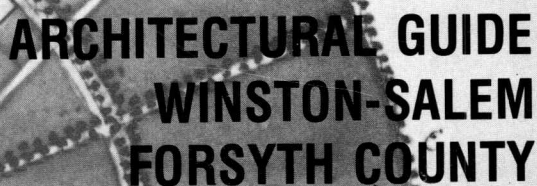


in  
North Carolina.

An aerial photograph of a city street grid, showing a prominent 'X' pattern formed by major roads. The text is overlaid on the top right portion of the image.

# ARCHITECTURAL GUIDE WINSTON-SALEM FORSYTH COUNTY

Cover: Early site plan of Salem, N.C. rejected  
because it did not fit the topography.



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by R.J. Reynolds Industries, Inc.

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This book is dedicated to:

**LUTHER SNOW LASHMIT, AIA**

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## **Introduction**

On the night of July 4, 1783, the Moravians celebrated the restoration of peace to their community with a torchlight parade around Salem Square.

A careful restoration and reconstruction program has preserved that same square and village. Walking around Salem Square, you see a magnificent part of our architectural heritage.

In 1849 this same community of Salem sold a tract of land to the county commissioners for the establishment of a county seat, later to be named Winston.

Although much of the early architecture of Winston was destroyed as the needs of the inner city changed, there remain many remnants of early Winston that are as architecturally significant and useful as our new highrise office buildings, plazas, and pedestrian malls.

This book is to guide both tourists and citizens to some of the architectural and historical areas of our city and county; to instruct the interested in the architectural development of W-S/FC; and to encourage efforts to preserve that which is architecturally significant.

Winston-Salem Section  
North Carolina Chapter  
American Institute of Architects

## **Winston-Salem/Forsyth County Development**

Forsyth County's earliest occupants were Indians of the Saura, Tutelo, and Saponi tribes. Evidence of numerous settlements located along the area's streams and rivers has been found. The Indians gained subsistence from flood plain farming and small game hunting. By the early part of the eighteenth century, disease, slavery, and war had combined to cause near extinction of the Indians in the area.

An Indian settlement of an estimated 300 population has been unearthed at Donnaha Ford on the Yadkin River. Indian trading trails extend from Donnaha across Forsyth County. The Upper and Lower Sauratown Path to the north, the Oconee Trading Path to the east, and the Southern Path to Sapona Town all paralleled ridge lines. Since stream crossings and flood plains constituted major barriers to overland transportation, this original Indian trail pattern was adopted and improved by early settlers. Many segments of this trail pattern remain in use and continue to influence the Winston-Salem and Forsyth County's pattern of development (NC-67, NC-65, NC-66 and Old Salisbury Road).

During the latter half of the eighteenth century, immigrants from a variety of backgrounds settled and began to develop the agricultural potential area. Due to different agricultural potentials of the Yadkin River flood plains from soils in the rest of the county, two different patterns of settlements developed. The flood plain consisted of large plantations which relied on slave labor; the rest of the county developed with small individually-owned family tracts. The Conrad and Williams Plantations are notable remaining examples of plantation development.

The main access route for settlers to Forsyth County was the "Great Wagon Road" which extended from Philadelphia and ended at the Wachovia Tract. In 1765 the road was extended

from Wachovia across the Yadkin at the Shallowford south to Salisbury, the county seat.

In 1753 the first Moravians reached the area and established Bethabara, a temporary unplanned settlement on Mill Creek. In 1754 the Oconee Indian Path was improved from Bethabara southeast to Fayetteville, which was located at the head of navigation of the Cape Fear River; and thus was an important trading center during the eighteenth century. This path was called the Deep River Road and remains in use today as NC-66.

In 1759 Moravians and non-Moravian refugees from the French and Indian War were resettled in a planned town of Bethania located 3.5 miles to the northwest of Bethabara at the Great Wagon Road ford of Muddy Creek. The town plan as laid out by Bishop Spangenburg consisted of a gridiron pattern with twenty-four lots, twelve to the north and twelve to the south of a public square.

In 1763 the King's Highway was improved from Virginia south through Wachovia to Salisbury. This road passed through Bethabara and the Friedberg Moravian settlement and generally followed the route of the Indian trading path to Salisbury (NC Route 8). In 1765 a road was extended southeast from Bethabara to the new planned town of Salem. Also at this time, a second road was cut southwest to Douthit's Ferry on Muddy Creek and on to Jones Ferry on the Yadkin River. This road opened access to the Hope settlement and other portions of the southwestern Moravian lands.

In 1763 the Moravian Church elders planned and began development of Salem, located on Salem Creek in the geographic center of the 98,985-acre Wachovia Tract. This site was thought to be a better location for a future commercial and professional center. Salem, like Bethania before it, was laid out in a gridiron pattern with central public open space. Within five years, Salem had become well established as the trading and farm service center for the Wachovia Tract and

surrounding areas; and, additional roads were improved from the new settlement. In 1767 a road was extended from Salem southeasterly to provide a direct link to Fayetteville. This road opened up the southeastern portion of the Moravian lands; and in 1770, the Friedland settlement was begun. In 1770 a road was developed westward to provide Salem with a direct link to the Shallowford; and in 1793, Brooks Ferry Services was established on the Yadkin River north of the Shallowford.

During the latter half of the eighteenth century, a number of non-Moravian settlements were established throughout the county. Rural Hall, ca 1750; Clemmons, ca 1757; and Kernersville, ca 1756, were located on main roads, one day's travel from the Wachovia settlements, these were originally established as locations of inns and stagecoach stops. Abbotts Creek, ca 1753; Belews Creek, ca 1753; Town Ford, ca 1755; Salem Chapel, ca 1768; Lewisville, ca 1777; Pfafftown, ca 1786; Brookstown, ca 1790; and Waughtown, ca 1806, were church congregation centers located at crossroads which serviced the immediate surrounding agricultural communities. Richmond Town, established in 1774, was the county seat of Surry County, which was partitioned off from Rowan County.

During the nineteenth century, industrial development and population expanded dramatically in Forsyth County. In 1849 the Moravians sold off a tract of land located north of Salem for the establishment of a county seat of Forsyth County, which was partitioned from Stokes. The original Winston plan extended from generally Seventh Street on the north, to Depot Street on the east, First Street on the south, and Spring Street on the west. The area was laid out in an extension to the Salem's gridiron pattern and little consideration was given to topography. Outlying urban development occurred along the previously established Indian and colonial road framework. Also during this period, a number of

industrial establishments were developed beginning west of Salem in the vicinity of Brookstown Avenue with the Salem Cotton Co. 1837; in the Waughtown area with the Nissen Wagon Works in 1834; and in the Southside area with the Spach Wagon Works in 1854 and the Fries Woolen Mill in ca. 1840. Later industrial development occurred in the East Winston area with the James Ogburn Tobacco Factory in 1850 and R.J. Reynolds Tobacco Factory in 1875.

Due to the lack of mobility, residential areas were confined to within walking distance of places of employment. Several industrial establishments developed mill villages to house their employees. During the latter part of the nineteenth century, residential development was generally confined to the areas included within the Winston and Salem plats and the areas immediately surrounding the mills in the North Winston and East Winston, West Salem, Southside, and Waughtown areas. Higher income residential development grew to the west on higher elevations and away from employment centers and the developing commercial center surrounding the Forsyth County Courthouse Square.

During the nineteenth century, the previously established colonial road pattern remained and additional links were added. In 1854 the plank road was paved from Bethania to Fayetteville. However, during the latter part of the century, railroad construction began and the plank road quickly became obsolete. Except for the Southbound Railroad, constructed in 1911, the county's railroad pattern was established by the end of the Nineteenth century, and created the basis for the Twentieth century expansion of industrial locations throughout the county.

Development in the Twentieth century is characterized by significant improvements in individual and cargo mobility — first with street trolley lines and later by wide-spread use of private automobiles, trucks and air transportation.



By 1910 such railroad-oriented industries as Hanes Knitting Mill village, on Stratford Road, were developing. By the end of the first quarter of the twentieth century, residential areas began to suburbanize due to increasing use of private automobiles. Areas such as West Highlands, Ardmore, Buena Vista, and West View on the west; Reynolda, Kimberly Park, Bon Aire, Alexander Heights on the north; East Winston on the east; and Woughtown, Central Terrace and Southside on the south were opened for development.

With the wide-spread availability of private automobiles and truck transportation coupled with expressway construction and low cost fuel following World War II, residential and non-residential development exploded to a commuting radius which extends beyond Forsyth County's boundaries. Dispersion of development has caused obsolescence and deterioration of the older inner-city areas, a deterioration of our natural environment, and has generated geographically dispersed demands for public service which local governments are not capable of serving.

It can be seen that the configuration of the present environment has been determined by economic, social, and physical influences which existed at each stage of development. Since World War II, efforts have been made to anticipate and plan for future growth and to eliminate some of the undesirable consequences of uncoordinated urban development. Whatever unforeseen mix of economic, social, technological or other influences arise in the future, it can be assumed that future development of Winston-Salem and Forsyth County will be strongly influenced by the historical development patterns of the past.

DeWayne H. Anderson

For an extensive history of Winston-Salem/Forsyth County: *Forsyth, A County on the March*, 1949 edition; *Forsyth, The History of a County on the March*, 1976 edition; and *A Pictorial History Winston-Salem*, 1977, by F.L. Brownlee.

## **The Indians**

From 1400-1600 A.D., there existed an Indian settlement on the Yadkin River at Donnaha Ferry. From excavations made at the site by Wake Forest University, it has been determined by the plotting of post hole stains in the earth that these Indians did construct structures or shelters, probably used only for protection in bad weather. These structures were constructed by implanting saplings or posts in the ground and then, tying the tops together to form an oval structure. The framework was covered with bark, reeds, or animal skins. The only opening in the structure served as a door. There was no opening in the top to let out smoke as their cooking was done outside. These woodland Indians often sought natural structures such as rock overhangs and caves for shelter. Whenever possible, they located near a stream or river as the Indian was an expert fisherman. When he wanted large catches of fish, he constructed weirs (two rows of stones in a V-shape with the V point pointed downstream). Aerial photographs have shown weir locations at the Donnaha site.

## **Early Pioneers**

In the early Eighteenth century, settlers spread inland from the Atlantic coast, and from Virginia and Pennsylvania to establish homes in piedmont Carolina. The first colonists built houses of wooden frames or skeletons, a tradition dating from the medieval period in Europe. Log construction techniques were used in late Eighteenth century structures.

The logs were usually squared off and an intricate toothlike joint was cut at each end to lock the logs together securely. Sometimes the logs were secured with a dovetail joint. The cracks between the logs were filled or chinked with mud. The roof was made of wood shingles or shakes with overhanging eaves to protect the chinking between the logs from the rain. Most cabins had a large stone fireplace and earthen floors. A stair or ladder often led to a sleeping loft. See pages 158 and 159.

## **Moravian Architecture**

Salem was perhaps the most thoroughly planned town in Colonial America. Records were kept of the sizes of lots and buildings. There were often building plans when the buildings were owned by the congregation, and in some cases there were even contracts and specifications. Like today's construction procedures, some plans were often modified, and in some instances, scrapped altogether.

Except for window glass, the early Moravians imported very little for their buildings. The rest was made by hand. The flooring in their buildings was of heart pine. The brick, tile, and pottery were made in Salem, and their hinges were hammered out of their own forges.

The architecture of the Moravian community is a blend of local adaptations of German, Anglican and other European influences. Such influences are evident in the siting of most of the buildings flush with the sidewalk, an obvious transplant from medieval Europe. The eyebrow arches over the doors and windows for construction strength and central chimneys for conservation of heat are German architectural characteristics. The use of symmetry in window arrangement reflects an Anglican influence. The hooded doorways in Salem are unique Moravian adaptations of the eighteenth century A-shaped covered entrance; the pointed oval door knobs and the dormer window are adaptations from the early Nineteenth century.

## Salem

"Unlike most early American towns, Salem was a planned community. Among the settlers at Bethabara was a trained surveyor and architect, Christian Gottlieb Reuter. He had drawn detailed plans for Salem long before the first axe fell. The town emerged much in accordance with his basic design — an open square with the important buildings grouped around it and a main street passing along the west side.

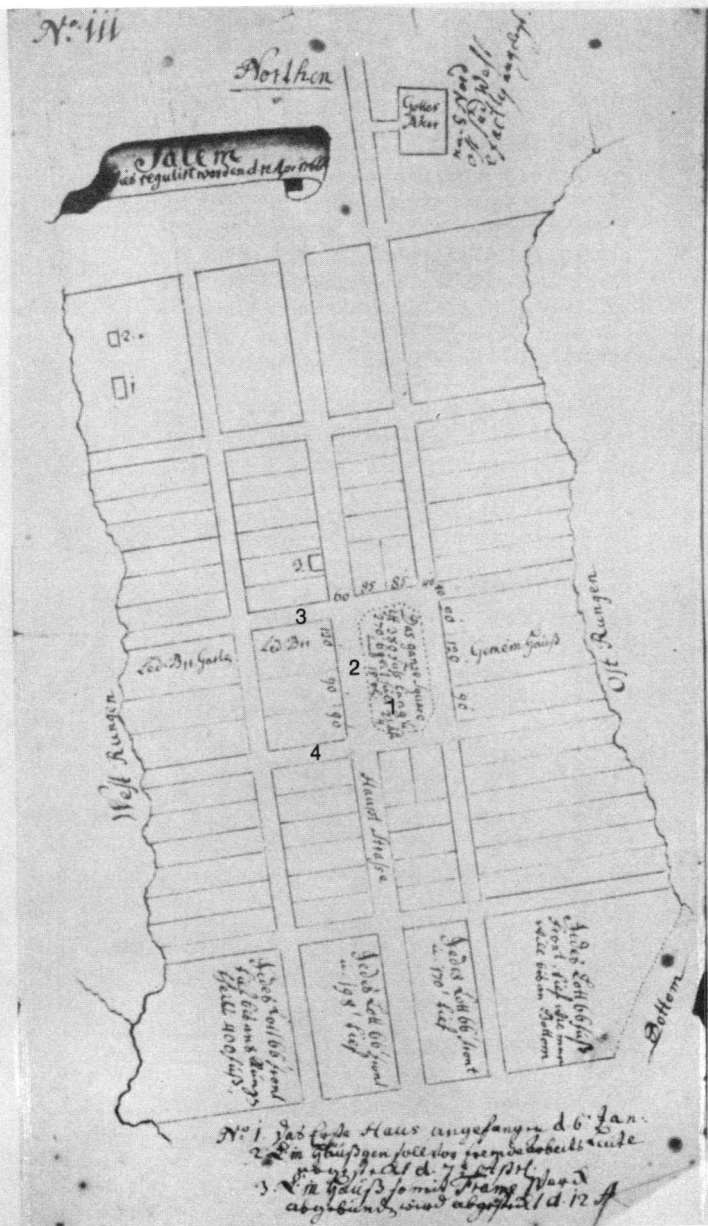
The buildings themselves reflected both the provincial style of Central Europe and the sensible use of the limited material available in this frontier land. Because of the scarcity of good timber and lime, the first buildings were of half-timber construction — heavy timbers nogged with brick and clay. A few were made of logs covered with clapboards and many of the later buildings were of brick. Whatever the Moravians built, they built well, for it was their belief that the work of their hands, no less than the stirrings of their consciences, was direct expression of the will of God.

From 1772 until well into the 19th century, Salem functioned as a congregation town in which the economic as well as the spiritual affairs of all residents were directed by the church. The church owned all the land, leasing parcels to members for their dwellings and shops. The church's business board, acting as the "zoning board" and "board of architectural review," exercised the right to approve all plans for construction before anything could be built."

*from Old Salem: An Adventure in Historic Preservation*

by Frances Griffin

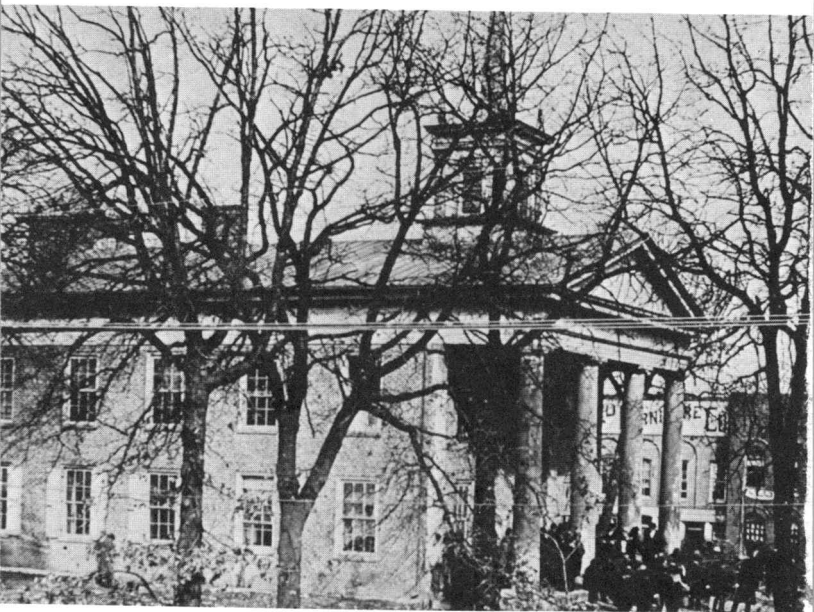
- 1. Salem Square**
- 2. Main Street**
- 3. Academy Street**
- 4. West Street**



Frederic William Marshall  
Plan of Salem, North Carolina, 1766

## Winston

In 1849 the Salem Congregation sold a tract of land containing fifty-one and one quarter acres to the county commissioners for the establishment of a county seat. This tract of land which sold for the sum of \$256.25 was divided into 71 lots, not including the site for the courthouse. There were no detailed plans for the establishment of streets except for those streets forming the central square for the courthouse and the northern extension of Main and Salt Streets, as far as Seventh, and some cross streets running east and west. It was not until January 15, 1851, that an act giving the name Winston to the town was passed and ratified.



**First Courthouse, designed by Francis Fries  
completed 1851**



**Courthouse Square, Liberty St., 1910**

**Winston-Salem/Forsyth County 1913-1976**

At the time of consolidation, 1913, Salem's population had reached 6,500 and Winston's, 19,500.

In 1913 the tallest building in Winston-Salem was the Wachovia Bank Building.

In 1917 Reynolda House was completed as a self-sufficient estate of over 1000 acres; it hailed the beginning of the suburban movement in Winston-Salem.

The third Forsyth County Courthouse was completed in 1926 on the site of the previous two.

By 1929 the skyline changed with the addition of the R.J. Reynolds Office Building designed by the firm of Shreve and Lamb who later designed the Empire State Building.

Graylyn, a Norman Revival estate, begun in 1927 was completed in 1932.



The Winston-Salem Housing Authority was created in 1941.

In March, 1948, a permanent City-County Planning Board was formed.

Tanglewood Park was a gift of Mr. and Mrs. William Neal Reynolds to the city in 1951.

The city's Redevelopment Commission was formed in 1951.

In 1956 Wake Forest University's new campus was completed.

The City of Winston-Salem was selected an "All-American City" in 1959 and 1964.

The M.C. Benton Convention Center opened its doors in 1969.

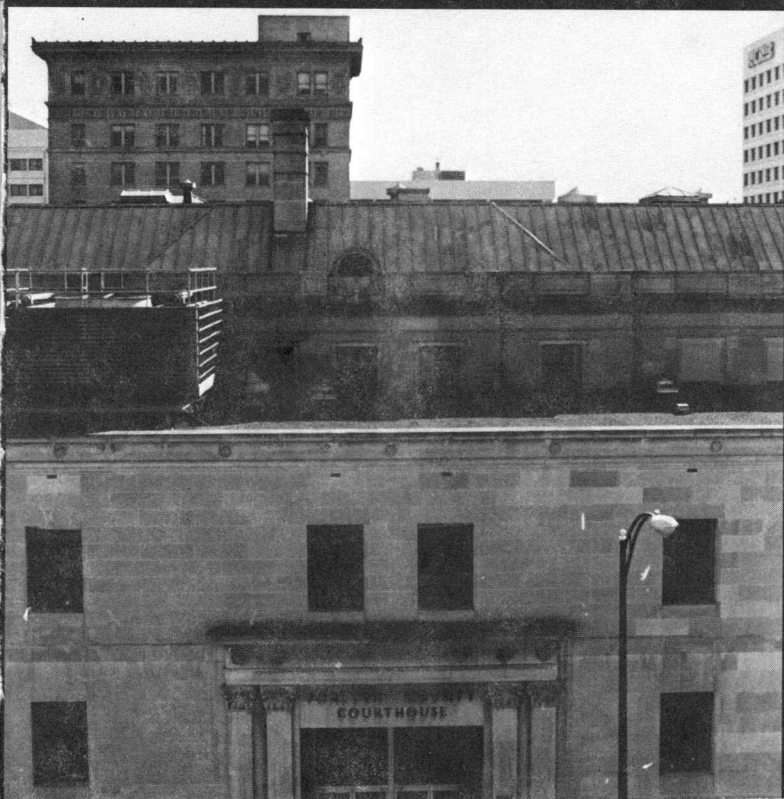
In 1974 the newly completed NCNB Plaza, an open space filled with trees, planters, and water sculpture, gave new life and beauty to the downtown area.

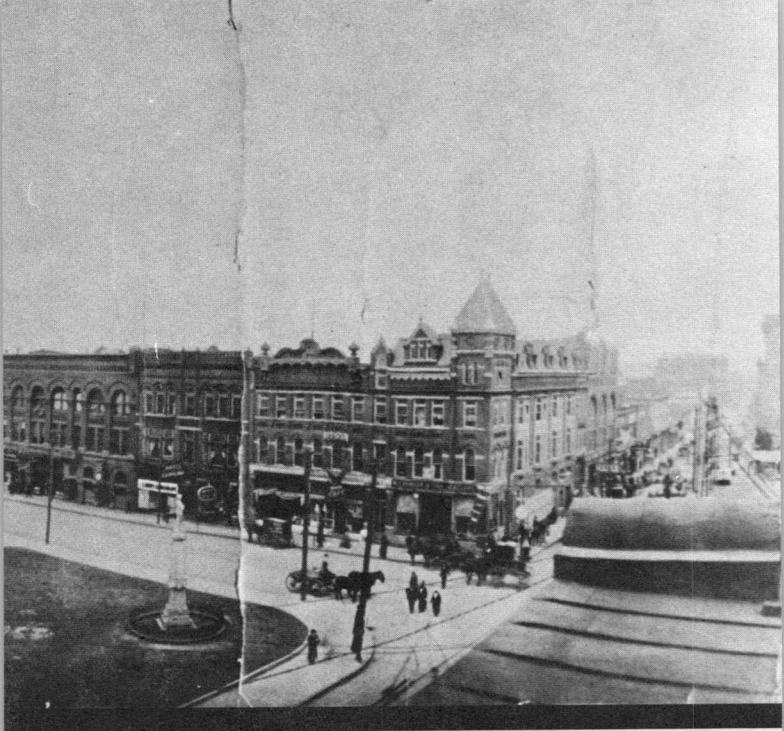
In 1974 the Winston-Salem Hyatt House was completed on the site of the Hotel Robert E. Lee which was built in 1921 on the site of the Major T.J. Brown Residence.

The Forsyth County Hall of Justice Building was completed in 1976.



**Second Courthouse, 1910**

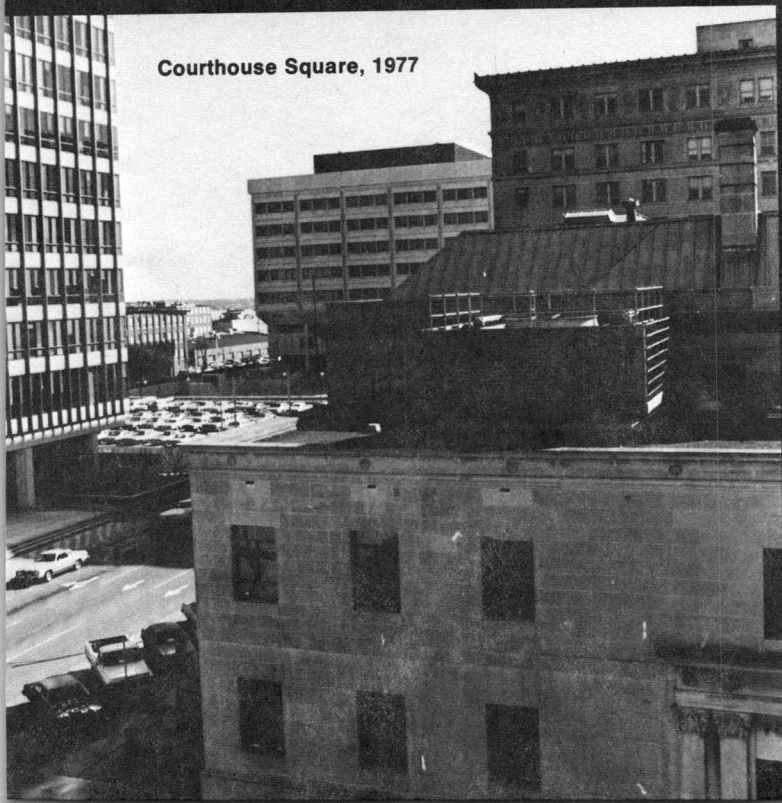




**Courthouse Square, Ca. 1915**

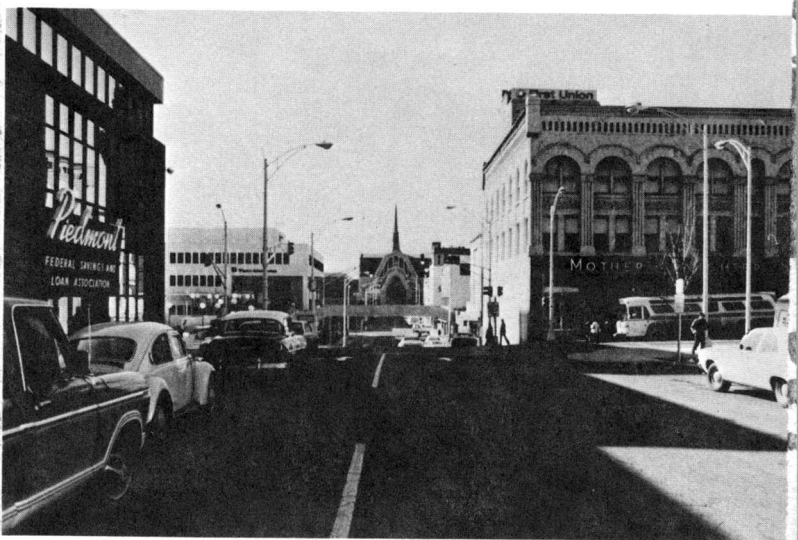


**Courthouse Square, 1977**





Third Street, West 1950



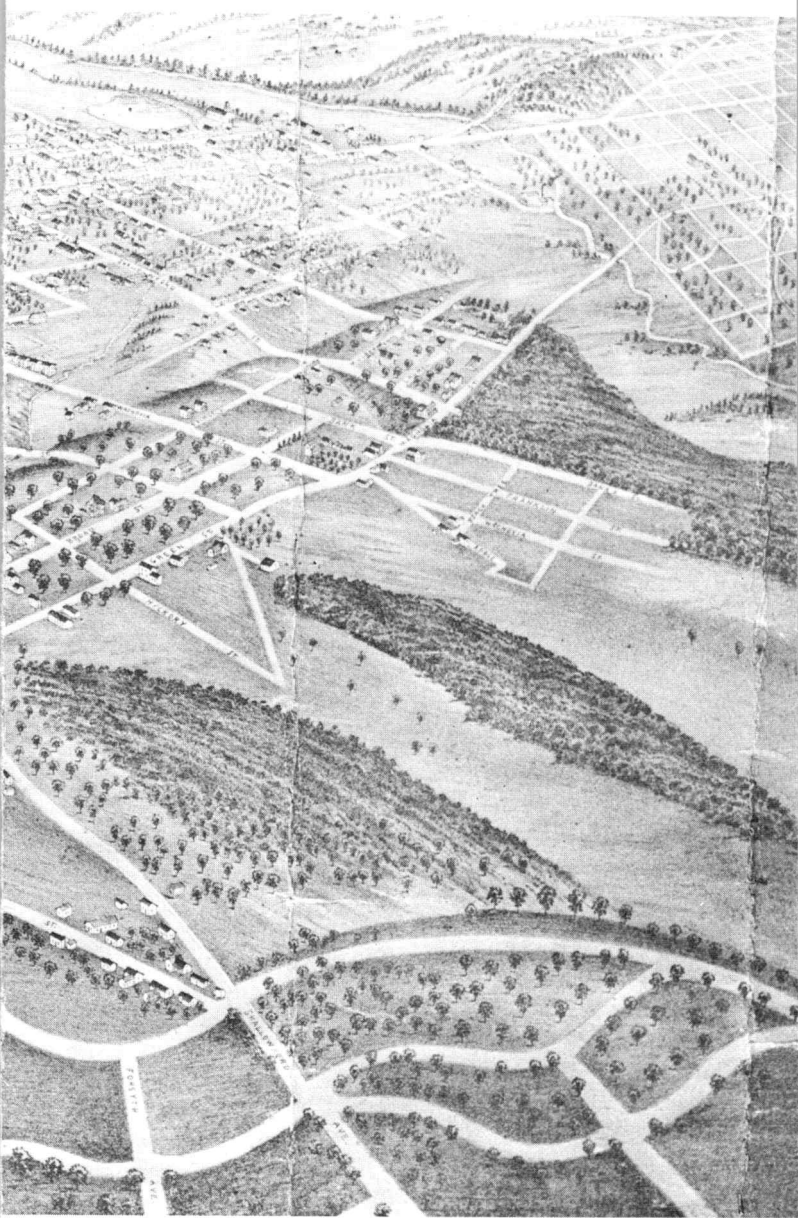
Third Street, West, 1976



Looking east onto NCNB Plaza, 1976

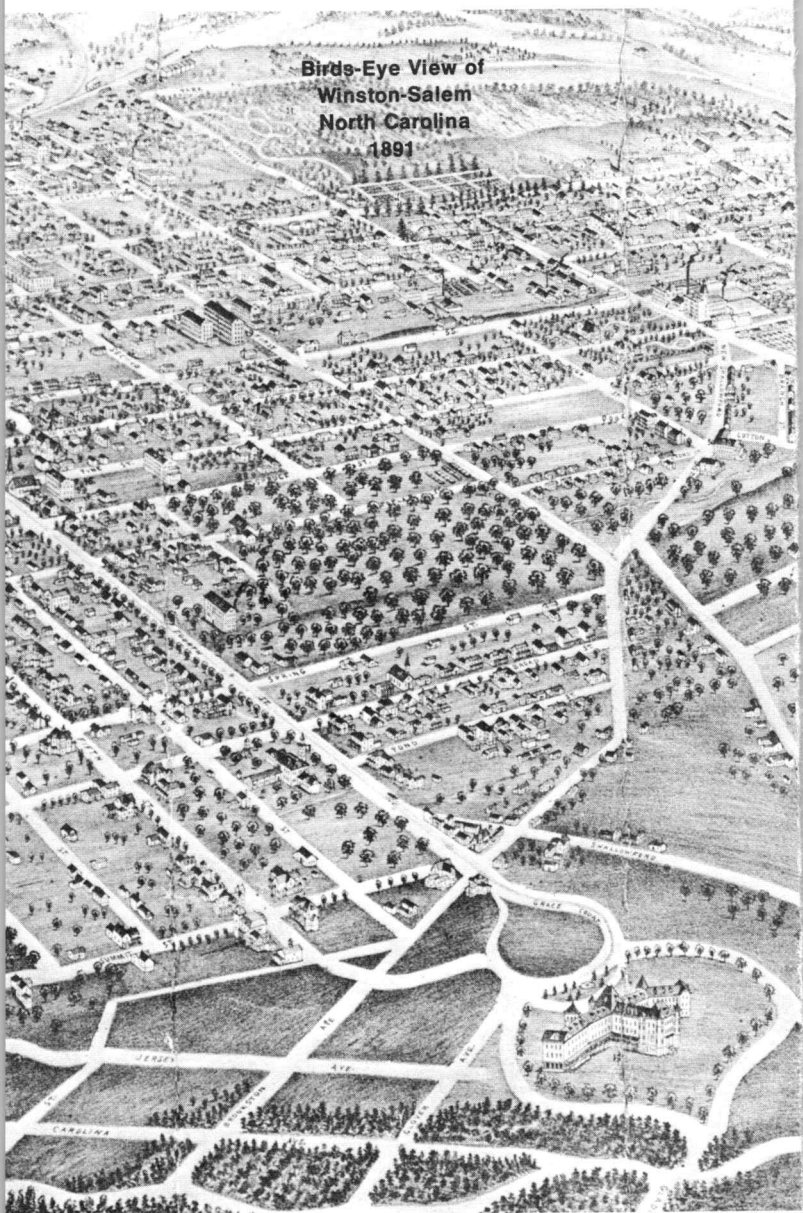








**Birds-Eye View of  
Winston-Salem  
North Carolina  
1891**



## Survey of Architectural Styles

Winston-Salem is particularly fortunate in its architectural heritage of the 18th, 19th and 20th centuries. Many buildings of architectural and historical importance have been lost, however present concern for preservation and restoration combined with progressive ideas in contemporary design provide the city with a handsome survey of some two hundred years of architectural history.

The earliest type of building is found in the SINGLE BROTHERS HOUSE (p. 42) in Old Salem. Its half-timbered construction and steep pitched roof, is typical of late Medieval architecture in Northern Europe. The pent roof between the first and second floors is a particularly Germanic form and may be traced to German settlers in Pennsylvania, and ultimately, to the mother country. The LICK-BONER HOUSE (p. 45) in Old Salem represents one of the early examples of log houses in this country. Simple in its design and construction, it is ideally suited for "frontier" architecture. Introduced into this country by Swedish settlers in Pennsylvania and Delaware, few examples of 18th century log houses exist. We are much more familiar with the log cabin of the 19th century which American pioneers adopted from the Swedes and took with them to the western frontier.

More typical examples of European and American designs of the 18th century are found in the HOME MORAVIAN CHURCH (p.49) and the JOHN VOGLER HOUSE (p.53). These are generally termed "Georgian" because of their resemblance to English designs during the reign of the English Kings George I to George IV. The strict adherence in these buildings to principles of balance and symmetry belie their dependence on the developing classicism in European architecture of the 18th and early 19th centuries. These two buildings form interesting contrasts with the more medieval qualities of the SINGLE

BROTHERS HOUSE and the LICK-BONER HOUSE with their more steeply pitched roofs and assymetrical placement of windows and doors in the facades of the buildings. The Moravians, until well into the 19th century, were extremely conservative in their architectural styles. The JOHN VOGLER HOUSE was built in 1819, in the "Federal" period of the early 1800's dominated by architects such as Charles Bulfinch, Samuel McIntyre, and Benjamin Henry Latrobe. Both Roman and Greek architectural details were used in a Romantically graceful manner during the Federal Period. However, the VOGLER HOUSE only moderately represents a "Federal" elegance in its simple window frames, subtle brick work in the lintels above the windows, and in the elegant fan motif used in the pediment above the door.

In the course of the 19th century, numerous architectural styles rose in fashion. The first and most important after the elegant Neo-Classicism of the Federal style was the Greek Revival of the 1820's, 1830's, and 1840's with its much stronger classicism and more powerful designs. The BELO HOUSE (p.56) and MAIN HALL of Salem College (p.61) are handsome examples of this. The rich and elegant Corinthian order used in the BELO HOUSE makes an important and instructional comparison with the more austere Doric order used in the portico of MAIN HALL. The rapidly developing Industrial Revolution in mid-19th century America is not readily apparent in these buildings, until one realizes that the handsome Corinthian capitals of the BELO HOUSE are cast iron, for strength, durability, and ease of manufacture, as are the complete small columns along the Main Street side of the house.

With the passing of the Civil War, the Post-War era opened with a taste for lavish design and a predeliction for French patterns. The "Third Empire" or "Mansard" style is excellently represented in the SHAFFNER HOUSE (p.65) with its steeply sloping roof in the French manner with

elaborately "machine" carved dormer windows, paired brackets under the main cornice, and ornate lintels above the first and second story windows. One of the newest and most fashionable designs of the 1870's, few of these houses survive today — even though they are perhaps the most valid expression of post-Civil War American taste.

One can often be overwhelmed by the many varying architectural styles found in America during the second half of the 19th century. Of these styles, based on such widely disparate sources as Greek, French, Persian, Italian, and Egyptian, the dominant style in the mid-century after the Greek Revival was the Medieval. This style evolved through various transformations well into the 20th century. CEDARHYRST (p.71) reflects the 19th century's fascination with the Middle Ages, and with its details drawn from Romanesque and Gothic architecture, makes fascinating comparisons with the Greek style of the BELO HOUSE and MAIN HALL; and with the more restrained "Georgian" quality of the JOHN VOGLER HOUSE. CEDARHYRST illustrates the Romantic 19th century's return to the same Medieval tradition that produced the SINGLE BROTHERS HOUSE.

Reacting to an "artificial" quality of the Greek Revival style and to the over-elaboration of machined ornamentation and desiring to develop an architectural style more related to nature, many mid-19th century designers praised the medieval style for its integrity. The integrity of the structure blended with the integrity of the materials. These men preferred the varying colors and textures of stone, brick, and wood used in their natural forms. Because of its relative inexpense, wood became extremely popular; and in buildings such as the ROGERS HOUSE (p.69) and the FRIES HOUSE (p.68), it was used as shingles or boarding and painted earth-toned colors. The ROGERS HOUSE, with its angular verticality, represents an earlier style that became popular in the 1870's and that was possibly derived from a "Swiss Chalet" that

delighted visitors to the Philadelphia Centennial Exposition of 1876. The FRIES HOUSE represents ideas of the 1870's, by architects, such as Henry Hobson Richardson, who were affected by the English Arts and Crafts Movement of the mid-century and who preferred the more horizontal composition of English Tudor design combined with the different textures of wood, brick, or stone used in a single building.

The "revival" of Medieval architecture continued well into the 20th century, as evidenced by ST. PAUL'S CHURCH (p.90), designed by the leading Medieval Revival firm of Cram and Ferguson of Boston and New York, and by GRAYLYN (P. 102) in the "Norman" style which was a melange of French Medieval, Renaissance, and Baroque designs. It was based on English country architecture with a "Medieval" tinge.

Classical ideas and designs did not disappear with the advent of the Medieval; they continually reappeared. The ROSENBACHER HOUSE (p.75) and the POST OFFICE BUILDING (p.78) handsomely represent the splendor of ancient Rome. The POST OFFICE reflects the splendor that worked its way into "ca. 1900 America" via the Ecole des Beaux-Arts (a French school of architecture) in the mid-19th century; the ROSENBACHER HOUSE, that evolved through the Palladian and Thomas Jefferson Roman Classicism before and after the American Revolution. This was a part of a great "America first" resurgence of nationalism and glorification of the American past in the American present.

The aesthetic beauty of classical designs combined with the 18th century Anglo-American orientation of much of American society in the 1920's and 1930's produced the handsome 18th century English design of the FIRST BAPTIST CHURCH (p.85) and the elegant "Federal" design of the P. HUBER HANES, SR. HOUSE (p. 94), a

revival of the same style and period of which the JOHN VOGLER HOUSE is an original example.

The range of styles in the 1920's and 1930's was as great as that of the 19th century, for Americans searched many sources for designs which would give them forms of self-identity. The Classical, Medieval, English, French, and Colonial American styles attracted eager followers. A unique and splendid example of Spain and the Mediterranean world is found in the CARL HARRIS HOUSE (p.93). A perhaps more unique and "Quixotic" design is that of the 1930 SHELL SERVICE STATION (p.93), which would be a rarity in any time or place.

"Modern" architecture of the 20th century made a quiet entry into Winston-Salem in the early 1900's in REYNOLDA HOUSE (p.80), the R.J. Reynolds home of 1917. REYNOLDA HOUSE is considered "traditional" for its simple exterior is based on English "cottage" design and its more elaborate interior reflects 17th and 18th century English designs. The use of concrete for walls, floors, and ceilings, the use of interior fluid space, and the long, low exterior lines of the house represent at that time new and advanced ideas found in the work of progressive architects such as Frank Lloyd Wright. The "20th Century" arrived with a vengeance in MERRY ACRES (p.104) in 1940. With its clean lines, simple geometry, and machine precision, this building represents the most advanced European ideas of the 1920's and 1930's found in the work of the Bauhaus in Germany and of leCorbusier in France. Taking the machine as a "Fact" of the 20th century, some designers decided to harness it for the purity, precision, and utility of machine design — and attempted to create an architectural style that would advance the positive aspects of the machine and the technology of the machine age. Whereas the designer of the SHAFFNER HOUSE of 1873 loved the machine for the elaborate ornateness that it could produce, the designer of MERRY ACRES loved the machine for the simple purity that it could produce.

The 19th century "Industrial Revolution" as a prelude to the 20th century is evidenced in the purely commercial and utilitarian structures of mills and factories that exist in a number of buildings in the city's older manufacturing districts. One example is the SHAMROCK MILLS of 1910 (p.76). The mills and factories developed in New England in the early 1800's affected industrial design throughout the Eastern coastal regions by the mid and late century. However, in the last quarter of the 19th century, most innovative commercial design was being done in the Midwest. In Chicago, men such as William leBaron Jenney and Louis Sullivan developed the use of steel and skeletal construction and paved the way for the development of the skyscraper of the 20th century, The R.J. REYNOLDS OFFICE BUILDING (p.89) of 1927 strongly indicates the direction of American commercial design of the 1920's and 1930's. Following this evolution, the WACHOVIA BUILDING (p.116) of 1966 represents the classically simple skyscraper of the post-World War II era, a design of an interior steel skeletal structure covered with transparent walls of glass. Developing from European architecture before World War II, this tall, graceful type of building was introduced to America in the late 1940's and early 1950's by architects such as Mies van der Rohe. The simple skyscraper and its many variations has become the "hallmark" of American commercial-urban design. The "International Style" of the WACHOVIA BUILDING, as the style is called because of its world-wide popularity in the 1950's and 1960's, has been modified by numerous architects. The FIRST CENTER BUILDING (p.128) and the NORTH CAROLINA EYE BANK OFFICE BUILDING (p.120) represent two variants of the original International style. The utilization of precast concrete, steel, and glass signifies the ongoing developement of machine technology and mass production in contemporary architect.

The elegant design of the new R.J. REYNOLDS INDUSTRIES WORLD HEADQUARTERS BUILDING (p.148) continues the "glass wall" style with the variant of exterior silver reflecting glass. Adapting modern technology to conserve on energy, this building is heated by a newly developed system that uses the heat from the interior lights and the body heat of the employees working in the building.

Domestic architecture has also been influenced by the International Style. The HOWELL HOUSE (p.110) represents an elegantly pure version of balanced rectilinear lines, walls of glass, and slender supporting columns. Without the rigid symmetry of the HOWELL HOUSE, the LOWERY HOUSE (p.121) represents the continuing evolution of architectural ideas based on classical concepts of harmony and balance blended with an Oriental preference for a more "free-flowing" line and "essential," if not "exact," symmetry of composition. Combined with this is the Japanese love of simple geometric shapes and natural materials. These Oriental concepts in contemporary American design were present in the 19th and early 20th centuries, and were already affecting major designers in this country after 1900 such as Frank Lloyd Wright in Chicago and Greene and Greene in California.

Within the flow and flux of architectural ideas, many paths diverge from the concept of machine inspired forms and mass produced parts, as well as from the classical purity of glass-walled skyscraper. The BENTON CONVENTION CENTER (p.122) represents a more "sculptural" approach to architecture. The walls and vertical supports become interacting-interlocking planes in a piece of sculpture. These elements open up vast expanses of interior space to the viewer and user of the building. The HALL OF JUSTICE (p. 140) carries this "sculptural" quality even further. As one looks at the building, the exterior and interior of the structure appear to interact simultaneously.



Interesting effects of light and shadow are produced that counterbalance an occasional viewer's concern with "What holds the building up?" This "sculptural" approach is very close to that used recently in the Boston City Hall. Both buildings trace their ancestry to designs by leCorbusier in Chandigahr, India, in the 1950's, which are experiments in light and shadow effects, and in the stimulating inner-out spatial effects of a building.

Other contemporary paths have selected a more angular or "cubistic" approach to design, as seen in the FORSYTH BANK AND TRUST CO. (p.132). The basic precision of machine design is present; however, simple geometric shapes and surfaces are used which are much less complicated than those of the HALL OF JUSTICE, but more complicated than the simple "box-like" design of the WACHOVIA BUILDING. Moving away from the total dominance of the simple glass-walled structure to increasingly complex geometric forms and surface patterns, greater dramatic effects are being produced in contemporary designs of the 1960's and 1970's. The crisp prismatic shapes of the new exhibition galleries of the SOUTHEASTERN CENTER FOR CONTEMPORARY ART (p.101) may be compared to the sharp angles and massive proportions of the WAKE FOREST UNIVERSITY FINE ARTS CENTER (p. 166). Its dramatic interplay of angles and verticals recalls the drama of Medieval architecture distilled by the regularity of the 20th century industrial age.

Sterling Boyd

## **OLD SALEM**

### **OS- 1 Single Brothers House, 1769 and 1786**

Corner Main and Academy Streets

### **OS- 2 Lick-Boner House, 1787**

Salt Street

### **OS- 3 Christoph Vogler House, 1797**

Main Street

### **OS- 4 Home Moravian Church, 1800**

Church Street

### **OS- 5 John Vogler House, 1819**

Corner Main and West Streets

### **OS- 6 Belo Home, 1849-1859**

Corner Main and Bank Streets

### **OS- 7 Main Hall, 1856**

Church Street

### **OS- 8 St. Phillips Moravian Church, 1862**

Church Street

### **OS- 9 Shaffner House, 1873**

Main Street

### **OS-10 Cedarhyrst, 1895**

Church Street

### **OS-11 Salem College**

### **OS-12 MESDA**

## **WINSTON-SALEM**

### **WS- 1 Potters House, 1782**

Bethabara

### **WS- 2 Gemein House, 1788**

Bethabara

### **WS- 3 Reynolda House, 1917**

Reynolda Road

### **WS- 4 Ferrell House, 1920**

Corner Buena Vista & Stratford

### **WS- 5 Kent Residence, 1923**

Kent Road

### **WS- 6 R.J. Reynolds Auditorium, 1924**

N. Hawthorne Road

### **WS- 7 Union Station, 1926**

300 Claremont Avenue

### **WS- 8 B.S. Womble House, 1927**

200 N. Stratford Rd.

### **WS- 9 St. Paul's Episcopal Church, 1928**

520 Summit St.

### **WS-10 Craig House, 1929**

134 Cascade Avenue

### **WS-11 Carl Harris Residence, 1930**

125 Westview Drive

### **WS-12 Shell Station, ca. 1930**

Corner Sprague & Peachtree Streets

### **WS-13 Dyer House, 1930**

Kent Road

### **WS-14 P.H. Hanes House, 1931**

2000 Georgia Avenue

### **WS-15 Southeastern Center for Contemporary Art, 1932 and 1976.**

750 Marguerite Drive

### **WS-16 Graylyn, 1932**

Reynolda Road

### **WS-17 R.J. Reynolds, Jr. House, 1940**

2852 Merry Acres Lane

### **WS-18 Randolph House, 1950**

2648 Club Park Road

### **WS-19 Dr. Fred Garvey House**

440 Fairfax Drive

### **WS-20 Howell House, 1959**

1100 E. Kent Road

### **WS-21 Southland Life, 1963**

920 West Fifth Street

### **WS-22 United Metropolitan Baptist Church, 1965**

450 Metropolitan Drive

### **WS-23 WXII Television Studios, 1966**

Coliseum Drive

## **CENTRAL BUSINESS**

**CB- 1 Zevely House Ca., 1815**

Corner Fourth and Summit Streets

**CB- 2 Fries House, 1884**

224 South Cherry Street

**CB- 3 Rogers House, 1885**

Cherry Street

**CB- 4 William B. Taylor House, 1889**

915 Fourth Street

**CB- 5 S.J. Nissen Building, 1895**

Corner Patterson and Third Streets

**CB- 6 Our Lady Fatima Church, 1906**

(Formerly Carnegie Library)

Corner 3rd & Cherry Streets

**CB- 7 Rosenbacher House, 1909**

864 West Fifth Street

**CB- 8 Shamrock Mills, 1910**

226 North Marshall St.

**CB- 9 Post Office, 1914**

101 W. Fifth Street

**CB-10 First Baptist Church, 1925**

501 West Fifth

**CB-11 R.J. Reynolds Building, 1927**

Corner N. Main and Fourth

**CB-12 Centenary United Methodist Church, 1931**

646 West Fifth St.

**CB-13 First Presbyterian Church, 1932, 1972**

300 N. Cherry Street

**CB-14 WSJS (formerly IBM), 1961**

875 West Fifth Street

**CB-15 Wachovia Bank Building, 1966**

301 North Main Street

**CB-16 Standard Savings & Loan Association, 1967**

10 West Third Street

**CB-17 M.C. Benton Convention Center, 1969**

301 West Fifth Street

**CB-18 Crystal Towers, 1972**

625 W. 6th Street

**CB-19 Cherry Marshall Parking Deck, 1974**

Cherry St.

**WS-24 McLean Trucking Co., 1968**

617 Waughtown St.

**WS-25 North Carolina Eye Bank, 1968**

3195 Maplewood Avenue

**WS-26 Lowery House, 1968**

Corner Fairmont & Glen Echo

**WS-27 Greek Orthodox Church of the Annunciation, 1970**

435 Keating Drive

**WS-28 Snyder Hall, 1970**

2100 Silas Creek Parkway

**WS-29 First Center Building, 1970**

2000 West First Street

**WS-30 Dome Theater, 1972**

NCSA, 200 Waughtown St.

**WS-31 Forsyth Bank, 1973**

110 S. Stratford Rd.

**WS-32 Reynolds Tower, 1974**

300 S. Hawthorne Road

**WS-33 Career Education and Administration Building, 1976**

1605 Miller St.

**WS-34 R.J. Reynolds Industries, Inc., World Headquarters**

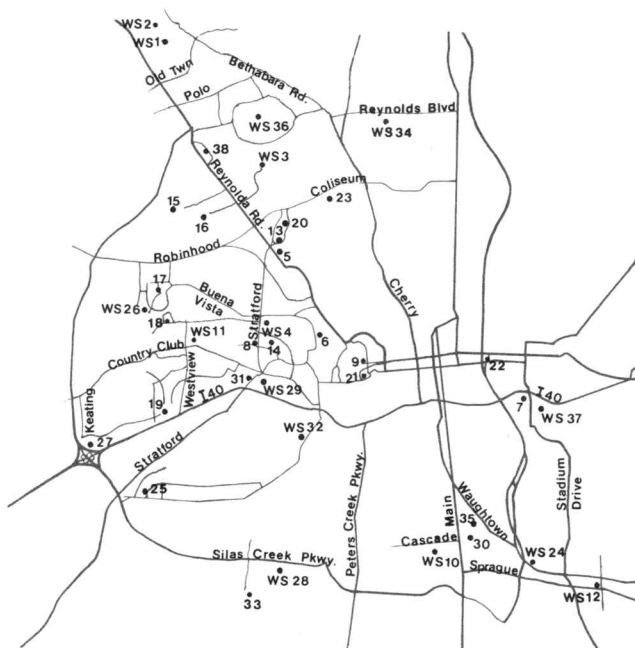
Reynolds Blvd.

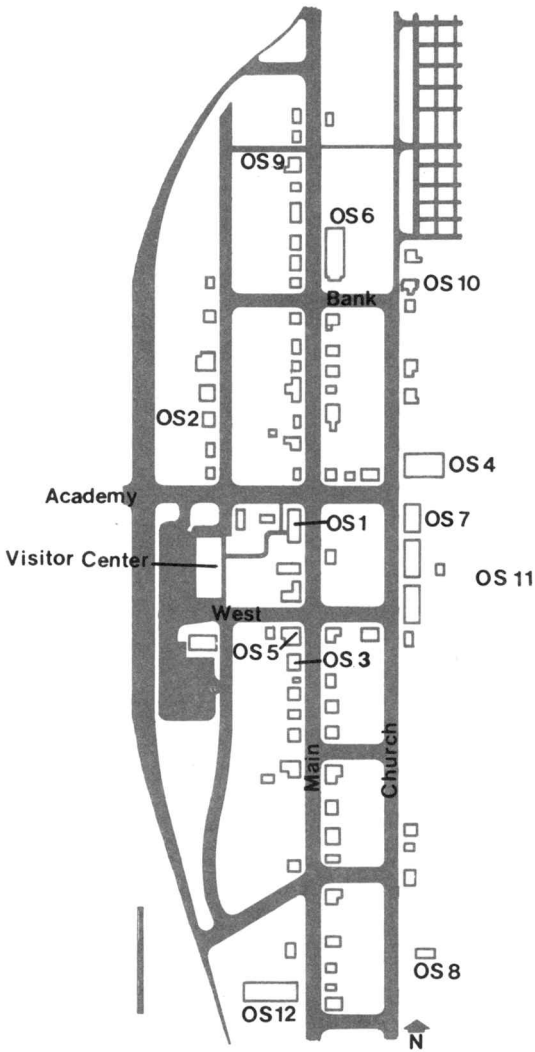
**WS-35 North Carolina School of the Arts**

**WS-36 Wake Forest University**

**WS-37 Winston-Salem State University**

**WS-38 Reynolda Village**





**CB-20 NCNB Plaza, 1974**

102 West Third Street

**CB-21 Winston-Salem Hyatt House, 1974**

300 W. Fifth Street

**CB-22 Hall of Justice for Forsyth County, 1974**

200 Main Street

**CB-23 Liberty-Main Parking Deck, 1975**

Corner Main & Fifth Streets

**CB-24 Winston-Salem Savings & Loan, 1975**

Corner Third and Trade

**CB-25 U.S. Courthouse and Federal Building, 1976**

251 N. Main Street

**CB-26 Downtown Pedestrian Walkway System, p. 156**

**CB-27 Reynolds Plaza, 1980**

Main, Fifth and Church Streets



**Old Salem**

Weekdays ..... 9:30 a.m. to 4:30 p.m.  
Sundays ..... 1:30 p.m. to 4:30 p.m.

**Historic Bethabara**

Weekdays ..... 9:30 a.m. to 4:30 p.m.  
Saturday & Sunday ..... 1:30 p.m. to 4:30 p.m.

**Winston-Salem Museum and Historic Winston**

Tuesday — Saturday ..... 10:00 a.m. to 5:00 p.m.  
Sundays ..... 1:00 p.m. to 5:00 p.m.

**Reynolda House**

Tuesday — Saturday ..... 9:30 a.m. to 4:30 p.m.  
Sundays ..... 1:30 p.m. to 4:30 p.m.  
Closed Mondays and from January 2 until February 1.

**MESDA (Museum of Early Southern Decorative Arts)**

Monday — Saturday ..... 11:00 a.m. to 6:00 p.m.  
Sunday ..... 1:30 p.m. to 4:30 p.m.

**Southeastern Center For Contemporary Art**

Monday — Saturday ..... 10:30 a.m. to 4:30 p.m.  
Sundays ..... 1:30 p.m. to 4:30 p.m.



## **FORSYTH COUNTY**

### **FC-1 Mount Pleasant Church, 1809**

Tanglewood

### **FC-2 Schaub House, ca. 1835**

Off Balsom Road

### **FC-3 E. Beverly Jones House, 1847**

Tobaccoville Road

### **FC-4 Stauber House**

**and Stauber Barn, ca. 1850**

Tobaccoville Road

### **FC-5 Augustus Conrad House, "Pilot View," 1856**

Off 421, Lewisville Vicinity

### **FC-6 Korner's Folly, 1878-1880**

West Main Street, Kernersville, N.C.

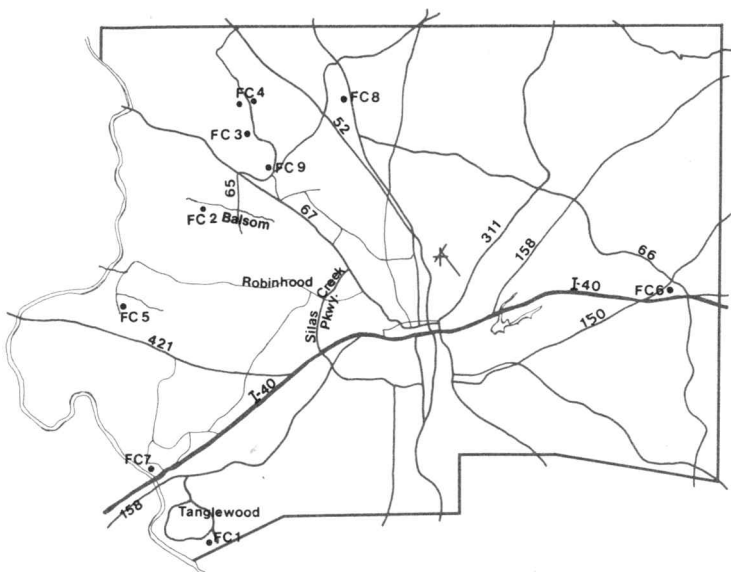
### **FC-7 R.E. Lasater Mill, 1933**

Lasater Mill Road

### **FC-8 Kingswood Methodist Church, 1974**

Rural Hall, N.C.

### **FC-9 Bethania**



"One of the oldest traditions in architecture is tradition itself — the use of understood and proven precedents which are partly repeated, partly modified to make a new building. No matter what they say, all architects rely on tradition. It may be an old one ("Georgian") or it may be fairly new ("Modern") and it may even be the latest fad brought hot from the drafting room of a fashionable architecture school. But tradition won't be ignored, because a knowledge of what might be done under a particular set of circumstances — and how, in fact, it has been done — is too useful a tool of architectural practice, just as it is one of the cornerstones of architectural education. Such knowledge guides the architect through a bewildering variety of specific choices, emphasizing certain possibilities, while giving others lower priority. Glass walls and exposed steel enclosing a rectilinear space, for instance, carry with them a host of suggestions for making the rest of the building, just as do walls of rough wood or shingles around a plan shot through with surprising diagonals. Traditions also conjure up images for both the inhabitant and the architect; they provide a set of alternatives for what a building might actually look like as well as how it can be formed. And a knowledge of what has been done in the past obviously avoids the useless reinvention of the wheel (happily leaving more time for those wheels that really do not need reinventing)."

From "The Fourth St. Thomas Church,"  
"Architectural Record" by Gerald Allen.

### **Architectural Styles 1769-1977**

Buildings listed in chronological order.

All residences are private and not open to the public.

\*Indicates National Registry

■ Indicates Historic District

Number relates to location on maps

OS — Old Salem

CB — Central Business

WS — Winston-Salem

FC — Forsyth County

Extensive guide to Old Salem:

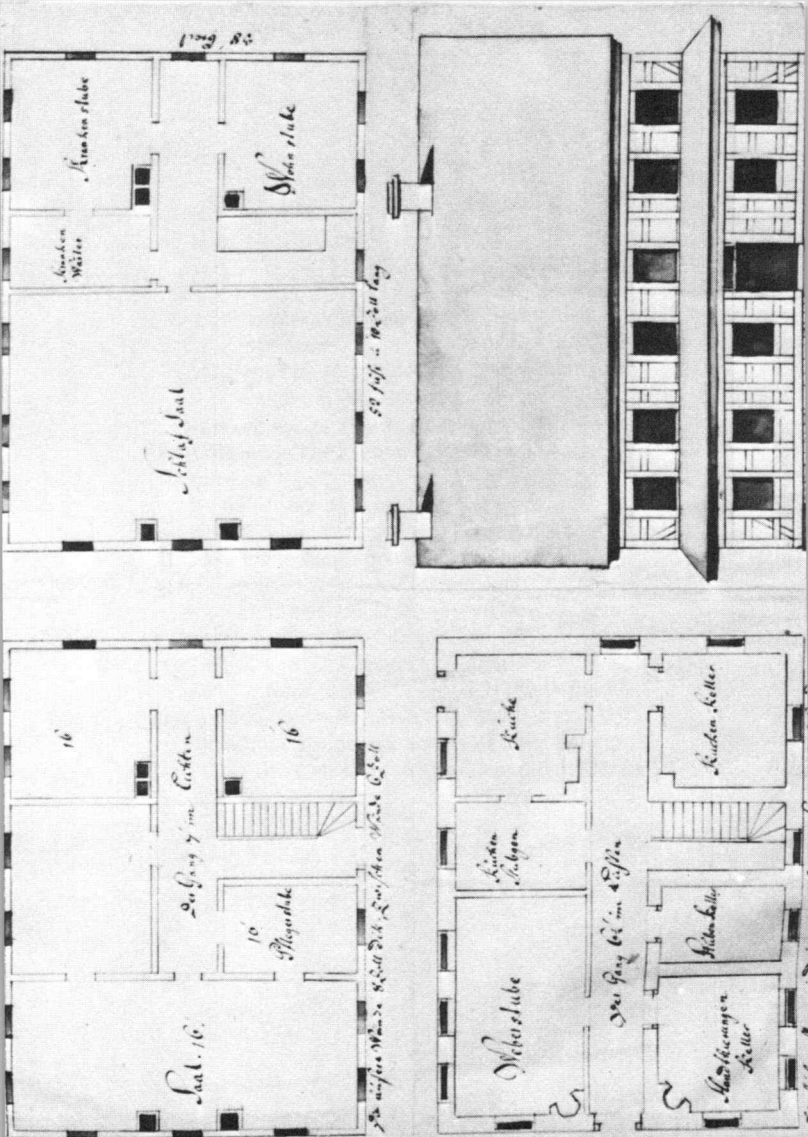
*Official Guide of Old Salem*



■ **Single Brothers House 1769 and 1786**  
Corner Academy & Main Street **OS-1**

Architect: J.G. Krause, Mastermason; 1786

Built in two sections, the first part of the Single Brothers House is half-timbered with a pent-eave roof about the first floor for exterior protection. It is a two story building with double attic and full cellar. The second part, built of brick, continued the foundation line and extended the tile gable roof. A total of three chimneys are spaced evenly over the whole building. The brick half has a diagonal board cornice at the roof, a decorative plaster band around the chimney, and double doors of unequal widths as does the first half. The new part included an additional vaulted cellar below the ground level cellar. The whole structure has no dormers or shutters. In 1800, the half-timbered portion was plastered over and the pent-eave removed. In 1823, the single brothers moved out and the building housed the Boys School in the south end and an apartment house in the north end. It was covered with weatherboards in 1826 and shutters were added. In 1889-90, the streetcar system raised the street, covering the front entrance steps and closing the front cellar windows. It was leased to Old Salem in 1960, and restored to the 1788 period by the Mary Reynolds Babcock Foundation in 1964.



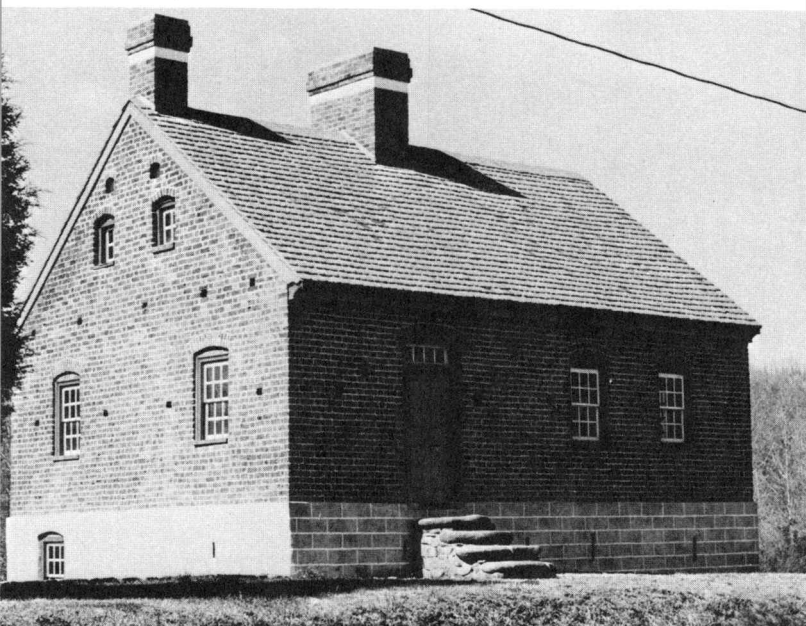
Single Brothers House, First Section  
East Elevation and Floor Plans

■ **Potter's House 1782**

Bethabara **WS-1**

Architect: Johannes Schaub, Jr.

The earliest known brick dwelling in Wachovia is a story-and-a-half, three bay structure over a full basement with a central chimney and a secondary chimney on the east side. The foundation is rubblestone and the brickwork above the water table is laid in Flemish bond. The hard fired brick is laid in clay mortar and pointed with lime mortar; the foundation is plastered and "pencilled" to resemble cut stone. The roof is shingle. The house was constructed by Schaub. Soon after constructing the house, Schaub added a one-story frame wing at the rear. J.G. Krause bought the house in 1789 and added a half-timber wing on the east in the 1790's. The house was later owned by John Butner (1797) and his son, Joseph, (1857). The house underwent many changes, but a grant from the Mary Reynolds Babcock Foundation enabled the restoration of it to its 1790-1800 period.

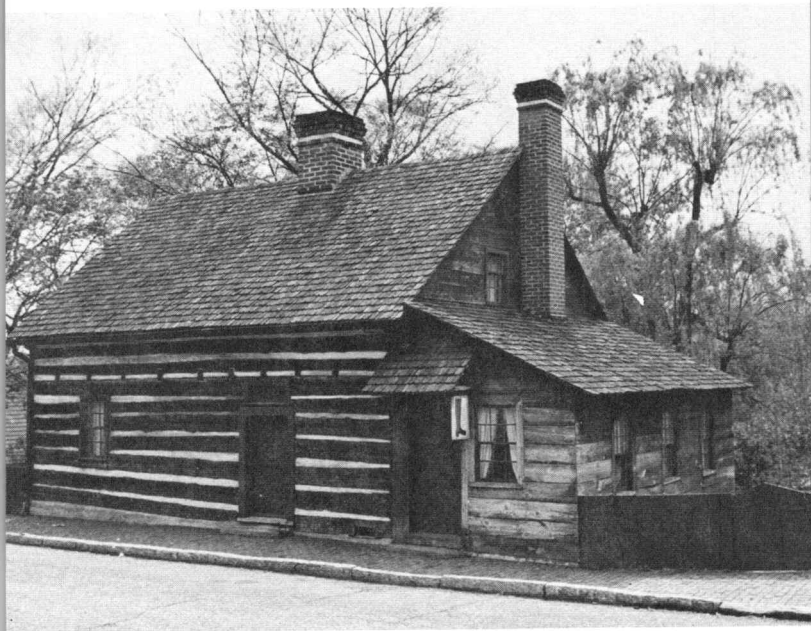


■ **Lick-Boner House 1787**

Salt Street **OS-2**

Architect: Martin Lick (Luck)

This story-and-a-half log house has a heavy rock foundation, a red tiled roof, and a central chimney. There is a single window on the street facade and a herringbone patterned "dutch" door with overlight. The chimney girth construction, spanning the length of the house and supported in the middle by the chimney, can be seen in this house and the 1789 Chimney House. In 1795, Johann Leinbach purchased the house and added a shop lean-to with a chimney on the north end. In 1811, he added a room above the workshop which changed the roof-line. The house was clapboarded at this time. The house was later owned by John Chitty in 1838 and by his son-in-law, Thomas Jacob Boner, in 1840. The Lick-Boner House was restored in 1952 to the 1795-1810 period.



■ **Gemein House 1778**  
Bethabara **WS-2**

Architect: Frederic William Marshall

The Church and Gemeinhaus is a two-story brick structure on a stone foundation. It has a vaulted cellar, a gable tile roof, and an octagonal bell tower with a concave conical roof topped by a weathervane. On the street facade of the Saal and vestibule section, two fully arched windows and doors alternate. There are two arched windows on the gable end (similar single windows are repeated above the first floor). Adjacent to the other gable end is a slightly smaller gable-roofed section (living quarters) with four flat-arched windows evenly spaced across the street facade. The Church and Gemeinhaus have remained with a minimum of alteration until its restoration in 1969-70 by the Mary Reynolds Babcock Foundation.



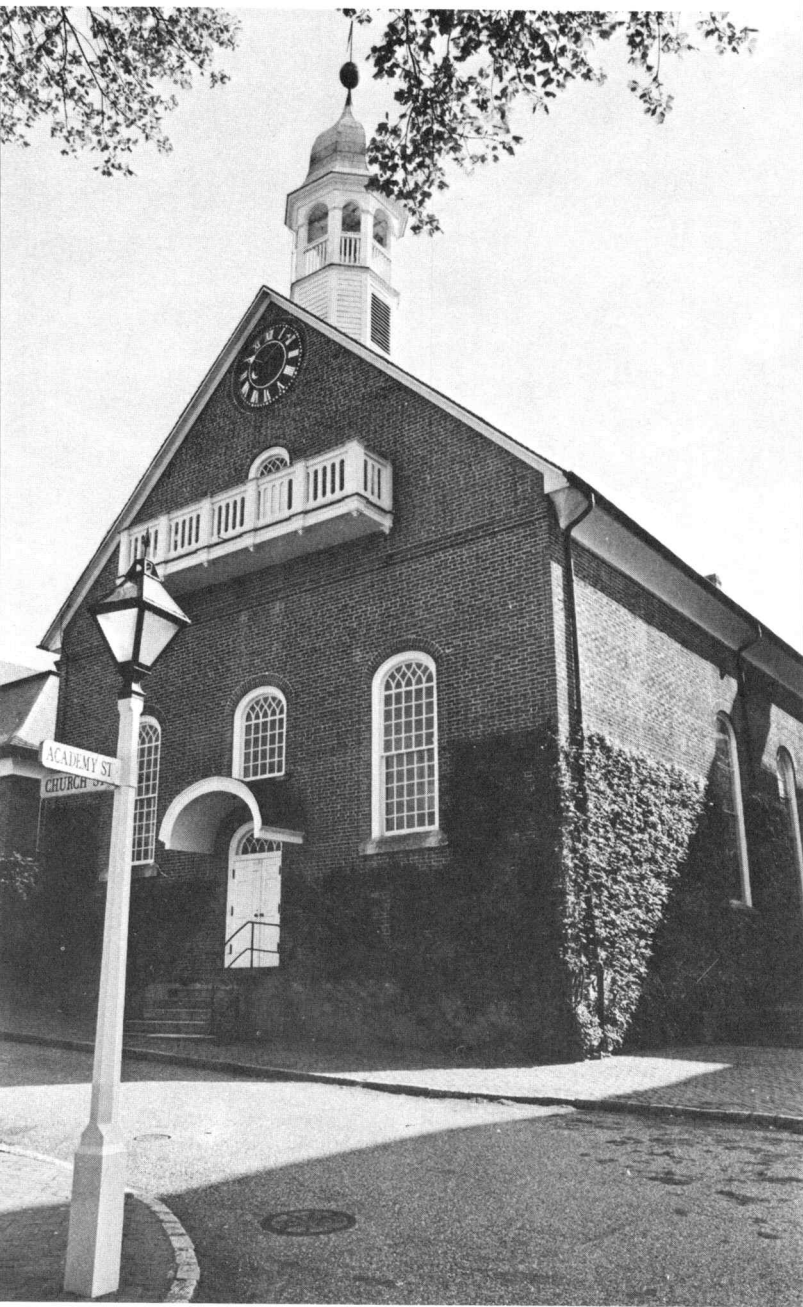




■ **Christoph Vogler House** 1797  
Main Street **OS-3**

Designed by Christoph Vogler  
Constructed by Johann Gottlob Krause

This story-and-a-half brick structure with tile roof and full stone cellar is outstanding for the bonding and patternwork of the brick. The herringbone pattern on the gable ends is a Krause "signature," as well as his initials "IGK" in dark header bricks on the south gable. While the house maintains its Germanic identity in its general proportions, the flat-arched window openings, the arched door openings, and the size of the dormers in relation to the roof expanse indicate a modification of the Germanic architectural heritage. Francis Meller purchased the house in 1870 and added a full second story with a Victorian stoop entrance. Old Salem restored it to its original exterior in 1955.

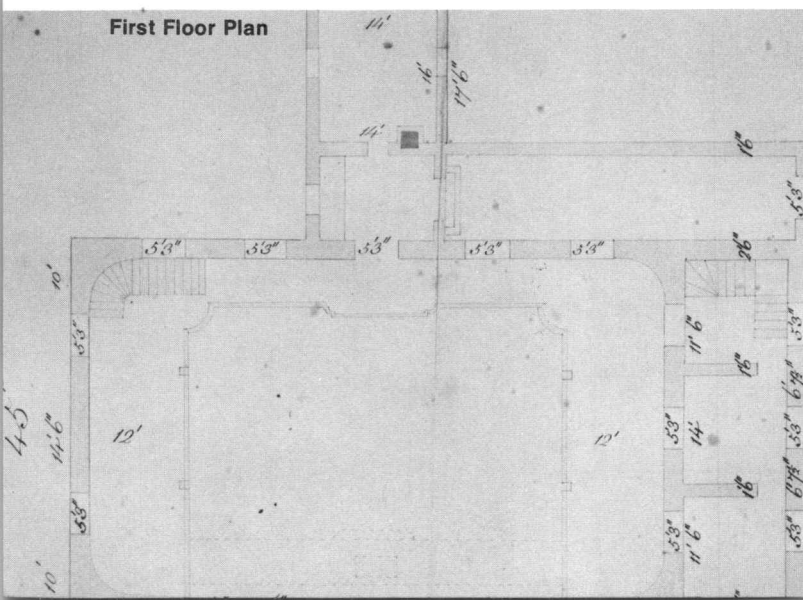


■ **Home Moravian Church 1800**  
Church Street **OS-4**

Architect: Frederick William Marshall

The brick church with stone foundations shows strong non-Germanic Federal architectural elements in exterior design, notably in the cupola and the intersecting mullions of the window arches. The entrance is on the long side of the building with seating parallel to the length (later changed). Three large windows with arched heads are spaced symmetrically across the facade; the center window is shorter for the hood and arch-headed door. Several architectural firsts include stone window sills, hooded roof over main entrance (possibly unique to Salem) and trusses to support the roof without central pillars. In 1841, a chapel was built on the north side; and in 1870 the windows were lowered and the seating was changed. The Saal was enlarged in the 20th century; thus, none of the original interior remains. Exterior restoration included the red-painted shingle roof and a musicians' balcony over the front entrance. The iron handrails were made by Christoph Vogler; the bell and weathervane came from Pennsylvania; and the clock was European.

**First Floor Plan**





## **Mount Pleasant Church 1809**

**Tanglewood FC-1**

**Original Builder:** Henry Eccles

**Restoration Architects:** Lashmit, James, Brown & Pollock

This simple Georgian-like country church fell into disuse during the 1920's and was restored in 1954. It lies adjacent to an old burial ground on Mount Pleasant overlooking the Yadkin River.

In 1757, William Johnson from Wales, purchased a square mile of land on the Yadkin River from Lord Granville. This land was just west of the Moravian "Wachovia" tract. Johnson lived from 1732 to 1765 and is buried on Mount Pleasant. His grave, the oldest identifiable among about a hundred others, predates the founding of Old Salem by one year.

In 1808, a charter was secured to form Mount Pleasant Methodist Church. Trustees of the church purchased one and a half acres to be used for "divine worship," and the church was built in 1809. The apparent master builder was Henry Eccles whose name and the date are carved on one of the hand-hewn timbers in the church.

The original William Johnson land remained in his family until 1921 when it was sold to William N. Reynolds. Due to declining membership, the church sold its property to Mr. Reynolds. The church was moved down the hill about 200 yards and converted into a granary.

In 1951, Mr. Reynolds' will established Tanglewood Park and the park was opened in 1954. During 1954, the church was moved back to its original location and restored. A belfry and porch were added. The church is now administered by the park management for community use.



**\* Zevely House Ca. 1815**

Corner Fourth and Summit Streets **CB-1**

Architect: Unknown

Built by Van Neman (Vaniman) Zevely on land north of Salem, the brick Zevely House can be considered the oldest house of the "Winston" area of the city. Somewhat similar in design to the George Foltz House in Old Salem, the Zevely House was moved to its present location by the Periwinkle Corporation in 1974. The interior of the "plantation house" was adapted to a restaurant with modern kitchen facilities added to the rear.



■ **John Vogler House 1819**  
Corner Main & West Streets **OS-5**

Architect: John Vogler

This basically Federal house with large windows, strict symmetry of facade, and slender gable chimneys was the first Salem structure to make a complete break with local exterior architecture. The Flemish bonding of the brick was continued to be used. Straight rubbed brick lintels over windows with keystone at the center, brick cornices, a fan-light, ornament hood over the door, and a half-roofed ell at the rear were used. The house remained in the Vogler family until 1954 when descendants of John Vogler restored and presented it to Old Salem, Inc.



**Schaub House ca. 1835**

Off Balsom Road **FC-2**

Architect: Unknown

This handsome rural Federal style house is similar to the John Vogler House with its brick cornice and flat arches. The house is constructed of common bond brick with a sixth header course. The porches were a later addition.



**\*E. Beverly Jones Residence 1847**

Tobaccoville Road (North of Bethania) **FC-3**

Architect: Dabney Cosby

This distinguished two story house is constructed of brick with common bond and flemish variations. The classical entrance to the main front is accentuated by a simple pediment supported by doric pilasters and a light above the paneled door. The roof is punctuated at each gable by two brick chimneys. The interior has ornate plaster work, and the central hall and stairway window and door casings are of a reeded design. The house has three slave houses and contemporary outbuildings. The original barn was moved to a site adjacent to the Salem Tavern.



■ **Belo Home 1849-1859**

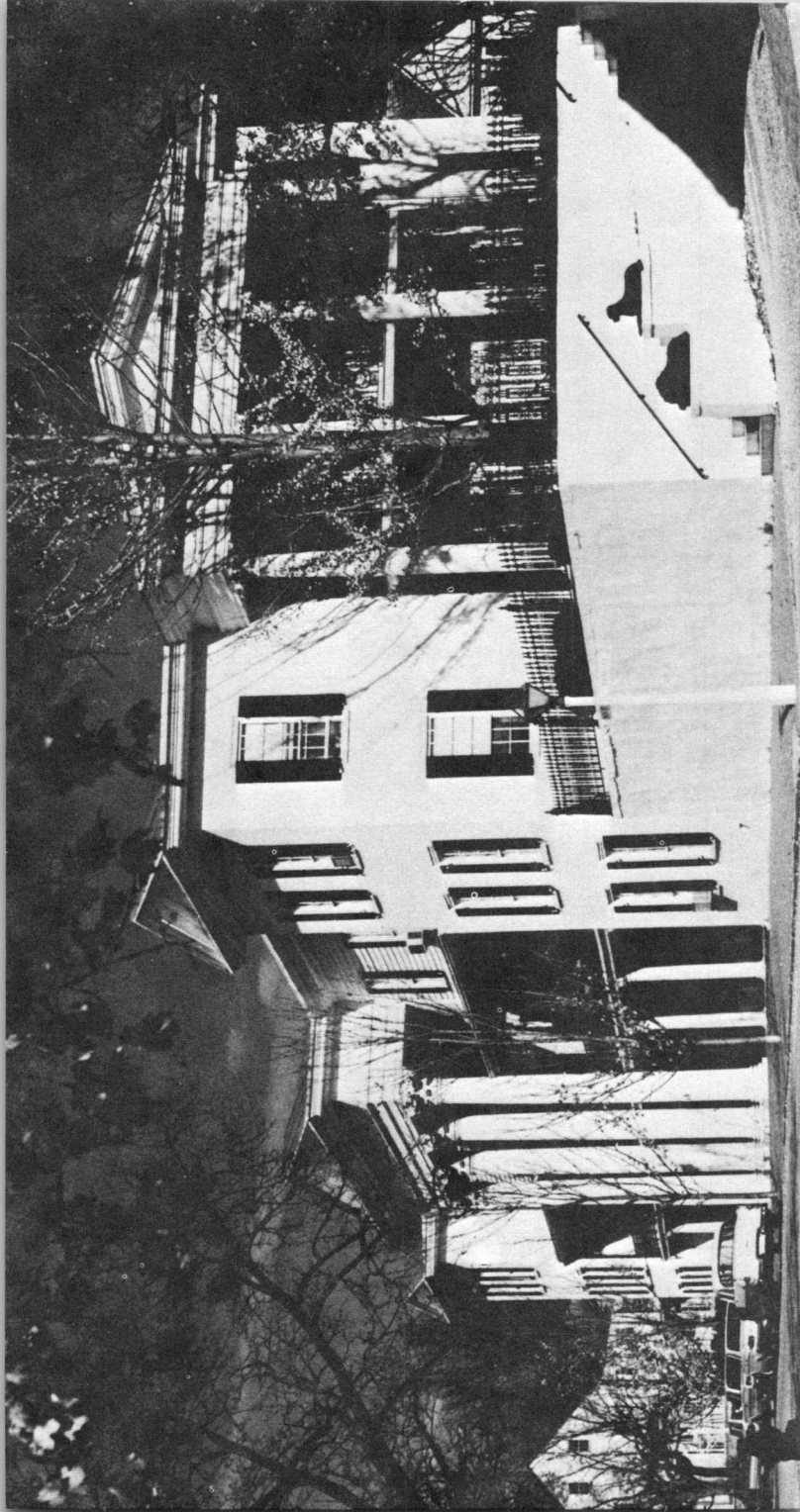
Corner Main and Bank Streets **OS-6**

Architect: Edward Belo

In 1849 Belo built the large house with a two-story frame structure between two brick ends. The first story housed his store and the second story was used for dwelling and storage. In 1859, he raised the central part another story and added two porticos. The front was accentuated with Corinthian columns and iron grill work. The grillwork and the large iron animals around the south steps were cast at the Belo foundry north of Salem. In 1884, Belo's son Robert opened a hotel and later a boarding house in the Belo house. In 1894, it accommodated a post office. In 1900, it was acquired by the Belo Home Association as a home for elderly ladies. It was deeded to the Moravian Church in 1953 and completely renovated in 1961. Although the house was converted into 29 apartments, the south and front elevations remained the same.

"A monumental two-story Corinthian portico serves as a central feature and is flanked by two-story porches at the sides — the lower porch with Ionic columns, the upper entirely of the most delicate cast iron; the combination of the two materials (wood and iron) is handled with the greatest imagination and sensitiveness, and makes the house one of the loveliest as it is one of the most original in the South."

From *Greek Revival Architecture in America*  
by Talbot Hamlin

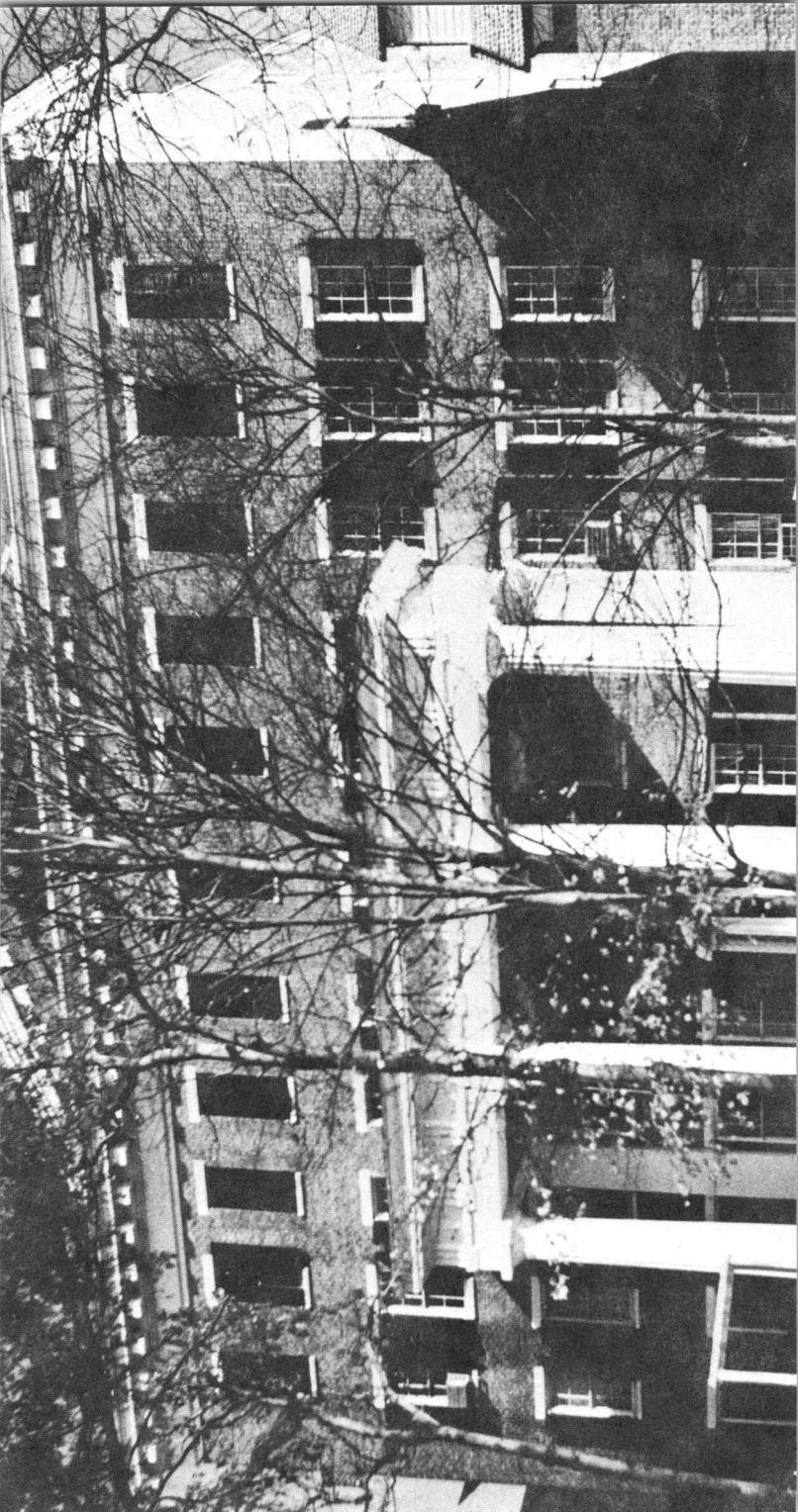




**Stauber House ca. 1850**  
Tobaccoville Road **FC-4**  
Architect: Unknown



**Stauber Barn** ca. 1850  
Tobaccoville Road **FC-4**  
Architect: Unknown



■ **Main Hall 1856**

Church Street **OS-7**

Architect: Francis Fries

Main Hall consists of a main building (100' x 52'), a north wing (70' x 34'), and a south wing (77' x 44'). The main building and north wing have a four-story front with five stories in the rear. It is made of pressed brick, probably some of the first of its kind made in the state. Across the front is a Doric portico (50' x 13') with four white Doric columns and two pilasters. The columns are brick stuccoed with hydraulic cement to imitate the brown sandstone of the rest of the portico (except the bases and steps of hewn granite.) Main Hall sits on the site of the 1771 Geminhaus which was torn down in 1854 to make way for the present building.



**Augustus Conrad House, "Pilot View" 1856 ,**  
Off Old 421, Lewisville Vicinity **FC-5**

Architect: Unknown

This house was built to be a neighbor to the Poe house built in 1804 by Conrad's grandfather, John ("River John") Conrad. It is typical of the antebellum plantation homes along the Yadkin River in North Carolina. It is not as luxurious as homes in the more aristocratic areas of the South but it is very well laid out and soundly constructed. Colonel W.J. Palmer occupied the property for a short time in April 1865 and General George Stoneman launched his North Carolina raid here. While some remodeling has changed the original appearance, the house still remains a lovely reminder of the past.

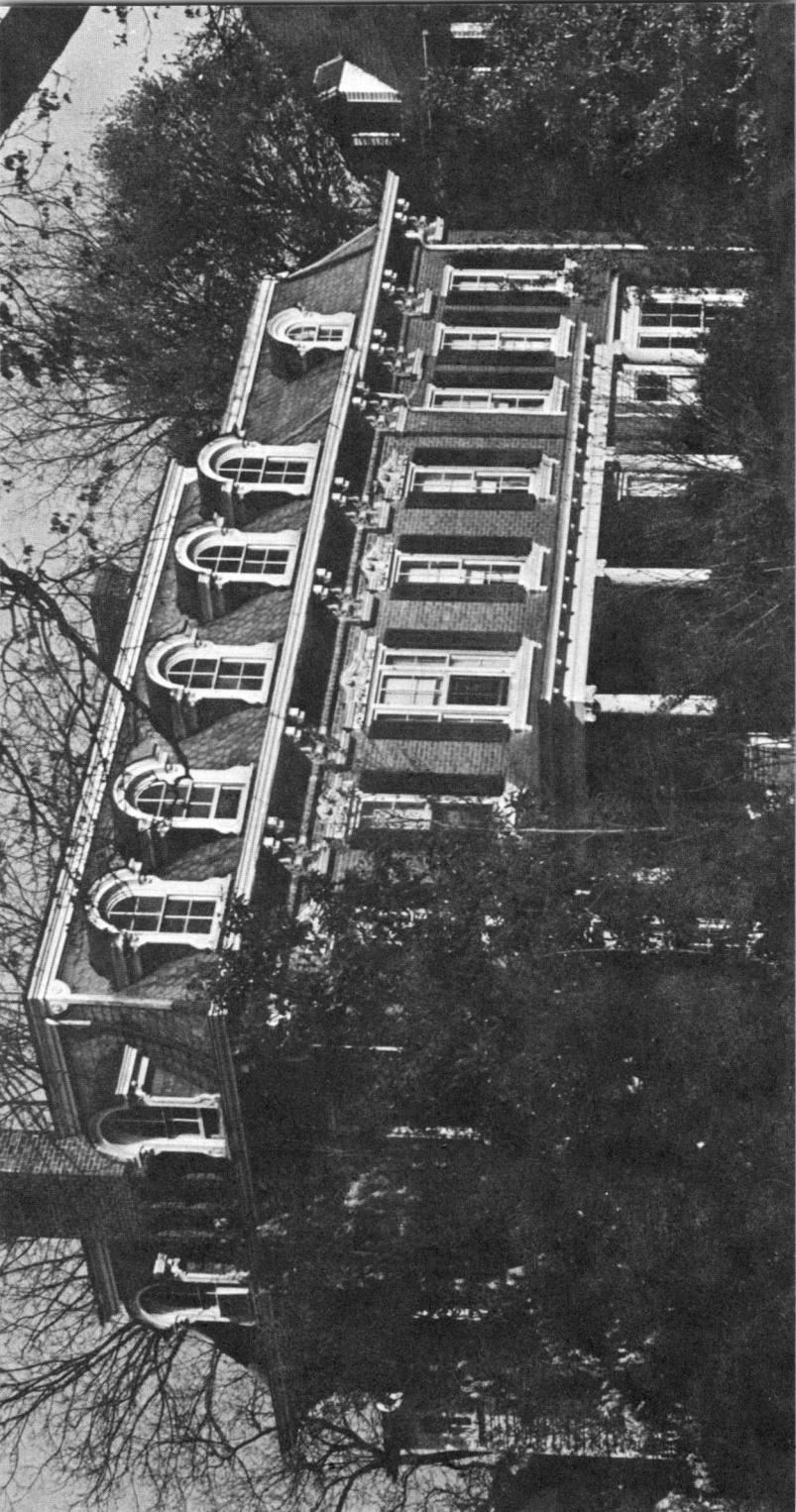




■ **St. Phillips Moravian Church 1862**  
Church Street **OS-8**

Architect: Unknown

This Negro congregation was formed from Home Moravian Church in 1802. At the request of the Negroes, a minister, Abraham Steiner was assigned to conduct their services. In 1823 a log structure was built to serve their needs. In 1862 the present brick building was completed and the old log church became successively a hospital, a residence and finally was destroyed. The brick church has been altered by extending the front into the graveyard and the steeple was removed as the building fell into disrepair.



■ **Shaffner House 1873**

Main Street **OS-9**

Architect: Elias Vogler

The Second Empire or Mansard style Shaffner House reflects the eclectic Victorian Era in Winston-Salem architecture. Dr. John Francis Shaffner commissioned Elias Vogler, son of Salem's silversmith John Vogler, to design the house.

A slate bellcast mansard roof crowned the five bay rectangular pressed brick structure of two and one-half stories. An American bond brick course forms a cornice on the exterior wall. Brick pilasters strengthened the angles of the building. Double-joined chimney stack units were built at the sides of the house and five hooded dormers projected from the mansard roof. The wooden eaves of the roof rested on supporting double brackets and flat windows capped with cut stone decorated lintels dominate the main facade. In 1913, two alterations to the exterior were completed: an open verandah supported by four classical ionic columns one story in height attached to the main facade, and a northern wing duplicating the brickwork and trim of the original building. The interior of the house followed a plan in which the rooms led from a central hall. An oval spiral staircase open stringer with curving balustrade ending in a heavy newel dominate the central hall. The house featured indoor plumbing closets and gas lighting. It exemplified Salem changing in the mid-nineteenth century from a theocratic community to a modern industrial town.

The Shaffner House property was the site of the Salem Pottery built in 1771. A later building on the site housed a concert hall and museum. In 1847, that building became the first courthouse of Forsyth County.

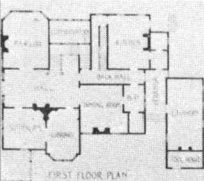


**Korner's Folly 1878-1880**

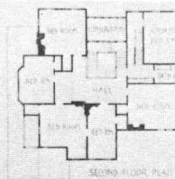
West Main Street, Kernersville, N.C. **FC-6**

Architect: Jules Korner

Korner's Folly located on Main Street in Kernersville was the home of Jules Gilmer Korner. The house was originally built to contain bachelor quarters and studio for the well known artist who popularized the "Bull Durham" advertisements for American Tobacco in the 1880's. After his marriage, Korner added on to the structure changing the original building into a rambling twenty-two room structure. The structure has seven different levels with a high cross-gable roof. The interior appointments include hand made floor tile at the fireplaces, and handcarved woodwork, and frescoes by the German artist Caesar Milch. Each of the fireplaces contains the original Franklin stoves.



House for Mr J.W. Fries  
Salem N.C.  
H. Hudson Holly Architect  
NEW YORK



**Fries House, "Hylehurst" 1884**  
224 South Cherry Street **CB-2**

Architect: H. Hudson Holly of New York.

Perhaps the finest example of "High Victorian", shingle style architecture in Winston-Salem is "Hylehurst," designed for J.W. Fries, one of the founders of the Fries Woolen Mills. Constructed by Fogle Brothers, this handsome structure possesses ornate fireplaces and panelling in cherry, curly maple, birch and oak.



**Rogers House ca. 1885**  
Cherry Street **CB-3**

Architect: Unknown

Built for Captain Mitchell Rogers, this fine example of "Queen Anne" has been well preserved among the modern commercial buildings of downtown Winston-Salem. Like its neighbor, "Hylehurst," the Rogers House exemplifies the fine Victorian homes which lined Cherry Street, a fashionable neighborhood during the second half of the nineteenth century.

**William B. Taylor Residence ca. 1889**  
915 West Fourth Street **CB-4**

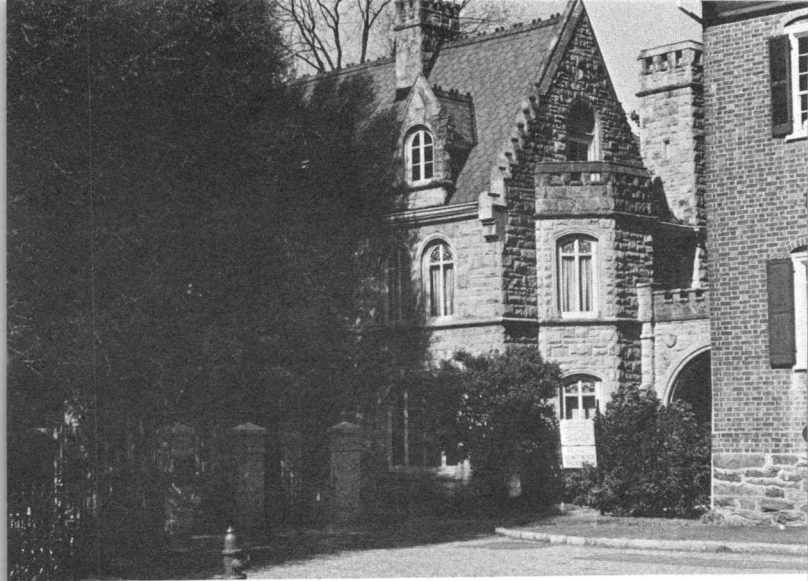
Architect: Blauvelt and Gates  
Greensboro, N.C.

This Victorian residence is located in the West End section of Winston-Salem. Of particular interest are the second story jack arches and keystones with brick corbel frieze above the window head that integrates the windows in a continuous brick band. At the Fourth Street elevation, the window detail above the entrance porch changes to a Roman arch and keystone flanked by stone flat arches and stone sills. The entrance porch with doric columns was added sometime in the early 1900's after the original verandah covering the first floor Fourth Street elevation was removed.

The entrance foyer is graced with a grand staircase and mantel of heart pine. The pine is used for the door frames, doors, wainscot, and paneling throughout. There are fourteen fireplaces in the residence. Today this structure serves as both office space and a residence.







■ **"Cedarhurst" 1895**  
Church Street **OS-10**

Architect: M. Schroff of New York

Inspired by the baronial castles of central Europe, Cedarhurst was once the home of a leading Salem physician and is now the property of the Moravian Church. This German Gothic Revival mansion is veneered with limestone cut by Italian and Scottish stonemasons brought to America for this purpose. A carved oak stairhall, stained glass windows with Germanic folk art designs, and an original in-house phone system of copper speaking tubes distinguishes this high Victorian example of Salem architecture.





**S.J. Nissen Building ca. 1895**

Corner Patterson and Third Streets **CB-5**

Architect: Unknown

This gothic Revival building was built by Nissen and Henry Roan to fabricate iron parts for rigs and repair wagons. The five sided tower with ramped walls, crenelations, rusticated stone sills, metal spiked window grilles, brick corbeling and arches are reminiscent of the Middle Ages.

The interior is standard mill construction with octagonal wood columns on two of the three stories. There is a basement and sub-basement where the furnaces were located for operating the forges used in making the metal parts for the carriages.



**Our Lady of Fatima Chapel 1906**

(formerly Carnegie Library) **CB-6**

Corner Third & Cherry St.

Architect: Unknown

The centrally located site for the Carnegie Library was selected by the Winston Board of Aldermen in the spring of 1904. The contract to construct the library was awarded to Fogle Brothers of Salem.

This Renaissance Revival building follows the characteristic simple manner in the articulation of the windows, quoins, raised water table, modillions, doric columns, and grille over the entranceway. Although the use of grey brick as a material is less grand than limestone, the Renaissance elements and proportions exist and are similar to those in the public buildings of McKim, Mead, and White.



**Rosenbacher House 1909**  
 864 West Fifth Street **CB-7**

Architect: Unknown

This Classical Revival structure exemplifies one of a string of mansions built along Fifth Street. The front portico with huge corinthian columns recalls the days of ancient Rome. The portico is flanked on either side by lower porches supported by Ionic columns. These same Ionic columns support arches at the interior stair landing, and gives the living room a dramatic colonade. At the stair landing is a niche with a statue accented by an arch. On either side of the niche are crystal tear drop lamp globes. The dining room features a leaded glass window, a chandelier with Tiffany shade, and a mantel and coffered ceiling of tiger oak. This building serves as both a residence and a shop.



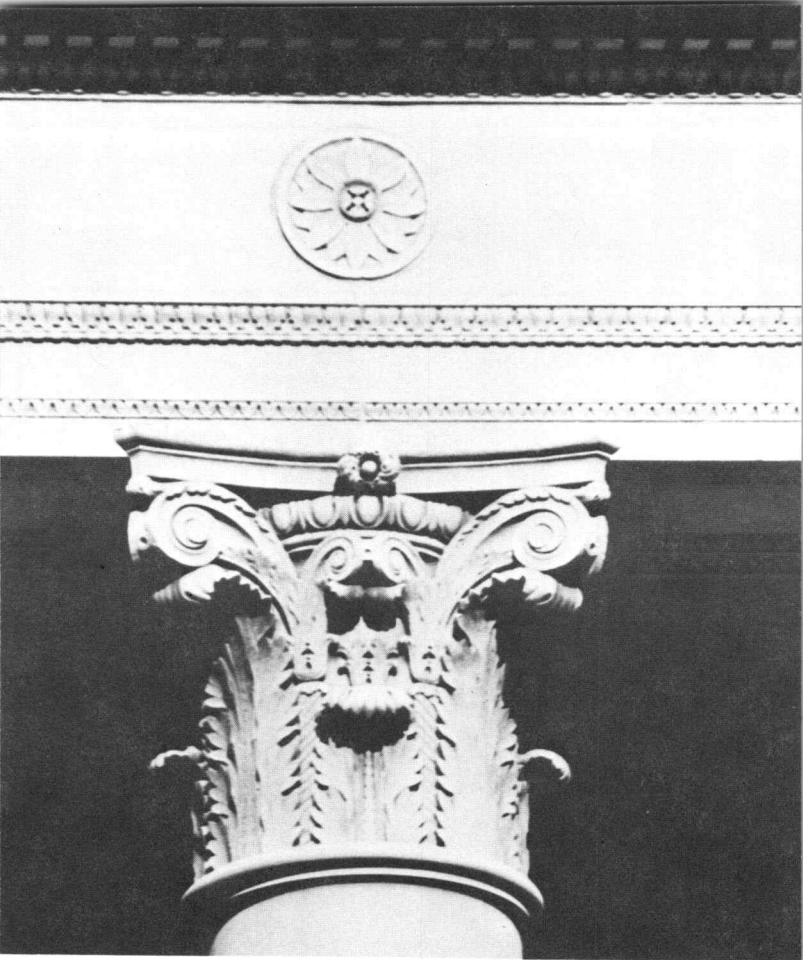
**Shamrock Mills ca 1910**  
226 North Marshall St. **CB-8**

Architect: Unknown

This building was typical of industrial architecture in the reconstruction era. The walls were load-bearing masonry; the floors and roof were post and beam, heavy timber construction. Stepped parapet walls followed the sloping roof. The building has been remodeled several times and only the basement and ground floor remain.







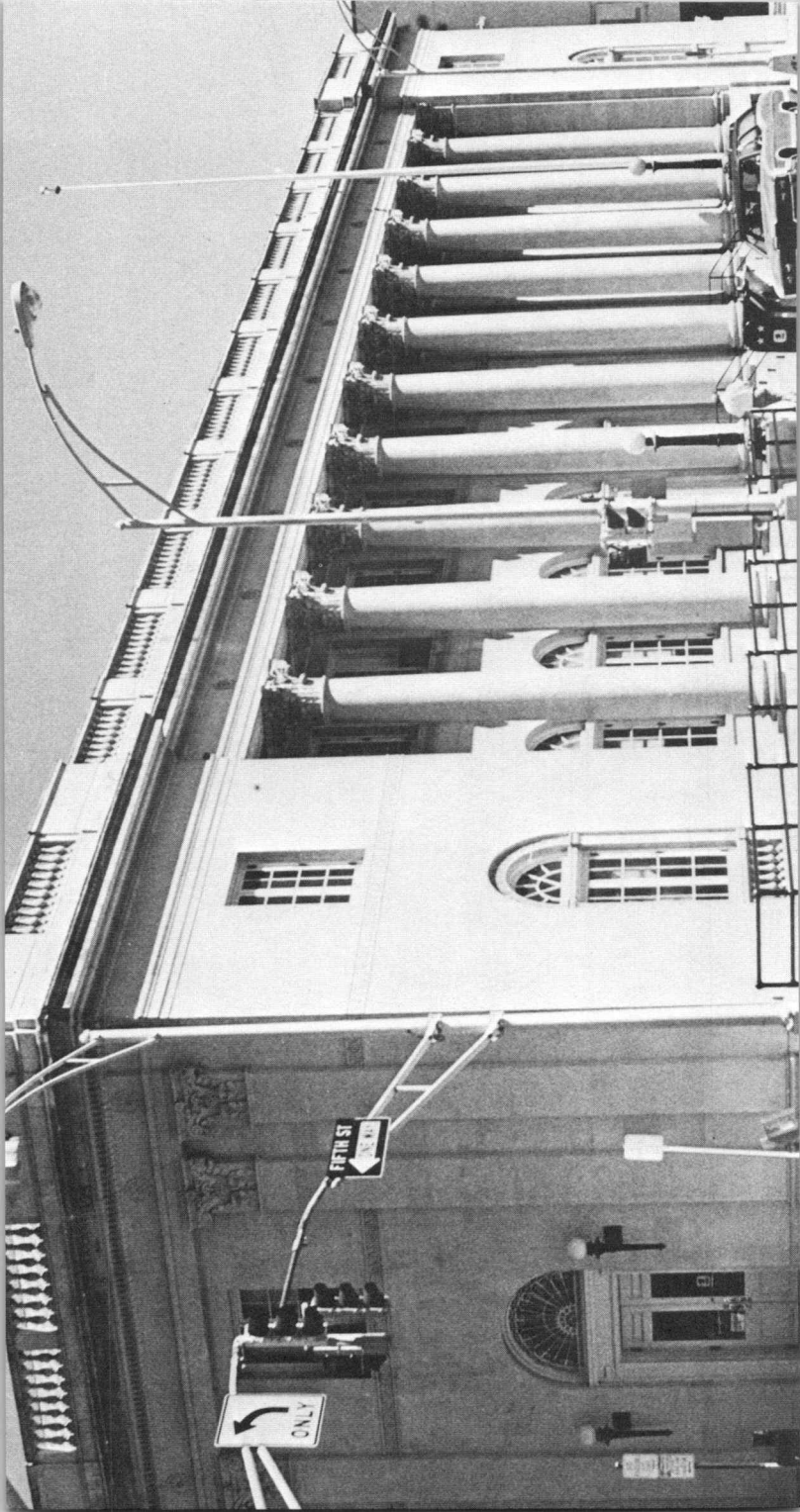
**Post Office Building 1914**

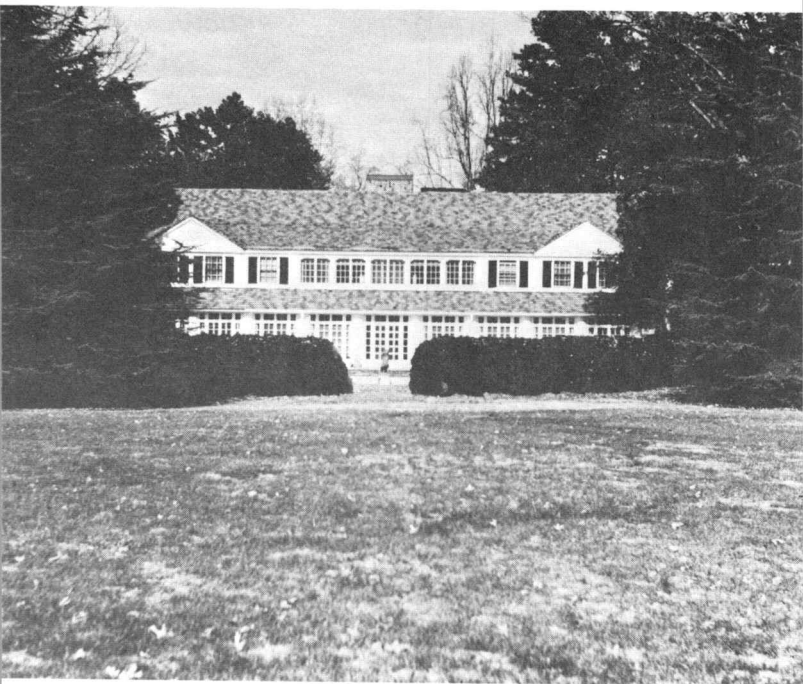
101 W. Fifth Street **CB-9**

Architect: Post Office Architectural Department

This is a particularly good example of the Beaux-Arts "classic revival" work prevalent at the time in federal buildings. The exterior is limestone and the detailing is intricately crafted. Two interior light courts provide skylight lighting for the first floor and windows for the inner rooms of the second floor. The main lobby features terrazzo floors, highly varnished millwork, and double barrel-vaulted ceilings with ornate plaster moldings.







**Reynolda House 1917**

Reynolda Road **WS-3**

Architect: Charles Barton Keen

Designed as a self-sufficient estate of over 1000 acres, Reynolda hailed the beginning of the suburban movement in Winston-Salem. Built in an "informal bungalow style," the main house was decorated with wrought iron by Samuel Yellin of Philadelphia. It was remodeled while under the ownership of Mr. and Mrs. Charles Babcock in 1935. In 1965, Reynolda House was formally opened as a center for educational and American art studies. Since that time, Mrs. Reynolds' private gardens, originally designed by Thomas W. Sears of Philadelphia, have been given to Wake Forest University. The gardens and greenhouses have been restored and opened to the public.





**Ferrell Residence 1920**

Corner Buena Vista & Stratford

Architect: B. Gilbert Humphreys **WS-4**

This residence was built for Mr. W.L. Ferrell, Sr., and was one of the first houses in the subdivision of Buena Vista.

Stylistically this residence draws on the Italian Renaissance. This is evidenced by the stucco walls, circular entrance portico, tile roof and second story arcade reminiscent of an Italian Villa.

The Ferrell Residence indicates the change in residential architecture that had taken place first in the larger cities where distinguished architectural firms had turned from the High Victorian manner to Georgian, Roman and Greek revival forms.

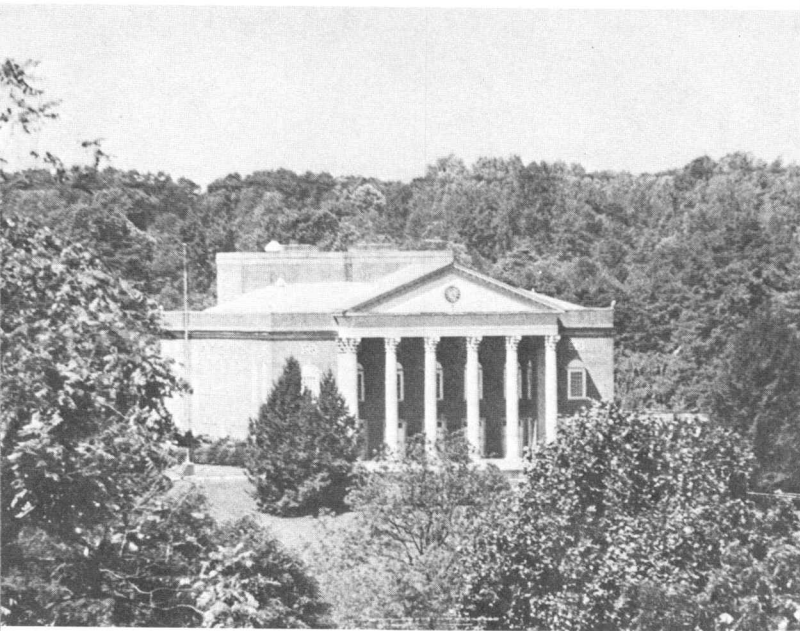


**Kent Residence 1923**

Kent Road **WS-5**

Architect: Charles Barton Keen

Built for the neice of R.J. Reynolds, this house displays many of the features seen at Reynolda House: porch columns in entasis, Ludowici-Celladon tile roof, stuccoed exterior with dark green shutters, and fine Colonial Revival detailing on the interior. Also in the manner of Reynolda, a small formal garden by Thomas W. Sears adjoins this commodious house.



**R.J. Reynolds Auditorium 1924**

N. Hawthorne Rd. **WS-6**

Architect: Charles Barton Keen

Donated by Mrs. R.J. Reynolds as a memorial to her late husband, the auditorium served for years as the central auditorium for this city. The auditorium has a seating capacity for 2000. It was constructed of reinforced concrete and is stylistically based on the Thomas Jefferson designs for the Rotunda at the University of Virginia.



**First Baptist Church (Sanctuary Building) 1925**  
501 W. Fifth Street **CB-10**

Architect: Dougherty and Gardner, Nashville, Tenn.

The church was organized on September 22, 1871 and occupied two other sites before the membership of 675 dedicated the present sanctuary on September 5, 1925. An 18th century English design, the sanctuary is circular in plan with a domed ceiling, columned portico and spire. In 1954, the primary educational building was erected, and in 1961, the youth and recreational building along with the Reich Memorial Chapel was built.

**Union Station 1926**

300 Claremont Avenue **WS-7**

Architect: Northup and O'Brien

In the 1920's three railroads provided passenger service to Winston-Salem. However, soon after the station was completed, rail travel declined until the Second World War when there was a brief revival. This structure has strong architectural features in its classical portico and plaster work in the waiting room. The building contains many interesting large spaces and remains structurally sound. Today it serves as an automotive service center.







**B.S. Womble House 1927**  
200 N. Stratford Rd. **WS-8**

Architect: Charles Barton Keen

The Womble home, still in the hands of its original owner, is the only Neo-classical Revival house designed by Keen in this city. Outstanding details include the balustrated front terrace, slate walks, and fireproof construction throughout the main house. This home was one of the first fireproof dwellings in North Carolina.



**R.J. Reynolds Office Building 1927**

401 N. Main Street **CB-11**

Architect: Shreve and Lamb, New York City

The Reynolds building design was influenced by the use of structural steel which evolved around the turn of the century and made it possible to erect multi-story buildings to a magnitude not realized before. With the advent of modern steel and concrete construction, there was a change in the concept of the purpose of stone and of masonry work. It was not necessary to have masonry walls several feet thick to support the load of floors above. Instead columns of steel or concrete carry these superimposed weights, and stone is used simply as an enclosing material. Even after the adoption of the steel skeleton frame, attempts were made to copy the old styles of the Renaissance by hanging false pilasters, etc. to the exterior of the building. The Reynolds Building was one of the first to give a frank expression of the structure without this use of ornamental columns, pilasters, masonry arches, etc.

The entrance hall with tobacco motif detailing and monel metal grilles probably demonstrates the most ornate Art Deco detailing in any building erected in the state during this period.

Shreve and Lamb later designed the Empire State Building, NYC, and similarities between the two are readily apparent.

**St. Paul's Episcopal Church 1928**

520 Summit Street **WS-9**

Architect: Cram and Ferguson

Associate Architect: Harold Macklin

The church stands on the site of the J.C. Buxton house. When Mr. Cram was shown the site for the proposed church, he said "A man does not have many chances in a lifetime to build a church on a location such as this."

Indeed this Gothic Revival Church occupies an imposing position on Summit Street in West End. It has all the noticeable characteristics of such churches erected in the 13th Century. The main entrance, which faces Summit Street, has a massive portal of Briar Hill sandstone quarried at Glenmont, Ohio. All windows and doors are faced with the same sandstone. The exterior walls of the building are faced with seam face granite from Plymouth, Massachusetts. The marble pavement in the sanctuary, chancel, chapel, and baptistry is done in antique verde Vermont and pink Tennessee marbles. The massive tower over the crossing rises 93 feet above the Summit Street level.

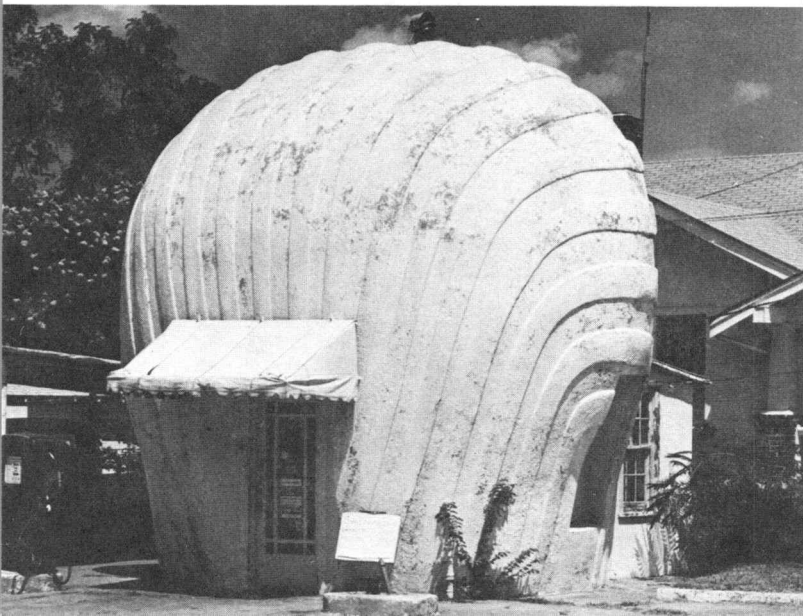
The choir stalls, organ screens and altar are probably the best example of this kind of work to be found in the South. The millwork was handled by Smith and Rummery Company of Portland, Maine. The stained glass window over the altar was made by Wright Goodhue of Boston, Mass. Harry Wright Goodhue was the nephew of Bertram Goodhue a former partner of Cram, Goodhue, and Ferguson.

The contractors for the church were Jacobs and Young who had also been the builders of St. John's the Divine in New York City, another church by Cram's firm.



photo: A. Cornwall





### **Craig Residence 1929**

134 Cascade Avenue **WS-10**

Architect: Unknown

This stately residence was once a four room brick farmhouse believed to have been built in the 1850's. Sometime between 1890 and 1905, a dining room and small den were added. In the 1920's, this neighborhood saw the completion of many residences. In 1928 and 1929, the Craig Residence underwent a total face lifting. The den and dining room additions were removed and a new living room, dining room, library, bedrooms and sleeping porches, and pool and pool house were added. The garden was designed by Thomas Sears.

### **Carl Harris Residence 1930**

125 Westview Drive **WS-11**

Architect: Charles Barton Keen

The only Spanish Reival structure designed by Keen in this city, the Harris House is distinguished by its pink stuccoed outer-walls, tile roof in the Mediterranean tradition, picturesque balconies, wrought iron, and carved doorways. The surrounding grounds, once elaborately landscaped by Thomas W. Sears, have been sub-divided for residential use.

### **\* Shell Auto Service Station ca. 1930**

Corner Sprague and Peachtree Streets **WS-12**

Architect: Unknown

This is the last of eight prototype service stations erected between 1930 and 1933 for Quality Oil Co., the local distributor for Shell Oil. The buildings were built by the Frank L. Blum Construction Company.

The structures were built of masonry construction with stucco on metal lathe serving to form the fan shape of the shell. Because of their size, they became obsolete in the late 1930's. The Waughtown structure is the only survivor.

**Dyer House 1930**

Kent Road **WS-13**

Architect: Mayers, Murray, and Phillip

Designed by the Philadelphia firm of Mayers, Murray, and Phillip, the Dyer House resembles other English Romanesque Revival structures by these same designers, Centenary Methodist Church is one example. Large expanses of slate roofing, cut limestone detailing at the front entrance and exposed-beam ceilings as well as stone veneer construction, are all indicators of the English Romanesque Revival style.

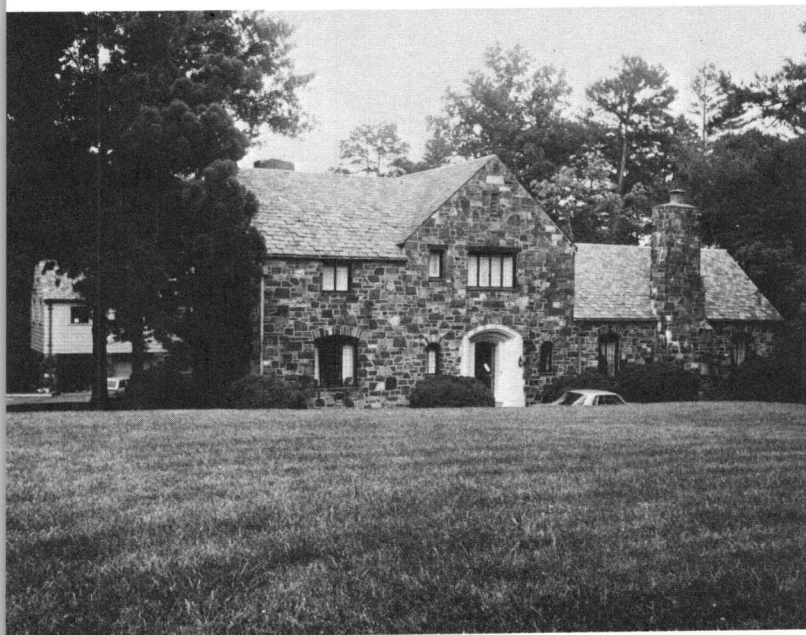
**P. Huber Hanes, Sr. Home 1931**

2000 Georgia Avenue **WS-14**

Architect: Charles Barton Keen

Perhaps the most imposing and handsome example of Georgian Architecture by Keen in this city, the P.H. Hanes house and adjoining gardens by Sears occupy an entire city block on Georgia Avenue. Fireproof construction and fine colonial detailing distinguish this brick structure, which was completed by William Roy Wallace, Sr. shortly after Mr. Keen's death in 1931.





**Centenary Methodist Church 1931**

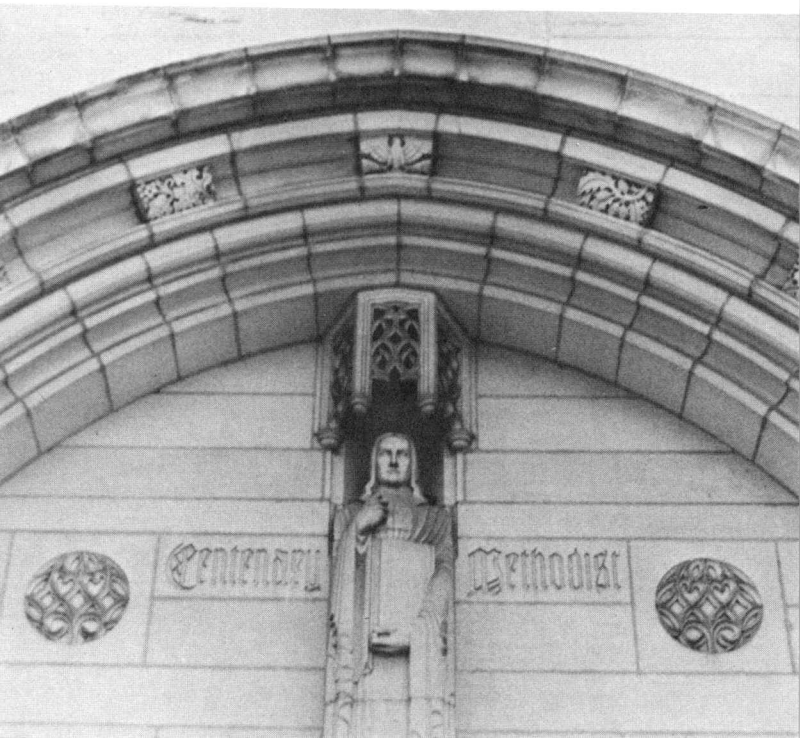
646 West Fifth Street **CB-12**

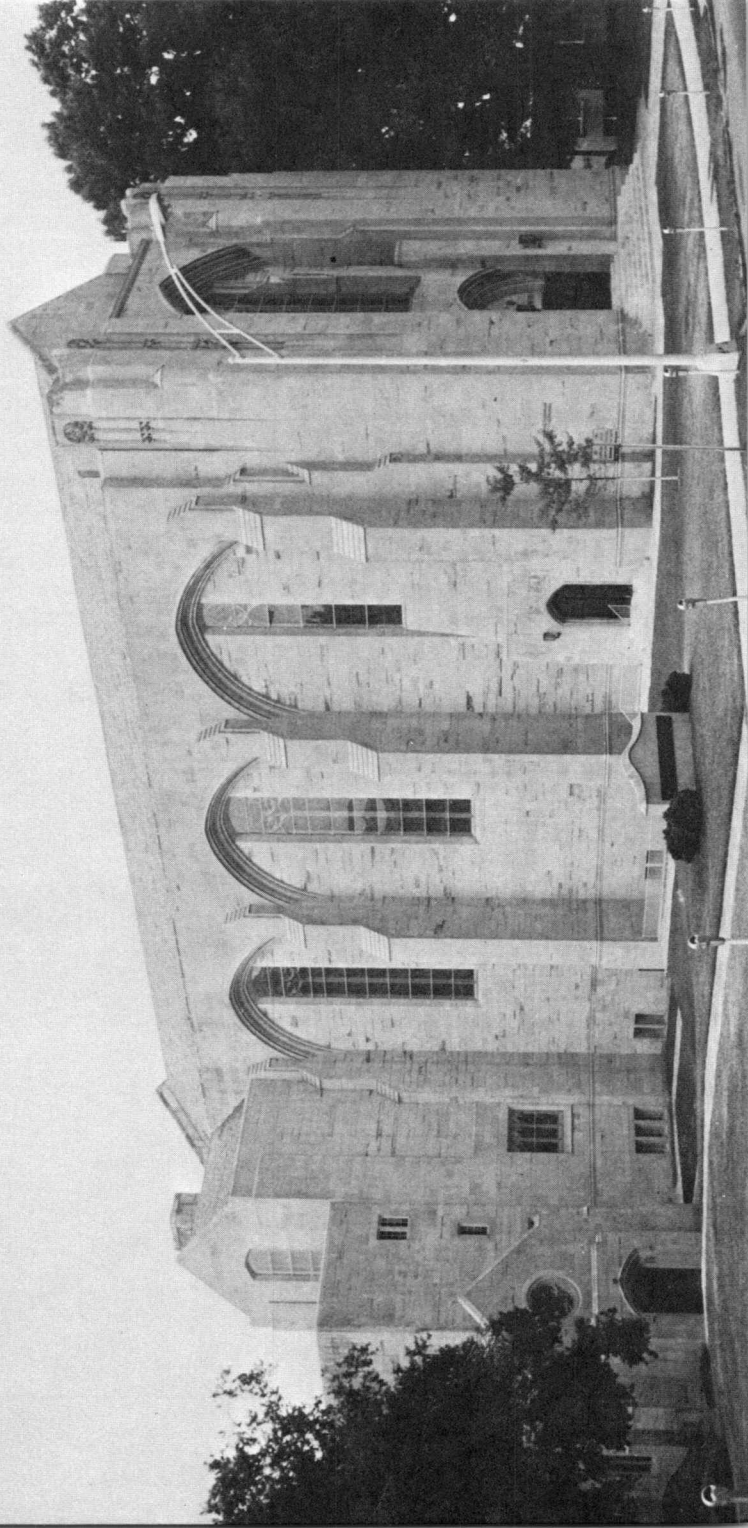
Architect: Mayer, Murray, and Phillips

The reuniting of two congregations — old Centenary Methodist and West End Methodist — formed Centenary-West End Methodist Church. This was later shortened to Centenary Methodist.

The plan of the chancel is in a traditional elongated cathedral cruciform plan with balconies in each transept as well as above the narthex. Its style is English Romanesque Revival as characterized by its cut limestone detailing on the exterior and its fluted main stone arches that rise sixty-eight feet high. All the stone is Indiana limestone. The stained glass windows which were added later were designed and executed by the George Payne Studios in England.

The education wing, completed in 1960, was designed by Lashmit, Brown, and Pollock.





**First Presbyterian Church 1932, 1972**

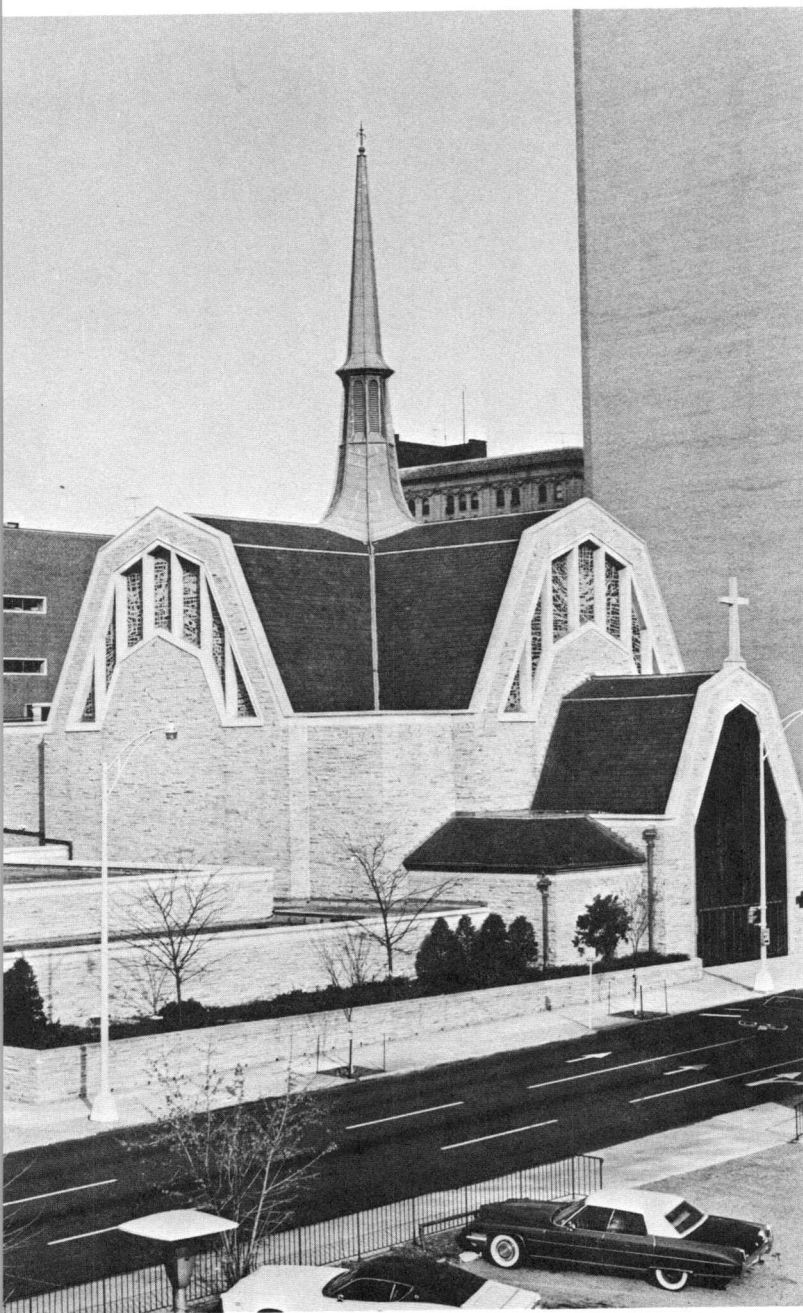
300 N. Cherry St. **CB-13**

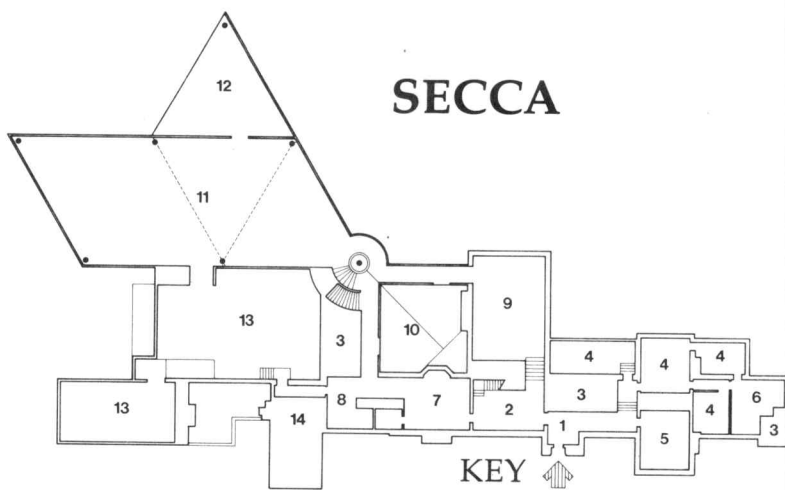
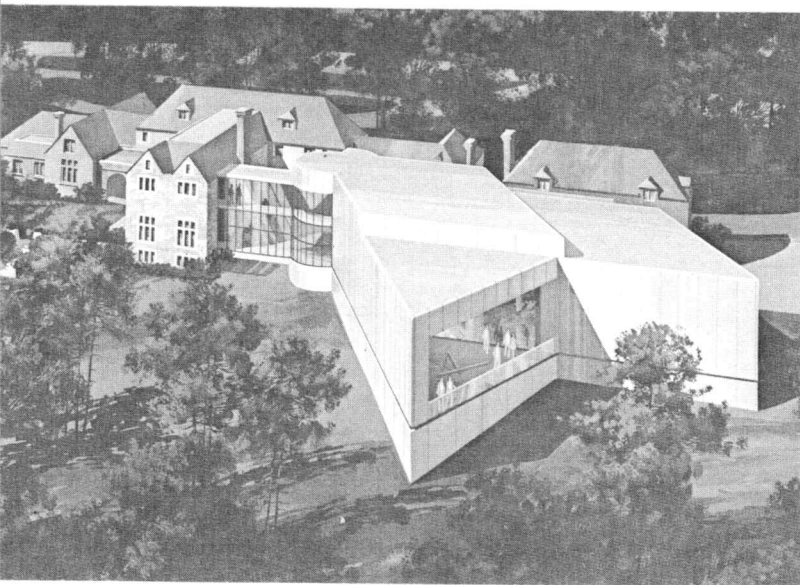
Architect: Sunday School Addition: Northup &  
O'Brien

Sanctuary: Grigg Wood Browne

The Gothic Revival education wing is similar to the architecture of such campuses as Princeton and Duke University.

The new sanctuary was built on the site of the first sanctuary built in 1862. The new structure is the same plan as the old sanctuary — a Greek cross plan. The roof is supported by two steel arches that spring from corner stairways and cross diagonally at the roof's center point. The stained glass windows are faceted or chunk glass and are the design of Mrs. Odell Prather of Philadelphia. The same artist designed the etched glass entrance and collage hanging on the narthex wall. The exterior of the sanctuary is faced with crab orchard stone.





**The Southeastern Center for Contemporary  
Art (formerly James G. Hanes House.)**

**1932,1976**

750 Marguerite Drive **WS-15**

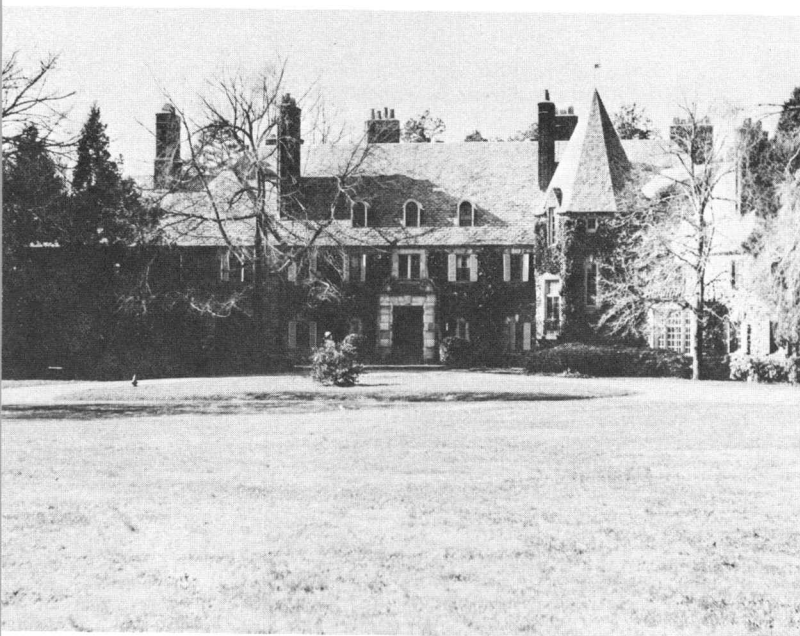
Architect: Peabody, Wilson, and Brown

Architect: Newman, VanEtten, Winfree Associates

This art center is a combination of a distinguished, sixteenth century English stone manor house with a distinctly modern design addition. When the James G. Hanes home was willed to SECCA (formerly the Gallery of Contemporary Art), the intent was that it be used for the display and development of contemporary art. The complex makes efficient use of the space in the Hanes house with a minimum of change in the detailing and design. Many rooms on the first floor including the library, living room, coat rooms, and restrooms remain unaltered. Other spaces on the first floor, renovated with contemporary finishes and furnishings, are used as administrative offices and public circulation. The second floor reflects many changes that make the space suitable for the display of art.

The addition to the house is a strong geometric design which functions as a link to the existing house, a "level changing" element, and a large open gallery. Natural light to the galleries is provided through a clerestory and a well shaded glass wall; visual contact with the naturally wooded site and existing house, through the glazed corridors. The juxtaposition of the old and new creates a secure outdoor sculpture gallery.

The addition is a contemporary structure in which to display contemporary art, and the existing house is respected as a period art object. The two combine to create an eclectic and contemporary art center.



**"Graylyn" — Home of Mr. & Mrs. Bowman Gray  
1932**

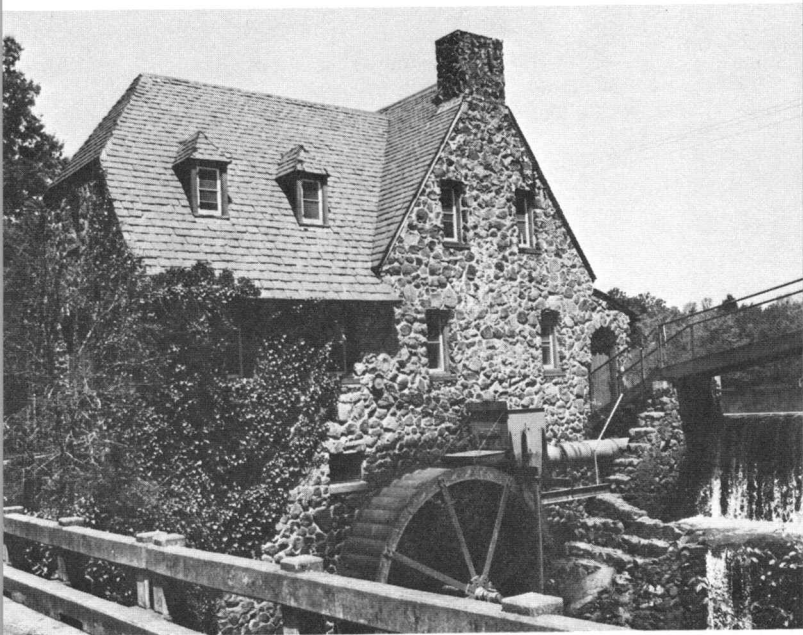
Reynolda Rd. **WS-16**

Architect: Northup & O'Brien

Designing Architect: Luther Lashmit

Built between 1927 and 1932, the Norman Revival mansion, Graylyn, is considered by many architectural historians to be the finest example of Beaux-Arts architecture in North Carolina after the Vanderbilt's "Biltmore." Interior rooms include a Medieval entrance hall, a Persian panelled card room, a Louis XIV library from Paris, a Georgian sitting room from London, an Art Deco indoor swimming pool, and an imposing circular stair hall with wrought iron by J. Barton Benson. In 1946, the mansion with an adjoining bath house and farm group, all landscaped by Thomas W. Sears, were donated to the Bowman Gray School of Medicine. In 1974, Gordon Gray presented the estate to Wake Forest University.





**"R.E. Lasater Mill" 1933**

Lasater Mill Road, Clemmons **FC-7**

Architect: Northup & O'Brien

Begun in 1932, the R.E. Lasater Mill is one of the most picturesque landmarks in this rural area. Based on the English gristmills of the Cotswold region, the Lasater Mill could grind in its day, 250 pounds of grain an hour. However, the original interior millworks have been removed and the stone structure has been renovated into a private residence.

**"Merry Acres" — Home of Mr. & Mrs. R.J.  
Reynolds, Jr. 1940**

2852 Merry Acres Lane **WS-17**

Architect: Northup & O'Brien

Designing Architect: Luther Lashmit

Popularly called "The Ship," the Reynolds home was one of the first modern buildings in this city and today is the Alumni House of Wake Forest University. "Merry Acres" resembles an ocean liner and reflects a style that was used for many American buildings in the late 1930's, when a new interest in technology, machines, and speed was growing. Like the home of the elder R.J. Reynolds, "Merry Acres" was landscaped by the Philadelphian, Thomas W. Sears. Several Art Deco furnishings remain in the house.





**Randolph Residence 1950**  
2648 Club Park Road **WS-18**

Architect: Robert Arey

This Breueresque house was designed in 1946 and gained some of its inspiration from the Marcel Breuer House constructed in the courtyard of the Museum of Modern Art in New York City.

The exterior is white African mahogany which was originally left natural then later stained with grey creosote. Foundation walls and retaining walls are of bluestone. The site is beautifully landscaped with trees and bulbs and there are three large outdoor patios of bluestone.

The interior paneling is solid white African mahogany. The windows and sliding glass doors are made of 1/4" polished plate glass. The floor materials are varied: slate, terrazzo, clay tile, ceramic tile and cushioned vinyl.

The kitchen renovations and bedroom additions were commissioned by Dr. John Stanley and designed by Robert Arey. The kitchen is utilitarian with preparation area, food storage, built-in desk and eating area. The sections of wall cabinets and counters are interspaced with glass panels to bring in the outdoors.

Although the master bedroom uses both wood and glass, it resembles Neutra's style more than Breuer. The bedroom is sunken below the original floor slab, the low wall using the same bluestone. The ceiling is of redwood as is the exterior. The walls are of glass allowing the ceiling to float as the glass enclosed space becomes part of the landscape.



**Garvey Residence 1952**

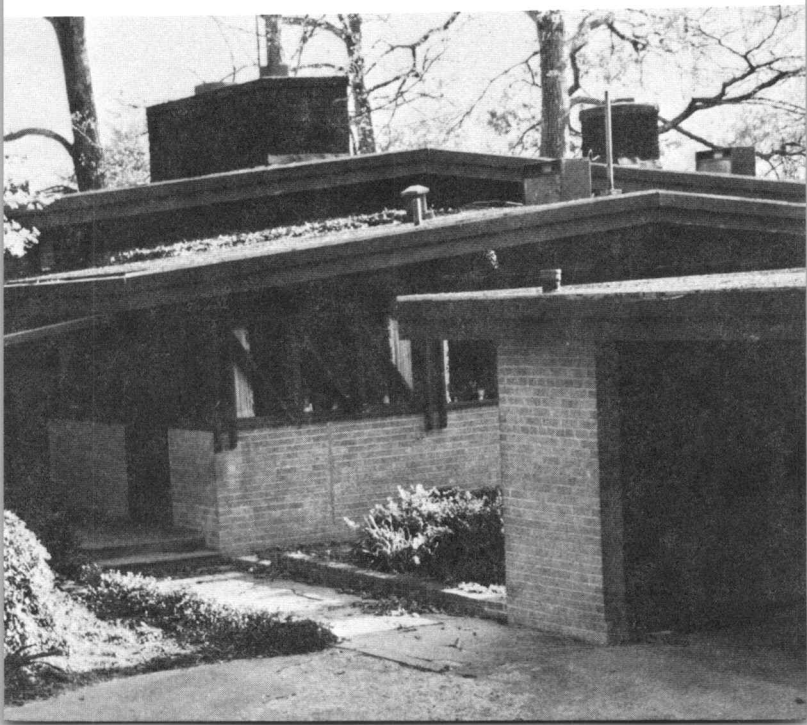
440 Fairfax Drive **WS-19**

Architect: James Walter Fitzgibbon

The design of this residence shows the strong influence of Frank Lloyd Wright's organic architecture. The main materials are cement bricks, naturally finished wood, and glass. The design is both functional and well integrated with the site so that the natural characteristics of the site are reflected in the design. The residence climbs up a slight hill by stepping up through six different floor levels. The rear of the house has an indoor-outdoor quality as it overlooks a lake.

The long low pitched roofs are separated from the load bearing brick walls by windows and fixed glass arranged in a triangular pattern and seem to float. In the winter, the windows are closed and receive solar heat. In the summer, they are opened and provide cross ventilation for the full length of the house utilizing the natural breezes from the lake.





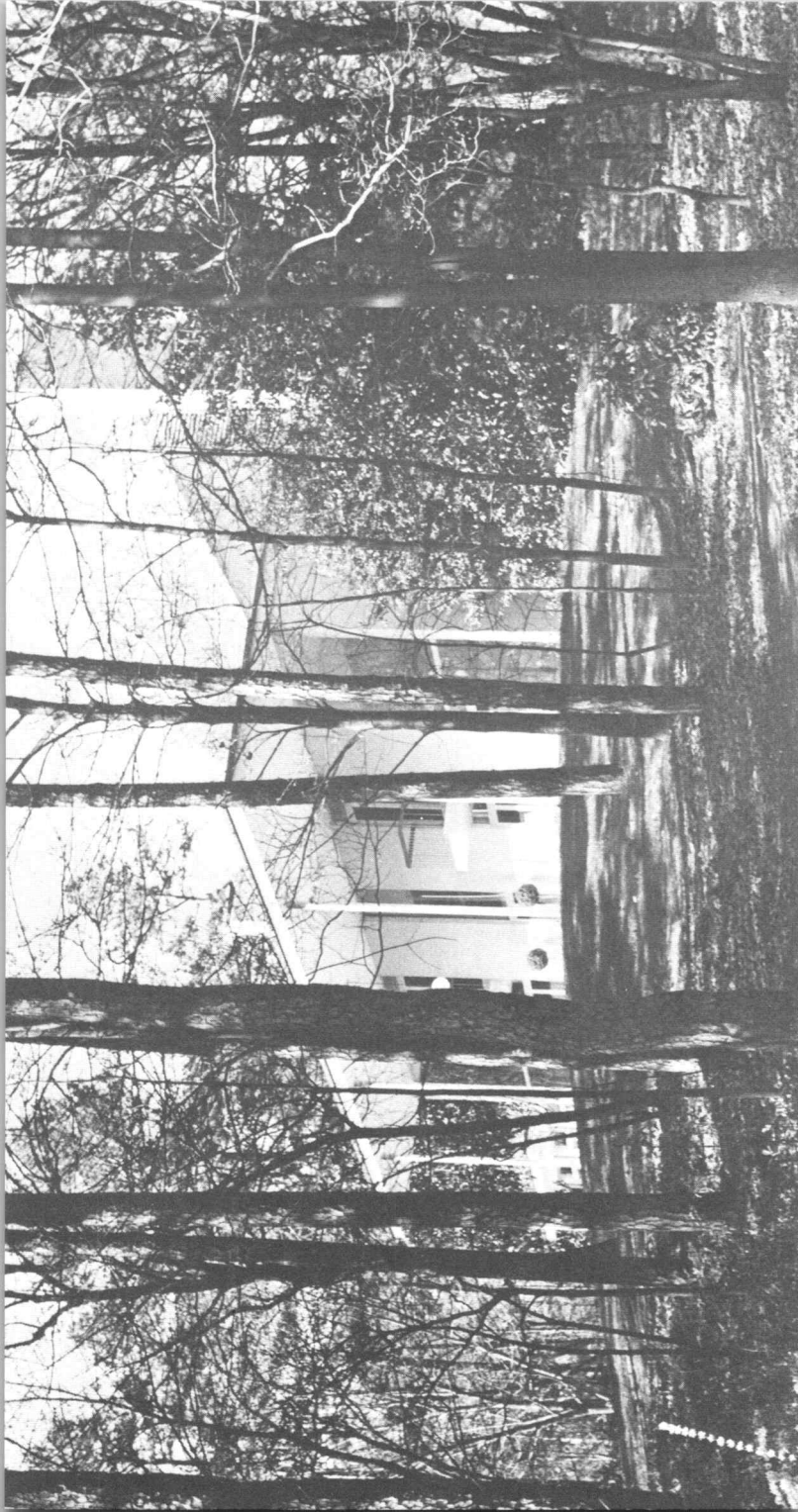
**Howell Residence 1959**  
1100 East Kent Road **WS-20**

Architect: Robert Myers

The Howell Residence is located in a neighborhood dominated by traditional architecture. The architect made good use of the wooded site by closely fitting the residence into its surroundings and by leaving much of the site natural. The trees act as both a buffer and relief. The classical aspects of this house, the two story colonade and the white brick, allude to a contemporary Mount Vernon. They also bridge the philosophical and visual gap between traditional and contemporary architecture.

The interior features a two story living room separated from a Vermont flagstone terrace by large thermopane glass panels. Wood paneling imported from British Honduras is used on one of the high walls of the two story space. The single board paneling extends from floor to ceiling. A graceful stairway with open risers leads to the second level.





**WSJS 1961**

(formerly IBM)

875 West Fifth Street **CB-14**

Architect: George Matsumoto

This contemporary office building utilizes a precast band for fascia and watertable to unify two dominant materials of brick and exposed aggregate precast panels.

To accommodate a grade change the Fifth Street facade is setback from the street allowing for a brick wall and entranceway with steps tucked behind the wall.

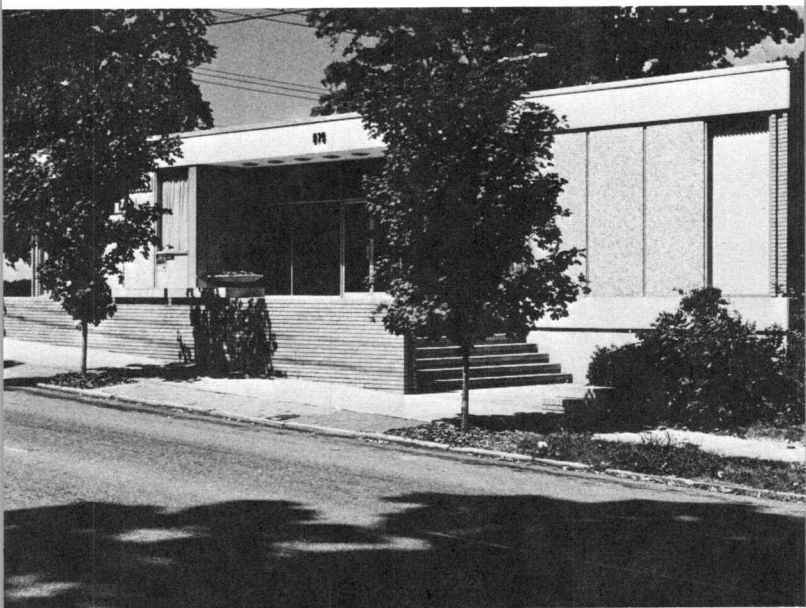
The entrance off Summit Street is dominated by the beige brick with the precast at the fascia and watertable. The precast watertable does not terminate at the entrance storefront but punctures the vestibule becoming a part of the interior detailing as it turns the corner and ends at the interior steps.

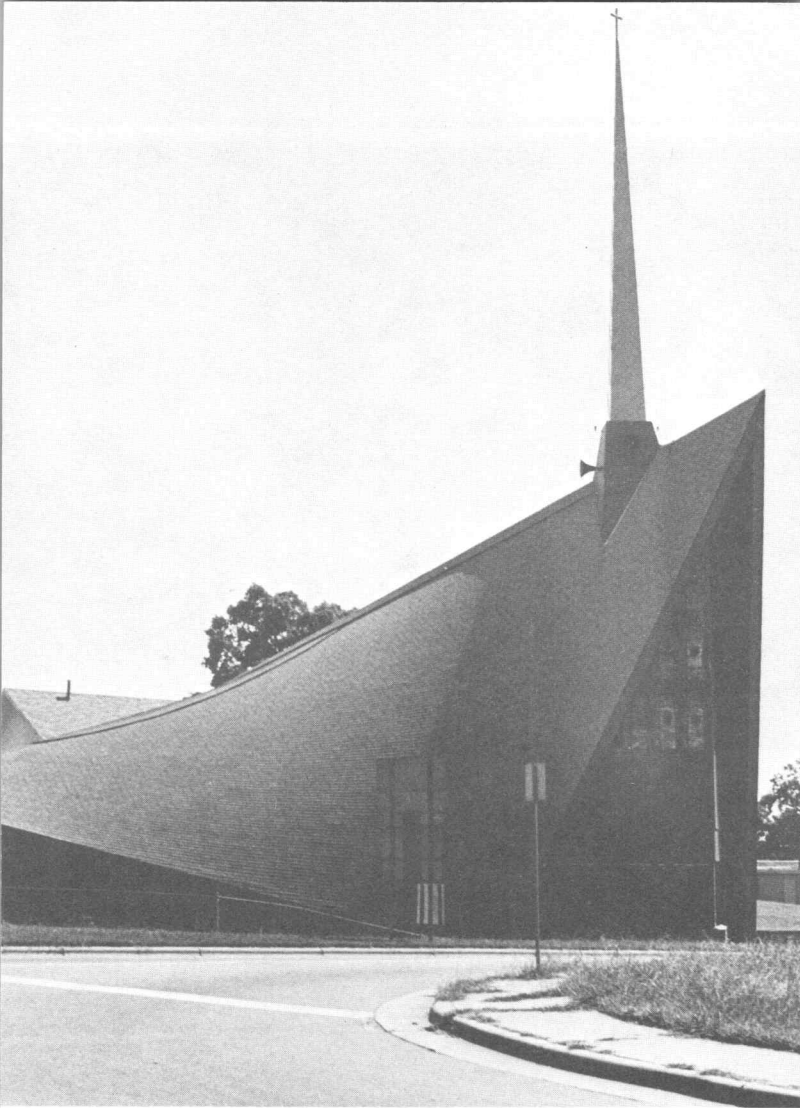
**Southland Life 1963**

920 West Fifth Street **WS-21**

Architect: Welton Becket

Situated on a sloping site in West End, this office building of glazed white brick is flanked by pin oaks. The symmetry and rhythm of the plantings compliment the Miesian simplicity of the building.





**United Metropolitan Baptist Church 1965**

450 Metropolitan Drive **WS-22**

Architect: Robert Arey

This church combines elements of both the old and the new. The roof structural system is two hyperbolic paraboloids joined together. The late nineteenth century stained glass windows are from the old West End Baptist Church.



**WXII Television Studios 1966**

700 Coliseum Drive **WS-23**

Architect: Stinson-Hines and Associates

This is a two-story structure built to house administrative offices, two large television studios with accompanying control rooms, directors booths, and required technical facilities as well as complete radio station facilities. An interior landscaped courtyard provides a third studio which is used for interviews, fashion shows and similar events.

The tower encloses microwave dish antennae which are used to receive from and send signals to the transmitter site on a nearby mountain.

The landscape architect was Lewis Clarke.

**Wachovia Building 1966**

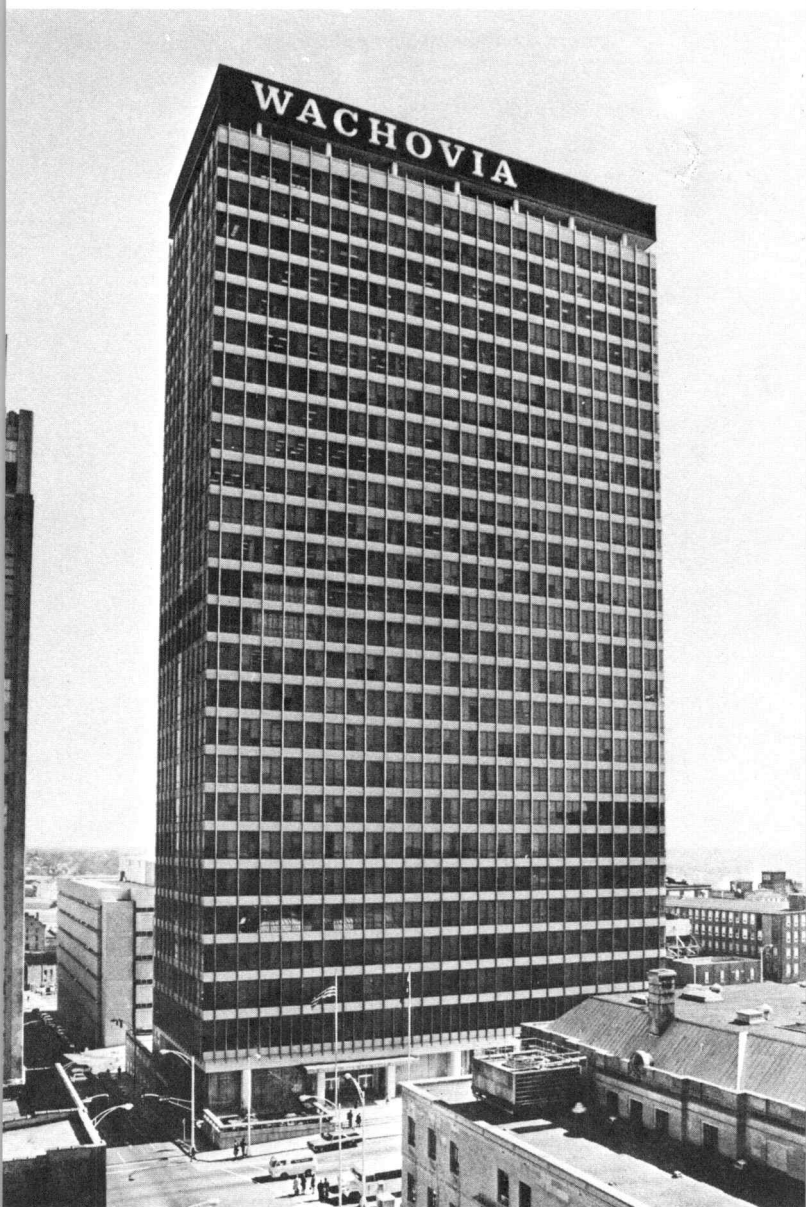
301 North Main St. **CB-15**

Architect: Cameron Associates

The building houses the corporate headquarters for Wachovia Bank and Trust Company for which the building is named. The building is Winston-Salem's tallest structure and was the first major addition to the urban area in several decades. It served as the cornerstone for the continuing revitalization of the downtown area through the Urban Renewal Program.

The project occupies the entire block bound by Main, Third, Church, and Fourth Streets. The building contains approximately 650,000 square feet and parking for 300 automobiles on three basement levels. The office tower rises 30 floors above the landscaped plaza. There is an observation deck at the top floor. A typical tower floor contains 17,600 square feet and is served by two elevator banks containing eleven high speed elevators. The first five floors extend out of the office tower to form an annex housing banking functions. A pedestrian bridge connecting the building to the other banking operations in the Phillips Building was added at the fourth floor over Church Street.

The building has a structural steel frame with composite concrete floors. The exterior skin of the building is light weight curtain-wall construction of stainless steel and bronze tinted glass. The building base and five floor annex are faced with precast concrete. The top floor mechanical equipment room has a porcelain enamel steel exterior facade.



**Standard Savings & Loan Association 1967**

10 West Third Street **CB-16**

Architect: Fred W. Butner, Jr., Associates

The building is located on a restricted interior lot opposite the old Forsyth County Court House. The street level floor contains the public financial transacting areas, private offices and general work areas.

Tellers work stations and the raised grille ceiling follow an undulating series of projections accented by wood panelling and vinyl wall covering which lead the customer to service. Glass separates the private offices from the public spaces in an informal inviting manner.

The exterior is a series of floating sculptured precast stone panels which are staggered in receding bays to further the sculptured geometry.

The structure is a 13,00 square foot, three level, poured-in place concrete pan slab system with columns inset from the side forming a cantilever structure.

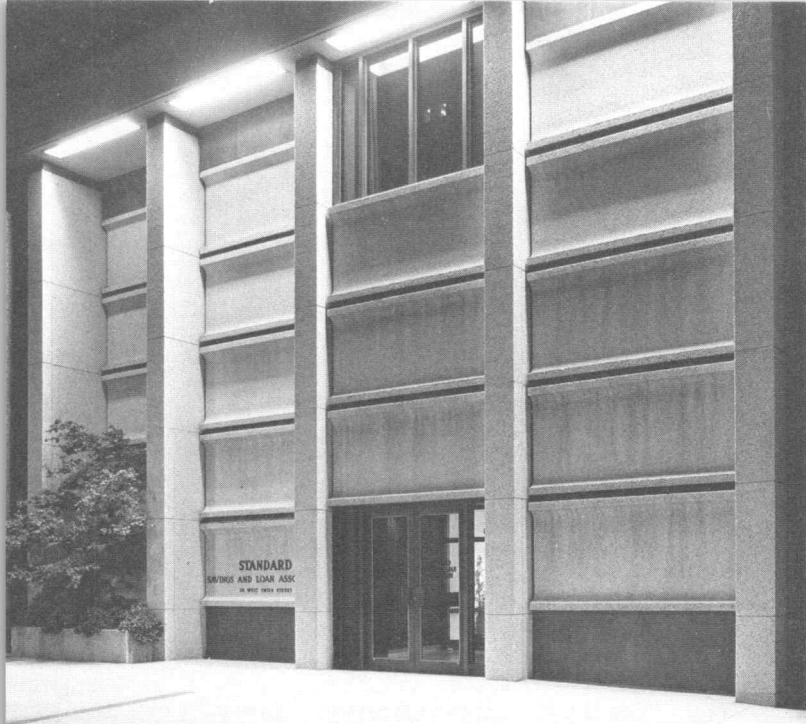
**McLean Trucking Company Corporate Offices 1968**

617 Waughtown St. **WS-24**

Architects: Fred W. Butner, Jr., Associates

The building was constructed on the site of the first office/trucking terminal. The four story structure is on cast-in-place pilings and is of pan slab poured-in-place concrete construction. The exterior is primarily a contrast in brick and poured-in-place exposed concrete spandrels. Accented brick window fins and sculptured concrete eyebrows for shielding are featured. The main level floor is entered past a small landscaped area and through a recessed exposed structure and raised podium deck.





**North Carolina Eye Bank Office 1968**

3195 Maplewood Avenue **WS-25**

Architect: Colvin, Hammill and Walter,  
Associates, Inc.

The building is the headquarters for the North Carolina Eye Bank Association and Eye Bank Association of America. The facility houses the administrative staff of both organizations as well as the data bank of donors who have willed eye tissue and of prospective recipients.

The 3,600 square feet plan is simply organized into three main areas: administrative, public, and meeting. The use of high perimeter glass and a large roof overhang provides reflected natural light and a visual extension of the compact interior space. Storage units and file enclosures are used as dividing elements for the main spaces. These units terminate at door height with glass above to carry through the exterior design treatment and to afford a visual communication of interior spaces. The ceiling material and lighting pattern further reinforce the visual flow between major spaces. The simplicity and compactness of the building call attention to detail, the limited use of materials and continuity of the overall design.





**Forest R. Lowery Residence 1969**  
Corner Glen Echo & Fairmont **WS-26**  
Architect: Colvin, Hammill and Walter,  
Associates, Inc.

Corner siting, as well as the owner's desire for privacy, dictated the development of the plan around a centrally located patio. The requirement of an enclosed swimming pool and an adjacent sun room, coupled with a relatively narrow lot, further necessitated the arrangement.

Areas within the plan are divided into three basic functions — formal, informal or family, and sleeping. Circulation is accomplished by a centrally located main entry which allows access to the various areas without passage through another.

Interior finishes are gypsum board ceilings with gypsum board walls and wood paneling. A native field stone fireplace dominates the entry area with quarry tile and carpet floors.

Pine trees are abundant in the area. Exterior textures, finishes and colors were selected to complement these.

The basic structure is wood trusses bearing on wood stud walls. The vaulted ceiling in the living room and indoor swimming area are framed in light steel sections bearing on tube columns.

**M.C. Benton, Jr. Convention and Civic  
Center 1969**

301 West Fifth St. **CB-17**

Architect: Hellmuth, Obata and Kassabaum — St.  
Louis, Missouri

Associate Architect: Colvin, Hammill and Walter,  
Associates, Inc.

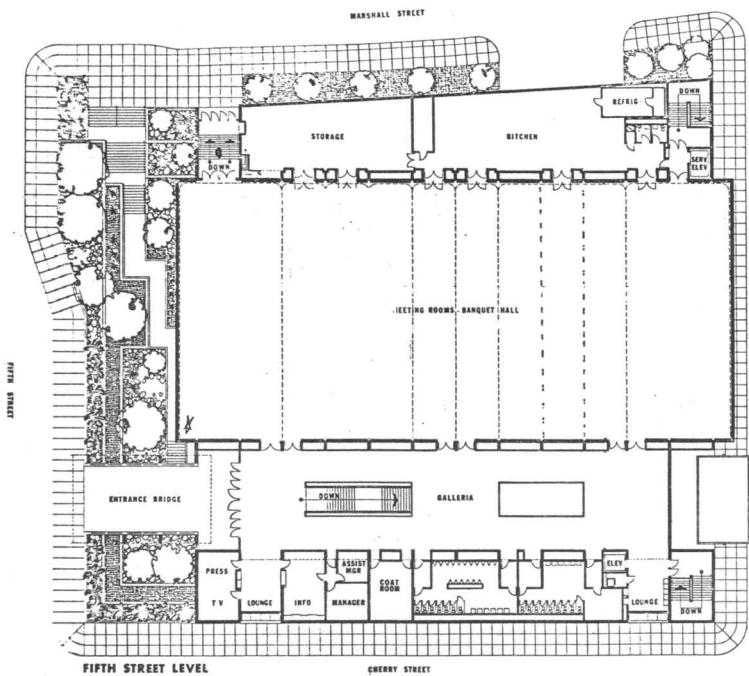
The site for the Convention and Civic Center and its relationship to the then major downtown hotel, the Robert E. Lee, determined the location of the building and its vertical relationship to the surrounding streets. Internal circulation was studied to relate it to the Redevelopment Commission of Winston-Salem's Downtown Plan.

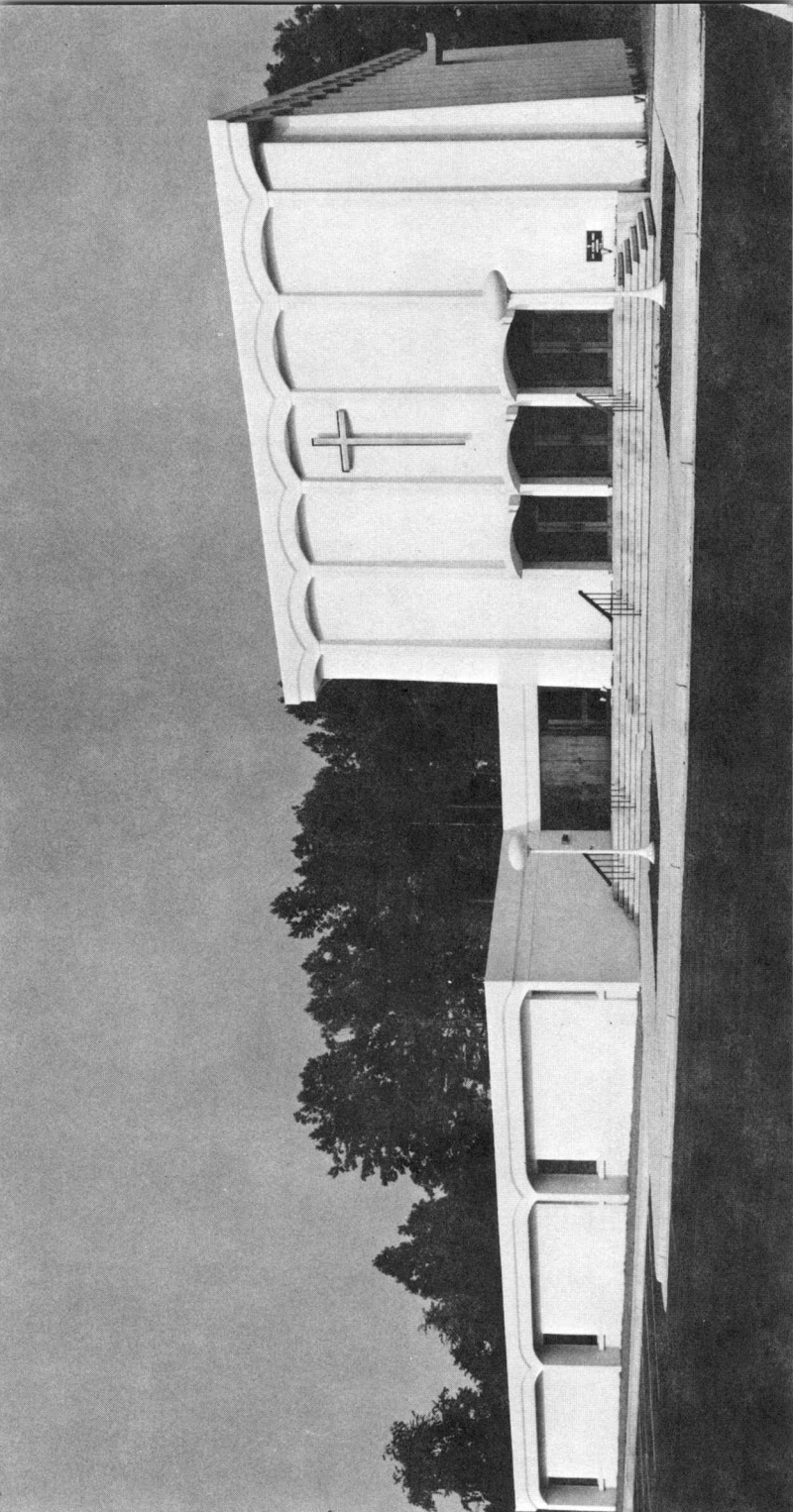
The city's program called for a great hall (multi-purpose and divisible into smaller spaces), a large exhibit area with utility connections for booths, kitchen and serving spaces, small meeting rooms and administrative offices. The design placed the great hall at Fifth Street level and over the exhibit spaces on the lower level. It is spanned by post-tensioned concrete beams of 110 feet. The remaining structure is constructed of poured-in-place concrete.

Exterior walls are of hand-moulded brick with the exposed concrete structure having a sandblasted finish to expose the aggregate. Hand-moulded hexagonal tiles are used for the main galleria flooring which is skylighted to produce a bright cheerful interior circulation spine.

Flexibility in the great hall is achieved by use of 19 feet high modular, moveable sound partitions on ceiling tracks. These are located to achieve a variety of space conditions.







**Greek Orthodox Church of the  
Annunciation 1970**

435 Keating Drive **WS-27**

Architect: Colvin, Hammill and Walter,  
Associates, Inc.

Located on the Northwest corner of the intersection of Silas Creek Parkway and Interstate Highway 40, the Church was sited to take advantage of the natural topography and the large stand of deciduous and pine trees. Future expansion and relationship to the existing residential area were of prime concern in the development of the site plan.

An existing, hand carved altar screen from Greece, richly decorated with gold leaf and painted panels within the semi-circular arches, became a major consideration in the design. Structural pre-cast concrete wall panels, semi-circular in plan, were developed to produce strong sculptural forms for both the interior and exterior. This theme is carried through in the fascia details of both the sanctuary and the Sunday school wing and in canopy details. All exterior walls are a white finish to produce strong shadows.

The interior is finished with rough stucco on the wall panels, which is contrasted with the wood trim and details of the altar screen, the circular wood slat dome and the high arch area over the altar screen. All interior lighting in the sanctuary is concealed. An exception is an existing chandelier which is accented by its suspension from the dome. Rich stained glass windows flank the altar area to reinforce the focal point of the space.

## **Snyder Hall 1970**

Forsyth Technical Institute

2100 Silas Creek Parkway **WS-28**

Architect: Fred W. Butner, Jr., Associates

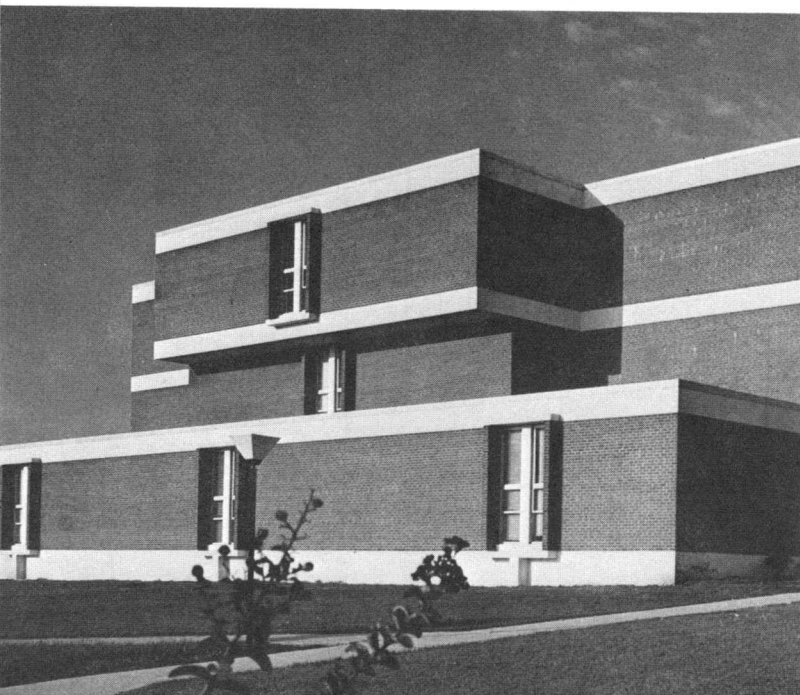
The entrance into Snyder Hall is through a pyramid motif that fits into the L of the building beginning at the third floor level cascading down and outward in radiating aluminum mullions with plexiglass in between. This circulation space contains dual stairs to the various levels and a student lounge area.

The first level contains a library, a learning lab, offices, a teachers' lounge and a student lounge.

On the second level are two electronics labs, a television lab, classrooms, and instructors' offices.

The third level contains drafting labs, classrooms, offices and storage areas.

The structure is composite steel and concrete with cast-in-place concrete columns and floor.









**First Center Building 1970**  
2000 West First Street **WS-29**

Hammill-Walter Associates

As the city's first suburban office building, the First Center Building was designed in 1970 by Colvin, Hammill and Walter Associates. The project is located on the former P.H. Hanes estate, which was razed in 1963 for commercial development it has become a landmark in the city's west side and has stabilized the commercial growth which was encroaching on one of the city's important residential areas.

The seven story structure contains 140,000 sq. ft. with parking for 500 automobiles. Service areas are below grade and not visible from the adjacent streets or parking areas. Parking areas are broken up with landscaped islands. The building's facade consists of buff tone precast concrete window units and bronze glass in anodized aluminum windows.

The structure was originally designed as a speculative office building. In 1976, it was sold to be expanded into the Corporate Offices for the McLean Trucking Company. This expansion consists of a twin office building and a 625 car parking deck.

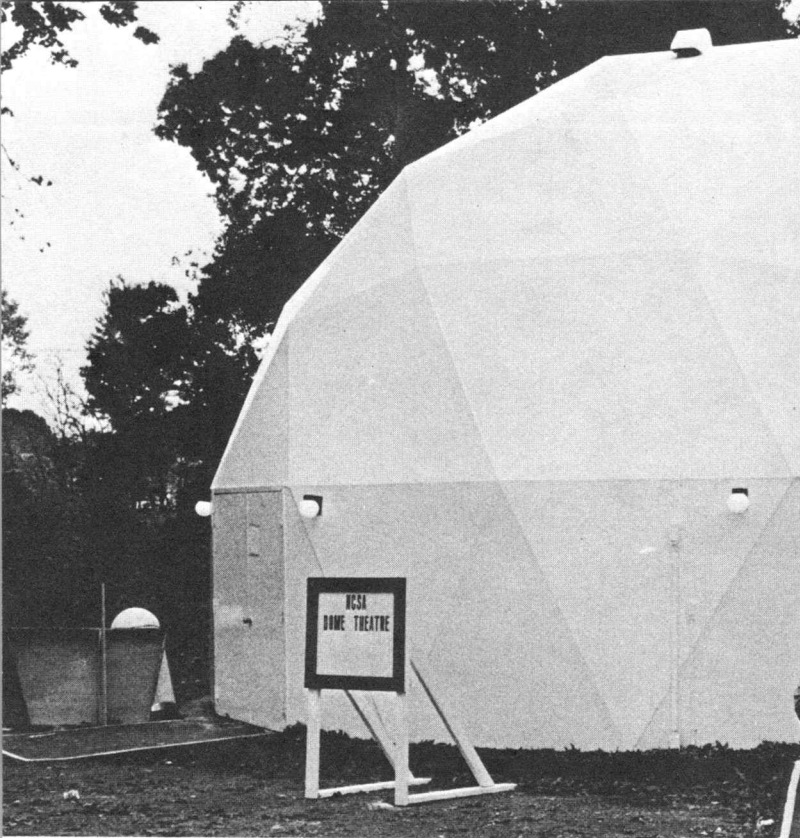


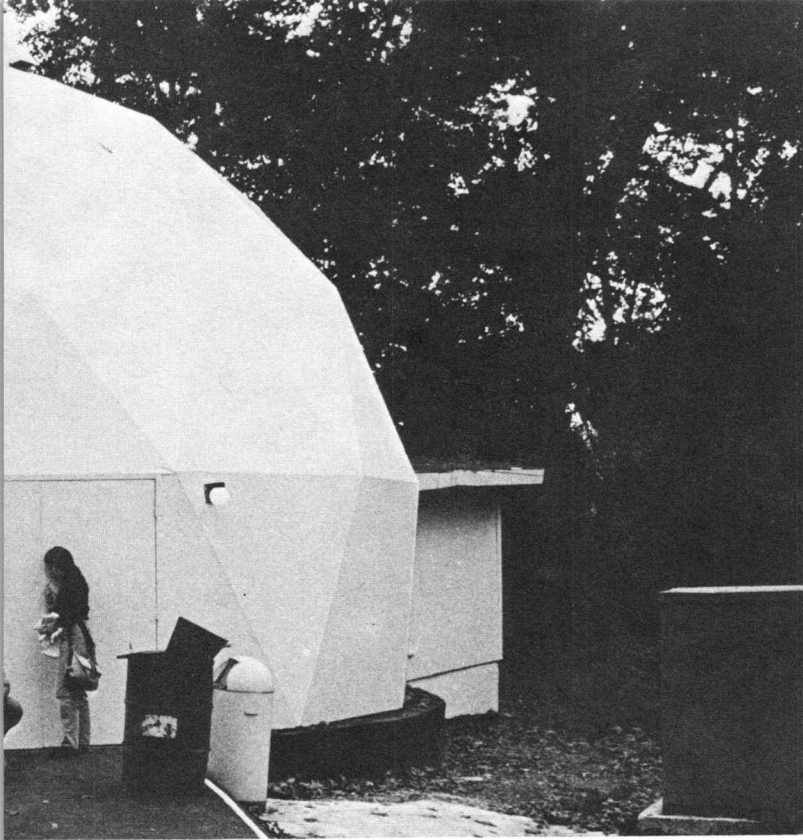
**Crystal Towers 1972**  
625 W. 6th Street **CB-18**

Architect: Lashmit, Brown and Pollock

Crystal Towers and its twin, Sunrise Towers (1970), are owned and operated by the Winston-Salem Housing Authority and contain housing for the elderly. Each ten story building contains 200 apartments, meeting rooms, craft rooms, social services offices, and health department offices. There is an exterior recreation area at each facility.

Completely fireproof, the buildings are constructed of poured concrete with clay tile plastered partitions and exterior brick walls. Each apartment contains a living room, bedroom, kitchen, and bathroom all designed for the special needs of the elderly. Each unit includes individually controlled heating and air conditioning.





**Dome Theater 1972**

North Carolina School of the Arts

200 Waughtown St. **WS-30**

Designers: School of Design and Production,  
NCSA

This prefab structure was designed as a stop gap while the school's two auditoriums were being renovated. It was patterned after a Buckminster Fuller design.

Fuller's geodesic domes are a successful type of construction because they bring an original and practical solution to the problem of large and economical coverings. Often the prefabricated self-supporting domes are made of a frame of aluminum tubes covered with a plastic or acrylic membrane. Not only is the structure incredibly light, but it is easy to assemble.

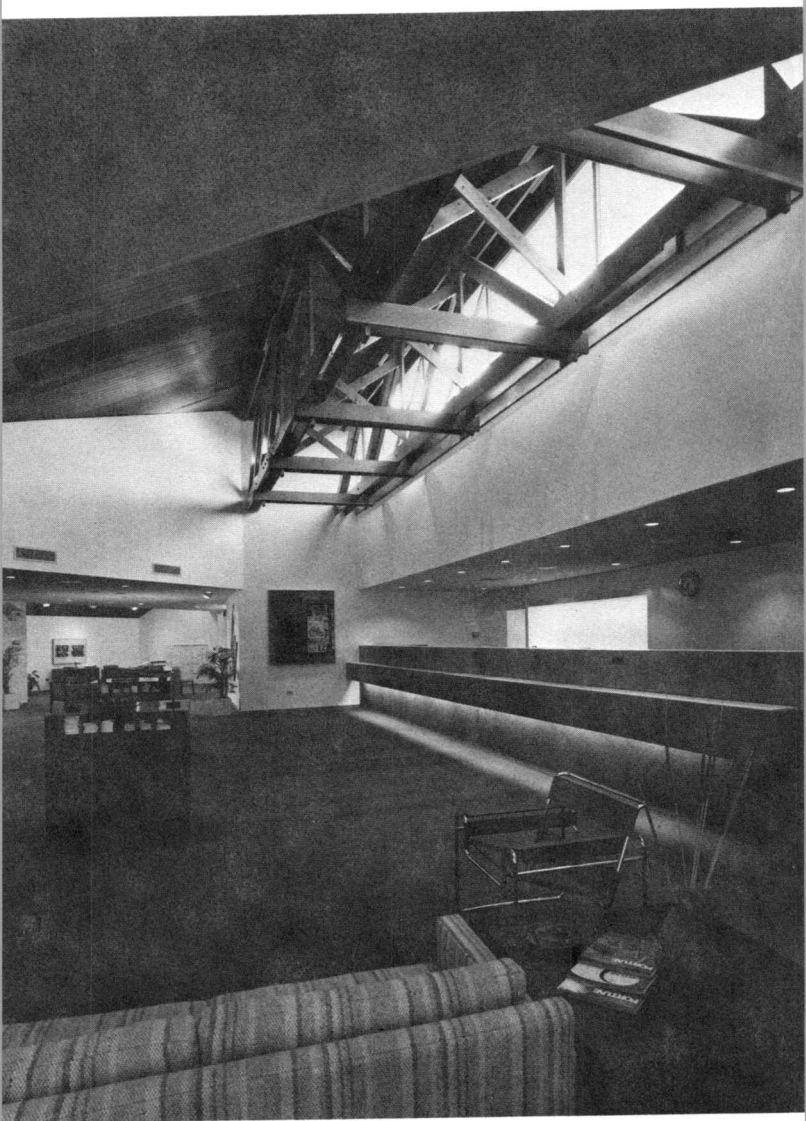


**Forsyth Bank & Trust Company 1973**

110 S. Stratford Road **WS-31**

Architect: Newman, VanEtten, Winfree Associates

The two-story main office of Forsyth Bank combines the use of shed roofs and stained-white wood siding to project the young bank's fresh and dynamic image. The first floor is a large open banking space with private areas for the president, two small offices, a conference room, a vault and storage. The tellers' counter at a 45 degree configuration creates visual impact upon entering the space and allows the tellers to be viewed from the exterior. The clerestory windows and exposed wood truss above the tellers and banking area create an added degree of openness and change of scale. Located on the smaller second floor is the bookkeeping area, an employee lounge and toilets. This level is articulated over the first floor to allow sloped ceilings over the president's office, loan area and banking area.



### **Reynolds Tower 1973**

Baptist Hospital and Medical Center  
300 South Hawthorne Road **WS-32**

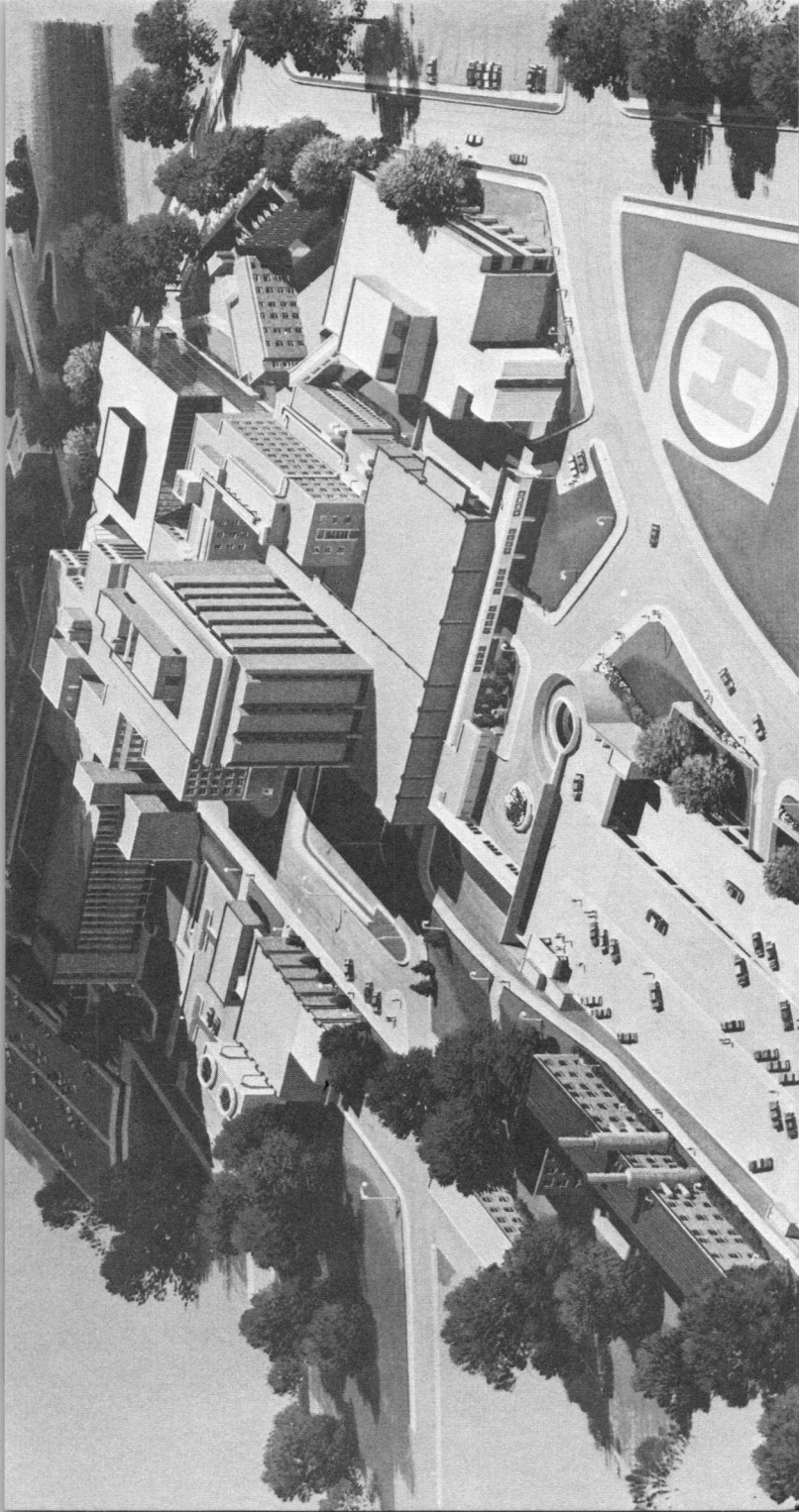
Architect: Perkins and Will Partnership, Washington, D.C.

This twelve story high rise structure of reinforced concrete and brick veneer is only a small part of a mammoth medical complex. The twelfth level contains a cafeteria, meeting rooms and board rooms. Levels four through eleven are patient areas along the perimeter with nursing stations, conference and teaching rooms, and offices. Levels two and three are predominantly mechanical. Level one contains blood bank, neonatal Intensive Care Unit and major surgical suites.

The main building of the North Carolina Baptist Hospital, completed in 1923, was designed by Willard Northup. Later additions in 1928, 1941 and 1942 were designed by the firm of Northup and O'Brien. In 1956, the Davis Chapel, designed by Jens Larson, was completed. The Hanes Building and Allied Health Buildings were designed by the Perkins and Will Partnership, and were completed in 1969.

In 1971 and 1975, the Coronary Care and Ambulatory Care were completed by the firm of Middleton, Wilkerson, and McMillan.





**Kingswood United Methodist Church 1973**  
**Old Highway 52 FC-8**

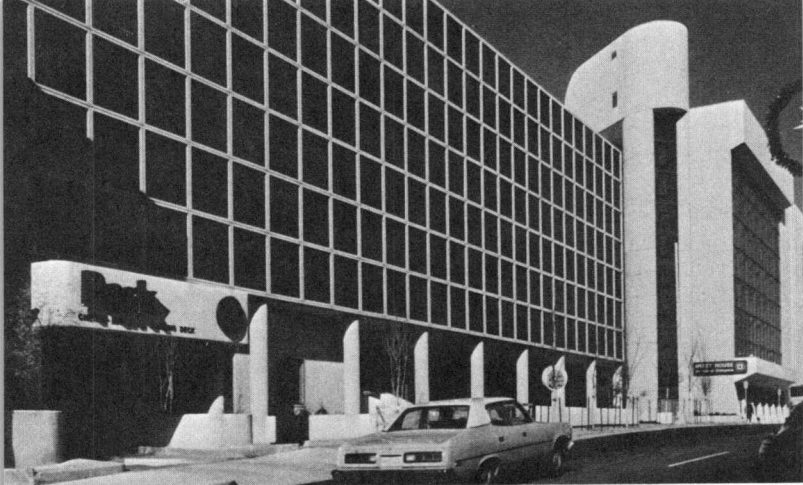
Architect: J. Aubrey Kirby

Located on a five acre tract between Rural Hall and Stanleyville, it is the result of a merger of two churches, Rural Hall United Methodist Church and Stanleyville United Methodist Church.

The sanctuary has a seating capacity of approximately 400. Included in the building is a fellowship hall, a kitchen, an administrative area, an educational space, a parlor with kitchenette, and a small chapel. The sanctuary contains stained glass windows which were removed from the Rural Hall United Methodist Church.

Exterior materials include rough sawn wood in a board and batten construction, brick, and an asphalt shingle roof. The church entrance is accented by a bell tower which is topped with a cross.





### **Cherry-Marshall Parking Deck 1974**

Cherry St. **CB-19**

Architect: Newman, VanEtten, Winfree Associates

This complex combines a parking facility for 640 cars with a motor entrance for the Winston-Salem Hyatt House, a link to the downtown pedestrian mall system, an indoor ice skating rink for 250 people which can be converted for exhibit use, and retail shops.

The exterior scale of the building is minimized and unified by a square grid of precast concrete and aluminum grilles. The lower level, which is 17 feet below the street, contains the ice skating rink, a snack bar, shops and a pedestrian mall. It is connected by tunnels to the Downtown Mall and to the Convention Center. The rigid grid of columns imposed by the parking above is softened at the skating level by the geometry of the angular plan of the facilities adjacent to the rink. Lighting over the rink is achieved by a suspended geometric grid which reinforces the plan geometry. The street level contains the entrances and exits to the parking deck, motor entrance for the hotel, and the upper portion of the plaza and shop area. Major design emphasis was given to making the skating rink visible from the exterior plaza and street.

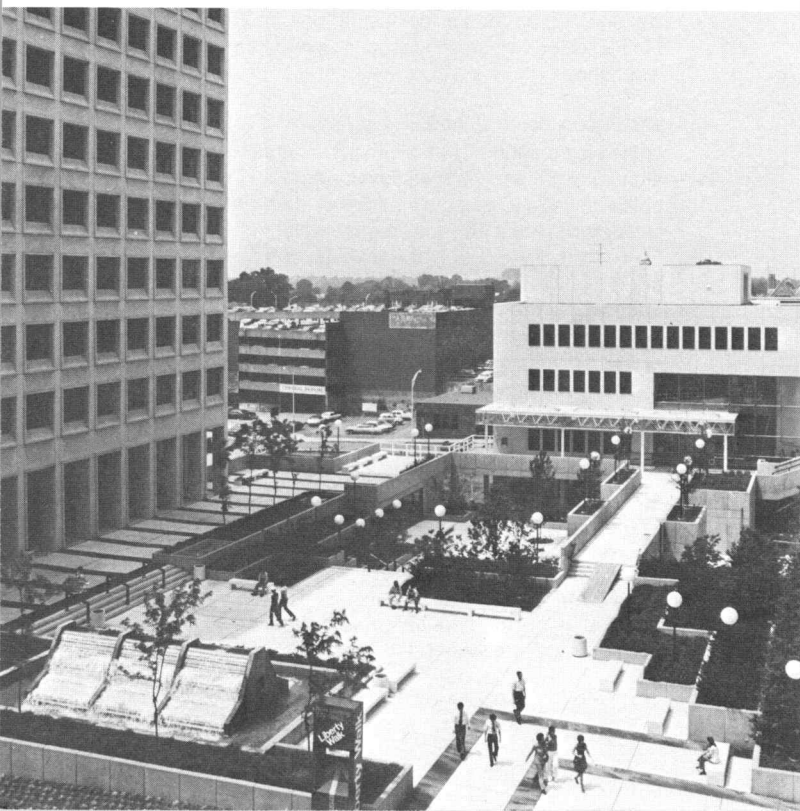
The one-way double-helix column-free parking decks provide self-parking areas connected by elevators to the street and the pedestrian level.

**NCNB Plaza December, 1974**

Corner Third & Liberty Streets **CB-20**

Architect: Newman, VanEtten, Winfree Associates

The entire block was designed as a total plan with construction taking place in a staged sequence. The plaza complex includes the 14 level NCNB Building, a 650 car parking deck with integrated retail shops and the 5 level Winston-Salem Savings and Loan Building. The landscaped, terraced plaza was conceived as the unifying fabric to tie together the various building elements and to provide exterior circulation within the block. The brick retail shops separate the cast stone office buildings on the north end of the block from the poured-in-place parking facility on the south. The Plaza is a multi-leveled series of planters with integrated retail shops and a prominent water sculpture.



**Winston-Salem Hyatt House 1974**  
300 W. Fifth St. **CB-21**

Architect: James H. Livingston Associates

The 326 room Winston-Salem Hyatt House is located on the former site of the Hotel Robert E. Lee. It is connected by a pedestrian tunnel to the M.C. Benton Convention Center and the Cherry-Marshall Parking Deck and the Beneath the Elms ice skating complex. The hotel features a 9-story atrium lobby with extensive plantings, a sidewalk cafe, twelve specialty shops and offices, a gourmet restaurant, an indoor swimming pool, and three glass enclosed elevators.



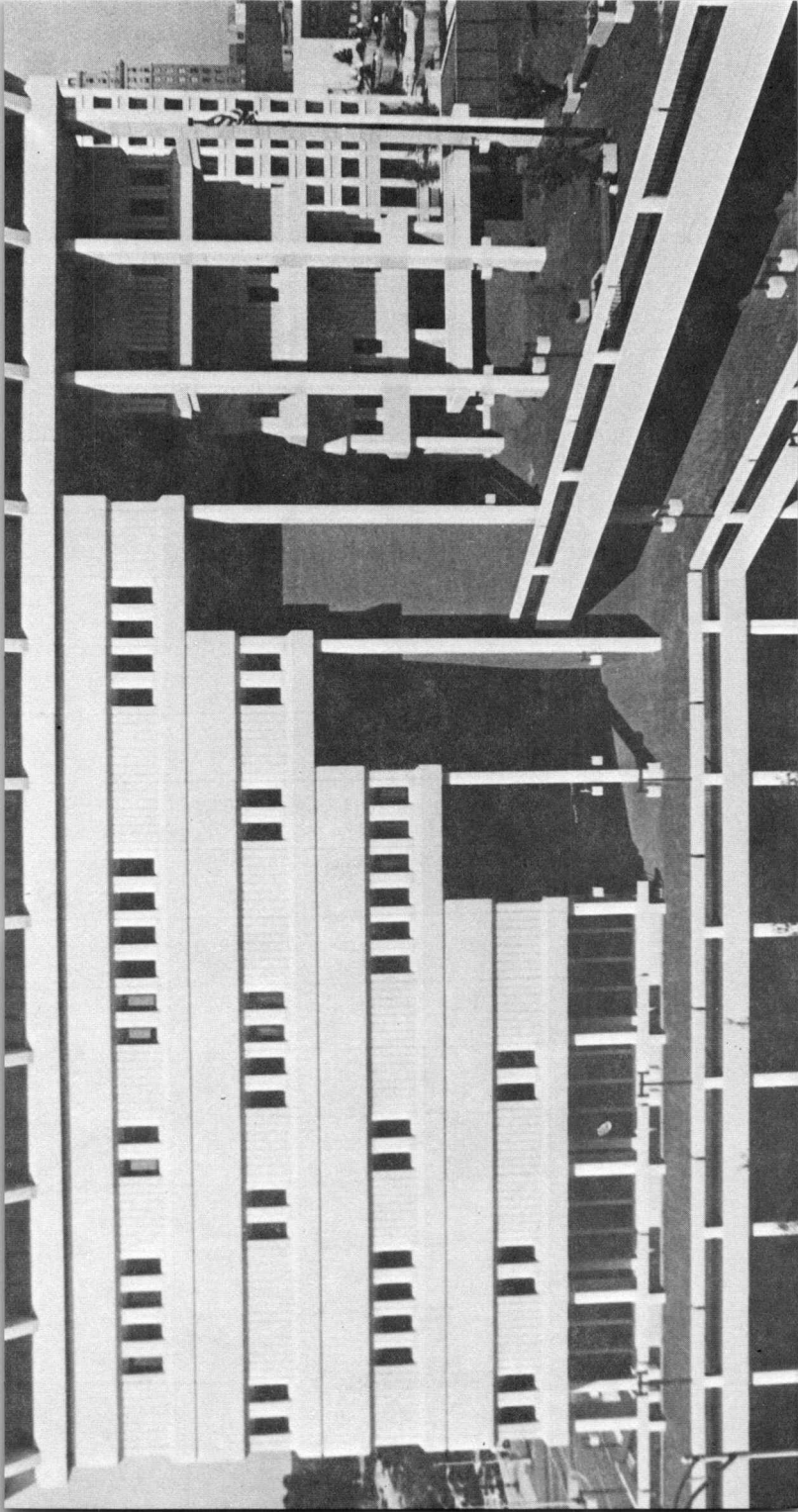
**Hall of Justice for Forsyth County 1975**  
200 Main Street **CB-22**

Architects: Fred W. Butner, Jr., Associates

The Hall of Justice houses all district and superior courts and related supportive departments of Forsyth County. In addition, most major administrative departments of the county government operate from this facility.

It was constructed as the first building in a long range county, city and federal office and courts complex plan for the center of Winston-Salem's downtown renewal area. Covering the majority of a city block, its principal entrance faces Main Street with secondary entrances at Liberty and Second Streets.

A multi-story decreasing recess forms the main entrance across natural pavers which extend into each lobby. Pavers cover the exterior walk, bridge, and an informal plaza deck with seating and planters. The lobby of each floor decreases in size as the building rises and keeps the visitor oriented. A central brick stair tower and two public elevators serve the lobbies while two other elevators for officials and service face to the rear corridors for officials and service.



## **Liberty-Main Parking Deck 1975**

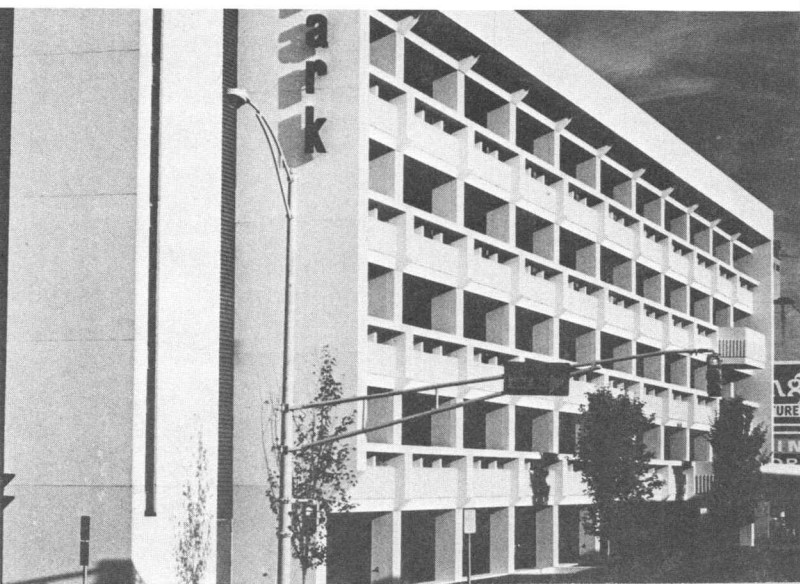
Corner Main & Fifth Streets **CB-23**

Architect: Hammill-Walter Associates

The deck provides 650 parking spaces and marks another significant and needed facility to the downtown area. The city-owned structure is one of two major parking decks of the Urban Renewal Plan and provides a vital link in the pedestrian walkway system.

A pedestrian bridge over Liberty Street leads to the retail and convention areas of downtown through a series of brick paved landscaped areas and tunnels.

The composite steel structure clear spans each parking bay. The precast concrete facade is sand blasted river gravel. The articulation of the panel units and stair masses make a significant design statement of an otherwise utilitarian structure. Anodized aluminum grilles provide security to the open air structure. Five stairs and two elevators accomodate the vertical pedestrian circulation. Parking traffic is monitored by the city's central computer interconnecting the city-owned parking decks.







**Winston-Salem Savings & Loan 1975**

120 W. Third St. **CB-24**

Architect: Newman VanEtten Winfree Associates

The five level precast stone building in the NCNB Plaza complex contains parking in the basement level; loan department on the ground floor level; main lobby, tellers' area and bookkeeping on the lobby floor; and executive offices on the third floor. The fourth floor is rental and expansion space. The lobbies of the three main levels are connected by a circular stair which envelops an elevator. Each lobby opens to the landscaped plaza adjacent to the building. The glass-enclosed circular stair is strongly expressed on the otherwise simple exterior. Behind the tellers' area is a bas-relief tapestry by Shelia Hicks that provides a focal point in the main lobby.

**U.S. Courthouse and Federal Office  
Building 1976**

251 N. Main Street **CB-25**

Architects: Colvin, Hammill & Walter, Assoc., Inc.  
Register & Cummings (A Joint  
Venture)

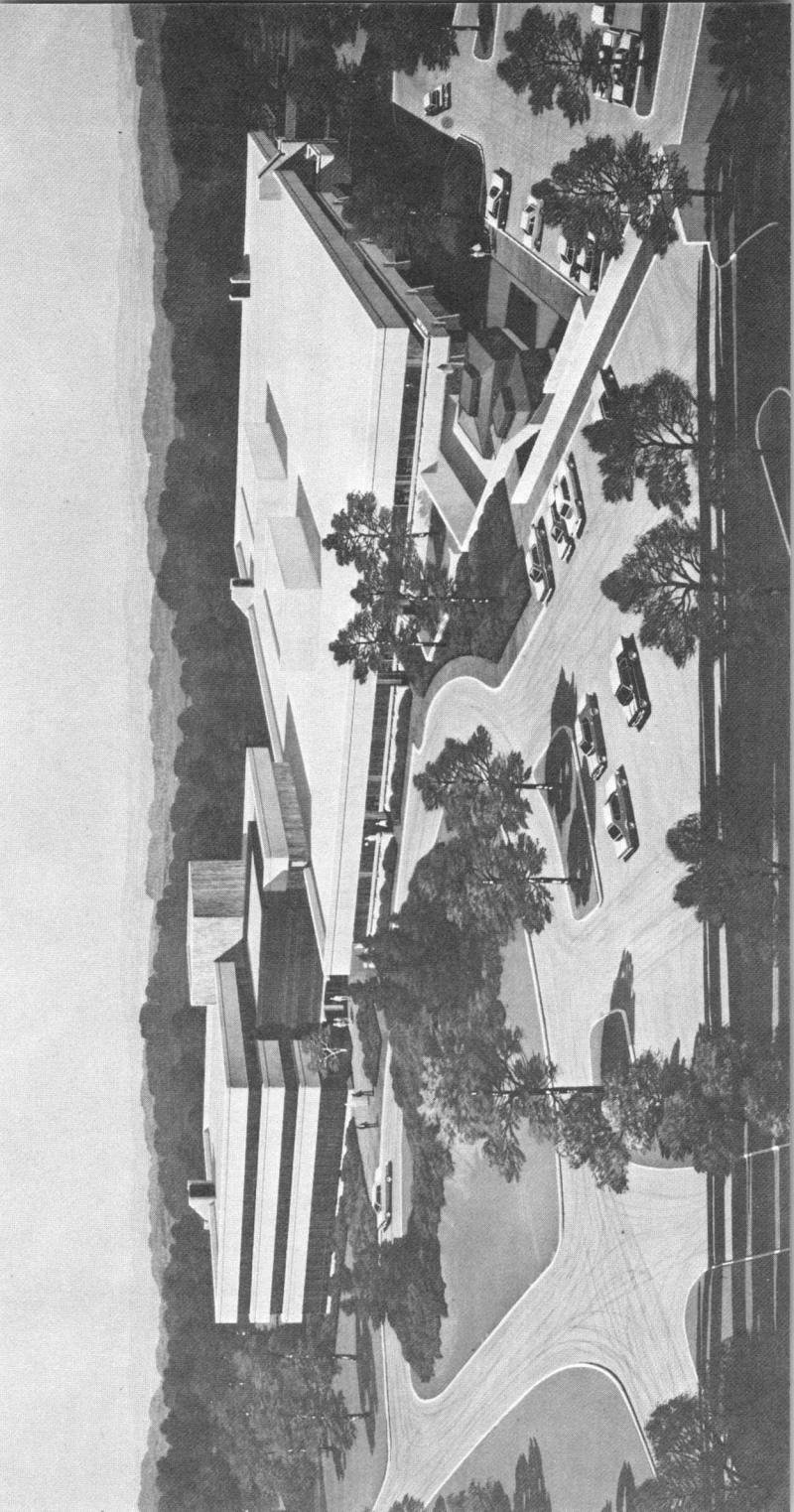
The building was constructed to house the various federal agencies and district courts.

The site for the project occupies three-fourths of the downtown block bound by Main, Second and Church Streets. A large terrazzo surfaced and landscaped plaza at Main Street provides the major pedestrian entrance to the building.

The three level parking area under the plaza level houses 200 automobiles. The building has eight floors of agency space above the plaza level and two basement levels containing service and equipment areas. The exterior of the lower levels above the sidewalk are precast concrete and provide a visual base for the building. The plaza or entrance level is set back inside the exposed columns and enclosed with full-height storefront. The second and third levels occupied by the court functions are expressed on the exterior by inseting those levels from the exterior columns. It is differentiated from the mass of the remaining five typical floors by a contrasting treatment of the precast concrete facade. The facade for the upper five floors is also precast concrete detailed to express the building structure and five foot window module. The structure is reinforced concrete with columns on a 30 foot module with upper floors inset six feet at the third floor on concrete haunch frames.

A central core with five elevators and two stairs provide circulation to all levels of the building. The demountable partitions provide flexibility for agency expansion. A security elevator from the parking level to the courtroom levels separates prisoners and court officials from the public.





**Career Education Center and  
Administration Building  
Winston-Salem/Forsyth County Schools 1976**

1605 Miller St. **WS-33**

Architect: Hines-Northup-Ersoy

A large 300,000 square foot facility encompasses a four-story structure that houses the administrative staff for the consolidated school system and a two-story structure which will house comprehensive career training programs and programs for the academically talented.

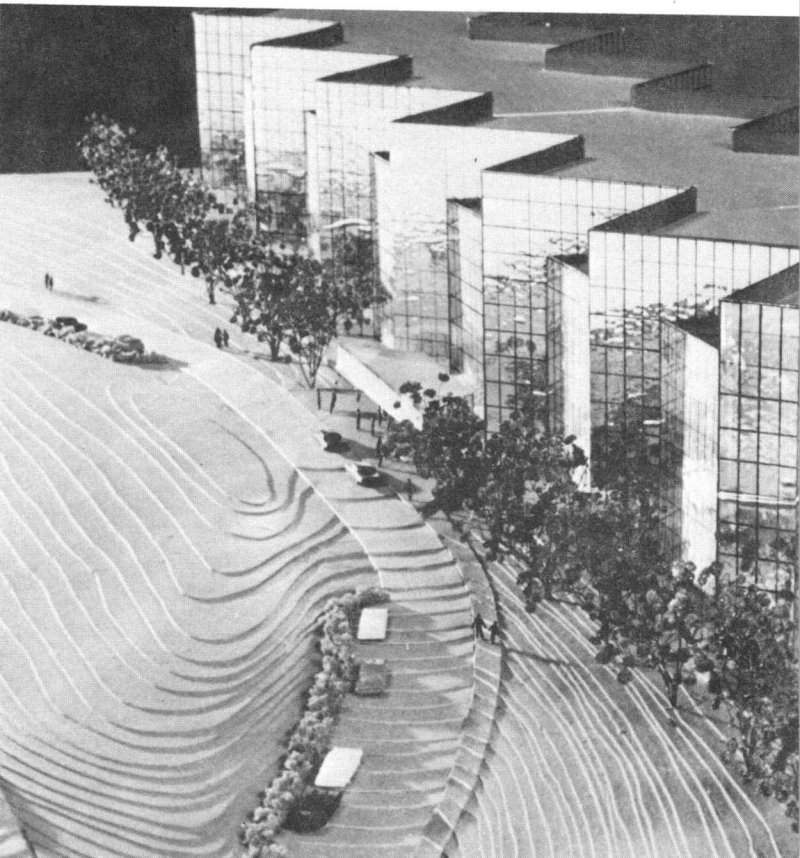
The design of the entire facility will allow maximum changes in partition layouts and space utilization at a minimum cost. Due to the ever-changing and evolving requirements of the educational process and changing demands in the various career fields, flexibility was a prime consideration in the design and selection of materials for this project.

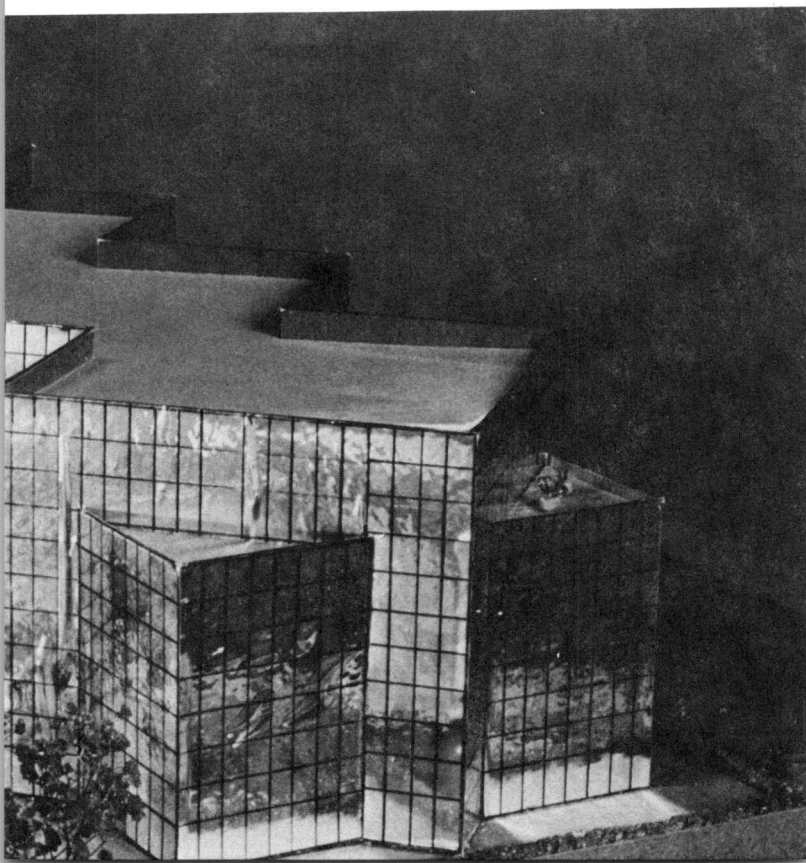
The Career Education Center will initially include facilities for over thirty occupations in such fields as business, construction, transportation, health, food services, communication, child care, cosmetology, electronics, forestry, agriculture, photography and drafting.

**R.J. Reynolds Industries, Inc. 1977**  
**World Headquarters**  
Reynolds Blvd. **WS-34**

Architect: A.G. Odell Associates

This impressive five story linear office building spreads its accorian form along Reynolds Boulevard. Sheathed in mirror glass, this building has an ephemeral quality changing with the sky and the seasons. The insulating glass coupled with a computer controlled heating and air conditioning system allow for optimum energy conservation. To erect the five story 523,000 square foot structure, the contractor started by erecting the entire five stories on one end of the 790 foot long building, moving in the direction of the end when each module was completed.





### **Reynolds Plaza 1980**

Block bounded by Main Street, Fifth Street and Church Street **CB-27**

Architect: Hammill-Walter, Associates, Inc.

The project concept which evolved from the program and site has produced a unified block consisting of an office tower of fifteen floors at the northern end of the site above the main entrance level which has been developed into a landscaped plaza open to Main Street on the western edge of the site and a two story glass enclosed galleria connecting the new office tower to the existing R.J. Reynolds Tobacco Building and serving as access to a 500 seat cafeteria on the plaza level along with an R.J. Reynolds employee training center on the second floor of this connecting element. This concept allows the major pedestrian access to be maintained toward the courthouse square along Main Street.

The fifteen story Office Tower contains 31,000 square feet on a typical floor, a two-story galleria connection, and a full level of service facilities below the tower. Total gross area of the project is approximately 580,000 square feet.

Typical office floors are kept open and flexible by placing the vertical permanent elements of the office tower at the perimeter of the building rather than in the center as is more common in commercial office structures. This external "core" contains elevators, toilets, shafts, stairs and other common permanent elements required.

Energy conservation, in keeping with R.J. Reynolds Industries policy, has been kept foremost in systems design and architectural concept. The office tower design has been studied to produce a very low exterior skin area to floor area ratio, low percentage of glass to exterior wall, computer controlled climate and lighting conditions and minimal volume of space.





# ARCHITECTURAL SPACES

BETHANIA

DOWNTOWN PEDESTRIAN WALKWAY  
SYSTEM

MESDA

NORTH CAROLINA SCHOOL OF THE ARTS

REYNOLDA VILLAGE

SALEM ACADEMY AND COLLEGE: A  
WALKING TOUR

WAKE FOREST UNIVERSITY

WINSTON-SALEM STATE UNIVERSITY

## ■ Bethania FC-9

Bethania is the second oldest Moravian settlement in North Carolina. The first settlement was called Bethabara, and it was begun in 1753 by a carefully selected group of single men from earlier Moravian centers in Pennsylvania. A large tract of land had been purchased from Lord Granville in what is now Forsyth County. When the French and Indian War broke out, many refugees sought safety within Bethabara's stockade and mill.

To relieve the crowded conditions there and better accommodate some of the Moravian families as well, a second town named BETHANIA was planned three miles northwest of Bethabara in the Black Walnut Bottom. It was on the day of June 12, 1759, that the actual site was selected by Bishop Spangenburg. The surveyor Reuter planned and laid off the town to include twenty four building lots. A central square divided the town with lower lots assigned to Moravian families; the upper lots to the refugee families. Contracts were made with the church. Each householder leased a portion of bottom and upland in addition to his town lot.

The two towns were connected by a road entering the upper town. By July 18, 1759 the first house was occupied by Gottfried Crabs and family. Others came as houses were completed. These first buildings were simple log cabins and were replaced by more permanent homes later. Among those early buildings was a small place of worship on the square, where Spangenburg organized the Bethania congregation on April 13, 1760.

Today many of its 18th and 19th century homes and buildings are occupied. In the center of town stands the large brick church which was completed in 1809. Although its interior was gutted by fire in 1942, the walls remained. Lost in the fire was the 1773 Bulitscheck organ made in Bethania. The building has been completely restored, and continues to serve the town and surrounding countryside.

Jo Conrad Butner



**BETHANIA MORAVIAN  
CHURCH 1809**

①



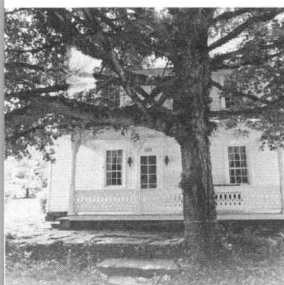
**OLD PARSONAGE 1852**

②



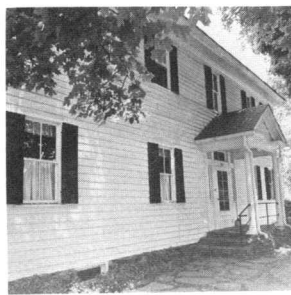
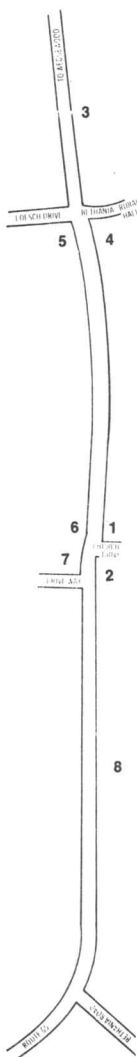
**CRABS HOUSE 1800**

③



**CORNWALLIS HOUSE 1770**

④



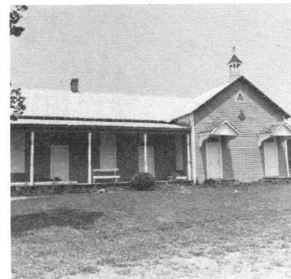
**JOHN LOESCH HOUSE 1775**

⑤



**JACOB LOESCH HOUSE 1790**

⑥



**MASONIC LODGE 1897  
(Old School Building)**

⑦



**DANIEL BUTNER HOUSE 1810**

⑧

## **THE DOWNTOWN PEDESTRIAN WALKWAY SYSTEM CB-26**

Architects: Hammill-Walter Associates, Inc.

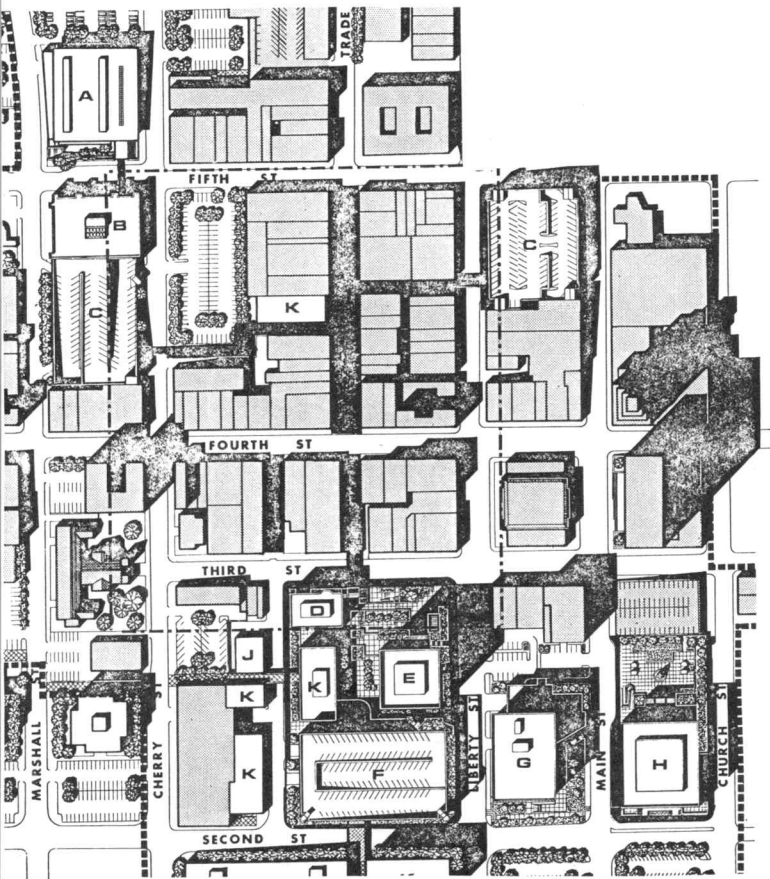
The pedestrian walkway system was constructed to give the downtown user a relaxing and uninterrupted system of walkways connecting various parts of the downtown area. It was felt that people would be attracted once again to the downtown area if pleasant spaces were created for leisure shopping and easy access to jobs.

The various parts of the walkway system present an ever changing variety of spaces to the casual walker. From the underground passageways at Fifth and Cherry Streets to the bridges over Liberty and Third Streets, the user can enjoy the different views of downtown Winston-Salem.

The core of the walkway system Trade Street from Third to Fifth Street, was started in 1970. Trees were planted, and benches and canopies constructed to give the shopper a quiet atmosphere. It has been constantly improved and expanded. The use of additional benches, fountains, trees and graphics have been incorporated to give a visually pleasing effect. The bridges, tunnels, steps and ramps have all been used to aid people in crossing busy downtown streets.

### **Key:**

- A. Benton Convention Center**
- B. Hyatt House**
- C. Parking**
- D. Winston-Salem Savings & Loan**
- E. NCNB Bank Building**
- F. Parking**
- G. Hall of Justice**
- H. Federal Office Building**



**MUSEUM OF EARLY SOUTHERN  
DECORATIVE ARTS OS-12**

The Museum of Early Southern Decorative Arts is an educational institution with the established purpose of collecting, documenting and preserving significant examples of southern art and craftsmanship from 1600's-1820.



## PIEDMONT ROOM

The Piedmont Room is just one of 15 interiors that have been preserved at MESDA. Dominated by the fireplace, this space is representative of construction prevalent in the 1750's when many settlers moved to piedmont North Carolina. The rough and unfinished beams, kingpost, and fireplace lintel are not a return to the medieval days but represent construction that provided quick and sure shelter during the years following the uneasiness of the French and Indian War.





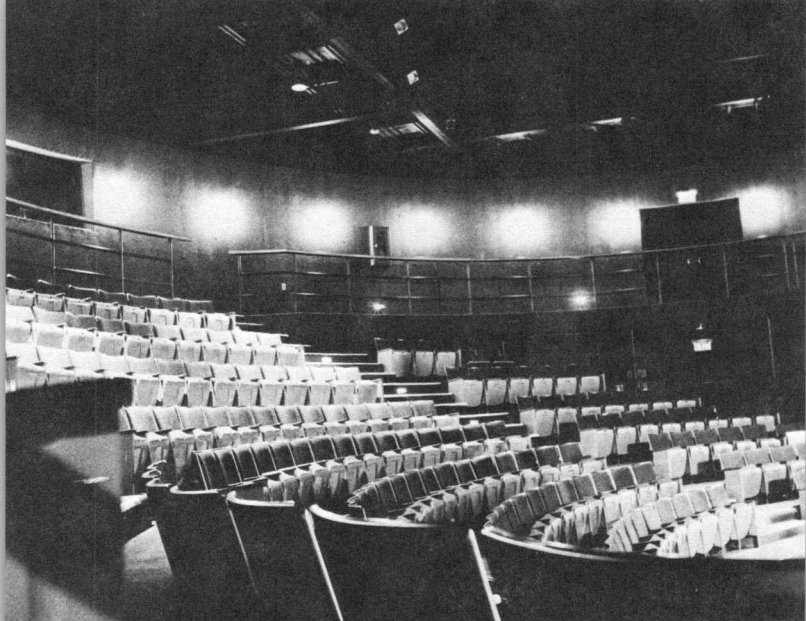
## **NORTH CAROLINA SCHOOL OF THE ARTS WS-35**

The North Carolina School of the Arts was established by an act of the 1963 North Carolina General Assembly. It opened its doors to the first students in September 1965, under the leadership of its first president, the late Dr. Vittorio Giannini, the eminent American composer.

The school occupies the site of the old Gray High School. Since 1967, dormitories and a student commons have been built. Renovations and additions to the Gray High School classroom building provide offices, classrooms, and practice and dance studios. The existing auditorium (Crawford Hall) and lobby in the same building were also renovated. The existing Gray gymnasium underwent a unique transformation into the deMille Theater. In 1977, another new building, the Workplace, will become a part of this expanding campus.



**STUDENT COMMONS 1970**  
**Architect: Colvin, Hammil & Walter**



**AGNES DE MILLE THEATER**  
**Architects: Hardy Holzman**  
**Pieffer/Jennings**  
**Newman, Vanetten, Winfree**



### **Reynolda Village WS-38**

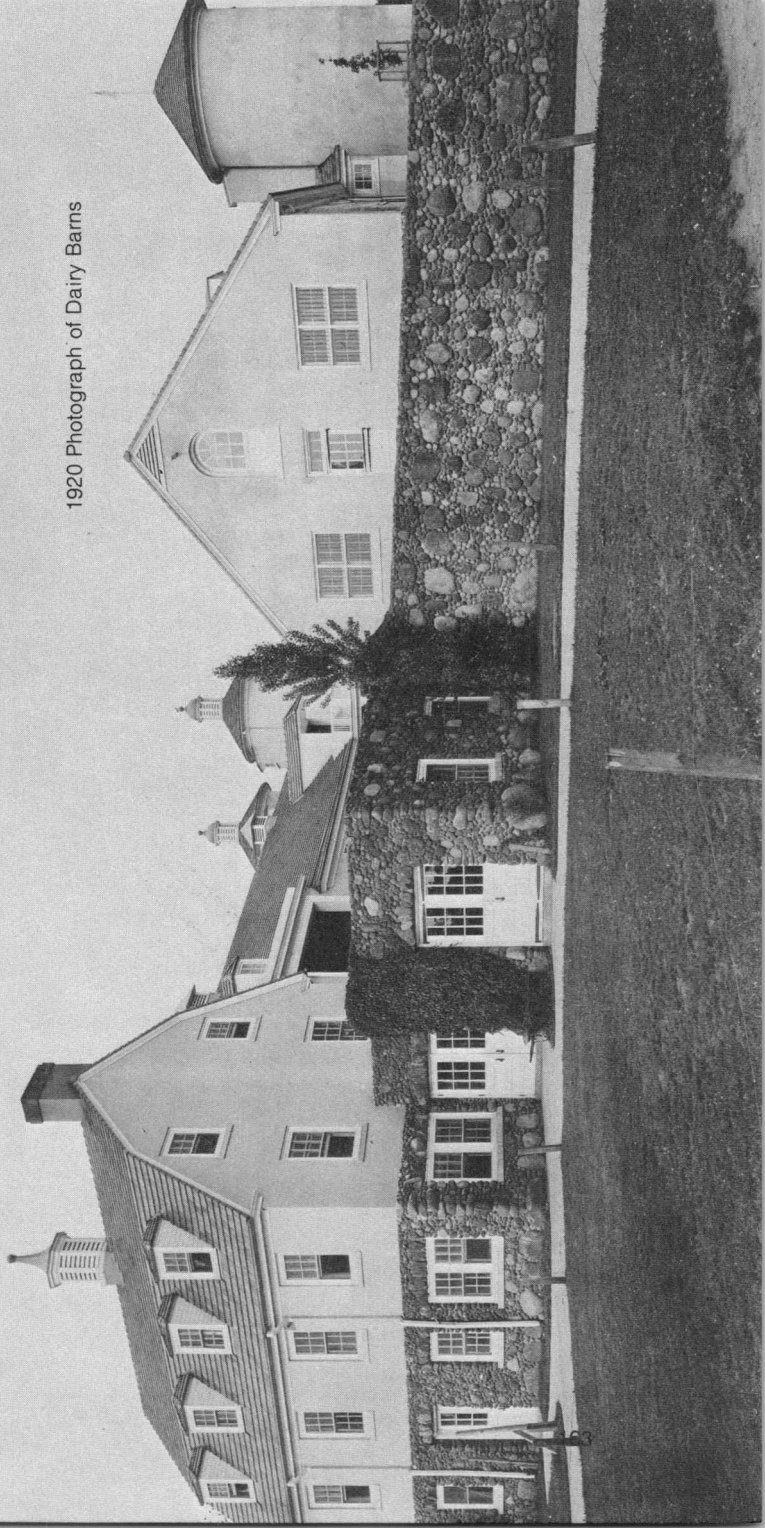
This quaint village was designed by Charles Barton Keen as the supportive village for the self-sufficient Reynolda Estate.

The village contains a church, central power plant, dairy barns, smokehouse, blacksmith shop, carriage shed and employee cottages all designed by Keen. The main office, post office and horticulturist's cottage were designed by Willard Northup a Winston-Salem Architect.

Many of the village cottages and out buildings display many of the features seen at Reynolda House and the Kent Residence: porch columns in entasis, Ludowici-celladon tile roof, stuccoed exterior with green shutters and simple Colonial revival detailing on the interior.

Today the village buildings have been adapted for shop and office space.

1920 Photograph of Dairy Barns



## **From SALEM ACADEMY AND COLLEGE A WALKING TOUR\* OS-11**

In 1772 when the settlers of Salem opened a "school for little girls" in Gemein Haus on the village square, they pioneered the long and uncertain history of women's education in colonial America.

The distinctive architectural features of the Salem campus are typical of the blending of local adaptations with Germanic, Anglican, and other European influences.

### **1. Single Sisters' House 1785**

The oldest building on campus was begun in 1783 as a dwelling for the young, single women of the Salem community. The sisters enlarged their house in 1807 to include the lot next door where the Widow's House had been located.

### **2. South Hall 1805**

In conjunction with the School for Town Girls, the Girl's Boarding School was established in 1802. A new building for boarders was constructed on a lot between the Gemein House and the Single Sisters' House. This lot is thought to have been used as a bleaching green.

### **3. Old Chapel 1856**

In the center of the campus, the Old Chapel is an exact reproduction of the famous Harmony Hall in Boston and has served many functions in the school.

### **4. Center for Special Education 1888**

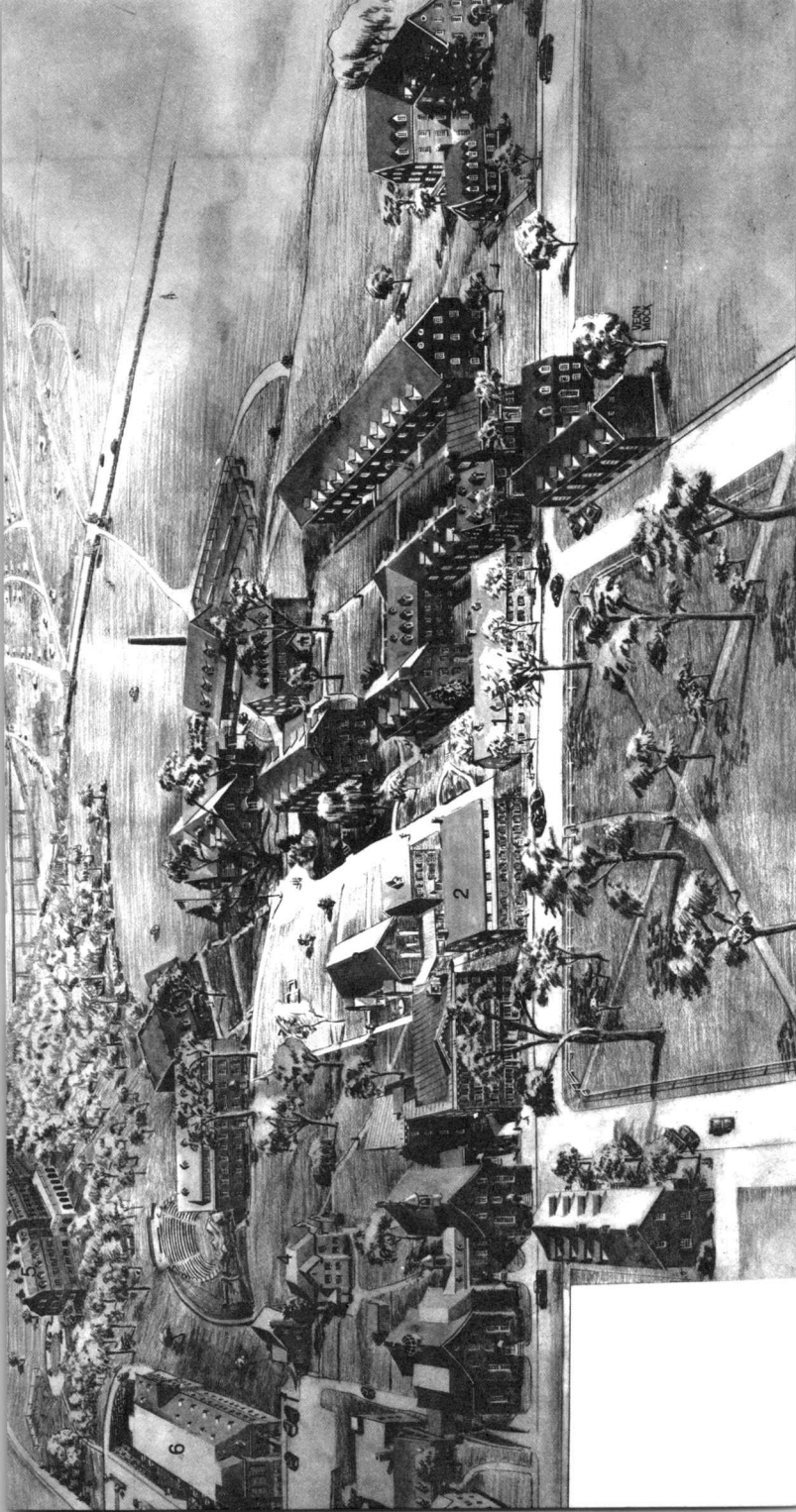
The white clapboard house, built in the Queen Anne style, was at different times a dormitory, an infirmary, and President's House. It is now the Center for Special Education.

### **5. Salem Academy 1930**

The main building of the Academy, constructed in 1930 on the east side of the Salem campus, is an amalgamation of various European structural traditions complementing the style of the original school.

### **6. Salem Fine Arts Center 1965**

**\*Courtesy Salem College**



## **WAKE FOREST UNIVERSITY WS-36**

Wake Forest University is situated on approximately 320 acres of land. The physical plant consists of 30 buildings. The property was given to the university by the Mary Reynolds Babcock Foundation and Mr. Charles H. Babcock. Construction of the new campus was begun in 1952.

The buildings are of modified Georgian revival architecture and constructed of Old Virginia brick trimmed in granite and limestone. Of particular architectural interest is Wait Chapel, named in memory of the first President of Wake Forest College. The chapel has an auditorium which seats twenty-three hundred and a chapel Davis Chapel which seats one-hundred and fifty.

Although the master plan for the Wake Forest Campus included an arts center there were other needs of greater priority and it was not until 1976 that Wake Forest had a Fine Arts Center. The architect for the Fine Arts Center used the natural features of the site to tuck the building's main mass below the hill so that it would not compete with Wait Chapel as a center of attention.

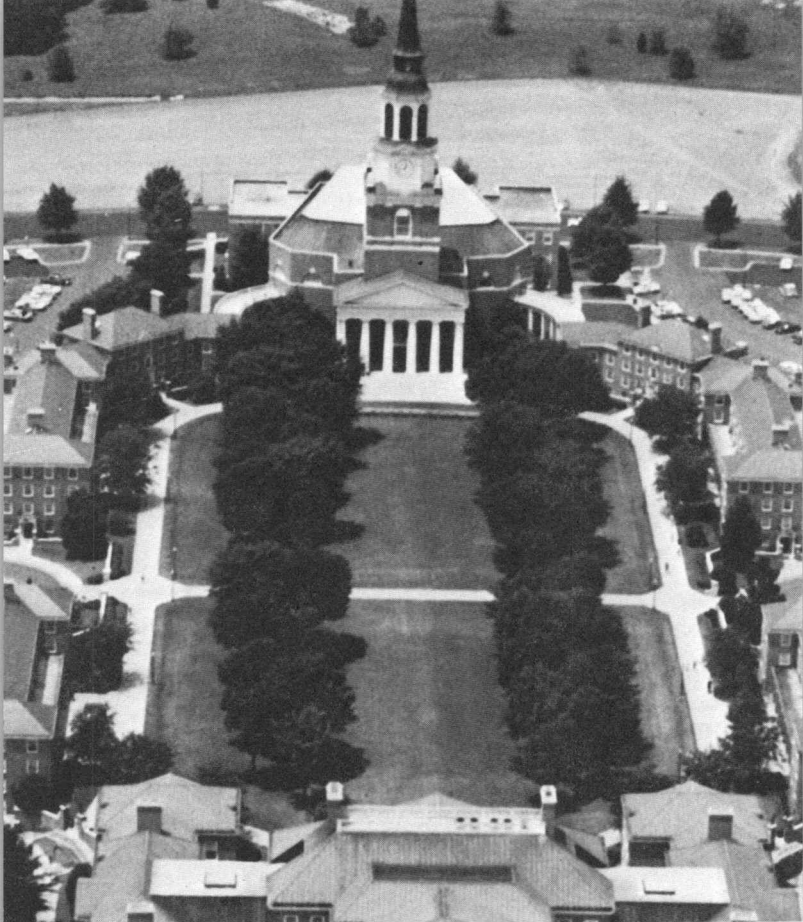
The building combines both gracious and pleasant public spaces with academic spaces. These create an exciting interplay. The center provides spaces for both art and theater. There are two theaters, the University Theater and the Ring Theater. Because theater design is specialized, Jo Mielziner of the firm of Mielziner and Kook was hired as theater design consultant to work with the architects. The spaces for art include classrooms, studios, offices, a gallery and a library. These were designed to accommodate considerable growth.

### **Fine Arts Center 1976**

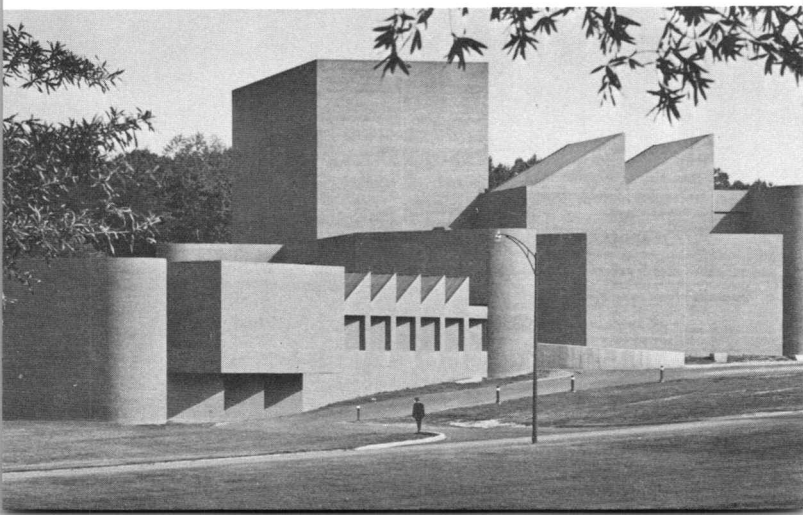
**Architect: Caudill Rowlett Scott**

**Associate Architect: Newman, Van Etten,  
Winfree Associates.**





**Wake Forest Campus 1956**  
**Architect: Jens F. Larson**





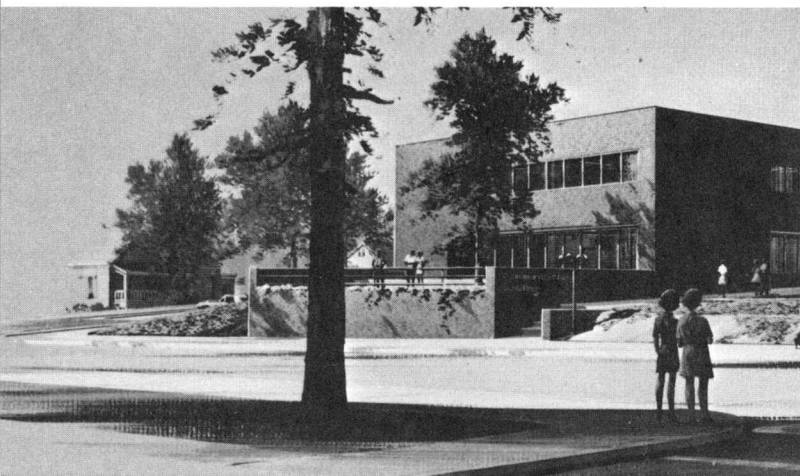
## **WINSTON-SALEM STATE UNIVERSITY WS-37**

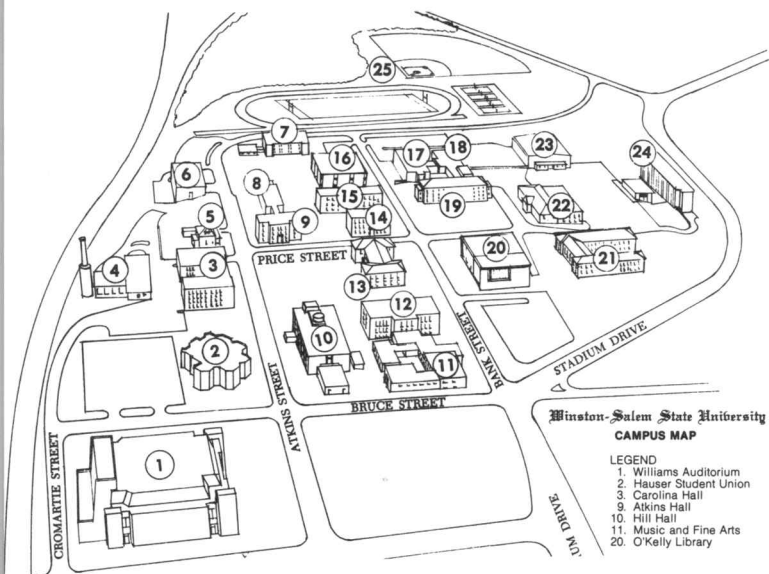
The Winston-Salem State University was founded as the Slater Industrial Academy on September 28, 1892. It began with twenty-five pupils and one teacher housed in a one-room frame structure. Dr. Simon Green Atkins was its first president.

In 1895, the school was recognized by the State of North Carolina; and in 1897, it was chartered by the state as the Slater Industrial and State Normal School.

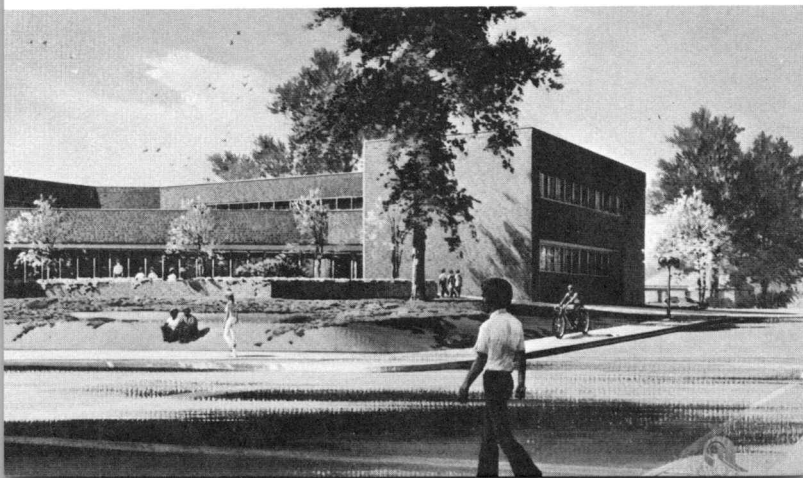
On July 1, 1972, Winston-Salem State University became a constituent part of the University of North Carolina.

In 1976, the 1800 seat Kenneth Williams Auditorium was completed — an indication of the University's growth and expansion. Another addition to the campus will be the WSSU Communications Building soon to be constructed on a site facing the new auditorium. This building will house specialized instructional spaces designed to maximize the use of media and other educational technology to reinforce the teaching process. The Music Building, student center, Hill Hall and Communications Building play a vital relationship as learning aggregates. The Williams Auditorium and Communications Building with their strong forms could well become a symbolic gateway to the WSSU campus via Atkins Ave.





**COMMUNICATIONS BUILDING**  
**Architect: Gantt-Huberman**



## **HISTORIC SITES AND STRUCTURES FROM CORRIDOR '76 SURVEY**

**Wachovia** — This is the eastern boundary of the 98,985 acre tract purchased in 1753 by the Moravians from Lord Granville. Wachovia is the Latin form of "der Wachau," Austrian estate of the Zinzendorf family. The first Moravians settled here in 1753.

**Dobbs Parish Graveyard** — In 1755, North Carolina's colonial assembly established Wachovia as a distinct parish, Dobbs. Increasing numbers of non-Moravian settlers necessitated the creation of a separate burying place. Dobbs Parish Graveyard was cleared one-half mile east of God's Acre in 1759. The cemetery, used until 1825, has 84 graves.

**Abbott's Creek Settlement** — The first settlers who came in the 1750's to this community were of Welsh, English, Irish, and German origins. Daniel Morgan, a Baptist minister, came from South Carolina to northeast Davidson County and, aided by the zealous Baptist layman James Younger, established a Baptist church in 1756. In the late 1760's, Abbott's Creek was a hotbed of rebels supporting the regular movement against Governor Tryon.

**Great Wagon Road** — The Great Wagon Road, or Pennsylvania Road, originated near Philadelphia, passed through Virginia along the Blue Ridge into North Carolina, and ended in Wachovia. It was the only major overland route that settlers, particularly Scotch-Irish and German, followed to the area. In 1756, it was extended to Salisbury.

**Wright Courthouse** — In 1770, Surry County was formed from Rowan County. The legislature ordered that the court be held in the home of Gideon Wright, the local justice, until the courthouse nearby could be finished. Wright Courthouse served the county from 1771 to 1774, when court was moved to Richmond. The structure has since been destroyed.

**Friedland** — Friedland was settled on the Wachovia tract by English Moravians from Broadbay, Maine, around 1770. Another unplanned English settlement near Clemmons was Hope; Friedberg, a German settlement, began south of Salem in 1759.

**Dobson's Crossroads** — About 1771 William Dobson, an Irish immigrant, bought 400 acres of land, the site of Kernersville. Besides serving as a Justice of the Peace, Dobson ran an inn, a store, a post office, and a stage house at the crossroads of two well traveled colonial highways.

**Richmond Town** — In 1774, the Surry County court moved from Wright's to Richmond Town. This stemmed from the influence of two large landowners, John and Martin Armstrong and Gov. Alexander Martin. In 1787, Andrew Jackson was admitted to the bar there. The town thrived, but Moravians were suspicious of the gambling and drinking that went on there. In 1789, the court moved to Germanton where Stokes County was formed from Surry. The entire town was destroyed by a cyclone in 1839.

**Shallow Ford Campgrounds** — In the Spring of 1753, six months before the Moravians arrived in Wachovia, Edward Hughes established a tavern on the east side of the Shallow Ford. General Cornwallis marched into Forsyth County after crossing the Yadkin River at the Shallow Ford. In colonial times camp sites existed on both sides of the river. The original road was one-quarter mile below the bridge. The ford was used until the 1920's, when the present Shallowford Road bridge was built.

**Muddy Creek Dutch Cemetery** — Markers date to 1787 in this cemetery of Deutsch (German) settlers who came to the Lewisville area in the 1770's. Muddy Creek Church, now Shiloh Lutheran, was organized about 1777 by the Rev. Albert Nussman. A meeting house was built adjacent to the cemetery, just south of the present 1884 structure.

**Plank Road** — Chartered in 1849, the Fayetteville and Western Plank Road passed through Winston along Four and One-Half Street on its way to Bethania, the western terminus. Important food staples, including hay and other crops from Forsyth, were transported along this route, often called the "Farmer's Railroad." The toll house for the plank road was located where Kent Road now intersects Reynolda Road.

**Odd Fellows Cementary** — Gravestones in this cemetery date from 1900. Rufus Foy (1828-1903), who taught brick making to George Black is buried here.

**Silver Hill** — near Holiday Street off Carolina Circle — Silver Hill was the site of a black community of about ten to fifteen families at the turn of the century in the middle of Buena Vista. It was the site of a Baptist Church (that burned in 1942) that had tombstones dating back to the Civil War. Legend said that an old black witch doctor lived there and would only treat people who paid him in silver — silver dollars. That was why the area was referred to as Silver Hill.

**Rev. Doub House** Balsom Road — John Doub, a tanner, built the house in 1780. It was here that, as early as 1789, itinerant Methodist ministers came to preach to the local people. The house became the regular meeting place for Vienna's Methodists. In 1802, Doub was made a deacon and licensed to preach.

**Idol's Ferry** Idols Road — In the 1750's, David Jones, Rowan County's first sheriff, operated one of three major Yadkin River crossings in the Forsyth County area. The ferry later passed to different owners. In 1800, John Wesley Idol, farmer and wagon-master, purchased a plantation here, and took over operation of the ferry. In 1898, the South's first hydro-electric plant for the long-distance transmission of power was built here by the Fries Manufacturing and Power Company.

**Riverview** Off Old 421 Near Vienna — The oldest remaining Conrad home was built in 1804 by John Conrad, Jr., for his bride, Elizabeth Miller. Conrad, a ferry operator, was known as "River John." An 1812 Yadkin County tax list shows he owned 950 acres.

**Clemmons Inn** Highway 158 Clemmons — Edwin T. Clemmons, born in 1826, was the grandson of Peter Clemmons, for whom the town was named. Edwin operated a stage line and Clemmons Inn, a stage stop on the route from Winston to Asheville. The building was constructed about 1850.

**Joseph E. Kerner House** West South Main Street, Kernersville, N.C. — Joseph E. Kerner, grandson of the man for whom Kernersville was named, built the house in 1845. Kernersville's first post office was here. The structure is now the home of Mrs. William Herman Morton.

**Transou Houses** Pfafftown — The Transou brothers of Pfafftown were descendants of Phillip Transou, who settled in Bethania in 1762. The first brother, Alexander, a farmer and storekeeper, built his house in 1847. Nine years later, his brother, Julius, a butcher, built his home across the road, and was soon followed by the third brother, Evan, a wagonmaster.

**Sussdorf House — 1838** — 448 South Trade Street — Christian Frederick Sussdorf was Salem's first landscape architect. He also tuned pianos and traveled around the countryside giving magic lantern shows.

**Bethlehem AME Zion Church** Yadkinville Rd. Near Vienna — In the 1850's the Brookstown Methodist congregation built a separate church for local blacks.

**Pleasant Hill Methodist Church** South off Vienna-Dozier Rd. — This church was built in 1902 for Methodists in the rural Dozier area. The Long family gave the money for the church's construction.

**Raper House** Teague Lane in Abotts Creek — Wesley Raper built this two-story frame house around 1850 with slave labor.

**E.L. Vogler House** Corner of Waughtown and Marble Streets — E.L. Vogler owned a grocery store in Centerville, the community between Salem and Waughtown. He built this house in 1850.

**Alspaugh House** Meadowlark Road — The residence of the Rev. John Alspaugh, a Methodist minister, was built about 1855. It was restored in the 1960's.

**Lagenauer House** Lewisville — Lewis Lagenauer, descendant of the family that settled in Friedland in 1773, built his home in 1860. The nearby village became known as "Lewisville." Lagenauer gave land for the construction of Lewisville's Baptist and Methodist Churches in 1882.

**Sullivan House** — ca. 1847 Stanleyville Drive

**Brown Tobacco Building** — 1876 and **Tobacco Warehouse** 1895 — 111 E. 10th Street

**Patterson House** — 1857 — 434 S. Trade Street — Rufus Lenoir Patterson built the house in 1857 when he moved to Salem to take over the combined paper-cotton-flour mill purchased by his father-in-law, ex-Governor John A. Morehead. After the death of his first wife, he moved back to Patterson (on the Yadkin River) and managed the cotton mill there until it was burned down in Stoneman's Raid. Patterson then returned to Salem and moved into Ackerman's house next door to his old home. Patterson operated a store on Main Street in Salem until his death in 1879.

**Nazareth Lutheran Church** Bethania Rd., Rural Hall — This church was begun in 1778 by German settlers and was formerly called the Dutch Meeting House. It was rebuilt in 1878. The brickwork is common bond with a header course every sixth course. There are two doors at the entrance with millstones as steps. At the gable are a recessed plaster cross and a recessed marble plaque with biblical inscription.

**Greenfield House** South Main St., Kernersville — This structure was built in the 1860's by John W. Gentry, a Kernersville merchant. John M. Greenfield of the Kerner and Greenfield Tobacco Factory bought the house in 1881.

**Arista Cotton Mills** 200 Brookstown Ave. — The Arista Mill, organized in 1880, was an outgrowth of the Fries cotton and wool interests of Salem (1840). Incorporated in 1903, Arista Mills was the first textile concern in the South to use electric lighting. Today it is an information systems company and the oldest continuous business in Forsyth County.



**Ackerman House** — 1856 — 440 S. Trade Street — Edwin Theophilus Ackerman built the house in 1856. He first worked for R.L. Patterson at the combined flour-cotton-paper mill in Salem and at Patterson (on the Yadkin River) before working at the F. & H. Fries mill for thirty years as the foreman of the carding and spinning rooms. After the Civil War, when Ackerman came back to Salem, he moved into the Patterson house next door. Mr. Patterson had moved into his home at 440 S. Trade Street.

**Speas House** River Ridge Road — John Speas, born in Richmond Township in 1847, inherited a prosperous farm from his father, William Henry Speas, John Speas' son, Wesley, attended the University of North Carolina and later taught at Clemmons High school. The original house was replaced in the 1890's with the present structure.

**Walker Brothers Tobacco Building** (now Inn Towne Motel) ca. 1880, 650 W. Fourth Street.

**First National Bank Building** (now Mother & Daughter) 1890, Corner Third and Liberty Streets.

**Dalton Residence** — ca. 1892, corner Fifth and Summit St.

**Dr. Atkins House** 346 Atkins Ave. — Dr. Simon Atkins, founder Slater Industrial Academy, later Winston-Salem State University, built his home in the 1892's in the new land development, Columbia Heights. This area was named for an exposition of the same name at the 1893 World's Fair.

**Wachovia Building** (now Winston-Salem Museum) 1911, Corner Main and Third Streets.

**Hill House** 1900, 914 Stadium Drive — Built at the turn of the century, the James S. Hill House was the home of the founder and president of Forsyth Savings and Trust Co. He was one of nine incorporators of Slater Industrial Academy and a prominent fund-raiser for Slater and Livingstone College in Salisbury.

**Nissen Wagon Works** 1539 Waughtown Street — Born in Broadbay in 1813, John Nissen began a wagon shop in Waughtown in 1834. His first structure, a log building, was later replaced with a frame factory with power machinery. In the mid-1870's, the Nissen Wagon Works covered a 600 acre tract in Waughtown. Nissen's sons, William and George, continued the business after his death in 1874. The real hey day of the business came in the first two decades of the twentieth century. The plant burned in 1919, but William Nissen built a bigger and more modern one. In 1925, he sold the business to F.B. Reamy who produced wagons until the mid-1940's.

**Paisley House** 1926, 934 Stadium Drive — J.W. Paisley was an English teacher at Slater Industrial Academy, and later joined the public school system as the principal of Kimberley Park Elementary School. The house is significant in that the late-Victorian style of architecture is unduplicated by any other structure in the neighborhood.

**Calvary Moravian Church** Holly Avenue — A new Moravian congregation, Calvary, was organized in 1876, and dedicated its first church building in 1888. The present structure was built in 1926. Its bell tower houses the old City Hall clock, the last chiming clock in the downtown area.

**Nissen Building** — 314 West Fourth Street — It is now the First Union National Bank Building. The 18-story (now remodeled) skyscraper was the tallest building in the State when it was completed in 1927. It was built by William Nissen, son of John Phillip Nissen of the wagon works fame.

**YWCA 1942** 1201 Glade Street — Architect: Harold Macklin. This Georgian Revival building located in West End keeps a residential profile opening up to the West with a two story elevation accentuated by a colonade of Corinthian columns. Of particular interest are the brick eaves, sills, arches, quoins and the fanlight above the Glade Street entrance.

**First Baptist Church** 700 Highland — In 1879, the black First Baptist Church was started as a missionary venture of Henry A. Brown, and members of the First Baptist Church (later located on Fifth Street). The Rev. George W. Holland was its first minister. Three years later in 1882, a church building was constructed at Sixth and Chestnut Streets. The first tax supported school for Winston's black children was conducted in the basement of this building. In 1947, the First Baptist Church moved to its present location.

## BIOGRAPHICAL SKETCHES

### **COSBY, DABNEY** (ca. 1779-1862)

Dabney Cosby's earliest documented work in North Carolina was a Mordecai Residence (demolished) built in 1840-42. In Virginia, he designed several buildings at Hampden-Sydney College.

### **CRAM, RALPH A.** (1863-1942) Boston and New York. (F.A.I.A.)

" . . . distinguished ecclesiastical architect, philosopher and author, in the latter years of his life America's leading exponent of the Gothic revival. Of the many splendid churches throughout the country which stand a monument to the genius of Mr. Cram, the Cathedral of St. John the Divine in New York remains his supreme achievement in architecture."

"The son of a Unitarian clergyman, Mr. Cram was born at Hampton Falls, N.H., and received his academic education and architectural training in New England. At the age of twenty-four he formed a partnership with the late Charles Wentworth and opened an architectural office in Boston. In 1891, Bertram G. Goodhue became a third partner in the firm of Cram, Wentworth & Goodhue, which after the death of Mr. Wentworth was changed to Cram, Goodhue & Ferguson. The firm operated under that name until 1910 when Goodhue withdrew to establish his own office in New York. In 1925, just previous to the death of Frank Ferguson, three younger architects (Frank Cleveland, Cheste Godfrey and Alexander Hoyle) were taken into partnership. However, the work of the firm was executed under the original name of Cram & Ferguson."

**Cram & Ferguson and Associated Architects:**

Fourth Presbyterian Church, Chicago, with Howard Van Doren Shaw; St. Florian's Church, Detroit, with McGrath & Coleman. **St. Paul's Church, Winston-Salem, N.C. with Harold Macklin;** St. Vincent de Paul, Los Angeles, with Albert C. Martin, 1929; Edward Doheny Memorial Library, Los Angeles, associated with Samuel Lunden, 1931."<sup>1</sup>

**CREWS, HALL,** (1895-1966) Born in Forsyth County. He studied architecture for one year at Columbia University and then joined a New York firm. He became a registered architect in the state of North Carolina in 1923. He was a member of the American Institute of Architects and a Fellow in the American Institute of Architecture of North Carolina. Crews drew the plans for the **Augsburg Lutheran Church, the Brown Rogers Dixon Building and Ardmore Methodist Church in Winston-Salem.**

**HOLLY, HENRY HUDSON.** (1834-1893) New York, N.Y. (A.I.A.)

"Architect and author, he practiced in partnership with Horatio F. Jelliff after 1887. Among his works of which there is record is the Virginia Military Institute at Lexington, St. Luke's Memorial Hall at the University of the South and a palatial residence in Colorado said to have cost \$400,000. Mr. Holly's first book "County Seats" was published in 1863, followed in 1871 by "Church Architecture."<sup>1</sup>

**JAMES , JR., WILLIAM RUSSELL.** (1911-1962) Winston-Salem, N.C. (A.I.A.) Member of the firm of Northup and O'Brien, Winston-Salem, N.C. 1935-42, 1945-49, 1950-52. Partner in the firm of Lashmit, James, Brown and Pollock 1953-1962. President of the North Carolina Chapter of A.I.A. 1959-60.

Graduated from Reynolds High School and received his AB in Architecture in 1933 at Carnegie Mellon University and his Masters in Architecture at Princeton in 1935. At Princeton he won the Proctor Fellowship and the annual AIA medal for the best school record. He placed second in the National Competition for Prix d'Rome 1937.

**LARSEN, JENS FREDRICK**, Born in Boston, Massachusetts, August 10, 1891. Student Boston Architectural Club, 1907-1910. Harvard, 1910-1912; Master of Arts, Dartmouth College 1928. Resident Architect, Dartmouth College, 1919-1920; Member of Firm Larson and Wells, 1920-1926. In private practice, 1926-1955, Partner with Son as Larson and Larson 1955. Architect for Tuck School of Business Administration; Development Plan, Dartmouth, 1919-1952; International House, University of Paris, France; Fuld Hall, Institute for Advanced Study, Princeton; General Development Plans and Buildings, American University, Cairo, Egypt; Wake Forest University; Winston-Salem Community Center. Advisory Architect for Association American Colleges 1928-1950; Lecturer on Architecture, Dartmouth, 1926-1931. Captain of Canadian Field Artillery attached to Royal Flying Corps, 1916-1919. Awarded Legion of Honor (France), 1914-1915 Star, Victory and British War Medals. Member of Association of American Colleges (Arts Commission), A.I.A., Boston Society of Architects, Harvard Engineering Society, Boston Architectural Club. Author: **Architectural Planning of the American College**, 1933.

**LASHMIT, LUTHER SNOW**. (1899)

Winston-Salem, N.C. Studied at University of North Carolina, and studied Architecture at Carnegie Mellon University and attended Fountainebleau Ecole des Beaux Arts in France. He joined the firm of Northup and O'Brien in 1927 and was a partner in that firm until 1953 when the firm became Lashmit James Brown and Pollock.

He was instrumental in reorganizing the state chapter after World War II and was its president from 1947-48. His architectural work in Winston-Salem/Forsyth includes Graylyn, Forsyth Memorial Hospital, Salem College Fine Arts Center, R.J. Reynolds Research Laboratory.

In February 1976 he was the recipient of the first Gold Medal of the North Carolina Chapter of the American Institute of Architects.

**KEEN, CHARLES BARTON.** (1868-1931)

Philadelphia, Pa. (F.A.I.A.)

"A native Philadelphian, studied architecture at the University of Pennsylvania, Mr. Keen attained an excellent reputation in the field of residential work. Of the several homes he designed worthy of note were those of F.M. Sharples at West Chester, Pa., C.H. Clark, Jr., at Devon, and Samuel S. Austin, Chestnut Hill, Philadelphia."<sup>1</sup>

**MACKLIN, HAROLD** (1885-1948) Portland, England and was educated in the cathedral schools in Salisbury, England, and the Architectural School in London. He came to Winston-Salem in 1919. He was a member of the American Institute of Architects and the North Carolina Society of Engineers.

Many Winston-Salem buildings are monuments to Mr. Macklin's architectural skill: **Y.M.C.A. (Spruce St.), Y.W.C.A., Journal and Sentinel building and the studio office building of WSJS.**

**NORTHUP, WILLARD C.,** Born in Hancock, Michigan, 1882, died 1942. Mr. Northrup was educated at the University of Pennsylvania. Shortly after the Second World War he and Leet O'Brien formed the architectural firm of Northup and O'Brien. Northup was President of the North Carolina State Board of Architectural Examiners and was a Fellow in the American Institute of Architects of North Carolina.

**O'BRIEN, LEET ALEXANDER.** (1891-1963) Born in Winston-Salem, O'Brien attended the city schools and Carnegie Tech. In 1913 he joined the architectural firm of W.C. Northup, and in 1925 the firm became Northup and O'Brien. O'Brien served for two terms as President of the NCAIA. The firm designed **Woman's College Library in Greensboro; N.C. State Office Building and the Durham Life Insurance Building in Raleigh; and the Medical School and Hospital at the University of North Carolina.**

**PEABODY, JULIAN.** (1881-1935) New York, N.Y. (A.I.A.)

"Senior member of the firm of Peabody, Wilson & Brown from 1924 until his death, active in practice during a brief career. He was born in New York, educated in the city's public schools, and, after a formal education at Harvard University graduated there in 1903. During three subsequent years, the young man studied architecture in Paris, and following his return to New York worked as draftsman in the city until 1924 when the firm of Peabody, Wilson & Brown was organized.

"Mr. Peabody met his death on the sinking of the ill-fated steamer "Mohawk" off the coast of New Jersey early in 1935. His wife who was with him also perished."<sup>1</sup>

**PFOHL, CYRILL HENRY,** born in Salem, 1897 and died 1965. Pfohl received his architectural degree from the University of Pennsylvania and took further graduate training at the University of North Carolina. For several years he was with the firms of Lynch and Foard and later with Macklin and Stinson until he established his own firm in 1949. He drew the original plans for the **Konnoak Hills Moravian Church.** As a member of the Putz Committee at Home Moravian Church, he created many of the scale model buildings used at the Candle Tea.



**SHREVE, RICHARD H. (1877-1946)**

New York, N.Y. (F.A.I.A.)

"An eminent member of the profession, and a leading twentieth century architect in New York, senior member of the firm of Shreve, Lamb & Harmon."

"Born at Cornwallis, Nova Scotia, son of the Very Reverend Richard Shreve, former Dean of the Cathedral of Quebec, he was brought by his parents to the U.S. when he was eight years old.

Educated in both private and public schools, young Shreve entered the College of Architecture at Cornell, and following his graduation in 1902, remained a member of the faculty at the College four years.

"Acquiring a large and efficient organization, Shreve & Lamb was able to plan and execute many important commissions in a partnership in which their efforts and responsibilities were divided as work in the office might demand. On the 102-story Empire State Building, the world's highest structure when completed in 1931, Mr. Shreve was personally responsible for solving the many problems involved in the design and erection of the high structure. Among other major achievements of the firm was the Standard Oil Buildings; Office of the North American Insurance Company, 500 Fifth Ave., the Fisk, Macmillan and General Motors Buildings, and a 20-story addition to the Bankers' Trust Company Building, all in Manhattan. Shreve & Lamb were also architects of the Acacia Mutual Life Insurance Building, Washington, D.C.; **the R.J. Reynolds Tobacco Company Building, Winston-Salem, N.C.;** Hudson House, Ardmore-on-Hudson; the Auditorium, Library, Faculty House and Dormitories at the Connecticut College for Women at New Haven, and a new building on Park Avenue, New York, for Hunter College."<sup>1</sup>

<sup>1</sup>Information from AIA Library, Washington, D.C.

## ARCHITECTURAL TERMS

**Aisles** — Lateral divisions that are parallel with nave in a church.

**Arch** — A structural device usually of wedged shaped blocks to span an opening being supported only from the sides.

**Balustrade** — A series of balusters (a pillar or column supporting a handrail or coping).

**Brackets** — A projecting member sometimes used to carry the upper portion of a cornice (then termed modillions).

**Capital** — The featured element at the top of a column or pilaster.

**Chancel** — Area for clergy and choir sometimes separated from the main body of the church by a screen, steps or railing.

**Clerestory** — An outside wall of a room or building carried above an adjoining roof and pierced with windows which admit light.

**Coping** — The capping or covering at the top of a wall often of pre-cast stone with a sloping top to carry off the water.

**Cornice** — The projecting horizontal member at the top of a wall.

**Corinthian** — The third order of Greek architecture. Example p. 57 & 75.

**Cruciform** — Architectural plan resembling a cross.

**Cupola** — A structure often spherical that rises above the main roof for lighting purposes, as a lookout or often as ornament.

**Curtain wall** — In contemporary architecture that portion of the exterior wall, usually a glazed metal frame that is attached to the structural frame and is in itself not load bearing.

**Dentils** — Cornices composed of tooth-like blocks.

**Dome** — A rounded arch serving as a roof that resembles a large cupola.

**Doric** — Simplest of Greek Orders. Example p. 60.

**Dormer** — Usually a windowed structure projecting from a sloping roof, on the interior sleeping quarters thus the name.

**Eave** — The termination of a roof at its lower ends where it projects from the face of the wall.

**Entasis** — A slight convexity as in the shaft of a column.

**Flemish Bond** — Brickwork arranged in alternative headers and stretchers in the same course.

**Fresco** — Originally from the painting on a wall while the plaster is wet but often means any painting on a wall not in oils.

**Fanlight** — A semicircular window above a door or window, whose radiating ribs are like a fan.

**Gable** — The end wall of a building from the eave of the roof to the ridge.

**Half-timbered** — A building whose structure is composed of wood posts, rails and struts, with the interspaces filled with brick or plaster.

**Helix** — Spiral in form.

**Ionic** — Second order of Greek Architecture. Example p. 64 & 75.

**Keystone** — In a semicircular arch the center stone.

**Lintels** — Horizontal timber, steel, brick or stone that spans an opening.

**Mansard** — A type of roof that has two planes, the lower being steep and the upper relatively flat. The term being derived from the architect Mansart of the French Renaissance.

**Masonry** — A type of construction using brick or stone with mortar.

**Millwork** — Woodwork as doors, sashes, trim that has been machined at a planing mill.

**Modillions** — A bracket that carries the upper member of a cornice.

**Mullion** — A vertical member between windows and doors.

**Nave** — Coming from the Latin word for ship which was the symbol of the church in which those members were born over the sea of life to the haven of eternity. Usually the main part of the interior of a church.

**Narthex** — A vestibule leading to the nave of a church.

**Newel** — The principal post at the end of a stair.

**Order** — Signifies a column, usually with base, shaft, and capital together with the entablature that it supports.

**Parapet** — The portion of the wall above the roof line.

**Pilaster** — A rectangular feature in the shape of a pillar but projecting only about one-sixth of its breadth from a wall.

**Portico** — An entrance or vestibule with a roof that is supported by columns.

**Precast stone panels** — Panels that are cast and finished before being placed into position; usually of a decorative nature.

**Quoins** — Corner stones at the angles of a building.

**Spandrel beams** — The exterior beam in steel or concrete construction that marks the floor level between stories.

**Stringer** — A long horizontal member used in stair construction.

**Transept** — The part of a cruciform church that project in right angles to the main body of the church.

**Watertable** — That stringcourse or member projecting so as to throw off the water usually located at the top of the foundation wall and the beginning wall.

## **ARCHITECTURAL STYLES**

### **Federal**

This style occurred between 1785-1810 deriving its name from that period in which our country developed its federal form of government. The Federal style, as it was practiced in America, meant the copying of forms and details from the Roman buildings. It was during the Federal period that the architect as a professional appeared in America.

### **Greek Revival**

The 1800's brought with them the ideals of ancient Greece. First implemented in Philadelphia by the architect Benjamin Latrobe, the style spread quickly and was soon to be found as far as the Mississippi Valley. More often than not, the formula for such a building type was the Greek temple.

### **Gothic Revival**

A movement of the early Victorian age, Gothic revival marked a return to the Middle Ages. If the Classical Revival exuded formality and symmetry, the Gothicists produced irregular forms and informality punctuated with turrets, crenelations and towers. Gothic Revival was often the choice for schools, churches, and state buildings.

### **Late 19th Century Architecture**

The years following the Civil War marked the birth of some of the great financial empires of America. Also even more important were the technological advances that were made that enabled high rise building practical: the availability of low cost steel and iron; the invention of the elevator and the industrialized production of glass. Along with these innovations, there were other innovations that were to make the late Victorian Age more pleasurable. They were the telephone, central heating, incandescent lighting and contemporary plumbing. It was in the late Victorian Age that the architect became the sole designer of buildings separating himself from the engineer and from the carpenter-builder type.

### **Queen Anne**

The name given to the late Gothic Style often called "Gingerbread." p. 69.

### **Second Mansard**

In this High Victorian period there were other choices to the Gothic style that came in the form of the French Baroque revival. In the 1870's and 1880's, the use of the mansard roof Baroque motif almost surpassed the Gothic.

### **Beaux Arts**

By the end of the 19th century, a new level of discipline had taken over articulated by those men who had attended the Ecole des Beaux-Arts in Paris. At centuries end they set the mood by introducing Renaissance with restraint and skill. p. 78.

### **20th Century Architecture**

"A brief outline of the steps through which building styles have evolved in the United States since 1915 may help to clarify this complex period.

1. In the years between 1915 and 1930 the innovations of Sullivan, Wright, and the craftsmen designers were in eclipse. Most of the building in these years was sensible, practical, but uninspired, with technological advances receiving little stylistic acknowledgment.

2. From 1930 to 1940 the mechanized, geometrically precise styles that grew so naturally from modern standardized and industrialized building practices received a novel and brilliant expression in skyscraper design. During these same years Frank Lloyd Wright assumed the position of leadership foretold in his early work. Wright "humanized" the architecture of the industrial age, introducing a fresh feeling for materials and site, as well as for dramatic and emotional values into contemporary practice.

3. Many European designers were forced to flee to America in the thirties, and their influence was increasingly apparent by 1940. These men practiced a logical, refined, and esthetically conscious interpretation of precise mechanized architecture. Termed the "international style," this type of architecture became firmly integrated into

American building practices in the years following World War II. Stylistically the international mode might well be identified as "technological classicism," as opposed to the "organic romantic" tradition exemplified in the work of Frank Lloyd Wright and later by Louis I. Kahn and others.

4. Since 1945 our technological potential and industrial organization have stimulated startling innovations in architectural design. Metal, glass, plastics, and concrete, in particular, have been used to create forms of unparalleled variety and of a virtuosity comparable to that of the Gothic period.

5. Some striking solutions have occurred recently as a result of the pressing need for redesigning our cities. Urban congestion and decay, along with the attendant social evils, had made large areas of our cities uninhabitable. The consequent social and economic pressures resulted in a number of large urban renewal projects that are distinguished both by magnitude of scale and by imaginative departures from traditional groupings of streets, office buildings, apartment houses, and shopping and recreational facilities.

6. In the thirties and forties modern architects disdained decoration, equating it with the preceding eclecticism. The bare, cold look which at first provided a relief from hackneyed decorative motifs became sterile with familiarity. Since the fifties architects have enriched surfaces with tiles, mosaics, and bas-relief and with increasing frequency they included sculpture, mural painting, and other art forms in the architectural ensemble. There is evidence that increasing visual richness will distinguish the architecture of the future."

**from A History  
of American Art**

Daniel M. Mendelowitz

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