

An
Architectural and Historical
Inventory
of
Raleigh, North Carolina

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THE RALEIGH HISTORICAL INVENTORY

THE RALEIGH HISTORICAL INVENTORY

INTRODUCTION

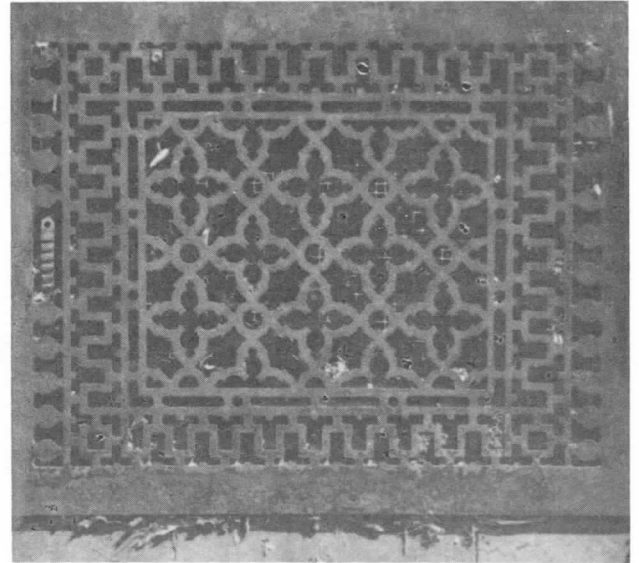
The architectural and historical inventory of the city of Raleigh is basically a visual architectural dictionary of Raleigh's past and present. This inventory is presented for purposes of historic preservation, information for city planners and, perhaps most importantly, for the citizens of the city so that they may become familiar with the architectural quality and variety which is Raleigh. This inventory describes the architecture and the historical significance of the major outstanding buildings, the physical importance of groups of buildings, and the relationships of buildings with each other as to whether they are compatible or intrusive. Buildings in Raleigh that are suitable for adaptive use and rehabilitation are identified.



The time frame of the Raleigh Inventory begins with the date of the founding of the city in 1792 and continues up until 1929. The cut-off date of 1929 was chosen because it represents the end of the pre-Depression building boom in the United States and the beginnings of what we see as the building patterns of modern America. Although many people will not consider the architecture and building of the nineteen twenties as being "historic," the examples of this period are unique as they represent styles and methods of building that are no longer used. In the broader sense, life-style and philosophies in the United States have changed so drastically since 1929 that the architecture and neighborhoods still existing from this period should be recognized as representatives of a period far different from the present.

In addition to charting the pre-Depression architecture of the city, the inventory identifies outstanding examples of later and contemporary architecture in Raleigh. The growth of the city is a continuing process,

and the examples of architecture and city planning we leave behind are going to form the opinions of the following generations of our society. It is hoped that by recognizing these fine contemporary pieces, the reader will become aware that architectural history and historic preservation are continuing processes and not static "museum" activities.



THE INVENTORY PROCESS

The Raleigh Inventory is based on the city and county property map grid system and is organized by the standard block and lot number system. The 1929 boundaries of Raleigh are roughly encompassed by city property maps 494, 495, 523, 524, 551 and 552. Within these boundaries every lot and building was surveyed and evaluated according to the three levels of evaluation listed below.

THREE LEVELS OF EVALUATION

LEVEL ONE

Every building, object, or natural feature marked on map and coded.

Every property marked as being compatible with or intrusive to surrounding character and architecture.

MAP SYMBOLS
COMPATIBLE ○
INTRUSIVE □

LEVEL TWO

Includes all level one information.

Recorded on a Raleigh Inventory Form which includes architectural description and any historical significance.

Facade Photograph

MAP SYMBOL △

LEVEL THREE

Includes all level one information.

Includes all level two information.

Includes historic site survey sheet and complete photographic documentation.

MAP SYMBOL *

In addition to noting the architectural compatibility of each of the buildings and recording the architectural description and the historical significance of the buildings marked level two and level three, the inven-

tory forms include land use information on each of the buildings, an assessment of the physical condition of each of the buildings and an assessment of their potential for adaptive use. Along with this information, we recorded the existing zoning of the area, whether it is included in a historic district, the fire district status of the building, the number of stories in the building, its frequency of style in the area, its material and an assessment of the alterations in the building. All this information is set up so that it can be coded for use in a computer information system. (See exhibit "A" — an example of a Raleigh Inventory Form in the Glossary.)

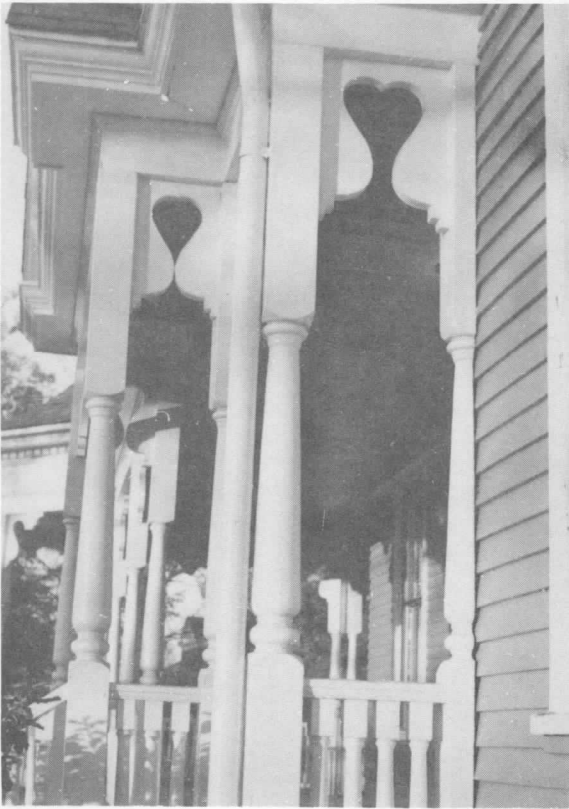
The buildings marked as compatible or intrusive in the level one area of the inventory were also noted as to their land use. Within the symbols (a red circle for compatible and a black square for intrusive), further symbols were used to denote the land use. For example, a red circle with a dot means compatible residential, a red circle with a horizontal bar means

is assigned the code number "2" and among the styles listed under that period are Greek Revival ("201"), Egyptian Revival ("202"), Early Gothic Revival ("203") and so on.

By recording all the information that we can about a building in a computerized method, we hope that information on these various buildings will be so readily available that when land use decisions are made and/or when someone seeks a building suitable for a specific adaptive use, major consideration will be given to historically and architecturally valuable buildings, areas and neighborhoods.

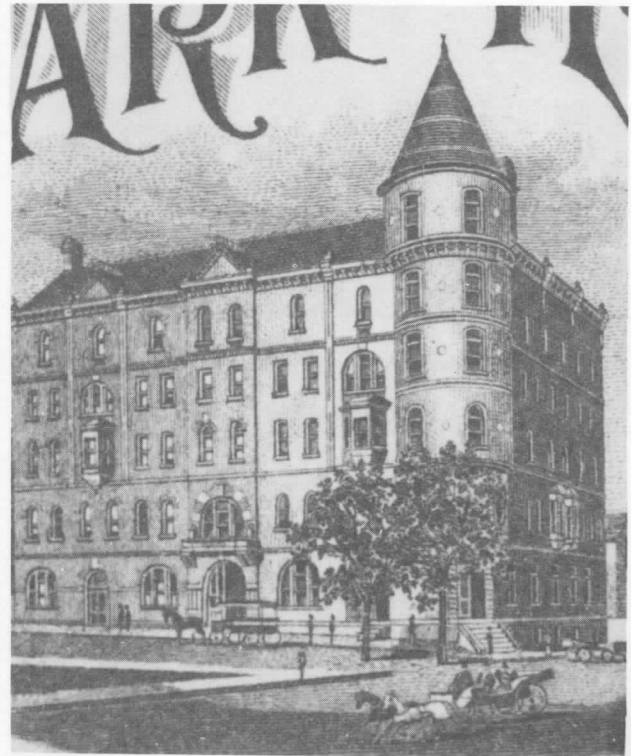
THE NEED FOR AN INVENTORY

"Not since the War of 1812 has the United States suffered a serious loss of its buildings through foreign military action. Yet in the second half of the twentieth century we suffer an attrition of distinguished structures which has the aspect of a catastrophe when human use of our architectural resources is considered. For the true loss is in the measure of how well or meanly we and our descendants are to live: not in terms of historical sentimentality or preservation for preservation's



compatible office use, etc. In this way, a person can look at a map of an inventoried area and observe the architectural and land use patterns of the city.

The periods of time and the architectural styles found during those periods are listed and also assigned computer form numbers. For example, the period from 1780 until 1820 is assigned the code number "1" and the styles we list for that period are Georgian ("101") and Federal ("102"). The period from 1820 until 1860



sake. The real value of any building to the community lies in its being a delight to the eye and its susceptibility to human use. Where true historical value exists, it is enriched by the possibility of continued use of the building, rather than lifeless embalment as a museum. Unhappily, in this decade

we are losing many buildings which meet the criteria of beauty and usefulness. Many buildings less than a century, or even half a century old which are still suitable for their tenants' purposes are demolished for reasons of financial gain rather than those of obsolescence or unfitness for use."

"Window to the Past"

George Zabriskie pp. 57

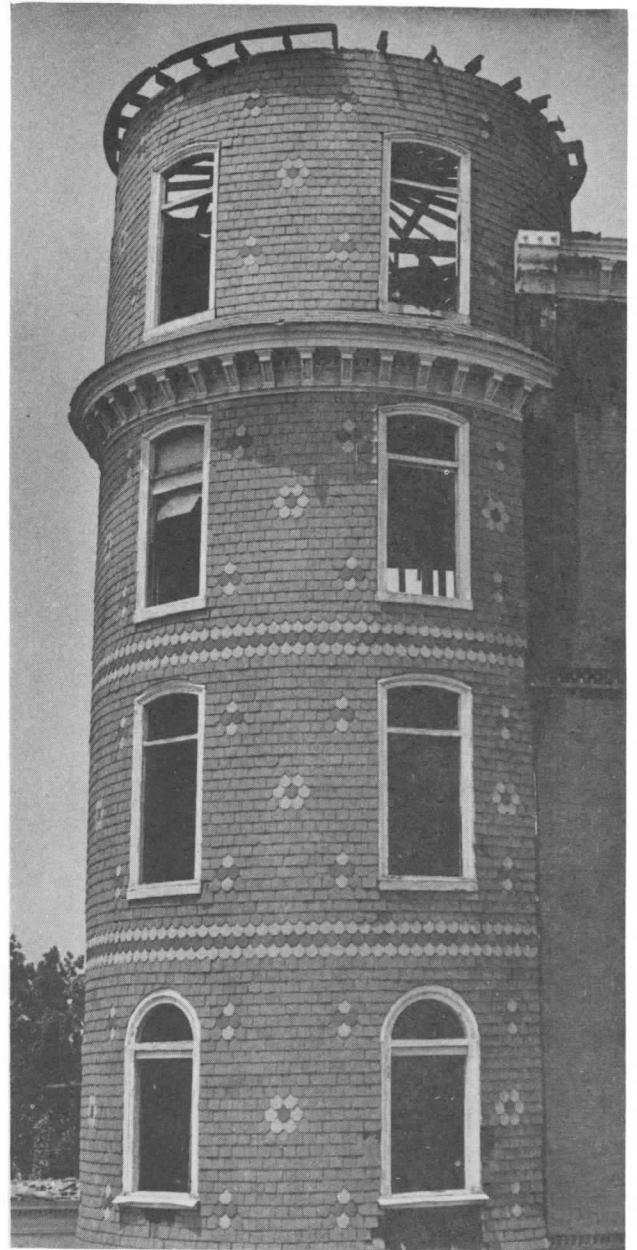
With Heritage So Rich, a report of a special committee on historic preservation under the auspices of the United States Conference of Mayors with a grant from the Ford Foundation.

By locating, identifying and recording the architecturally and historically significant buildings, neighborhoods and appurtenant features in the city, the inventory will serve as a valuable reference for the Raleigh Historic Properties Commission, the Division of Archives and History of the North Carolina Department of Cultural Resources, the City Planning Department, and for private citizens involved in preservation, restoration, and rehabilitation.

An inventory of this nature can serve as a sound planning base for the city and can also expedite the A-95 Clearinghouse process involved in federally or state funded, licensed, or assisted projects. In each federal project case, one aspect of the review, as required by Section 106 of the Historic Preservation Act of 1966, involves the potential effect of the project on properties of historic significance. A completed inventory can help to insure that projects can be planned initially to take into consideration their effects on the city's cultural and historic resources.

With growing public interest in historic preservation and neighborhood conservation, this inventory can help to strengthen community pride and to enhance community appearance. It can also be a guide to architecturally important buildings that are potentially available for purchase and restoration or renovation. This can have a positive effect on the local real estate market and on the tax base.

In recent years the reasons for historic preservation have become more practical and more economically justifiable. Many preservation efforts in the past were motivated by patriotic impulses or sentimentality and were generally directly at odds with the advocates for "progress." In recent years an alliance has developed between the preservationists and the developers — two groups who were once mortal enemies. Developers are finding that the preservation, rehabilitation and recycling of a city's architectural resources are very profitable activities; and the preservationists are finding that they no longer have to defend their views from charges that they are impractical, idealistic, or too costly for society to bear. It is with this idea in mind, that this new alliance is here and is working in cities all over the country, that we offer this inventory of the city of Raleigh. We hope that the inventory will provide not only a view of the development of the city,



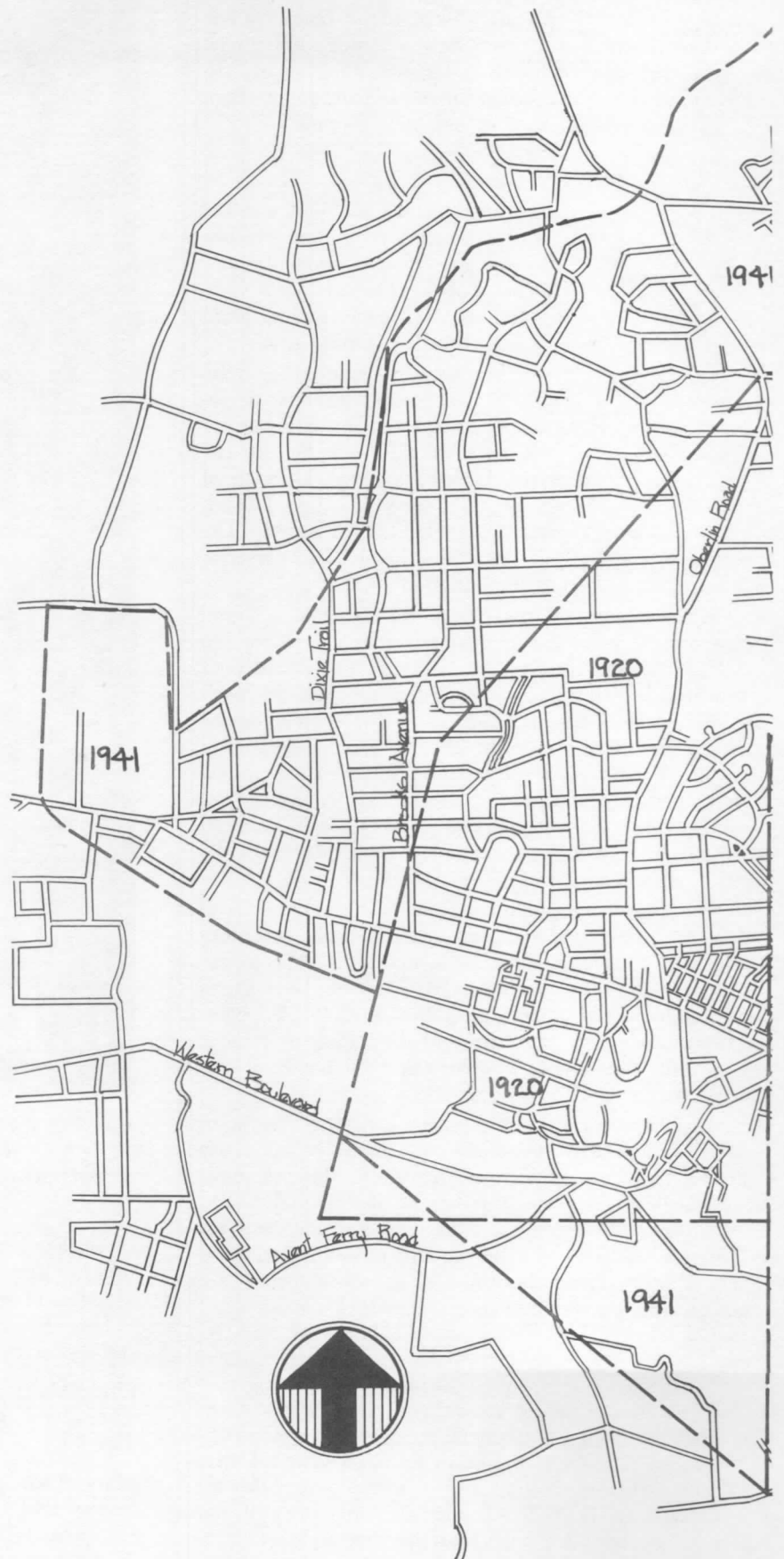
*And what has become of my beautiful town
This must be the end,
My house is tumbled down.*

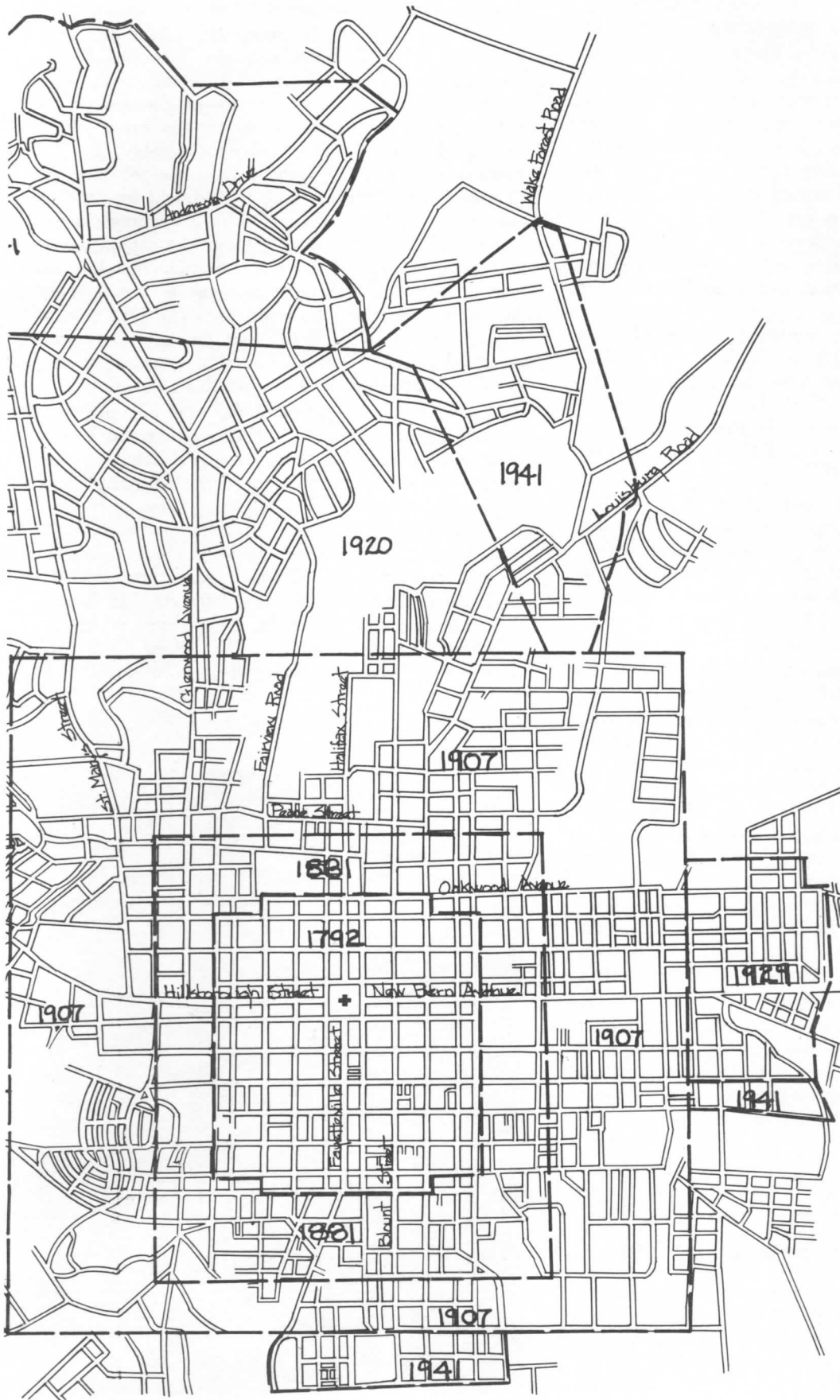
— KAATSKILL SERENADE

an insight into the fine and unique character of the city, but also a place to start for those persons interested enough and concerned enough about the city to reclaim Raleigh's architectural heritage and care for and maintain it.

Linda Harris
The City Planning Department
The City of Raleigh

Mary Ann Lee
Survey and Planning Branch
Division of Archives and History
N. C. Department of Cultural Resources





BOUNDARY ANNEXATION

The site of the city of Raleigh was laid out and surveyed in the spring of 1792. The city was placed in the approximate geographic center of the state and in the early years of the nineteenth century encompassed an area of slightly less than one square mile. Raleigh was bounded by appropriately named streets—North, South, East and West streets. Union Square, the site of the State House, was located on a high point at the intersection of three ridges. At the time the city was laid out, four axial boulevards, Fayetteville Street, Hillsborough Street, Halifax Street and New Bern Avenue, radiated from Union Square along the points of the compass.

The original city limits remained unchanged for a period of 65 years until 1857 when they were extended approximately three blocks on all sides of the city. The annexation included all of the present day Oakwood, the sites of what were to be Peace College and Shaw University and a portion of the Boylan property on the west side of Raleigh.

In 1907 the city limits were extended about five blocks in all directions. This annexation brought South Park, Idlewild and Saint Augustine's College within the city limits. In the north and west sides of Raleigh, three major tracts—the Devereux, Cameron and Boylan holdings—were subdivided and parts of all these were included within the city limits.

It took only thirteen years for the city to grow by a vast measure to the north and west. In 1920 there was another annexation that included the large tract on which the North Carolina College of Agriculture and Mechanic Arts (now North Carolina State University) had been established, the neighborhoods of Fairmont and Cameron Park and the Hayes Barton area. This annexation also represented the conclusion of the symmetrically planned city concept present at Raleigh's beginnings and through a portion of its growth. The advent of the private automobile and the continuing of advertisements of the desirability of the suburban life-style helped to cause the expansion of Raleigh in a less deliberate and planned manner than was originally intended at its founding.

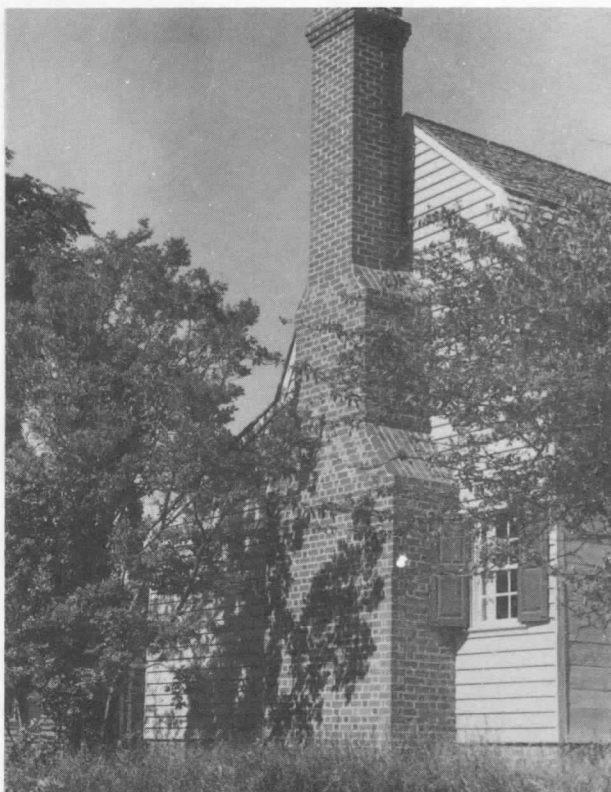
In 1929 there was an annexation of a small tract on the east side of the city that included Lincoln Park and College Park. Other additions to the city did not occur until 1941 and it can be presumed that this was due in large part to the Great Depression of the nineteen thirties and the lack of growth during this time.

THE GROWTH OF THE CITY OF RALEIGH

Raleigh was a deliberate effort in city planning and was conceived, planned and laid out to function as the capital city of the State of North Carolina. The new city was laid out and surveyed by William Christmas, a Senator from Franklin County, in the spring of

1792. This surveying was accomplished after many years of proposals, debates and legislative agonizing as to where to establish the permanent capital of North Carolina. Since Independence the members of the General Assembly had traveled, along with their records, to various established towns throughout the state, each of which was vying for the honor of becoming the capital. The General Assembly of 1787, meeting in Tarboro (Tarborough), decreed that the Constitutional Convention of 1788 should fix the "unalterable seat of government." This convention, which met in Hillsborough, voted to locate the capital within ten miles of Isaac Hunter's plantation but left the task of selecting the exact site up to the General Assembly. It was not, however, until the 1791 session, which met in New Bern, that enough votes were mustered in the General Assembly to select a nine member commission to act upon these directives.

In March of 1792, five of the nine commissioners who represented the eight judicial districts and a member-at-large removed to Isaac Hunter's tavern to view various parcels of land for sale in the designated area. Apparently they had difficulty getting down to business while boarding at the tavern; so they adjourned to the home of Colonel Joel Lane where they were joined by a sixth member. Using Colonel Lane's home "Wakefield" as a headquarters, the commissioners rode through the available tracts, and ended up spending eight days traveling. Upon returning to "Wakefield," they still were not in agreement and had to ballot three times



before they settled on the 1,000 acres offered by Colonel Lane.

Senator Christmas surveyed the thousand-acre tract into sections divided into a grid pattern as envisioned by the commissioners. A six-acre tract was designated as "Union Square," to be the site of the future State House. Extending from Union Square at the four points of the compass were four major streets. To the north was Halifax Street; to the east, New Bern Avenue; south, Fayetteville Street; and to the west, Hillsborough Street. These major streets were named in honor of the established towns which lay in the general direction of each street as well as for four of the eight judicial districts, the other four districts being represented by the four streets running parallel to the square—Morgan, Salisbury, Edenton and Wilmington. Within these axes the acres were further subdivided into grids resulting in 276 one-acre lots and the other streets in the city were named for the nine commissioners—Jones, Hargett, Martin, Blount, Person, Bloodworth, McDowell, Dawson and Harrington—and for House Speaker Cabarrus, Senate Speaker Lenoir, General William R. Davie, and Colonel Joel Lane. The entire tract was bounded by North, South, East and West streets.

The major exceptions to these one-acre lots were four squares set aside for public use, to be owned by the state. These squares were Caswell to the northwest of Union Square, Burke to the northeast, Moore to the southeast and Nash to the southwest. The squares were named to honor State Attorney General Alfred E. Moore and North Carolina's first three governors after Independence. Caswell Square was developed in 1848 as a school for the deaf and blind and Burke Square became the site of the Governor's Mansion which was completed in 1891. Moore Square and Nash Square remain public parks.

The original city limits as laid out by Senator Christmas did not expand until 1857. In 1857 the city limits had expanded to North Boundary Street on the north, the middle of the present Oakwood Cemetery on the east, about one half block south of Smithfield Street on the south, and St. Mary's Street on the west. An 1867 survey of Raleigh, made by Walter Gwyn, shows the city streets as much narrower than the original 99' and 66' wide streets. In 1881 the city streets were still placed at right angles, but they were not in a symmetrical grid system.

By 1907 the city boundaries included four square miles and the boundary on the north included Pilot Mills, 65 acres of Glenwood Subdivision and the Methodist Orphanage. The east boundary was 316' to the east of the Soldiers' Home; the south boundary included the present Holman Hills Subdivision; the west boundary was the intersection of Park Avenue and Hillsborough Street.

In 1922 the city limits included seven square miles and all of the Hayes Barton Subdivision to the north of the original city (including the intersection of the Circle at Glenwood Avenue) and all of Oakwood Cemetery on the east. The south boundary was about

three blocks south of Shaw University (south of Lee Street) and the west boundary included much of the present campus of North Carolina State University and Cameron Park. In 1922 the city of Raleigh boasted a population of 30,000 and, judging from the Chamber of Commerce reports of this time, was a city that was very pleased with itself. The city's commission form of government had provided 72 miles of sanitary sewers, 11 miles of storm sewers, a police department of 33 officers and privates, and a motorized fire department of 32 men.

An event which probably had a decided effect on development patterns in Raleigh occurred in 1921 when the General Assembly of North Carolina passed enabling legislation allowing the cities of Wilmington and Asheville to exercise their police power by means of zoning. "The City Planning Act" was ratified December 19, 1921, to apply to the cities of Wilmington and Asheville; and on December 20, 1921, the act was amended in special session to make it apply to Raleigh and Wake County as well. The supporters of this legislation had intended that it apply throughout the state, but due to "unfriendly influence," it was restricted to these three areas. T. B. Eldridge, the Mayor of Raleigh at this time, was convinced that the City Planning Act was long overdue. He wrote an essay in 1922 which provides insight into the problems of the city over fifty years ago.

Mr. Eldridge was concerned about the fact that Raleigh's growth patterns had departed from the original planned city concept and had become "crazy-quilt patches that have been stuck on the sides and hung on the corners of the original city plan, without thought of the effect on the future of the city." The mayor was also confident that his city would grow rapidly and saw zoning as a means to insure that private property owners and developers would respect the rights of the general public and consider their impact on the city as a whole. His feeling for Raleigh's existing neighborhoods was expressed by his thought: "Exercise of the zoning power would have prevented the disfigurement of splendid residential districts in ways that have already happened by the encroachments of business and trade."

Mayor T. B. Eldridge was adamant about city planning and zoning for the city of Raleigh before the idea became accepted on a national level. Between 1926 and 1928 the Supreme Court decided several zoning cases; the most famous of these cases was *Euclid, Ohio*, versus the *Ambler Realty Company*. The outcome of this case helped spread "a movement (zoning) that hundreds of progressive cities have found essential to their systematic growth, harmonious development, and the welfare of their citizens."

A 1928 Department of Public Works map shows the Raleigh city limits were the same as they were in 1922. However, many subdivisions had developed on the outskirts of the city. On the north side of the city Woodrow Park, Country Club, Anderson Heights, White Oak Forest and Villa Park had developed. On the east College Park (east of College Avenue), Lin-

coln Park, Battery Heights, Wilson Park, Fisher Heights had developed; and on the south, the area southwest of Caraleigh and College View grew up. On the west side of the city, the Wilmont Subdivision developed on the former plantation of Judge Walter A. Montgomery. Judge Montgomery had sold the land in 1906 to a Mr. Farrior who around 1928 developed the land with Dan Allen, a realtor.

DEVELOPMENT OF THE CITY

A history of the life and growth of a city is always more vivid if one can relate to it through buildings that have become a part of the familiar cityscape. Although Raleigh is a relatively new city in comparison to some of the other cities in the state, it is rich in examples of architecture from various periods of its development.

Raleigh has traditionally been a residentially-oriented city, especially since it was artificially created to function as the center of State Government. There are still a few of the late eighteenth and early nineteenth century houses of Raleigh standing. Many of the earliest surviving buildings were country houses that have been encompassed by urban growth. The oldest of these is "Wakefield," the home of Colonel Joel Lane, at 728 West Hargett Street. "Wakefield," which predates the city, is a modest gambrel roofed, clapboard dwelling that served as the center of a rather extensive plantation which included slave quarters, an ice house, orchards and fields. "Wakefield" was built around 1760 for Joel Lane, considered to be the "Father of Raleigh" since he sold to the state the land on which the capital city stands.

Joel Lane was involved in the affairs of North Carolina as a colony and as a state. As a representative from Johnston County, he introduced the legislative bill which created Wake County in 1771. He was appointed as one of the commissioners who laid out its boundaries and as one of the justices of the Wake County Court. His service in official capacities in four North Carolina counties included eleven terms as a State Senator from Wake County and membership in the Constitutional Conventions of 1788 and 1789. He was a member of the Board of Trustees of the University of North Carolina from its establishment in 1789 until his death in 1795.

Later owners of "Wakefield" were Dr. Allen W. Gilchrist, son-in-law of Lane; Peter Browne, an attorney and later president of the State Bank; and William Boylan, a distinguished newspaper editor and businessman. It is interesting to note that all these owners served in the General Assembly at various times. "Wakefield" is now a house museum, open to the public.

The "Crabtree" Jones House, sitting high on a hill overlooking Crabtree Creek near the present day Old Wake Forest Road, was built around 1795 and replaced an earlier dwelling that was sited south of this, only a few hundred yards from the creek. The house was built for Nathaniel Jones, a prominent early citi-

zen who apparently sited his second house high on the hill above the creek after suffering some difficulty living in the old one when Crabtree Creek flooded. This handsome Federal style plantation home housed a branch of the Jones family that served their state in the General Assembly through three generations.



The White-Holman House and Haywood Hall, c. 1798 and c. 1799, respectively, stand in close proximity to each other directly to the east of the Capitol. They are both two-story clapboard dwellings; they both were built by men who were important to early State Government in Raleigh; and they both, in varied ways, exhibit qualities of late Georgian and early Federal architecture.



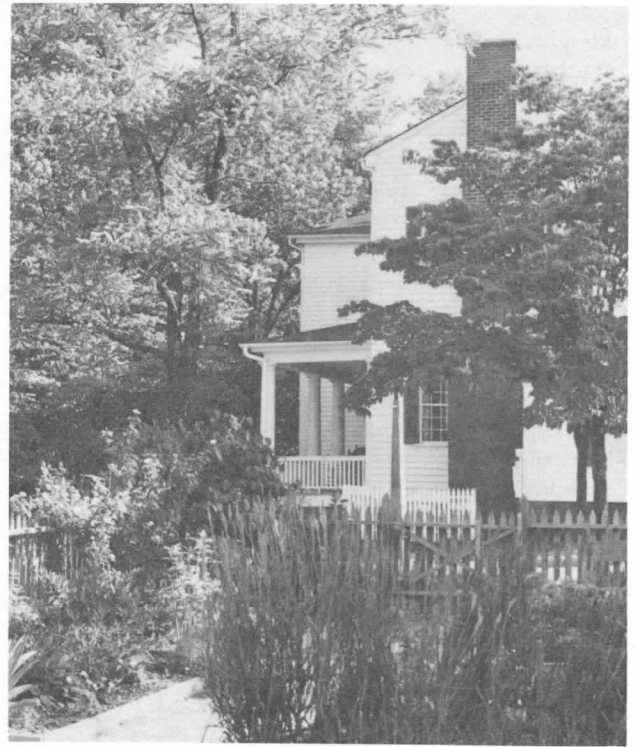
These houses were built by men who came to Raleigh from elsewhere in the state as a result of a 1792 law requiring officers of the state to reside in the capital. John Haywood, who served as State Treasurer for forty years, came to Raleigh from Edgecombe County (now Halifax County) in 1792. Later he purchased a tract of land that is now bounded by New Bern Avenue, Blount Street, Edenton Street and Person Street and began the construction of his handsome Federal style house which was finished around 1799. John Haywood, as well as being an important figure in State Government, was active in local affairs as Raleigh's first mayor, as one of the founders and lifelong active members of Christ Church, and as a founder and trustee of the Raleigh Academy. He also served on the committee which founded the University of North Carolina at Chapel Hill and was a lifetime member of the board of trustees.

William White was appointed Secretary of State in 1798 and moved to Raleigh from his Lenoir County plantation. Late in that same year he began construction of a Federal style townhouse on a site bounded by Morgan, Person and Blount streets and New Bern Avenue. White served as Secretary of State until 1810 and was also one of the trustees of the Raleigh Academy. William White and John Haywood probably employed the same builder for their homes as they have very similar elaborate interior woodwork. The identity of this builder has not been established, but the quality of his work makes these two houses some of the finest examples of early architecture surviving in Raleigh.

The original part of what is now known as Mordecai House was built by Colonel Joel Lane for his son Henry Lane c. 1785. This small dwelling, now part of the northeast section of the house, was the center of a large plantation which extended northwest including much of the present Hayes Barton Subdivision.

Early in the nineteenth century Moses Mordecai married Margaret Lane; and after her death, he married Margaret's sister, Ann Willis Lane. Acting in accordance with his will, Moses' widow in 1826 hired the architect William Nichols, who was involved as the state architect in the remodeling of the 1794 State House, to enlarge the plantation house. This addition resulted in the south portion of the present Mordecai House, a beautiful example of early Greek Revival architecture which was very popular in the United States at that time. In the years before the Civil War, Mordecai House was the center of a large plantation which included stables, a kitchen, a plantation office, rows of slave quarters, a smokehouse, a blacksmith shop, a cotton press and a gin house. Today the main house, the plantation office and the smokehouse are all that remain of the original complex, and they serve as a nucleus for Mordecai Historic Park which is open to the public.

In 1810, the State Bank of North Carolina was incorporated to serve as the state's first government sponsored banking institution. The headquarters was placed in the infant capital city and branches were opened in



Edenton, Wilmington, Fayetteville, New Bern and Salisbury. The charter stipulated that the capital stock was not to exceed \$1,600,000 and that \$250,000 of that sum was to be reserved for state purposes. Colonel William Polk, a Revolutionary hero and respected civic leader in Raleigh, was the first president of the bank.

During the War of 1812 there was concern over the possibility of British attack on North Carolina's coastal cities, and because of this all the specie money in these cities was moved inland to Raleigh and Tarboro. The central Raleigh branch of the bank was then sufficiently strong enough to finance the construction of the red brick building presently standing at 11 New Bern Avenue. This building, which exhibits qualities of the Federal and the Greek Revival styles of architecture, is said to be the oldest surviving commercial building in Raleigh. The cornerstone for the bank building was laid in 1813. In 1832 the building was taken over by the Bank of State of North Carolina which operated successfully at this location until it was driven into bankruptcy by the Civil War. In 1873, the United States District Court, acting upon an insolvency decision, ordered all of the bank's "vaults, effects, building, and lands" to be turned over to adjacent Christ Church for a sum of \$9,925. From 1873 until 1951, the building was used as the church rectory, and between 1951 and 1968, it was used for various church functions. The building was in danger of being demolished in 1968 until North Carolina National Bank obtained title and moved it one hundred feet southeast of its original position, and renovated it for use as a bank. During the nation's Bicentennial celebrations it

was used as the headquarters for the North Carolina Bicentennial Commission. The State Bank of North Carolina is currently owned by the State Employees' Credit Union.

Elmwood, a Federal style townhouse, has an exceptional history of distinguished occupants. The house site which was then on Hillsborough Street "within about two miles and one half of the City of Raleigh and on the south side of Rocky Branch" was deeded by John Haywood to John Louis Taylor on February 22, 1813. Construction of the house probably began shortly after the purchase. Taylor, a native of England was named in 1798 to the Superior Court of North Carolina and in 1810 became the chairman of the State Court of Appeals. When the North Carolina Supreme Court was organized in 1818, Taylor was appointed chief justice.

After Judge Taylor's death in 1829, the property was purchased by his brother-in-law, William Gaston, a native of New Bern. Gaston had been elected to the State Senate in 1800, named Speaker of the State House of Commons in 1808 and served in Congress from 1813 until 1817. He was an eloquent advocate of constitutional religious freedom. Judge Gaston, probably because of his frequent absences from the city, leased the house first to the Episcopal School of Raleigh (now Saint Mary's Junior College) and later to Thomas Ruffin. Ruffin came to Raleigh in 1829 to assume the presidency of the State Bank of North Carolina and in the same year was elected to a seat on the State Supreme Court. He served on the court as chief justice from 1833 until his retirement in 1852.

Romulus M. Saunders, a native of Caswell County, purchased the house July 3, 1837, after being elected judge of the Superior Court in 1835. Saunders had a long career in politics beginning in 1815 when he represented Caswell County in the State House of Commons. In 1816 he represented Caswell in the State Senate, served as Speaker of the House in 1819 and was elected to Congress in 1820. Upon returning to Raleigh he served as State Attorney General. In 1840 he ran an unsuccessful race for governor and in the same year returned to Congress. When James K. Polk was elected President, Saunders was appointed minister to Spain from 1846 until 1850. He returned to Raleigh in 1850 and served on the Superior Court from 1852 until 1865. He died at Elmwood on April 21, 1867.

During the years immediately following the Civil War the house came into the family of Samuel A. Ashe, a Raleigh lawyer, newspaper editor, and noted historian. In the eighteen eighties he purchased and combined the *Raleigh Observer* and the *Daily News* into the *News and Observer*, now a leading North Carolina newspaper. Elmwood has remained in the Ashe family.

In the early eighteen hundreds, the city of Raleigh boasted a population of 669, a lively social life, three inns and one fire truck. Raleigh was a "one industry town," as the seat of State Government, and the cost of living here was very high. Most of the citizens

lived off of money invested elsewhere. But in forty years the population had grown to 2,244 and Raleigh was noted by travellers of the time as a pleasant town, green and tree shaded, clean, and with an interesting society. The years between 1830 and the outbreak of the Civil War saw the construction of many notable buildings in the city, and Raleigh was extremely fortunate that many skilled nineteenth century architects came to live here.

The most important building of this period to be constructed was, of course, the Greek Revival State House on Union Square which was started in 1833 and completed in 1840. After the first State House burned in 1831, there was a strong movement to relocate the capital in Fayetteville. Supporters of the move urged the calling of a convention for the purpose of amending the North Carolina Constitution and hoped to change the seat of government as an incidental action. Judge Henry Seawell opposed this convention on the grounds that it would cost the state \$50,000 and in December of 1831 introduced a bill for the appropriation of the same amount to rebuild the State House on its original site. Although he argued that Raleigh had been designated as the "unalterable" seat of government, the appropriation was put off for twelve months. It was not until December of 1832, that the General Assembly appropriated the funds and appointed a building committee for the purpose of rebuilding.

The construction of the Capitol was a major event in the development of the state; it was also an expensive and often controversial project. Despite the



serene, classic harmony of the building, the State Capitol was the product of a series of architects and builders who often disagreed. A five-member commission for the rebuilding of the Capitol, chaired by Duncan Cameron, was ordered by the General Assembly to oversee building of a capitol of a general plan to be "the same as the former building," but larger; it was to be of stone and the roof was to be fireproof – sensible precautions since fire had destroyed the previous State House. The commission advertised for bids and considered various plans. In April, 1833, a plan was adopted for a cruciform shaped building and William Nichols, Jr., (son of the architect who remodeled the first State House) was "engaged to prepare the plan of the Building." It was not until summer that the commission employed Ithiel Town of the prestigious firm of Town and Davis of New York, as architect for the Capitol. Town developed plans with the highly classical Doric porticos, a typical product of a firm well-known for its academic Greek Revival designs.

Changes also occurred in the supervision of construction. The commissioners originally employed William S. Drummond, then replaced him in 1834 with Thomas Bragg of Warrenton, and soon dismissed him. At Ithiel Town's recommendation, the commission employed David Paton, a young Scots architect, to supervise the project. Paton not only supervised the highly skilled stone construction work but also contributed significantly to the development of the design as the building progressed – sometimes in conflict with the well-known Ithiel Town. Some changes were based on suggestions (through correspondence) with archi-



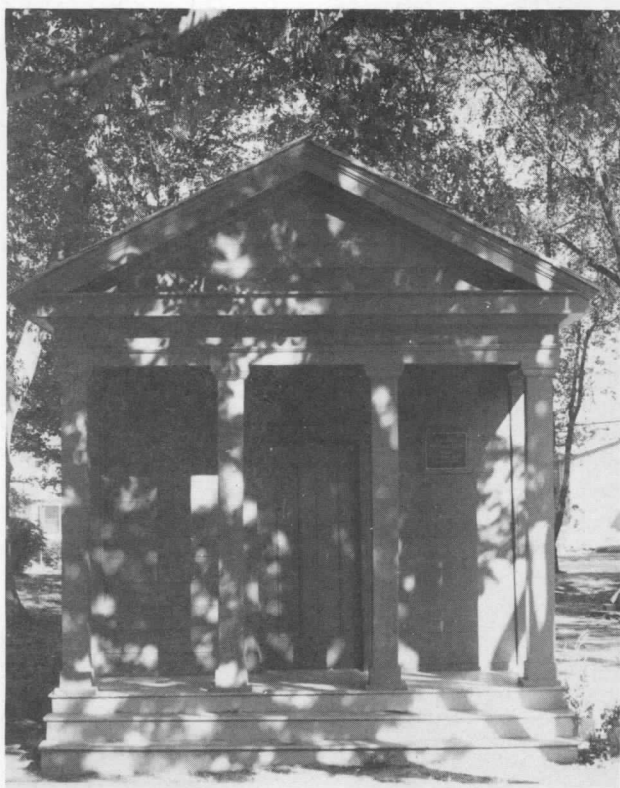
tect William Strickland of Philadelphia, author of some of the chief monuments of the Greek Revival style.

The classical design of the Capitol, inspired by the monuments of Athens, features successful adaptations of various classical forms. These classical adaptations reflect the introduction of order and dignity into the innovative ideals of the young country. The east and west facades are dominated by central pedimented porticos resting on massive bases of rusticated stone. The porticos are tetrastyle, that is they have four columns in the front. The columns are granite and of the Doric order. The roof is surmounted by a central dome sheathed in copper, which is a highly visible Raleigh landmark. This dome rests on three stone plinths of graduated heights, the first and largest one being octagonal, and the next two being circular. The building survives in a relatively unchanged and original state, serving as a monumental masterpiece of its architects and builders.

By the time the Capitol was completed in 1840, the funds expended on it amounted to \$530,684.15 or six times the 1840 revenue of the entire state. The building was dedicated on June 10, 1840, in gala ceremonies which also celebrated the completion of the Raleigh and Gaston Railroad. During the mid-nineteenth century, the Capitol was known as "the most elegant State House in the Nation." In the twentieth century it has been designated a National Historic Landmark.

In Raleigh, as throughout the country, mid-nineteenth century architecture was based on revivals and adaptations of two historic forms – the Greek and the Gothic. The Greek Revival style was often used symbolically to represent academic order, formality and purity. The Gothic Revival style, in many cases, was a reaction against the formalism of the Greek orders as well as a symbol of Christianity. In addition to the revivals of these two basic western architectural movements, there were many eclectic adaptations of exotic buildings such as Italian villas and French castles. Nineteenth century American architecture is an interesting collection of interpretations of previous forms, many of which gain vitality through applications of regional architectural characteristics.

While most of the buildings of the Greek Revival style from nineteenth century Raleigh have been destroyed, there are a few surviving examples, many of which are located in the southeastern part of the city. Among these are the Parker House (now Miles Mortuary) and the Ferrall House (now the Catholic Social Services Office) – both located on New Bern Avenue, the Rogers-Bagley-Daniels House on South Street and the house located at 608 East Hargett Street. The little building known as "an early post office" is an example of the Greek Revival style adapted for business use. This small wooden "temple" was originally located on Fayetteville Street and was moved to South Street following the Civil War for use as a residence. Today it is located in Mordecai Historic Park and is again being used as an office.



The Lewis-Smith House, now located at 515 North Blount Street, was built for Dr. Augustus Lewis shortly after he purchased its original site on North Wilmington Street in 1853. The two-story rectangular house is faithful to the classical Greek orders on the front portico with its Doric columns on the first story and its Ionic columns on the second. Dr. Lewis was the Wake County delegate to the General Assembly between 1854 and 1856. The house was purchased in 1912 by Dr. Charles Lee Smith, an important educator and publisher throughout the state. Dr. Smith collected rare books and works of art and donated a large part of his collection to Wake Forest University. When the house was threatened with demolition by the construction of the State Government Mall, it was moved by the state to its present site on North Blount Street.

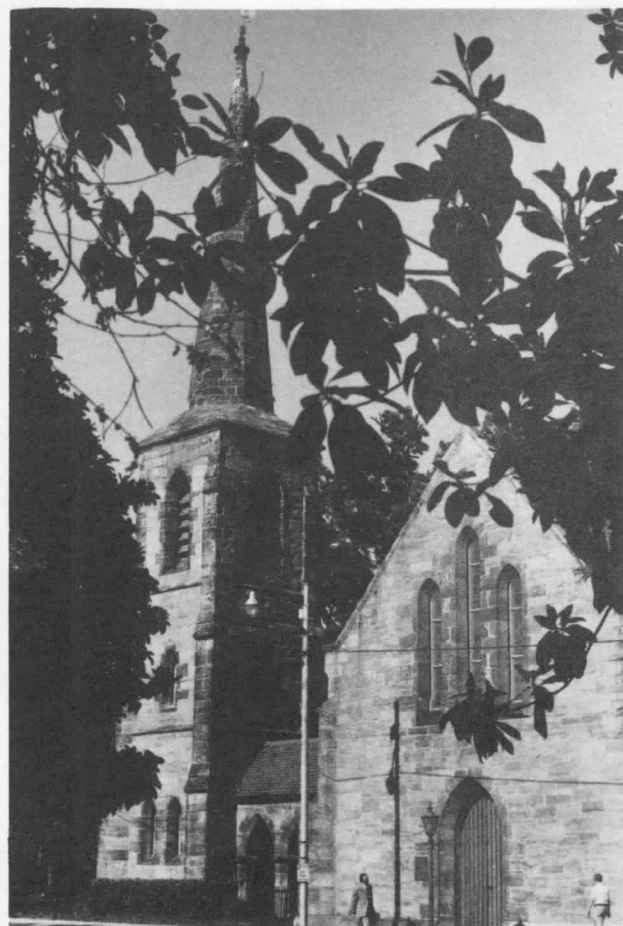
A fine small Greek Revival style farmhouse located at 4700 Six Forks Road is an example of a country house of this period of Raleigh's history. The Mary Hunter Beavers House was built for or by Mary Hunter, granddaughter of Isaac Hunter, and remained in her family until the nineteen thirties. Today the house is surrounded by a rapidly developing section of the city, but is carefully preserved and maintained as an example of this style.

The Richard B. Haywood House at 127 East Edenton Street is probably the finest surviving Greek Revival style house in the city. Richard Haywood, a noted physician and a native of Raleigh, was a founder of the North Carolina Medical Society. After post-graduate study in Europe, he married Julia Ogden Hicks

of New York. The couple returned to Raleigh and built the Edenton Street house in 1854. It is a simple rectangle of handmade brick with restrained Greek Revival detailings. There are beautifully executed bay windows on the east and west ends of the house which, according to tradition, were added at the suggestion of Mrs. Haywood.

In 1854, Raleigh saw the construction of its first major example of Gothic Revival style architecture—Christ Church—on the northeast corner of Union Square. This church replaced a small frame structure designed by William Nichols, which served the congregation from 1829 until 1848 when the cornerstone for the present church building was laid. This church was designed by an Englishman, Richard Upjohn, who was the founder of the American Institute of Architects and one of the main proponents of Gothic Revival architecture in the United States. Upjohn was noted for the archaeological accuracy and liturgical correctness of his church designs. One of his best-known churches is Trinity in New York, completed in 1846. When he was invited to design the new building for Christ Church in 1846, his reputation had been firmly established.

Upjohn's design was executed in granite taken from nearby quarries and was completed in 1854. The bell tower was started in 1859 and completed in 1861.



It is also thought that Upjohn's architectural pattern book, *Rural Architecture*, was the source of the design for St. Mary's Chapel on the campus of St. Mary's College. The small board and batten chapel was completed in 1855 and is a delightful example of Gothic Revival architecture.

The First Baptist Church on the northwest corner of Union Square is another Gothic Revival building of this era. The plans for this church were drawn by William Percival, also an Englishman, during the pastorate of the Reverend Thomas Skinner. Percival's beautifully executed interpretation of Gothic forms apparently excited some comment at the time, particularly from James D. Nunn who thought the erection of such a building would cause "Christians to become worldly minded." Services began in the building in 1859 and the pews were rented in order to finance church activities.

William Percival came to Raleigh in 1857. He was a prolific designer who provided plans for several houses in eastern North Carolina. Among these were Montfort Hall, the highly picturesque R. S. Tucker Mansion (destroyed), and the flamboyant, lavishly appointed Carter Braxton Harrison House (destroyed) in Raleigh. These three houses were designed in the then popular Italianate style of architecture which was



loosely based on interpretations of Italian villas. All of these houses were elegant homes built for prominent Raleigh citizens. Montfort Hall, on what is now Boylan Avenue, was built in 1858 for William Montfort Boylan and was the center for his large plantation which included most of what is now southwest Raleigh. According to some accounts, brick for the building was imported from England, statuary and marble mantels were imported from Italy, and the house boasted the first indoor plumbing in Raleigh. Boylan fulfilled the traditional image of the southern planter by being an avid fox hunter, a kind master and a good farmer.

Percival also designed many buildings in Rocky Mount, Chapel Hill and Tarboro during his stay in North Carolina. He left the state shortly before the outbreak of the Civil War. Where he went and why he left is not known.

Two women's schools in Raleigh have played prominent roles in the growth of the city. The earlier one, Saint Mary's, occupies a pleasant campus on Hillsborough Street. The campus was begun when the North Carolina Diocese of the Episcopal Church was granted a charter to open a boy's school in 1833. One hundred and fifty-nine acres to the west of Raleigh on Hillsborough Street were purchased from William Polk and two buildings, East Rock and West Rock, were completed by 1835. Four years later the school was closed and Judge Duncan Cameron bought the land in payment for the school's debts. In 1842, the school's campus was reopened by the Reverend Aldert Smedes with the help of Judge Cameron as St. Mary's — a school for young ladies. During the Civil War, it was a sanctuary for Mildred Lee, the daughter of Robert E. Lee, and Mrs. Jefferson Davis, along with three of her children. It is said that when the Confederate troops marched west through Raleigh during the closing days of the War, the women of Saint Mary's stood on Hillsborough Street to offer the soldiers food and water.

Peace College, a Presbyterian Seminary for young ladies, was financed in large part by an elderly bachelor and Raleigh merchant, William Peace. He donated \$10,000 and eight acres of land to a subscription fund conducted by the Reverend Joseph M. Atkinson, minister to the Presbyterian Church of Raleigh. Other donations brought the fund up to \$20,000 and the construction of the massive, Greek Revival style building to house the school began in 1858. The building was almost ready for classes in 1861; but because of the outbreak of the Civil War, the school was not opened. During the War, the building was used as a Confederate Hospital.

THE CIVIL WAR IN RALEIGH

During the Civil War years in Raleigh there was little building activity. The church buildings in the city contributed to the war effort when in April of 1862, the Confederate Government's request that the city's church bells be donated to cannon foundries was

answered with enthusiasm. The Baptist Church was the first to answer this appeal when on April 4, 1862, the congregation voted unanimously to donate their bell to the Confederacy. A committee of three removed the 1300 pound bell from the steeple and sent it to the cannon foundry in Fayetteville. Christ Church, the First Presbyterian Church and the Catholic Church (at that time located on the southeast corner of Union Square) also donated their bells to the cause. They were probably inspired by the following editorial by John W. Syme which appeared in the *Raleigh Register*.

"They [the bells] will be donated to a holy and sacred work—that of securing us civil and religious freedom. God will smile upon them in their new vocation of hurling death and destruction upon infidels and vandels . . . If we do not prevent the Yankees from getting possession of our country, our church edifices will be of little use to us as their pulpits will be occupied by puritanical, Praise-God-Bare-Bones, cropp-eared, round-head Yankee Abolition parsons, who will preach blasphemy through their noses and compel us to pay for it."

Raleigh served as a manufacturing center, and a hospital and nurses training center during the Civil War years. The nearly completed Peace College Building was used as a Confederate Hospital and the Fair Grounds, at that time located to the east of the city, were used as a camping place and drill ground for the troops. War supplies were stored in the rotunda of the Capitol.

In July of 1863, Governor Zebulon B. Vance mustered the slender manpower resources of the city to build earthen breastworks and gun emplacements around Raleigh. In March of 1865, Confederate General Joseph Johnston marched his troops west through Raleigh, perhaps hoping to meet General Lee who was moving out of Richmond. General Wade Hampton's cavalry, the last defense of the city, left Raleigh hours before the arrival of Union General William T. Sherman, marching toward the city from the south. The state's treasurer fled to the west taking records, valuables and supplies; and the citizens of Raleigh wondered if their city would be destroyed as others had been.

Governor Vance acted to save Raleigh in the only manner left open and formed a commission of leading citizens to ride out and meet Sherman. On April 13, 1865, the city was surrendered to the advancing Union Army and General Sherman assured the commission that the city would be spared provided his troops were not harassed.

Raleigh survived and was saved, even when the news of President Lincoln's assassination reached the 100,000 Union soldiers camped in and around the city. The news of the assassination caused the already restless troops to become an unruly mob bent on sacking and burning the city. General John Logan's command, armed and dangerous, had already started toward the city from Dix Hill when they were stopped by Logan himself with the help of his guns at Rocky Branch

Bridge. The next day, Raleigh-born Andrew Johnson became President of the United States.

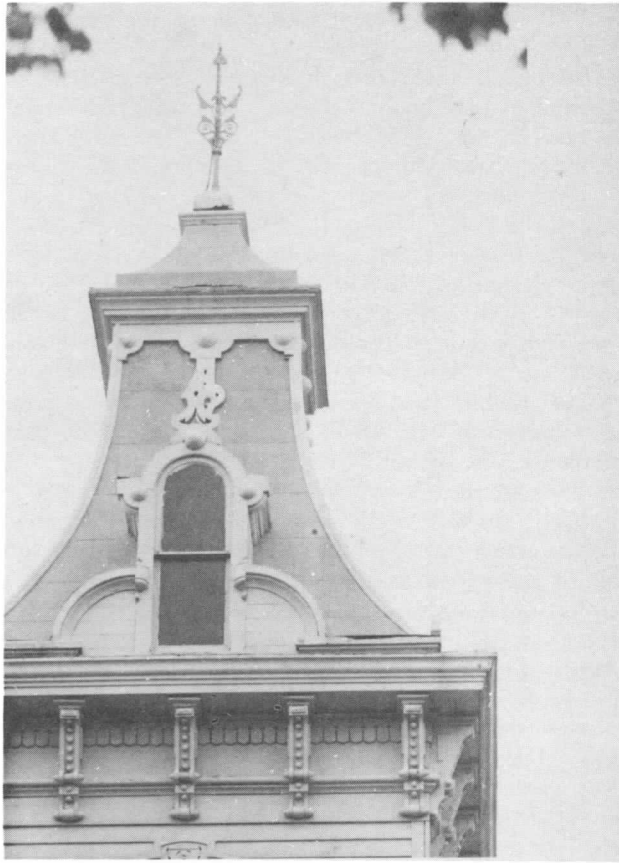
General Sherman set up his headquarters in the Governor's Palace at the south end of Fayetteville Street. Major General Francis P. Blair, another commander in the occupation, established his headquarters in the home of Dr. Richard B. Haywood on Edenton Street. Blair and Haywood had been classmates and friends at the University of North Carolina twenty years before the outbreak of the war. It is said that Blair advised his old friend to remove the family valuables from their hiding place in the well, as he had noticed that that was the first place looting troops checked.

Occupation forces remained in Raleigh until 1877. Camp Russell, located on the southwest corner of New Bern Avenue and Tarboro Street was the United States Barracks. The Peace College Building, which had served as a Confederate Hospital, was used by the Freedman's Bureau.

POST WAR DEVELOPMENT

Following the Civil War, Raleigh began an economic recovery that reflected that of the rest of the South. Although the city was occupied by Union troops for the twelve years following the conflict, many new buildings, residences, civic improvements, schools and churches were added to the cityscape. Civic activities after the war included the founding of the Chamber of Commerce, the installation of streetcar lines, the establishment of a city waterworks, an improved fire department, graded schools and the building and enlargement of churches. Among some of the important buildings erected at this time were the Seaboard Office Building, Briggs Hardware Store at 220 Fayetteville Street, the Heck-Andrews House at 309 North Blount Street, the Federal Building at 314 Fayetteville Street, Estey Hall on the campus of Shaw University, Central Prison, and the Water Tower at 115 West Morgan Street.

Although the Seaboard Office Building was begun before the Civil War, it apparently was not completed until after the war's end. At the annual meeting of the stockholders on July 4, 1861, it was suggested that the Raleigh and Gaston Railroad (then controlled by the State of North Carolina) needed an office building in Raleigh. The authorization was given to begin construction and it was the hope of the stockholders that the building would be finished by January of 1862. At the next annual meeting, it was reported that a shortage of lime had delayed the completion of the building, but it was hoped that the completion date was not far off. In the late 1860s or early '70s a two-story brick building was completed at 325 Halifax Street. In 1886, a one-story wing was added to the south side of the building and, in 1891, a third story was added to the main section of the building. In 1893 the Raleigh and Gaston Railroad consolidated with several other associated railroads to form the Sea-



board Air Line Railroad. Although the Seaboard Office Building has been recently purchased by the State of North Carolina and has been moved to a location on North Salisbury Street, it should be especially noted for its continued use for over one hundred years as a railroad headquarters.

The Briggs Building was completed in 1874 and was allegedly built with "hard cash" that Thomas H. Briggs had providently hidden when Raleigh was garrisoned during the Civil War. This building was important to post-war Raleigh as it was the source of supply for the construction of many new buildings after the Civil War, and is important to contemporary Raleigh because it is one of the few commercial Victorian style buildings downtown that has retained its architectural integrity. The descendants of Thomas Briggs have wisely allowed the building to basically remain as it was intended to be and have not fallen into the trap of "modernizing" the front facade.

The Heck-Andrews House was designed by architect G. S. H. Appleget for Colonel and Mrs. Jonathan McGee Heck in the Second Empire style. The house, completed in 1870, was one of the first major residences to be built in Raleigh following the Civil War. During the war Heck served the Confederacy as a Lieutenant Colonel and was apparently captured and paroled. He was later involved with the North State Ironworks and was a bayonet manufacturer. The Ironworks, along with other business ventures found him wealthy enough to finance the building of this ex-

cellent Second Empire house which, although it is presently in a sad state of repair, is still one of the most exciting and beautiful examples of its type in Raleigh.

The Federal Building was completed in 1877 and was the first United States Government building project to occur in the South following the war. This Second Empire style building was the "official Government style" as designed by Alfred B. Mullet. Mullet was responsible for the design of many of the official government buildings erected across the country and in Washington, D. C., during this era, including the Executive Offices Building near the White House.

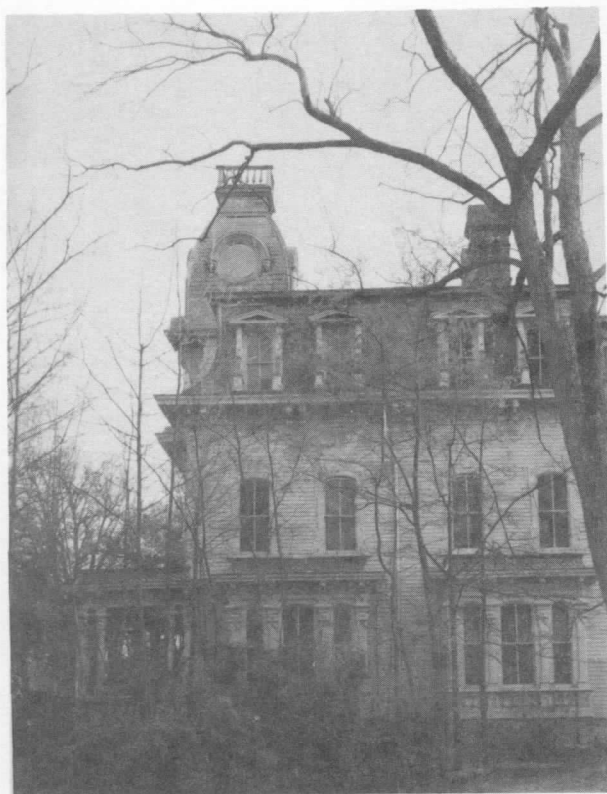
Estey Hall, on the campus of Shaw University, was started in 1872 and completed in 1874. This four-story red brick Victorian institutional building was financed in large part by Jacob Estey, a Vermont manufacturer of organs. Estey Hall is thought to be the first building in the nation to be erected specifically to house higher education for black women. Estey Seminary, as it was first called, was one accomplishment among the many of Henry Martin Tupper, a former chaplain in the Union Army. He arrived in Raleigh on October 10, 1865, fired with enthusiasm for teaching the former slaves academic as well as practical skills needed in the new society. Shortly after his arrival he began teaching a small group in a hotel room in Raleigh and soon had a class of 75. In 1870 the land that the university presently occupies was purchased and construction of the first building, Shaw Hall (destroyed), began. It is said that the students themselves made the brick and cut the timber for the construction of this building. One of Tupper's progressive ideas was the recognition of the need to educate women as well as men, and because of this, Estey Hall was constructed.

Central Prison, while it does not fulfill a particularly pleasing function, is an interesting example of penal architecture of this period. It was completed in



1884 and was designed by Levi T. Schofield, an architect from Ohio. He designed the prison complex to resemble a medieval fortress; this style was often used for penal architecture of this period, as one of its purposes was to awe and frighten the entering offender. Superintendent of the penitentiary, Colonel W. J. Hicks, was apparently involved also in the planning of the prison. Hicks was an architect himself and had a role in the design of some of the state buildings of this era, the major one being the Supreme Court and State Library Building of 1888 (now the Labor Building).

In 1887 the Raleigh Waterworks, a private business, built the 85 foot high water tower at 115 West Morgan Street. The exterior walls of the tower are about three feet thick. The first 30 feet of the tower are made of granite brought from the Rolesville quarry and the remaining 55 feet are handmade brick. Originally the tower was topped with a 30-foot iron tank with a capacity of 100,000 gallons. In 1901 the tower was being operated by the Wake Waterworks that did so until 1913 when the city of Raleigh took over the operation. Shortly after this the city began putting up tanks in various sections of town and the tower was abandoned. In 1938 the tower was acquired by William H. Deitrick, a prominent Raleigh architect, and adapted for use as his office. Deitrick's adaptive use of a landmark building nearly forty years ago showed farsighted practicality and sensitivity that add an extra dimension of quality to the building and to downtown. Today the Water Tower is the headquar-



ters of the North Carolina Chapter of the American Institute of Architects.

In the 1870s the North Blount Street area began to develop and became the site of many fashionable and elegant houses in the city. In 1872 the street terminated at North Street and the William Polk House occupied the end lot. In late 1872 Richard S. Pullen moved the Polk House to the east side of Blount Street and the street was extended northward. In 1873 Alexander B. Andrews, a railroad executive, bought the lot on the northwest corner of Blount and North streets and built a large Italianate style house there. The construction of this house along with Colonel Heck's Second Empire style house, directly to the south, probably helped to start the movement to build many fine residences on Blount Street.

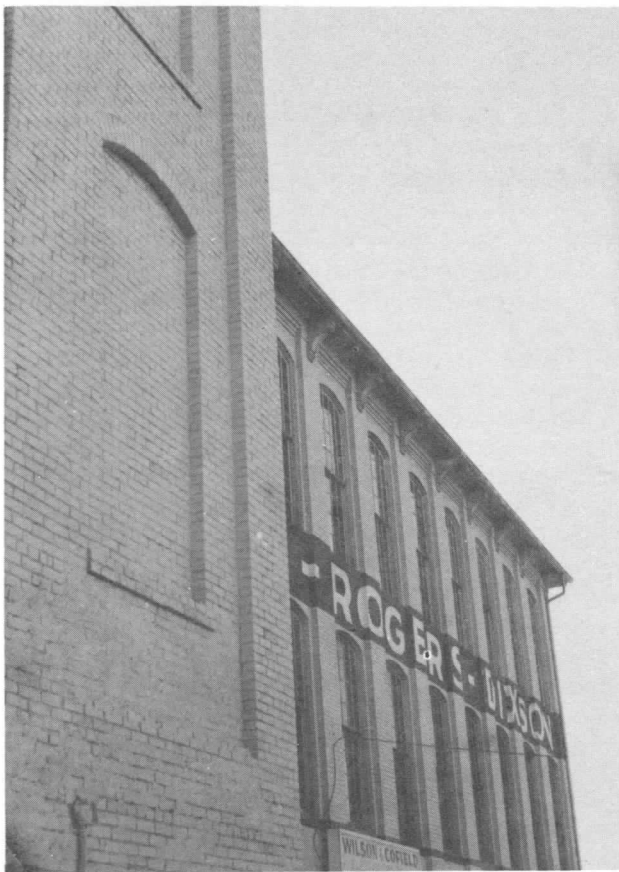
One of the most unusual Victorian-era houses in Raleigh was built in 1885 for Dr. and Mrs. Alexander B. Hawkins at 310 North Blount Street. The brick house features a flamboyant arrangement of bays, a clipped-gable tower, dormers and chimneys in the best Victorian tradition. The interior of the house was lavishly finished with varied solid wood trims and paneling fabricated by a skilled Philadelphia cabinetmaker, marble door and window sills, and copper-lined bathtubs. The house was designed to afford all the comfort, convenience and ambiance that was the hallmark of housing for upper-class Victorians. According to local tradition, this house was built as a surprise for Dr. and Mrs. Hawkins. Mrs. Hawkins had purchased the Bryan House which stood on the site before leaving Raleigh for a vacation and asked her brother-in-law to remodel her new acquisition during her absence. Perhaps hoping to please her, he had the Bryan House moved and built this residence. Apparently Mrs. Hawkins was not pleased, especially with the facade's severity; so she added an Eastlake style verandah to the front and sides of the house.

In 1883 the General Assembly passed a bill authorizing the construction of a new Executive Mansion on Burke Square. The previous official residence had been located at the foot of Fayetteville Street and because of neglect had been abandoned in 1865. After the appropriation, Samuel Sloan, a noted architect from Philadelphia, and his assistant, A. Gustavus Bauer, were commissioned to design the building. The designs were approved in May of 1883 and work began that summer. Much of the construction work on the mansion was carried out by convict labor and was supervised by Colonel William J. Hicks, an architect and engineer. The Mansion was completed about seven years after the construction began. Governor Daniel G. Fowle, the first chief executive *in residence*, moved in on January 5, 1891.

This Queen Anne style building, along with several others designed by Sloan and Bauer (including Memorial Hall at the University of North Carolina) were among the major building projects in the state in this era. It is interesting to note that the Hawkins-Hartness House bears many striking similarities to the Executive Mansion.

The Blount Street area has suffered the loss of many of its fine buildings during the last two decades. The combination of State Government expansion, the proliferation of surface parking lots and neighborhood deterioration have made the once elegant neighborhood a target for modern renewal. However, the fact that some fourteen of Raleigh's listed National Register properties are located in the area surrounding Blount Street is one reason that the Blount Street and Capitol Square neighborhoods were declared Raleigh Historic Districts in 1976.

In the 1880s and 1890s mills were built in Raleigh, bringing manufacturing to the city. Among these were the Hosiery Yarn Mill built in 1888, the Caraleigh Cotton Mill built in 1890, and the Pilot Mill built in 1893. Along with these mills, mill villages were developed and operated by the owners of the mills for the housing of the employees. Most of these surviving villages have gone into private ownership and provide interesting examples of early "tract housing."



In the post-war era there was a movement from neighborhoods south of Union Square to establish a new suburb northeast of the downtown area. The new neighborhood, Oakwood, occupied a tract of land that had been purchased by Moses Mordecai in 1819 and was known as Mordecai's Grove. After the war, house sites were divided out of the tract and by 1872 there were about eleven residences in the new neighborhood which had taken its name from nearby Oakwood

Cemetery. The land for the Confederate portion of the cemetery was donated in 1867 by Henry Mordecai for, according to one account, the emergency reburial of Confederate dead.

Many prominent business and public figures of post-war Raleigh settled in Oakwood. Among these were George V. Strong, a state legislator; Major General Robert F. Hoke and Major John C. Winder, railroad executives; and W. C. Stronach and Marcellus Parker, prominent merchants. Many sizable tracts in the neighborhood were developed by individuals whose interests included contracting and building. One of these builders was Thomas Briggs who operated the hardware store on Fayetteville Street. Briggs apparently designed some of the buildings that he contracted himself and adapted the various Victorian styles of this era to the North Carolina climate. A large number of the residences in the neighborhood are restrained variations of the typical pattern book examples found in domestic architecture of this period.

Colonel Jonathan M. Heck and R. S. Pullen also contributed significantly to the development of the Oakwood neighborhood. In the 1870s Colonel Heck built a trio of Second Empire style houses on the corner of East Jones and North East streets which exists today as one of the finest groupings in the area. Pullen, noted in Raleigh mainly for his philanthropy, built several brick houses in the 1880s and '90s that center on Elm Street. Oakwood today is a neighborhood of about 370 residences and is the oldest continuously inhabited intact neighborhood in the city. It is also Raleigh's first designated historic district.

Beginning as early as 1872 there were discussions and proposals for establishing a college devoted to the fields of agriculture and industry. The establishment of such a school was the dream of Colonel Leonidas L. Polk, the state's first Commissioner of Agriculture and an advocate of progressive farming techniques. Colonel Polk, joined by the Watauga Club, an organization devoted to progress in farming and industry, persuaded the General Assembly to authorize the establishment of such an institution. In 1887 the school was chartered as the North Carolina College of Agriculture and Mechanic Arts. Richard S. Pullen, the Raleigh philanthropist, donated 60 acres to the west of the city on Hillsborough Street to build a campus for the new school.

The first class met in the recently completed Main Building (now Holladay Hall) on October 3, 1889. This handsome, large institutional building was designed by architect C. L. Carson of Baltimore, Maryland, in a straightforward, functional manner with classical and Romanesque details. The three-story, H-shaped building housed all the functions of the college with its enrollment of 72 students. From this modest beginning, the college has evolved over the years to become an important element in the state's university system. The establishment of the college was also an important event in the development of Raleigh, both physically and intellectually. As the school expanded, professors and their families began settling in emerging



neighborhoods (especially Cameron Park) near the campus. They also became a part of the civic fabric of the community and bolstered Raleigh's already firm reputation as an educational center.

A gala week long celebration of Raleigh's Centennial took place in October of 1892. Colonel Jonathan M. Heck was the Chief Marshall for the celebration and Mr. Kemp P. Battle gave the keynote address. Dances and picnics were held all over the city; there were poetry contests and parades. Raleigh had cause to be pleased with itself—in one hundred years of sometimes difficult advancement, it had become a thriving town of some 15,000 inhabitants who reflected optimistic attitudes toward the future. A Centennial Souvenir Booklet was published that described Raleigh thus: "Its old and cultured society and new and increasing industries give it an unusual charm to those who, while seeking wealth, wish also the advantages of an established population." Raleigh considered itself primarily a governmental and educational center; however, an industrial base was developing with the introduction of cotton mills, manufacturing plants, car works and railroad yards. Raleigh's modern personality was being established; and, as stated at the Centennial, "The 'City of Oaks' ever welcomes the stranger, for the whole-souled hospitality of the old South has been engrafted on the new, and the seeker for pleasure, health or wealth is sure of a hearty southern welcome."

The twentieth century began in Raleigh, as in the rest of the nation, with an emphasis on growth and expansion. At his inauguration on January 5, 1901, Governor Charles B. Aycock told his audience, "We are preparing as never before—our wealth increases, our industries multiply, our commerce extends . . ." Raleigh's population continued to expand and building and trade in the city experienced a steady growth. The Chamber of Commerce report of 1903 boastfully stated, "The amount of building now in progress in the city shows that the new life is in, for on the first of

November no fewer than 65 buildings were under construction with a total value of \$300,000."

"The new life" in the new century meant many things beyond growth and expansion. Perhaps one of the most important new concerns to come to the surface in the new century was an emphasis on citizen's social needs, welfare and safety. Two important buildings, the Catholic Orphanage Dormitory and St. Agnes Hospital, were built in Raleigh which reflected a concern for these needs. Both of these buildings housed institutions which grew out of individuals' commitments to serving the needs of the greater society.

The Catholic Orphanage Dormitory was the result of a vow made by the Reverend Thomas Frederick Price of Wilmington, North Carolina. The Reverend Mr. Price was caught in a severe storm at sea and in gratitude for his safe delivery, came to Raleigh to found an asylum for homeless children. In 1898 he launched this immense project, sited on a hill in southwest Raleigh, and by 1902 the Holy Name Chapel was completed. The dormitory was completed in 1903 and the Chamber of Commerce report that year cites the building as the "first fireproof building here, the exterior walls being of brick with columns, girders, beams, and floors and roof of reinforced concrete." The building, while it exists as an important landmark in the advancement of building technology in North Carolina, is designed in the romantic late Gothic Revival style. To date there are no known records as to who designed the dormitory and the church, but some say that the Reverend Price himself was responsible for all the planning, contracting and construction. The Catholic Orphanage Dormitory, along with the east and west wings (added with great care to the main core of the building in the 1920s), was built to stand for centuries—even today, with the building standing idle and vacant, it exhibits qualities of soundness and durability melded with grace and romance.

St. Agnes Hospital, as an institution, was born out of the urgent need for a medical facility to serve Raleigh's black citizens. This need was recognized by Mrs. Aaron Burtis Hunter, wife of the man who became principal of St. Augustine's Normal School and Collegiate Institute in 1891. Mrs. Hunter was an en-

thusiastic organizer and worker, and in 1895 made a presentation to a convention in Minneapolis, Minnesota, which netted \$1,100 toward realizing her goal of establishing a hospital. St. Agnes Hospital, named in honor of the late wife of the major contributor, I. L. Collins of California, was the product of Mrs. Hunter's dedication and \$1,100.

The hospital's first home was the Sutton residence on the school's campus. The present St. Agnes Hospital Building, a straightforward granite institutional building on the southwest corner of St. Augustine's campus, was started in 1905 and completed in 1909. The students of St. Augustine's quarried the stone and wired the building.

In 1907 the *News and Observer* printed a "Special Raleigh Edition" which carried articles reflecting on the changing, growing face of Raleigh. There was a nationwide movement during this time to make society and governmental agencies become more responsible for overseeing public health and welfare. This movement was, no doubt, instigated in part by the "muck-raker journalists" who were writing shocking exposes of the conditions of the tenement dwellers in large urban centers. This influence probably affected the attitudes of Raleigh's citizens and governmental officials at this time, and Mayor James T. Johnson reported in the "Special Raleigh Edition" that "people are generally realizing that Raleigh is not only a desirable commercial and manufacturing center, but with its pure water supply, its equable climate, its natural drainage and its complete sanitary department, it is unrivaled as a residential city."

"The residential city," however, in 1907 still developed with an underlying class system that put more elegant residences on hills and ridges which took advantage of the "natural drainage" and cooling breezes while the poorer sections and industrial development generally took place in low-lying areas. An interesting example of this type of occurrence was the development in 1907 of the "Glenwood Subdivision" to the northwest of the city along Glenwood Avenue north of Peace Street. At the same time the area known as "Smokey Hollow," which lay to the east of Glenwood Avenue along the base of a ridge, developed into one of the most blighted residential areas of Raleigh. Today many of the solid roomy homes built around 1910 still exist along Glenwood Avenue while Smokey Hollow has been eradicated and replaced with industrial and commercial development.

The Raleigh Centennial Souvenir Booklet designated the town as a "city of churches" and acknowledged the existence of 22 congregations. Between the turn of the century and 1915, five of these established churches rebuilt existing buildings or built new ones. They were First Presbyterian Church on Salisbury Street, First Baptist on Wilmington Street, Tabernacle Baptist on East Hargett Street, St. Paul's A.M.E. on Edenton Street and The Church of the Good Shepherd on Hillsborough Street. All of these buildings are interesting and varied interpretations of Gothic Revival

architecture with the exception of the First Presbyterian Church which is Romanesque Revival.

The First Presbyterian Church of Raleigh was organized in 1816 and by 1818 had erected a brick temple-form building on the same site as the present church. This church building was the site of many important events in Raleigh's early history. In 1893 it was decided that a new church building should be erected and in 1899 the temple-form building was demolished to make way for the present Romanesque Revival church. This church occupies an important place in Raleigh's architectural history as many of the city's Romanesque style buildings have been destroyed.

The Wilmington Street First Baptist Church is a late Gothic Revival style building which was built by the black members of the 1859 First Baptist Church congregation. The First Baptist Church on Salisbury Street was organized as a bi-racial congregation in 1812, and in 1868 the majority of the black members voted to leave the mother church and form a separate congregation. A church was built on Salisbury Street between North and Johnson streets which housed the church until the present one was completed in 1904. The Wilmington Street Baptist Church represents the final interpretation of the Victorian-era Gothic Revival style used in three of the religious buildings on Union Square.

To the southeast of Union Square and across from Moore Square, one of the city's original parks, is the Tabernacle Baptist Church. The building's present appearance was achieved in 1909 after extensive remodelings on the original building which dates from 1881. This church was organized in 1874 as the Swain Street Baptist Church which grew from the First Baptist Church. In 1878 the church relocated opposite Moore Square and began an ambitious program of expansion. The present building was designed by James M. Kennedy in the late Gothic Revival style and owes its picturesque composition to the fact that it grew incrementally over a period of 20 years rather than being demolished and rebuilt.

One of the most lavishly ornamented and decorative late Gothic Revival churches in Raleigh is St. Paul's A.M.E. Church on the corner of Edenton and Harrington streets. The present church building was completed in 1910 and stands on the site of two previous churches. The congregation's history is distinguished by the fact that it is the first independent black church to be established in Raleigh, dating from 1849. Its mother church was the Edenton Street Methodist Church that, in 1853, purchased the original frame building of Christ Church on Union Square for the use of the independent black congregation. The frame church was set on rollers and pulled by mules to the Edenton Street site and according to old accounts, was a festive occasion accompanied by singing and dancing in the street. The growing congregation became a part of the African Methodist Episcopal organization in 1866, and in 1884, was sufficiently strong enough to build a larger building on the site of the old frame church. This new building burned on July 4, 1909,

and was rebuilt in its present form in the following year. Today the neighborhood around this church building has decayed, but the interior of St. Paul's A.M.E. Church offers the visitor an extremely beautiful and dignified contrast to the physical environment outside.

The Church of the Good Shepherd was organized on January 10, 1874, after Richard H. Battle, an attorney, and P. A. Wiley received permission to form a new congregation of the Episcopal Church late in 1873. These gentlemen, along with Joseph B. Batchelor, A. P. Bryan, several other members of Christ Church and Colonel Alexander B. Andrews, were opposed to the practice of selling pews. By 1875 the new congregation had built a small Carpenter Gothic chapel on the corner of Hillsborough and McDowell streets. This frame chapel occupies an extremely important place in Raleigh's architectural history as it is one of the few surviving examples of this popular interpretation of the Gothic Revival forms. The membership of the church grew steadily and was apparently very socially responsible as they, in 1877, established St. John's Guild which, in turn, established St. John's Hospital, Raleigh's first public hospital, in 1878. When it was decided to make the hospital a city-wide project, St. John's Guild turned over its interest to help establish Rex Hospital in 1894. In 1897 the plans for an ambitious new Gothic Revival church were completed and the cornerstone of Palestine marble was laid in 1899. The massive, dignified stone church was completed in 1914 and exhibits the qualities of beauty and elegance on the exterior and interior which are the hallmarks of the durable Gothic Revival style.

The commercial building activity in Raleigh during the first years of the twentieth century was highlighted by the construction of the Masonic Temple on the corner of Fayetteville and Hargett streets. This seven-story brick and stone building was completed in 1908 and was the first Sullivanesque style architecture erected in the city. Sullivanesque style architecture takes its name from Louis Henri Sullivan, a prominent nineteenth century architect who was noted for his commercial buildings which, while they functionally addressed the needs of expanding commerce in dense urban areas, retained a classical approach to solving design problems. "The Masonic Temple, a Magnificent Building" was described in the Special Edition of the *News and Observer* on June 6, 1907, as follows:

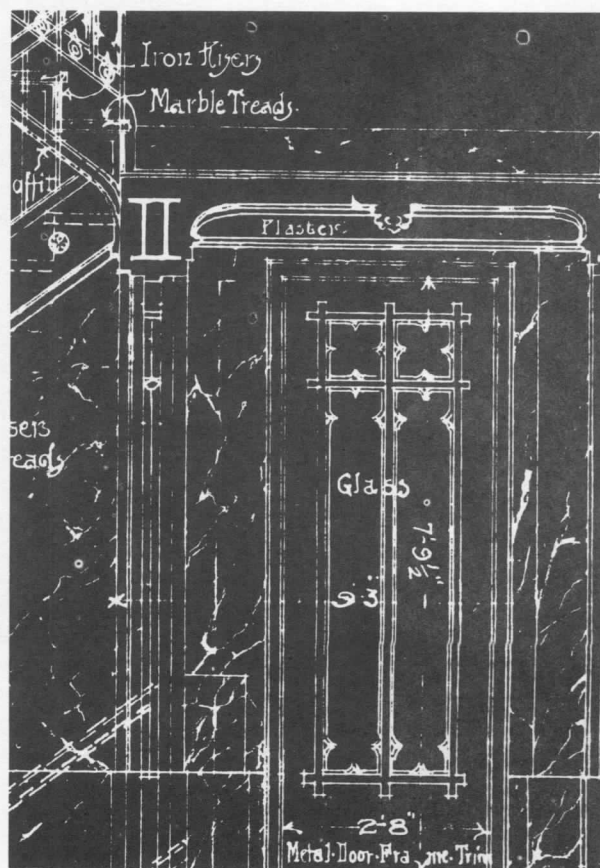
"This building is being erected at the corner of Fayetteville and Hargett Streets and is to cost in the neighborhood of \$120,000.00. It will be built of steel reinforced concrete, the first building of this kind to be erected in the State, the plans for it having been drawn by Mr. Charles McMillan, a prominent architect."

Although the Catholic Orphanage Dormitory of 1903 actually predates the Masonic Temple in this application of building technology, the latter was a pioneer in the state for this type of construction. Architects and engineers had become increasingly aware of the properties of steel reinforced concrete in building after the

Great Fire of 1871 in Chicago. The Masonic Temple represented a successful merging of a distinguished architectural style with then advanced technology and building practices. Today, although the pedestrian level has been unsympathetically "modernized," the building exists as an important downtown landmark and makes a major contribution to the character of the downtown area.

In 1911, P. Thornton Marye, a prominent architect from Atlanta, Georgia, was commissioned by the Masons to build an office building which was to serve, in part, as the headquarters of the Commercial National Bank. One of Marye's major directives from his clients was to build the tallest building in Raleigh. The result of this project is the ten-story brick and stone building on the corner of South Wilmington and East Martin streets. Marye's design is rich with Gothic inspiration — the structural elements of the building are carefully balanced with detailed decoration to form an elegant statement which combines solidity with grace. It was completed in 1913, but its distinction as the tallest building in the city was short-lived as the eleven-story Citizens National Bank on Fayetteville Street was completed in 1914. However, Marye's building still exists today as First Citizens Bank and retains much of its architectural integrity after several remodelings; the Citizens National Bank has been destroyed.

Marye designed three governmental buildings in Raleigh during the 'teens. He was commissioned in



1911 to design the City Hall and Auditorium (destroyed) which was built as a result of a 1909 bill in the State Legislature to remove the capital city to Greensboro. The rationale behind the move was that there were no facilities in Raleigh to house the State Democratic Convention—an oversight Raleighites hastened to correct by passing a \$125,000 bond issue to build an auditorium. In the following years Marye also designed the State Administration Building (now known as the Ruffin Building), completed in 1913, and the Wake County Courthouse (destroyed), completed in 1915. These buildings departed from his Commercial National Bank Building in that they appear to have been inspired by the Beaux-Arts movement which started in France and reached its American zenith during the Columbian Exposition of 1893. This style of architecture, particularly evident in the Ruffin Building, is based on Greek and Roman classical forms with added embellishments and carvings which make a beautiful, symmetrical composition. The Ruffin Building also exhibits one of the major qualities of Renaissance architecture in its use of different window treatments on each story of the building. The central arched entryways are filled with wrought iron gates leading into an enclosed porch. The Ruffin Building exists today as an important element of the architectural frame around the Capitol and as one of architect Marye's most enduring and successful designs.

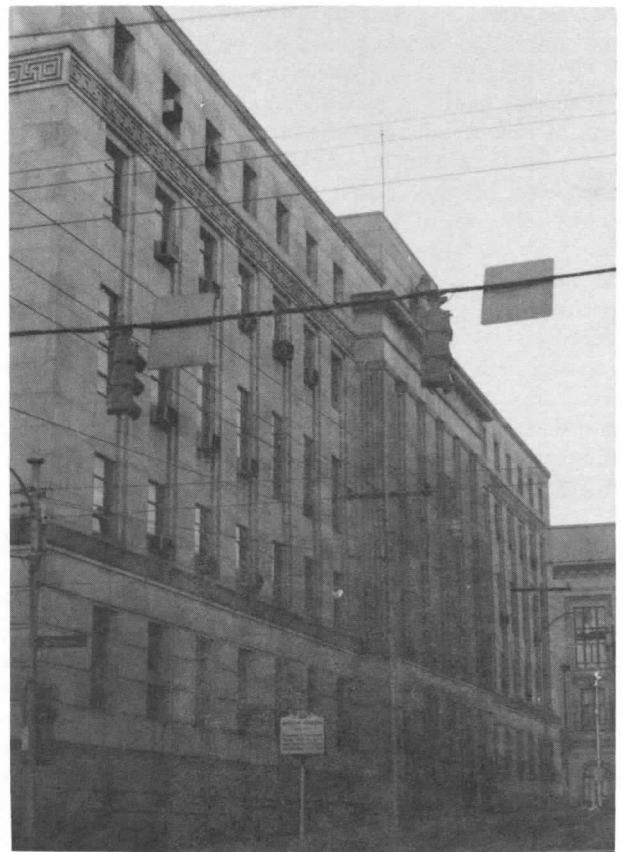
The construction of the State Administration Building in 1913 to house state bureaucracies heralded a dramatic expansion of architectural facilities around Union Square that continued through the 1950s. During the antebellum years state government operations occurred mainly in the open spaces of the Capitol and in the outbuildings on Union Square. The construction of the Supreme Court Building (now the Labor Building) in 1888, and the subsequent erection of buildings around the Square were the response of the state to the expanding needs of North Carolinians during post-Civil War recovery.

The agency having the most impact on the needs of North Carolinians during the late nineteenth and early twentieth centuries was the Department of Agriculture. Created by the General Assembly in 1877, this department was charged with the task of mitigating the problems of the state's rapidly growing agricultural industry. The Department of Agriculture established an experimental station in Chapel Hill in 1877, and in 1881 moved to Raleigh into the Eagle Hotel (later known successively as the Guion Hotel and the National Hotel), a building said to date from 1810, that was located on the northwest corner of Edenton and Halifax streets, the site of the present Agriculture Building. The old hotel served the department until the early 1920s when it had completely outgrown those quarters. The governor suggested that the agency move into the buildings of the Blind Institute—a suggestion that met with marked disfavor by the State Board of Agriculture. Added to the overcrowding problem, the hotel had been condemned twice by the Department of Insurance and it became evident that a new build-

ing was drastically needed. A total sum of \$425,000 for a new building and equipment was appropriated in 1921 and plans for the present Agriculture Building were drawn by Raleigh architects C. Murray Nelson and Thomas Wright Cooper. These plans were presented in early 1922 and, although they were accepted by the state, there was much public discussion about the destruction of the historic old hotel that had been a gathering place for legislators, as well as a Confederate headquarters and hospital. These protests notwithstanding, the state went ahead with the demolition of the hotel and construction of the large Neoclassical Revival stone building that today houses the Department of Agriculture. Finished in 1923, this building presents a feeling of governmental dignity that was the hallmark of the Neoclassical Revival style in public architecture.

The North Carolina Department of Revenue was the next state agency to be housed in its own building opposite Union Square. Located on the corner of Salisbury and Morgan streets, this simplified version of the Renaissance inspired public architecture was completed in 1927. This agency, the first of its kind in the nation, was created in 1921 in order to develop a centralized system of tax administration and a method of collecting the newly imposed state income tax.

Two Depression-era buildings, the Education Building and the Justice Building, were added to the architectural frame around Union Square by the Federal W. P. A. program. The Education Building, located on the corner of Edenton and Salisbury streets, was built



in two sections, the first being completed in 1938. The Justice Building, completed in 1940, is located at 10 East Morgan Street. These two massive buildings were designed by the firm of Northrup and O'Brien, architects from Winston-Salem. They both reflect solidity, stability and dignity in architecture that appears to have been a hallmark of W. P. A. sponsored projects. Perhaps this was intended to give Americans a confidence in government during the hardships of the Depression.

The last agency to be housed in a government building opposite Union Square was the State Highway Department. This building, designed by Allen J. Maxwell, an architect from Goldsboro, was completed in 1951. The Highway Building repeats many of the qualities of the earlier state government buildings surrounding Union Square, but simplifies these qualities into a more functional, contemporary format.

These government buildings framing the Capitol provide a vivid and important record of the growth of State Government in the twentieth century. Although they were constructed over a period of years and designed by different architects, they all exhibit qualities of scale and material which enhance and complement the Capitol. According to the State Department of Administration, this was not a conscious criteria in choosing architectural designs for buildings; but an awareness of the Capitol as the focal point of State Government must have been in the minds of the various architects who provided these designs over the years. Each of the buildings is an expression of the style of its time and the architectural frame around Union Square reads as a catalog of changing late nineteenth and twentieth century taste for public buildings.

Residential development in Raleigh in the early 1900s was heralded by the division of some major nineteenth century plantation tracts on the outskirts of the city. In 1907 part of the Boylan Plantation on the southwest edge of Raleigh was subdivided into house tracts and intense development was started. The neighborhood was named Boylan Heights in honor of William M. Boylan and is characterized by rows of roomy late Victorian-era and 1920s style domestic architecture. Boylan Heights is also distinguished by the fact that it is the first development in Raleigh to depart from the grid system of street layout. The streets are curvilinear, adapting themselves to the topography of the area. The last vestige of William Boylan's great plantation — Montfort Hall — still exists in the neighborhood as the Boylan Heights Baptist Church.

The Parker-Hunter Realty Company of Raleigh proudly announced, in 1910, the development of a new residential area, Cameron Park. The neighborhood was named in honor of Duncan Cameron, a prominent nineteenth century Raleighite, whose extensive holdings included the present Cameron Park. The *Raleigh Ten-Years Record 1900-1910* described Cameron Park as "destined to be the most desirable home settlement in the state" and the developers took great care to insure that this would be true. There were restrictions on density of development, the numbers of outbuildings



permitted and required lot sizes; in fact, many of these restrictions can be compared to modern zoning and subdivision control techniques. The developers also went beyond concern for housing and into addressing the total physical environment of the area by planning parks and conducting an aggressive tree-planting program. Today's product of the efforts of the Parker-Hunter Realty Company is a pleasant tree-shaded neighborhood with a rich variety of early twentieth century architecture.

While the Parker-Hunter Realty Company was concerned with a pleasant environment for those who could afford it, the Woman's Club of Raleigh was expressing concern for total city appearance. The club in 1913 sponsored a publication entitled *A Plan for Raleigh* by Charles Mulford Robinson which called for burying power lines, controlling excessive billboard-type advertising, and protecting trees throughout the city. These women and Mr. Robinson were prophetic in their assessments of the problem of urban appearance versus private enterprise. They felt it was as "reasonable and necessary to require that wires be placed in conduits before a street is permanently paved, as it is to require that sewers and water mains shall be constructed in advance . . ." They questioned government granting

"the right to make Raleigh streets ugly and unsafe for the sake of a doubtful advantage of such action being directed chiefly into the pockets of the electrical and advertising interest."

Despite the recommendations of the Woman's Club, Raleigh's commercial and business interests continued their unbridled expansion. By 1914 Fayetteville Street, sometimes referred to as "downtown North Carolina" at that time, had developed into a financial center. There were five different banks located along the street, and, according to the recollections of Colonel William Joyner, they were "... locally owned and operated without outside capital. The banks were small and the only ones advertising were the large ones from Richmond, who said they were willing to handle facilities through the smaller local banks." This quality of individuality carried over into business establishments on and around Fayetteville Street and Colonel Joyner recalled many of the proprietors of Raleigh's businesses as "self-sufficient, individualistic persons, some of whom became famous local characters."

Today the surviving commercial development of this pre-World War I era in Raleigh exhibits vividly individual qualities which probably reflect the personalities of the owner-builders. One such building is the 1912 Montague Building located at South Blount and East Hargett streets. The builder, Mr. B. F. Montague, a businessman and money lender, probably thought that a retail center would develop in this then primarily residential area, and anticipated this by constructing a three-story brick commercial building on his lot. The architectural style of the Montague Building is an interesting combination of the practicality of the then emerging commercial style of architecture on the main level, with the restraint of the Neoclassical Revival style on the two upper stories. This combination of business practicality with the security of classical forms is probably reflective of the mood of the region in the early 1900s.

South of the Montague Building, located opposite historic Moore Square, stands the building known as the City Market. This one-story brick building was built in 1914 and designed in the Mission style of architecture which was becoming popular in the first decades of the twentieth century. This building replaced at least two known previous city markets, the first one being located on East Hargett Street in the early nineteenth century. A municipal market place is an ancient urban institution; the purpose of markets and market places was to provide townspeople with access to farm produce. Raleigh's 1914 City Market is an interesting combination of the functions of a municipal market house and the early twentieth century's rising conscientiousness of sanitation and public health. This building replaced a previous market on Fayetteville Street after a barrage of shoppers' complaints about noxious odors, filth, and undesirable characters in and about the market. The city of Raleigh, in response to citizen pressure, purchased a tract of land on East Martin Street on June 21, 1913, "to be used for the erection thereon by the City of Raleigh of a market."



Architect James M. Kennedy, a graduate of the North Carolina College of Agriculture and Mechanic Arts (now North Carolina State University), was commissioned to design the market building. The resulting design is a long, low building which runs the depth of a city block with a sweeping hip roof covered in tile which shelters the sidewalk areas surrounding the building. The market building was technically advanced at this time; it was of concrete and steel construction with white enamel bricks on the interior for easy cleaning, and it featured a complete refrigeration plant. It was completed in late summer, 1914, and was ceremoniously opened amid speeches and brass band music on September 30, 1914. *The News and Observer* reported on the event saying that "In preparation of the opening the building has been put in as good shape as water and cleansing materials will allow . . . The old market, dark and close, with its worn woodwork, saturated with the odors of heat, will have no further place in the nightmare of the shopper after market products. Dainty slipped lassies may trip into the new sanctum of the stockyard and the farm without hesitation and without reluctance." On June 20, 1957, the Raleigh City Council, because of the growth of supermarkets "making it unnecessary in the public interest that the City Market be continued," resolved that the building be sold at public auction. Today it houses a retail furniture store but it remains in a remarkably unaltered state opposite one of the two remaining original city parks.

Following the end of World War I in 1918, Raleigh again experienced a period of growth and expansion. The modern world of consumerism, manufacturing, commercialism and the private automobile began to make inroads in the nineteenth century city and to create vast tracts of new development. While local business boosters and politicians greeted this expansion of Raleigh with enthusiasm, apparently many citizens viewed these happenings with exasperation. In

a spicy, caustic essay written for *The Reviewer* in July, 1925, Nell Battle Lewis described Raleigh as the "Capital of a Neighborhood" and bemoaned the fact that "Raleigh has not escaped many effects of the standardization that curses this country and that is rapidly ruining whatever charm the South may once have had." Mrs. Lewis saw the nature of Raleigh in the 1920s as being "plain and leisurely" and compared the city to "an informal country matron whose charm is that of native simplicity rather than of aristocratic grace . . . Despite the heroic efforts of the local Chamber of Commerce the question of Raleigh's population has never become a burning one. For most of the citizens of Raleigh census figures are as dull as figures usually are."

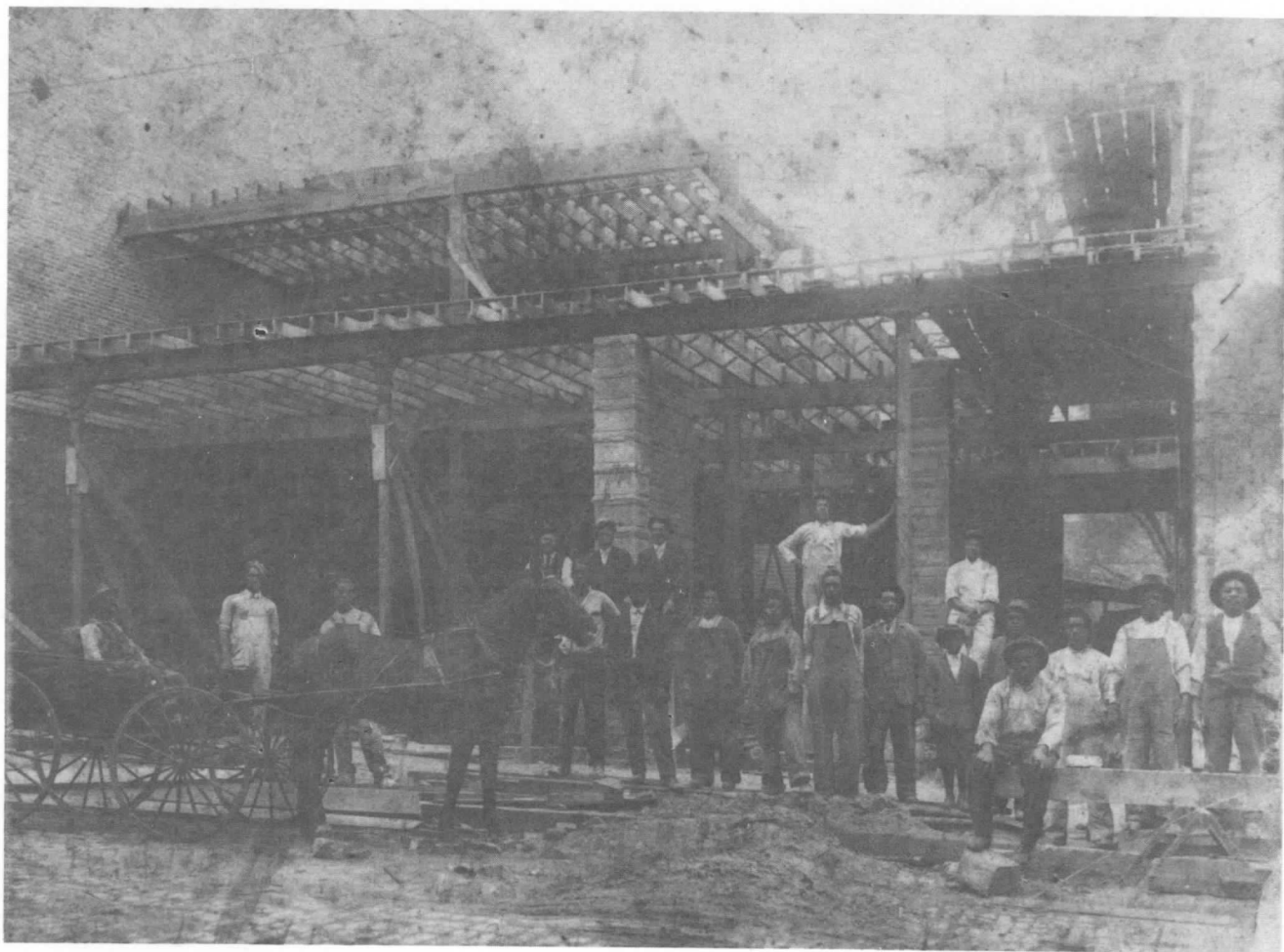
Despite the fact that Mrs. Lewis described Hayes Barton as "a quasi-fashionable suburb and dubbed in honor of Sir Walter Raleigh's country place," the neighborhood exists today as one of the most interesting collections of varied architectural styles in Raleigh. This suburb developed on land northwest of Raleigh, much of which was known as Fairview Farm. Myrtle Underwood School is located on the site of the farm's horse racing track.

The development of Hayes Barton during the 1920s reflects the coming of the automobile age to Raleigh and the prosperity of the nation during this decade. The architectural styles in the area offer a scope that includes a faithful replica of Mt. Vernon at one extreme to examples of then avant-garde Wrightian and Inter-

national on the opposite extreme. The neighborhood also incorporates linear parks similar to those found in the earlier Cameron Park development. Building activity in Hayes Barton continued through the 1920s until it was halted, as in the rest of Raleigh, the state and the nation, by the Great Depression.



BLACK HISTORY



The southern side at present is distinguished from the rest of Raleigh by its predominantly black neighborhoods. Historically this has not always been the case. The causes lie in the post-Civil War era, but the present effect did not become established until the twentieth century.

From the beginning of Raleigh, the south side was mainly a community of single-family dwellings on small lots. Larger lots and plantations remained outside the city limits. Freedmen, who formed a large part of the craftsmen and artisans of Raleigh, lived side by side with white people with little class differentiation. The more wealthy lived along East Hargett Street in the 1840s; whereas the others lived on small lots, tending their gardens out behind their houses. As Raleigh was little more than a village, the commercial area did not extend beyond Wilmington Street; many craftsmen worked out of their homes.

The Civil War brought major changes to Raleigh. The freeing of the slaves and the advent of the northern missionary societies started the wheels of change rolling for south Raleigh. Because of its peaceful surrender, Raleigh had no devastated neighborhoods to be rebuilt; so the War itself had no physical effect on the

south side. Yet the new freedoms of the former slaves demanded a rebuilding of society. The Freedmen's Bureau moved into the Confederate Hospital (the main building of what is now Peace College) and began to oversee efforts to bring the ex-slaves into society. Missionary societies, bent on saving souls, soon saw that literacy among the blacks was a necessity, if the Word was to be spread.

The American Home Baptist Mission Society sent Dr. Henry Martin Tupper for this purpose. Arriving on October 10, 1865, he had started by December 1 a theological class to train black preachers to serve the surrounding counties, a cause he supported by running a night school for black adults. This seminal educational effort was important to south Raleigh for it led to the construction of the first Negro learning center in that section of town—Raleigh Institute, built in 1866 at the intersection of East Cabarrus and South Blount streets. Other missionary efforts in education also prospered. The Lincoln School (established 1869) was run by the American Missionary Society of New York until it was purchased by the Raleigh School Board in 1875 and renamed Washington School. The Normal and Collegiate Institute, now known as St.

Augustine's College, was founded in 1867 under the care of the Board of Missions of the Protestant Episcopal Church and the American Church Institute for Negroes. The only public school for Negroes at the time was John Chavis School, located on South West Street, and it did not have compulsory attendance.

About the same time, the American Missionary Society of New York was purchasing lots around the grounds of the old Governor's Palace on South Street. These were sold at low prices to Negroes, giving rise to many of the neighborhoods that were demolished in the 1960s by urban renewal projects. One other factor that made South Street a magnet for blacks was the development of Shaw University.

Having outgrown the capacity of the Blount Street property with his expansion of educational efforts to include grade and high school classes, Henry Tupper, with help from his northern supporters (primarily James Shaw of Brattleboro, Vermont), purchased the Barringer Plantation on South Street just east of the Palace Grounds. This extended from South Street to Smithfield Road on the south and Blount Street to the east. In 1870, under his direction, Tupper's students built the four-story University Hall (now demolished), approximately in the center of the property. Pictures show it closely resembled Estey Hall, which was built in 1874 and is still standing. This building (listed in the National Register of Historic Places) housed the country's first seminary for Negro women. Further evidence of Tupper's innovativeness is indicated by the establishment of pharmaceutical, law and medical curricula. The medical program had its own building, Leonard Hall, built in 1880 on land donated by the Legislature. This Gothic Revival building on Wilmington Street was later accompanied by a hospital building to the north of it, which served the public for five months out of every year, until all professional programs were shut down in 1918.

As was mentioned before, relocation of Negroes after abolition was common. Many clustered together in communities such as Hayti Alley (southwest of the Governor's Palace), Smokey Hollow (in the Tucker Street area), or Hungry Neck (north of New Bern Avenue). Others joined suburban communities such as Method and Oberlin, to avoid high downtown rents. Thus, Negroes were well distributed in and around the city limits. Many areas that are now all-white were originally settled by Negro owners.

After Reconstruction, black business expanded into new areas. Since the 1840s, Negroes had monopolized many trades, run all the restaurants, and done all the barbering. From the seventies onward Negro businessmen tried their hand at merchandising. Many black-owned businesses operated on Wilmington or East Hargett streets, catering to whites as well as Negroes and to the heavy weekend rural trade.

Negroes, comprising almost half of Raleigh's population, obtained political power in the Reconstruction Era, although it was undermined when Democrats regained control of the state in 1876. "Colonel" James Young, a leading politician who came to state prom-

inence in the 1890s, was county registrar of deeds and held positions in the Post Office and the Internal Revenue Service. Norfleet Dunstan was first assistant chief of a police force that included eleven black members.

South Raleigh was for many years the home of the Colored School for the Deaf, Dumb, and Blind. It first opened in 1869, funded in part by the U. S. War Department, in a building rented from the American Missionary Association. In 1879, a building was erected on South Bloodworth Street. Other buildings were used at that site until 1929 when the school was moved to its present campus on Old U. S. 70. Today, all that remains of the 1879 school is the dormitory and administration building, which is now occupied by the YMCA.

Negro business in the nineties was dominated by merchandising. By the end of the decade, Negroes owned no more restaurants, would have lost their barbering monopoly, and had practically no remaining craftsmen. Most of these businesses struggled because of white disenchantment with black business; many failed because of mismanagement and other human foibles; others fell into more capable hands. As a result, the successful Negro businessman often operated several businesses at once. Several had white backing. Others speculated in real estate. Leonard H. Adams, who bought many houses on the east side, built a warehouse downtown on the present site of the First Citizens Bank Building. A law professor at Shaw University named Johnson owned a hundred houses and was said to be the richest man in the state. However, business, linked to the poverty of the black communities of the 1880s, remained on a shaky basis until the 1920s. At that time, a building boom occurred among the Negro businesses along East Hargett Street. Lemuel T. Delaney built an office building that later housed the Richard B. Harrison Library, the first public library for Negroes in the area. But the boom was spurred by two prominent businessmen. Calvin Lightner, who developed the largest Negro funeral parlor in Raleigh, built an office building and a hotel and amusement center at a cost of \$25,000. He promoted black business and professional services by holding out for black occupants. At the same time, the Arcade Hotel and the restaurant in it became a hub of Hargett Street society. In addition, he was the architect and builder of the black owned Mechanics and Farmers Bank and through his Progressive Real Estate Company, he built many homes for black people. Berry O'Kelley was prominent in Raleigh financial affairs. For many years he was Raleigh's only commission merchant. His warehouse and shipping complex in Method supplied foodstuffs and merchandise to most of Raleigh's schools and businesses, as well as those of surrounding areas. As a well known investor in downtown properties and business, his help was sought in setting up the Mechanics and Farmers Bank in 1923 and he served as its vice-president. Because of public confidence in him, the Mechanics and Farmers was one of only two banks to stay open through the depression. Besides his business interests, O'Kelley was intensely interested in Negro education and guided

the growth of the Method School into North Carolina's first accredited rural high school for blacks.

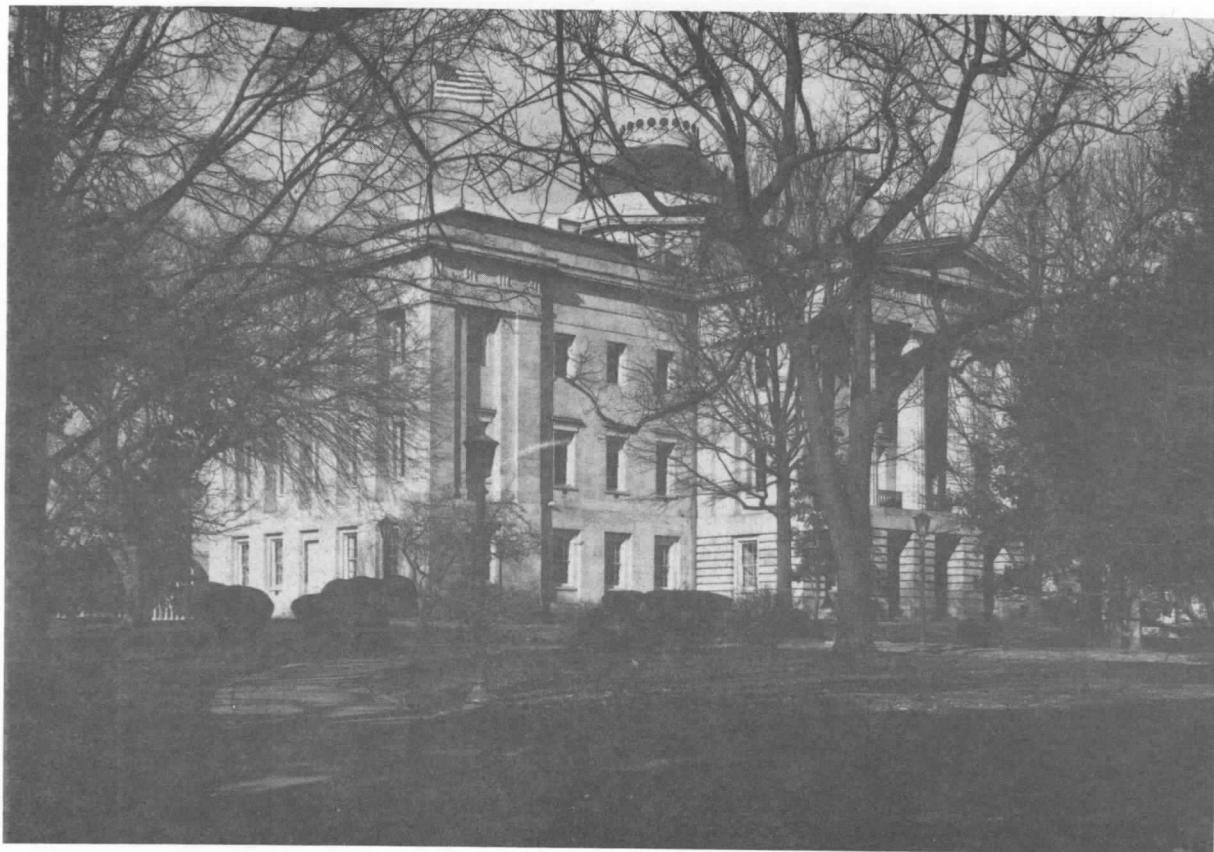
By 1920, the concentration of Negroes in the south side was well established. The shift to the south side had started by 1880, and was continuing as the Negro population of Raleigh lagged in the 1890s. Negroes hopes for social progress dwindled with the ascendancy of "White Supremacy," trumpeted by Democrats regaining power from the Republican-Progressive Party fusion which had been supported by the blacks.

With the turn of the century, Negroes turned to philosophies of self-help and racial solidarity. Business developed from black, not white, patronage. East Har-

gett Street and Negro churches provided the scene and the leaders for a distinct society. At the same time, the local government encouraged the separation with segregated public services such as Negro fire companies. In the 1920s, Crosby Garfield and Lucille Hunter grade schools were built on East Lenoir Street and East Davie Street, respectively; whereas Washington School was rebuilt as a high school on Fayetteville Road. The only other public school for blacks was in Oberlin in the northwestern outskirts of Raleigh. By location of the schools, one can infer that the clustering of Negroes on the south side of Raleigh was thus officially recognized by 1929.



PROMINENT BUILDINGS



THE CAPITOL

After the first State House burned in 1831, the cornerstone for the present Capitol was laid on July 4, 1833. The classical design of this building was inspired by, but not copied from, the Parthenon and other monuments of ancient Greece and features successful adaptations of various classical forms. The east and west facades are dominated by central pedimented porticos resting on massive piers of rusticated stone. The porticos are tetrastyle, that is they have four columns in the front. These columns are granite and of the Doric order of the Hellenic period of ancient Greek history. The roof is surmounted by a central dome sheathed in copper, which is a highly visible Raleigh landmark. This dome rests on three stone plinths of graduated heights,

A National Historic Landmark

the first and largest one being octagonal and the next two circular. The building survives in a relatively unchanged state. It is a monumental masterpiece to its major architects, Ithiel Town and Alexander Jackson Davis of New York, and David Paton, supervising architect from Scotland.

All the business of State Government was conducted in the Capitol until the Supreme Court moved into its own building in 1888. The General Assembly met in the Capitol until 1963, when it moved into the Legislative Building. Today, after extensive renovations beginning in 1971 and costing \$900,000, the Capitol houses the offices of the Governor and the Secretary of State.



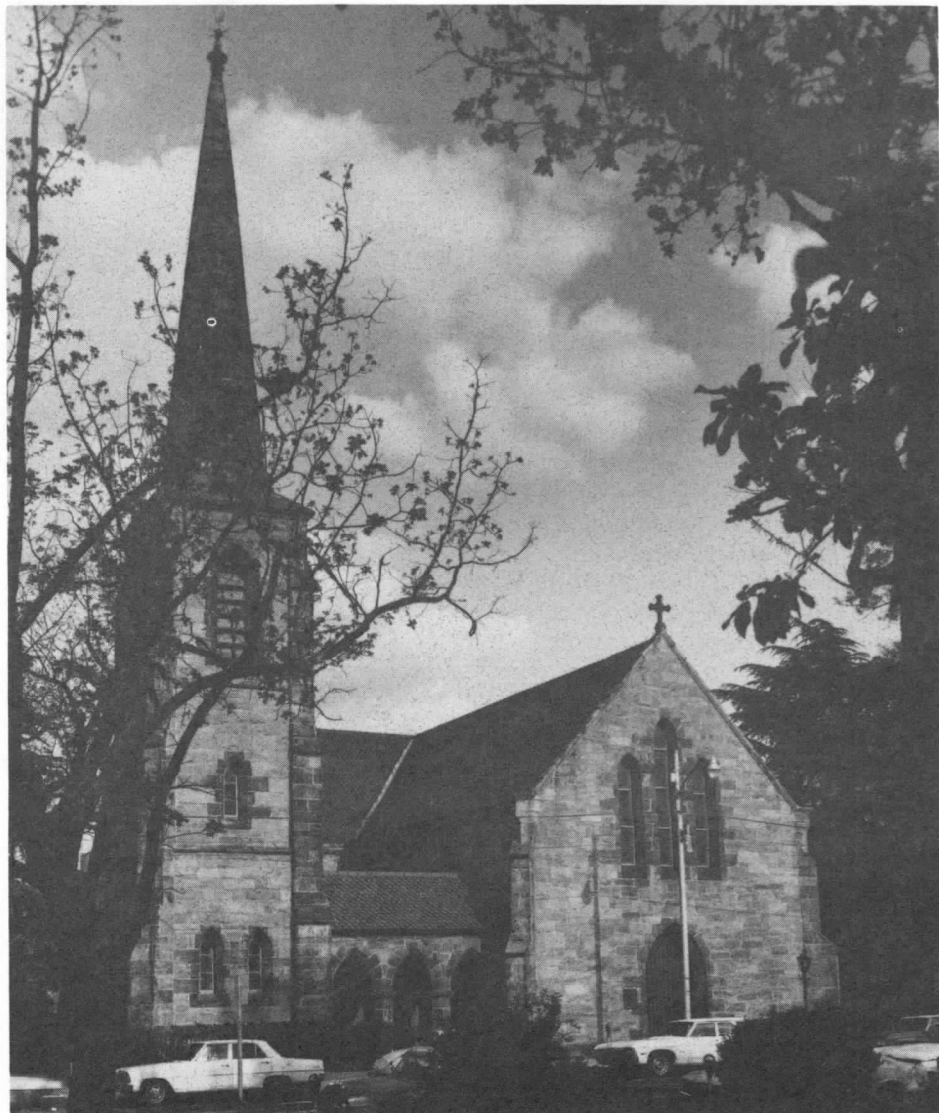
CHRIST CHURCH

Richard Upjohn, an Englishman and founder of the American Institute of Architects, designed this Early Gothic Revival style granite church. The original building features gabled, tiled roofs intersecting at right angles to form the cruciform plan of the church typical of Gothic architecture. The exterior walls are constructed of local rough granite and all the openings are surrounded by dressed stone. The cornerstone of the church was laid by Bishop Levi S. Ives on December 26, 1848; the building was completed in 1854. In 1861 the stone steeple tower was added and in 1921 the parish house and chapel were designed by Hobart B. Upjohn, the grandson of Richard. The 1921 additions to the church were constructed of granite quarried from the same site as that of the original building and were carefully and skillfully designed to complement the original church.

National Register — Raleigh Historic Property

These sections are joined together with an arched stone cloister. The entire church complex is set in beautifully landscaped grounds and adds grace and serenity to this block of downtown Raleigh.

The first building to stand on this site was a small frame church designed by William Nichols, the state architect. The land had been purchased from William Boylan in 1826 with money designated in Mary Sumner Blount's will for Christ Church and the frame building served from 1829 until 1852. The present church was designed to fill the needs of the expanding congregation and the growing city, and the financing of the construction was made possible by the sale of pews. This was the mother church of the Church of the Good Shepherd, established in 1874.



THE FIRST BAPTIST CHURCH

The First Baptist Church, dedicated in 1859, occupies the southwest corner of Edenton and Salisbury streets, opposite Union Square. It is one of four churches bounding the square, a tradition in Raleigh since the early nineteenth century.

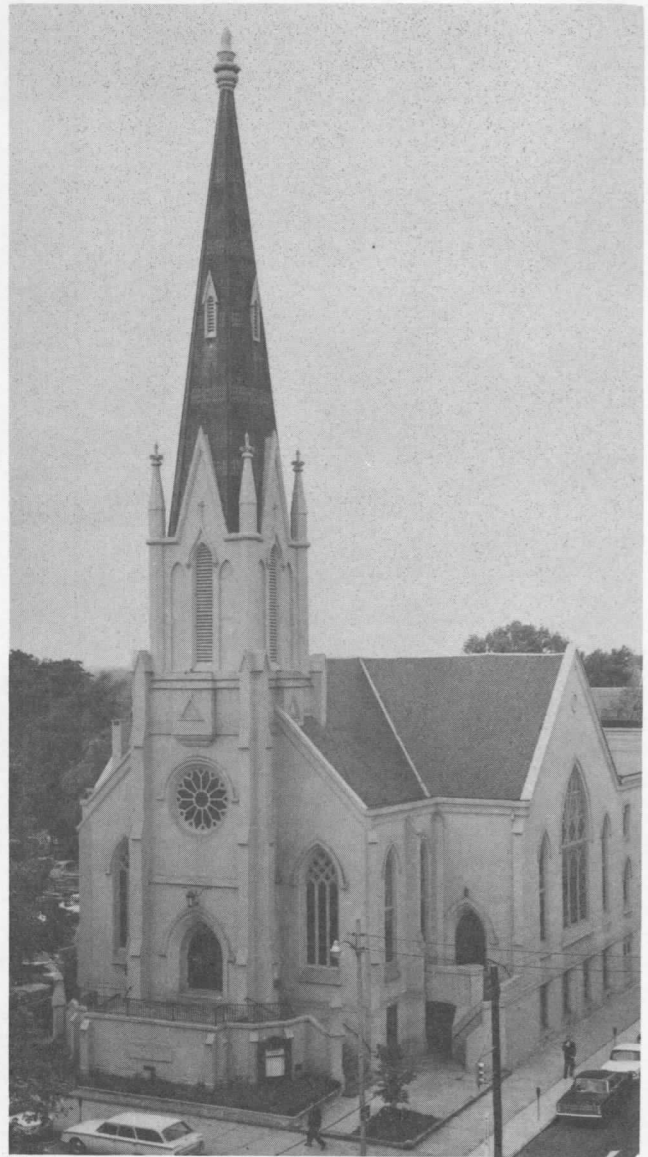
Designed by William Percival, a noted nineteenth century architect, the First Baptist Church is an important example of the then popular Gothic Revival style of architecture. Percival departed from the characteristic picturesque irregularity of the style and adopted a symmetrical composition for the brick building. The pointed, soaring central spire dominates the front (east) facade of the building and features a rose window above the main entrance. The traditional cruciform plan is evident, with the crossings emphatically expressed in the steep gabled transepts. The main level of the building rests on a high basement. Originally the brick facades were stuccoed and deeply scored to represent stone building blocks. Today they are smoothly stuccoed, dramatizing the buttresses, weatherings and label molds, creating sharp contrasts of light and shadow.

Many additions and renovations have occurred over the past century; however, none has enhanced the character of the original church building as successfully as the most recent additions designed by the Raleigh architectural firm of Haskins and Rice in the 1960s. Inspired by the design forms of the Gothic Revival style, the architects created an addition which injects a new vitality into the church. Harmony of color, proportion and ornament have resulted in a sensitive blending of old and new architecture.

The First Baptist Church of Raleigh was organized in 1812 by 24 members of the Cool Spring Baptist Church of Wake County. These members, listed in church records as five "white male," five "white female," five "colored male" and nine "colored female," held their first services in the State House. Over the years the church prospered in various locations in the city and in 1856, under the pastorate of the Reverend Doctor Thomas E. Skinner, the construction of the present church building began. Dr. Skinner came to Raleigh from Petersburg, Virginia, and perhaps had become acquainted with the work of architect William Percival there, as he had practiced architecture and civil engineering there before being commissioned to design the First Baptist Church.

This well-known landmark opposite the Capitol Building is the mother church of several Baptist churches in Raleigh. The First Baptist Church is an architecturally beautiful symbol of the successful establishment of one of the major religious institutions in Raleigh.

Raleigh Historic Property





FIRST PRESBYTERIAN CHURCH

The First Presbyterian Church of Raleigh is sited on the southwest corner of Capitol Square. Built in 1900, the church exhibits the characteristics of the Romanesque Revival style, which was inspired by Romanesque architecture common in Europe from the ninth to the twelfth centuries, A.D. The irregular shape of the red brick building is characterized by asymmetrical massing and a solid, weighty feeling emphasized by the round arched openings and the squat columns with heavy capitals. The hallmark of the Romanesque Revival style is the round arch, and this motif is utilized repeatedly throughout the church. The brick is laid in one to five common bond, and supposedly was salvaged from the original brick church which stood on the same location.

The history of the First Presbyterian Church of Raleigh began on January 21, 1816, when the church was formally organized in the old State House. The Reverend William McPheeters, D.D., was the first pastor, and by 1818 a brick temple-form church stood at the corner of Salisbury and Morgan streets, on the same location as the present church. A frame sessions house was erected on the east side of the building around 1825. This temple-form building presented a pedimented gable and round arched windows. The two religious buildings served many purposes. In 1831 the Supreme Court of North Carolina sat in the sessions house after the old State House burned earlier that year. During the construction of the Greek Revival

Raleigh Historic Property

Capitol, the Constitutional Convention sat in the church in 1835.

The next event which is relevant to the history of the Presbyterians' building activities was in 1893 when the Reverend Eugene Daniel, D.D., came to the pulpit. Under his ten year pastorate, the present Romanesque Revival building was erected. Plans for a new sanctuary were discussed as early as 1893. In September of that year the construction of a new church building was approved. On November 4, 1896, George W. Waring was contracted to remove the old church and to erect the new one. The temple-form church was demolished in April of 1899, and the new church was begun in June of that same year. It was completed in July, 1900. Little is known of the activities of Mr. Waring, and the architect of this sophisticated building remains but a name.

The Romanesque Revival manner of building was an extremely popular one in North Carolina in the late 1800s and early 1900s. Romanesque characteristics were expressed in domestic, educational, and commercial buildings as well as in religious edifices. Many of Raleigh's outstanding examples of Romanesque Revival architecture, such as the old fire station and the Raleigh High School, have been demolished. Therefore, the First Presbyterian Church is a valuable part of Raleigh's architectural heritage, a vital element in the Capitol Square area.



FIRST BAPTIST CHURCH (1904)

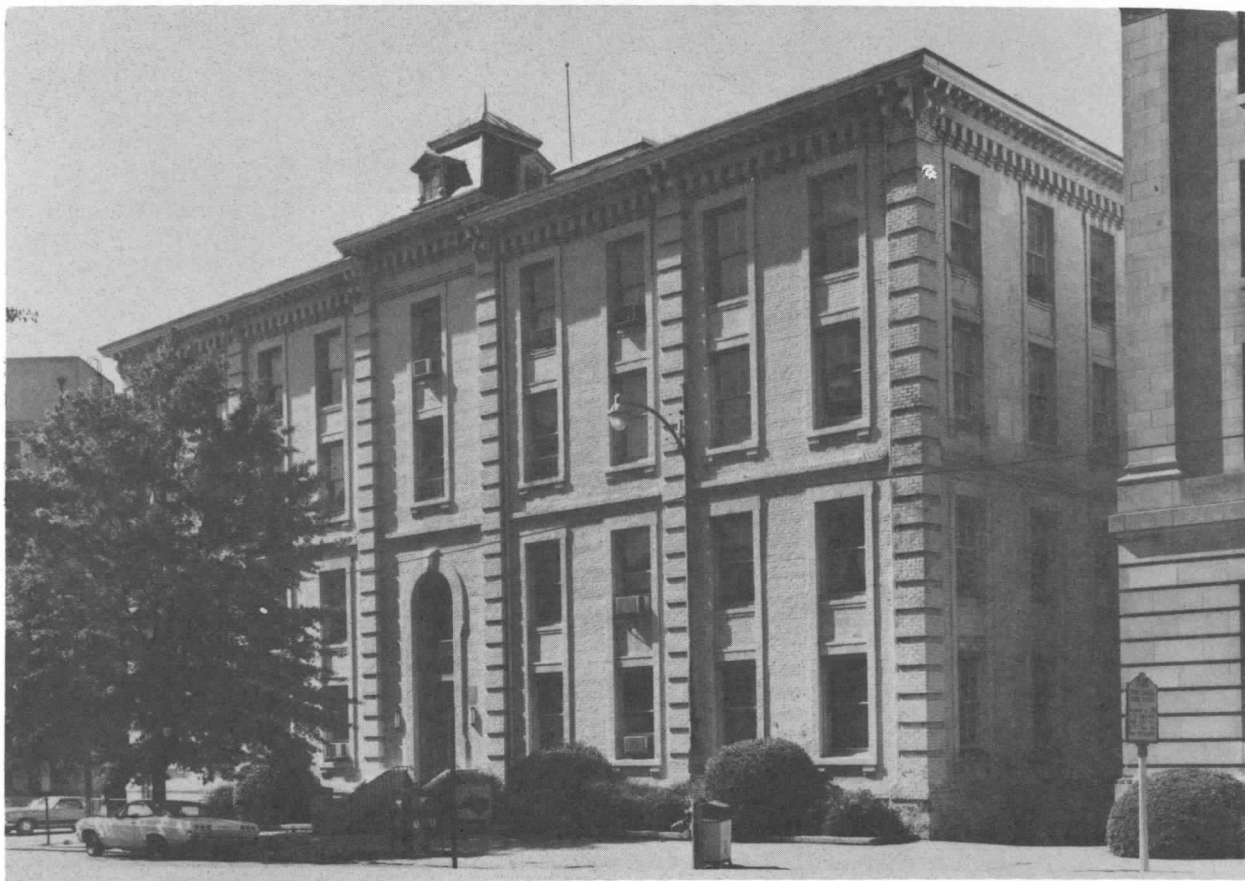
The First Baptist Church, a conservative example of Late Gothic Revival architecture, is situated on the southeast corner of Capitol Square. It is one of the four churches surrounding the square. This church is known as the Wilmington Street First Baptist Church since its mother church, the Salisbury Street First Baptist Church (1859), is located on a site diagonally across the square. Ecclesiastical architecture on Union Square represents the Victorian builder's enthusiasm for eclecticism and revivalism. The First Presbyterian Church (1900) offers an adaptation of the Romanesque Revival style, while the other three exhibit evolutionary stages of the Gothic Revival. Christ Church (1854) and First Baptist Church (1859) are examples of the Early Gothic Revival and the Wilmington Street First Baptist Church (1904) is a Late Gothic Revival building.

The Wilmington Street Baptist Church was an outgrowth of the Salisbury Street First Baptist Church. The church was founded in 1812 as a bi-racial institution; however, in the late 1850s the black members discussed plans for separation. The first step was a segregated Sunday school, begun in 1865. Three years later the

majority of the black members of the congregation requested complete segregation.

Under the leadership of the Reverend William Warrick, a lot was selected on Salisbury Street between North and Johnson streets, and the church which was built soon after housed the group until 1904. In the 1870s the black parishioners acquired a lot on Wilmington Street. Under the pastorate of the Reverend Dr. W. T. Coleman the present First Baptist Church was erected in 1904.

The First Baptist Church on Wilmington Street is a pivotal building in the Capitol Square Historic District, as it represents the successful establishment of one of Raleigh's prominent religious institutions. All four of the Capitol Square churches had their origin in the State House and have remained in proximity to the founding site. The rich variety of religious architectural styles that can be witnessed around the square illustrates the changes of taste over the past century and the desire of an institution to express its convictions through architecture.



THE SUPREME COURT BUILDING

Now known as the Labor Building, the Supreme Court Building is the oldest State Government building constructed opposite Union Square. Located at 10 West Edenton Street, it was completed in 1888 and was designed by Colonel William J. Hicks, the superintendent of the State Penitentiary. Colonel Hicks assisted Samuel Sloan and Adolphus Gustavus Bauer in the design and construction of the Governor's Mansion at the time this building was being constructed. Bauer, who is listed in a contemporary advertisement as the assistant architect of the Supreme Court Building, strongly influenced the design. The four-story building is foursquare and massive and features a symmetrical composition with a flat roof. There is a small mansard cupola with dormers over the arched front entrance, and the front facade of the building is divided into five sections which are defined by vertical rows of rusticated blocks extending to

the roof. There are masonry brackets under the eaves and the facade of the building exhibits a strong repetitive pattern of vertical elements. This building, like the Governor's Mansion, was built with convict labor.

The Department of Labor had its official beginnings in 1887 when the Bureau of Labor Statistics was formed. This was a response to the increase of industrialization in the state, particularly in the field of textile production. Prior to this date some attempts had been made to improve working conditions and wages through organized labor. The first such organization was the Knights of Labor, formed in 1884, to influence State Government. In 1914, the Bureau of Labor Statistics was moved into its present facility, the old Supreme Court Building. The Bureau became the Department of Labor in the 1920s.



RUFFIN BUILDING

The Ruffin Building occupies a prominent location opposite the south side of Capitol Square. Its western elevation faces the First Presbyterian Church, and its identical eastern counterpart fronts the Fayetteville Street Mall. The appearance of the Ruffin Building results from the blending of two classically inspired revival styles: Beaux Arts Classicism and Second Renaissance Revival.

The building rises four stories and is symmetrically composed into three masses. The main core is seven bays wide and is flanked by two projecting pavilions. These advancing and receding planes are characteristic of the Beaux Arts taste for visual complexity and the effects of light and shadow. The building is faced with a smooth ashlar skin of Indiana limestone.

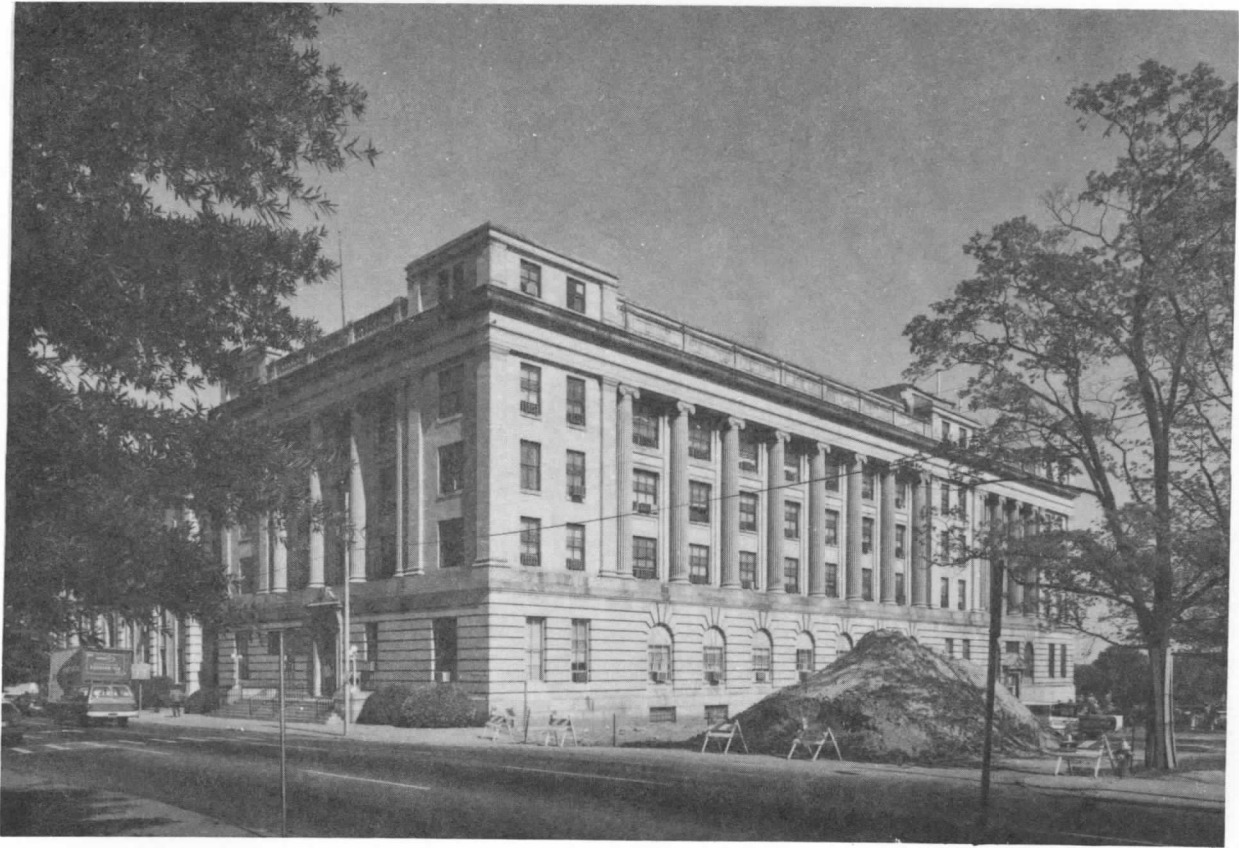
The three façades of the pedestrian level exhibit a procession of regularly spaced round arched openings above a basement level. The wall surface is otherwise unbroken. This use of vigorous molds to announce various stages is also a hallmark of Beaux Arts Classicism; it clearly articulates the compositional elements of the facade.

Originally known as the State Administration Building, the Ruffin Building initially housed the North Carolina Supreme Court, the Supreme Court Library,

the State Library and the North Carolina Historical Commission. It continued to serve the state's interests in cultural and artistic resources after World War II when the State Art Society, the Raleigh Works Projects Administration Art Center and the North Carolina Library Commission inhabited the building. The building is occupied at the present by the North Carolina Utilities Commission and the North Carolina Court of Appeals.

The Ruffin Building was completed in 1913 at a cost of \$325,000. Philip Thornton Marye of Atlanta was the architect, and Frank B. Simpson of Raleigh was the supervising architect. Mr. Marye made a major contribution to the appearance of downtown Raleigh as he designed the Commercial National Bank Building (1912), City Auditorium (1911) (destroyed) and the Wake County Courthouse (1915) (destroyed).

The Ruffin Building is a monument to the artistic and engineering talents of Architect Marye. Integrity of design, harmony of composition, and the understated elegance of ornament — very much in accordance with the original functions of the building — make this one of Marye's most enduring and successful plans, and one of Raleigh's most sophisticated State Government buildings.



THE AGRICULTURE BUILDING

The Agriculture Building, completed in 1924, was constructed opposite the north side of Union Square in response to the remarkable growth of the state's agricultural industry and of this agency that was created to serve it. A Neoclassical Revival building designed by the Raleigh firm of Nelson and Cooper, the Agriculture Building presents a feeling of governmental dignity that was a hallmark of this style in public architecture.

The design of this building departs from the standard Beaux Arts version of this style in that the south and east facades are combined to form a single, symmetrical composition. The usual interpretation of the Neoclassical style provided a massive, imposing main facade with less elaborate side elevations. The architects apparently intended that this building be viewed from these two sides while the north and east facades were

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to be abutted by adjoining buildings. The south (main) and east facades are rich and imposing with fine detailing and well executed balance in design. The design is enhanced by monumental, fluted engaged Ionic columns that rise from the second story to the fourth story.

Halifax Street originally ran north and south on the east side of the Agriculture Building. In the early 1960s the street was closed to facilitate the construction of the North Carolina State Legislative Building and the subsequent construction of the State Government Mall between Lane and Peace streets. The North Carolina General Assembly, as a part of the Bicentennial celebration, financed the construction of a pedestrian mall on one block of the former Halifax Street. This mall helps to enhance the Agriculture Building as well as the Capitol and the Legislative Building.



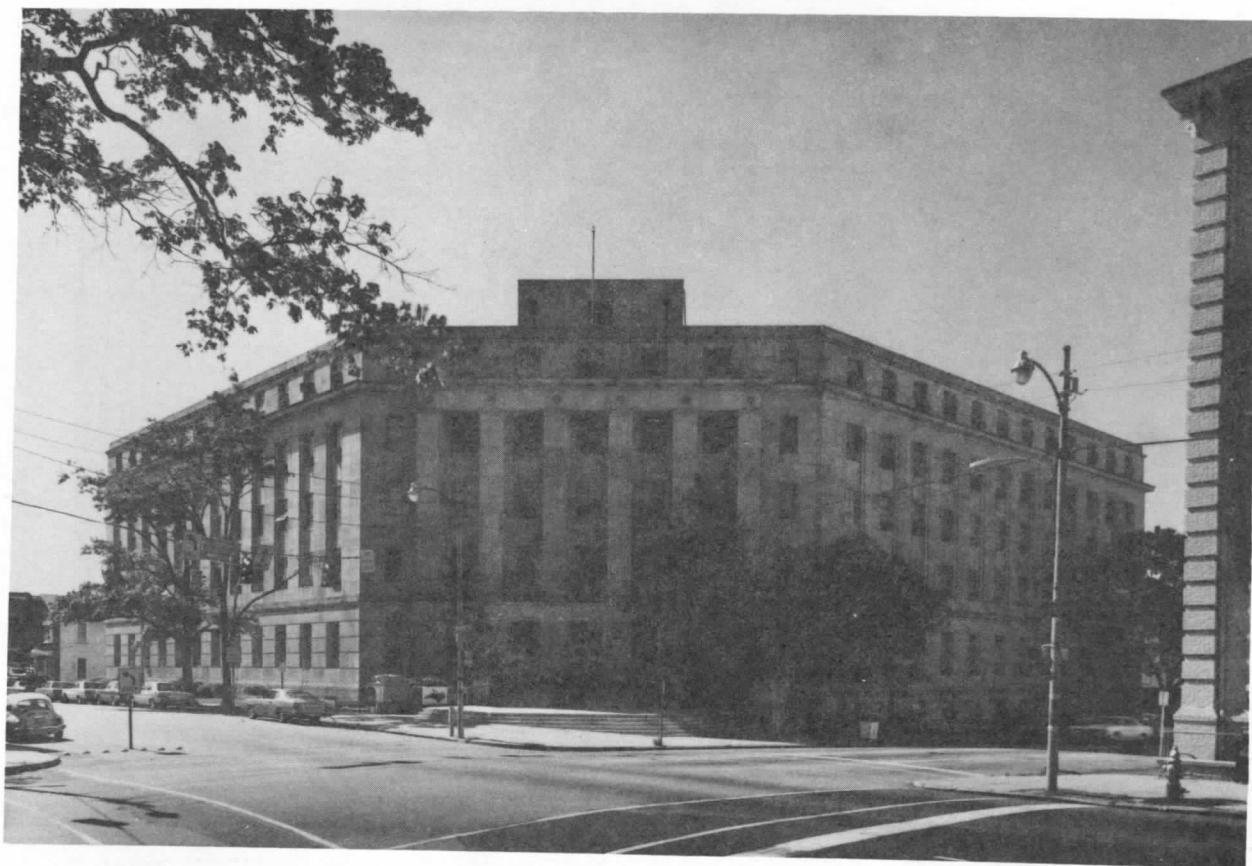
THE REVENUE BUILDING

The Revenue Building, located on the corner of Salisbury and Morgan streets, is an example of the Second Renaissance Revival style of architecture. The design of the building exhibits overtones of contemporary functionalism in the large windows set between large stone piers. Designed by the architectural firm of Northrup and O'Brien of Winston-Salem, the building was completed in 1927, and was the fourth State Government building to be erected opposite Union Square.

The original, or 1927 section of the Revenue Building, is a foursquare stone structure four stories high. The first story is defined by rusticated stone, and the

main entrance is placed on the southeast corner of the building. The entrance is a single door surmounted by a stone entablature supported by consoles. Stone piers defining the bays of the façade rise out of the first story. The entire building is capped by an entablature of simple design. The entire composition reflects the qualities, textures and scale of the Capitol.

In 1949 an addition was made to the rear (west) side of the original building. In 1970 additional space was needed by the agency; Haskins and Rice, a Raleigh architectural firm, designed a completely contemporary annex that is sympathetic in material, fenestration, and scale to the original building.



THE EDUCATION BUILDING

The first phase of the Education Building on the corner of Edenton and Salisbury streets was completed in 1938. Designed by the Winston-Salem architectural firm of Northrup and O'Brien, the construction of this building was made possible through the Depression-era W. P. A. program.

The shape of the building is a hollow square, but when the first section was completed it was in the form of two wings on Edenton and Salisbury streets, connected by a diagonal entryway placed directly at the corner of the streets. When more space was needed by the department, the two rear wings were added in 1947, following World War II, by the same architects. These additional wings completed the hollow square.

The architects incorporated the main entrance into a pavilion composed of six stone piers rising from first story bases of rusticated stone. The piers terminate at the fourth story and support an entablature decorated

with stone consoles and a simple cornice. This cornice is continued on the main body of the building and serves to define the fifth floor. The building rests on a first story of rusticated stone; the additional stories are smooth stone. The windows throughout are arranged in vertical bands creating a constant, strong rhythm throughout the composition.

Education had been a state-wide concern in North Carolina since 1839 when a system of free common schools was established. The schools were closed during the Civil War. The state constitution of 1868 provided tax supported public schools and created the office of the Superintendent of Public Instruction organized under the State Board of Education. The school system reopened in 1870 under this new organization. Between 1900 and 1920 progressive changes and new methods resulted in the growth of the duties of the Board of Education.



THE JUSTICE BUILDING

Completed in 1940, the Justice Building at 10 East Morgan Street is an example of the government sponsored public architecture popular during the Depression. It is a foursquare rectangular building that reflects the qualities, characteristics and detailings found on the other government buildings surrounding Union Square. The main (north) façade features an entrance pavilion with six square stone piers that rise from rusticated bases on the first story to the entablature on the fourth story. The entablature is surmounted by a statue of Solon, the ancient Greek law-giver. The Justice Building was designed to be viewed on the north, east and west façades and features continuous façade treatments including rusticated stone on the first level and vertical bands of windows rising to a cornice. The

entire mood of the Justice Building, designed by the architectural firm of Northrup and O'Brien, reflects an underlying feeling for classical order in architecture.

The Justice Department was established in 1937 during the administration of Governor Clyde R. Hoey. The department functions under the supervision of the Attorney General and deals with law enforcement, interpretation of state law, consumer protection and environmental protection. Throughout North Carolina history, the Attorney General has been known as the "people's attorney."

In addition to the Justice Department, the Justice Building houses the North Carolina Supreme Court and the Supreme Court Library.



THE HIGHWAY BUILDING

The Highway Building, located on South Wilmington Street opposite Union Square, is the most recent government building erected around the Capitol. Designed by Allen J. Maxwell, an architect from Goldsboro, the Highway Building was completed in 1951. It is a five-story flat-roofed building which interprets the characteristics of the earlier buildings surrounding the Capitol into a more functional, contemporary quality. The decorative grilles over the windows and the main lobby of the building echo the Art Deco qualities found in the architecture of the 1930s. The building exhibits a strong repetition of the architectural elements

across the symmetrical facade and is a vital element in the urban landscape surrounding Union Square.

In 1901, the North Carolina Highway Commission was composed of the Commissioner of Agriculture and the State Geologist. Its duties were mainly advisory until 1933. In that year the Highway and Public Works Commission was created by consolidating the Highway Commission and the State Prison Department (in order to use convict labor in highway construction). Today this division is a vast agency in the Department of Transportation that is responsible for the construction and maintenance of the state highway system.



WHITE-HOLMAN HOUSE

"Whitehall," the White-Holman House is one of the few surviving eighteenth century houses in Raleigh. Constructed about 1798, the house was originally a two-story structure covered with beaded weatherboard with a single story wing on each gable end. Late in the nineteenth century the wing on the east side was destroyed and the west wing was enclosed in a two-story addition. The original house was a transition between the Georgian and Federal styles of architecture, reflecting trends occurring in the young Republic. Early photographs of the house show a one-story pedimented porch supported by carved columns in the left bay with a gable embellished with hand-carved wooden detailing. The raised panel double front door is surmounted by its original transom featuring decorative arched tracery.

William White, a Lenoir County planter and son-in-law of Richard Caswell, purchased the property on which the house stands from William Camp in 1799. White had just been appointed Secretary of State and was required by law to live in Raleigh during his term of office. Originally the house occupied a city block that featured all the necessary outbuildings associated with town living in the early nineteenth century.

Today the White-Holman House occupies a small portion of its original site and is owned by the city of Raleigh. It is leased to Mr. and Mrs. Richard Parsons III with the stipulation that a minimum of \$1,000 be spent per year in restoration. Plans are being made to turn the house around and move it to a lot facing the New Bern Avenue cul-de-sac.

* National Register — Raleigh Historic Property



HAYWOOD HALL

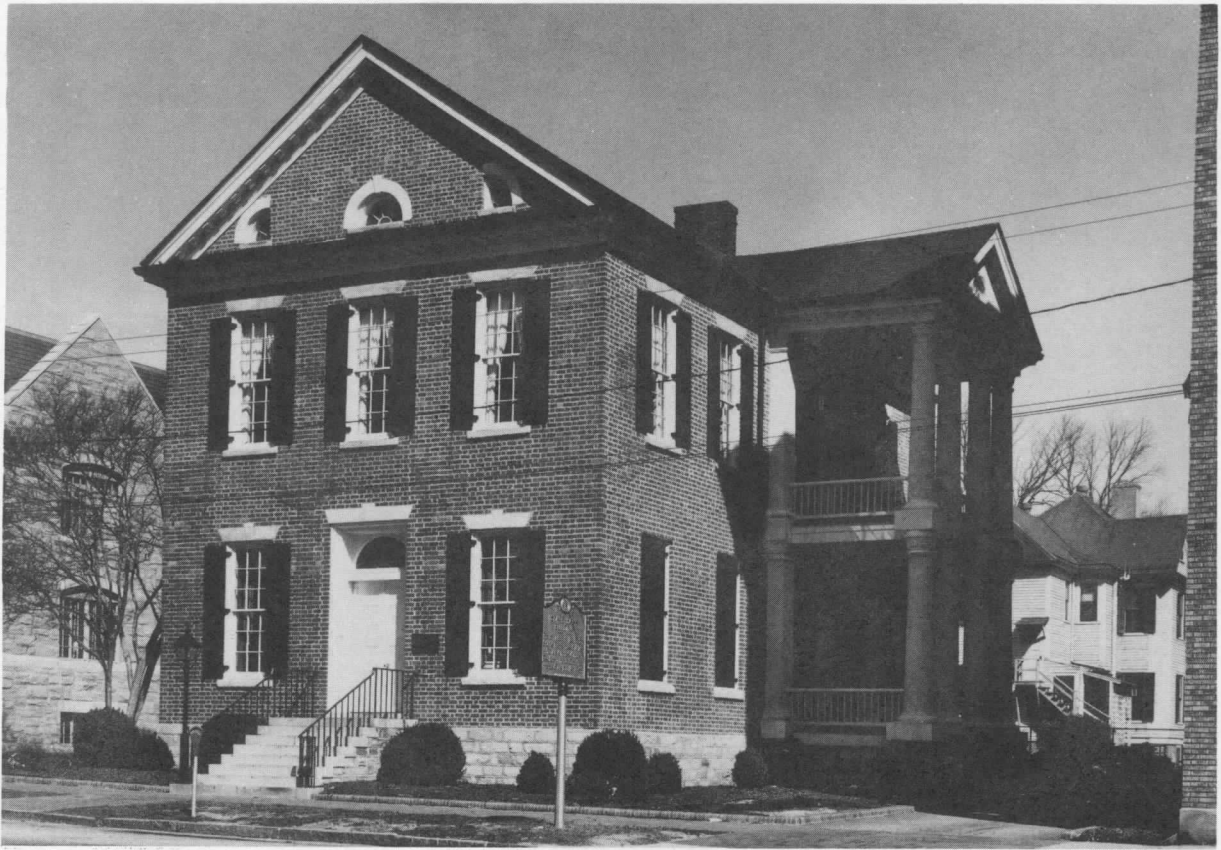
Haywood Hall, a well-preserved early Federal house, was built ca. 1799 for State Treasurer John Haywood. The two-story frame house is located on a spacious lot on New Bern Avenue. The walls are clad in beaded weatherboards, except under the central two-story portico where flush beaded boards appear. A Flemish bond chimney with paved weatherings and the fine modillion cornices are features which identify the house as an eighteenth century structure. Four dependencies — two offices, a stable, and a smokehouse — still stand on the grounds.

The interior spaces are arranged around a wide center hall. Despite several renovations, the interior retains much of its historic fabric, such as elaborate mantels and overmantels, wainscoting and crown molds.

National Register — Raleigh Historic Property

John Haywood, born in Edgecombe County in 1755, moved to Raleigh in 1792 when officers of the state were required to reside in the newly formed capital city. Later Haywood purchased lots 190 and 191 and began construction of Haywood Hall in 1799 or 1800. Features such as the flat paneled doors and wainscoting of the interior are characteristics of the Federal style in domestic architecture.

Haywood was a prominent figure in state and local affairs, and his house remained in the Haywood family until 1977 when it was willed to the National Society of the Colonial Dames of America in the State of North Carolina. Haywood Hall is a landmark as one of the city's earliest houses as well as the home of one of North Carolina's most distinguished families.



THE STATE BANK OF NORTH CAROLINA

The State Bank of North Carolina, located on New Bern Avenue, represents a transition between the Federal and Greek Revival styles of architecture. The building is constructed of handmade brick, with granite lintels and sills and a pedimented roof. On the east and west elevations are matching pedimented porticos which express the turn to classicism that took place at the end of the Federal period. These two-story porticos are supported by brick columns that are stuccoed over with coarse sand and mortar, topped by modified Tuscan capitals.

The oldest surviving commercial building in Raleigh, the State Bank was constructed in 1813 to house

the first state-sponsored banking institution in North Carolina. The building housed banking facilities until 1873, when it became the rectory for adjacent Christ Church. The building was used for various church activities until 1968, when the North Carolina National Bank acquired it, moved it 100 feet southeast of its original location to facilitate church expansion needs and remodeled the interior to use as the downtown branch of its bank. In 1975 and 1976 the State Bank of North Carolina housed the State Bicentennial Commission. It is currently owned by the State Employees Credit Union.

National Register — Raleigh Historic Property



RICHARD B. HAYWOOD HOUSE

The basic shape of this Greek Revival style house is a simple rectangle of handmade brick with bay windows at the east and west ends. The composition of the front facade is balanced and symmetrical with a hip roof and two evenly spaced chimneys rising from the interior of the house. The front porch runs the full length of the front facade and is supported by four fluted Doric columns topped by a classical entablature and restrained dentil molding. The beauty of this mid-nineteenth century townhouse lies in the dignified restraint of its design and in its carefully balanced proportions.

Richard B. Haywood, a Raleigh native, built his home at 127 East Edenton Street shortly after he re-
National Register — Raleigh Historic Property

turned to Raleigh from pursuing his medical studies abroad. It is said that he was his own architect and the bricks for the house were made at the Haywood family plantation. Dr. Haywood resided in this house from 1854 until his death in 1889. The house has remained in the Haywood family; and although the residential neighborhood that once surrounded it has been destroyed, it is currently occupied by descendants of Richard B. Haywood. The importance of this fine Greek Revival style townhouse lies not only in its beautifully executed design, but also in the fact that it is one of the few remaining antebellum residences in Raleigh that is serving its original purpose and remains in the original family.

THE MASONIC TEMPLE BUILDING

The Masonic Temple Building rises elegantly above the confusion of the Fayetteville Street Mall construction at the northwest corner of Fayetteville and Hargett streets. It is seven stories tall, with five bays on the west elevation (Fayetteville Street) and seven bays on the south elevation (Hargett Street). Charles McMillan of Columbia, S. C., was the architect. The Masonic Temple Building is faced with Indiana limestone up to the third floor, then light brick is used for the rest of the skin. The ornament is of terra-cotta.

The Masonic Temple Building is an example of the tri-partite system of constructing multi-story commercial buildings that was introduced in the 1880s. The appearance of this type of building is based on the three elements of a classical column: base, shaft and capital. This is a very versatile formula for tall buildings, lending itself to harmonious groupings. Louis Henri Sullivan employed this system in several of his major designs, and this formula, along with his individual style of ornament, has been associated with the architectural style "Sullivan-esque."

The *News and Observer* Special Edition of June 6, 1907, proudly advertized the edifice at the corner of Fayetteville and Hargett streets, as "The Masonic Temple, A Magnificent Building." The article further states:

"This building is being erected at the corner of Fayetteville and Hargett Streets and is to cost in neighborhood (sic) of \$120,000. It will be built of steel reinforced concrete, the first building of this kind to be erected in the State, the plans for it having been drawn by Mr. Charles McMillan, a prominent architect."

The final construction costs of the building exceeded the *News and Observer* estimate by \$12,500. A Chamber of Commerce report of 1907 boasts, "... the costliest of all the structures of its kind in North Carolina, is the Masonic Temple, of reinforced concrete, seven stories high, cost \$132,500."

The *News and Observer* offered little information on the architect of the Masonic Temple Building, Charles McMillan, and none of the contemporary Chamber of Commerce publications mentions his services. McMillan came from Columbia, South Carolina, and his only other known North Carolina commission is the Lee County Courthouse.

The significance of the Masonic Temple Building lies not only in its integrity of design and early application of reinforced concrete construction, but also in its importance as a major Raleigh landmark and an integral part of the architectural character of the downtown area.



THE BRIGGS HARDWARE BUILDING

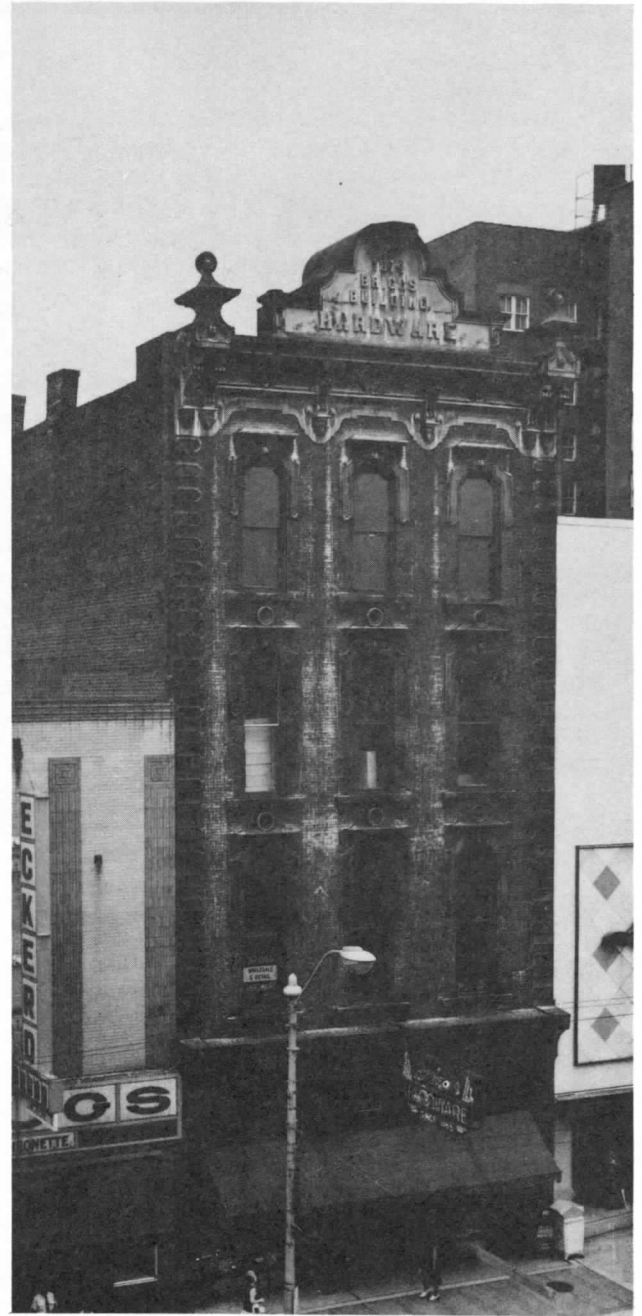
The Briggs Hardware Building at 220 Fayetteville Street is the only nineteenth century commercial building surviving in an essentially unchanged state on Raleigh's main street. The red brick building's richly decorated facade is four stories high on the main (Fayetteville Street) side and three stories high on the rear (Salisbury Street) side. The main facade is embellished in metal with a wide entablature with end consoles defining the first story. The three stories above this entablature feature plate glass sash windows, three on each story with each surmounted by a wide hoodmold topped by a heavy cornice. The building is crowned with a massive entablature and a curvilinear pediment inscribed with "Briggs Building, Hardware" and giving the date 1874. The edges of the front facade are defined by vermiculated quoins. The entire front facade of the Briggs Hardware Building is enlivened by lion's head decorations, adding a distinct character to the building and inviting speculation on the characters of its builders, Thomas H. Briggs and James Dodd.

Briggs and Dodd opened their hardware business in 1865 in a smaller building located on the site of the present one. Briggs and Dodd had been in the millwork business in Raleigh for about fifteen years prior to opening their hardware store. The partners took advantage of the post-Civil War economic climate triggered by Reconstruction leaders who "sowed greenbacks broadcast, and prudent and far-sighted businessmen came behind them and reaped a golden harvest," by offering a wide variety of merchandise in their store. According to family tradition, Briggs was able to finance the opening of the store with "hard cash" that he had prudently buried when Raleigh was garrisoned during the war.

By 1872 the business was prosperous enough to warrant the construction of the present building which upon its completion in 1874, was noted as "the tallest building in east Carolina and Raleigh's first skyscraper." Shortly after this James Dodd retired from the partnership and Briggs formed a partnership with his two sons, James and Thomas H., Jr. The business continued to expand and diversify; and according to an 1879 account, there was also a contracting firm, a sash and blind workshop and large real estate holdings. Shaffer's 1884 map of Raleigh lists Thomas Briggs as the owner of some property in the then developing Oakwood neighborhood and the account books for the business at this time show that the partnership was involved with much of the contracting, supplying and construction of houses in Oakwood.

Thomas Briggs was a respected and important leader in the city when he died in 1886. Family history records his death by saying "all businesses in Raleigh closed to honor him and a public memorial service was held in the Tucker Building Auditorium."

James E. Briggs, the current president of the company, began working in the store in 1915. He recalls in that year a glass display window was installed on the street level. During the early twentieth century the



upper floors were used by Raleigh's first Y. M. C. A., a Catholic Church congregation, the Raleigh Little Theater and a number of professional people. Although the precise nature of the merchandise stocked has changed — buggy whips have been replaced by automobile parts — Briggs Hardware Store still retains a pleasant, old-fashioned and relaxed atmosphere that is lacking in modern commercial establishments. This fine old building with its history of enterprise and solicity offers the shopping center generation a glimpse into an era of more personal and individual commercial enterprise.

National Register — Raleigh Historic Property



FEDERAL BUILDING

The Federal Building, now the Century Post Office, was completed in 1877. It was designed in the Second Empire style by Alfred B. Mullett, head of the Office of the Supervising Architect of the Treasury Department. Mullett (1834-1890) was responsible for the design of several important federal buildings throughout the country, and the 1877 Raleigh Federal Building was designed at the height of his career.

The Federal Building is typical of late nineteenth century architectural styles employed by the government. The Second Empire style was popular in domestic architecture as well as institutional architecture following the Civil War. The Heck-Andrews House (1870) is a residential version of the Second Empire Style. The common feature of the two buildings, the mansard roof, is the hallmark of this French-inspired style.

The Federal Building, or Post Office, has undergone extensive alterations, but much of its original fabric is

National Register — Raleigh Historic Property

intact. The granite faced building capped by a mansard roof originally featured a front central pavilion accented by quoins. The active roof line was created by pedimented dormers, an ornate entablature, and massive chimneys which lined the pavilion. During an early twentieth century remodeling, the chimneys were removed, the dormers altered and the entry changed. The sides have been extended and the interior completely renovated.

Despite the extensive alterations, the Federal Building still retains its Second Empire elegance. It is one of the few nineteenth century buildings in downtown Raleigh which still exhibits its original scale and detail. Set amid contemporary high-rise buildings, the Federal Building is an excellent illustration of the dramatic change of Fayetteville Street over the past one hundred years.

COMMERCIAL NATIONAL BANK BUILDING

The Commercial National Bank Building, built in 1912 and a restrained and sophisticated example of Late Gothic Revival architecture, rises ten stories above the intersection of Wilmington and Martin streets. A tan brick veneer and terra-cotta Gothic ornament conceal the steel frame construction of the rectangular building. In order to present a visually unified yet interesting appearance, the facade is organized into three areas based on the three elements of a classical column: base, shaft and capital. This tripartite system became popular in the 1880s with the debut of the multi-story building, and many fine examples have survived in Raleigh. Gothic detailing was popular in early skyscrapers since its vertical emphasis complements the perpendicularity of multi-story structures.

The interior of the Commercial National Bank exhibits a Gothic decorative vocabulary similar to that of the exterior. Apart from the lobby's vaulted painted ceiling and composite piers, Gothic motifs such as door-plates with geometric blind tracery and pointed arched stair railings are employed in the upper floor halls and office spaces. Although the lobby has lost its carved wood and bronze screens, cages, and marble railings, it retains a hint of its turn of the century character, as seen in the arched walls and the barrel vaulted ceiling.

The predecessor of the Commercial National Bank, the Commercial and Farmer's Bank was organized in Raleigh in 1891. It was one of four banking establishments in town and, according to contemporary Chamber of Commerce publications, one of the most successful. The bank occupied a four-story brick Italianate structure on the corner of Wilmington and Martin streets until the 1910s, when Commercial National Bank decided to erect the tallest building in Raleigh for its banking operations in the same location.

P. Thornton Marye, a successful Atlanta architect, was commissioned to design the new building. Known in Raleigh for his Beaux-Arts City Auditorium and Municipal Building (1911), Marye demonstrated his stylistic versatility designing the Gothic bank as well as two classically inspired public buildings in Raleigh.

The Commercial National Bank Building appears basically the same as it did in 1912. The architect's blueprints, a meticulous account of every material, ornament, and parceling of space, have been preserved by First Citizens Bank, present owner of the building. These drawings reveal the careful attention to detail which Marye gave to his designs and his successful balance of ornament and overall composition. This combination has resulted in an enduring design which is an integral part of downtown Raleigh's architectural fabric.





HEILIG-LEVINE FURNITURE STORE BUILDINGS

The Heilig-Levine furniture store buildings occupy the northeast corner of Wilmington and Hargett streets. Two adjoining brick buildings comprise the site. Although quite unpretentious in appearance, they represent the early commercial building style found in Raleigh's business district. Designated as a Raleigh Historic Property, the buildings are among the few intact late nineteenth and early twentieth century structures of the downtown area which have not been altered beyond recognition and which maintain an active and useful function.

The older portion is a three-story Italianate building with tall arched windows and a heavy bracketed cornice typical of the style. The pedestrian level originally featured a cutaway corner entrance, but it has

Raleigh Historic Property

been altered to accommodate modern commercial use. The interior retains some original fabric. Six pairs of chamfered square piers with molded caps form a center aisle in the large rectangular room. A coffered pressed tin ceiling is intact.

In 1903 a two-story brick structure was attached to the north side of the Italianate building. It was designed to house three enterprises, as seen in the tri-partite division of the facade.

The Italianate building has housed many establishments since its erection around 1875. Two hotels, a furniture store, and a grocery store occupied the building before W. A. Heilig and Albert L. Levine opened a furniture business in 1936, an enterprise still in operation today.

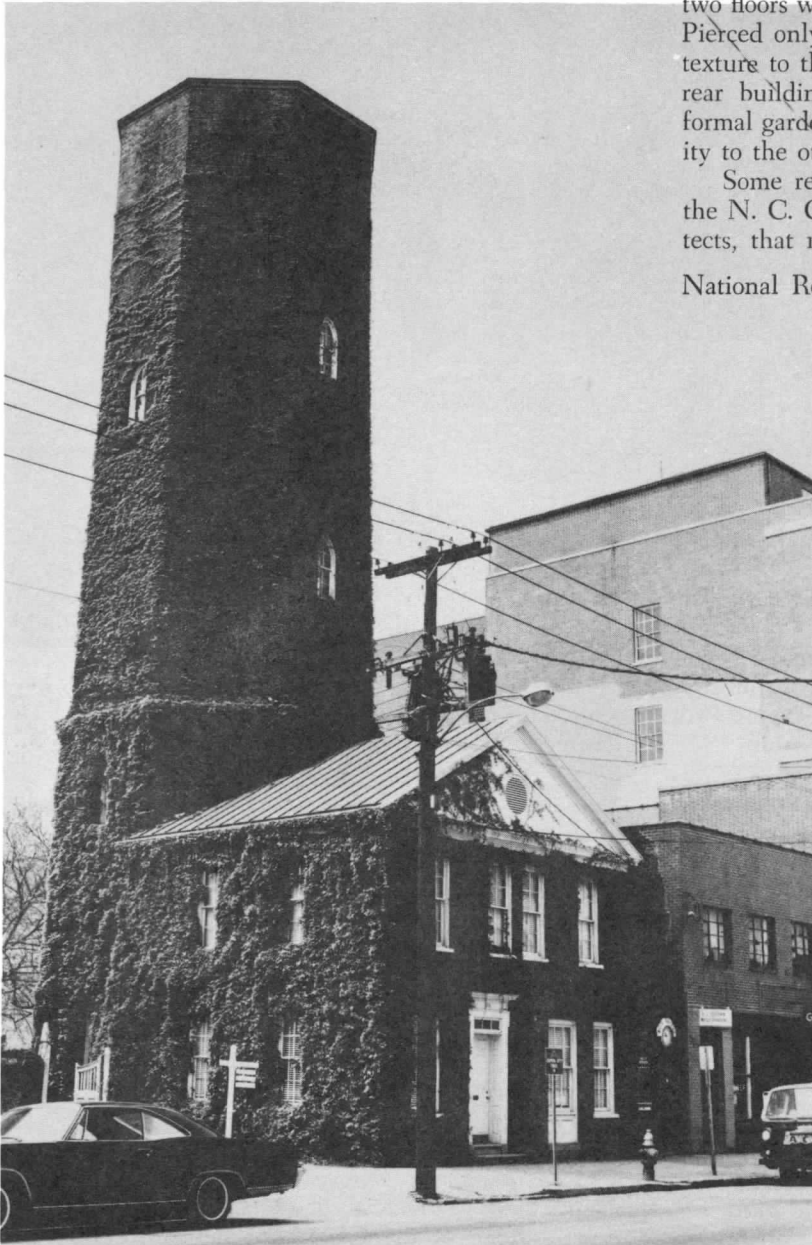
THE RALEIGH WATER TOWER

The Raleigh Water Tower is a fine example of adaptive use. Consisting of a two-story rectangular building with an attached octagonal tower and another flat roofed building to the rear, it was purchased by W. H. Deitrick in 1938 and converted into usable office space. Deitrick, a prominent Raleigh architect, had the foresight to realize the potential of the otherwise deteriorated and abandoned water tower. He stands as a precursor of the present movement in the city to recycle older buildings.

The eighty-five foot tower was gutted, and in what was once an unbroken interior space, four levels were created, each a single octagonal room. Entered through the two-story brick building facing Morgan Street, only two floors were finished, the other two used for storage. Pierced only by small windows, the massive walls add texture to the office spaces. The tower is linked to the rear building through a courtyard containing an informal garden. This building is complementary in quality to the other buildings that make up this complex.

Some remodeling has been done more recently by the N. C. Chapter of the American Institute of Architects, that now owns the building.

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THE CHURCH OF THE GOOD SHEPHERD

The Church of the Good Shepherd was organized on January 10, 1874, when several members of Christ Church who were opposed to the practice of selling pews received permission to form a second Episcopal church with free pews. Richard H. Battle, a prominent Raleigh lawyer, organized the 29 members of the new congregation. The first service was held in Tucker Hall (destroyed) on Fayetteville Street on February 15, 1874. Services were also held in the House of Representatives in the Capitol until the frame chapel on the corner of Hillsborough and McDowell streets was completed on March 28, 1875.

All Saints Chapel, a simple example of Carpenter Gothic architecture, was designed by the Reverend M. Oertel of Swannee, North Carolina. The Carpenter's Gothic style is a modest expression of the picturesque Gothic Revival mode, which captured the interest of architects and builders throughout the nineteenth century and influenced commercial and residential buildings as well as religious ones. The term "Carpenter's Gothic" refers to vernacular Gothic Revival buildings of frame construction and sawnwork ornamentation which could be executed by carpenters who were unversed in the complexities of Gothic architecture.

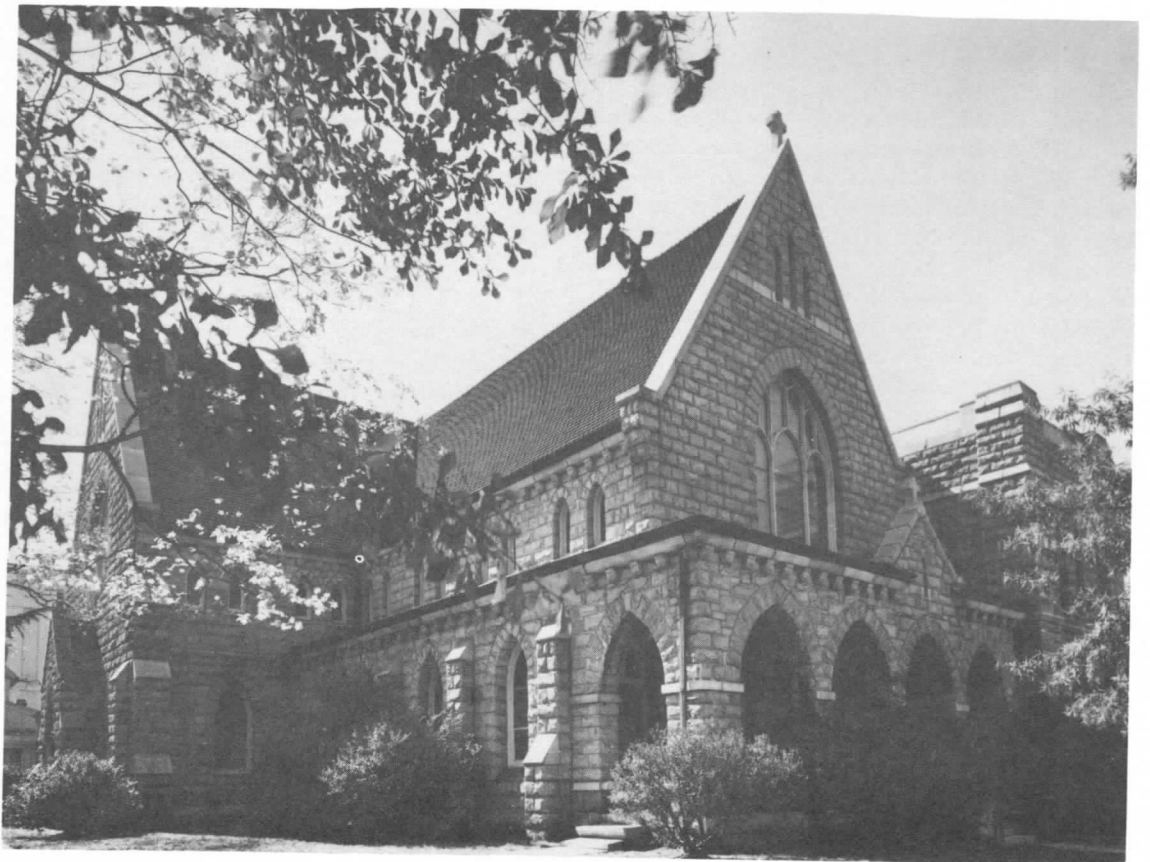
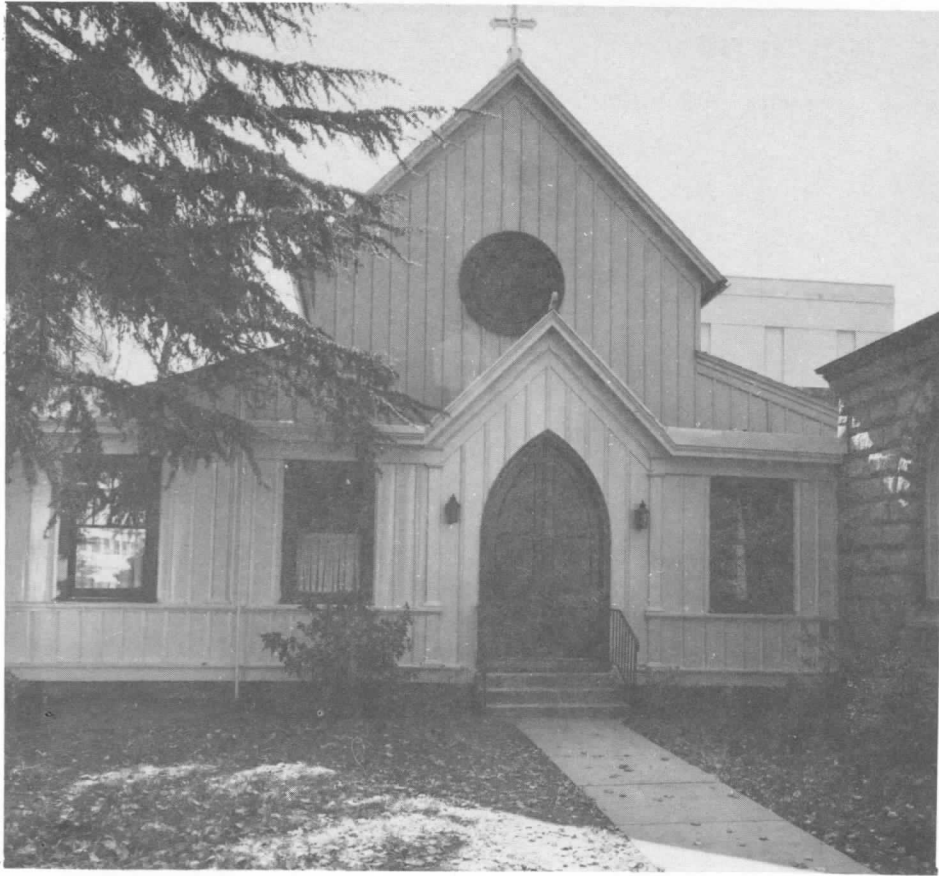
The membership of the Episcopal congregation grew steadily, and in 1897 plans for the construction of a

larger church were complete. The present Late Gothic Revival building was designed by C. E. Hartge. A native of Germany, Hartge practiced architecture in Raleigh, and he designed public and commercial buildings as well as religious ones.

The cornerstone of the Church of the Good Shepherd was laid October 29, 1899, by the Reverend Dr. Bettinger. Construction was not completed, however, until 1914. All Saints Chapel served as a parish house and chapel after the stone church held services beginning on May 17, 1914.

The church embodies many of the salient characteristics of the Late Gothic Revival architecture, such as a quietly massive appearance, masonry construction, and sophisticated detailing. The church is cruciform in plan, with the transepts emphatically expressed by the steep space gables. The interior of the Church of the Good Shepherd recalls the splendor of medieval Gothic cathedrals with its opulent stained glass windows, polished granite columns, and imposing hammerbeam ceiling.

The Church of the Good Shepherd buildings, a part of the Capitol Square Historic District, are located in a green oasis flanked by two busy traffic arteries and encroaching commercial development. The relatively quiet exterior of the Church of the Good Shepherd offers an emphatic contrast to its expressive interior.





THE ANDREW WATSON GOODWIN HOUSE

The Andrew Watson Goodwin House, a veritable sampler of classical ornament, is one of the few remaining stately residences which once lined Hillsborough Street. The Neoclassical two-story frame house is spiced with Beaux-Arts details which accent its grandiose appearance. A wrought iron fence delineates the boundaries of the property, which adjoins Sacred Heart Cathedral on the east and a brick house on the west.

Raleigh architect William P. Rose built this house in 1903 for a prominent physician, Andrew Watson Goodwin. Goodwin was born in Wake County in 1863, and began his practice in Raleigh at the age of 24. Goodwin supported the medical clinics for blacks by teaching at Leonard Medical School on the Shaw Collegiate Institute campus and by serving as chief physician at St. Agnes Hospital.

When Dr. Goodwin decided to build a house on the most fashionable avenue in Raleigh, he employed architect Rose to design in the Neoclassical Revival style, which was the height of vogue during the turn-of-the-

century era. Rose intended a striking pictorial effect, achieved through the use of abundant ornament which casts a multitude of shadows over the wall surfaces. The wealth of ornament as well as the symmetrical massing of the house with clearly articulated elements recalls Beaux-Arts Classicism which also placed a premium on exuberance and dramatic effects.

The Goodwin House remained in the family until 1939, and was used as a residence until 1953, when Kings Business College acquired the property. The college made extensive changes to the interior of the building to accommodate its educational ends.

The Goodwin House is surrounded by commercial development, and its significance lies in the fact that it is one of the few remaining houses which once characterized Hillsborough Street. The street's grandeur has been destroyed by a gradual shift from residential to commercial use, but a few residences, such as the Goodwin House, have survived by means of adaptive use.



DODD-HINSDALE HOUSE

The Dodd-Hinsdale House, a vivid and isolated vestige of Hillsborough Street's past elegance, is a High Victorian brick house dominated by a central three-and-one-half-story tower. Built circa 1879 for Raleigh Mayor William H. Dodd, the Dodd-Hinsdale House is one of Raleigh's most well-known landmarks and is one of the few surviving stately houses which once graced the city's foremost residential avenue.

The symmetrical, two-story house is placed in a terraced lawn separated from the street by a picket fence. The house's dramatic impact is achieved through its ornate tower, bracketed porch, and by the contrast of the deep red pressed brick skin with the grey masonry and wooden trim. Several architectural styles find expression on the facade; for example, the segmental and round arched windows and the bracketed cornice

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are features of the Italianate style. The ornate porch is characteristic of the Eastlake style; whereas the tower is Second Empire.

The house was purchased in 1890 by John W. Hinsdale, a prominent Raleigh attorney, and has remained in the Hinsdale family since that time. Since the death of John W. Hinsdale, Jr., also an attorney, in 1971, the property has been owned by his heirs.

The Dodd-Hinsdale House is an important and rare example of Victorian domestic architecture in Raleigh. While many fine examples remain in Oakwood, the style is nearly extinct outside the protective boundaries of the historic district. The existence of the Dodd-Hinsdale House is threatened, not by the decay of the solid brick walls, but by vandalism and demolition.



ST. PAUL'S A.M.E. CHURCH

St. Paul's A.M.E. Church, constructed in 1910, is an exuberant example of High Victorian Gothic Revival architecture. It stands on the northwest corner of Edenton and Harrington streets, in a neighborhood which once was one of Raleigh's most fashionable residential areas. The picturesque effect of the brick building is achieved by its irregular and complex massing, and by the wealth of ornament displayed in the decorative brickwork and varying window treatments.

A nave is contained in a gable roofed two-story block which is flanked to the east by a three-story tower and to the west by a two-story belfry. The elements ascend in size from west to east, culminating in the tower, whose spire has been clipped at the lantern level. Decorative brickwork, such as corbel tables, string courses, angle-set bricks, and lattice work, is employed at every possible expanse of wall surface.

The interior of St. Paul's Church exhibits the same abundance of ornament and visual complexity as the exterior. The nave contains a superb hammerbeam ceiling and beautiful stained glass depicting Biblical symbols and stories. The hammerbeam truss system, executed in oak, stretches over the second floor galleries and

arches toward the ridge beam of the ceiling. The dark wood serves as an excellent foil to the jewel-like colors of the windows, and this ensemble, repeated throughout the room, produces one of the most expressionistic sanctuaries in Raleigh.

St. Paul's Church, rebuilt in 1910, rests on the site of two earlier churches. The original was the home of the first independent Negro congregation in Raleigh, established in 1849. The black members of the Edenton Street Methodist Church held separate services in the basement of the church from 1849 until 1853, when the Methodists purchased the old Christ Church, which was replaced by the present stone building on the northeast corner of Capitol Square. The old frame building was moved down Edenton Street on rollers to the corner of Edenton and Harrington streets. The congregation grew steadily, and it became a part of the African Methodist Episcopal organization in 1866. The church used the old Christ Church building until 1884, when a larger building replaced it. The church burned 25 years later on July 4, 1909, and was rebuilt the following year.



NASH SQUARE AND MOORE SQUARE

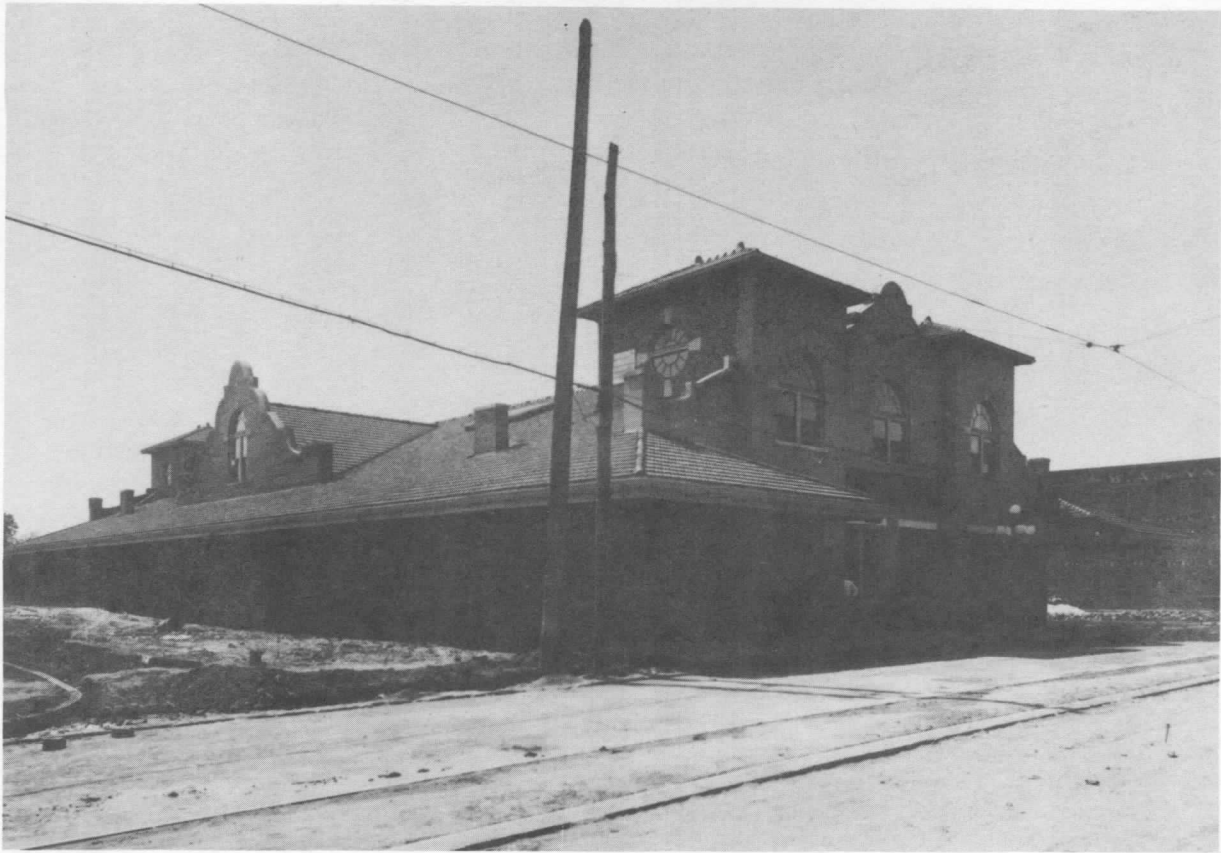
The original grid plan of the city of Raleigh called for the establishment of four public squares consisting of four acres each. Today only two of the squares survive as public spaces, Moore and Nash squares. Moore Square, bounded by Wilmington, Martin, Person and Hargett streets, was named for Alfred E. Moore, first Attorney General of North Carolina. In the early 1800s Moore Square was known as Baptist Grove since a Baptist Church stood there for many years.

Nash Square, bounded by Hargett, McDowell, Martin and Dawson streets, is the southwest public square. It honors Abner Nash, Governor of North Car-

olina from 1780-1781.

Moore and Nash squares were surrounded by houses until the early twentieth century, but the rapid commercial development of downtown Raleigh quickly erased this residential character from the squares' perimeters. In the mid-1900s the squares were allowed to deteriorate until the threat of their conversion into parking lots or building sites led to long overdue renovation. Today the well-maintained spaces grace the city with relaxing walks and mature shade trees, and once again fulfill their original intention.





CITY MARKET

The City Market, located on East Martin Street opposite the south side of Moore Square, was built in 1914. This market was preceded by two other buildings located at different sites that served the same function, but unlike its predecessors this market embodied the early twentieth century concern with sanitation. The brick building is in the Spanish Mission style. Both the north and south facades have a two-story curvilinear parapeted gable with two towers. On the side facade of each tower there is an oculus which is framed with stone, as are the arched windows on the building. The market runs the depth of a city block, the roof is covered with red tile, and on the side elevation the roof has an extremely wide overhang to allow for outdoor vendors. At the center of each side elevation, rising from the roof, is a parapeted gable pierced by an arched window. Judging from old photographs of the

building, the exterior of the market remains intact.

Because of the growth of supermarkets, the City Market ceased to serve its function when in 1958 the Raleigh City Council adopted a resolution to close the building. In 1959 the market was auctioned and sold to Herbert Seligson who leased the market building for commercial use. The area beneath the overhang is still used for retail sales of produce and flowers.

The City Market is an integral part of the Moore Square architectural frame, one of two remaining squares in downtown Raleigh. This building is a landmark of what was a particularly charming area of the city. With the emphasis being placed on the downtown mall and the Civic Center, the area around the City Market could once again become a viable urban activity center.



TABERNACLE BAPTIST CHURCH

The Tabernacle Baptist Church occupies the northwest corner of Hargett and Person streets. The main elevation faces Moore Square, one of the two remaining downtown parks which were laid out in 1792 in the original plan of the city of Raleigh.

The Late Gothic Revival building is characterized by a balanced, yet asymmetrical composition. This is the result of the incremental growth of the original building since its erection in 1881. The church underwent six remodelings from 1881 to 1909. The building is constructed of brick, scored and stuccoed to imitate smooth ashlar masonry.

The main (south) facade presents a geometric progression of architectural elements. Three square towers, each increasing in height from west to east, punctuate the facade. Two gable-roofed blocks are separated by the towers. The east block, the nave, is proportionally larger than its western counterpart.

The word "tabernacle" often refers to a temporary place of worship, an appropriate term for the Tabernacle Baptist Church of Raleigh since it has a history of relocation and remodeling. The church was formally organized on November 15, 1874, when 10 members of the First Baptist Church left the congregation to form the Swain Street Baptist Church, which was located between Swain and Davie streets.

The first brick church was erected between 1879 and 1881. This modest Gothic Revival Church, known as the Second Baptist Church, was a simple gable-front building with a projecting central tower. The first alter-

ations to the building were directed by Pastor Thomas Dixon, Jr., renowned for his book, *The Clansman*. It was under the Reverend Mr. Dixon's pastorate that the name of the church was changed to Tabernacle Baptist. The church underwent a final remodeling in 1909.

James Matthew Kennedy, a Raleigh architect, was contracted in 1909 to renovate the church and to double the seating capacity. Kennedy's plans called for the addition of the transverse wings, the main facade loggia and the southwestern block and stair tower. In order to give the face-lift of the church a unified appearance, Kennedy stuccoed the exterior walls.

Perhaps the most intriguing fact about the Tabernacle Baptist Church is that it was never destroyed and rebuilt; its picturesque appearance results from over twenty years of renovations and additions. The expansion of the building traces the gradual evolution of a small congregation into one of Raleigh's major centers of worship.

The Tabernacle Baptist Church is one of the landmarks of the Moore Square area. Across the eighteenth century wooded park stands another fine building of James Matthew Kennedy's design, the City Market. Kennedy designed many notable buildings in Raleigh aside from the two outstanding ones on Moore Square. Among these are the Raleigh Woman's Club (destroyed 1960s) and Murphey School on Person Street. Kennedy was versatile and also designed many residences in the city.



THE MONTAGUE BUILDING

The Montague Building, located at 128 East Hargett Street, is a representative early twentieth century commercial building. The architectural style of the Montague Building is an interesting combination of the practicality of the then emerging commercial style of architecture on the pedestrian level with the restraint of the Neoclassical revival style on the two upper stories. This combination of business practicality with the security of classical forms is probably reflective of the mood of the city in the early 1900s.

The 1914 Sanborn Insurance Map shows the then two-year old Montague Building in a vivid commercial-residential area around Moore Square. Opposite the south side of the square the new City Market had recently been completed, and opposite the north side, the Tabernacle Baptist Church had been well established. Early in its history, the Montague Building served as the temporary headquarters of the Post Office while its main facility on Fayetteville Street underwent remodeling. A newspaper account from December, 1913, describes the Montague Building as follows: "... the people who look after Uncle Sam's three lines of busi-

ness here: postoffice (sic), judicial and revenue are in a rented building, the Montague Building, which serves the purpose very well indeed. For one thing, it is a house of many doors and windows. . . . The occupants like it and could not have found a better place in the city, as they will tell you in a minute. . . . When Uncle Sam moves his folks back into their new and big home the temporary quarters will become stores and places for private business."

The "stores and places for private business" were again called into government service when space in the Montague Building was used to administer W. P. A. programs in Raleigh. After this agency disbanded, the building again reverted to commercial and office use. The building suffered from the general decline of downtown Raleigh and in late 1975 was condemned by the building inspectors as unsafe and was ordered demolished or repaired. Capital Landmarks, Inc., undertook the repair of the Montague Building and today plans are being made to put it to a contemporary adaptive use.



ESTEY HALL

Estey Hall, an imposing four-story Victorian institutional building, is located on the campus of Shaw University. The oldest section of the building, dating from 1874, is a brick rectangle beneath a cross-gable roof that is capped by a frame cupola. The roof has a wide overhang accented by wooden brackets. The segmental-arched windows and doors are accented with surrounds of stuccoed brick. The corners of the building are defined by stuccoed quoins. This bold ornamentation complements the large scale of the building. In the 1880s a three-story wing was added to the south side of the original structure repeating the ornaments of the earlier building which unifies the two wings.

Shaw University was chartered by the General Assembly in 1875. The school had been founded a decade before by Henry Martin Tupper, a former

Union chaplain, for the purpose of educating the newly-liberated slaves. In 1870 the school was located on the present site on South Street and shortly thereafter, plans were made to erect Estey Seminary to serve women students. Named after a major contributor, Jacob Estey of Brattleboro, Vermont, the seminary offered women courses in home economics, music, art and religion. Apparently women were not limited to these fields, but were given the opportunity, if they chose, to pursue the same courses of study offered to male students.

Estey Hall remained in use as a women's dormitory until 1968. In 1970 the building was abandoned. Plans are currently being developed to rehabilitate this important Raleigh landmark for use as a human resources center.

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CITY CEMETERY

City Cemetery, Raleigh's oldest public burial ground, is a five acre tract dating from 1798. The land is bounded by New Bern Avenue, Hargett Street, and East Street, the original eastern boundary of the city. The two northern quarters of the cemetery were intended for white citizens and their friends, the southwestern section for "strangers," and the southeastern for Negroes. In addition, a small area was reserved for members of the North Carolina General Assembly who died during the assembly's sessions in the capital city.

Mossy tombstones, cobblestone carriage ways, and

an iron fence taken from Capitol Square and placed at the perimeter of the property give the burial ground a picturesque appearance. Important figures in the history of Raleigh and of the state, such as William Polk, Jacob Johnson, William Boylan, Joseph Gales, John Rex, William Peace and Thomas Meredith, are buried here. The destruction of many notable antebellum houses in Raleigh erased many living monuments to early Raleigh's prominent citizens. The gravestones of City Cemetery are the chief reminders of these men and women.



THE CATHOLIC SOCIAL SERVICES HOUSE

The Catholic Social Services House, or Ferrall House, located on New Bern Avenue, is a well-preserved example of North Carolina Greek Revival architecture. Once the center of an extensive farm east of the city, the two-story frame building is a remarkable survivor of antebellum architecture in this rapidly developing area. Although its grounds have been reduced, the house remains essentially intact. In the nineteenth century the house was surrounded by small frame dependencies, none of which survives.

The Catholic Social Services House represents the typical Greek Revival format so popular in the mid-19th century — boxy shape, hip roof, symmetrical facade, and center hall interior plan. The main double door entrance is sheltered by a one-story, one bay pedimented portico. Paneled pilasters frame the corners of the build-

ing and interior end chimneys line the roof. Much interior trim remains, such as simple Greek Revival mantels, doors, door and window surrounds, and a graceful curved stair which rises from the rear of the wide center hall.

The 1872 Bird's Eye View Map of Raleigh indicates that from the intersection of East Street eastward, New Bern Avenue thinned out into large farms and woodlands. Scattered antebellum farmhouses survive in the southeastern edge of Raleigh, but the Catholic Social Services House is the largest and best preserved in the area. Early in the twentieth century the house was willed to the Catholic Diocese and became St. Monica's Convent before it was adapted to its present use.



SAINT AGNES HOSPITAL

St. Agnes Hospital, situated on the southwest corner of the St. Augustine College campus, is a three-and-one-half-story stone building. The straightforward functional design of the T-shape building reflects characteristic institutional simplicity. The granite walls are laid in random ashlar and are pierced by segmental-arched windows of varying sizes.

Mrs. Aaron Burtis Hunter, wife of the fourth principal of St. Augustine Normal School and Collegiate Institute, was responsible for the establishment of a hospital and nurses training center for blacks in 1895. Working with the college and community heightened Mrs. Hunter's awareness of the urgent need for medical facilities in the black neighborhood. In 1895 the Hunters attended a conference in Minneapolis, Minnesota, where Mrs. Hunter presented the dilemma to the women's auxiliary. T. L. Collins of California pledged the initial six hundred dollars, and requested that the clinic be named in memory of his late wife, Agnes. Collins' gift was followed by a contribution of five hundred dollars through the women's auxiliary. These generous funds began the saying, "St. Agnes Hospital was founded with faith, love, and \$1,100."

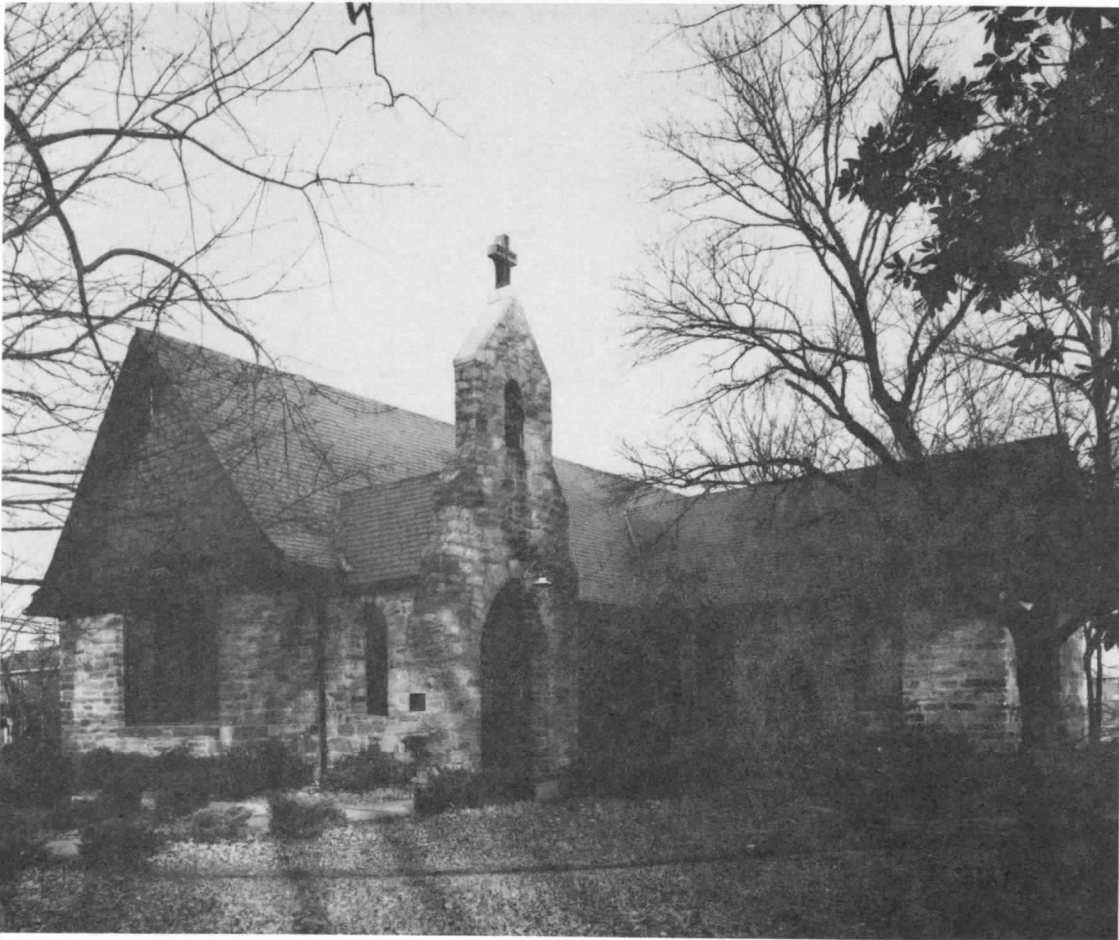
The Sutton house on the campus of St. Augustine

Institute, residence of the third principal of the school, was the hospital's first home. Mrs. Hunter superintended the dedication ceremonies on October 18, 1896.

In 1903 the hospital was expanded to include new facilities, including a new operating room. The following year a fire broke out in an adjacent building, damaging the hospital and severely reducing the bed space. The Hunters immediately engaged in a successful fund raising campaign which netted adequate monies to begin construction of the present building in 1905. The St. Augustine students quarried local stone and wired the building. It was completed in 1909.

Despite financial setbacks and another fire in 1926, the educational and medical services of St. Agnes grew. In 1928 the clinic was accredited to train interns as well as nurses.

The college and hospital agreed to separate in the 1940s in order that the hospital be eligible to receive county and city financial aid. This, however, did not insure the continuation for the services of the clinic, and in 1961 the institution closed when Wake County Medical Center opened. The property was returned to the college which uses the first floor of the building as office space.



SAINT AUGUSTINE CHAPEL

St. Augustine Chapel was erected in 1895, 28 years after the incorporation of the school, then known as St. Augustine Normal School and Collegiate Institute of Raleigh. It was the second school for Negroes established in Raleigh following the Civil War, Shaw Collegiate Institute, founded a year earlier in 1865, being the first. The creation of St. Augustine was requested by Bishop Thomas Atkinson through the Freedman's Commission of the Board of Missions of the Episcopal Church.

The school was incorporated July 19, 1867, and classes were conducted the following year in the Howard School House on the Fair Grounds. The first class met on January 13, 1868 and consisted of four students. Generous contributions from a private estate and the Freedman's Commission made possible the acquisition of a tract of land north of the Fair Grounds. The location selected was 110 acres of a plantation known as Seven Springs, owned by the Haywood family. The property had once been part of "Welcome," a plantation belonging to Willie Jones, one of the nine commissioners who selected the site of the capital city.

A two-story frame building, the Lyman Building, was erected in 1868. At this time the students worshipped at St. Ambrose Chapel (1868-1965) which was lo-
Raleigh Historic Property

cated on the corner of West Lane and Dawson streets. It served the college until Lemuel T. Delaney, a Negro clergyman, designed the new chapel on the campus in 1895. The irregular T-shaped stone chapel was built by the students. It was a common practice in the nineteenth century for non-professionals to design buildings, as trained architects were an expensive rarity; however, patternbooks with numerous designs were readily available.

The rugged simplicity of the church reflects several characteristics of early Gothic buildings. The solid granite structure hugs the site, and it is roofed by a broad gable roof which overhangs the walls and creates deep bands of shadows. Gable ends are shingled and pent roofs rest on linteled windows heads of paired stained glass set in lozenge panes. The southeast end of the church contains the main portal. It is sheltered by a one-story porch whose tall stepped gable serves as a bell tower. The total effect is one of solidity and permanence as opposed to the mature Gothic sense of airiness and void.

The chapel is among the earliest remaining buildings of St. Augustine's College and it is essentially unchanged since its erection in 1895.



EXECUTIVE MANSION

The Executive Mansion, official residence of North Carolina's governors since 1891, is a two-and-one-half story brick building. It is a restrained version of the Queen Anne style and has the irregularity of plan and massing characteristic of the Victorian style. The wall surfaces are enlivened with stone bands and corner quoins, and elaborate Eastlake verandahs shade the main facades. Projecting bays with steeply pitched gables intersect with the main block hip roof. The irregular roof is enriched with bands of colored slate, tall chimneys, dormers, and a rectangular cupola.

The main floor of the interior features a central stair hall which opens to parlors, the ballroom, library, and dining room. The free standing stair features an ornate balustrade composed of openwork panels of block and sausage turnings. The main rooms are finished with multi-paneled wainscoting and doors as well as elaborate plasterwork.

National Register

From 1814 until the end of the Civil War, North Carolina's governors lived in the Governor's Palace at the south end of Fayetteville Street. By 1865 the large brick mansion was in a state of disrepair, and was considered unsuitable as the residence of North Carolina's chief executive. From 1865 until the present mansion was completed, no official residence was provided. In 1883, six years after plans were begun, the construction funds were secured and a site selected. The site was Burke Square, one of the four original public squares laid out in the 1792 plan of Raleigh. Samuel Sloan, a leading Philadelphia architect, and his assistant, Adolphus Gustavus Bauer, were chosen as the architects. The building was constructed by convict labor under the supervision of Colonel William J. Hicks, an architect and engineer and superintendent of the State Prison. Daniel G. Fowle was the first governor to occupy the mansion, moving in early in January, 1891.



THE HECK-ANDREWS HOUSE

One of the finest Victorian-era buildings surviving in Raleigh, this Second Empire style house was among the first major houses to be built in Raleigh following the Civil War. Located at 309 North Blount Street, it was designed by architect G. S. H. Appleget for Mrs. Mattie Heck, wife of Colonel Jonathan McGee Heck. The house features a dramatic central tower capped with a convex mansard roof surmounted by a balustrade. The main section of the house is covered with a concave mansard roof covered with patterned slate. The symmetrical facade features windows and doors surrounded by elegant woodwork that is repeated throughout the entire house. One-story bay windows on the north and south sides of the house feature woodwork that is re-

peated in the front porch which extends the full length of the first story. The roof of the front porch is supported by ornate posts.

Jonathan M. Heck served as a Lieutenant Colonel in the Confederate Army. During the war, he and his wife spent some time in Raleigh but made their home on a plantation in Warren County. His various business ventures found him wealthy enough at the end of the war to finance the construction of this house and one similar to it in Warren County. Completed in 1870, the Heck-Andrews House remained in the Heck family until 1916, when it was sold to A. B. Andrews. In 1948, the house was sold to Julia Russell and is currently owned by her daughter, Mrs. Gladys R. Perry.

National Register — Raleigh Historic Property



THE HAWKINS-HARTNESS HOUSE

According to tradition, this house was built by mistake by Dr. William J. Hawkins for his brother, Dr. Alexander B. Hawkins, and his wife, Martha Bailey Hawkins, while the couple was vacationing in Florida. Mrs. Hawkins had fallen in love with and purchased the Bryan House which had been located on this same lot at 310 North Blount Street, and had asked William to restore the house during their absence. He, rather than restoring the house, had it moved to the corner of Tarboro Road and Hawkins Street and built this flamboyant Victorian brick mansion that he designed himself. He spared no effort to create a house of solid durability and comfort so fancied by the Victorians. He went so far as to send for a cabinetmaker from Philadelphia who made solid wood trim for the interior from mahogany, walnut and pine, as well as solid walnut casings for the bathtubs and lavatories, all polished and rubbed with olive oil. To the rear of the house was a 6,000 gallon cistern with a windmill which pumped

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water to a storage tank in the attic and supplied this, as well as the Governor's Mansion to the south, with water. The front facade of the mansion features a clipped-gable tower in the center bay and a projecting five sided right bay with three dormers in its roof. Pressed brick was used throughout all facades and all the elements are related into an exciting composition of roofs, chimneys, dormers, gables and the tower.

Mrs. Hawkins was probably a little irritated upon returning from Florida and finding this house in the place of her beloved Bryan House, but she made the best of things and "softened" the brick facade's severity by adding a 92 foot Eastlake porch around the front of the house. Upon the death of Dr. Hawkins, the house was sold to Mr. Will Erwin of Durham; and about 1928 it was the home of James A. Hartness, Secretary of State between 1929 and 1931. This house is currently owned by the State of North Carolina and is used as office space.



THE ANDREWS-DUNCAN HOUSE

Shortly after Richard S. Pullen moved the house situated at the terminus of North Blount Street in 1872, Mr. Alexander B. Andrews purchased the lot on the northwest corner of Blount and North streets and began the construction of this substantial Victorian house. Andrews employed architect G. S. H. Appleget who had designed the Second Empire style house for Colonel Jonathan M. Heck situated directly to the south of this house. Appleget designed a two-story Italianate style house for Andrews and although the two houses are entirely different Victorian styles, there are details, especially around the windows, which are similar.

The front of the house is symmetrical and is topped by a shingled, cross gabled roof. Under the eaves of the roof all the way around the house are especially fine brackets, rounded in shape and placed at regular intervals. The segmental arched windows and doors throughout the house have elaborate wooden surrounds that echo the decoration in the posts supporting the hip roofed front porch. The porch posts are placed in pairs at regular intervals and the front entrance is a double door of decorated panels and etched glass, surmounted by an arched transom.

Alexander B. Andrews was a career railroad man, having started in the business at the age of eighteen in South Carolina. During the Civil War he served the National Register — Raleigh Historic Property

Confederacy as a captain in the calvary. In 1869 he was elected superintendent of the Raleigh and Gaston Railroad and later became president of several smaller railroads. He became vice-president of the Southern Railroad in 1895 and held this position until his death in 1915. Andrews was a solid and influential citizen in Raleigh and when he died, Raleigh stores closed during the funeral hours.

In the south yard of the Andrews-Duncan House stands the "Henry Clay Oak," a magnificent specimen estimated to be 500 years old. When Henry Clay was visiting Raleigh as a Whig candidate for President in April of 1844, it is said that he sat under this tree and wrote his famous "Texas Question" letter that is thought to have lost him the Presidency to James K. Polk. It was during the debate on this issue that Clay was reported to have said, "I would rather be right than President."

To the rear of the house is a stable that is one of the few surviving original dependencies in place on Blount Street. It is a frame building with a steep hip roof surmounted by a small cupola. It is hoped that this stable will be carefully preserved as there are few examples of these elements of Victorian domestic arrangements left.



LEWIS-SMITH HOUSE

The Lewis-Smith House, built circa 1855 for Dr. Augustus M. Lewis, is one of the few major Greek Revival houses remaining in downtown Raleigh. In 1974 the house was moved from its original location at 515 North Wilmington Street to 515 North Blount Street by the state to avoid its demolition, since it was located in the construction area of the State Government Mall.

The two-story frame building rests on a full basement and is covered by a hip roof. The main facade is dominated by a two-story central pedimented portico, supported by academic paired Doric columns on the first level and by Ionic ones on the second. Typical of the Greek Revival style are the corner block door and window surrounds and paneled pilasters. The pilasters support a handsome cornice featuring sawnwork brackets beneath the wide overhang of the roof, a characteristic of the Italianate mode. The side elevations feature well-proportioned, projecting center bays which

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were added in the early twentieth century. The interior displays the characteristically restrained ornamentation and spacious proportions of the Greek Revival style. A wide center hall opens to two rooms on either side, and a stair rises at the rear of the hall.

The Lewis-Smith House remained in the Lewis family for over fifty years. In 1912 Charles Lee Smith, one of the state's most distinguished publishers and educators, purchased the house. Smith, a native of Granville County, was educated at Wake Forest College and Johns Hopkins University. He wrote *The History of Education in North Carolina* and was president of the Edwards and Broughton Printing Company. Dr. Smith continued his interests in education by serving as a trustee of the University of North Carolina and as chairman and member of the executive committee of the North Carolina Library Commission. Dr. Smith's widow continues to live in the house.



MERRIMON HOUSE

The Merrimon House, a two-story frame Italianate building, is located on Wilmington Street. It is one of the few remaining large Victorian houses in downtown Raleigh. Built circa 1872, the boldly ornamented house features cross gabled roofs covered with patterned slate, full-length segmental-arched windows with heavy cornices, and two ornate porches. The porch posts are enriched with applied bosses and heavily scalloped brackets with pendant drops. The building has been converted into office space, but much of the original finish is intact. The interior is organized around a center hall which features an impressive stair. Terminating the stair is a hexagonal newel with a four-sided cap decorated on each face with a lion's head.

The Merrimon House has a history of significant
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ownership. It was built for Augustus Merrimon, prominent lawyer, judge, United States Senator, and State Supreme Court Justice. In 1899 the house was sold to Lula B. Page, stepmother of Walter Hines Page, who in 1913, was appointed ambassador to Great Britain. After the death of her husband, Allison Francis Page, Mrs. Page married Stanley Wynne of Raleigh. Mrs. Wynne, a long time supporter of Peace Institute, deeded the house to the school in 1919. The Merrimon House became known as Wynne Hall and was used as dormitory and classroom space, and later served as the president's home. In 1975 the house was purchased by the State of North Carolina and is currently being used as office space by the state's Council on the Status of Women.



PEACE COLLEGE – MAIN BUILDING

Dramatically sited at the northern end of the long vista of Wilmington Street, Peace College's Main Building is a handsome Greek Revival structure whose impressive monumentality is lightened by Italianate accents. Begun circa 1859, the four-story brick building is one of the few remaining antebellum buildings in Raleigh.

The main facade is dominated by a massive central portico supported by four masonry Doric columns. At each of the three main levels of the porch, a sawnwork balustrade runs between the columns. At the rear is a central projecting wing, creating a T-shaped composition.

Peace Institute, incorporated in 1858, was named for William Peace, who contributed the land and \$10,-
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000. Main Building was used before it was completed as a Civil War hospital and then as a Freedman's Bureau. It was finally reclaimed for its intended purpose during Reconstruction and gradually developed into a respected junior college. Main Building underwent extensive renovations after the Freedman's Bureau vacated. The sawnwork trim was added at this time. The building has maintained its multi-purpose function; it contains classrooms, dormitory rooms, offices and social rooms. Despite recent remodelings, the interior retains much of its Greek Revival and Victorian fabric. In the twentieth century, additions to the campus have been done sympathetically so that this original building retains its visual dominance.



LEONIDAS L. POLK HOUSE

The Leonidas L. Polk House, located inconspicuously on North Blount Street, is a modest two-and-one-half-story frame house. Built circa 1891, the Queen Anne style house is clad in weatherboards and patterned shingles. A one-story bracketed porch shelters the main facade. Gable and hip roofs shelter the house and a two-and-one-half-story tower rises from the south end. The use of various textures, roof lines, and ornamented porch are characteristics of this Victorian style. It has been altered by the removal of some elements.

During the 1960s the house was moved to its present location to prevent the building's demolition. It is situated directly behind its original site at 565 North Person Street.

The significance of the Polk House, however, lies in the importance of its builder, Leonidas LaFayette

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Polk, the most influential leader of agricultural reform in North Carolina. Polk was born in Anson County in 1837 and was a member of the same family as James K. Polk. After attending Davidson College, Polk joined his father in farming and in 1868 was a member of the State Constitutional Convention. In 1870 he led the drive to establish a state department of agriculture, which was created in 1877. Polk was the first Commissioner of Agriculture and he founded *The Progressive Farmer* in 1886, a journal which taught farmers better agricultural techniques. Polk also urged the establishment of North Carolina College of Agriculture and Mechanic Arts which developed into North Carolina State University. Polk built his house on Person Street about 1891 during the period of his greatest national prominence, but died the following year.



CAPEHART HOUSE

This imposing brick Queen Anne style house is one of the remaining vestiges of what was a gracious nineteenth century neighborhood on North Wilmington Street. It is said to be, with the exception of the Executive Mansion, the finest surviving example of the Queen Anne style of architecture in Raleigh. Constructed about 1898 by contractor Charles P. Snuggs, the house features an irregular skyline, composed of towers, turrets, dormers and pediments, and facades that are richly decorated with colors and textures including tan pressed brick, rough stone, shingles, patterned stained glass and elaborate wooden ornament. The Capehart House is an exuberant and dramatic example of upperclass Victorian taste in domestic architecture.

Lucy Catherine Capehart, for whom the house was built, was a native of Halifax County and the daughter of Bartholomew Figures Moore. Moore was a wealthy and prominent lawyer and a member of the House of Representatives. When he was appointed State Attorney General in 1848, he and his family moved to Raleigh where Lucy Catherine, or Kate as she was called, attended St. Mary's School. In 1866 Kate married Dr. Peyton T. Henry and moved with him to his home in Colerain, Bertie County, where they lived until 1872. They then moved to Kittrell, Vance (then Granville) County. In 1878 Kate Henry became an heiress in her own right by the terms of her father's will which specified that property inherited by his daughters was to be theirs alone. Upon the death of her husband in 1893, she inherited the bulk of his estate, making Kate Henry a wealthy woman. On February 20, 1895, she married Bartholomew Ashburn Capehart, a prominent citizen of Kittrell. Before the marriage, she and Capehart signed an agreement in which she bought from him for a ten dollar quitclaim all the property she held or was to hold. In 1896 she acquired the house lot on North Wilmington Street and, shortly after the purchase, began construction of her new house.

Lucy Catherine Capehart's house stands today on a portion of its original site. With the construction of the State Government Mall, the house is out of context, and it is hoped that arrangements can be made to move it east to the Blount Street Historic District.

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SEABOARD OFFICE BUILDING

The office building of the Seaboard Coast Line Railroad Company, which served the railroad administration for over 100 years, was originally located on Halifax Street. The three-story brick building was purchased by the State of North Carolina in 1975 and has been moved one block northwest of the original site to make way for the State Government Mall. One of the earliest surviving antebellum commercial buildings in Raleigh, the Seaboard Office Building is an important landmark of downtown Raleigh because of the continuity of its use and its restrained Italianate styling.

The building, begun in 1861, is straightforward in design. Italianate features, such as segmental arched windows, decorative brick panels, and a bracketed cornice, enliven the walls. The third story of the building was added in 1891, but it conforms to the design and proportion of the earlier part. Along the full length of the front and back are ornamental cast iron two-story porches which were probably added during the 1870s or 1880s. The decorative balustrades, columns, and spandrels enliven the restrained appearance of the

facades. The interior was greatly remodeled in the 1940s, but some original fabric remains.

The first train of the Raleigh and Gaston Railroad arrived in Raleigh on March 21, 1840. Five years later the railroad was purchased by the State of North Carolina and remained under its control until 1867. The efficiency of this new mode of transportation was soon realized, and the industry quickly expanded. The necessity of an office building was called to the attention of the tenth annual stockholders meeting. The structure was begun in 1861, but a shortage of lime delayed the completion of the brick building.

To meet the growing demands of the industry, the building was expanded in 1886 and again in 1891. In 1893 the Raleigh and Gaston Railroad consolidated with several lines to form the Seaboard Air Line. In 1967 the Seaboard Air Line merged with the Atlantic Coastline and became the Seaboard Coast Line. The Italianate brick building was used by this company until 1975.

In 1977 the General Assembly appropriated funds to make part of the building a railroad museum.

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NORTH CAROLINA SCHOOL FOR THE BLIND AND DEAF DORMITORY

The North Carolina School for the Blind and Deaf Dormitory is a massive brick building designed in the Chateausque style by Frank P. Milburn, a noted southern architect. Constructed in 1898, the three-and-one-half story building is located on Caswell Square, one of the four original public squares of Raleigh.

This picturesque building is composed of a hip roofed main block enlivened with parapeted gabled pavilions, engaged towers, and stone and brick trim which emphasize the interplay of arched and linteled openings throughout the building. A series of small, hip roof dormers add to the complexity of the roof line. The interior features a pair of halls that cross near the center of the building. Large round arches frame the openings of the front and rear halls into the cross hall.

The North Carolina School for the Blind and Deaf Dormitory, now used adaptively for State Government office space, is the only remaining structure of the North Carolina Institution for the Deaf and Dumb and Blind, begun in 1848. A state-supported school for the deaf was proposed as early as 1816; however, no provision was made for the education of the handicapped until 1843, when Governor John Motley Morehead con-

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vinced the General Assembly of the need of such facilities. The following year the assembly resolved to establish the school. In 1847 money was appropriated for the erection of buildings for the school, and the first cornerstone was laid on April 14, 1848. The school opened in January of 1849. The next year 54 pupils were enrolled, and by 1865 the enrollment had increased to 84. By 1869 a school for the Negro deaf and blind — said to be the first of its kind in the country — had opened, also in Raleigh. One of its buildings is still standing on South Bloodworth Street.

In the 1890s Frank Pierce Milburn, one of the most successful architects in the South, was commissioned to design a new dormitory for the original institution. This building, completed in 1898, was used by the school until 1923 when the school was moved to Ashe Avenue, in Raleigh. Later the school was renamed the Governor Morehead School in honor of John Motley Morehead's efforts which resulted in the creation of the institution.

In the late 1920s the State Board of Health used the complex, and in 1958 the old school building was torn down to make way for a new health building. Now only the dormitory remains.



MORDECAI HOUSE

Mordecai House, a large plantation house composed of a late eighteenth century frame building and an 1826 Greek Revival addition, is located on Mimosa Street. Once the hub of a large plantation, the two-story frame building and two original outbuildings are part of Mordecai Historic Park.

A simple hall-and-parlor plan dwelling was erected circa 1785 as the home of Henry Lane. His father, Joel Lane, later sold 1,000 acres near Henry Lane's plantation for the site of the proposed capital city. Molded weatherboards and window sills, six panel doors, and double shouldered chimneys expressive of the eighteenth century construction techniques occur in this part of Mordecai House. The major expansion of the house occurred in 1826 when State Architect William Nichols added a frame section on the south side of the existing building, an early and graceful example of the Greek Revival style then gaining popularity. The house had belonged to Moses Mordecai, a prominent Raleigh lawyer, who in 1817 married Henry Lane's daughter, Margaret. Shortly after Margaret's death Moses Mordecai married another Lane sister, Ann Willis, in 1824. Moses died in September, 1824. His will provided funds for a "fit house for my family;" thus the addition was ordered. The main entrance to the Greek Revival front is sheltered by a pedimented portico correctly employing the Ionic order above the Doric. The interior retains much of its simple Greek Revival trim and many original furnishings.

The Mordecai family was prominent in local and state affairs. Moses Mordecai's brother, George Washington Mordecai, was also an attorney and president of the State Bank of North Carolina. Moses's son Henry was a prosperous planter and member of the State Legislature. Mordecai House was the family home until 1967 when the city of Raleigh acquired the property and turned it over to the Raleigh Historic Properties Commission to supervise and develop as a historic park. It is open to the public during specified hours.

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ANDREW JOHNSON HOUSE

The Andrew Johnson House, an example of a late eighteenth century building, is now located in Mordecai Historic Park. The modest frame, gambrel-roofed building was the birthplace of Andrew Johnson, the seventeenth President of the United States.

Measuring a mere twelve by eighteen feet, the building originally stood in the courtyard of Peter Casso's Inn (c. 1795) that was located near the intersection of Fayetteville and Morgan streets. Mary and Jacob Johnson, parents of Andrew, lived in the dependency as employees of Casso. When Andrew Johnson was sixteen years old, he left Raleigh and eventually settled with his family in Greeneville, Tennessee. There he married Eliza McCardle, an educated woman who taught her husband to read and write. Johnson began his political career as an alderman of Greeneville in 1829, and during the following three decades held several public offices. In 1862 he was appointed Military Governor of Tennessee and in 1864 was the Vice-Presidential candidate on the ticket with Abraham Lincoln. He became President of the United States in the Spring of 1865 with the assassination of President Lincoln.

of 1865 with the assassination of President Lincoln.

Johnson's notable contribution to the nation was his effort to continue Lincoln's policies of reconciliation and healing following the Civil War. His effort very nearly lost him the Presidency as the prevailing political climate of the post-war years was to mete out harsh treatment to the defeated South. Events culminated when Johnson fired Secretary of War Stanton, one of the most implacable Reconstructionists of that period. The House of Representatives then voted articles of impeachment against Johnson and he was tried by the Senate in May of 1868. Acquitted of the charges against him by one vote, Johnson finished his term of office, but he was unsuccessful in his efforts to continue Lincoln's plan for Reconstruction. He returned home and again served Tennessee as a Senator. Shortly before his death in 1875 he made his last speech as a public official whose main aspiration was reconciliation. He said:

"Let peace and prosperity be restored to the land. May God bless this people: may God save the Constitution."



AN EARLY POST OFFICE

One of the few surviving antebellum Greek Revival buildings in Raleigh, this small frame office building is thought to have functioned as an early postal facility in the city. Local tradition says that the building was originally located on Fayetteville Street and moved to 208 West South Street in 1873 by Dr. Fabius Haywood. It served as rental property on its South Street site until it was moved to Mordecai Historic Park in 1972.

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Many of the original details such as beaded siding, heart pine flooring and the fireplace and mantel were intact. The Raleigh Historic Properties Commission restored the building on its present site. Today one half of the early office building is used as the City Planning historic preservation planning office and the remaining half of the building as an early postal museum.



THE BADGER-IREDELL LAW OFFICE

This small frame building is characteristic of the one room office buildings of the late eighteenth and early nineteenth centuries. Thought to have been constructed about 1810, the building was the office of two prominent North Carolina lawyers, George E. Badger and James Iredell, Jr. It was originally located near the northwest corner of Edenton and Dawson streets. Because of the general deterioration of this neighborhood in the early 1960s, Beth Crabtree, a local preservationist, acquired this historically significant building and had it moved to Midway Plantation for safekeeping. In 1973 it was relocated in Mordecai Historic Park. The Wake County Bar Association is currently implementing plans to restore the building as a Bar Association headquarters and early law office museum.

Badger and Iredell each distinguished themselves in service to the state. George E. Badger, a native of New Bern, was licensed to practice law at age 19 and was elected to the North Carolina House of Representatives at age 21. He was elected a judge of the Superior Court before he was 30. In 1841 President Tyler appointed

him Secretary of the Navy, but Badger resigned the post when Tyler split with the Whig Party. In 1848 he was elected to the United States Senate where he served until 1855. Badger died in Raleigh in 1868 and was buried in Oakwood Cemetery.

James Iredell, Jr., was the son of the Revolutionary War patriot and member of the first United States Supreme Court of the same name. Born in Edenton in 1788, he graduated from Princeton University in 1806. In 1809 at age 21 he was admitted to the bar. During the course of his career he was a Solicitor of the First District, a member and a Speaker of the House of Commons, a Brigadier General in the North Carolina Militia, a judge of the Superior Court, Governor of North Carolina, and a Supreme Court Reporter. Iredell moved to Raleigh in 1830, when he purchased the law office. He conducted a private law practice from the building and probably used it as a headquarters while he was one of the commissioners to revise the laws of North Carolina in 1836-37. He died in 1853 and was buried at Hayes Plantation, near Edenton.



"CRABTREE" JONES HOUSE

The "Crabtree" Jones House, concealed from its commercial and industrial surroundings by a thickly wooded site, is one of the few eighteenth century houses remaining in Wake County. The two-story frame building is flanked by one-story wings, and a two-story later addition forms the rear ell. The "Crabtree" Jones House, thought to have been built in 1795, is a Federal style plantation house; and features such as molded weatherboards, the modillion cornice, Flemish bond chimneys and six paneled doors identify the building as an eighteenth century structure. The interior of the main block is arranged in the hall-and-parlor plan. Much of the original finish remains, such as well-executed woodwork, marbleized baseboards, and Federal style mantels.

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The house was part of a large plantation. Today, the nucleus of the tract survives, but the commercial development of Old Wake Forest Road has engulfed the original holdings. The "Crabtree" Jones House was built by Nathaniel Jones, an early and influential settler of Wake County. This house replaced an earlier house that was flooded by Crabtree Creek. The name "Crabtree" was attached to this family of Jones to distinguish it from the Nathaniel Jones family of White Plains, Wake County, and other North Carolina Jones families. His son, Kimbrough Jones, inherited the plantation after "Crabtree's" death in 1828. The house remained in the Jones family until recently, when it was sold to the Gaddy Realty Company.



NORBURN TERRACE

Norburn Terrace, an imposing example of late Victorian domestic architecture, is situated on the south side of Old Wake Forest Road. Largely intact terraced lawns culminate in an elevated knoll on which the house rests. The romantic impact of the house is mainly achieved by its picturesque grounds which contain meandering walks, streams, willows, and a wide variety of shrubs. The house originally occupied an ample fifteen acres, neighbored only by Mordecai Plantation and the Sasser House. Its immediate surrounds have been developed; however, Norburn Terrace sits about a block east of Old Wake Forest Road.

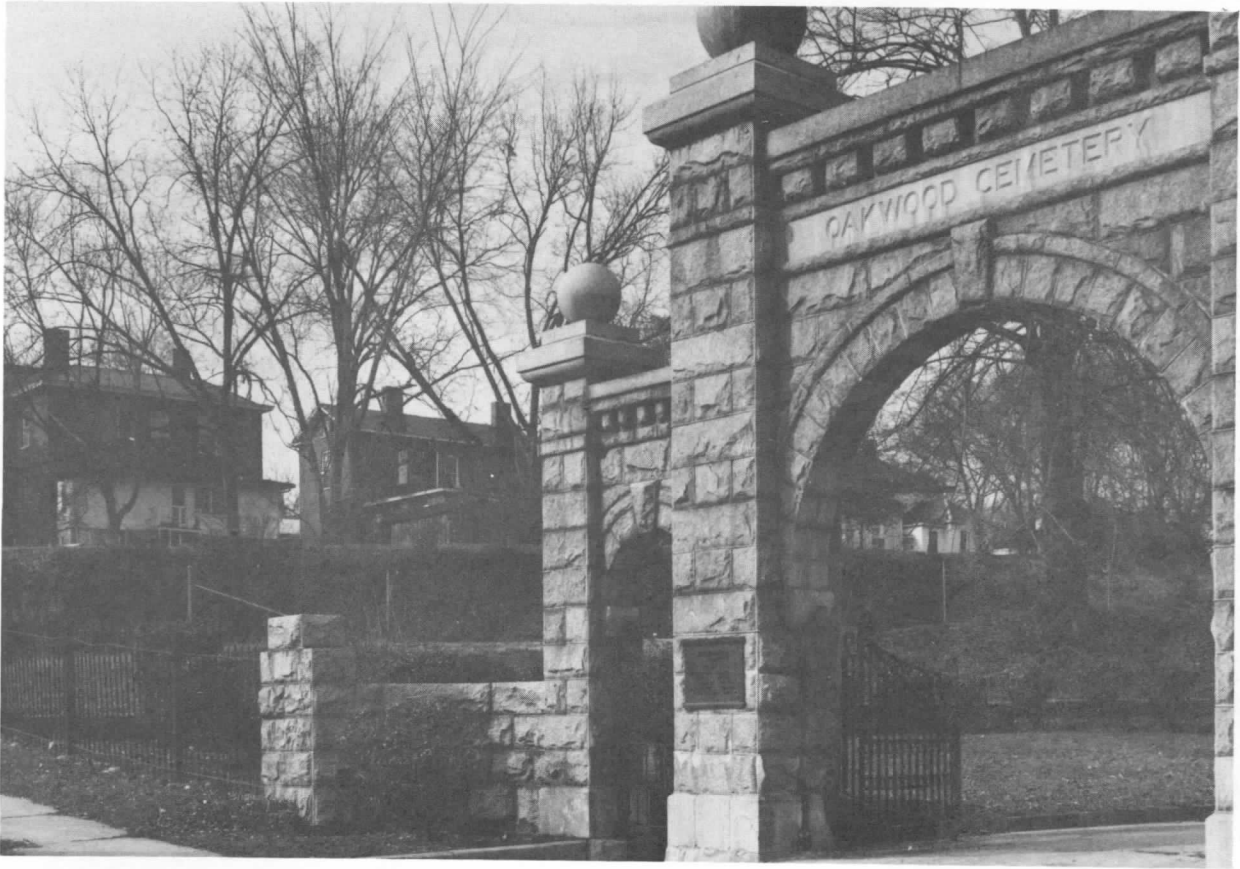
The two-story, T-plan brick house presents a symmetrical composition with a three-story center tower bisecting the main facade. A rambling one-story porch decorated with a spindle frieze and a turned balustrade shelters the north and east elevations. The interior of Norburn Terrace, which has been subdivided into apartments, is characterized by a symmetrical arrangement. Wide central halls run the length of the first and the second floors, separating double rooms on either side.

Norburn Terrace was completed in 1899 for Herbert E. Norris, a prominent Raleigh attorney. Architect Adolphus Gustavus Bauer was commissioned to design

the house and to landscape the extensive grounds. Bauer came to Raleigh in 1883 from Philadelphia to assist Samuel Sloan on the construction of the Executive Mansion. Bauer is also known for his vigorous design of the Female Baptist University (destroyed) and the old Raleigh High School (destroyed).

The name "Norburn Terrace" is derived from the first syllable of Norris and his wife's maiden name, Burns. Norris acquired the property from Colonel Thomas Argo in 1891. The Colonel had begun construction of a house ten years earlier but had halted building at the death of his wife. Since Norris' home was constructed at the site of the previous unfinished house, it was sometimes referred to as Argo's Folly.

Norburn Terrace is an excellent example of Victorian tastes in landscape as well as in architecture. Visual complexity and romanticism were the desired effects of the age. The terraced lawns complemented with pools, winding walks, and variety of plants also represent the Victorian's preferences. The large house, located on the highest terrace of the lawn, also represents the Victorian's dream of residential utopia; in fact, the house was photographed in the 1890s by *Collier's Magazine*, to show the typical southern home.



OAKWOOD CEMETERY

Oakwood Cemetery, an interesting example of Victorian taste in landscape architecture, is situated on the eastern boundary of the Oakwood neighborhood. This type of landscape architecture had its roots in the Romantic Movement in art and architecture which began in England in the early nineteenth century. The Romantic Movement in landscape design was first applied to cemeteries, which at that time also functioned as parks. Oakwood Cemetery exhibits the qualities of the Romantic Movement with its curving carriageways that, in many cases, culminate at the top of a hill or knoll, its carefully arranged clumps of plantings, and its preservation of many ancient oaks which predate the city.

Many prominent Raleigh citizens are buried in Oakwood Cemetery. Some of the earlier monuments are ornate examples of Victorian funerary art. There

are several small memorial chapels situated throughout the acreage, and there is a small gazebo placed in one section that contributes to the design of the grounds. Perhaps one of the most romantic graves in the cemetery is that of Rachael Blythe, wife of Adolphus Bauer, associate architect of the Executive Mansion. She was a Cherokee Indian princess who had to be married out of state because of laws preventing interracial marriages. Rachael died at age 26, leaving a son, a daughter and a heartbroken husband who died shortly after. Her son became an Indian leader who led a rebellion when the state proposed routing Skyline Drive through Indian territory.

Oakwood Cemetery is operated by the Raleigh Cemetery Association, which was incorporated in 1869. The acreage includes The Confederate Cemetery and The Hebrew Cemetery.



THE HECK HOUSES

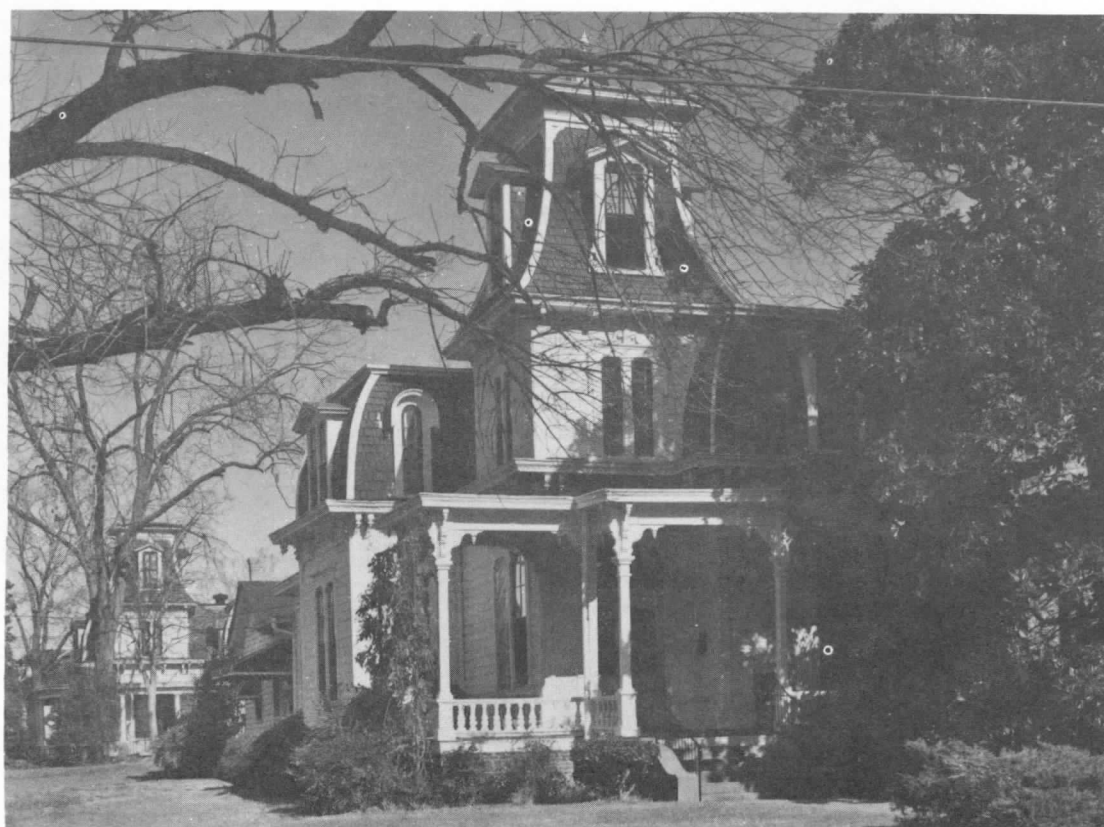
The Heck Houses, built between 1872 and 1875, are three nearly identical one-and-one-half-story frame houses. They are located on contiguous lots at 218 N. East Street, 503 E. Jones Street, and 511 E. Jones Street. The Second Empire style trio stands out as three of the most flamboyant examples of Victorian architecture in Oakwood. Each house is L-shaped and features an ornate wrap-around porch, bracketed eaves, mansard roofs and mansard towers, and various window treatments. Each house had a free-standing kitchen which now joins the rear elevation. Interiors are organized around a side-hall plan, but the sizes and arrangement of the rooms vary.

The Second Empire style, popular in the 1860s and 1870s, was inspired by French architecture. The mansard roof, one of the identifying elements of the mode, National Register Properties

was developed by seventeenth century French architect Francois Mansart. The Heck Houses feature the characteristic mansard roof and complex massing of the Second Empire style, but also contain elements of other styles, such as the Eastlake ornamentation of the porches.

The three houses were built for Colonel Jonathan M. Heck, a wealthy landowner and businessman, who was active in the development of Oakwood. The houses are similar in massing and detail to Heck's own residence, the Heck-Andrews House on Blount Street, suggesting that they may have been the work of architect G. S. H. Appleget.

The Heck Houses are in excellent condition and are bold examples of the eclectic nature of domestic architecture of the late nineteenth century.





MONTFORT HALL

Behind unsightly frame additions and a coat of greying paint stands Montfort Hall, one of the most elegant residences of the pre-Civil War era in Raleigh. Built in 1858 for William Montfort Boylan by architect William Percival, the house commands a site which originally extended northward to Hillsborough Street. Percival utilized the Italianate style of architecture for his design of Montfort Hall; yet a classical influence can be identified in the symmetry of the exterior composition and of the interior central hall plan. Irregularity and picturesque variety are characteristics of the Italianate style; however, it has been postulated that Percival was influenced by the classical designs of Alexander Jackson Davis in this restrained interpretation of this flamboyant revival style.

The original appearance of Montfort Hall can be seen in early photographs showing the original red brick building with a balanced, three bay facade with central pavilions. A low hip roof with widely overhanging bracketed eaves is surmounted by a cupola which illuminates a rotunda in the front hall. Cross gables with returned eaves shelter the pavilions and break the roof line on each elevation. Interior chimneys with paneled stacks flank the cupola and establish a pattern of groups of three, a motif which is repeated throughout the house.

The interior of Montfort Hall features spacious rooms accented with robust plaster moldings. The Corinthian columns of the front hall rotunda are intact, but the second floor opening has been filled in

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and the stained glass dome has been painted. None of the marble mantels remains.

The builder of the house, William Montfort Boylan, was born in 1822 at Wakefield, the plantation home of Joel Lane. Son of a wealthy planter, Boylan inherited his father's abundant land holdings and continued his lucrative farming activities. Boylan was in his thirties when he engaged William Percival to design his residence. Apparently economy was not an issue; the pink and white marble of the mantels are said to have been imported from Italy.

William Boylan died in 1899 at the age of 77. In 1918 Rufus T. Coburn acquired Montfort Hall, and he and his family lived there until 1953. The house maintained much of its original character despite growing residential development in the Boylan Heights area, which occurred after the subdivision of the estate in 1907.

After Mr. Coburn died the house was vacated and continually received abuse from vandals. In the early 1950s the Boylan Heights Baptist Church bought the mansion and renovated it to serve institutional purposes.

William Percival's distinctive architectural designs in Raleigh are acknowledged mainly by memory and photographs, because of the destruction of two of his most individual Italianate houses in the 1960s and the frame masks which hide the robust appearance of Montfort Hall.



JOEL LANE HOUSE

Dating from the 1760s, the Joel Lane House was the center of an eighteenth century plantation that included domestic outbuildings, slave quarters, orchards and fields, and an "ordinary" for passing travelers. Colonel Joel Lane, a native of Halifax County, according to tradition named his home "Wakefield." He was active in the affairs of North Carolina, both as a colony and as a state. He was a representative from Johnston County to the Colonial Assembly where, during the session of 1770, he introduced the bill for the creation of Wake County. He then served the county as a Wake County Court Justice and as a senator in the General Assembly for eleven terms. He was a member of the Board of Trustees of the University of North Carolina from its establishment until his death and a delegate to the Constitutional Conventions of 1788 and '89. Colonel Lane is most well known locally, however, for National Register — Raleigh Historic Property

being "The Father of Raleigh," in that he sold the state the 1000 acres on which the capital city was sited in 1792.

"Wakefield," a modest gambrel roofed frame dwelling, has been relocated from its original site to its present one at 728 West Hargett Street and restored to its 1790-95 appearance. The exterior of the house is covered with beaded siding and features a simple pedimented front porch sheltering the main entrance. The gambrel roof is pierced by three dormers in the front and three in the rear, and the roof is covered with wooden shingles. Much of the interior woodwork and flooring are original.

The house, owned by the National Society of the Colonial Dames of America in the State of North Carolina, is operated as a house museum by the Wake County Committee of that organization.



ELMWOOD

Elmwood, among the few antebellum houses remaining in Raleigh, is a handsome Federal town house built circa 1810. The house with its numerous mid-nineteenth century additions is situated on a wooded lot on North Boylan Avenue, a small remnant of the Elmwood estate which originally included five acres of land.

The two-and-one-half story frame building has many features characteristic of a Federal period house. Molded weatherboards, double shouldered brick chimneys, gabled dormers with fanlights and fine Adamesque details identify Elmwood as an early nineteenth century structure. The full-length front porch was added during the late nineteenth century. The builder of the house is unknown.

Elmwood has been the home of many distinguished North Carolinians. It was built for John Louis Taylor, first Chief Justice of the North Carolina Supreme Court, and it was later owned by William Gaston, also National Register — Raleigh Historic Property

a justice of the Supreme Court. Judge Gaston, an infrequent resident of Elmwood, rented the property to Thomas Ruffin, who in 1829 became an Associate Justice of the Supreme Court of North Carolina. Ruffin later became Chief Justice and served in that capacity from 1833 until 1852. Also during Gaston's ownership Elmwood was leased to the Episcopal School of North Carolina (later St. Mary's College).

In 1837 Romulus Saunders purchased the estate from Judge Gaston. During his impressive political career Saunders served in the State Senate and the United States Congress. He was minister to Spain under James Knox Polk. Saunders died at Elmwood (the name "Elmwood" first appears during his occupancy) in 1867. Samuel A. Ashe, noted newspaper editor and editor of *The Biographical History of North Carolina*, lived in Elmwood from the 1870s until his death in 1938. Elmwood is presently owned by members of the Ashe family.



TUCKER CARRIAGE HOUSE

The Tucker Carriage House is a large, picturesque frame building located on the corner of St. Mary's and Hillsborough streets. Its ambitious scale, irregular form, patterned shingled walls and multicolored slate roof are unusual features in an outbuilding. The carriage house was located behind the imposing Tucker House (demolished 1964), home of Rufus S. Tucker, one of Raleigh's leading merchants and most influential citizens.

The Tucker Carriage House is the lone survivor of the Tucker Estate. The Italianate mansion, begun in 1858, was designed by William Percival, architect of the First Baptist Church (1859) and Montfort Hall (1858). The Tucker Mansion was one of the grand

nineteenth century suburban houses which lined Hillsborough Street. The carriage house is not a contemporary of the now-gone mansion, but it is as exuberant in scale and appearance as its residential counterpart.

The essentially unaltered condition of the building makes it an important and rare example of a Queen Anne style dependency. The Tucker Carriage House is threatened by demolition. Soon to be erected on the site of the Tucker Estate is a high-rise apartment building for the elderly which will further the transition of Raleigh's finest residential avenue into a commercial and institutional thoroughfare.

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SMEDES HALL, EAST ROCK AND WEST ROCK

St. Mary's College, founded in 1842, is Raleigh's oldest private educational institute still operating today. The first two buildings of the campus were built between 1834 and 1835, when the institute was an Episcopalian school for boys. Known as East Rock and West Rock, these mirror image two-story buildings are constructed of remnant stone discarded during construction of the second State House. East and West Rock are connected to the main building by curved brick covered ways which were added during an early twentieth century renovation.

The main building, erected between 1835 and 1839, is a three-and-one-half story brick Greek Revival building. But, shortly after its establishment, the boys school, the Episcopal School of North Carolina, closed because of financial difficulties. The property, roughly 160 acres, was sold to Duncan Cameron, who agreed to rent the campus for educational purposes. Judge Cameron, a prominent landowner and politician, helped to reopen the school in 1842 as St. Mary's. The Reverend Aldert

Raleigh Historic Properties

Smedes, St. Mary's first president, served as rector of the school for 35 years. Main Hall was renamed Smedes Hall in his honor.

The building's straightforward appearance reflects its function and characteristic simplicity of the Greek Revival style. Smedes Hall has been a multi-purpose building since the school was founded in 1842. Originally the rectors lived in apartments on the third floor; while the students lived on the second. A large parlor on the first floor has served St. Mary's since 1842, and until recently, the basement contained classrooms, recreation rooms, and the campus post office. Presently, the building is used as a dormitory and reception area.

In the early twentieth century a monumental three-story portico replaced the original one-story pedimented one. A shaped gable dormer crowned by a Bonotee cross was added to the roof during the remodeling, adding an extra note of grandeur to the austere Greek Revival facade.

ST. MARY'S CHAPEL

This small, simple, board-and-batten Gothic Revival chapel was completed in 1855. It was built to fill the growing needs of St. Mary's School for Girls on Hillsborough Street, located west of the city. Religious services for the school were held in Smedes Hall from 1842, the date of its founding, until the chapel was completed.

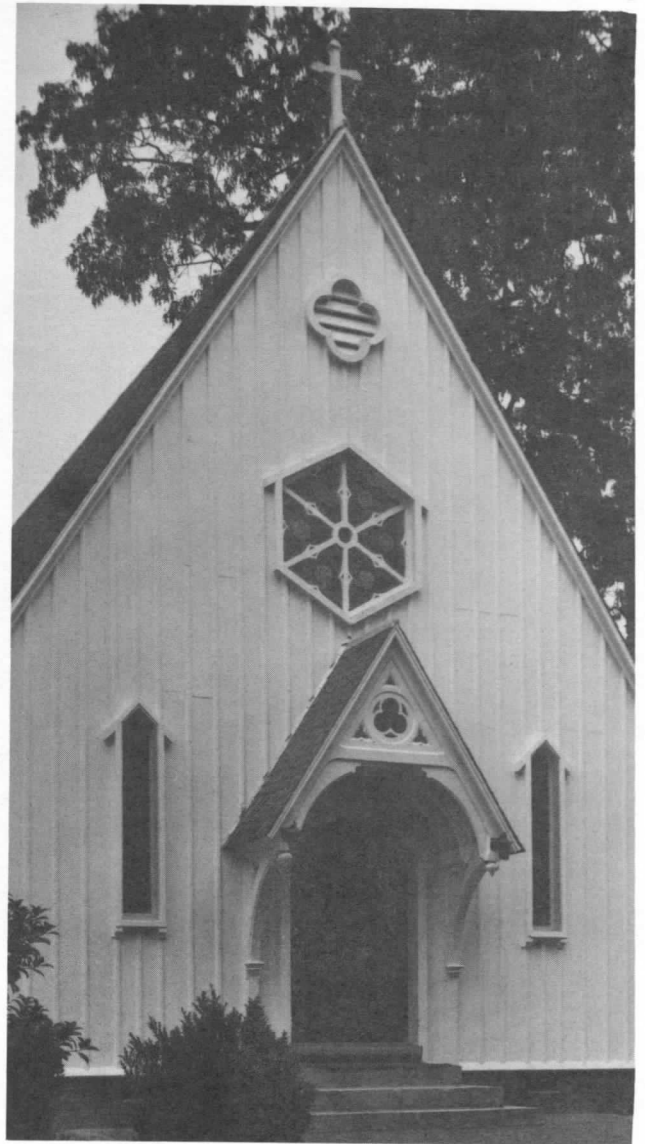
The design of the chapel was taken from an architectural pattern book authored by Richard Upjohn, the prominent nineteenth century architect who was considered to be an authority on Gothic Revival designs. Pattern books were common sources of information for local Victorian architects and builders. The original chapel was a simple rectangle with a steep gable roof. The south (main) gable contains a pointed segmental-arch portal flanked by narrow lancet windows. Above the entrance is a hood supported by curved brackets with geometric open-work featuring a trefoil in the gable. A cartwheel "rose" window is situated in the center of the gable above the hood, and below a louvered quatrefoil. The roof is terminated by a cruciform finial. The north gable at the end of the sanctuary contains a large lancet stained glass window surmounted by a louvered quatrefoil. The east and west facades of the original building contained triangular headed lancets, each framed by a simple projecting molding resting on small brackets.

In 1905 transepts were added to the east and west facades, giving the chapel its present cruciform plan. The transepts were carefully integrated with the original building in material, scale and decoration. The east transept connects to the main school building with a covered walkway.

St. Mary's Chapel is an extremely important architectural statement in the continuing tradition of St. Mary's School for Girls.

In 1858 Bishop Thomas Atkinson remarked, upon seeing the chapel for the first time, "I was gratified by its beauty, its appropriate arrangements, and its adaptation to its purpose." This is true of St. Mary's Chapel today, as it continues to function for its original purpose and as it adds grace and tradition to St. Mary's campus.

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ELIZA BATTLE PITTMAN MEMORIAL AUDITORIUM

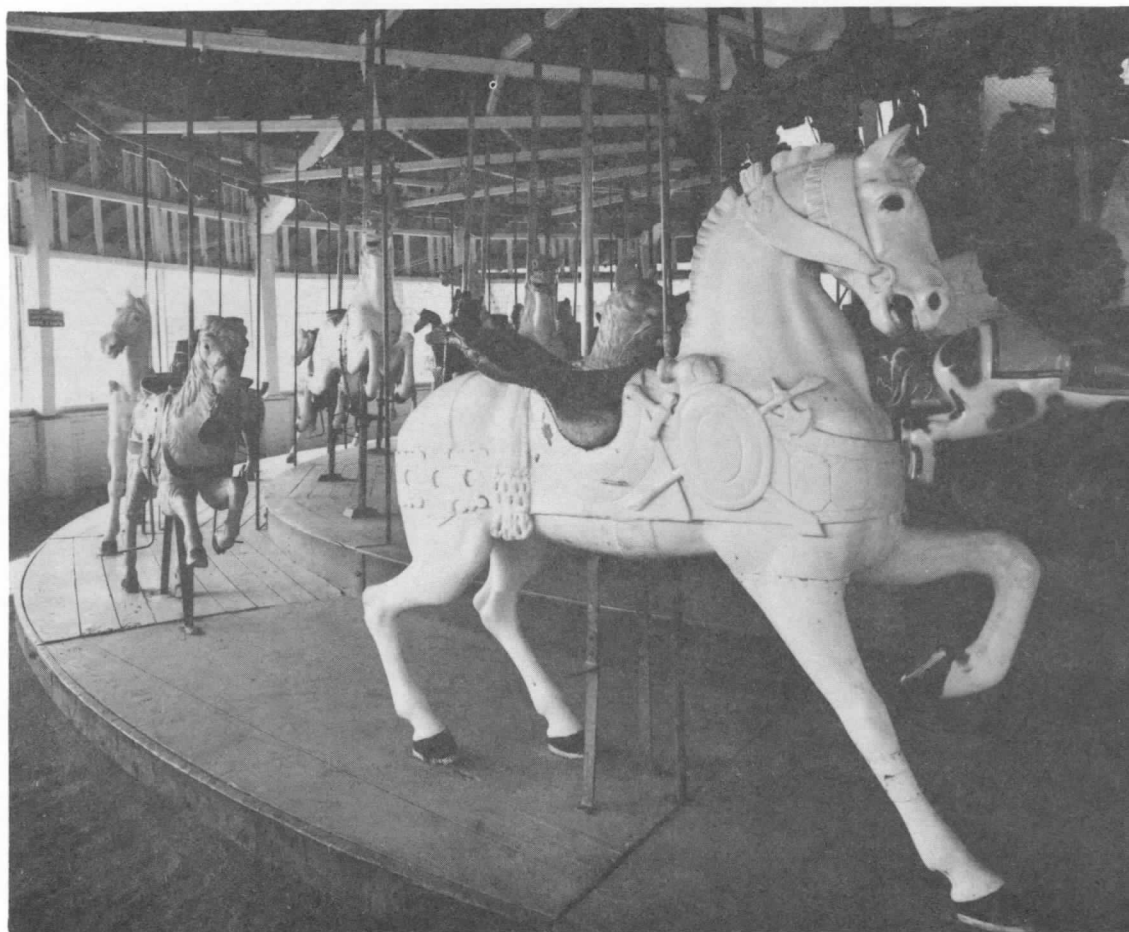
During the early part of the twentieth century, St. Mary's was the largest boarding school for women maintained by the Episcopal Church in the United States. Several of the campus's buildings date from this era, such as the Smedes Hall additions and Eliza Battle Pittman Memorial Auditorium.

Constructed in 1906, this Neoclassical Revival two-story brick building was named in memory of Eliza Battle Pittman, who attended St. Mary's in the 1880s. The building plan resembles a Lorraine cross, with the shaft bowing out to either side, maximizing the interior space. The irregular roof line is created by a deck on the hip roof crowned by a squat cupola. The building is ornamented with classical motifs and the main facade is dominated by a full height Ionic portico. Wall sur-

faces are enlivened by belt courses, rusticated piers, and heavy window cornices. The building's rhythmic contours and shadow-creating ornament add visual interest and animation to the design.

The auditorium is entered through an entrance and stair hall on the south end. The auditorium is skirted by a graceful elliptical gallery supported by slender cast iron Corinthian columns. A handsome oculus, filled with stained glass, pierces the ceiling.

The St. Mary's campus exhibits a variety of architectural styles, from the severity of the Greek Revival to the romanticism of the Gothic Revival. The Eliza Battle Pittman Memorial Auditorium is an integral part of the historical structures which the college uses, preserving the tradition of the school.



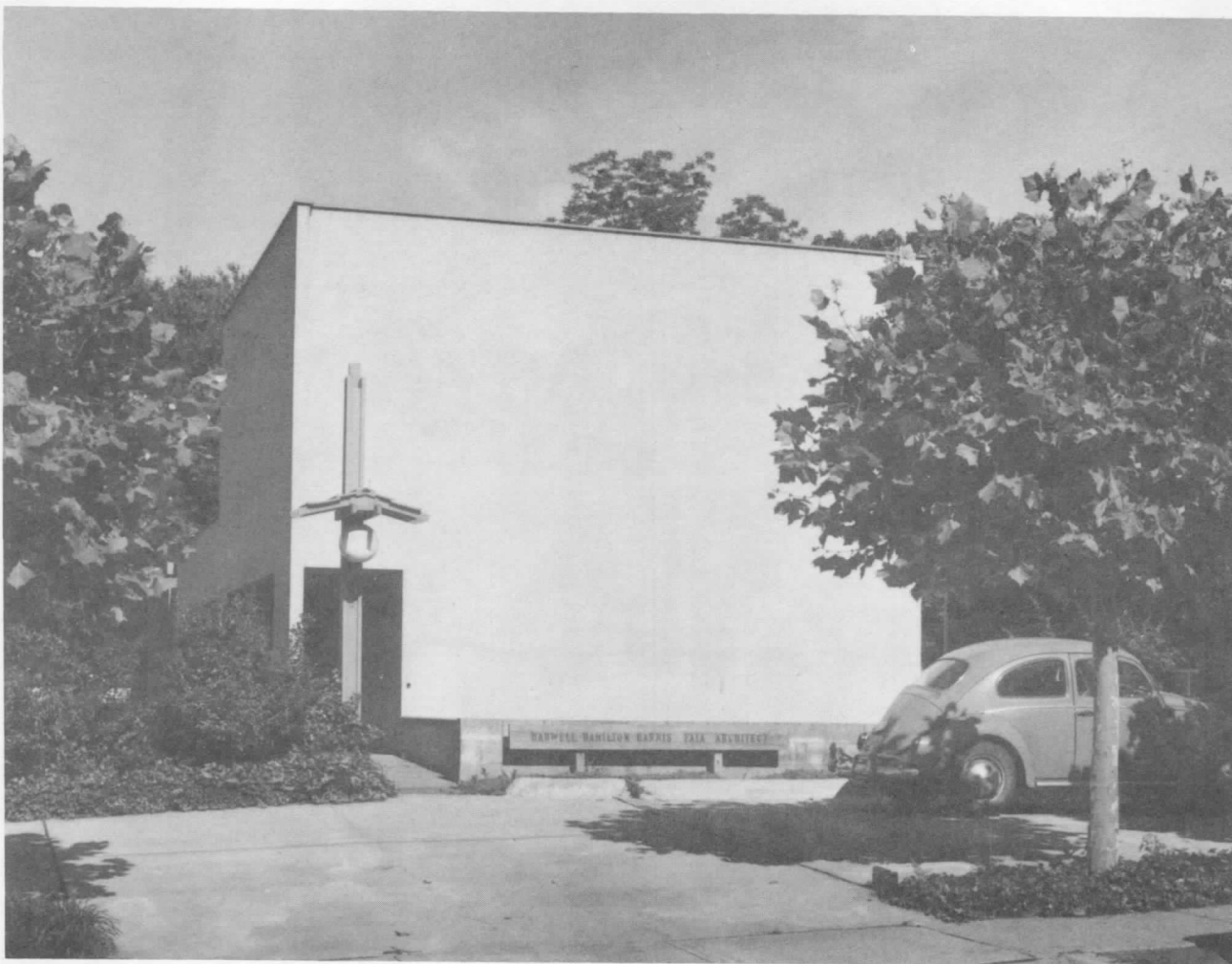
PULLEN PARK AND CAROUSEL

In 1887 Raleigh philanthropist Richard Stanhope Pullen donated 80 acres of land to the city for use as a public park. Adjacent to this tract were 60 acres designated for use as the campus of the North Carolina College of Agriculture and Mechanic Arts, also a gift of Pullen. In 1909 the park maintained a zoo which kept North Carolina wildlife and such exotic animals as alligators, swans, plus a pond hidden in Egyptian lotus. By 1942 the size of Pullen Park had increased to 150 acres, and facilities included a swimming pool, merry-go-round, skating rink, picnic area, and playground equipment. Today the park continues to be a vital part of the city's recreational system.

The highlight of Pullen Park is the Dentzel Carousel which has been in continuous operation since it was moved to Pullen Park from Bloomsbury Park in 1915. One of the finest intact examples of the carousels made at the turn of the century by the Pennsylvania carousel company of Gustav A. Dentzel, the carousel appears to be the work of Dentzel's master carver Salvatore Cernigliaro.

Bloomsbury Park, one of three amusement and national Register — Raleigh Historic Property

ture parks of turn-of-the-century Raleigh, was operated by Carolina Power and Light Company to entice the public into riding to the end of the streetcar line which extended along Glenwood Avenue northward to the Country Club. Bloomsbury, now a subdivision near Drewry Hills, opened with great festivity on July 4, 1912. The park was an immediate success, and the city met the challenge of attracting picnickers by improving Pullen Park. The swimming pool was installed at this time. Apparently the city purchased the carousel from Bloomsbury Park in 1915. Experts judge the carousel to be a late nineteenth or early twentieth century Dentzel machine, but the precise date is unknown. Gustav A. Dentzel, one of America's great carousel makers, came to Philadelphia from Germany in 1860. He began as a cabinetmaker, but soon specialized in the construction of carousels. In 1903 Italian Salvatore Cernigliaro became Dentzel's chief carver, and the elaborate detail and inventive animals appear to be the result of his superb craftsmanship. Dentzel died in 1909, but the factory continued to produce the famous carousels until 1928.



HARWELL H. HARRIS HOUSE AND OFFICE

Harwell Hamilton Harris' house and office combines a series of functions and spaces to create a viable urban structure. The building is located on Cox Avenue in a neighborhood of apartments, small houses and offices. On a small lot Harris has integrated a home, office and a studio apartment, taking maximum advantage of the limited space. In front of the building is a small parking lot. On the north it is bounded by an apartment building, on the south by Harris' former residence and on the west by Pullen Park.

The building is entered through a bridge which extends from the parking lot into an entry foyer. This foyer serves as a double threshold for the office which is at entry level and the home which is on the lower level. The office consists of four spaces: the reception area, a 19 foot high studio with a mezzanine for storage, Mr. Harris' office and a mezzanine overlooking the living quarters. From the vantage point of the mezzanine one can see the living/dining room and the high windowed garden room with a view of the Pullen Park woods. A sheltered staircase leads from the entry foyer to the living spaces. Only a delicately mullioned

glass wall separates the living/dining room from the garden room, with their similar floor material creating a flow of continuous space. The high windows of the garden room provide only a view of tree tops, sky and most of the natural light that fills the living spaces. Connected to the living/dining room are a kitchen-utility area and a bedroom suite. The studio apartment has its own entrance and patio.

Harwell Hamilton Harris is one of the original architects of the California movement of the early 1930s. His designs, as well as those done while he worked with Greene and Greene, have had much influence on contemporary United States architecture. His sense of scale and spatial subtlety are expressed in his home and office. The exterior of the building respects the immediate environment of the site, not only in physical massing but also in color and detailing. This building contains many of the hallmarks which have enriched his other works. The construction was initiated in 1967, completing only the office and studio apartment; in 1977 the home was added.



HOLLADAY HALL

Holladay Hall, the first building of the North Carolina College of Agriculture and Mechanic Arts, is a sprawling brick building situated on the northwest boundary of the campus. The plant was erected in 1888, one year after the authorization of the school, and initially housed all the activities of the infant institution. The building is composed in an irregular H shape and consists of a hip roofed main pavilion three stories tall. Two-and-one-half-story gable roofed wings flank the main block, and these are adjoined by flat-topped one-story units. Holladay Hall's straightforward functional design has an overlay of Classical and Romanesque detail, which is witnessed in details such as the fanlight of the main door and varied window treatments. The building rests on a high basement which is delineated, as are the other floors, by a string course of roughly hewn stone. Interior end chimneys

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enliven the skyline of Holladay Hall and lend a domestic air to the multipurpose building.

Holladay Hall contained the school for its first two years of operation. The plant was named for Alexander Quarles Holladay, first president of the college. C. L. Carson of Baltimore, Maryland, was the architect. Construction materials came from various sources: timber was donated from the Fair Grounds and the bricks were made at the State Penitentiary. In 1917 the North Carolina College of Agriculture and Mechanic Arts became North Carolina College of Agriculture and Engineering, and in 1931 it became a part of the University of North Carolina. It has developed into an internationally acknowledged center of higher education in such fields as architecture, engineering, and agriculture. Holladay Hall now serves the University as the Administrative Offices Center.



THE CATHOLIC ORPHANAGE DORMITORY

The Catholic Orphanage Dormitory is located on a commanding knoll in Nazareth, an area on the southwestern side of Raleigh. The building is magnificently sited; its sprawling crenelated roof line presents an imposing view as one ascends the crest of the crepe myrtle lined hill. The two-story reinforced concrete and brick structure rests on a high basement and is composed in an asymmetrical T-plan. A 1912 photograph of the orphanage confirms that the central portion was the earliest; however, the wings, added twenty years later, were designed to faithfully conform to the medieval appearance of the main hall.

The Catholic Orphanage Dormitory, a picturesque Late Gothic Revival building, has an origin as romantic as its ivy-clad turreted walls. The orphanage was established in 1898 by the zealous Reverend Thomas Frederick Price of Wilmington, North Car-

olina, who founded the Foreign Mission Society of America in 1911 in New York State.

Father George A. Woods was Price's successor in Raleigh, from 1910 until 1930. His leadership was instrumental in the expansion of enrollment and facilities. In 1924 the wings were added to the main dormitory.

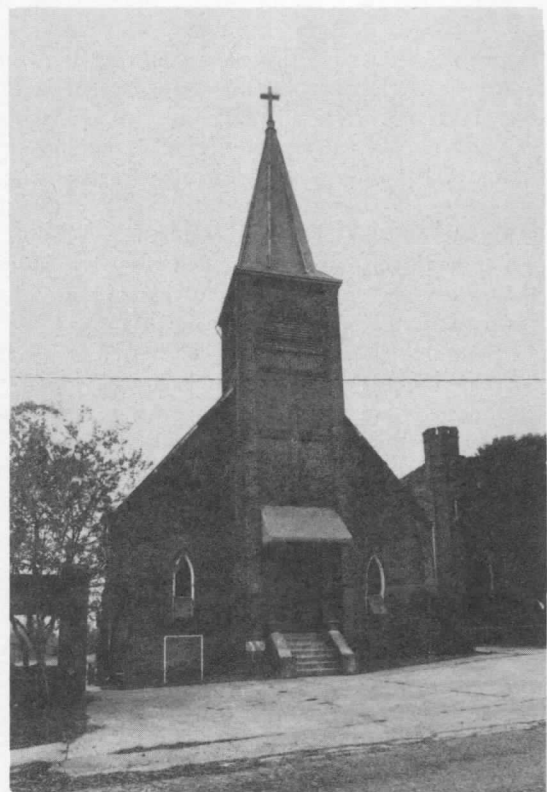
The Catholic Orphanage is a splendid example of Late Gothic Revival architecture and a prominent landmark in building technology in North Carolina. Its early utilization of reinforced concrete marked the debut of fireproof construction in Raleigh.

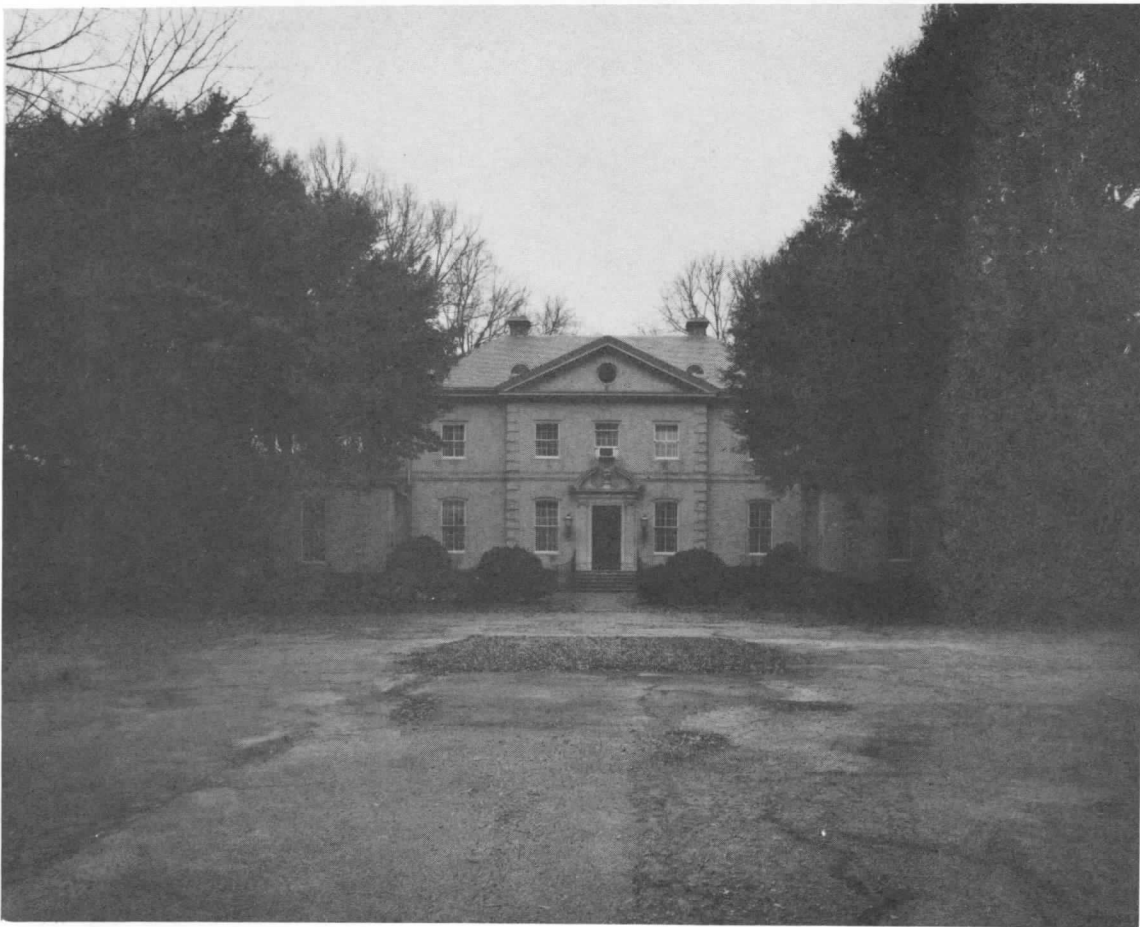
Its durable materials account for the stable condition in which the orphanage now stands. Despite neglect and vandalism, the vacant building is a solid structure and a valuable architectural resource with flexible adaptive use possibilities.

HOLY NAME CHAPEL

Holy Name Chapel adjoins the west wing of the Catholic Orphanage Dormitory. It was erected in 1902, one year before the main hall of the orphanage. The building is a rectangular block three bays wide and five deep.

The frugal application of Gothic decorative elements and the ratio of wall to window space give this quaint chapel a distinctly medieval quality. The ensemble of the dormitory and the chapel is one of the most picturesque examples of early twentieth century architecture in Raleigh.





TATTON HALL

Tatton Hall, said to be the finest Georgian Revival mansion in the state, is sited amid thirteen acres on the west side of Oberlin Road near its intersection with Dover Road. These grounds, landscaped by Charles Gillette, feature a lane of trees leading to the main entrance of the house. This landscaping was designed to complement the harmonious composition and the superb proportions of the mansion.

Designed by William Lawrence Bottomley (1883-1951), Tatton Hall represents a successful twentieth century translation of the eighteenth century principles and elements of the Georgian style of architecture. Bottomley, a noted American architect, enjoyed national recognition during the 1920s and '30s for his designs in the Georgian Revival style. His professional education provided Bottomley with a solid base for the interpretation of earlier styles—he took an architectural degree from Columbia University in 1906, won the McKim Prix de Rome in 1907 and studied for two years at the American Academy in Rome. Upon his return to the United States, he received practical training in the

office of Heins and La Farge, architects, before beginning his individual practice in 1911. Between 1912 and 1919 he was in the partnership of Hewitt and Bottomley and during the 1920s was known as the best architect in the Georgian Revival idiom in the United States.

Tatton Hall, Bottomley's only Neo-Georgian style house in North Carolina, is a two-and-one-half-story mansion of brick construction. The house, which follows the Palladian principals of composition, is composed of a central block, five bays wide, with wings that are one story high and one bay wide. A projecting pedimented frontispiece framed at the corners by brick quoins occupies the three center bays of the main block. This harmonious composition is enhanced by pedimented centerpieces on the flanking wings. The interior of Tatton Hall is rich and elegant, exhibiting the same studied proportion and detail as the exterior. A magnificent curved stair rises without interruption from the first to the third floors. The main rooms are enhanced by superb Georgian style woodwork and plaster.



THE CATALANO HOUSE

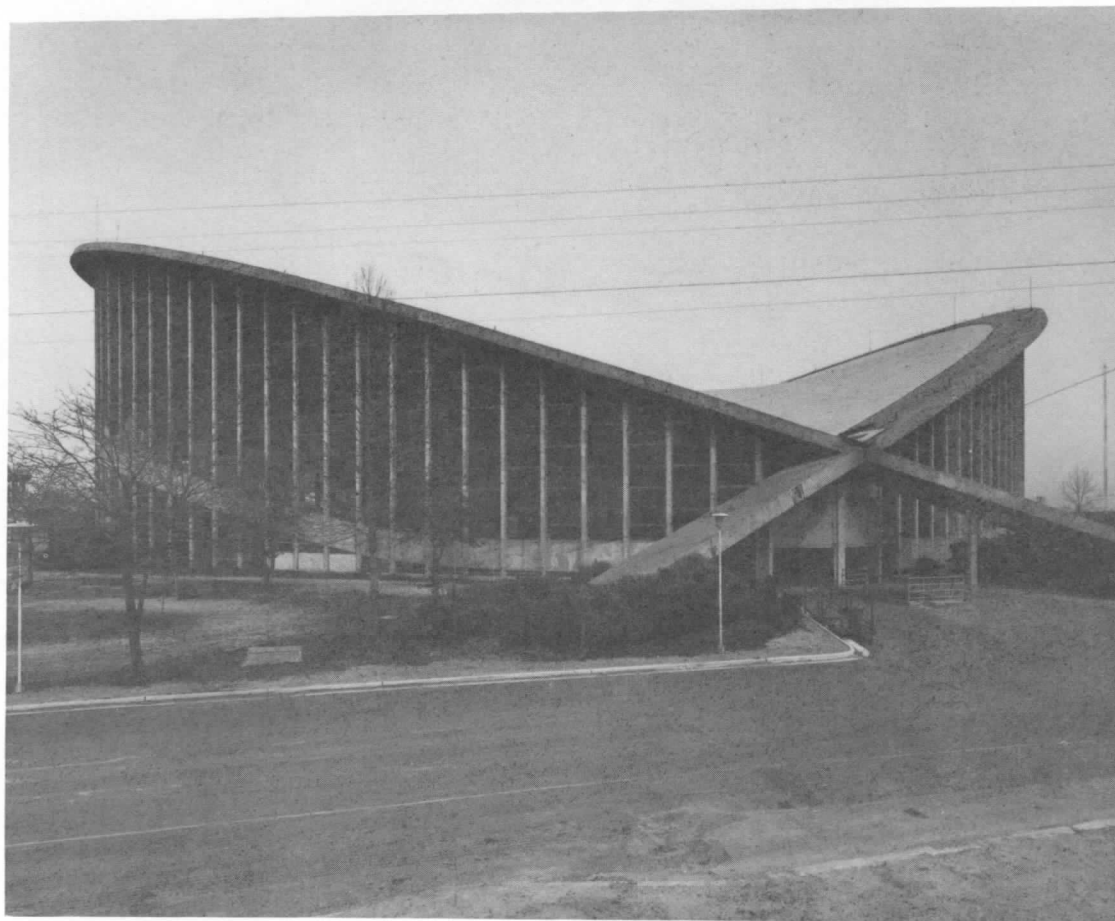
Placed in a wooded lot on the north side of Ridge Road, the Catalano House integrates engineering technology and spatial fluidity to give a fine example of contemporary innovation in architecture. Its hallmark is a 4000 square foot $2\frac{1}{4}$ inch thick wooden hyperbolic paraboloid roof which shelters and allows the living spaces beneath it to flow in an open plan. In Catalano's words one realizes the observed: "In this design, as in most of my work, I wanted to emphasize the principal idea with a very strong and short sentence: the 'shelter' that dominates the landscape provides order beneath it and allows the random needs of life to take their place without interfering with the main thought."

The house is entered through a southern patio-terrace which is sheltered by vegetation and features a sitting platform and benches made of wooden slates. This outdoor space flows into the living room, family room and kitchen. Behind these public spaces is a hallway which leads to the master bedroom suite, two smaller bedrooms and a bathroom. Projecting from the northern bedroom area there is a narrow plywood enclosed room housing all utilities. The exterior enclosure of the living spaces is accomplished with plain glass walls. Privacy is achieved by the physical nature of the roof which sweeps up at certain points to open the in-

terior to light and then dips to create a sheltered cave-like effect in other spaces. A continuous horizontal plane, achieved through consistent height at sill and cabinet levels and carried onto the exterior in the sitting areas of the patio/terrace, allows for a unity of flow from space to space.

The Catalano House was designed by Eduardo Catalano, an Argentine architect, in 1954 while he taught at the North Carolina State University School of Design. During his stay at the university he was exploring in thin shell structures. He said of his design: "The house was an attempt to approach space and structure, both conceived simultaneously and with one as the expression of the other as an indivisible event. A house is a small but rich architectural event, that more than any other type of building allows one to control the forces that shape it."

At the time of its construction the house was hailed as the forerunner of a new architecture which would make all else seem "ponderous and obsolete." The structural significance of "skin" structures is related to their simplicity and strength, making the traditional "bone" construction seem a bit over-designed. Catalano's house is striking in its innovativeness and classic in its implicit sense of order.



J. S. DORTON ARENA

Dorton Arena is a beautiful combination of architecture and engineering. This paraboleum was designed by Matthew Nowicki, consulting architect to William H. Deitrick, a Raleigh architect commissioned to design the N. C. State Fair Complex. Originally called the Livestock Judging Pavilion, the building revolutionized construction engineering with its simplicity, elegance, and expanse of uninterrupted space.

Before the building plans were completed, Nowicki died in a plane crash. With the help of the consultant New York engineering firm of Severud, Elstad and Krueger, Deitrick finished the plans from conceptual drawings Nowicki had developed. The arena was completed in 1953 with some engineering refinements. In

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the original plan the pavilion was to be situated on a plaza; unfortunately to this day the building does not have surroundings that enhance its soaring form.

The form of the building is a celebration of its parabolic configuration; the walls and roof materials are so light that nothing is concealed. The core of the pavilion contains the arena with the lobby and exhibition spaces on the perimeter. The lobby is situated beneath the seating platforms and this area opens to the basement exhibition corridor below. This definition of space and the fact that it is a pioneering experiment in concrete parabolic construction make Dorton Arena a significant building of twentieth century American architecture.



THE MARY HUNTER BEAVERS HOUSE

When this small, frame Greek Revival style house was constructed in the early years of the nineteenth century, it was located on a farm far beyond the city limits of Raleigh. Today the address of the residence is 4700 Six Forks Road and it is surrounded by rapidly developing, modern north Raleigh.

Mary Hunter was the granddaughter of Isaac, the proprietor of Isaac Hunter's Tavern that was an instrumental point in locating the site of the capital city. When she married Almond Beavers in 1819, this house was constructed for the couple. Beavers died in 1828 and was survived by his wife and five children. The widow married Robert Perry, father of two children, in 1831. This homeplace remained in the Hunter family until 1933, when the house and the surrounding 30

acres was purchased by Clifton W. Stoffregen. The Stoffregens restored the nineteenth century house and built additional rooms onto its rear. This careful restoration preserved the fine Greek Revival elements of the building—the central pedimented front porch, the symmetrical composition, the original wooden pegs, and the interior chimneys. This house is a classic example of its style that was universally popular in the early history of the Republic.

Today the Mary Hunter Beavers House is occupied by Mr. and Mrs. Clifton W. Stoffregen, Jr. A nursery is operated on the property and Stoffregen is especially interested in the care and maintenance of the magnificent ancient white oaks that grace this old Raleigh homeplace.



DOWNTOWN

The main artery of downtown Raleigh has been Fayetteville Street since the city was established in 1792. Throughout the early history of Raleigh, Fayetteville Street was the commercial center of Raleigh, and because the city is the state capital, was sometimes called "downtown North Carolina." The flanking east and west streets, Wilmington and Salisbury streets, also developed commercially. Until the early part of the twentieth century, the areas located on the southern ends of these thoroughfares were residential in character.

Today, what is considered downtown Raleigh roughly encompasses the 1792 boundaries of the city. Most

of the residential quality has been destroyed and commercial development or surface parking lots have replaced it. The construction of shopping malls in the suburbs siphoned business away from downtown and by the 1960s the area was suffering a general decline. In the 1970s plans were made and implemented for the construction of a pedestrian mall along four blocks of Fayetteville Street. A civic center was constructed at the south terminus of the Mall. Today efforts are underway to revitalize the downtown area through adaptive reuse of many of the fine old buildings located on and near Fayetteville Street.

5 W. Hargett Street
Block A-49 Lot 10

ca. 1930. Known as the Raleigh Building, this structure has gone through a metamorphosis. This corner was originally the site of a two-story Beaux Arts Revival style bank built in the 1880s. The building was removed and using the same foundation elements, Raleigh Banking and Trust Co. built a three-story Neoclassical Revival building with steel beams and footings to allow for the additional eight stories. In the late 1920s the floors were added. The yellow brick building reflects the Commercial style with a strong Neoclassical influence.



206 Fayetteville Street
Block A-49 Lot 8

ca. 1910. Three-story Art Deco style brick commercial building faced with ashlar stone and with geometric detailing on the window spandrels.



224 Fayetteville Street
Block A-49 Lots 17 and 18

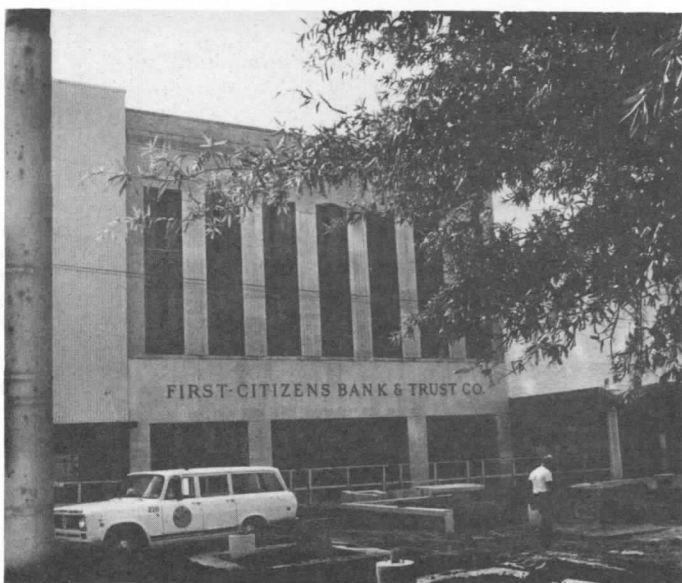
ca. 1910. A pair of three-story Italianate style commercial buildings. Note the ornate pressed tin work, heavy cornices and hood molds typical of the period. Originally they were separate buildings but were combined to form a large department store. Excellent potential for adaptive use. Threatened.



311 Fayetteville Street
Block A-38 Lot 5
ca. 1900. Three-story Italianate style brick building. Excellent potential for adaptive use.



315 Fayetteville Street
Block A-38 Lot 4
Three-story Art Deco style yellow brick commercial building. The pedestrian level alterations include contemporary granite which is harmonious with original part of building. Threatened.



400-412 Fayetteville Street
Block A-26 Lot 10
1924. Ten-story Neoclassical Revival style brick building, originally the Sir Walter Hotel. The building is a relic of the era of leisurely travel and elegant accommodations. It now houses offices for the State Government and various institutions.



428-430 Fayetteville Street

Block A-26 Lot 5

Two-story Mission style inspired yellow brick commercial building. Excellent potential for adaptive use.



Raleigh Memorial Auditorium

1932. Neoclassical Revival style brick and steel structure faced with variegated Indiana limestone. This building was designed to replace the old city auditorium and municipal building destroyed by fire on October 25, 1930. Before the construction of the Fayetteville Street Mall and the Civic Center, Memorial Auditorium and the State Capitol formed a strong visual link from one end of Fayetteville Street to the other.



Fayetteville Street Mall

1977. Landscaped pedestrian mall running four blocks south of the Capitol on original Fayetteville Street. Designed by the architectural firm of Dodge and Beckwith.



16 W. Martin Street

Block A-49 Lot 23

1929. Twelve-story steel and brick building in the commercial style with Art Deco influences. This building was built by the Capital Club, an organization established in 1891 for literary and social purposes. It replaced a late 19th century building which was designed by Frank P. Milburn, a prominent southern architect. The recent renovation of this building for office use was a landmark in adaptive use for downtown Raleigh.



436 S. Salisbury Street

Block A-27 Lot 1

ca. 1920. One-story Neoclassical Revival brick building with Art Deco influences. Originally housed the Packard Motor Agency in 1922. Good potential for adaptive use.



123 S. Salisbury Street

Block A-62 Lot 4

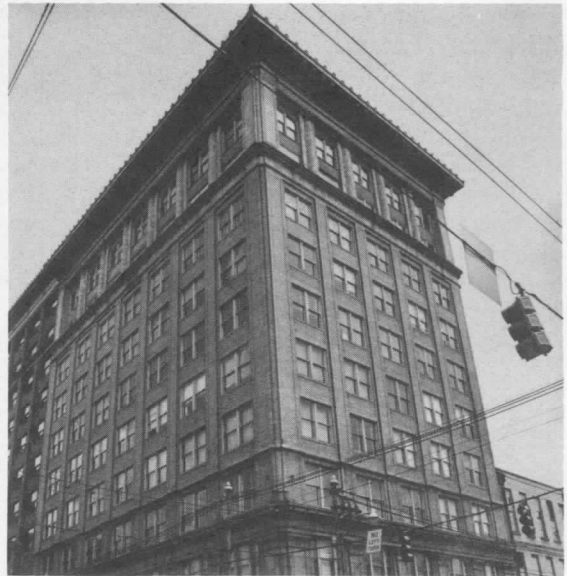
ca. 1900. Two-story Italianate style brick commercial building. Listed in *The Raleigh Illustrated* of 1910 as plant of John T. Jones tin shop and furniture repair. Excellent potential for adaptive use.



19 W. Hargett Street

Block A-49 Lot 9

1923-24. Ten-story Neoclassical Revival style steel and brick commercial building. Owned by the Odd Fellows, it has retail trade at pedestrian level; the remaining floors have offices with the top two stories as the area of the Temple. Characterizes an early 1900s trend during which many fraternal orders commissioned buildings.



The Professional Building

Block A-50 Lot 4

123 W. Hargett Street

c. 1924. Eight-story brick veneered commercial building with classical details. The mass of the building is relieved by the division of the facades into three areas. The base is rusticated and the main part of the building features bands of windows with masonry keystone accents. The top floor is treated as a cornice. Typical of early twentieth century high-rise design.



126 E. Martin Street

Block A-39 Lot 17

ca. 1900. Two-story Italianate style commercial brick building. Note the decorative brickwork around arched windows and the corbeled cornice. Fair potential for adaptive use. Threatened.



S. W. corner of Martin and McDowell streets
Block A-35 Lot 20
ca. 1920. Yellow brick garage with a strong Art
Deco influence. Used as the Wake County garage.



313 W. Martin Street
Block A-34 Lot 1
ca. 1890. Two-story Late Victorian style commercial brick building. Good potential for adaptive use.



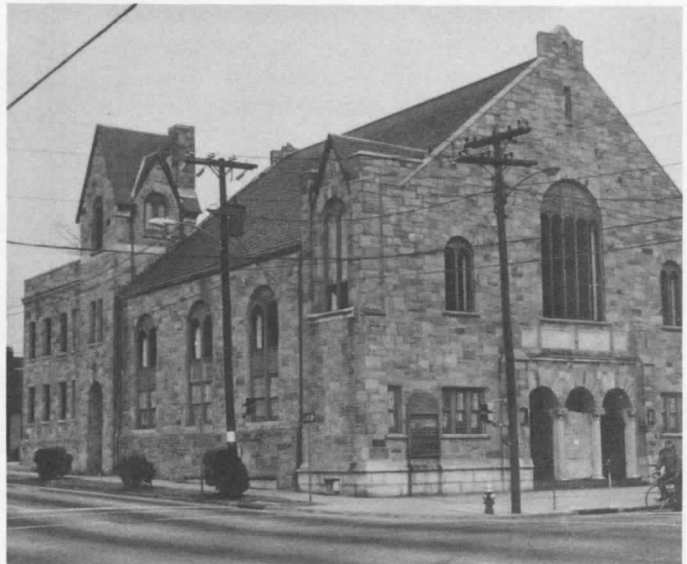
327 W. Davie Street
Block A-34 Lot 1
ca. 1920. Two-story Commercial style industrial brick building. Typical of the Industrial-Commercial Pre-Depression buildings.



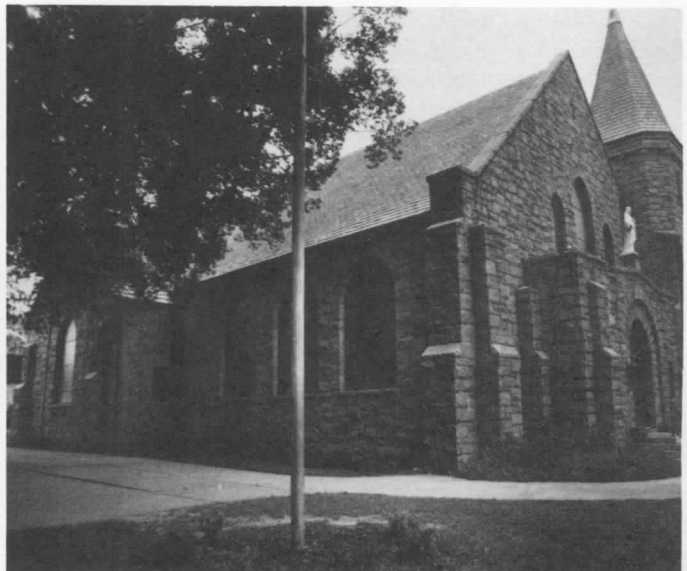
322 S. Harrington Street
 Block A-32 Lots 5, 6, 7, and 8
 ca. 1900. Two-story Industrial brick building.
 Originally this was the Cotton Exchange. A good
 example of revitalizing an industrial building. Now
 used by the This End Up Furniture Company.



United Church
 Block A-85 Lot 8
 N. E. corner of Hillsborough and Dawson streets
 c. 1924. Two-story stone veneer Romanesque
 style church recently demolished for a parking lot.
 The church was known as a center of liberalism in
 Raleigh; prominent figures such as Martin Luther
 King, Jr., Eugene McCarthy, and Eleanor Roose-
 velt spoke here.
 Demolished.



The Church of the Sacred Heart
 Block A-85 Lot 5
 1917. Late Gothic Revival style stone Catholic
 Church. Designed by the Reverend Father Michael,
 S. B.



105 N. McDowell Street
Block A-86 Lot 3
ca. 1870. One-story Eastlake style wood frame building. Represents the type of houses that existed north of Capitol Square. Excellent potential for adaptive use. Threatened.



106 Wilmington Street
Block A-63 Lot 14
ca. 1900. Two-story Commercial style brick building. Fair potential for adaptive use.



108 S. Wilmington Street
Block A-63 Lot 11
ca. 1879. Two-story Italianate style brick building. The downstairs level has been modernized but the graceful round arched windows of the second floor remain. Good potential for adaptive use.



113 S. Wilmington Street
Block A-65 Lot 5

ca. 1900. Three-story Italianate style brick building, now used as a furniture store. The pedestrian level has been severely altered with some of the original detailing remaining on the upper stories. Threatened.



220 S. Wilmington Street
Block A-48 Lot 23

ca. 1930. Three-story Commercial style yellow brick building. An important element to the character of Exchange Plaza. Excellent potential for adaptive use. Built by H. P. S. Keller.



13 E. Martin Street
Block A-48 Lot 31

ca. 1930. Two-story Italianate style brick building. Houses the Mecca Restaurant, which is the oldest continuously operating restaurant in the downtown area.



Montgomery House

Block A-80 Lot 2

124 E. Edenton Street

1906. Two-story frame Queen Anne style house. One of the few remaining residences in the Union Square area. Built for Judge Walter A. Montgomery, a State Supreme Court justice for many years.



127 New Bern Avenue

Block A-80 Lot 5

1917. Five-story yellow brick apartment building typical of early high-rises. The U-shaped plan allows light into the inner faces of the building.



200 New Bern Avenue

Block A-68 Lot 3

1914. Two-story Georgian Revival style brick veneer building. The brick veneer covers a clapboard house built in 1880, related in character to many houses found on Blount Street and in Hayes Barton. Excellent potential for adaptive use. Threatened by fire district regulations.



110 E. Hargett Street

Block A-47 Lot 19

ca. 1900. Two-story Victorian style brick commercial building. Characteristic of commercial buildings of the period. Good potential for adaptive use.



119 E. Hargett Street

Block A-65 Lot 25

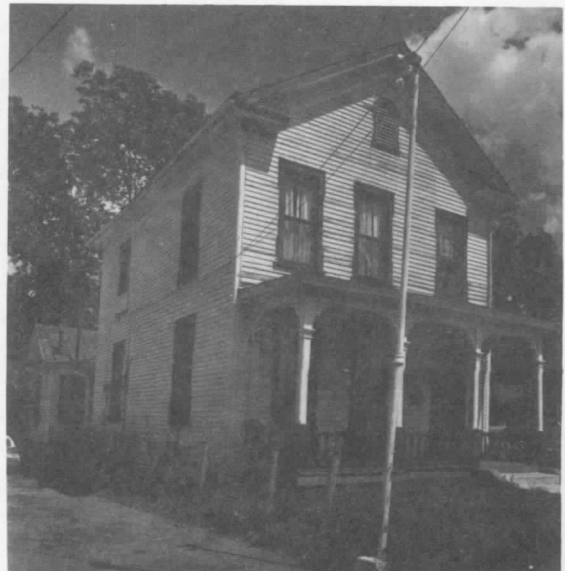
1914. Three-story Sullivanesque style brick building. Good potential for adaptive use. Threatened.



309 S. Person Street

Block A-42 Lot 8

ca. 1880. Two-story Italianate style frame house. Represents the type of houses that once graced Moore Square. Fair potential for adaptive use.



228 E. Martin Street
Block A-40 Lot 9
ca. 1935. Early gas station, building now used
as a dry cleaners.



224 E. Martin Street
Block A-41 Lot 9
ca. 1880. Two-story Triple-A frame house. Represents the type of houses that once graced Moore Square. Fair potential for adaptive use.



222 E. Martin Street
Block A-41 Lot 6
ca. 1924. Two-story Commercial style brick building. Good potential for adaptive use. An integral part of the Moore Square architectural frame.



132 E. Martin Street

Block A-39 Lot 19

ca. 1900. Three-story Italianate style brick building. In the early 1900s it housed a farm supply store. Good potential for adaptive use. An integral part of the Moore Square architectural frame.



127-135 E. Martin Street

Block A-47 Lot 31

ca. 1896. Two-story Italianate style brick commercial building. At pedestrian level the building houses several stores. Good potential for adaptive use. An integral part of the Moore Square architectural frame.



126 E. Davie Street

Block A-24 Lot 12

ca. 1920. One-story Art Deco style yellow brick building. Influenced by qualities of the automobile era.



427 S. Blount Street

Block A-23 Lot 1

ca. 1909. Three-story Italianate style commercial brick building. Originally this was the Masons Building; it is still owned by the Raleigh Masonic Benevolent Co., although it houses the Lincoln Cab Association. Excellent potential for adaptive use.





BLOUNT STREET

Serious development began in the Blount Street neighborhood following the Civil War. During the 1870s, '80s and '90s many large, fashionable Victorian houses were constructed and an address in this neighborhood was considered to be very desirable. The completion of the Executive Mansion on Burke Square in 1891 was the high point of the area's desirability.

As the twentieth century progressed and newer, more fashionable neighborhoods developed to the northwest of the city, the Blount Street neighborhood began to decline. By the 1960s, many of the fine homes were surrounded by commercial development and the area was slated for redevelopment as a government complex by the State of North Carolina. In order to build the

State Government Mall, the State, through legislative mandate, began to purchase property within a designated twenty-six block area that included Blount Street. Many irreplaceable buildings of Victorian vintage were destroyed in order to accommodate the Mall and to provide parking for state employees. During the same period, the Department of Cultural Resources, Division of Archives and History and the Raleigh Historic Properties Commission listed many of the remaining buildings as historic properties. In 1976 the city of Raleigh designated the Blount Street and Capitol Square Historic Districts in an effort to promote architectural conservation within these areas. The state, too, is working to preserve what is left in the Blount Street area.

301 N. Blount Street

Block A-104 Lot 7

1924. Two-and-one-half-story Georgian Revival style brick building. Known as the Andrews-London House, this residence is a fine example of its style, which became very popular after the Centennial Celebration of this country.



407 N. Blount Street

Block G-96 Lot 15

ca. 1873. A small cross-gabled wood frame dependency. It is a part of the Andrews-Duncan House.



417 N. Blount Street

Block G-96 Lot 13

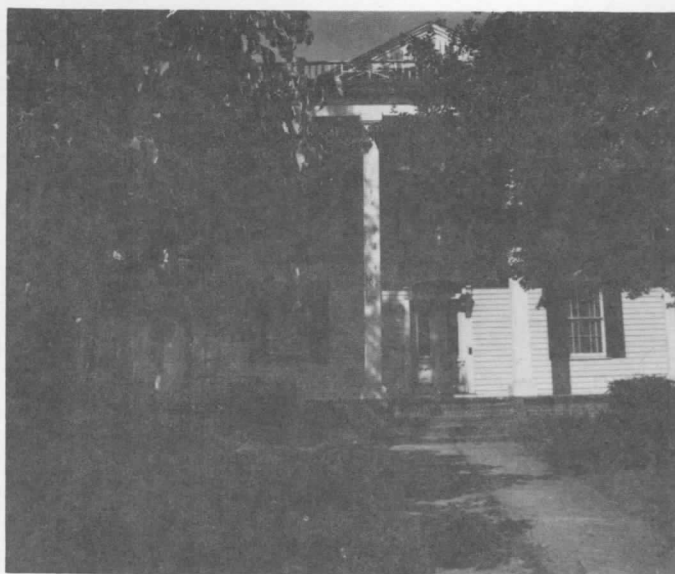
1882. Two-story Italianate style wood frame building. The house is known as the Higgs-Coble House; it is the only tin roofed house on Blount Street.



421 N. Blount Street

Block G-96 Lot 12

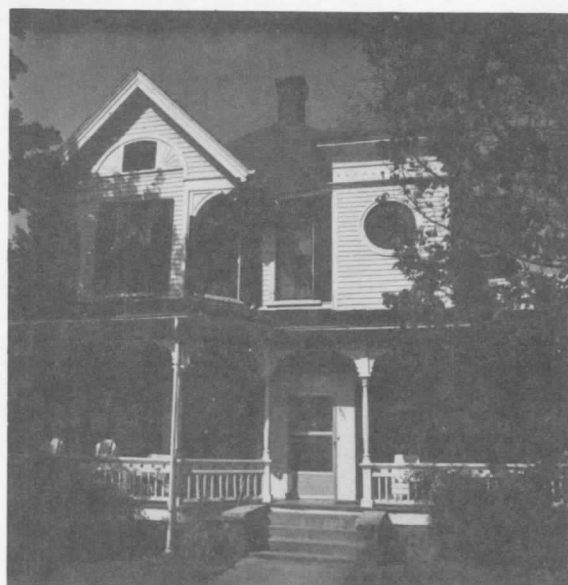
1879. Two-story wood frame building. The house was built by Mr. M. T. Norris and shows vestiges of Italianate character. In 1928 the Leo Heartts remodeled the house in the American Colonial style, which was then in vogue.



501 N. Blount Street

Block G-95 Lot 18

ca. 1880. Two-story Queen Anne style wood frame building. Originally built as the Second Presbyterian Church and later remodeled by Mr. and Mrs. B. G. Cowper. This residence is known as the Cowper-Keeble House.



603 N. Blount Street

Block G-149 Lot 12

1900. Two-and-one-half-story Queen Anne style wood frame building. Known as the Yancey House. Demolished, December 1977.



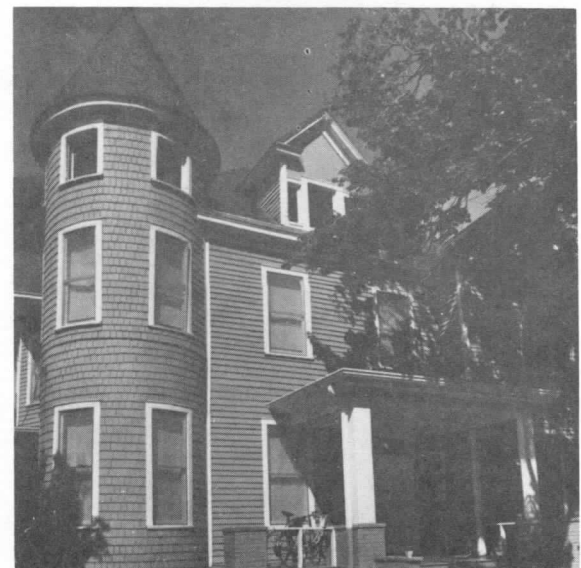
605 N. Blount Street
Block G-149 Lot 11
ca. 1905. Two-and-one-half-story Transitional Victorian Neoclassical Revival style wood frame building. Known as the Royster-Dewar-Mitchell House. Threatened.



607 N. Blount Street
Block G-149 Lot 10
ca. 1900. Three-story Queen Anne style wood frame building. This eccentric house is enlivened by the various projecting elements on the main facade. Known as the Marshall-Richardson House. Threatened.



615 N. Blount Street
Block G-149 Lot 9
1912. Two-and-one-half-story Queen Anne style wood frame building. The shingled facade and tower exhibit strong Gothic influence. Known as the Burton House, it is used by Peace College as a dormitory. Threatened.



621 N. Blount Street
 Block G-149 Lot 6
 1925. One-and-one-half-story Picturesque style
 brick building. Known as the Joyner House.
 Threatened.



730 N. Blount Street
 Block G-150 Lot 5
 ca. 1920. Two-story Georgian Revival style brick
 building. Known as the General John Van B. Metts
 House.



630 N. Blount Street
 Block G-99 Lot 4
 ca. 1898. Two-story Neoclassical Revival wood
 frame building dominated by a monumental Ionic
 pedimented portico. Known as the Strong-Young
 House.



612 N. Blount Street

Block G-99 Lot 3

1901. Two-and-one-half-story Queen Anne/Bungalow style wood frame house. Known as the Miller-Barbee-Winborne House.



606 N. Blount Street

Block G-99 Lot 2

ca. 1911. Two-story Colonial Revival style wood frame building. Note the Palladian motif of the projecting second story center bay.



540 N. Blount Street

Block G-98 Lot 8

1901. Two-and-one-half-story Queen Anne/Neo-classical Revival style wood frame building. Representative of early 20th century houses which are a part of the Blount Street Historic District.



530 N. Blount Street
Block G-98 Lot 6

1881. Two-and-one-half-story Italianate style wood frame building. Nicely detailed gable end treatment with a bracketed porch and bay window.



Lee House
422 N. Blount Street
Block G-98 Lot 4

1901. Neoclassical Revival style two-story frame house used by the State Government as office space. The imposing house features the characteristic wrap-around porch supported by slender Ionic columns. The main entrance is particularly noteworthy. A Raleigh Historic property.



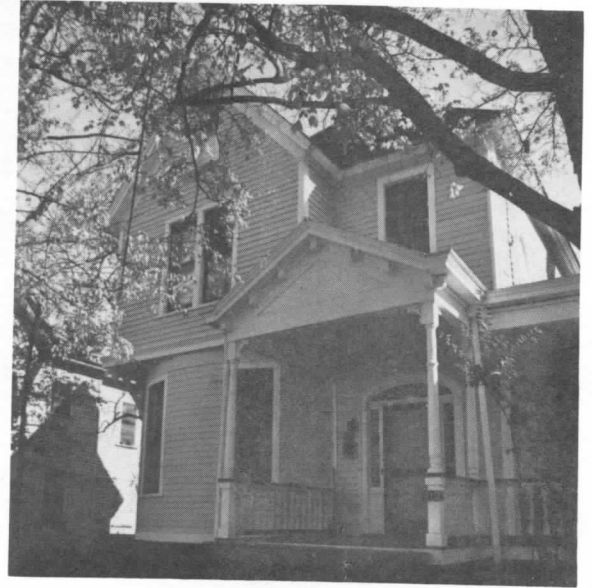
302 N. Blount Street
Block A-105 Lot 1
ca. 1920. Two-story Georgian Revival style brick building. Known as the Bailey-Bunn House.



412 N. Wilmington Street

Block G-96 Lot 3

ca. 1900. Two-story Queen Anne style wood frame building. Features unusual arrangement of overhangs and gables with a curved bay on the first story.



530 N. Wilmington Street

Block G-95 Lot 5

ca. 1900. Two-story Queen Anne style wood frame building. Known as the Watson House.



532 N. Wilmington Street

Block G-95 Lot 6

1899. Two-story wood frame Queen Anne style building. Known as the Jordan House.



Murphey Public School

N. Person Street

Block G-98 Lot 6

1916. Classically inspired school building now used as offices by the State of North Carolina. Designed by James M. Kennedy, who also designed the City Market.





OAKWOOD

The Oakwood neighborhood is located to the northeast of downtown Raleigh. It is roughly bounded by Boundary Street on the north, Oakwood Cemetery on the east, Jones Street on the south and Person Street on the west.

The land itself on which the Oakwood neighborhood was founded was purchased as a complete tract in 1819 by Moses Mordecai and became known as "Mordecai Grove." The then heavily wooded tract was a part of the vast plantation that centered at Mordecai House which is located northeast of Oakwood. In 1867 Henry Mordecai, the son of Moses, donated several acres of this particular tract for use as a Confederate Cemetery. It is said that this generosity was prompted by the confiscation of the cemetery on Rock Quarry Road for use by the Federal Government and the subsequent demand that the remains of Confederate dead be removed. The re-interment was accomplished, and by 1869 the Raleigh Cemetery Association had purchased an additional 22 acres surrounding the Confederate cemetery and had established "Oakwood Cemetery, Sleeping Place Among the Oaks."

The 1872 Bird's Eye View map of the city of Raleigh shows eleven houses on tracts cut out of "Mordecai Grove." The new neighborhood took its name from the nearby cemetery, and in the years following the Civil War and Reconstruction developed as a Southern suburban neighborhood with an interesting mixture of elaborate as well as modest homes.

In 1857 the city limits had been extended to Boundary Street on the north and to Swain Street on the east. This was the first extension of the city limits and it encompassed the present day Oakwood neighborhood. The development of the area progressed along with the post-Civil War recovery in Raleigh, and the 1881 Shaffer's map of the city shows about 50 dwellings existing in Oakwood. The Shaffer map also shows several large tracts listed under the names of prominent citizens including W. C. Stronach, J. M. Heck, R. S. Pullen and T. H. Briggs. The streets were laid out in the city's standard grid pattern except in Oakwood Cemetery where they are curvilinear in order to complement the picturesque park tradition of Victorian landscape architecture.

Mr. T. H. Briggs not only developed property himself in Oakwood, but served other developers as a contractor and as a source of building materials. He operated a hardware store on Fayetteville Street, a sash and blind factory, a general wood shop and a construction company. His account books and business journals show that most of the architectural elements he supplied for Victorian Oakwood were locally manufactured. Occasionally, however, he ordered materials such as window glass from northern industrial centers.

Another wealthy and prominent Raleigh citizen who owned large tracts in Oakwood was Colonel Jonathan

M. Heck. Colonel Heck, a West Virginian, came here around 1865 and by 1870 had commissioned an elaborate Second Empire style townhouse at 309 North Blount Street. This townhouse may possibly have served as an inspiration for three Second Empire style houses that he built for speculation in Oakwood between 1871 and 1875. The houses, now known as the Heck Trio, are located on the corner of East Jones and North East streets and form one of the most interesting groupings in the neighborhood. Their stylistic similarity does not become boring in its repetition, but contributes charm and elegance to this area of the neighborhood.

Mr. R. S. Pullen, a Raleigh businessman and philanthropist, was responsible for a large-scale building effort on North Elm Street and Oakwood Avenue. This area, known as "Pullentown," is a grouping of eight houses that were probably patterned by the same designer. They are somewhat severe rectangular brick buildings with sawnwork-trimmed porches, simple wood decoration and slate roofs. These eight houses form a unified streetscape and are further enhanced by their proximity to Oakwood Cemetery.

The Victorian residents of Oakwood included many prominent business and governmental leaders in Raleigh. Mr. George V. Strong, a member of the State Legislature, was the original owner of 411 North Bloodworth Street. Major General Robert F. Hoke of 426 North Person Street and Major John C. Winder of 504

North Person Street were both railroad men who helped, through their various enterprises, to improve railroad services throughout the state. Mr. W. C. Stronach and Mr. Marcellus Parker, who built the first residence on Oakwood Avenue, were both prominent merchants in the city.

Leading educators in the city who lived in Oakwood included Mr. Needham Broughton who lived at 426 North Person Street after Major General Hoke. Broughton served as a trustee for both Meredith College and North Carolina State University as well as serving as a State Legislator. Mr. James Y. Joyner of 304 East Jones Street was the State Superintendent of Public Instruction from 1902 until 1919, and Mr. Cary J. Hunter, builder of the house at 400 North Person Street, was a trustee of Meredith College.

During the 1920s Raleigh experienced a period of expansion and fashionable neighborhoods developed to the north and west of Raleigh. Oakwood houses were gradually converted into apartments and rooming houses and by the late 1960s and early '70s the area was designated for redevelopment. However, several individuals began purchasing and revitalizing the Victorian houses within the area and organized a private effort to oppose an expressway that was slated to bisect the neighborhood. In 1974 Oakwood was included in the National Register of Historic Places and in 1975 it became Raleigh's first locally designated historic district.

412 Oakwood Avenue
Block A-109 Lot 7
1891-1909. Two-and-one-half-story Queen Anne style wood frame building. This house was built by Charles Hart, a local hardware dealer.



409 N. East Street
Block 105 Lot 20
ca. 1895. One-story Shotgun style wood frame building. A representative example of late 19th century low income housing.



400 block of Elm Street
Block G-110 and 111 Lots 1, 2, 3, 4 and 13
ca. 1880-1890. Pullen Town houses were built by R. S. Pullen for relatives. They are two-story Triple-A style brick buildings. Ties in with street-scape.



Tucker House

416 N. Person Street

Block G-103 Lots 3 and 4

c. 1903. Imposing Neoclassical Revival frame house used by the city of Raleigh as a Community Meeting House. This house features the characteristics of the style with a two-story columned portico, beveled glass window detailing and a symmetrical composition. When the Tucker House was threatened with demolition in the early 1970s, the city moved it from Blount Street to its present site.



318 N. Boundary Street

Block G-101 Lot 8

ca. 1875. Two-story Neoclassical Revival style wood frame building. Known as the Ellen Mordecai House.



601 N. Bloodworth Street

Block G-100 Lot 11

ca. 1875. Two-story Queen Anne style wood frame building. Known as "Geranium Valley," this house occupies the largest site in Oakwood.



800 N. Bloodworth Street

Block G-159 Lot 1

1877-1881. Two-story Italianate style wood frame building with distinctive wood window molds. Presently the house is used as a Baptist church, though originally it was built by Thomas Briggs as the residence of Fabius Briggs. Governor Charles B. Aycock lived in the house from 1910 to 1912.



504 N. East Street

Block G-109 Lot 1

ca. 1898. Two-and-one-half-story Queen Anne style wood frame building. Resembles Victorian coastal cottages in New England with an unusual turret piercing the steep hip roof. Built by H. J. Heilig.



501 Polk Street

Block G-109 Lot 20

ca. 1909-1914. Two-story Neoclassical Revival style wood frame building featuring an angled entrance and one-story wrap-around porch. Built by H. J. Heilig.



409 Polk Street

Block 105 Lot 25

ca. 1910. Two-and-one-half-story Neoclassical Revival style wood frame building. Representative of houses at the turn of the century which turned from Victorian eclecticism to Classical regularity.



414 N. Bloodworth Street

Block G-104 Lot 4

ca. 1870. Two-story Queen Anne style wood frame building. The second owner of this house, Frank Stronach, named his residence "Horsenose Villa," because he operated a livery stable. Stronach remodeled the house in 1886 and is responsible for the eccentric juxtaposition of Queen Anne elements such as the twin porch turrets which flank the main entrance.



421 North Bloodworth Street

Block G-103 Lot 11

ca. 1870. One-story Greek Revival style wood frame building. One of the earliest houses in Oakwood, it was first owned by R. S. Pullen and rented to W. J. Hicks in the 1870s.



304 Oakwood Avenue

Block A-108 Lot 4

ca. 1880. Two-story Victorian style wood frame building with a four-story central tower. The tower is capped by a mansard roof with dormers. This is the oldest house on Oakwood Avenue.



401 N. Person Street

Block G-98 Lot 8

ca. 1890. Two-story Queen Anne style wood frame building. This house exhibits the earmarks of Queen Anne style, such as a rambling plan, a variety of fenestration patterns, and a wealth of surface ornamentation.



400 N. Person Street

Block G-103 Lot 1

ca. 1903. Two-story Queen Anne style wood frame building. This house exhibits a strong Neo-classical influence.



401 Elm Street

Block G-110 Lot 15

ca. 1885. One-story late Victorian style brick building which has been stuccoed. This home is one of the Pullentown houses, built by R. S. Pullen, developer and philanthropist. Part of one of the most cohesive streetscapes in Oakwood.



321 E. Lane Street

Block A-108 Lot 13

ca. 1875. One-story wood frame cottage. The front porch is Eastlake style with the typical decorative carving of the era.



302 E. Jones Street

Block A-75 Lot 5

ca. 1875. Two-story Victorian style wood frame building. Noted as the house of James Yadkin Joyner, who helped to establish the present system of public high schools in the early 20th century. The central tower window cornices and wrap-around porch are hallmarks of Victorian building styles. Threatened.



327 E. Jones Street
Block 101 Lot 16
ca. 1880. Two-and-one-half-story Queen Anne style building, featuring irregular massing and decorative woodwork.



401 E. Jones Street
Block 110 Lot 18
ca. 1890. Two-story Queen Anne style wood frame building. Striking stylistic similarities to the Upchurch-Stronach House.



504 E. Jones Street
Block G-2 Lot 6
ca. 1870. One-story wood frame late Greek Revival style building. This cottage is one of the earliest houses in Oakwood although it has been much remodeled.





SOUTHEAST RALEIGH

Idlewild/College Park

Third Ward

Fourth Ward

South Park/Shaw University

This section of the city boasts a rich variety of architecture and neighborhoods. Although there are intrusions, many sections present a visual reference on the nineteenth and early twentieth century development of Raleigh, both architecturally and socially.

The 1872 bird's eye view map of Raleigh shows this area as being primarily residential. It also shows that many prominent institutions and churches were located throughout these neighborhoods. Shaw University, located on South Street, and St. Augustine's Normal School, near the northern terminus of Tarboro Road, were young educational institutions which subsequently contributed to the development of the area. The state supported Deaf and Dumb Asylum for Negroes was located on the corner of South and McDowell streets, and the Fair Grounds were sited near East Hargett Street.

Today a walk through these neighborhoods reveals many examples of nineteenth century architecture. The streets are laid out in the original grid pattern of the city and the buildings stand in close proximity, creat-

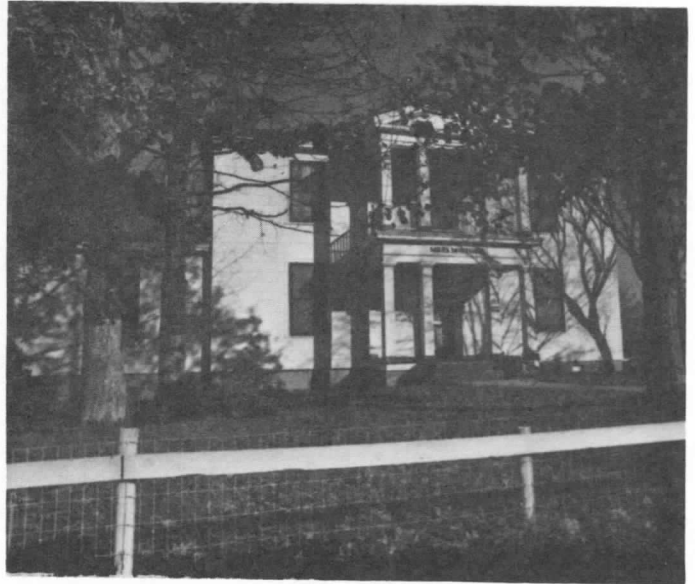
ing a village atmosphere. There are a few buildings that appear to date from the early years of the development of Raleigh, and they were probably residences on small farms on the outskirts of the city. There are some wonderfully intact houses from the Victorian era that even retain their original color schemes. Many of the shaded residential streets are lined with small frame early twentieth century vintage houses with gardens cultivated in the front yards.

Southeast Raleigh has, in recent years, been the site of various urban renewal programs. While it is essential that urban blight be eradicated throughout the city, it is as equally important that urban renewal programs consider existing neighborhoods and the qualities that add character and charm to these neighborhoods. Idlewild/College Park, Third Ward, Fourth Ward and South Park all contain interesting and valuable reminders of the history of Raleigh and it is hoped that the urban renewal programs will enhance the environments of these architectural resources.

555 New Bern Avenue

Block G-7 Lot 18

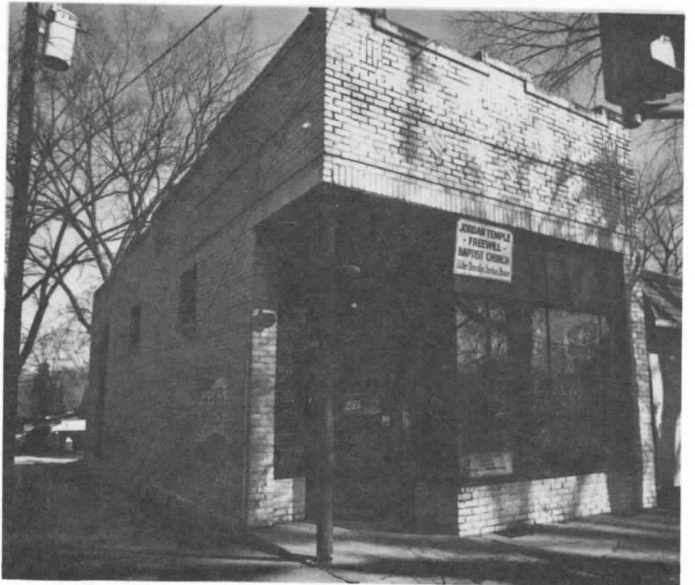
ca. 1820. Two-story Greek Revival style wood frame building. One of the few remaining antebellum homes in Raleigh. The one-bay two-story pedimented porch was a popular form in Greek Revival residences in Raleigh. Excellent potential for adaptive use. Threatened.



601 New Bern Avenue

Block G-8 Lot 7

ca. 1890. One-story Commercial style brick building. This building with a cutaway entrance is now used as a church.



New Bern Avenue

Block G-16 Lot 12

ca. 1900. Two-story Neoclassical Revival style wood frame building. This house has been greatly remodeled, but the original form and much Neoclassical trim remain intact.



900 Block New Bern Avenue
Block G-27 Lot 15
ca. 1915. One-and-one-half-story eclectic wood
frame building.



905 E. Edenton Street
Block G-26 Lot 23
ca. 1890. Two-story eclectic Victorian wood
frame building. This house has elements of the
Second Empire style and the Shingle style. Threat-
ened.

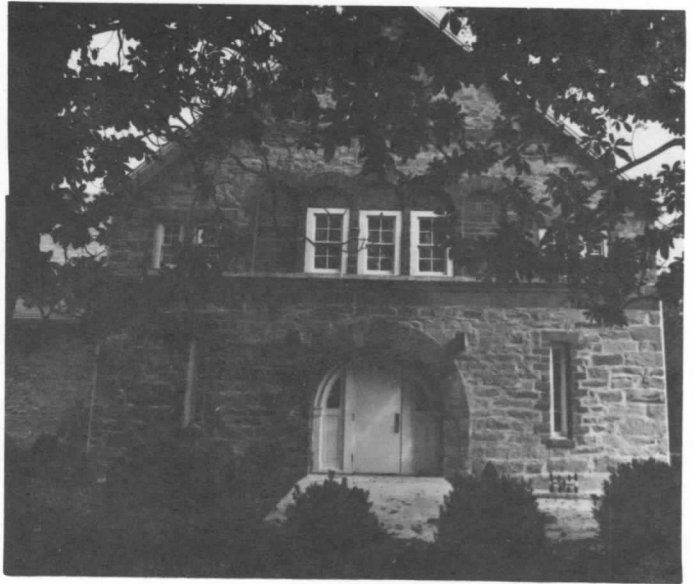


1101 New Bern Avenue
Block G-28 Lot 15
ca. 1900. The Primitive Baptist Church is a Late
Gothic Revival style wood frame building. A very
simple example of its style.



**Saint Augustine's Campus
Block G-334**

ca. 1898. Tyler Hall is a one-and-one-half-story stone building. Originally this building was an assembly hall and library. It is one of the earliest stone buildings on the St. Augustine's campus.



**507 S. Bloodworth Street
Block A-19 Lot 8**

ca. 1850. One-story Greek Revival style wood frame building. This small cottage was designed to house two families. Threatened.



**532 S. Bloodworth Street
Block A-18 Lot 21**

ca. 1890. One of two sets of rowhouses in the city. They are two-story wood frame adaptations of the traditional brick Victorian style houses of the northern United States.



600 S. Bloodworth Street

Block A-17

1869. Three-story Late Gothic Revival style brick building. Originally this building housed the School for Deaf and Blind Negroes. The turreted end bays have had their spires removed, giving the building an incomplete appearance.



522 S. Person Street

Block A-18 Lot 3

ca. 1880. Two-story Carpenter Gothic style wood frame building. Nicely detailed bargeboards at the end of the gables and in dormers. Threatened.



330 E. Hargett Street

Block A-45 Lot 12

ca. 1890. Two-story Italianate style wood frame building. Brackets are used extensively, adding richness to house. Presently being used as a palm reader's parlor. Threatened.



367 E. Hargett Street

Block B-1 Lot 28

1923. Two-story Jacobethan style brick building. Designed by C. Gadsen Sayre, who also designed Wiley School in the Cameron Park neighborhood. The building is now being used adaptively by Wake Opportunities.



528 E. Hargett Street

Block B-2 Lot 14

ca. 1880. One-story wood frame cottage. The use of shingles and the decorative porch enhance this nicely detailed building.



534 E. Hargett Street

Block B-2 Lot 17

ca. 1890. One-story Queen Anne style wood frame building. Particularly interesting and intricate sawnwork on the balustrades of the porch.



608 E. Hargett Street

Block B-8 Lot 9

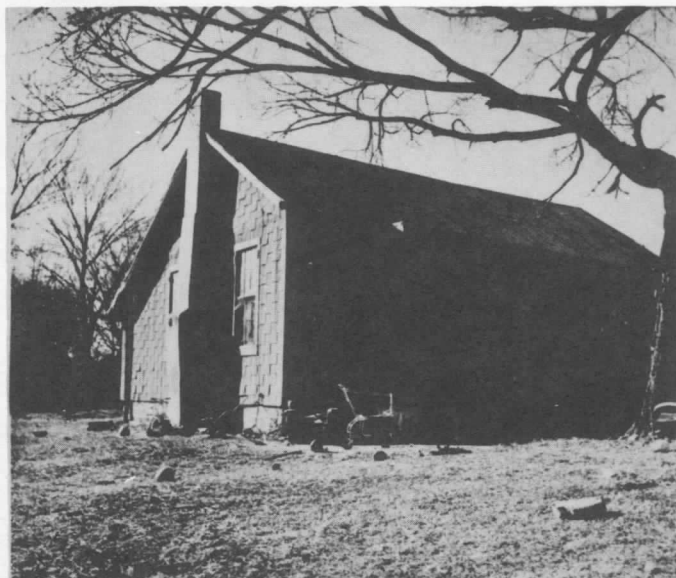
ca. 1850. One-story Greek Revival style wood frame building. An extremely rare example of the Greek Revival style for domestic purposes. Threatened.



526 E. Davie Street

Block B-50 Lot 4

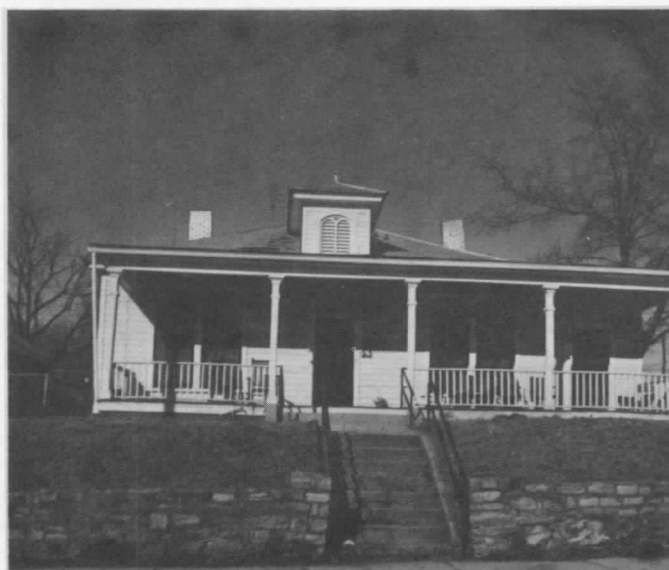
ca. 1800. One-story early farmhouse. The building has been drastically remodeled. Threatened.



913 E. Davie Street

Block B-15 Lot 12

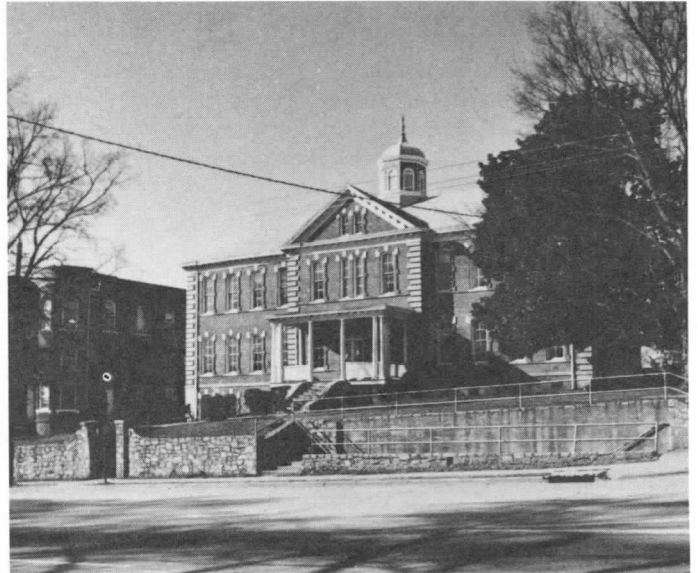
ca. 1870. One-story Italianate style wood frame building. Extremely intact example of its style.



Shaw University Campus

Block B-111 Lot 9

1910. Three-story Georgian Revival style brick building. The building was originally used as the Leonard Medical School Hospital, but is now used as classrooms.



Shaw University Campus

Block B-111

ca. 1890. Three-story Late Gothic Revival style brick building. Part of the Leonard Medical School.



Shaw University Campus

Block B-116

ca. 1890. Three-and-one-half-story Queen Anne style brick building. Known as Meserve Hall, it originally housed the president as well as the administration offices of Shaw University.



Shaw University Campus
Block B-116

1897. Three-story Late Gothic Revival style brick building. Greenleaf Hall originally contained the campus chapel and dining room. The central square tower and the crenelated roof line give Greenleaf a medieval character.



125 E. South Street
Block A-13 Lot 12

ca. 1855. Two-story Greek Revival style wood frame building. Known as the Rogers-Bagley-Daniels House, this residence exhibits an unusual detail in that there are scroll brackets attached to the frieze board of the cornice.



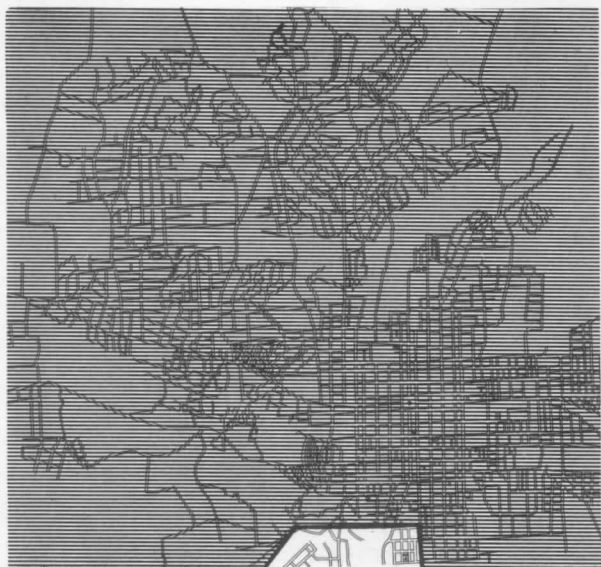
222 Smithfield Street
Block B-117 Lot 6

ca. 1890. Two-story Italianate style wood frame building. The shaped window surrounds of this house are similar to those found on the Heck houses. Threatened.



224 Smithfield Street
Block B-117 Lot 9
ca. 1800. Two-story Federal style wood frame
building. Little is left of this tripart farmhouse but
it is still an important relic of early 19th century
Raleigh. Threatened.





CARALEIGH

Caraleigh, a small neighborhood in southeast Raleigh, is an essentially intact nineteenth century mill village. The mill, which is owned by the Fred Whitaker Company, is a large brick building pierced by rhythmic, tall arched windows. It is the hub of the village, and the mill workers' cottages are located on nearby streets. The small, uniformly placed units are one-story tall, and are of brick or frame construction. There is little differentiation in appearance or arrangement. North and

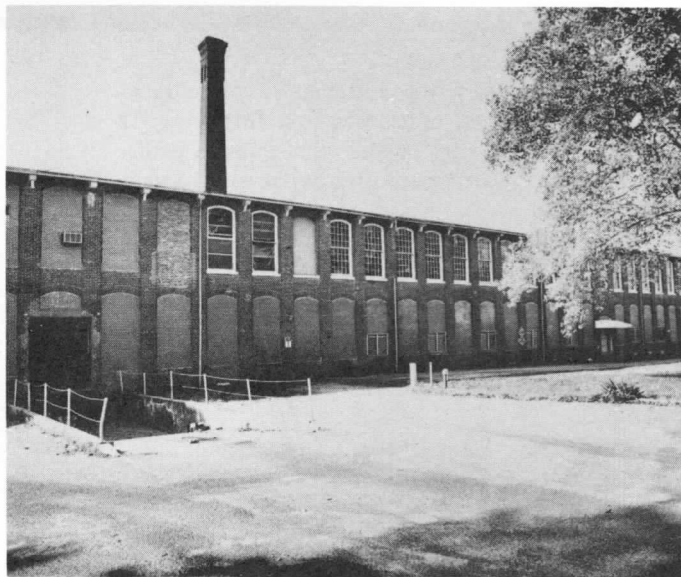
east of Montrose and Thompson streets, which are lined by twenty-six cottages, are larger dwellings of the same era, but which probably were not built by the mill.

In the 1890s Caraleigh was one of six cotton mills in Raleigh. It employed around 240 workers and provided a school for the workers' children. Today the neighborhood retains much of its turn-of-the-century character.

421 Maywood Street

Block C-73

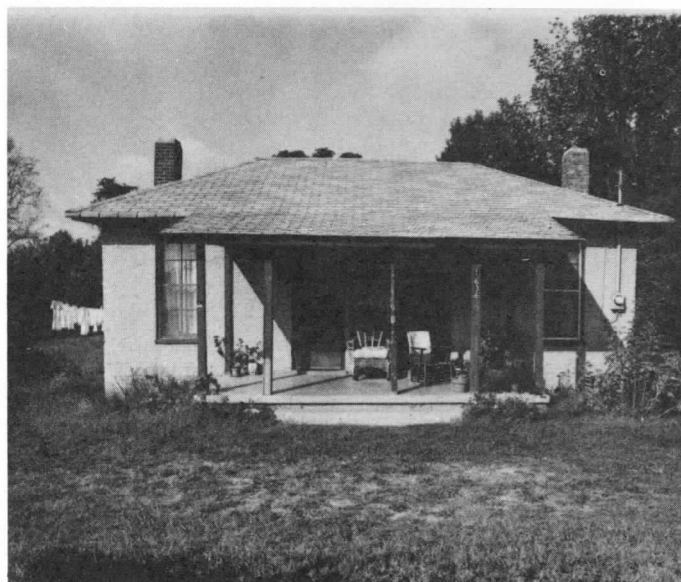
ca. 1890. Two-story Italianate style brick building. The Caraleigh Mill is a fine example of 19th century industrial architecture.



Montrose Street

Block C-71 Lots 1-5, 14

ca. 1880. This group of eight duplexes are a part of the Montrose Mill village. All the houses are one-story brick buildings.



320 Green Street

Block B-230 Lot 9

ca. 1890. Two-story Queen Anne style wood frame building. This house has a cutaway bay which is decorated with sawnwork angle brackets.



400 Maywood Street
Block C-62 Lot 33

ca. 1880. One-story wood frame Victorian farmhouse. This unusual house has four interior brick chimneys and it is very possible that a much earlier house may be incorporated into what exists today. Threatened.





BOYLAN HEIGHTS

Boylan Heights, located southwest of downtown Raleigh, is a neighborhood of predominately early twentieth century houses. The area is roughly bounded by Hillsborough Street, Cutler Drive, Boylan Avenue, and Dorothea Drive. Boylan Heights was named for William Montfort Boylan, owner of a plantation whose core is now occupied by the neighborhood. The Boylan property was sold in 1907 for subdivision. The neighborhood is visually cohesive, as most of the residences retain their original character. The architectural styles reflect the popular trends of the 1910s and 1920s, such as the Neoclassical Revival style, the Neocolonial style

and the bungalow style.

Boylan Heights was settled rapidly, accommodating middle class working families. Seven years after its subdivision, nearly 60 dwellings were evenly distributed over the curved series of streets.

Within the past five years, an interest in older, urban neighborhoods has injected new vitality into Boylan Heights. Several houses are under renovation or restoration, as Raleighites rediscover the conveniences of urban living. The success of the area, however, is endangered by heavy traffic; Boylan Avenue serves as a feeder from Western Boulevard to Hillsborough Street.

117 Boylan Avenue
Block D-2 Lot 3

ca. 1900. Two-story Neoclassical Revival wood frame building. This house is in particularly good condition and has retained its architectural integrity. The first story wrap-around porch, Ionic columns and modillion cornice are typical of this style.



131 Boylan Avenue
Block D-2 Lot 1

ca. 1900. Two-story Queen Anne style brick building. Finely detailed Neoclassical porch and brickwork make this one of the more solidly built houses in Boylan Heights.



633 W. Martin Street
Block C-3 Lot 29

ca. 1900. One-story Early Commercial/Italianate style brick building. About 45 years ago a wash-board business was situated here.



102 Dupont Circle
Block C-9 Lot 12
ca. 1900. Two-and-one-half-story Queen Anne
style wood frame building. One of the oldest houses
in the neighborhood.



324 S. Boylan Avenue
Block C-11 Lot 15
ca. 1910. Two-story Neoclassical Revival style
wood frame building. This house has been restored
with concern for its architectural integrity. The
two-story pavilion is unusually delicate.



402 Boylan Avenue
Block C-12 Lot 8
ca. 1915. One-story Neoclassical Revival style
wood frame building. This house reflects traits of
the Bungalow style. The cottage is representative
of the neighborhood.



711 McCullough Street
Block C-12 Lot 7

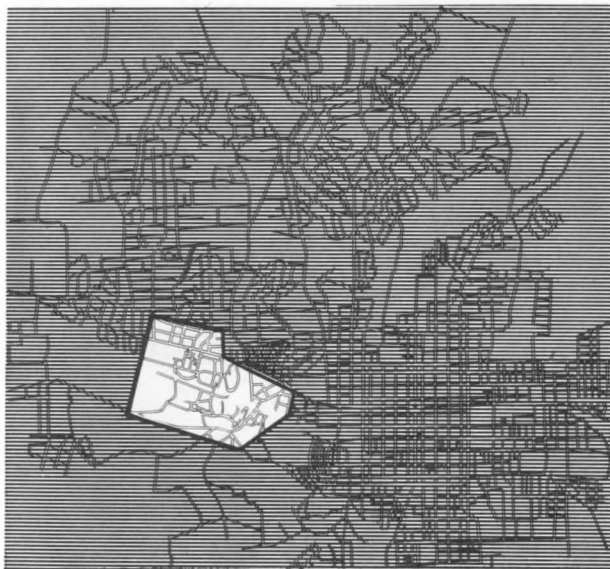
ca. 1910. Two-story Neoclassical Revival style wood frame building. This house has several interesting details, among them a bay window with bracket supports on the first floor and on the second floor a small corner porch.



425 Boylan Avenue
Block C-9 Lot 2

ca. 1910. Two-story Neoclassical Revival style brick building. Birthplace of noted Raleigh developer Willie York.





HILLSBOROUGH STREET

The following entries are remnants of residential Hillsborough Street, the longest continuous neighborhood of turn-of-the-century Raleigh. Pretentious houses set in ample lots lined the street from the Capitol to the North Carolina College of Agriculture and Mechanic Arts. Raleigh's leading citizens, such as Judge Duncan Cameron, Dr. Thomas E. Skinner, and Rufus S. Tucker, lived in Hillsborough Street showplaces. The residences of these men have all been demolished.

From the college to the Capitol many architectural styles were found in the early 20th century: stately Federal and Greek Revival, flamboyant Italianate, and grandiose Neoclassical Revival. Churches, school buildings, and early twentieth century commercial structures were set amid the houses, and architect James M. Kennedy's elegant Spanish Mission style Woman's Club

stood on the site of the Holiday Inn.

Until the early 1900s St. Mary's campus was the western boundary of the neighborhood, but following the extension of the streetcar line to the North Carolina College of Agriculture and Mechanic Arts, the area west of St. Mary's was quickly developed.

The beauty of Hillsborough Street has eroded in the past forty years as the area is changing from a neighborhood to a commercial thoroughfare. Parking lots, gas stations, and offices line the street. The most drastic changes have occurred east of St. Mary's Street. Only Elmwood, the Joel Whitaker House, the Hinsdale House, and the Goodwin House survive intact in this seven block area. Some few more ca. 1900 residences survive but so drastically altered as to be almost unrecognizable.

100 block of Glenwood Avenue
Block D-55 Lot 9

ca. 1900. Two-story brick commercial buildings that show a strong Italianate influence. Presently being used as low rent apartments. An interesting vestige of what was probably once a Raleigh commercial area. Threatened.



709 Hillsborough Street
Block D-3 Lot 16

1875. Two-story Queen Anne style brick building. A fine example of the elegant homes that once lined Hillsborough Street. Now being used as a drug store.



St. Mary's College
Block D-60

ca. 1887. Two-story Late Gothic Revival brick building. All the windows are shaded by slate awnings supported by brackets. Now used as the Language Arts Building.



1009 Hillsborough Street

Block D-10 Lot 22

1856. Two-story Greek Revival style wood frame building. The tenants of this house say it was moved from Boylan Heights to its present site. One of the few surviving antebellum buildings in Raleigh. Threatened.



1117 Hillsborough Street

Block D-20 Lot 17

ca. 1910. Two-and-one-half-story Neoclassical Revival wood frame building. A remnant of the elegant homes that once lined Hillsborough Street. Threatened.



1115 Hillsborough Street

Block D-10 Lot 16

ca. 1900. Two-story Neoclassical Revival style brick building. A vestige of the homes that once graced Hillsborough Street.



900 W. Morgan Street
 Block D-10 Lots 10, 11
 ca. 1915. Two-story Neoclassical Revival wood
 frame building. Currently adapted for business pur-
 poses.



861 W. Morgan Street
 Block D-12 Lots 8, 9
 ca. 1910. Two-story brick commercial building
 with Art Deco influences. It has been successfully
 adapted for use by Charlie Goodnight's restaurant
 and night club.



1213 Hillsborough Street
 Block D-14 Lot 5
 ca. 1925. Three-story commercial brick building
 with Spanish Mission influences and Neoclassical
 detail at the first floor level. The building is now
 used by small businesses and as apartments.



1409 Hillsborough Street

Block D-17 Lot 11

ca. 1880. Three-story Queen Anne style wood frame building. Once a fine example of its style, it has suffered from alterations to its immediate environment and also from changing ownership. **Threatened.**



1405 Hillsborough Street

Block D-81 Lot 16

ca. 1914. Two-story Neoclassical Revival style wood frame building. The one-story wrap-around veranda curves from one bay to the next. One of the few houses remaining on Hillsborough Street that is still a private home.



188 Park Avenue

Block D-81 Lot 17

ca. 1910. Two-story wood frame building. House was built for Jacques Busbee, founder of Jugtown Pottery.



113 Park Avenue
Block D-17 Lot 4
ca. 1915. Two-and-one-half-story Neoclassical Revival wood frame building. The house has been renovated for use by a fraternity.



121 Park Avenue
Block D-17 Lot 2
ca. 1914. Two-story transitional Queen Anne/Neoclassical Revival wood frame building. Now used adaptively as a home and antique shop.



Corner of Oberlin Road and Hillsborough Street
Block D-104 Lot 24
ca. 1920. Two-story brick commercial building with Spanish Mission influences. Part of what was once a pleasant commercial area on Hillsborough street. Threatened.



6 Enterprise Street
Block D-107 Lot 5
ca. 1910. Two-story Neoclassical Revival style
wood frame building. A well maintained example
of the houses which existed in the vicinity of N. C.
State University at the turn of the century.



Watauga Hall
N. C. S. U. Campus
1896. Three-and-one-half-story Eclectic style brick
building. The building exhibits stylistic features of
several architectural idioms, such as the Syrian
arched entrance. Watauga Hall was designed by
Barrett and Thompson.



Primrose Hall
N. C. S. U. Campus
1896. One-story Victorian style brick building
with a three stage tower. Originally was used as
a recitation hall, according to 1914 Sanborn maps.



1911 Building

N. C. S. U. Campus

1909. Three-story Neoclassical Revival style brick building. This building, designed by H. P. S. Keller, accentuates one of the nicest open spaces on the campus.



Tompkins Hall

N. C. S. U. Campus

1902. Three-story Neoclassical Revival style industrial brick building. One of the outstanding features of this building is the fenestration.



Brooks Hall

N. C. S. U. Campus

1927. Three-story Neoclassical Revival style brick building with two-story marble portico. Originally built as the D. H. Hill Library, now used by the School of Design. This building was designed by Hobart Upjohn, grandson of Richard Upjohn, who designed Christ Church.



Bell Tower

N. C. S. U. Campus

1937. This 116-foot high memorial tower is a representative example of the severe Roman classicism which was in vogue in the 1940s. It is made of white Mount Airy granite.





CAMERON PARK

Cameron Park, one of the most attractive residential areas in Raleigh, did not gain its allure by coincidence; it was a carefully planned project with extremely far-sighted ideas from its inception in 1910. The neighborhood is bounded by Park Drive, Hillsborough Street, Oberlin Road and Peace Street. Its varied terrain is composed of wooded lots and occasional greenways dividing the curved streets. The houses offer a diverse sampling of styles and sizes and the majority of them date from the pre-World War I decades.

Cameron Park was on the outskirts of Raleigh in 1910. The acreage was part of a large tract of land owned by the Cameron family. The park was sold to the Parker-Hunter Realty Company, which aspired to create "... a new city within the ancient one of Raleigh . . ." The idea of a city inferred that Cameron Park would be more than a collection of houses. In the Cameron Park brochure the developers pointed out the amenities of urban life present in the park, such as good streets, sewers and convenient transportation. The virtues of suburban living, including clean air and open spaces, were also extolled. As the brochure explained, "In combination with the necessities of life, the builders of Cameron Park have considered permanent BEAUTY."

Cameron Park was initially inhabited by middle class families, as it is today. The location was particularly attractive to professors of the North Carolina College of Agriculture and Mechanic Arts, now North Carolina State University, located just southwest of the

Hillsborough Street entrance to the park. Cameron Park was also convenient to downtown Raleigh, as the streetcar line passed the length of Hillsborough Street.

Cameron Park was a success from its beginning. The 1914 Sanborn Insurance Map indicates that there were approximately 32 scattered dwellings in the park after four years of operation. Perhaps the restrictions maintained by the Parker-Hunter Realty Company were responsible for the vitality the neighborhood enjoys today. The developers stipulated that the area should be strictly residential. Only houses and domestic-related buildings were allowed on the lots, and only one house could be constructed per lot. These restrictions were lenient enough to permit architectural variety; yet, restrictions such as buildings 20 feet from the property line produced a harmonious and cohesive appearance. The company also ordered shade trees to be planted along the streets and sidewalks be laid in front of each lot. Thus, the total package was an early exercise in comprehensive neighborhood planning.

The amenities which Cameron Park offered in 1910 are still valid today. Cameron Park's foresighted planning has resulted in a pleasant and individual neighborhood which is as desirable a place to live as it was 60 years ago. Following a threatening period of conversion to rooming houses and incursions by surrounding commercial development, new private owners and the Cameron Park Neighborhood Association have successfully revitalized the inner city neighborhood.

116 Hawthorne Street
Block D-82 Lot 1
ca. 1915. Two-story Colonial Revival style wood frame building. Second story is shingled, making this house an interestingly textured residence.



200 Hawthorne Road
Block D-78 Lot 1
ca. 1914. Two-story Mission style stucco building. The Mission style became very popular in the 1920s because of California influence.



129 Forest Drive
Block D-82 Lot 6
1910. Two-and-one-half-story Neoclassical Revival style wood frame building. This residence is one of the earliest houses in Cameron Park.



130 Woodburn Road

Block D-83 Lots 3, 4, 5

1916. Two-and-one-half-story Tudor Revival wood frame building. One of the first multiple dwelling units in the city. Presently it is being used as condominiums.



1605 Park Drive

Block D-77 Lot 9

ca. 1920. Two-story brick building in the Picturesque mode. The unusual appearance of this house is due to the fact that the roof is rounded at the eaves, adding fluidity to the lines of the roof.



203 Hillcrest Drive

Block D-76 Lot 23

ca. 1916. Two-story Neoclassical Revival wood frame building. Note the angled entrance to the house which responds to its corner location.



209 Hillcrest Drive
Block D-76 Lot 22
ca. 1910. Two-story Neoclassical Revival style brick building. This house features characteristic wrap-around porch, pedimented gable ends and stained glass.



305 W. Park Drive
Block D-74 Lot 27
1920. Two-story Bungalow style wood frame building. Bungalows became popular in Raleigh during the early 1920s because of California influence.



123 Park Avenue
Block D-73 Lot 8
ca. 1914. Two-and-one-half-story Neoclassical Revival wood frame building. Representative of its style in the Cameron Park neighborhood.



1313 College Park

Block D-15 Lot 1

ca. 1920. Two-story Eclectic style brick building with Spanish Colonial and Gothic Revival influences. The portico is of Colonial Revival influence.



903 W. Johnson Street

Block D-75 Lot 9

ca. 1920. Two-story Picturesque mode stone building. The steep gable roof, half timbering, and tall stone chimney give this house a romantic quality.



1208 College Park

Block D-72 Lot 21

ca. 1920. Two-story Georgian Revival style wood frame building. The interior features exceptional academic Georgian trim. Designed by a New England architect.



723 St. Mary's Street

Block D-98

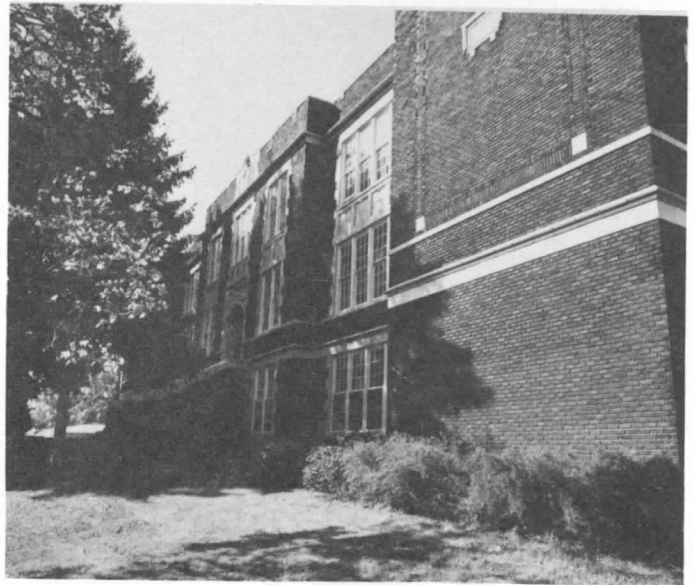
1929. Three-story Romanesque Revival stone building. W. H. Deitrick designed Needham B. Broughton High School and won the Outstanding School Prize in 1930. The style reflects the vogue at that time for school building design.



301 St. Mary's Street

Block D-59

1923. Three-story Jacobethan Revival brick building. Wiley School was designed by C. Gadsen Sayre, who designed many schools in Raleigh during the 1920s. The interior of the building is very light and airy because of the many large multi-paned windows.

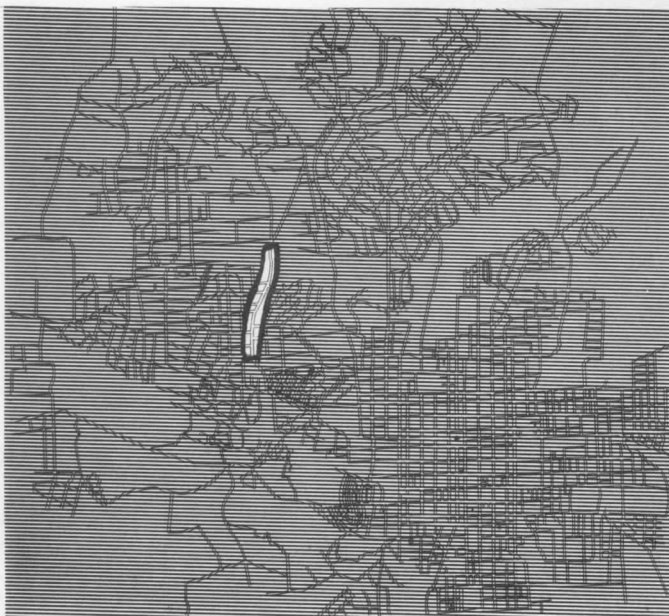


Forest and Park Drives

Mini Park

ca. 1910. One of the wooded areas that were part of the original plan for Cameron Park subdivision. Many of the older residential sectors of the city have mini parks such as this.





OBERLIN VILLAGE

Oberlin Village, located in west Raleigh, began as a Reconstruction village on the outskirts of town. In 1866 the Lewis W. Peck farm was subdivided and sold in 1.75 acre parcels to blacks for the establishment of a freedman's community. At the height of its development the village included about 12 blocks of houses, two churches, and a public school. The village represented the ability of Negroes to exercise two rights established following the Emancipation Proclamation: the right to own property and the right to an education.

The name "Oberlin Village" was probably selected to honor Oberlin College, an Ohio college which favored abolition and which advocated higher education for blacks. James H. Harris, a noted black North Carolina politician, was a strong promoter of the Reconstruction village and a graduate of Oberlin College.

Despite post-war poverty, especially acute in the black community, Oberlin Village was actively developed. Building and loan agencies lent money to prospective builders to finance construction costs. As witnessed

in the surviving nineteenth century buildings, the prevailing trends and styles in construction were employed. Cottages with sawnwork trim and houses of Colonial Revival design were constructed.

The educational deficiency was met by the establishment of a public school during the formative years of the village. Latta University, founded in the late nineteenth century by the Reverend M. L. Latta, was envisioned as a center of higher learning devoted to the resolution of the race problem.

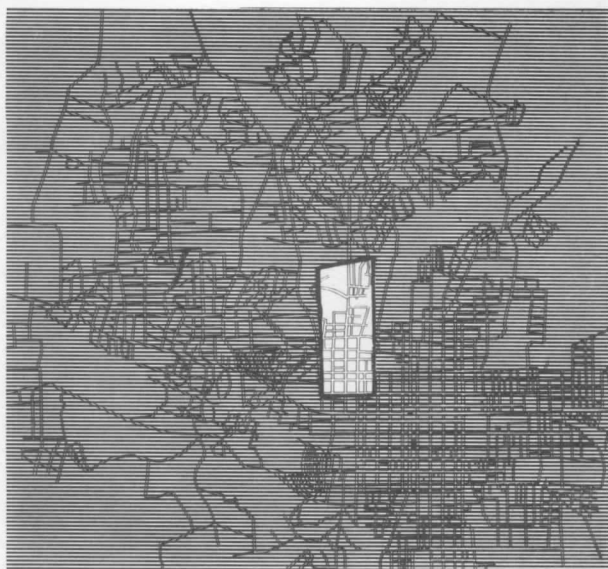
Although much of its architectural heritage has been destroyed, Oberlin Village retains a strong sense of community. Method Village, another Reconstruction village west of Raleigh, has been absorbed into contemporary suburban development. The accelerated growth of the past twenty years has endangered the character of Oberlin Village, and its individuality is being rapidly assimilated into the modern fabric of the city. Its significance historically as well as individually should be considered in planning future commercial development.

1002 Oberlin Road
Block D-186 Lot 7
Oberlin Village
ca. 1900. Two-story Neoclassical Revival wood
frame building. Nicely detailed wrap-around porch
on the first floor. Threatened.



1033 Oberlin Road
Block D-190 Lot 22
Oberlin Village
ca. 1890. One-story Queen Anne style wood
frame cottage. This is one of the modest dwellings
still remaining from a Reconstruction era village.





GLENWOOD NEIGHBORHOOD

Glenwood neighborhood, a turn-of-the-century area of frame cottages and bungalows set in well shaded lots, was developed in the early 1900s when the electric streetcar line ran along Glenwood Avenue. The land was part of Devereux plantation, home of Colonel John Devereux. Shortly after his death in 1893 the land was sold and subdivided. Rufus S. Tucker, S. A. Ashe, and Mrs. George W. Mordecai had also owned land in Glenwood.

Lots were laid out in grid plans, and modestly-scaled frame dwellings were erected. Many streets were named for former United States presidents. Will's Forest, Devereux, and Hinsdale streets recall early residents of the Glenwood area. The earliest houses were constructed around the Methodist Orphanage, founded in 1898. Glenwood developed rapidly; between 1908 and 1909, thirty-one houses were built.

W. Jones Street

Block D-50 Lot 14

ca. 1914. A complex of three early industrial buildings. Note the decorative corbeling which echoes the shape of the gable roof. Used by Carolina Power and Light as a part of their plant.



702 Glenwood Avenue

Block G-132 Lot 2

ca. 1908. Two-and-one-half-story Queen Anne style wood frame building. This house has very pronounced Neoclassical detailing, as seen in the porch pediment and Ionic porch columns. Threatened.



800 Glenwood Avenue

Block G-131 Lot 1

ca. 1908. Two-story Queen Anne style wood frame building. A fine example of its style. Threatened.



803 Glenwood Avenue

Block D-90 Lot 18

ca. 1908. One-story Neoclassical Revival style wood frame building featuring the characteristic wrap-around porch.

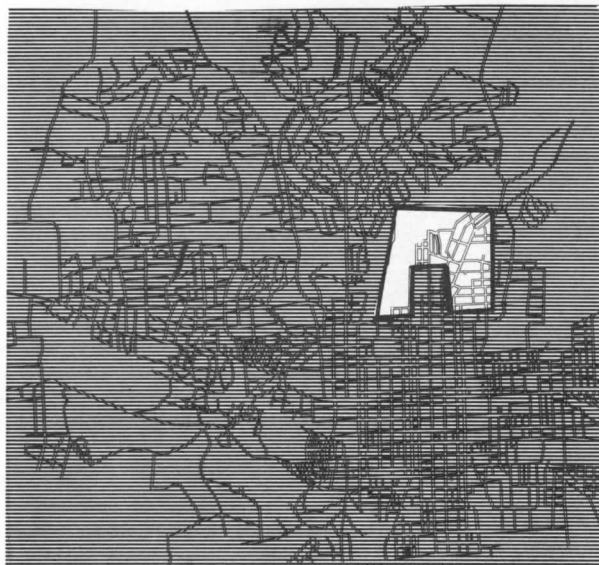


1001 Glenwood Avenue

Block D-130

ca. 1900. Two-story Neoclassical Revival style brick building. This building is representative of several dormitories found in the Methodist Orphanage complex. The Methodist Orphanage was founded in 1898 by the Reverend John Wesley Jenkins. It was laid out with cottages so that buildings could be added as the population grew.





MORDECAI PLACE

Like Cameron Park and Boylan Heights, Mordecai Place was named for the family plantation on which it developed. The Mordecais, a prominent Raleigh family, owned land which included much of present-day Hayes Barton. Mordecai House still survives in the area and is the centerpiece of the neighborhood and the nucleus of Mordecai Historic Park.

Most of the houses of Mordecai Place date from the 1920s to the 1950s since the area was developed during

the building boom following World War I. Many large Colonial Revival houses line Old Wake Forest Road, while modestly scaled one and two-story houses characterize the majority of the neighborhood. Natural wooded parks divide series of linear streets, and many of the drives are named for the trees found in the parks. Mordecai Place is adjacent to Pilot Mill community, established in the late nineteenth century as a village for the mill workers.

821 Old Wake Forest Road

Block G-154 Lot 13

ca. 1920. Two-and-one-half-story Georgian Revival style brick building. A well proportioned example of its style, now used as an interior design shop.



831 Wake Forest Road

Block G-154 Lots 10, 9, 8

ca. 1920. Two-story Georgian Revival style brick building. Well proportioned façade and elegant entrance are characteristic of this early 20th century style.



1429 Wake Forest Road

Block G-264 Lot 16

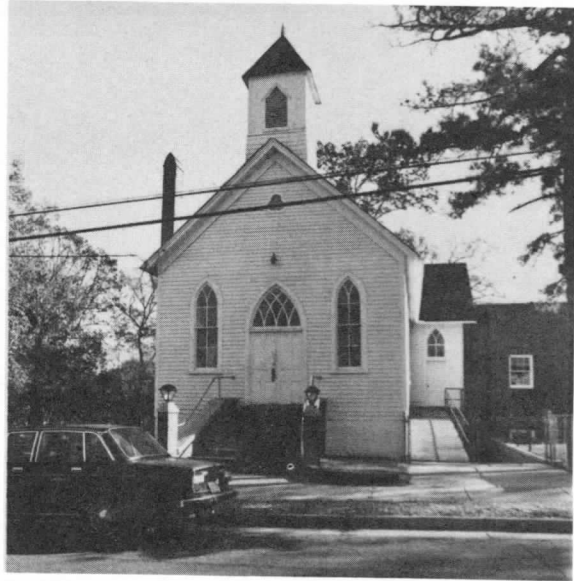
ca. 1920. One-story Mission style stone building. This house exhibits architectural qualities that were very popular in the 1920s.



1012 N. Blount Street

Block G-215

ca. 1890. Pilot Mills Baptist Church and mill village dwellings. The church is Late Gothic Revival style and the houses are very simple examples of Victorian style residences. An intact example of a mill village.



614 North Boulevard

Block G-255

1893. Massive Italianate style industrial brick building. Built by Pilot Mills, it was one out of six cotton and knitting mills in Raleigh.





HAYES BARTON

Hayes Barton, named for the English home of Sir Walter Raleigh, was developed on land northwest of the city in the early 1920s. Many suburbs were developed in the 1920s with the post-World War I building boom and the gradual acceptance and availability of the automobile.

Fairview Farm was purchased in 1919 by the Allen Brothers, realtors, from Mrs. B. P. Williamson and an adjoining tract from B. Grimes Cowper to develop into a residential neighborhood. From the beginning, the 175 acres of land were to be carefully planned so that the natural beauty of the area might be preserved. Large wooded parks were preserved to divide the streets, and the lots were divided into ample parcels. The streets were named for former governors of North Carolina, with the exception of Cowper and Williamson drives which were named for the original owners.

Hayes Barton was an immediate success. The first

house, home of Dr. C. L. Jenkins, was begun in April of 1920, and by June of 1921, twenty-one houses were ready for occupancy and ten were under construction. Within the year, two-thirds of the lots had been sold. As the *News and Observer* noted in a June 19, 1921, report, the rapid development of Hayes Barton represented the "end of the building stagnation which began during the war and has been one of wartime's last survivors."

Today Hayes Barton is one of the most beautiful residential areas in the city. Raleigh has grown around the neighborhood; thus, Hayes Barton is now considered an urban neighborhood instead of a suburban one. The area offers a wide variety of building styles and sizes. Many of Raleigh's leading citizens, such as Josephus Daniels, former Chief Justice Emery B. Denny, and ex-governors T. W. Bickett and J. M. Broughton, resided in Hayes Barton.

Daniels House — "Wakestone"

1520 Caswell Street

Block E-3 Lot 1

c. 1920. Two-and-one-half-story stone Colonial Revival house which is part of the Raleigh Masonic complex. The house was built in the 1920s for Josephus Daniels (1862-1948), prominent North Carolina editor, writer, World War I Secretary of the Navy and Minister to Mexico in the 1930s. A National Historic Landmark.



1515 St. Mary's Street

Block E-10 Lot 5

1920. Two-story Picturesque style stucco building. This residence is situated along one of the most pleasant streets of the city.



1601 St. Mary's Street

Block E-9 Lot 6

ca. 1927. Two-and-one-half-story Mission style brick and stucco building. The one-story porch is capped by a decorative Spanish style parapet.



910 Harvey Street

Block F-2 Lot 6

ca. 1925. Two-and-one-half-story Chateausque style stone building. This house is a beautiful example of the romantic Chateausque style.



1125 Harvey Street

Block E-57 Lot 11

ca. 1925. Two-story Tudor Revival style brick veneer and stucco building. A very picturesque residence with irregular massing, rooflines and window treatments.



1525 Carr Street

Block E-5 Lot 36

ca. 1920. Two-and-one-half-story Georgian Revival style stone building. This style was very popular during the early 1920s.



1515 Scales Street

Block F-3 Lot 4

ca. 1925. Two-story Bungalow style wood frame building. This house is a classic example of its style.



901 Holt Drive

Block E-2 Lots 9 and 22

ca. 1928. Two-story wood frame building. This house is a replica of Mount Vernon.



1930 Reid Street

Block E-54 Lot 6

ca. 1878. This gazebo and servants quarters were a part of the Fisher-Coke home once situated at the corner of Hargett and McDowell streets. In 1959 Julia Fisher Coke moved the dependencies to their present location.



2011 Fairview Road
Block E-51 Lot 15
ca. 1920. Two-and-one-half-story Tudor Revival
style stone and stucco building. This style was very
popular during the 1920s.



2025 Fairview Road
Block E-51 Lot 7
ca. 1920. Two-story Spanish Colonial Revival
brick building. The windows on the first floor are
accented by herringbone pattern brickwork inside
the arches.



930 Cowper Drive
Block E-52 Lot 6
ca. 1920. One-story Bungalow style wood frame
with shingles building. Believed to be one of the
oldest houses in Hayes Barton.



2013 McCarthy Street
Block F-77 Lot 4

ca. 1920. Two-and-one-half-story Picturesque style brick building. On the north end the steep gable roof sweeps down and forms a garden wall pierced by a circular window.



1807 Wills Street
Block F-28 Lot 14

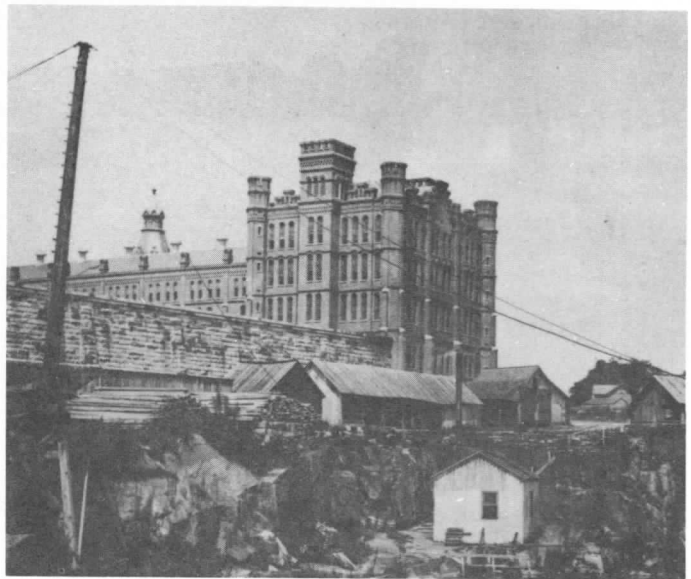
ca. 1920. Two-story Bungalow style brick building. This house has Californian influences.



ISOLATED PRE-1929 BUILDINGS

The following buildings have been grouped according to their locations outside the boundaries of the inventory area.

Central Prison
835 W. Morgan Street
Block D-11 Lot 9
ca. 1870. Four-story Gothic Revival brick building. Typical of penal architecture of the period.



S. Boylan Avenue
Boylan Heights neighborhood
1858. Three-story Institutional brick building. Dix Memorial was designed by Alexander J. Davis, who also designed the State Capitol.



Theophilus Hunter House
at Dorothea Dix Hospital
c. 1790. Two-story frame house in the Georgian style built by the brother of Isaac Hunter who was a member of the General Assembly and Colonial Militia. House was enlarged by his son, Theophilus Hunter, Jr. One of the few 18th century houses in Raleigh. Extensively remodeled in the early 20th century.



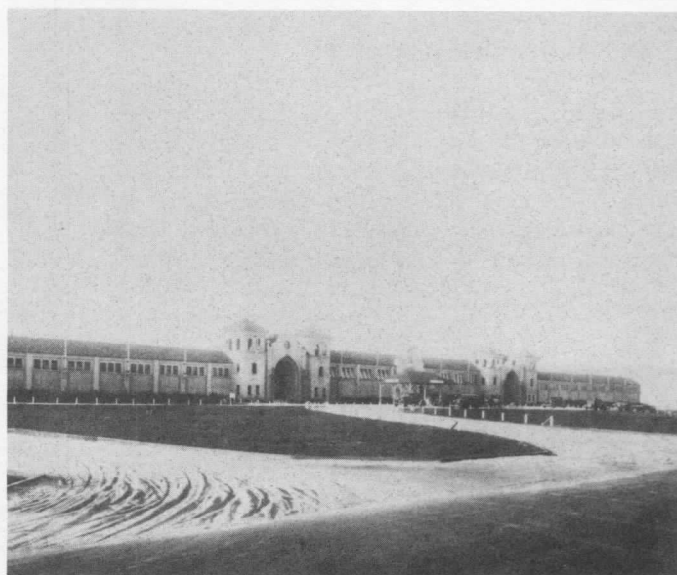
St. James A. M. E. Church
 736 Method Road N. W. Corner Ligon Street &
 Method Road
 ca. 1902. Late Gothic style brick building. This
 church was a part of Method Village, founded by
 P. L. Morrison during Reconstruction.



3719 W. Hillsborough Street
 Meredith College
 ca. 1850. Two-story Greek Revival wood frame
 building with a two-story pedimented porch typical
 of Raleigh houses in this style. One of the few
 surviving antebellum houses. Threatened.



State Fair Grounds Pavilions
 Tax Map 520 Lot 3
 c. 1930. A long range of exhibition buildings de-
 signed in the Spanish Mission style by the archi-
 tectural firm of Atwood and Weeks. The walls are
 stuccoed and a ribbed tile hip roof caps the
 structure. Paired square towers flank the arched
 entrances to the interior, and decorative tiles orna-
 ment the centerpiece of the façade.



Isaac Hunter's Tavern.
Old Wake Forest Road
c. 1775. Modest one-story frame house which figures prominently in the history of Raleigh and of the state. In 1792 the General Assembly ordered that the permanent seat of government of North Carolina be located within ten miles of this tavern.



2131 Downtown Boulevard
Block G-327 Lot 5
1885. Two-and-one-half-story Victorian and Neoclassical Revival wood frame building. Known as Lotus Villa, it is a vestige of the homes in the outlying areas of Raleigh. Threatened.



2108 Millbrook Road
Worth Community
Tax Map 409 Lot 192
ca. 1890. One-and-one-half-story Triple-A style wood frame building. Typical Victorian farmhouse with a fancy sawnwork porch in the front.



Corner of Peartree Lane and Luther Street
East Raleigh
ca. 1920. Two-story Georgian Revival style stone
building. Known as the Jones-Underwood House,
it is now used as a duplex.



CONTEMPORARY ARCHITECTURE

This category was included to acknowledge illustrations of good modern design, since the study of architectural history is not confined to any one period. This

is not an exhaustive survey of twentieth century architecture in Raleigh, but a selection of examples of major trends in modern building techniques.

107 Fayetteville Street

Block A-63 Lot 12

1974. Five-story contemporary brick office building. Harmoniously integrated with surrounding older buildings.



336 Fayetteville Street

Block A-37

ca. 1930. Fifteen-story Art Deco style steel and brick building. Known as the Insurance Building. Particularly outstanding Deco style lobby. Opened in 1942, designed by Northrup and O'Brien.



217 W. Morgan Street

Block A-58 Lot 7

1941. Two-story smooth stone faced building with modernistic detail. The window bays are divided by massive fluted piers which support a heavy, plain cornice. Little ornamentation is employed, as the building's design emphasizes form rather than detail.



State Legislative Building

Jones Street

Block A-102

1963. Three-story New Formalism style concrete and steel structure faced with marble. Designed by Edward Durrell Stone. Integrates indoor and outdoor courtyards and gardens with official functions.



South Fayetteville Street

Block C-77

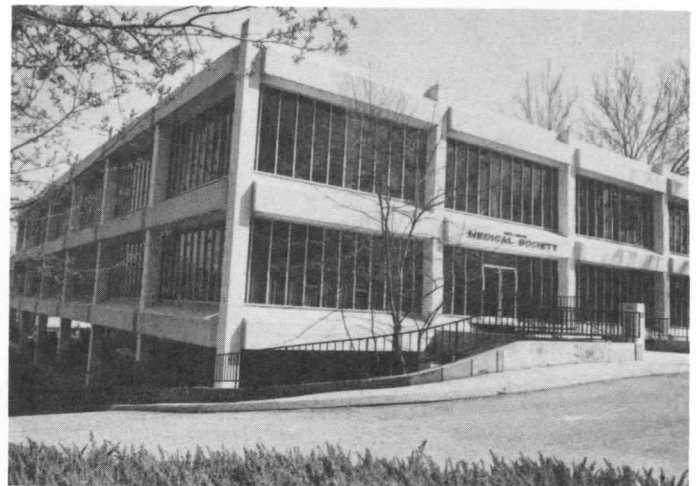
1940. Three-story Art Deco style brick building. Ernest Battle Bain Waterworks is a noted W. P. A. project in Raleigh. Very strong vertical emphasis.



222 N. Person Street

Block A-107 Lot 6

ca. 1970. Two-story concrete and steel contemporary building. Owned by the N. C. Medical Society, complements the character of the surrounding structures.



1411 Jackson Street

Block D-20, Lots 7, 8, 9

1948. One-and-one-half-story Williamsburg Revival brick building. Telegraph Cottage is carefully contrived to provide privacy and an intimate feeling. Threatened.



1806 Hillsborough Street

Block D-86 Lot 12

1962. This one-story brick and steel building is owned by Branch Banking and Trust. It is a conscious and successful effort to have a building conform with its environment while still serving functionally and aesthetically.

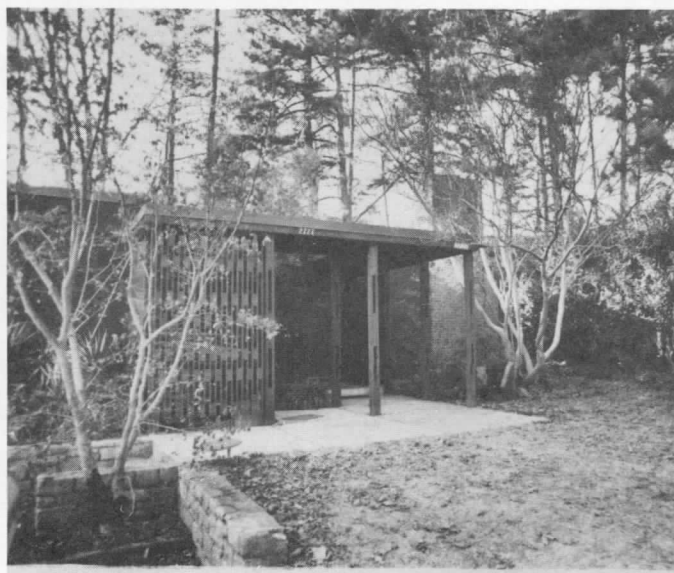


2727 Mayview

Block D-208 Lot 10A

Wade Avenue Neighborhood

1962. One-story wood frame building. The owner, John Voorhees, designed the residence. All materials are natural and understated; the house is nicely integrated with its natural environment.



The Raleigh Little Theater

301 Pogue Street

Block D-119 Lot 6

1940. The austere design of this brick building typifies the W.P.A. era. It was an outgrowth of the W.P.A. Federal Theater Project and was designed by Thaddeus B. Hurd.



Clark Avenue and Oberlin Road

Block D-102 A, C

ca. 1950. Cameron Village is one of the early shopping center complexes that also integrated apartments with the retail trade. It has remained a successful center for the past two decades.



1011 St. Mary's Street

Block D-183 Lot 1

1939. Three-story Contemporary style white brick and stone building. This building serves as the Rex Hospital nurses' home and was designed by William Henley Deitrick.



931 Vance Street

Block E-52 Lot 8

ca. 1940. Two-story International style brick and stucco building. Hallmarks of this house are the lack of ornamentation and its orchestration of masses.



2912 Anderson Drive

Block F-142 Lot 1

Our Lady of Lourdes

1976. Two-story contemporary stucco church. Very open plan, the symbolisms of the church ritual are expressed through architectural spaces, masses and voids, rather than decoration.



2501 Glenwood Avenue

Block E-152 Lot 1

1936. Two-and-one-half-story Georgian Revival style brick building. Finely detailed example of its style. Designed by W. H. Deitrick.



3058 Granville Drive

Block S-63 Lot 133

Country Club Hills

ca. 1960. One-and-one-half-story brick and wood frame building. Exhibits certain traits that typified the buildings of Frank Lloyd Wright.



821 Runnymede Road

Block E-166 Lot 33

West Raleigh

1957. One-story contemporary wood frame building. Designed by George Matsumoto as a home and studio.



6301 Glenwood Avenue

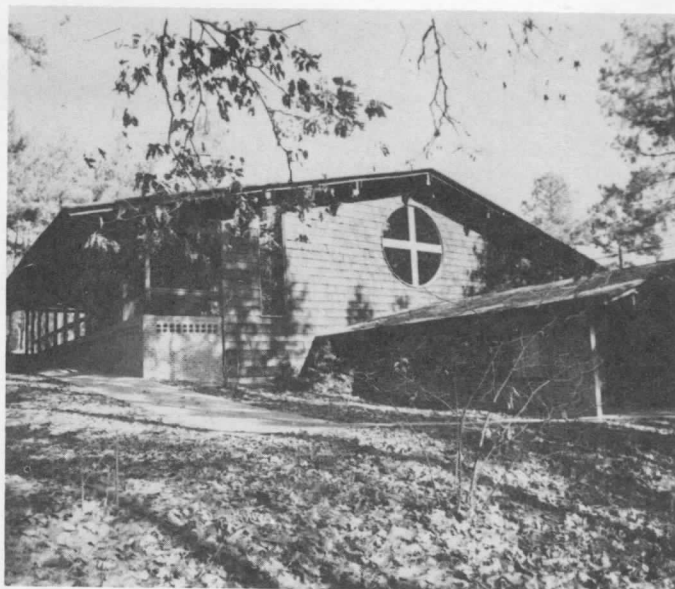
1972. Three-story New Formalism style steel and glass building. Serves as the offices of the Farm Bureau Federation.



5101 Oak Park Road

Block L-131 Lot 88

1968-1969. One-story shingle style wood frame church. Fits nicely into its natural setting. St. Giles was designed by Harwell Hamilton Harris as part of a complex that has not yet been completed.



Methods of Historic Preservation

Methods for accomplishing historic preservation in the United States have evolved through many phases. The act of historic preservation is difficult to define because there have been and are, several different methods and philosophies involved with preservation activities.

Almost all of the early preservation projects in the United States were based on patriotic values and were concerned with colonial era buildings or with buildings associated with individuals prominent in the American Revolution. Perhaps the most visible of these early projects was the restoration of Mt. Vernon by the Mt. Vernon Ladies Association in 1853. The rescue of Mt. Vernon—for patriotic value and for the reinforcement of national solidarity and pride—was the first successful private preservation effort in the nation. Prior to Mt. Vernon occasional attempts had been made in various cities and towns to retain some seventeenth and eighteenth century landmarks for sentimental or patriotic reasons, but these movements were often defeated. Preservationists were overwhelmed by the promoters of the American Dream—expansion, change and free enterprise. Growth usually brought the destruction of existing architectural resources for larger, more costly edifices. This was the typical process during the nineteenth and early twentieth century as the progression from frontier villages to viable cities occurred. Unfortunately, however, the expansionist theory also produced the destruction of useful buildings which could have provided grace, harmony and continuity to developing cities.

Preservationists found that one of the few methods of rescuing a landmark was to create an association with military or political history. They also found that by associating history and building landmarks, the most obvious use for the building was as a museum or shrine as an individual representation of the past. This museum method of historic preservation rescued some notable individual landmarks but failed to protect significant areas of our structural environment.

Beginning in 1926, the museum method of preservation occurred on a larger scale with the reconstruction of colonial Williamsburg. Through the interest and generosity of John D. Rockefeller, Jr., Virginia's colonial capital was reconstructed after careful and exhaustive research for, in Rockefeller's words, "the lesson it teaches of the patriotism, high purpose and unselfish devotion of our forefathers to the common good." Today, reconstructed Williamsburg—and all our other shrines and museum houses—are extremely important as educational tools and cultural reinforcement for our society. However, they do not provide answers to the problems of architectural conservation in urban areas undergoing redevelopment or urban renewal.

The idea of architectural conservation grew out of the concerns of the environmental movement in the 1960s. Architectural conservation is related to the philosophies of traditional historic preservation in that it is



Lawrence O'B. Branch House
Built 1845 — Destroyed 1955.

concerned with retaining important architectural elements of the community's development, but goes beyond preservation and into the recycling and adaptive use for these buildings. Many builders, developers and architects all over the country are finding that it is less expensive and more desirable to clients and tenants to adapt an older building with character and charm to a modern use than it is to destroy it and erect a modern building.

It has been said that most Americans spend about 80% of their lives with the built environment. Architectural conservation can add richness and variety to the quality of our built environment and hence to our lives.

It is a familiar human pattern to rely on history to retain coherence and unity in social structure. It is not enough to have "history" tucked away in libraries and archives. The structural environment of an urban area reflects various stages and periods of architectural development to provide a varied and interesting cityscape. If a decision-making body makes efforts to define and study older sections of the urban area, a feeling for the character and form of the city develops. As a city generally grows from the core outwards along certain corridors, efforts to conserve and enhance the older areas benefit the city from the inside out.

Serious attention to the idea of historic preservation or structural conservation in natural groupings or units provides a challenge to the creativity and sensitivity of architects, engineers and planners. If emphasis is placed

on structural conservation of areas and on providing historic sites with a compatible environment, the architects, engineers and planners will have to consider every phase of development very carefully. The end result might be that the redevelopment area would have a harmonic base, benefiting the city as a whole.

The need to work in the context of existing architecture does not mean architects and planners should be bound by a "Beaux Arts" system of working within the framework of accepted traditional styles. The challenge is to harmonize with the existing built environment, bring beauty and function into a total urban area and correlate various architectural and planning efforts, both past and present, into an integrated whole of urban development. If all these efforts result in an urban area which unites old and new buildings, each will complement the other aesthetically and the older buildings will retain an active, living use.

During the decade 1966-1976, several federal, state and local programs and laws were developed for the purpose of conducting a positive program of historic and architectural conservation in the United States. The programs, listed below, have been applied to projects in Raleigh through the North Carolina Department of Cultural Resources, Division of Archives and History and through the Raleigh Historic Properties and Districts Commissions and the Raleigh City Council.

THE NATIONAL REGISTER OF HISTORIC PLACES

Authorized by the Historic Preservation Act of 1966, the National Register of Historic Places is a listing of the nation's historic and architectural resources. The register includes buildings, structures, objects, sites and districts which are considered worthy of preservation. This program is under the jurisdiction of the United States Department of the Interior and in North Carolina is conducted by the State Historic Preserva-

tion Officer and the Survey and Planning Branch of the Division of Archives and History. A property that has been entered on the National Register of Historic Places is identified as having local, state, or national historic significance; it receives a degree of protection from detrimental effects to the property occurring because of federally or state funded, licensed or assisted projects; and it is eligible for matching grants from the National Parks Service for restoration, rehabilitation, or stabilization. Listing on the National Register has no effect on the property owner's use, alterations or disposal of the property; nor does it affect the tax evaluation of the property. Provisions of the Tax Reform Act of 1976, however, include tax incentives for the preservation of commercially used National Register properties and the loss of some tax benefits if these are destroyed.

THE RALEIGH HISTORIC PROPERTIES COMMISSION

Established under North Carolina state enabling legislation (G. S. 160A-339. 1-400), the Raleigh Historic Properties Commission is a body of citizens appointed by the Raleigh City Council whose duties include designating properties in the city worthy of preservation, encouraging the protection and continued architectural integrity of these properties, and conducting educational activities concerning historic preservation. A building, site or object may be designated as a Raleigh Historic Property after a study of the history and significance of the property is reviewed by the commission and the Division of Archives and History. After these reviews, the Raleigh City Council is required to hold a public hearing concerning the designation. After the hearings, the council then decides whether to adopt an ordinance designating the building, site or object as a Raleigh Historic Property.

A Raleigh Historic Property may not be demolished or materially altered without observing a waiting period



Baptist Female University
Built ca. 1900 — Destroyed 1967.



of 90 days following written notice to the commission. The commission may negotiate with the property owner and other interested parties in an effort to find a means of saving the property. The owner of a Raleigh Historic Property is, under Chapter 105 of the General Statutes, allowed to apply yearly for ad valorem tax deferral on the assessed value of his or her property. The tax deferral amounts to 50% of the assessed value of the property; however, if the building, site or object is destroyed or substantially altered for any reason (excluding natural disaster), the owner is liable for the back taxes on the property.

THE RALEIGH HISTORIC DISTRICTS COMMISSION

The Raleigh Historic Districts Commission, which works with the city's historic districts, is composed of nine members appointed by the City Council from among the members of the Raleigh Historic Properties Commission.

Raleigh, at this writing, has three historic districts established by the Raleigh City Council through zoning ordinances. They are based on state enabling legislation (G.S. 160 A-395-398) which allows municipalities to establish historic districts, either as separate use districts or as overlays on other types of zoning. The three historic districts were established according to prescribed procedure which included investigation by the Raleigh Planning Commission, review by the North Carolina Division of Archives and History and a public hearing conducted by the Raleigh City Council. The purpose of the historic district zoning is to insure that the architectural integrity of the neighborhood is retained; this

is accomplished by requiring review and approval by the Raleigh Historic Districts Commission for any proposed exterior change to any building or appurtenant feature within the district. Raleigh's three districts—Oakwood, Blount Street and Capitol Square—are overlay districts; they permit any type of zoning within the designated boundaries as opposed to a separate-use type district which would only permit land-uses which existed during the period sought to be preserved or restored.

PRESERVATION ORGANIZATIONS

In addition to legislation and publicly funded preservation programs, there are currently four preservation oriented organizations operating in Raleigh. These four organizations are non-profit corporations which were formed by concerned citizens to solve specific preservation problems. These organizations are listed below.

The Mordecai Square Historical Society, Inc., was incorporated in June, 1972, for the purpose of aiding the Raleigh Historic Properties Commission in furthering its objectives. The society conducts educational programs, seminars and lectures and provides docents for the city-owned Mordecai Historic Park. It also contributes financially to the development of the park.

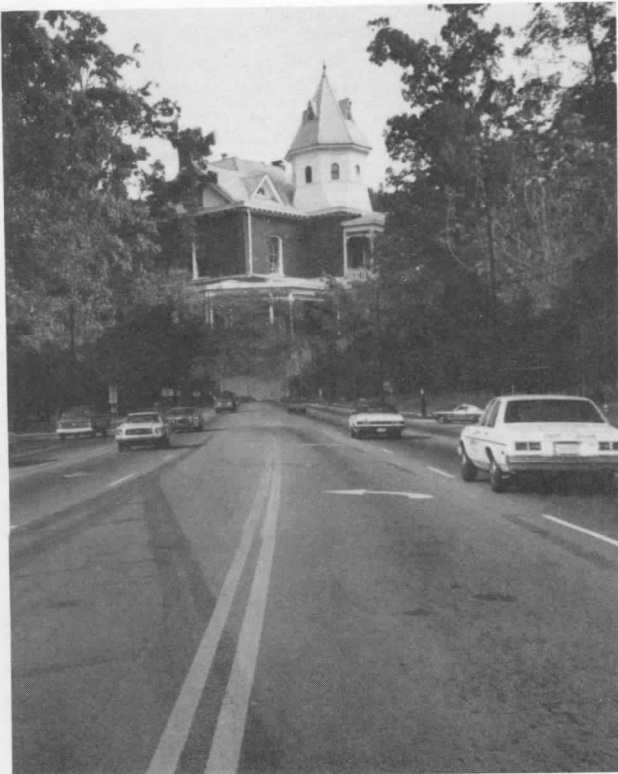
The Society for the Preservation of Historic Oakwood, Inc., was incorporated in October of 1972 by residents of the neighborhood in response to an expressway slated to bisect the area. During the period 1972-1974, homes directly in the path of the proposed expressway were rehabilitated by concerned private individuals and the society conducted an intensive advertising campaign to call attention to the historic, architectural and cultural values Oakwood contributed to Raleigh. In 1974 the neighborhood was entered on the National Register of Historic Places and in 1975 became Raleigh's first historic district protected by zoning ordinance. The society conducts many activities, including an annual Christmas house tour and a landscaping beautification program.

Capital Landmarks, Inc., was incorporated in November of 1975 for the purpose of establishing a revolving fund to purchase and recycle endangered buildings of historic and architectural significance in Raleigh. The organization is primarily concerned with economically viable adaptive uses for landmark buildings and since its formation has participated actively in the rescue and adaptive use planning for the Montague Building opposite Moore Square. The Hinsdale House on Hillsborough Street is Capital Landmarks' major project at this writing.

The Estey Hall Foundation, Inc., was incorporated in August of 1976 for the purpose of rehabilitating Estey Hall, located on the campus of Shaw University. Shaw University and Estey Hall are important landmarks in the history of black Americans. The foundation is currently developing plans to use Estey Hall as a human resources center to promote the arts, to provide social services for the surrounding community and to stand as a monument to the achievements of black women for whose benefit the building was originally constructed.

RALEIGH IN 1977

The Raleigh Inventory Project has made an effort to selectively record and describe the character of the city through its architecture and neighborhoods. Raleigh, like hundreds of other cities across the South, has experienced dramatic growth and expansion during the past twenty years. Long a small town, Raleigh has witnessed growth so rapid and extensive (from 15,000 in 1900 to 93,931 in 1960) that the small core of pre-1900 urban fabric fell quickly to mid-twentieth century development. Lacking the many blocks of urban commercial and residential fabric of the large nineteenth century cities, Raleigh had little to lose; and it lost much of it as Hillsborough, Fayetteville and Blount streets became prime commercial or institutional strips. During these years Raleigh has witnessed the erection of some exciting examples of progressive contemporary architecture—but it has also witnessed the destruction of many outstanding landmarks in the name of progress. Sadly enough, this progress was all too often synonymous with the creation of surface parking lots and the erection of glass and concrete boxes which are stripped of potential contemporary elegance by economic expediency. One of the purposes of the Raleigh Inventory Project is to point out that despite this strip-mining of the city's architectural texture, there are still many urban resources from the past which are valuable reminders of Raleigh's interesting history. These buildings, neighborhoods and open spaces can be combined in sensitive and intelligent ways with Raleigh's exciting future to create a beautiful environment.



"Responsible men see nothing improper in the expenditure of tens of billions of dollars to build new highways to bring automobiles into the cities. Yet they are outraged by the obvious corollary—that there should be free, tax supported parking garages to receive the cars that are thus dumped into the city."

ARCHITECTURE AND THE ESTHETICS OF PLENTY

James Marston Fitch
Columbia University Press
New York and London 1961

RALEIGH INVENTORY
Short Form

NAME OF PROPERTY:

ADDRESS:

MAP NO.: BLOCK NO.: LOT NO.:

PERIOD/STYLE:

DATE OF CONSTRUCTION: SOURCE:

OCCUPIED: THREATENED: BY:

OWNER:

ADDRESS:

DATE OF SURVEY: BY:

ROLL:

FRAME:

NEG.:

ZONING		LAND USE		CONDITION	INCIDENCE IN AREA
	CODE	RESIDENTIAL	COMMERCIAL -	STD. 1	UNIQUE 1
		SINGLE FAMILY - 110	RETAIL TRADE - 520	DET. 2	RARE 2
		DUPLEX - 120	BANKING - 600	DIL. 3	MODERATE 3
		THREE UNITS - 130	CREDIT AGENCIES - 610	FIRE DIST.	FREQUENT 4
		FOUR UNITS - 140	REAL ESTATE - 650	P. 1	POTENTIAL OF ADAPTIVE
		MULTI UNITS - 150	HOTEL, ROOMING - 700	S. 2	USE
HISTORIC		OFFICE -	BUSINESS SERVICES - 730	N.A. 3	
DISTRICT		GENERAL OFFICE - 922	MUSEUMS, CULTURAL - 840		EXCELLENT 1
YES	NO	PROFESSIONAL - 923	EDUCATIONAL - 820		GOOD 2
		GOVERNMENT - 924	MEMBERSHIP - 860		FAIR 3
		CEMETERY - 930	RELIGIOUS - 866		POOR 4
		CORRECTIONAL - 940	INDUSTRIAL - 200		

Brief Description, remarks (more on back of sheet if needed) include architect/builder and source of information, original owner

Listing:	Assessment:	part of	Recommendation:
<input type="checkbox"/> National Register	<input type="checkbox"/> Individually	<input type="checkbox"/> notable area	<input type="checkbox"/> National Register
<input type="checkbox"/> NR study list	<input type="checkbox"/> Outstanding		<input type="checkbox"/> NR district
<input type="checkbox"/> Local historic property	<input type="checkbox"/> Significant		<input type="checkbox"/> Raleigh Historic
<input type="checkbox"/> National Register district	<input type="checkbox"/> Neutral		<input type="checkbox"/> Property
<input type="checkbox"/> Local historic district	<input type="checkbox"/> Intrusive		<input type="checkbox"/> Raleigh Historic
<input type="checkbox"/> Local historic property study list			<input type="checkbox"/> District
			<input type="checkbox"/> Other _____

PERIOD/STYLE LIST (INVENTORY FORM)

	<u>NAME</u>	<u>CODE</u>
PERIOD	1780 - 1820	(1)
STYLE	GEORGIAN	(101)
	FEDERAL	(102)
PERIOD	1820 - 1860	(2)
STYLE	GREEK REVIVAL	(201)
	EGYPTIAN REVIVAL	(202)
	EARLY GOTHIC REVIVAL	(203)
	ROMANESQUE REVIVAL	(204)
	ITALIANATE	(205)
	RENAISSANCE	(206)
PERIOD	1860 - 1890	(3)
STYLE	LATE GOTHIC	(301)
	SECOND EMPIRE	(302)
	STICK STYLE	(303)
	QUEEN ANNE STYLE	(304)
	EASTLAKE STYLE	(305)
	SHINGLE STYLE	(306)
	RICHARDSONIAN ROMANESQUE	(307)
	CHATEAUESQUE	(308)
	TRIPLE A	(309)
	SHOTGUN	(310)
PERIOD	1890 - 1929	(4)
STYLE	BEAUX ARTS	(401)
	SECOND RENAISSANCE REVIVAL	(402)
	GEORGIAN REVIVAL	(403)
	NEO CLASSICAL REVIVAL	(404)
	LATE GOTHIC	(405)
	JACOBETHIAN REVIVAL	(406)
	COMMERCIAL STYLE	(407)
	SULLIVANESQUE	(408)
	PRAIRIE STYLE	(409)
	MISSION STYLE	(410)
	BUNGALOID	(411)
	TUDOR REVIVAL	(412)
	PICTURESQUE	(413)
	SPANISH COLONIAL REVIVAL	(414)
	ART DECO	(415)
	INDUSTRIAL	(416)

NO INVENTORY FORM

COMPATABLE	
RESIDENTIAL	500
OFFICE	510
COMMERCIAL	520
INSTITUTIONAL	530
INDUSTRIAL	540

INTRUSIONS	
RESIDENTIAL	600
OFFICE	610
COMMERCIAL	620
INSTITUTIONAL	630
PARKING	640
EMPTY LOT	650

ERA
1929 - 1940 - 001
1941 - 1959 - 002
1960 - 1970 - 003
1971 - 197_ - 004

PROMINENT ARCHITECTS AND BUILDERS IN RALEIGH

EARLY NINETEENTH CENTURY

RHODHAM ADKINS

Builder of the first State House of North Carolina, 1794-1831.

DABNEY COSBY (c. 1779-1862)

Active in North Carolina during the 1840s to the 1860s, this Virginia builder and proprietor of a brick yard worked in a variety of styles, including the Federal, Greek Revival, Italianate and Gothic Revival styles. Cosby built many houses in Virginia and worked under A. J. Davis in Chapel Hill. In Raleigh he is known for the design of the McPheeters House and the remodeling of his own residence at the corner of Dawson and Hargett streets. Cosby designed the Yarborough Hotel in 1850, repaired the Governor's Palace in 1855, and built structures for the North Carolina Deaf and Dumb Institute on Caswell Square. Two of his sons, John and Dabney, Jr., continued their father's profession. John Cosby is known for the designing of the Caswell County Courthouse (1861) which is listed in the National Register of Historic Places. The only known surviving North Carolina buildings by Dabney Cosby are Old East and Old West on the University of North Carolina campus at Chapel Hill, which he remodeled under the supervision of Davis, and the Beverly Jones House in Forsyth County.

ALEXANDER JACKSON DAVIS (1803-1892)

A nationally prominent New York architect, A. J. Davis and associate Ithiel Town (1784-1844) submitted a design for the North Carolina State Capitol following the burning of the first State House in 1831. The product is considered one of the finest examples of Greek Revival architecture in the United States. After the death of Town in 1844, Davis broadened his practice to include institutional as well as residential and governmental design. He planned the State Hospital for the Insane in Raleigh in 1850. Davis was active in Chapel Hill, Greensboro and Davidson.

WILLIAM NICHOLS (1780-1853)

In the 1820s Captain William Nichols was the State Architect. He was commissioned to remodel the first State House in 1822. Nichols added a dome, east and west porticoes and stuccoed the exterior to update the eighteenth century building. In 1826 Nichols was commissioned to expand Mordecai House, giving it its present Greek Revival appearance. Nichols also built some early buildings on the campus of the University of North Carolina at Chapel Hill, most notably, Old West and Gerrard Hall in 1822.

WILLIAM PERCIVAL

Percival came to Raleigh from Petersburg, Virginia, apparently in 1857. During his brief two year stay in North Carolina, Percival designed buildings in Tarboro, Hillsborough, and Chapel Hill (New East and New West) as well as in Raleigh. Percival's Raleigh buildings include the First Baptist Church (1859), Montfort Hall (1858), Rufus S. Tucker House (1858, destroyed) and the Carter Braxton Harrison House (plans drawn c. 1858, built c. 1870, destroyed). Percival disappeared before the outbreak of the Civil War, and his outstanding buildings are the only reminder of his impact upon the city.

RICHARD UPJOHN (1802-1878)

A distinguished architect and founder of the American Institute of Architects, Upjohn is noted for his academic Gothic Revival church design, most successfully exemplified in Trinity Church, New York City. Upjohn designed Christ Church in Raleigh in 1846 and St. Mary's Chapel (1856) is attributed to his patternbooks.

MID-NINETEENTH TO LATE NINETEENTH CENTURY

G. S. H. APPLEGET (c. 1831-1880)

Architect Appleget was active during the Reconstruction era when he designed in a highly individual interpretation of High Victorian eclecticism. Appleget built the Second Empire Heck-Andrews House (1870) on Blount Street, and the Andrews-Duncan House is attributed to him. The ornate Heck House on Jones Street (1872) also bears a striking resemblance to Appleget's style. Appleget also worked in Goldsboro and Charlotte, and the exuberant Cabarrus County Courthouse was planned by Appleget in 1875.

ADOLPHUS GUSTAVUS BAUER (c. 1860-1898)

Bauer, a native of Ohio, came to Raleigh in 1883 as the assistant to Samuel Sloan, architect of the Executive Mansion. Bauer made Raleigh his home, and he designed buildings in Chapel Hill and Morganton, but the main body of this work was executed in Raleigh. Bauer designed the Baptist Female University (1899, destroyed), the Raleigh High School, located on Morgan Street (destroyed), the old Supreme Court Building (1888), the Centennial Graded Schools Building (1885, destroyed) and Norburn Terrace (1899).

THOMAS H. BRIGGS AND WILLIAM H. DODD

Briggs and Dodd were partners in a successful and lucrative contracting firm as well as proprietors of a wood-working factory and hardware store. Their resources made the entrepreneurs self-sufficient in their business. Briggs and Dodd built the Dodd-Hinsdale House (1879), Montfort Hall (1858) and the Rufus S. Tucker House (1858, destroyed). They also, in association with W. J. Hicks, superintendent of the State Penitentiary, were active in the development of Oakwood; they built several of the residences and supplied materials of decoration and construction.

THOMAS COATES

According to the 1875 City Directory, Contractor Coates maintained an office on Fayetteville Street. He built the First Baptist Church (1859) and Tucker Hall (1867, destroyed). Coates was the contractor for William Percival's New East and New West buildings on the campus of the University of North Carolina at Chapel Hill (1858).

W. J. ELLINGTON AND L. H. ROYSTER

The 101 South West Street office of Ellington and Royster was the headquarters of a competitive contracting firm and of a sash, blind and door factory. Royster was the chief architect of the partnership. Most of their houses have been destroyed and the imposing Yarborough House built by Ellington and Royster in 1852 burned in 1928. The firm was also responsible for the extensions of the Deaf, Dumb and Blind Asylum on Caswell Square.

ALFRED B. MULLETT (1834-1890)

Mullett, a resident of Washington, D. C., designed the Century Post Office in 1874, at the height of his career with the federal government. In 1874 he was head of the Office of Supervising Architect for the Treasury Department. Mullett was responsible for the design of several nationally recognized federal buildings, dating from his most prolific period, 1865-1880.

LEVI T. SCHOFIELD

Schofield was an Ohio architect known in Raleigh for his only local commission, the awesome Central Prison, completed in 1884.

SAMUEL SLOAN (1815-1884)

Sloan was a fashionable Philadelphia architect and author of several architectural books. From 1874 to 1884 he executed numerous southern commissions which included designs for hospitals, asylums and residences. The North Carolina Executive Mansion, completed in 1891, is one such commission. Sloan also designed Memorial Hall at the University of North Carolina at Chapel Hill (1885, destroyed). Sloan died in 1884 and his assistant, Adolphus G. Bauer, completed the mansion and the Memorial Hall.

EARLY TWENTIETH CENTURY

CHARLES ATWOOD AND HOWARD R. WEEKS
(based in Durham)

Partners in a substantial southeastern architectural and engineering practice, Atwood and Weeks designed many governmental buildings in addition to houses, mostly in the Georgian and Colonial Revival styles. Atwood, a noted civil engineer, came to Durham in 1920 after practicing in New England. He and Arthur C. Nash were architects for the University of North Carolina at Chapel Hill in the 1920s and 1930s when many Georgian Revival buildings were erected. In the 1930s Atwood joined with Howard R. Weeks, when most of their Raleigh commissions were built. In 1933 they restored the State Capitol and in 1932 they designed the City Auditorium. Other buildings included the Department of Revenue Building, the State Fair Ground pavilions and several houses. Weeks served as the president of the North Carolina Chapter of the American Institute of Architects in 1945.

CHARLES W. BARRETT AND FRANK K.
THOMPSON

This partnership was active in Raleigh in the 1910s and was responsible for numerous commercial buildings in the downtown area. Some of their buildings include the Fayetteville Street Carolina Trust Company Building (destroyed), Uzzell Printing Company Building (1903, destroyed), the Elk's Club Building (destroyed) and the News and Observer Building (destroyed). Barrett and Thompson also built Watauga Hall in 1903 on the North Carolina State University campus, remodeled the First Baptist Church and supervised the construction of the old City Auditorium, built in 1911 (destroyed).

THOMAS W. COOPER (1897-1957)

A Raleigh architect apprenticed under James A. Salter and partner in the successful firm of Nelson and Cooper, Thomas Cooper began his architectural career in 1921. In the 1920s Cooper designed buildings for North Carolina State University as well as for the state. Perhaps his most important commission was the Agriculture Building (1924) in partnership with Murray Nelson. Cooper was the assistant to the University Architect at North Carolina State University in 1943 and served as president of the North Carolina Chapter of the American Institute of Architects in 1952. Cooper also engaged in residential design and built over sixty houses in Raleigh, including his home on Canterbury Road and a replica of Mount Vernon in Hayes Barton.

WILLIAM LAWRENCE BOTTOMLEY
(1883-1951)

Bottomley was a distinguished New York architect who received architectural training at the American Academy of Rome and the Ecole des Beaux Arts in Paris. In the 1920s he gained national recognition for his domestic designs in the Neo-Georgian idiom. Tatton Hall, built in 1935, is among Bottomley's finest Georgian style houses and is one of only three North Carolina buildings designed by this architect.

WILLIAM HENLEY DEITRICK (1895-1976)

A native of Danville, Virginia, Deitrick was one of Raleigh's most versatile architects. Deitrick began his career in 1927 after training at Wake Forest University and Columbia University. One of his early buildings is the powerful Needham Broughton High School (1929). In 1932 Deitrick expanded the main Raleigh Post Office and in 1936 built his stately Georgian Revival house on Glenwood Avenue. He anticipated the historic preservation movement by converting the old Raleigh Water Tower for his architectural office in 1937. In 1947 Deitrick served as the president of the North Carolina Chapter of the American Institute of Architects. His numerous buildings include twenty-four state and federal buildings and over one hundred public school buildings. Deitrick also designed the Nurse's Home at Rex Hospital in 1939, but he received international recognition in 1952 for the completion of Dorton Arena. Matthew Norwicki, the designer of the arena, consulted with Deitrick on this building and, after his death in an airplane crash in 1950, Deitrick completed the building.

CHARLES E. HARTGE (1865-1918)

This German-born architect developed a broad architectural practice based in Raleigh in the early 1900s. Hartge designed the Late Gothic Revival Church of the Good Shepherd in 1899. He remodeled Smedes Hall on the St. Mary's College campus in 1909. Pittman Auditorium (1907) is attributed to him. Hartge also designed Wakelon School in Zebulon in 1908, and it is listed in the National Register of Historic Places.

HARRY P. S. KELLER (1878-1938)

Keller was a successful builder active in the 1910s and 1920s in Raleigh and Wilmington and dealt mainly with commercial buildings. Keller was William P. Rose's designer and draftsman in 1904 and it is likely that he received his training in construction from Rose. Keller built several buildings on the campus of North Carolina State University, the Globe Building on Wilmington Street and the Raleigh Savings and Loan Building on Fayetteville Street. Late in his career Keller constructed many school buildings in eastern North Carolina.

JAMES MATTHEW KENNEDY (1880-1948)

Kennedy, a Wayne County native, was educated at the North Carolina College of Agriculture and Mechanic Arts in Raleigh and began a practice here in 1907. Before coming to Raleigh, Kennedy designed buildings for the Atlantic Coast Line Railroad Company and was general architect for the Norfolk and Southern Line. Kennedy's early career in Raleigh centered on residential designs. In 1914 he planned the Spanish Mission style City Market and in 1915 the Raleigh Woman's Club of similar design (destroyed). Kennedy remodeled the Tabernacle Baptist Church in 1909, giving the building the appearance it has today. Murphey School (1916) is another Kennedy building. He designed the Odd Fellow's Temple in Goldsboro as well as many houses throughout the state. He was considered an authority on public school construction and from 1933 until his death he was an inspector for the Federal Housing Authority.

PHILIP THORNTON MARYE (1872-1935)

A distinguished Atlanta architect, Marye planned buildings throughout the Southeast during the 1910s and 1920s. Marye was responsible for several major governmental and commercial buildings in Raleigh in the 1910s including the State Administration Building (1913), City Auditorium (1911, destroyed), Commercial National Bank Building (1913, now First Citizens Bank) and the Wake County Courthouse (1915, destroyed).

FRANK P. MILBURN (1868-1926)

Milburn, based in Washington, D. C., in the firm of Milburn and Heister, produced over two hundred and fifty buildings in the South during his career. He was very active in North Carolina, especially in the design of public buildings in the 1910s. He planned eight courthouses in the Neoclassical Revival style and thirteen buildings at the University of North Carolina

at Chapel Hill. Raleigh commissions include the North Carolina School for the Blind and Deaf Dormitory (1898) and the Capital Club Building (destroyed). Milburn submitted a plan to extend the south and north ends of the Capitol but fortunately, they were too costly to execute.

WILLIAM C. NORTHRUP AND LEET A. O'BRIEN

Architects of commercial and government buildings, this Winston-Salem firm designed the Insurance Building on Fayetteville Street in the 1930s and the Justice Building in 1940. Northrup, one of the founders of the North Carolina Chapter of the American Institute of Architects, served as president of the chapter in 1921 and O'Brien held the position in 1934. In the 1940s and '50s the firm designed many prominent buildings at North Carolina State University, including Reynolds Coliseum.

WILLIAM P. ROSE

A prominent builder based in Raleigh, Rose advertised his services in the 1904 Chamber of Commerce brochure. Rose built the Neoclassical Revival residence of Dr. Goodwin on Hillsborough Street in 1903 and he remodeled the Park Hotel (1893, destroyed) in 1904. In 1902 Rose designed the City Hall in Goldsboro and during this era he was active in residential and school design in High Point.

JAMES A. SALTER (1874-1939)

Salter is known for his fine Georgian Revival houses, the Andrews-London House (1920) being perhaps his most successful example. Salter also utilized the Georgian style in his Steele Dorm (1920) on the campus of University of North Carolina at Chapel Hill.

CHRISTOPHER GADSEN SAYRE

An Atlanta architect, Sayre's contribution to the history of Raleigh architecture lies in his Gothic detailed school buildings of the 1920s. Following a million dollar school bond, Sayre was engaged to design Wiley School (1923), Hugh Morson School (1924, destroyed), Thompson Elementary School (1923) and Washington Grade and High School (1924).

FRANK B. SIMPSON

Simpson, a local contractor, was the associate of Thornton Marye in the construction of the State Administration Building in 1913, and he remodeled the Federal Building in 1913. Simpson built Winston Hall on the campus of North Carolina State University in 1910.

HOBART B. UPJOHN (1876-1949)

Grandson of Richard Upjohn, architect of Christ Church, Hobart was selected to design the Parish House for his grandfather's church. Hobart Upjohn designed over ten buildings at North Carolina State University in the 1920s and churches in Wilmington, Greensboro, Concord and Chapel Hill. Upjohn, a New Yorker, began his career in 1905. His specialty in church and college architecture is well represented in North Carolina.

(NOTE: Dates are given where known.)

GLOSSARY

ACROTERIA — ornament, often floral, placed at the apex and ends of a pediment in Greek architecture.

ADAMESQUE — in the style of the Adam brothers, 18th century English designers whose work was characterized by a delicate use of Roman classical ornament.

ANTA (pl. **ANTAE**) — a pier, square in plan and having a capital. This was sometimes used in Neoclassical architecture in place of a round column.

ARCADE — a row of arches with their supporting columns or piers. An arcade is used in Neoclassical architecture and is adapted from ancient Roman or Renaissance forms.

ARCH — a structure formed of wedge-shaped stones, bricks or other objects laid so as to maintain one another firmly in position. A rounded arch generally represents classical or Romanesque influence and a pointed arch is derived from Gothic forms.

ARCHITRAVE — the lowest member of a classical entablature, symbolizing a beam laid across the capitals of columns. An architrave is found in Greek Revival and Neoclassical architecture and many times is continued downwards around door or window frames.

ART DECO — style popular in the late 1920s and 1930s which emphasized modern streamlining and geometric ornament.

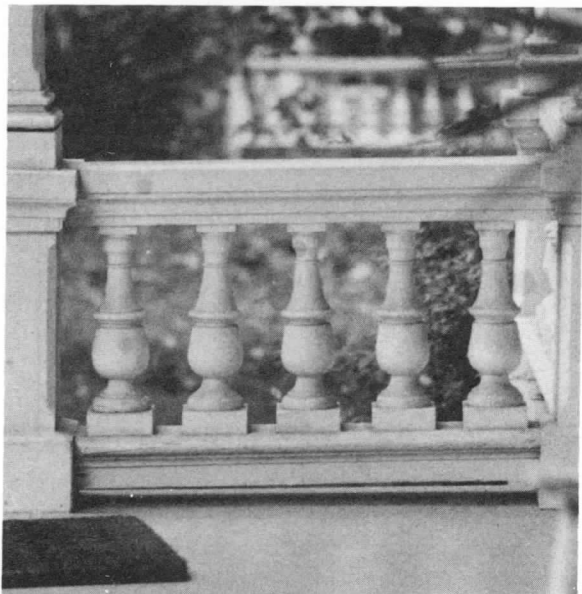
ASHLAR — squared building stone.

BALUSTRADE — a low barrier formed of uprights supporting a railing. Balustrades are of Renaissance origins and are generally used in Neoclassical architecture.

BARGEBOARD (also **VERGEBOARD**) — a wooden member, usually decorative, suspended from and following the slope of a gable roof. Bargeboards are used on structures of Gothic influence.

BAY — spatial element of a building, usually repeated and defined by structural or ornamental detailing. The number of bays reflects the number of openings across an elevation: a three-bay house might have two windows and a door at the first level and three windows at the second.

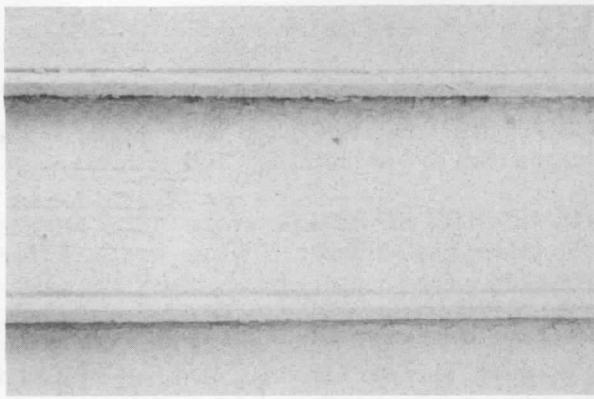
BAY WINDOW — a projecting bay with windows that extend floor space on the interior and extends to ground level on the exterior. Bay windows are generally found in Queen Anne architecture.



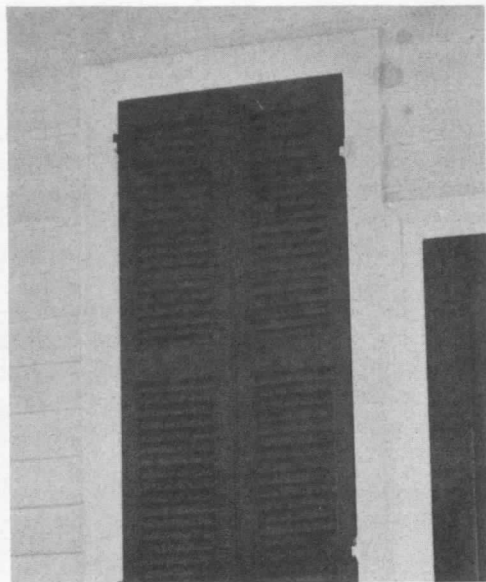
Balustrade



Bargeboard



Beaded clapboard



Blinds



Bracket

BEADED CLAPBOARD—board siding laid horizontally, and overlapping, with a decorative semicircular molding incised along the lower edge.

BEAUX ARTS—classical designs on a monumental scale taught in the 19th century at the Ecole de Beaux Arts in Paris.

BLINDS—an external or internal louvered wooden shutter that excludes direct sunlight but admits light through a window or door. This feature is found in many southern houses. If it is placed on the exterior of a window, it intercepts the sun's heat before it strikes the glass, thereby helping to cool the interior.

BOARD AND BATTEN—vertical exterior wood sheathing made up of alternating boards and strips.

BOND—the pattern used to hold together the thickness of a masonry wall several layers thick. Units, usually brick, are arranged over one another to provide strength, stability and in some cases beauty. Stretchers extend the length of the wall; headers extend inward into the wall.

Common bond: brickwork can be laid quickly using this bond. Predominantly stretchers with a row of headers at regular intervals—every third, fifth, sixth row, for example. Used as early as the 18th century but increasingly in the 19th century.

English bond: alternate brick courses of headers and stretchers. Usually is an 18th century bond.

Flemish bond: each course consists of alternate brick headers and stretchers. Found in 18th and early 19th century buildings.

BOW WINDOW—a curved bay window taking the form of a semicircle in plan.

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

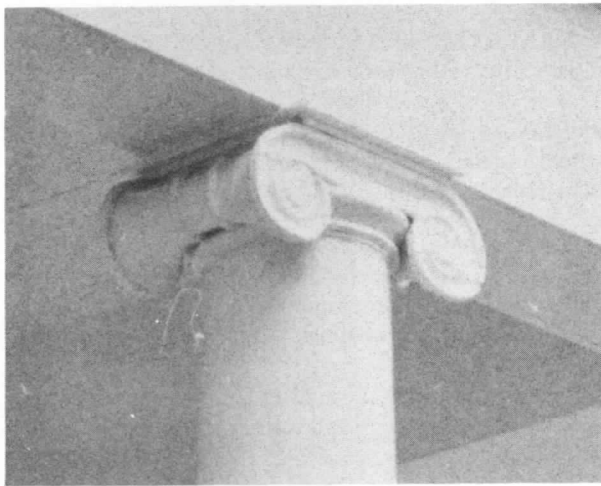
BRUTALISM—an international style of architecture popular in the third quarter of the 20th century, characterized by rough-surfaced concrete handled with an emphasis on massiveness and contrasting solids and voids.

BUNGALOW—usually a single-story house built with low sweeping lines and wide veranda, a type originating in India and popular in California.

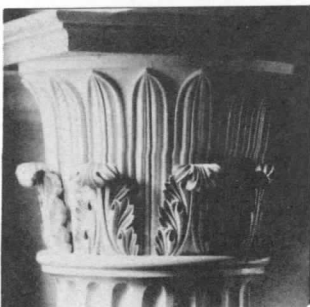
CANTILEVER—a horizontal structural member supported at one end; a bracket.



Doric



Ionic



Corinthian

CAPITAL — the head or top of a column. In architecture there exist **ORDERS** of columns; and these are proportioned and decorated according to certain modes, the three basic ones being established by the ancient Greeks. These are the Doric, the Ionic and the Corinthian (see illustration). These modes were modified by the Romans who added three of their own, the Tuscan, the Roman Doric and the Composite, the latter being a combination of the Greek Ionic and Corinthian orders. In American 19th century building, the Greek Revival is a conscious effort to reproduce and adapt styles and ideals of ancient Greece. The later "classical" styles tend to be borrowed from the Renaissance forms which were borrowed from ancient Roman forms.

CARPENTER GOTHIC — a style of wooden building characterized by sawn ornament and pointed openings, popular in the 1870s and '80s. This style is also known as sawnwork Victorian.

CEILING MEDALLION — a large ornament, generally circular, which adorns the center of ceilings.

CHAMFER — a beveled edge or corner.

CHATEAUESQUE STYLE — revival of 16th century French architecture, characterized by a romantic mixture of Gothic and Renaissance features, often on a grand scale.

CLAPBOARD — a horizontal wooden board, tapered at the upper end and laid so as to cover a portion of a similar board underneath and to be partially covered by a similar one above.

CLASSICAL — a loose term to describe the architecture of ancient Greece and Rome and their later European offshoots — the Renaissance, Baroque and Rococco styles. In the United States, classical embraced Georgian, Federal, Greek Revival and Renaissance Revival (or Neoclassical).

CLERESTORY WINDOWS — windows located relatively high up in a wall that often tend to form a continuous band. This was a feature of many Gothic Cathedrals and was later adapted to many of the Revival styles found here.

COLONIAL REVIVAL STYLE — revival of the architectural styles characteristic of the American colonies before the American Revolution.

COLONNADE — a row of columns which supports an entablature. This is a feature of Greek Revival and Neoclassical styles.

COLUMN — a vertical shaft or pillar that supports or appears to support a load. This is a basic feature of classical forms.



Dentil



Eastlake style

COMMERCIAL STYLE—typified by straight front and a regular fenestration pattern with little or no ornament.

CORBEL—a projection or building-out from a masonry wall, sometimes to support a load and sometimes for decorative effect.

CORNER BLOCK—a block placed at a corner of the casing around a wooden door or window frame, usually treated ornamentally.

CORNER BOARD—one of the narrow vertical boards at the corner of a traditional wood frame building into which the clapboard butts.

CORNICE—the top part of an entablature, usually molded and projecting; originally intended to carry the eaves of a roof beyond the outer surface.

CRENELLATED PEDIMENT—a triangular gable end with alternating indentations and raised portions.

CUPOLA—a small vault or top of a roof, sometimes spherical in shape, sometimes square with a mansard or conical roof.

DADO—the lower part of an internal wall occurring when the wall has been divided horizontally by the use of different materials or treatments. If a dado is made of wood paneling, it is sometimes referred to as wainscot.

DENTIL—a number of small cubical members at the base of a classical cornice and similar to teeth.

DORMER—a structure containing a vertical window (or windows) that projects through a pitched roof.

EARLY GOTHIC REVIVAL STYLE—revival of the first phase of Gothic architecture, dominant from about 1180 to 1250 A.D.

EASTLAKE STYLE—the heavily carved woodwork found on many Victorian houses, usually in scroll or floral motifs. This was named after Charles Eastlake, a British interior designer, and is sometimes affectionately known as “gingerbread.”

EAVES—the part of a sloping roof that projects beyond a wall.

ECLECTICISM—borrowing and combining various architectural compositions, elements and decorative motifs from various eras and cultures. Mid-19th century and late 19th century architecture in the United States is characterized by eclecticism.

EGYPTIAN REVIVAL—revival of the architecture of ancient Egypt, characterized by pyramidal forms and stylized ornament.

ELIZABETHAN REVIVAL — revival of early Renaissance architecture, which combined Tudor and Italian features, dominant during the reign of Queen Elizabeth I in England in the late 16th century.

ENTABLATURE — a horizontal member divided into triple sections consisting of an architrave (symbolizing a beam), a frieze, usually ornamented, and a cornice. The entablature was originally supported by columns and in the United States is generally found in every era reflecting any classical origins.

FACADE — the front of a building, especially one treated in a beautiful or imposing manner.

FANLIGHT — an arched, overdoor light, whose form and tracery suggest an open fan.

FASCIA — a flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or "eaves" sides of a pitched roof. The rain gutter is often mounted on it.

FEDERAL STYLE — the light, delicate classical style of furniture and architecture popular from the establishment of the United States to about 1820.

FENESTRATION — the arrangement of windows and other openings in a building.

FESTOON — swag ornamentation, usually in the form of a garland of flowers, a string of fruit or a piece of drapery.

FLUSH SIDING — wooden siding which lies on a single plane and is not lapped.

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

FRENCH ROOF — a mansard roof, especially one having very steep sides and a flat or nearly flat upper area.

FRETWORK — ornamental openwork or interlaced work in relief.

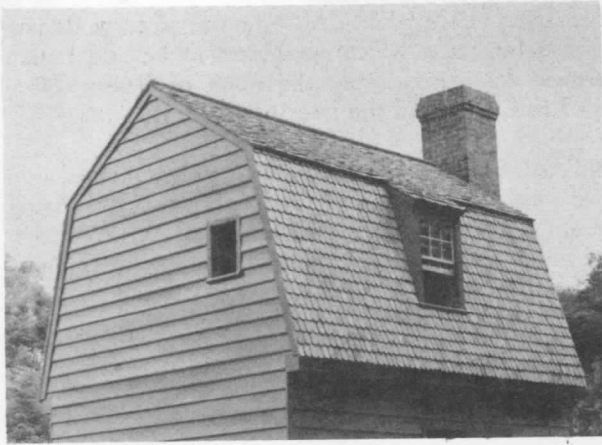
FRIEZE — the intermediate member of a classical entablature, usually ornamented. Also a horizontal decorative panel. A frieze is a feature of Greek Revival, but may be found in other types of architecture.

FRONTISPIECE — decorated chief pediment or ornamental details on the bay of a building.

GABLE — the portion, above eaves level, of an end wall of a building with a pitched or gambrel roof. Under a pitched roof this takes the form of a triangle.



Gable roof



Gambrel roof

GAMBREL ROOF — a gable roof more or less symmetrical, having four inclined surfaces, the pair meeting at the ridge having a shallower pitch.

GEORGIAN REVIVAL STYLE — revival of the Georgian style of architecture popular in the American colonies during the 18th century.

GINGERBREAD — thin curvilinear ornament produced with machine-powered saws.

GOTHIC — derived from the architecture of the Middle Ages, particularly cathedral architecture. This style is characterized by pointed arches, vertical lines and very often by elaborate decorative work. Popular in America ca. 1815 — present.

GREEK REVIVAL STYLE — revival of ancient Greek architecture. Popular in America ca. 1815 — ca. 1860.

HIP ROOF — a roof without gables, each of whose sides, generally four, lies in a single plane and joins the others at an apex or ridge.

IONIC — noting or pertaining to a Greek or Roman order of architecture typically characterized by a slender, fluted column with a low capital having projecting volutes, an architrave in three levels, a shallow frieze that is sometimes ornamented and a cornice that is sometimes supported by dentils.

INTERNATIONAL STYLE — created during the early 20th century by such architects as Frank Lloyd Wright in the United States and Le Corbusier in France. Characterized by simple cubic forms and an absence of ornament. Gained popularity in America in the mid-20th century.

ITALIANATE REVIVAL STYLE — revival of Italian Renaissance architecture, characterized by the use of heavy brackets and moldings and arched openings. Popular in America ca. 1830s — 1920s.

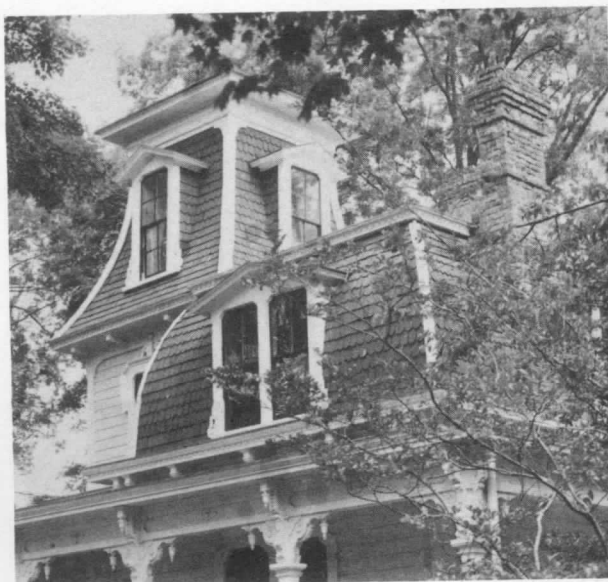
JAMB — the vertical sides of an opening, usually for a door or window.

LANTERN — a structure raised above a roof or dome to admit light to a space below.

LINTEL — a horizontal member spanning an opening supporting a load, a beam.

LUNETTE — a semicircular opening.

MANSARD ROOF — a modification of the hip roof in which each side has two planes, the upper one being the more shallow. This roof is characteristic of the Second Empire style.



Mansard roof



Palladian Window

MODILLION CORNICE—cornice with classical brackets forming a molding.

MOLDED SURROUND—decorative molded frame around an opening such as a window or a door.

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

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

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

NEOCLASSICAL REVIVAL STYLE—revival which combines features of ancient, Renaissance and American colonial architecture to produce imposing buildings with large columned porches.

ORIEL WINDOW—a projecting bay with windows, generally on the second story of a building. An oriel is adopted from Gothic forms.

OVERDOOR LIGHT—a glazed area above a doorway and sometimes continued vertically down the sides, often decoratively treated. An overdoor light is a feature of many 19th century buildings.

PALLADIAN—style following strict Roman forms. Popular in England during the 18th century.

PALLADIAN WINDOW—window with three openings, the central arched and wider than the others.

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

PEDIMENT—a triangular gable bounded on all sides by a continuous cornice. This form is characteristic of classical architecture.

PICTURESQUE MODE—a mode of domestic architecture popular during the 1920s that romanticizes the rural cottage architecture found in northern Europe. Most examples of the mode are executed in stone veneer or stucco and many feature steep pitched roofs.

PILASTER—a flat, decorative member applied at a wall, suggesting a column.

PITCH—the angle or slope of a roof.

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

PRAIRIE STYLE—a style of domestic architecture developed by Frank Lloyd Wright in the early 20th century, characterized by low forms and earthy materials expressive of the Midwest.

QUEEN ANNE STYLE—adaptation of early 18th century English architecture, characterized by irregularity of plan and massing and variety of color and texture.

QUOIN—a squared stone used to reinforce the corner of a masonry building, sometimes treated in a decorative manner.

RAFTER—one of the sloping joists in a pitched roof.

REEDED PILASTER—pilaster decorated with parallel convex moldings touching one another.

RENAISSANCE REVIVAL STYLE—revival of Italian Renaissance architecture, a symmetrical, dignified style used often for institutional buildings.

ROMANESQUE—derived from the architecture of the early Middle Ages immediately before the Gothic, characterized by massive construction using the semi-circular arch.

ROTUNDA—a building or area of a building covered by a dome.

SASH WINDOW—a window that opens by sliding up and down in a cased frame.

SECOND EMPIRE STYLE—revival based on French 17th century architecture, characterized by heavy ornament and high mansard roofs with dormer windows.

SHINGLE STYLE—one of the two most purely American styles of the Victorian era. Late 19th century style derived from the Queen Anne style, characterized by an emphasis on wall surfaces as thin skins enclosing interior space.

SHUTTERS—small wooden “doors” on the outside of windows, originally used for security purposes. In the 19th century they were closed over windows at night or during storms.

SIDELIGHT—a narrow window area beside an outside door, generally seen in the Greek Revival style.

SIDING—the outer face in frame houses in horizontal or vertical boards. The horizontal boards are also referred to as “clapboard” and are the general medium of Southern Victorian architecture.

SILL—the lowest horizontal member in a wall opening.

SOFFIT—the underside of a cornice, arch, lintel, etc. Distinguished from the ceiling by its relatively small area.

SPANDREL—the space between an arch and a rectangle that encloses it.

SPANISH COLONIAL REVIVAL STYLE — revival of the ornate architecture built in Mexico during the Spanish rule, characterized by stuccoed walls, iron balconies, and rich ornament concentrated around openings.

SPANISH MISSION STYLE — revival of Franciscan mission architecture in California, characterized by stuccoed walls, simple arched openings, and red tiled roofs.

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

STICK STYLE — one of the two most purely American styles of the Victorian era. Characterized by the decorative exterior expression of the building's structure.

SWAG — a festoon, particularly a heavy one. A swag is generally found in Victorian styles.

TERRA-COTTA — hard unglazed fired clay; used for ornamental work and roof and floor tile.

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

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

TUDOR REVIVAL STYLE — revival of English Tudor architecture of the late Gothic period, characterized by half-timbered wall treatment.

TUSCAN — noting or pertaining to an order of Roman architecture. This is also Italianate which influenced forms of Victorian architecture.

VERGEBOARD — see bargeboard.

VERNACULAR — construction which was adapted to or reflects local resources or local taste; using local talent and resources.

VICTORIAN — loose term for various styles of architecture, furniture, clothes, etc., popular during the reign of Queen Victoria (1837-1907). Styles of architecture developed during this time include revivals of Gothic, French and Italian modes.

VOLUTE — the ornamental spiral at the ends of an Ionic capital.

WINDER — tapered treads in a staircase allowing the stair to climb as it turns.

WINDOW CAP — the uppermost part of a window frame.

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