer*, July 21, 1959.

<sup>31</sup> *United States Census of Population: 1960. Volume 1, Characteristics of the Population, Part 35, North Carolina* (Washington, D.C.: Government Printing Office, 1963), 35-437-35-439.

<sup>32</sup> *Hill's Raleigh City Directory, 1962* (Richmond: Hill Directory Company, 1962), 67-69; *Hill's Raleigh City Directory, 1971* (Hill Directory Company, 1971), 81-83.

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large lots utilized for gardens or stables.” A 1953 article in the *News and Observer*, reported that in the years following the Civil War, “there was a rapid increase in the number of solidly constructed business buildings.”<sup>33</sup> By this time commercial buildings in Raleigh’s business district were almost always constructed in brick. On a practical level, masonry structures could withstand potential fires that spread quickly through a dense urban area. Symbolically, brick buildings signified the spirit of renewal and hope in the city after the Civil War.

In the last decades of the nineteenth century commercial architecture became more ornate as the influence of the Picturesque mode took hold. New York architect B.F. Warner designed an elaborate three-story building known as Tucker Hall [not extant] that was completed on Fayetteville Street in 1867. Rising three stories and capped by a date parapet, the building featured a tall bracketed cornice and large arched windows framed with Corinthian pilasters fashioned from iron.<sup>34</sup> The four-story, Italianate-style Briggs Hardware building (NR 1973) constructed in 1874 at 220 Fayetteville Street embodies the characteristics of the picturesque with its elaborate façade of cast-iron quoins and window hoods adorned with lion heads. The use of metal—also evident in the bracketed cornice—demonstrates a common treatment of the period in which manufactured metal elements were used to enhance what was otherwise a relatively plain brick building. Completed in 1876, the Italianate-style Mahler Building (NR 2000) displays characteristics typical of commercial buildings of the period including round-arched windows with bracketed brick sills and bracketed metal caps with keystones on its upper stories. The heavily bracketed cornice crowns the façade. The three-story, Italianate-style Lewis-Woodard Building constructed circa 1883 at 224 Fayetteville Street also employed fashionable metalwork in its window hoods featuring keystones and corbels. At the crown of its façade, an elaborate bracketed metal cornice displays scrollwork and dentil molding.

In the era following the Civil War, the federal government completed several important buildings across the country in the Second Empire style. With classical elements and a signature mansard roof, the style made a bold statement about the dominance of the federal government in former Confederate towns like Raleigh. Under the direction of supervising architect Alfred B. Mullett, a Second Empire style building to serve as post office and courthouse was completed in 1879 on Fayetteville Street. Crafted from quarried stone, the three-and-a-half-story Federal Building (NR 1971) dominated what was still a street of mostly modest commercial buildings.

The early twentieth century in Raleigh saw more involvement of local, state, and national architects in the design of private and public buildings. In addition, the tenets of the City Beautiful Movement were employed in Raleigh so that increasingly commercial, industrial, and residential areas became physically separated creating a distinct boundary between suburbs and commercial centers. In Raleigh, the retail and professional district centered on Fayetteville Street continued as the focal point of commerce in the capital city. As such, a few buildings erected there became larger and taller, while

<sup>33</sup> *News and Observer*, February 26, 1956; *News and Observer*, June 12, 1960; *News and Observer*, January 4, 1953.

<sup>34</sup> Elizabeth Culbertson Waugh, *North Carolina’s Capital, Raleigh* (Raleigh: Junior League of Raleigh, Inc., 1967), 110-111.

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the architectural style tended toward the classical or even the more modest Commercial Style that carried very little ornament.<sup>35</sup>

Classical Revival style buildings constructed in the early part of the century on Fayetteville Street included the circa 1900 Lumsden-Boone Building (NR 1983), a three-story brick building with a striking prefabricated Mesker & Brothers façade enhanced with all manner of classical elements; the 1902 Carolina Trust Building (NR 2000), a four-story Classical Revival bank with a heavy bracketed cornice; and the Boylan-Pearce Department Store from circa 1910, which displays keystones, medallions, and cartouches painstakingly recreated in concrete using documentary photographs and physical evidence.

As the desire to erect taller and taller buildings increased, builders in Raleigh began employing technology that would allow them to rise above five stories. In the past building height in dense urban areas was limited by the fact that the taller the building the thicker the exterior walls had to be. When masonry was used to build tall buildings, they required massive amounts of stone at the first level, and as a result there was little usable interior space remaining. In the 1880s, Chicago architects had developed steel-skeleton construction wherein a steel frame supported a building that was then encased in stone or some other attractive exterior cladding. Steel-frame construction became popular in Chicago and New York in the 1890s and then spread to other cities—large and small—in the following decades.<sup>36</sup>

Using this technology, architect Charles McMillan designed the Masonic Temple Building (NR 1984), which was completed in 1909 at 133 Fayetteville Street. The Masonic Temple Building was a study in contrasts. On one hand, the seven-story classical-inspired skyscraper office building took its stylistic cues from the past, but as one of the first steel-reinforced concrete-framed skyscraper in the state, it presented a thoroughly modern study in engineering and new building techniques.<sup>37</sup>

The Classical Revival, influenced by the Ecole des Beaux Arts, seemed well-suited to bank design because the style evoked a sense of stability and security. Alfred Hopkins, an early-twentieth-century bank designer, noted in his 1929 book *The Fundamentals of Good Bank Building*, that ‘if the style of the bank’s home can typify the qualities of the institution it houses, then the bank should be designed upon classical formulas.’ Regional architects found inspiration from New York designers, like Richard Morris Hunt and Charles McKim in using classicism for banks. In 1912, the Citizens National Bank [not extant] went up on Fayetteville Street. The narrow, eleven-story steel-framed masonry edifice was just three bays wide and six bays deep on a two-story base framed with Doric columns that created a vault effect on the main elevation. Philip Thornton Mayre, an Atlanta architect,

<sup>35</sup> Catherine W. Bishir, Robert Burns, and the Historic Resources Committee, Raleigh Section NCAIA, “Capital Architecture: The Second 100 Years,” in *Raleigh 1792-1992: A Bicentennial Celebration of North Carolina’s Capital City*, 73.

<sup>36</sup> Larry R. Ford, *Cities and Buildings: Skyscrapers, Skid Rows, and Suburbs* (Baltimore: The Johns Hopkins Press, 1994), 21; Robert M. Fogelson, *Downtown: Its Rise and Fall, 1880-1950* (New Haven: Yale University Press, 2001), 117.

<sup>37</sup> Janet Silber, “Masonic Temple Building,” National Register of Historic Places Nomination Form, 1979.

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employed the steel frame for his 1913 Raleigh Banking and Trust Company Building (NR 1993) on West Hargett Street, but dressed it in classicism. The eleven-story, masonry-clad skyscraper features large windows framed by buff-colored brick spandrels in stretcher bond and continuous pilasters emphasizing the building's verticality. The Raleigh Building, as it is often known, carries classical elements on its cap where medallions and rosettes, egg and dart molding, modillion blocks, and anthemion cresting are executed in terra cotta.<sup>38</sup>

Architectural competitiveness during the building boom of the 1920s contributed to the vertical growth of the city, as builders angled to erect the tallest building in town. The skyscrapers clustered around Fayetteville Street; none was more than two blocks away.<sup>39</sup> Along with the movement toward taller buildings was the persistence of the Classical Revival style as the preferred idiom. During the post-World War I era several substantial buildings went up including the Sir Walter Raleigh Hotel (NR 1978) in 1922-1924 at the south end of Fayetteville Street's business district. The massive ten-story, brick building carries its most impressive classical elements at its limestone-sheathed base containing large arched openings with voisseurs and scrolled keystones. Capping the unadorned brick shaft is a lower cornice of stone and a heavier upper cornice with modillions and a brick parapet surmounted by stone coping. The Oddfellows Building (NR 1997) at 19 West Hargett Street, like the earlier Masonic Temple Building, employed a steel structural system wrapped in a classical masonry skin. Designed by Atlanta architect G. Lloyd Preacher and completed in 1924, the ten-story edifice was composed following the classical order of base, shaft, and capital, a form seen commonly during the first few decades of the twentieth century. Just one year later, Preacher's classically-inspired, eight-story Lawyer's Building went up on Salisbury Street. The brick-clad skyscraper boasts a heavy cornice enhanced with modillions.

Amid the race to build tall buildings on Fayetteville and adjacent streets, two- to four-story buildings continued to be built during the century's first several decades. These buildings, like the three-story Boylan-Pearce Department Store; the A. D. Royster and Brothers Confectioners at 207 Fayetteville Street; and the Carolina Trust Building at 230 Fayetteville Street, were mainly occupied by department stores, specialty shops, and small firms.<sup>40</sup>

In the 1920s and 1930s, as the first skyscraper boom hit Raleigh, some smaller firms and banks moved off Fayetteville Street into modestly scaled and detailed buildings adjacent to the emerging power center of town. The south half of the west side of the 100 block of South Salisbury Street retains a string of two- and three-story office and bank buildings that went up in the 1920s. The Parker-Hunter

<sup>38</sup> Charles Belfoure, *Monuments to Money: The Architecture of American Banks* (Jefferson, North Carolina and London: McFarland & Company, Inc. Publishers, 2005), 125, 127; Helen P. Ross, "Raleigh Banking and Trust Company Building," National Register of Historic Places Nomination Form, 1993.

<sup>39</sup> Carl W. Condit, *American Building* (Chicago: University of Chicago Press, 1968), 114; Helen P. Ross, "Raleigh Banking and Trust Company Building," National Register of Historic Places Nomination Form, 1993; W. P. Dinsmoor White, "The Professional Building," National Register of Historic Places Nomination Form, 1982; Harris, 30.

<sup>40</sup> *Hill's Raleigh City Directory 1960* (Richmond: Hill Directory Company, 1960), 68-71.

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Realty Company moved from 204 Fayetteville Street into a monogrammed new building at 130 South Salisbury Street in 1922, reflecting this trend.

Modernism appeared Raleigh in 1938 with the construction of architect William Henley Deitrick's (1895-1974) Raleigh Little Theatre in west Raleigh. The International Style building is composed of two brick rectangles on high random-ashlar stone foundations and displays no applied ornament. Deitrick went on to design several important Modernist buildings in 1939 and 1940 including the Rex Hospital Nurses' Home on St. Mary's Street and the Chavis Heights and Halifax Court Housing Projects.<sup>41</sup>

In 1942, a New Deal publication described Fayetteville Street as follows: "a dozen skyscrapers tower above the uneven skyline of lesser store and office buildings, some of which survive from past generations." The author remarked of the buildings, that "all have been modernized, at least on the street levels, with expanses of plate glass, mirrored surfaces, and quartz and neon lights."<sup>42</sup>

Commercial architecture in downtown Raleigh showed a movement away from the classical and toward the Modernist idiom with the introduction of the Art Deco style, which had gained widespread exposure from the Exposition Internationale des Arts Decoratifs et Industriels Modernes held in Paris in 1925.<sup>43</sup> Built in 1935 during the Depression, Efirds Department Store at 208 Fayetteville Street presents a restrained Art Deco façade fitting to the mood of the period. It would not be until 1942, when the ziggurat Durham Life Insurance Building opened on Fayetteville Street, that the city would gain its most important Art Deco landmark. The Durham Life Insurance Building was not innovative on a national level, in fact it appears to have been influenced by a number of similar buildings including Holabird & Root's Central National Bank of 1933 in Battle Creek, Michigan, which has a marble-clad entrance strikingly similar to the Raleigh building.<sup>44</sup> The importance of the Durham Life Insurance Building was that it boldly signified a break from decades of reliance on the Beaux Arts for commercial buildings in Raleigh. The setback profile at its crown bucked the traditional classical cornice. Perhaps most importantly, the Durham Life Insurance Building served as a precursor to the modernist buildings that would come after it.<sup>45</sup>

Modernism in Raleigh received a great boost in 1948 with the founding of North Carolina State University's School of Design. Under its dean Henry Kamphoefner, the school attracted an impressive group of architects including George Matsumoto, Matthew Nowicki, Edward Waugh, and Eduardo Catalano. The faculty at the School of Design trained architects, but also designed a notable collection

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<sup>41</sup> David R. Black, "Early Modern Architecture in Raleigh Associated with the Faculty of the North Carolina State University School of Design, Raleigh, North Carolina," National Register of Historic Places Multiple Property Documentation Form, 1994.

<sup>42</sup> The Writers' Program of the Works Progress Administration, 2.

<sup>43</sup> Carla Breeze, *American Art Deco: Architecture and Regionalism* (New York: W. W. Norton and Company, 2003), 13.

<sup>44</sup> Belfoure, 228.

<sup>45</sup> Dennis Doordan, *Twentieth Century Architecture* (New York: Harry N. Abrams, Inc., 2002), 23-24; Information from undated newspaper clippings in the survey file maintained at the State Historic Preservation Office.

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of modernist buildings in Raleigh in the 1950s and 1960s. Dorton Arena, the most distinctive non-residential modernist building designed by the school's faculty, received international attention and praise when completed in 1952. Matthew Nowicki, who worked in William Henley Deitrick's firm, served as consulting architect, but after his death in a plane crash, Deitrick oversaw completion of the parabolic suspension structure.<sup>46</sup>

In the 1950s, both commercial and retail buildings in downtown Raleigh began to adopt a broader, more horizontal feel, even if the buildings themselves maintained typical footprints for the district. The use of Roman brick, a longer, flatter brick than the typical brick, brought some horizontal emphasis, as did ribbon windows and streamlined awnings. At 111 West Hargett Street, a two-story retail and office building has ribbon windows set into a Roman brick exterior at the second floor over a shallow metal awning that sheltered the storefronts, which were accented with stone veneer. Grant's Department Store at 214 Fayetteville Street also features Roman brick underscored by a narrow metal awning; the ground-floor shop windows have huge expanses of plate glass and the entryway features terrazzo flooring that continues into the store. The McLellan's Five and Dime Annex at 14 West Martin Street also has ribbon windows set into a Roman brick-clad facade.

By the 1950s and 1960s, as Fayetteville Street was losing retail customers to suburban shopping centers, banking and bank buildings began to exert more of a presence downtown. By this period banks were no longer locally owned, but had become part of regional or national corporations. Along with the emerging new ownership arrangements came changes in the industry, and both created new requirements for banking facilities. Bank officers wanted their work forces consolidated in central office buildings. With mergers taking place frequently, a need arose for buildings large enough to accommodate not only retail space, but also administrative offices. Space was also needed for the mechanical and electronic equipment that automated some banking processes. In addition, merchandizing became the focus as banks realized that the wage earning consumer was their customer base and that their institutions had to appeal to the general public, not just big business.<sup>47</sup>

Meanwhile, bank owners wanted buildings that reflected the industry's modernization, corporate structure, convenient new services, and trustworthiness. As early as 1945, a panel of bankers met to discuss the direction bank building should go in the post-war period. The group agreed that bank exteriors should have large windows so that passersby could see satisfied customers conducting their transactions in a modern, well-lit interior. In a series of articles starting in 1951, *Banking* magazine featured buildings from around the country and with very few exceptions, all were modernist. Perhaps the most influential modernist bank of the period was Skidmore, Owings & Merrill's Manufacturers Bank built in 1954 in Manhattan. Displaying a glass curtain wall and exposed structural system, the building became an icon of the International Style and a model for bank building

<sup>46</sup> Catherine W. Bishir and Michael T. Southern, *A Guide to the Historic Architecture of Piedmont North Carolina* (University of North Carolina Press, 2003), 129-130.

<sup>47</sup> Belfoure, 244.

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all over the country. *Banking* magazine referred to Manufactures Bank with its expanses of glass as a fish bowl bank, a form that delighted bankers of the period.<sup>48</sup>

The post-war period also saw the renovation of older bank buildings so that they fit in with the Modernist movement. Writing in *Southern Architect* in 1961, the director of the North Carolina Bankers Association declared that “Bank building and remodeling is the vogue, emphasizing convenience and service to the customer.” Exterior remodelings, like Fayetteville Street’s Raleigh Savings and Loan [not extant], covered traditional brick bank buildings with sleek metal screens; inside, teller booths were removed to reduce the separation between employees and customers, another tactic to make the industry seem transparent. New buildings, like the 1960 First Federal Savings and Loan Building on Salisbury Street, eschewed revival styles and embraced Modernism. The building’s glass curtain wall featured shades of blue that introduced a new color to the existing masonry palette on Fayetteville Street.<sup>49</sup>

In the early 1960s, three new bank buildings planned for Fayetteville Street received attention from both the *News and Observer* and *Southern Architect* magazine. The newspaper viewed the buildings collectively as harbingers of a downtown renaissance, while *Southern Architect* featured the Modernist architecture and civic improvements that accompanied the buildings. This coincided with a national trend of bank buildings that exhibited new forms and experimented with Modernism, as well as with new structures and materials, such as glass curtain walls and precast concrete panels. The boom also paralleled the competitive, showy spirit of the 1920s, when banks first exploited the internal skeleton technology as a mechanism for broadcasting their financial vitality.<sup>50</sup> In 1965, after many months of construction, Wachovia Bank and Trust Company, Branch Banking and Trust (BB&T), and North Carolina National Bank (NCNB) opened the doors of their Modernist buildings to customers. Wachovia and BB&T offered lavish open houses to celebrate and showcase the arrival of the modern era, both in banking and in downtown Raleigh. The *News and Observer* and *Southern Architect* (recently renamed *North Carolina Architect*) each declared that Raleigh had become a city.<sup>51</sup>

For four buildings emerging from the same spirit of progress and at the same moment, the structures are surprisingly different. Howard T. Musick of St. Louis designed the 1960 First Federal Building at 300 South Salisbury Street, the city’s first modernist bank building. The four-story reinforced concrete building displays a glass curtain wall consisting of gray-tinted windows and glass

<sup>48</sup> Belfoure, 244-251.

<sup>49</sup> Harry Gattton, “Architecture, Banking—A Challenging Future,” *Southern Architect* 8 (August 1961): 9; Carol J. Dyson and Anthony Rubano, “Banking on the Future: Modernism and the Local Bank,” presented at the Preserving the Recent Past II Conference, Philadelphia, October 11-13, 2000.

<sup>50</sup> *News and Observer*, August 18, 1963; August 28, 1963; May 28, 1964; September 20, 1964; January 7, 1965; “Wachovia Bank and Trust Co.,” *Southern Architect* 9 (June 1962): 14-15; Dyson and Rubano.

<sup>51</sup> *News and Observer*, May 28, 1964; January 7, 1965; January 11, 1965; May 10, 1965; James L. Brandt, “Forward 1913...Forward 1965,” *North Carolina Architect* 11 (1964): 34.

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spandrels in shades of blue framed by aluminum mullions. The building's airiness is boosted by the large expanses of glass at street level.

Wachovia, the state's largest bank, hired A. G. Odell of Charlotte to design its new building at 227 Fayetteville Street. The Wachovia Corporation formed in 1910 from the merger of Wachovia National Bank, which was established in 1866, and Wachovia Loan and Trust Company, which began in 1893. When those institutions joined in 1910 to form the Wachovia Corporation it was the largest bank in the South at that time.<sup>52</sup> With his prominence as an architect who worked on high-profile projects, Odell seemed a natural choice for the Wachovia Corporation. Odell designed a Modernist skyscraper that featured a sunken lobby inside and slender pre-cast concrete panels outside. By the mid-1960s, Odell had been working in the state for more than two decades and had previously produced buildings in the Modernist style. A. G. Odell's contribution to advancing architectural innovation and encouraging use and acceptance of the Modernist movement is similar to that of the School of Design at North Carolina State. Odell produced Modernist buildings across the state and, in employing and training scores of young architects at his large firm, reinforced his influence on the changing architectural style of the state.

Arthur Gould Odell Jr. was born in Concord, North Carolina in 1913. He attended Duke University, then transferred to Cornell where he received his bachelor's or architecture degree in 1935. He studied at the Ecole des Beaux-Arts in Paris, which emphasized proportion and ideals rooted in classicism. He then worked in New York, with Wallace Harrison on designs for the 1939 World's Fair, and later with industrial designer Raymond Loewy. Odell returned to North Carolina in 1940 to start his own firm, excited about architecture that showed "the honesty of stone as stone, steel as steel, glass as glass."<sup>53</sup>

The Charlotte Coliseum and Ovens Auditorium, built in 1956, was Odell's earliest work in North Carolina to gain wide recognition. It was the world's largest unsupported domed structure when built, and its slanted concrete columns, glass curtain wall, and shining aluminum roof attracted attention and publicity. Odell worked as the local architect with New York's Harrison and Abramovitz on the 1958 Wachovia Bank in Charlotte. The Charlotte Wachovia building featured thin concrete panels covered with bits of quartz to sheathe much of the tower, leaving relatively small spaces for windows.<sup>54</sup>

Another distinctive Odell design is Garinger High School, built in Charlotte in 1959. Intended as a small campus, with several separate buildings arranged around open space and linked by covered walkways, Garinger shows Odell's ability to organize buildings in relationship to each other, and to

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<sup>52</sup> Alex Coffin, "Wachovia Corporation," in *Encyclopedia of North Carolina*, ed. William S. Powell (Chapel Hill: University of North Carolina Press, 2006), 1171.

<sup>53</sup> *Charlotte Observer*, August 15, 1982.

<sup>54</sup> Bishir and Southern, 79, 522; *Southern Architect* (July 1956) 3: 11.



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combine varying materials (glass, metal, enamel, and concrete) and geometries (including the unusual pavilion-roofed circular-plan library.)<sup>55</sup>

In his Raleigh Wachovia Bank, unlike the Charlotte building, Odell was the lead architect. In Raleigh, Odell exposed the framework, cladding it in smooth marble panels, and then reinforced the vertical lines with thin concrete strips that rise along the height of the shaft. The exposed pebbled quartz aggregate contrasted with the marble and provided texture to the concrete. The design is more proportional and symmetrical than that of the Charlotte tower that Odell assisted with. Working alone, his Ecole roots reappear, producing a building that loosely resembles a stylized version of the classical column. Inside, the basement-level banking floor created a dramatic entrance: after entering through the recessed glass facade of the ground story, customers descended into the space as they rode to the lower floor on escalators, the ride providing changing perspectives of the lobby. The practical reason for the lowered banking floor was a lack of space within the building footprint for the bank lobby that Wachovia desired. In the basement, the lobby spreads out beneath the sidewalks of the street and the plazas above.<sup>56</sup>

Odell designed other banks for Wachovia in the 1960s, including branch banks in Kinston and Salisbury (extant), a mid-rise in Wilmington (threatened with demolition), and a porcelain-enamel-and-steel tower in Greensboro, completed in 1967 (completely remodeled in 2006). His Raleigh commission retains an entirely intact exterior and largely intact banking lobby. The Raleigh Wachovia Building displays Odell's use of concrete, an exterior material seen in other 1960s Odell buildings, like the stylistically similar Charlotte Memorial Hospital. The hospital's site has been crowded with additions and new buildings, eliminating the original openness of the site that presented the facade. Odell's Raleigh Wachovia Bank is exceptionally significant in that it combines his interest in Modernism with his training at the Ecole des Beaux-Arts, expressed in a commercial commission in a downtown setting.

When North Carolina National Bank (NCNB) formed in 1960 from the merger of Commercial National Bank and Security National Bank of Greensboro, the company sought to create bank buildings that would demonstrate the institution's permanence and modern business methods.<sup>57</sup> The company hired Raleigh architect F. Carter Williams to design the starkly contrasting North Carolina National Bank at 239 Fayetteville Street. Unlike the two skyscraper bank buildings—which featured additional office space for leasing—the NCNB building was a bank top to bottom, its cutting-edge shape suggesting a similar quality of operations inside. When constructed, a local paper commented

<sup>55</sup> *Southern Architect* (June 1964) 11: 10-11; Sarah Woodard, interview with the author, September 10, 2004.

<sup>56</sup> *Southern Architect* (June 1962) 9: 14-15.

<sup>57</sup> Julian M. Pleasants, "Bank of America," in *Encyclopedia of North Carolina* (Chapel Hill: University of North Carolina Press, 2006), 87.

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that the building's "horizontal walls of warm granite will provide a counterpoint to the vertical buildings in this area."<sup>58</sup>

Fred Carter Williams (1912-2000), a native North Carolinian, earned an architectural engineering degree at North Carolina State College in 1935 and his architecture degree from the University of Illinois in 1939. From 1939 to 1941 He served as an assistant professor of architecture at State College from 1939 to 1941 and set up his Raleigh practice in Raleigh in February 1940. Williams was a prolific architect, designing over 600 projects including government buildings, houses, churches, commercial buildings, schools, and hospitals. According architectural historian Dr. M. Ruth Little, 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. Williams retired in 1991, and the firm remained in existence until the late 1990s.<sup>59</sup>

The NCNB building itself and its relationship to Market Plaza, which adjoins the bank to its north, exhibit a thoughtful exploration of the aesthetics of modernism. The bank lobby is a gracious, soaring space with spare detail that uses wall and surface materials to create decor: hardwood paneling extends to the ceiling, providing warmth to contrast with the coolness of the granite of countertops and metal fixtures. Outside, the recessed glass at the first floor facade shows a grid of vertical supports crossed by a horizontal beam that marks a mid-line, suggesting the doubled height of the space within. Vertical supports are placed near, but not at, the corners, allowing glass panes to meet at a transparent mitered edge.

The upper floors of the Fayetteville Street facade—and the entire face of the north elevation—are entirely devoid of windows. Smooth granite panels create three wide recessed horizontal bands, outlined above and below by narrower bands of granite panels that kick outward at an angle. The effect seems stark at first glance, but the smooth surfaces provide contrast with trees and plants in Market Plaza. The north elevation, in fact, provides a backdrop to the plaza, defining the space in a way that the windowed south facade of the neighboring Wachovia Building does not. While Market Plaza has seen some alterations, original features remain and are readily apparent, including the granite planters that line the center of the plaza and the large shards of granite chips embedded in the sidewalk, which align with the vertical supports of the building.

Finally, the squat, bulky, and windowless form of the building introduces aspects of Brutalism to downtown Raleigh. Brutalism made its mark on architecture in the 1960s and 1970s and served as a response to the one-dimensional repetitiveness of the glass curtain wall of the 1960s. In the early 1950s, Le Corbusier used the term "breton brut" meaning "raw concrete" to describe a group of buildings he designed during that period. Inspired by Le Corbusier, two British architects, Peter and

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<sup>58</sup> "You Can Bank on It: Downtown Corner Richly Historical," no newspaper name, September 7, 1966. in North Carolina State Library vertical file on the history of Raleigh.

<sup>59</sup> Longleaf Historic Resources, "The Development of Modernism in Raleigh, 1945-1965" (Report for the Raleigh Historic Districts Commission, August 2006); 73-74; *News and Observer*, April 27, 2000.

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Alison Smithson, came up with the term Brutalism in 1954 to describe buildings constructed using repetitive angular forms, but that often incorporated irregularities. Concrete was the material most often associated with Brutalism, but buildings could also be of brick, glass, steel, and stone. Brutalist buildings are frequently windowless, but, like the NCNB building, they can be sculptural by displaying a series of voids and solid surfaces.<sup>60</sup>

Williams's sleek and transparent lobby exterior and interior remain true to the International Style, while other features begin a transition to Brutalism, a form that North Carolina would see later in the decade and into the 1970s. Examples include Holloway, Reeves and Olsen Associates' 1970 Wake County Courthouse at 316 Fayetteville Street, a noncontributing property in the district, as well as Paul Rudolph's Burroughs Wellcome Company Headquarters in Research Triangle Park, also built in 1970.

Few changes have been made to the building since it was completed, although the dates of the alterations have not been determined. A small seamless addition was made to the rear of the building in 1989, the original carpeting in the bank lobby has been removed, and cubicles have been added to the banking floor along the Martin Street side. According to Gene Jones, an architect at the firm at the time (and later a partner and eventually president of the firm), the carpet was a "spectacular" element that contributed to the overall design of the lobby. The cubicles, like the addition, are sensitively designed, displaying metal mullions and large expanses of glass, echoing the recessed glass facade of the bank's first-floor.<sup>61</sup>

The sixteen-story Branch Banking and Trust Building (BB&T) at 333 Fayetteville Street, designed by the New York firm Emery Roth and Sons in association with local architects Holloway and Reeves and G. Milton Small Jr., introduced the corporate architectural standard forged by Ludwig Mies van der Rohe to Raleigh. The choice of Emery Roth and Sons to design a new building for BB&T indicated that the company wanted a first-class expression of corporate modernism for their new building. The prominent New York firm was fresh from finishing the Pan Am Building in Midtown Manhattan. For BB&T, they brought a piece of New York in miniature to Raleigh's Fayetteville Street.

Like several bank buildings in North Carolina's downtowns, the Raleigh BB&T strongly evokes the Miesian version of the International Style that came to symbolize corporate architecture in the late 1950s. Raleigh's BB&T, however, matches the proportions of Mies van der Rohe's 1958 Seagram Building more closely than others in the state, with a narrow width and broad depth stretching into the block it stands on. The building had a similar attention to its surrounding site as did the Seagram Building, which stood on a plaza constructed to serve as an architectural feature of the building, creating an experience of approaching and entering the building and providing transition from the city-maintained sidewalk. At BB&T, working with less space, the architects continued the

<sup>60</sup> [http://www.open2.net/modernity/4\\_15.htm](http://www.open2.net/modernity/4_15.htm), accessed July 30, 2007.

<sup>61</sup> Gene Jones, telephone interview with the author, September 8, 2004.

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design elements onto the sidewalk, installing tinted bands along the concrete sidewalk to correspond with the vertical supports that framed the two-story base of the building.

The building had several modern banking features that would impress North Carolinians, most notably the drive-in banking feature in the recessed southeast corner of the building, with a teller shown on closed-circuit television rather than seen behind a glass at the driveway. Customers would not see the reinforced concrete frame of the upper floors, of course, or the steel frame of the first three floors, which allowed for greater spans.<sup>62</sup>

The building's exterior is completely intact except for the replacement of revolving doors with swinging doors. Much of the Milton Small design of the banking floor has been lost in a remodel, but the mezzanine level remains, as do the lounge spaces at the front of that level.<sup>63</sup>

**Statewide Context: Downtown Corporate Bank Building in the 1960s**

The mid-century changes in the banking industry created new requirements for facilities. The machines and electronics that automated some banking processes presented physical considerations for housing the equipment. Meanwhile, bank owners wanted buildings that reflected the industry's modernization, corporate structure, and convenient new services. The advent of branch banking in this period also brought a new type of bank building: the smaller, satellite building near a shopping center, away from the downtown commercial core. Downtown banks, however, continued the early twentieth-century pattern of bank buildings as real estate developments, with the bank as tenant or developer. The building itself would serve as a symbol of a bank's image—as had always been the case—but the image was evolving into something sleek and corporate.<sup>64</sup>

Accordingly, architects turned to Modernism to clothe bank buildings in the late 1950s and throughout the 1960s. Examples exist in several North Carolina cities' downtown cores. The first post-war skyscraper in the state was a fifteen-story tower built at 129 Trade Street in Charlotte in 1958 for Wachovia Bank.<sup>65</sup> That Modernist building featured a monolithic concrete curtain wall three stories high that appeared to float above the glass-enclosed first floor. A tower framed with reinforced concrete rose above that, sheathed in precast concrete panels that alternated with window glass for the offices within. A narrower adjoining tower housed elevators and storage.

The Charlotte Wachovia Building was designed by accomplished New York architects Harrison and Abramovitz with A. G. Odell of Charlotte acting as the local architect. Odell had worked with Harrison in New York in late 1930s, in the early years of the Charlotte architect's career. Harrison, by 1958, had already worked on Rockefeller Center and the United Nations Buildings in

<sup>62</sup> *News and Observer*, May 9 and 10, 1965.

<sup>63</sup> David Black, e-mail correspondence with the author, September 7, 2004.

<sup>64</sup> Carol J. Dyson and Anthony Rubano, "Banking on the Future: Modernism and the Local Bank," presented at the Preserving the Recent Past II Conference, Philadelphia, October 11-13, 2000. Several Laura A. W. Phillips, "Wachovia Building" (Winston-Salem), National Register of Historic Places Registration Form, 2000.

<sup>65</sup> Bishir and Southern, 506.

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New York. The Wachovia Building's base has been altered in recent years, with windows piercing the monolithic concrete walls of the base and other decorative elements added to its originally pristine surface.<sup>66</sup>

Two more skyscrapers sprouted in downtown Charlotte after the Wachovia Bank had towered over the city for a couple of years. The North Carolina National Bank (NCNB) at 200 South Tryon Street, designed by Walter Williams Hook, rose in 1961 from a marble-on-glass base similar to that of the Wachovia Building. Hook clad his tower, however, in a glass curtain wall and included metal mullions similar to those of International Style master Ludwig Mies van der Rohe. The NCNB tower was meant to rise higher than Wachovia, but it ended up at fifteen stories as well. The Cutter Building across the street had a similar glass-and-steel Miesian facade. Both buildings have been altered: the marble base of the NCNB building was replaced with glass curtain walls and the interior space divided into additional floors. The tower mullions also received embellishments at their tops. At the Cutter Building, meanwhile, an entirely new glass curtain-wall replaced the original facade in 1999.<sup>67</sup>

The Home Federal Savings and Loan Building by Freeman-White and Associates stands just seven stories at 139 South Tryon Street in Charlotte, its concrete frame aggressively on display with bands of recessed glass between the floors. The exterior is unaltered, including the Asian-influenced bridge-over-water entry.<sup>68</sup>

Asheville's late-nineteenth- and early-twentieth-century skyline gained a mid-century bank building in 1964, the eighteen-story Northwestern Bank Building at One West Pack Square, designed by Whittington and Associates of Charlotte. Another boxy Miesian tower, the building ended a thirty-five year drought of major downtown commercial construction in Asheville.<sup>69</sup>

In Durham, modernist buildings were not so tall, and not necessarily in the downtown core. In 1958, Milton Small worked with the New York firm of Raymond and Raydo on the five-story Home Security Life Insurance Building at West Chapel Hill and Duke Streets, west of the tobacco warehouses and cigarette factories at the edge of downtown. Nearly a decade later, across Duke Street, the innovative ten-story headquarters building for North Carolina Mutual Life Insurance rose, its structural frame of prestressed concrete trusses doubling as exterior wall surface.<sup>70</sup>

<sup>66</sup> "Bank and Office Building, Charlotte," *Southern Architect* 3 (July 1956), 11; Gerd Hatje, ed., *Encyclopaedia of Modern Architecture* (London: Thames and Hudson, 1963), 147; *Charlotte Observer*, August 15, 1982.

<sup>67</sup> Bishir and Southern, 506; "North Carolina National Bank," *Southern Architect* 10 (November 1963): 12-13; Sarah Woodard and Sherry Joines Wyatt, "Motorized Landscape: The Development of Modernism in Charlotte, 1945-1965," (prepared for Charlotte-Mecklenburg Historic Landmarks Commission and the North Carolina State Historic Preservation Office, 2000), 30.

<sup>68</sup> Bishir and Southern, 506-507; Woodard and Wyatt, 30.

<sup>69</sup> Catherine Bishir, Michael Southern, and Jennifer Martin, *A Guide to the Historic Architecture of Western North Carolina* (Chapel Hill: University of North Carolina Press, 1999), 265-267.

<sup>70</sup> Bishir and Southern, 194-201.

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In 1966, the tallest version of the Modernist bank in the state had been completed in downtown Winston-Salem. A thirty-story Miesian International Style tower designed by Cameron Associates, the Winston-Salem Wachovia Building (NR 2001) remained the state's largest bank until 1972. The building has seen few changes to its exterior—although the letters spelling “Wachovia” have been removed—but much of the interior has been remodeled, including the bank lobby designed by A. G. Odell.<sup>71</sup>

Odell designed another tower for Wachovia at 201 North Elm Street in Greensboro in 1967, featuring a boxy profile rising from the street and a facade of stainless steel, porcelain enamel, and glass. Wachovia abandoned the building for a new Odell Associates design erected in 1989 at 300 North Greene Street. Like that of Charlotte's Cutter Building, the 1967 Wachovia Building's steel curtain wall, unique in the state, was completely removed in 2006. The steel frame and concrete floors have been redressed in an entirely new glass curtain wall.<sup>72</sup>

Raleigh's mid-century downtown bank buildings follow similar patterns of origination: modernist buildings either erected as towers with speculative office space or as smaller buildings dedicated to banking. Raleigh's first version was the 1960 First Federal Bank on South Salisbury Street, featuring marble slabs, thin metal mullions, and blue-tinted spandrel glass. The building, designed by St. Louis architect Howard T. Musick, retains its exterior integrity, but has an altered interior to meet the needs of its current use as an office building for Wake County government. The three modernist designs that opened on Fayetteville Street in 1965, however, all have an impressive level of integrity. In their modernist expression, all articulate their occupant's state-of-the-art capabilities in the field, and yet the buildings are distinctly different in appearance: the slender Wachovia Bank displays marble and precast concrete bands rising along the shaft to articulate its verticality; the North Carolina National Bank, a smaller composition of sleek polished granite upper floors and mitered glass at the street level, remains close to the street and helps define Market Plaza; and the Branch Banking and Trust Building stands as a classic example of Miesian International Style architecture. Collectively, the three bank buildings express the city's banking boom in the 1960s that changed downtown Raleigh from a government town to a one with a distinct corporate presence and a modernist skyline to match. No other city in the state had such a boom of distinctive modernist buildings erected in a single year on a single street. Two of the three buildings, Odell's Wachovia Building and Williams's NCNB Building, are highly personal and original interpretations of Modernism by two of North Carolina's most prolific architects of the period.

<sup>71</sup> Phillips, “Wachovia Building,” NRHP Registration Form; Bishir and Southern, 381-382.

<sup>72</sup> Benjamin Briggs, e-mail correspondence with the author, September 8, 2004.

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### **Verbal Boundary Description**

The Fayetteville Street Historic District boundary is marked with a black line on the accompanying map drawn to a scale of 1"= 200.'

### **Boundary Justification**

The Fayetteville Street Historic District bounds are drawn to encompass the highest concentration of resources built within the period of significance.