

April 10, 2014

606 Transylvania Avenue
Raleigh, NC 27609

Raleigh Historic Development Commission
c/o Tania Tully
Raleigh Department of City Planning
City of Raleigh

Dear Commission Members,

I am requesting the de-designation of my home, The Bill and Betty Weber House, built in 1953, at 606 Transylvania Avenue in Raleigh.

My home was designated as a Raleigh Historic Property in October, 2009. I understand that de-designation will entail repayment of my tax reduction for the years 2010-2013, and I am fully prepared to make that restitution.

I purchased the home in 1982. At that time, an addition encompassing a bedroom and bath had already been added to the original structure and original cabinets in the main living area had been removed. Since I have lived here, I have added another bedroom and a bath upstairs, 1998, and modernized the interior of the kitchen/living area. The upstairs area originally consisted of three very small bedrooms and one bathroom. Now, the smallest of the original bedrooms has been enlarged, and an extension to the house includes a large bedroom, closet and second bathroom. The third small bedroom is now a TV area. The front exterior of the house remains the same, but most of the house has been extensively modified. See the floor plan drawing submitted with the application.

When the Historic Commission contacted me about the historic significance of my home and asked that I consider requesting designation, I visited with Ms. Tully in her office. The process advanced and the Historic Commission took photographs and wrote the application. At the time the application was complete, I again visited with Ms. Tully in her office. As we talked about my signing the application, we discussed restrictions on modifying the exterior of the house that would require prior approval. I understood those restrictions completely. I asked specifically what restrictions applied to the sale of the property as the result of designation. Ms. Tully replied that there were none. I signed the designation agreement.

Then, Ms. Tully called my attention to Sec. 10-2052 HISTORIC OVERLAY DISTRICT, # C-5. , a document that I had never seen before. She marked in red and underlined that there are restrictions governing the demolition of the house that would be incumbent upon any new owner of the property. (These restrictions would also be incumbent upon me as the current owner, but we had already established that I had no desire to destroy the home.)

I was taken by surprise. I have since found that on page 62 of the Raleigh Historic Commission Design Guidelines for Historic Sites (there are 63 pages prior to the Appendices) there is a paragraph regarding demolition. I did have these guidelines during the application development and submission. It states:

“...an application for a certificate of appropriateness authorizing demolition of a building, structure, or site may not be denied... However, the authorization date of such a certificate may be delayed by the commission for up to 365 days from the date of approval to give the commission time to explore every alternative ...”

If I had understood the ramifications completely, I would not have signed the designation forms.

I am a single woman, 72 years old, who lives alone. My home is my self-insurance program for long-term needs. While I love the house and, after 32 years, continue to love living here, I am fully aware that I may need to make other arrangements in the future. When the need arises, I will be dependent on an uncomplicated sale process. Of course, I hope any future owner will want to live in the home and enjoy it as much as I have. However, the restrictions for a house that has twice been modified are too stringent for my situation.

Thank you for your due consideration of this request.

Sincerely,


Joanna J. Johnson

Enclosure

The mailed notices are for the convenience of the property owners and occupants and any defect or their omission therein shall not impair the validity of issuing a certificate of appropriateness, or any action following therefrom. The Planning Department shall transmit the application for a certificate of appropriateness, together with the supporting material, to the review body for its consideration.

4. Hearing.

Prior to the issuance or denial of a certificate of appropriateness by the Commission, the applicant and other property owners likely to be materially affected by the application shall be given an opportunity to be heard. All meetings of the Historic Districts Commission shall be open to the public in accordance with the North Carolina open meetings law, General Statutes Chapter 143, Article 33B. Interior arrangement shall not be considered by the review body and no certificate of appropriateness is required for interior repairs or renovations, except for designated interior features of Historic Landmarks. The review body shall not refuse to issue a certificate of appropriateness except for the purpose of preventing the construction, reconstruction, alteration, restoration, moving, or demolition of buildings, structures, appurtenant features, outdoor advertising signs or other significant features in the Historic Overlay District or for Historic Landmarks, which would be incongruous with the special character of the District and/or would be incongruous with the special character of the Landmark. The Commission shall render its decision in written form, including its reasons for issuing or denying the certificate and a summary of any citation to the evidence, testimony, studies, or other authority upon which it based its decision. When with the consent of all interested parties, the Historic Districts Commission may hold a summary proceedings of a Certificate of Appropriateness. Such proceedings shall be a public meeting, and the Commission's decision shall be rendered in written form.

In all proceedings or public hearings before the Historic Districts Commission with regard to an application for a certificate of appropriateness, the burden of producing substantial evidence or testimony is upon the applicant, and if the applicant fails to do so, the Commission shall deny the certificate.

Notwithstanding any other provisions of this Code, the Historic Districts Commission may require additional evidence or memoranda of authority to be submitted and may take the matter under advisement until such evidence or memoranda have been submitted and considered up to the one hundred eighty (180) day limit established in subsection c.1. above. As part of its deliberation, the Commission may view the premises and seek the advice of the North Carolina Division of Archives and History or such other expert advice as it may deem necessary under the circumstances.

The Commission's action on the application shall be approval, approval with conditions, deferral, or denial.

5. Demolition of buildings, structures, and sites.

i. General.

An application for a certificate of appropriateness authorizing the demolition or destruction of a building, structure, or site within the

*Copy of page
marked and given
to me after
designation agreement
was signed.*



district ~~may not be denied~~ except as provided in paragraph iii below. However, the authorization date of such a certificate may be delayed for a period of up to three-hundred sixty-five (365) days from the date of approval. The maximum period of delay authorized by this section shall be reduced by the Commission where it finds that the owner would suffer extreme hardship or be permanently deprived of all beneficial use of or return from such property by virtue of the delay. During such period of delay the Commission may negotiate with the owner and with any other parties in an effort to find a means of preserving the building, structure, or site. If the Commission finds that the building, structure, or site has no particular significance or value toward maintaining the character of the Overlay District, it shall waive all or part of such period and authorize earlier demolition or removal.

(Ord. No. 889-TC-381, TC-18-91, 12-8-91)

ii. Pending Historic Landmark and Within a Pending Historic Overlay District.

If the Commission has voted to recommend designation of a property as a Historic Landmark, or an area as a Historic Overlay District, and final designation has not been made by the City Council, the demolition or destruction of any building, site, or structure proposed as a Landmark or located in the proposed District may be delayed by the Commission for a period of up to one hundred eighty (180) days or until the City Council takes final action on the designation, whichever occurs first. Should the Council approve the designation prior to the expiration of the one hundred eighty (180) day delay period, an application for a certificate of appropriateness for demolition must then be filed; however, the maximum period of authorization date delay for such demolition certificate shall be reduced by the Commission equal to the period of delay while the designation was pending.

Cross reference: No demolition permit shall be issued until expiration of period of delay, §10-6035.

iii. Statewide significance.

An application for a certificate of appropriateness authorizing the demolition or destruction of a building, structure, or site determined by the State Historic Preservation Officer as having statewide significance as defined in the criteria of the National Register of Historic Places may be denied except where the Commission finds that the owner would suffer extreme hardship or be permanently deprived of all beneficial use or return by virtue of the denial.

6. Compliance with other law.

Issuance of a certificate of appropriateness shall not relieve the applicant, contractor, tenant or property owner from obtaining any other permit required by this Code or any law.

Annotation: A-S-P Associates v. City of Raleigh, 298 N.C. 207, 230, 258 S.E. 2d 244 (1979). The police power encompasses the right to control the exterior appearance of private property when the object of such control is the preservation of the state's legally or historically significant structures.

d. Appeals.

Raleigh Department of City Planning
One Exchange Plaza
3rd floor
Raleigh, NC 27602
919-516-2626



Fee	_____
Amt Paid	_____
Check #	_____
Rec'd Date:	_____
Rec'd By:	_____
Completion Date:	_____

www.raleighnc.gov/planning

(Processing Fee: \$266.00 - valid until June 30, 2011 - Checks payable to the City of Raleigh.)

RALEIGH HISTORIC LANDMARK DESIGNATION APPLICATION

This application initiates consideration of a property for designation as a Raleigh Historic Landmark by the Raleigh Historic Districts Commission (RHDC) and the Raleigh City Council. It enables evaluation of the resource to determine if it qualifies for designation. The evaluation is made by the Research Committee of the RHDC, which makes its recommendation to the full commission which in turn makes its recommendation to the City Council. Procedures for administration by the RHDC are outlined in the Raleigh City Code, Section 10-1053.

Please type if possible. Use 8-1/2" x 11" paper for supporting documentation and if additional space is needed. All materials submitted become the property of the RHDC and cannot be returned. Return completed application to the RHDC office at One Exchange Plaza, Suite 300, Raleigh or mail to:

Raleigh Historic Districts Commission
PO Box 829 Century Station
Raleigh, NC 27602



1. Name of Property (if historic name is unknown, give current name or street address):

Historic Name: BILL AND BETTY WEBER HOUSE
Current Name: _____

2. Location:

Street _____
Address: 606 PENNSYLVANIA AVE, RALEIGH NC 27609
NC PIN No.: 1705254631
(Can be obtained from <http://imaps.co.wake.nc.us/imaps/>)

3. Legal Owner of Property (If more than one, list primary contact):

Name: JOANNA J JOHNSON
Address: 606 PENNSYLVANIA AVE
City: RALEIGH State: NC Zip: 27609
Telephone No: (919) 982-1305 Fax No. () () ()
E-Mail: joanna.johnson.333@gmail.com

4. Applicant/Contact Person (If other than owner):

Name: _____
Address: _____
City: _____ State: _____ Zip: _____
Telephone No: () () () Fax No. () () ()
E-Mail: _____

5. General Data/Site Information:

Date of Construction and major additions/alterations: *Construction: 1953*
1st addition of bedroom/bath downstairs: prior to 1982
2nd addition/alteration/renovation: 1998. Kitchen interior: 2007
 Number, type, and date of construction of outbuildings:

1 non-contributing structure - circa 1960

Approximate lot size or acreage:

0.95 acre

Architect, builder, carpenter, and/or mason: *WILLIAM MORRE WEBER, ARCHITECT (ORIG)*
George Matsuyoto, consultant (orig).
MEG McLAURIN - architect 1998 addition
 Original Use: *Domestic/residential*

Present Use: *Domestic/residential*

6. Classification:

A. Category (check all that apply):

Building(s) Structure Object Site

B. Ownership

Private
 Public Local State Federal

C. Number of contributing and non-contributing resources on the property:

	Contributing	Noncontributing
Buildings	1	1
Structures		
Objects		

D. Previous field documentation (when and by whom):

E. National Register of Historic Places Status:

Check One:

Entered <input type="checkbox"/> Date:	Nominated <input type="checkbox"/>
Determined Eligible <input type="checkbox"/> Date:	Determined Not Eligible <input type="checkbox"/> Date:
Nomination Not Requested <input type="checkbox"/>	Removed <input type="checkbox"/> Date:
Significant changes in integrity since listing should be noted in section 10.B. below.	

7. Reason for Request:

AT THE TIME OF DESIGNATION, I DID NOT CLEARLY UNDERSTAND THE RESTRICTIONS INVOLVED. PLEASE SEE EXPLANATION IN MY LETTER.

8. Is the property income producing? Yes No

9. Are any interior spaces being included for designation? Yes No

10. Supporting Documentation (Attach to application on separate sheets. Please type or print):

A. Photographs/Slides:

At least *two sets of current exterior archival-grade photographic prints* (minimum print size 5"x7") of all facades of the building and at least one photo of all other contributing and non-contributing resources. If interior spaces of the property are being considered for designation, please include two sets of photos for these features. Prints may be created by using archival-grade black and white film photography and processing or digital photography. The minimum standard for a digital print is 5x7 at a resolution of 300 pixels per inch (ppi). This translates into a pixel dimension of 1950 x 1350. Digital images must be printed with an acceptable ink and paper combination as determined by the National Park Service Go to: <http://www.nps.gov/history/nr/publications/bulletins/photopolicy/index.htm>. All photographs must be labeled with the name of the structure, address and date the photograph was taken with pencil or archival-approved photo pen. In addition to prints, all digital images should be submitted on a CD-R in TIF format. Any additional exterior or interior views and views of other structures on the property (color, black and white, or slides) will be helpful.

B. Boundary Map:

Please include a map showing the location of the property. A sketch map is acceptable, but please note street names and number. Any other structures on the property should also be shown. Please include a "North" arrow. Map should be no larger than 11" x 17". A tax map with boundaries marked is preferred, which can be found at: <http://imaps.co.wake.nc.us/imaps/>.

C. Architectural Significance:

Describe the property, including exterior architectural features, additions, remodelings, and alterations. Also describe significant outbuildings and landscape features. If the owner is including interior features in the nomination for the purpose of design review protection; describe them in detail and note their locations. Include a statement regarding the architectural significance of the property.

D. Historic Significance:

Note any significant events, people, and/or families associated with the property. Include all major owners. Note if the property has ever been recorded during a historic building survey by the City of Raleigh or by the NC State Historic Preservation Office. If so, who and when? (See application item 6.D.) Please include a bibliography of sources. Information regarding prior designations can be found by contacting the Survey and Planning Branch of the NC State Historic Preservation Office (NCSHPO) at 919-807-6570, 919-807-6573 or at: <http://www.hpo.dcr.state.nc.us/spbranch.htm>.

E. Special Significance Summary:

Include a one to two paragraph summary of those elements of the property that are integral to its historical, prehistorical, architectural, archaeological, and/or cultural importance.

Bill and Betty Weber House
Landmark Application
March 2009

Section 10A: Photographs



Façade/North Elevation (view of northeast corner)

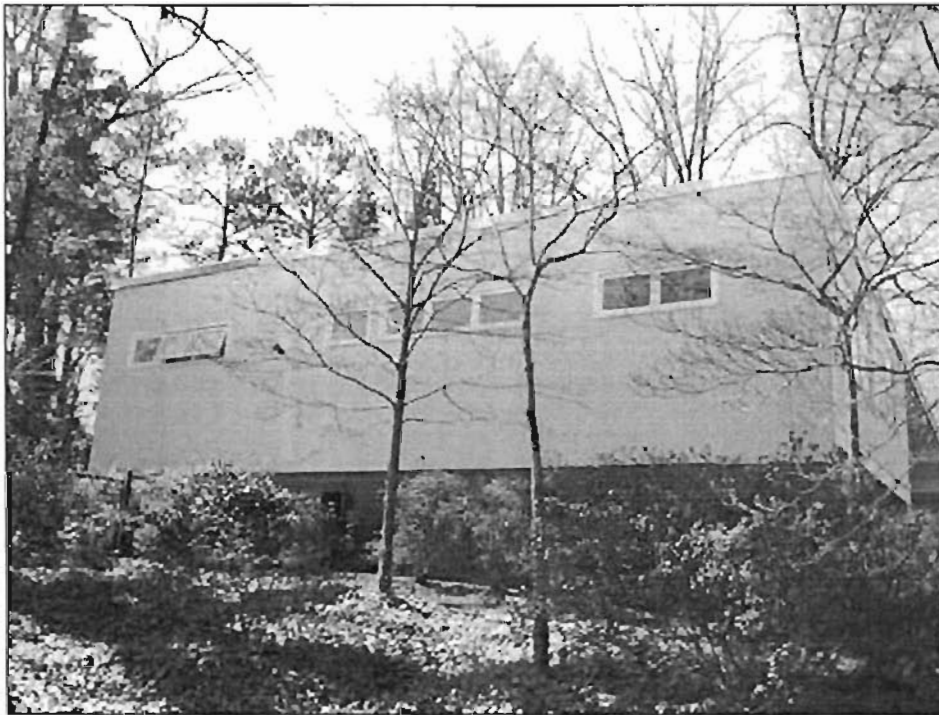


Façade/North Elevation

Bill and Betty Weber House
Landmark Application
March 2009



Façade/North Elevation, from *Architectural Record*, 1954 (view of carport on east end of façade)



East Elevation

Bill and Betty Weber House
Landmark Application
March 2009



West Elevation (looking north)



West Elevation (siding detail)

Bill and Betty Weber House
Landmark Application
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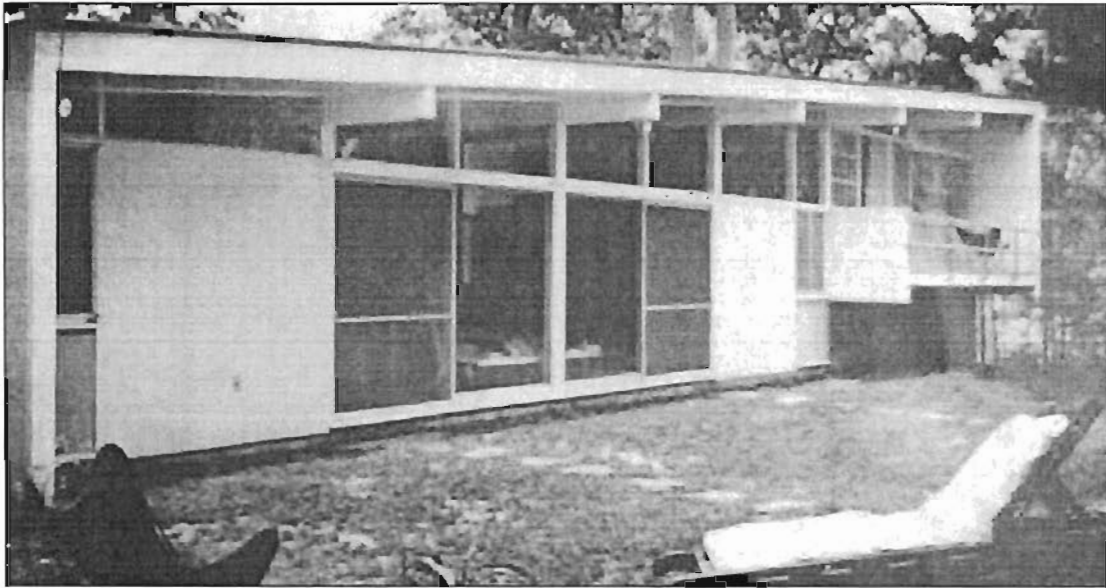


Rear/South Elevation



Rear/South Elevation (view of east side of rear elevation); addition c. ~~1978~~ 1998, architect Meg McLaurin

Bill and Betty Weber House
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Rear/South Elevation, 1954



Rear/South Elevation (view of west side of rear elevation); addition c. 1975 (architect unknown)

Bill and Betty Weber House
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View of Rear Elevation of original portion of house



Eastern Addition, Rear Elevation (c. ~~1988~~, architect Meg McLaurin)
1998

Bill and Betty Weber House
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Eastern end of Rear Elevation, from *Architectural Record*, 1954

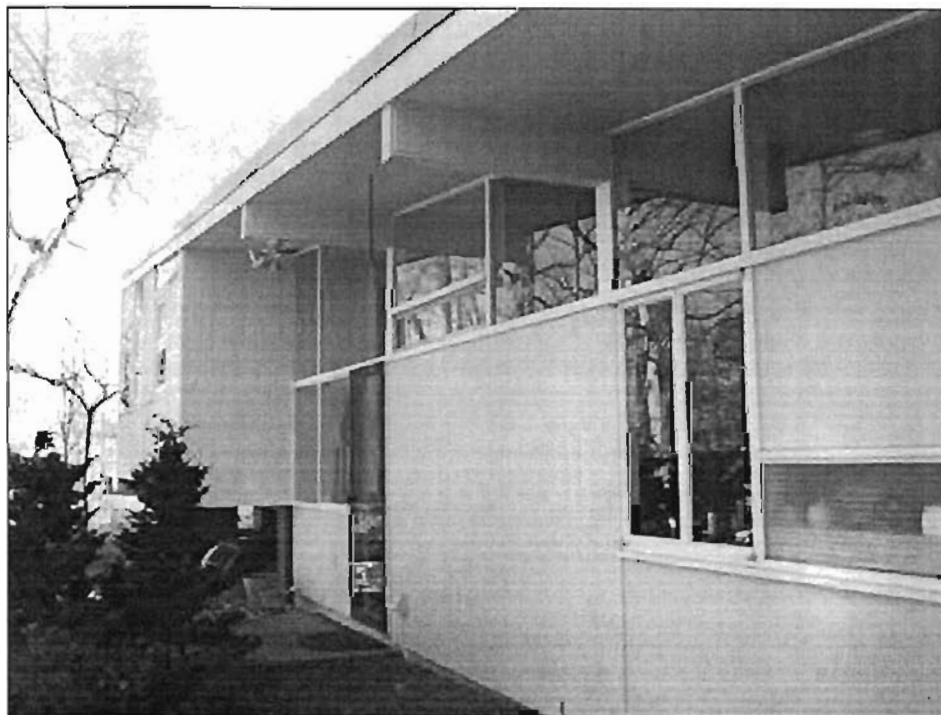


Front Entry Stairs

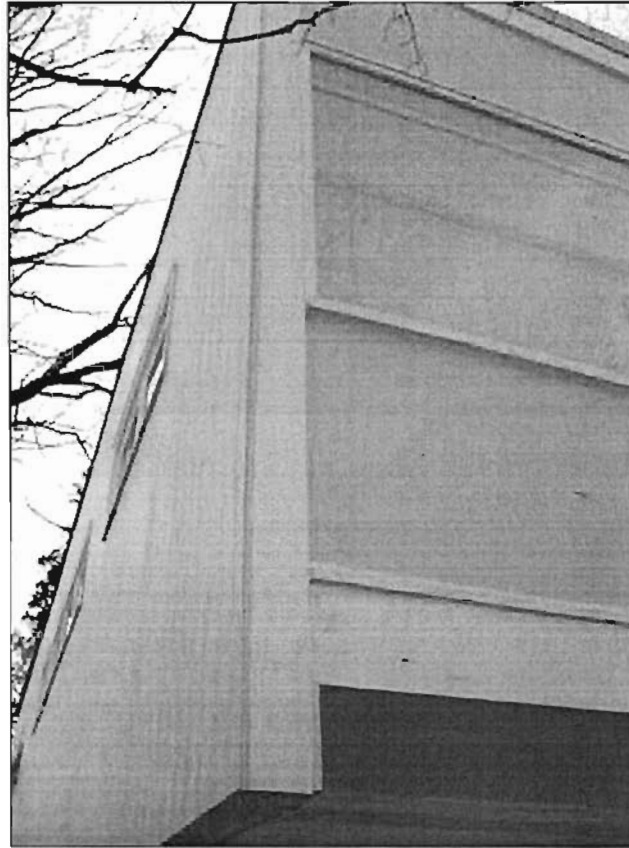
Bill and Betty Weber House
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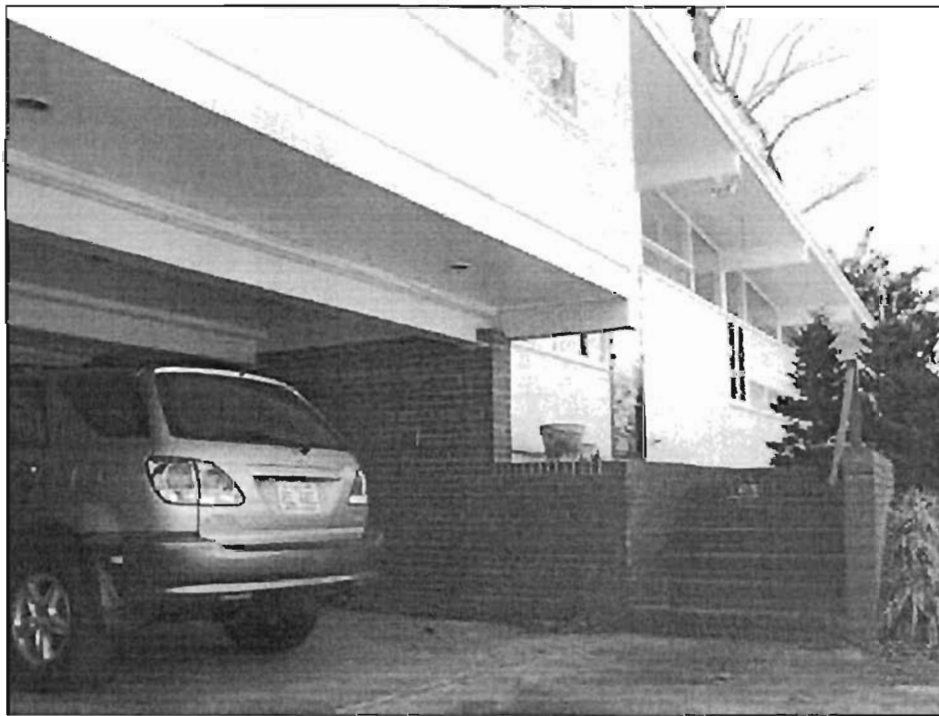
Front Entry



View along Façade Elevation (looking east)



Façade and East corner (siding detail)



Carport detail



East Interior Wall of Carport



Detail of East Interior Wall of Carport

Bill and Betty Weber House
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Chimney Stack detail



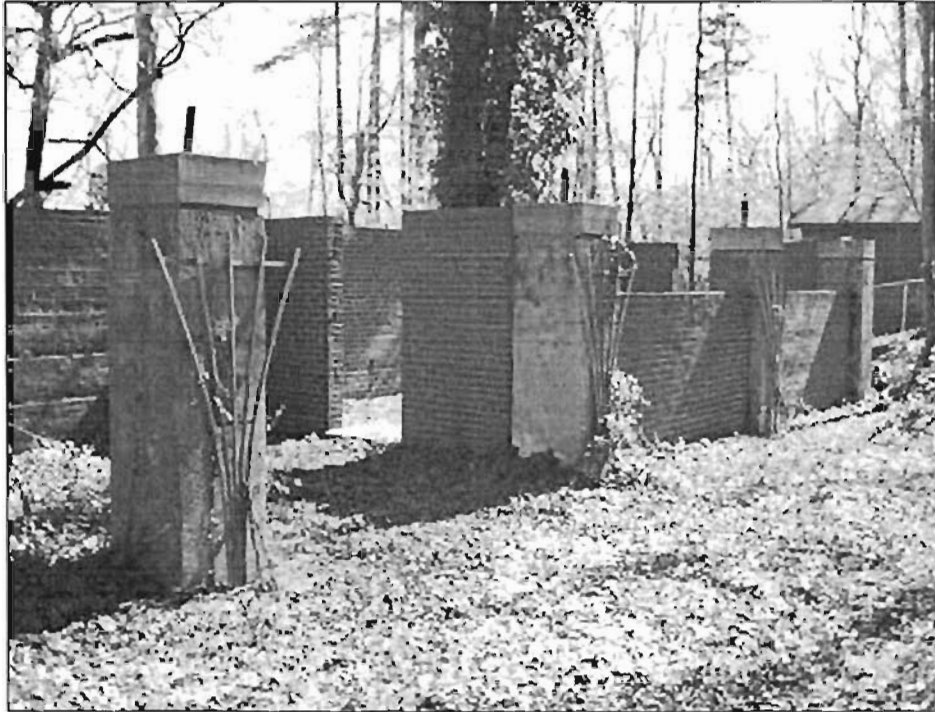
Rear/South Yard (with original basket-weave brick patio)



East Yard (looking north)



Ruins of Bloomsbury Park Dance Pavilion, c.1912 (southeast corner of rear yard)



Ruins of Bloomsbury Park Dance Pavilion, c.1912 (detail)

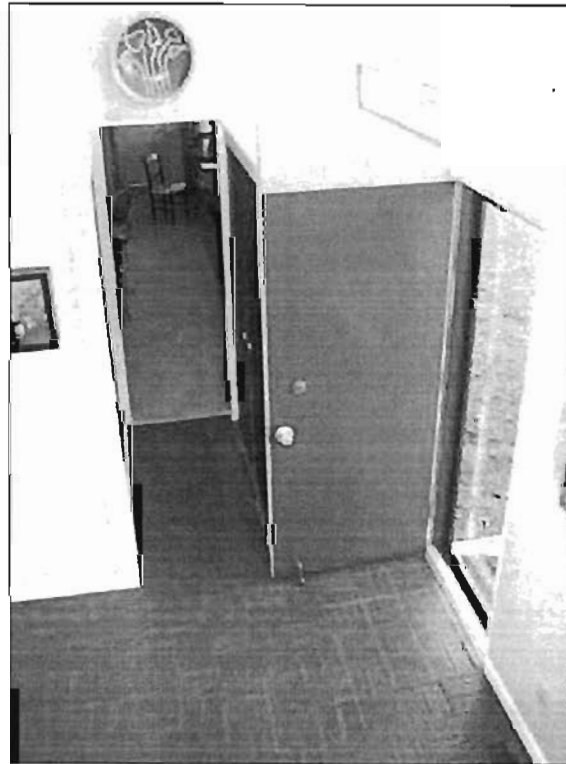


View of Rear/South Elevation of Weber House from Dance Pavilion (looking northwest)

Bill and Betty Weber House
Landmark Application
March 2009



Entry



Flooring detail (at front entrance)



View from Kitchen through Front Entry to Upstairs



Living Room

Bill and Betty Weber House
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March 2009



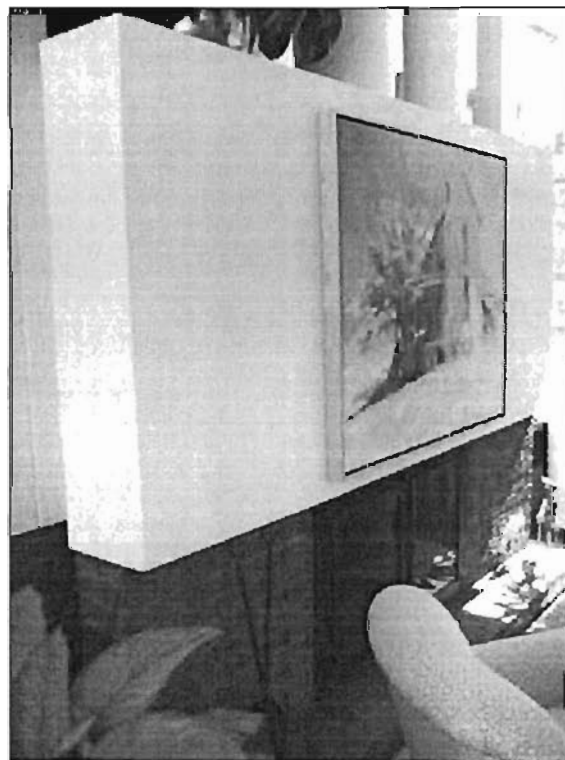
Living Room, from *Architectural Record*, 1954



Living Room (looking toward rear yard)



Living Room (taken from stairs)



Fireplace detail

Bill and Betty Weber House
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March 2009



View of Living Room and Dining Room



View of Living Room and Dining Room, from *Architectural Record*, 1954



Dining Room



North Wall of Dining Room

Bill and Betty Weber House
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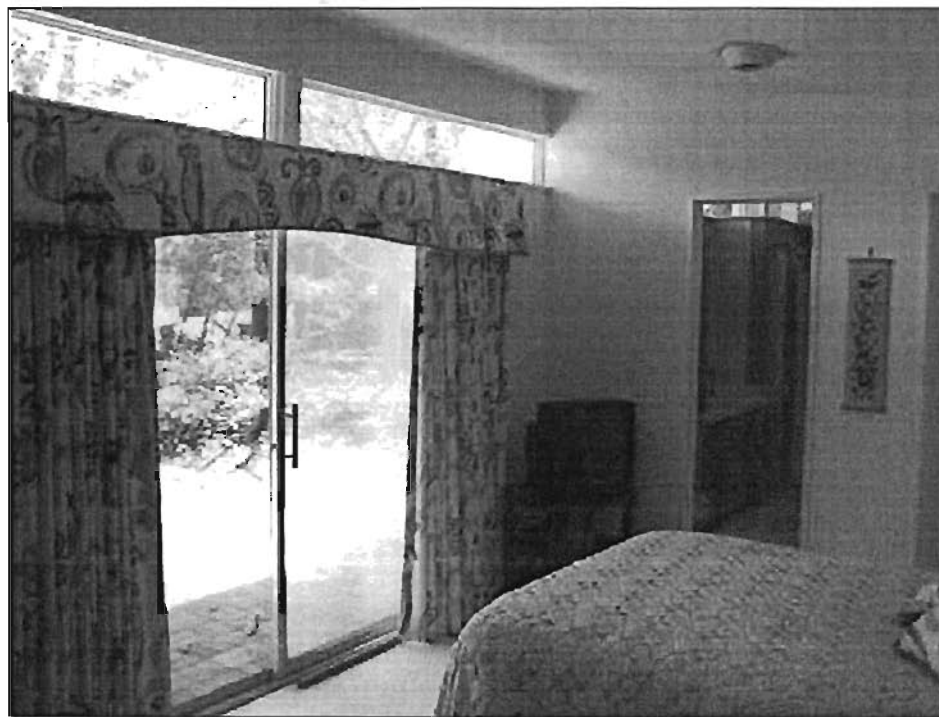
Kitchen (looking north)



Kitchen, from *Architectural Record*, 1954 (looking north)



Kitchen, from *Architectural Record*, 1954 (looking west)



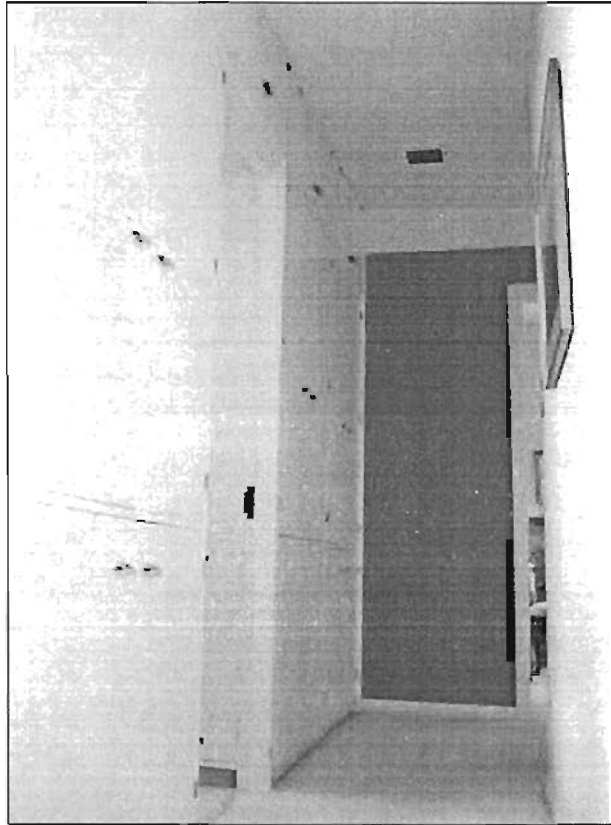
Bedroom in southwest/c.1975 addition



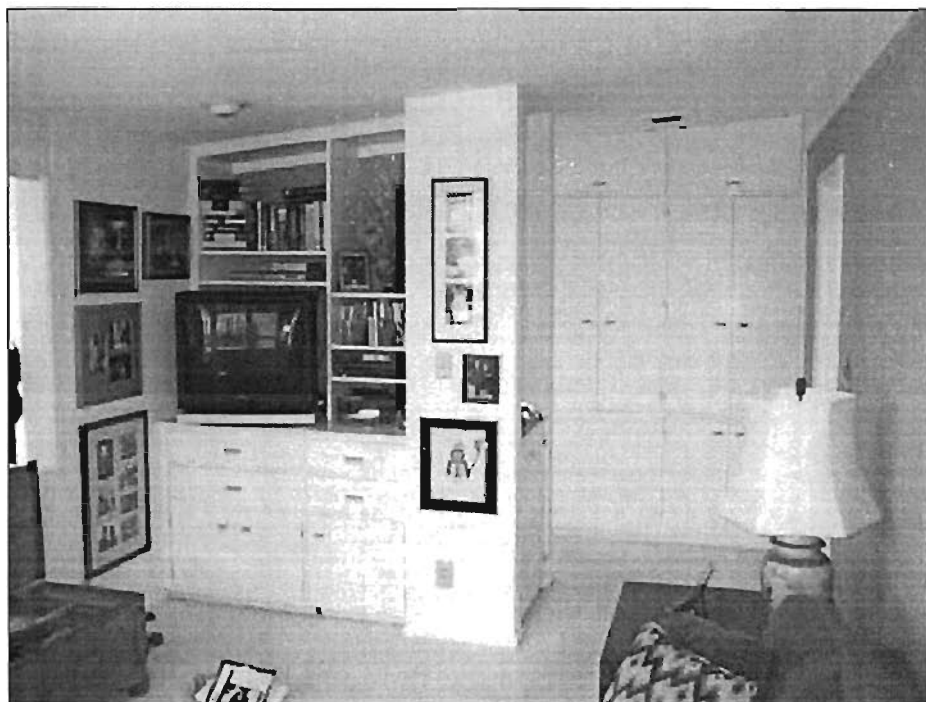
Stairs



Stairs, from *Architectural Record*, 1954

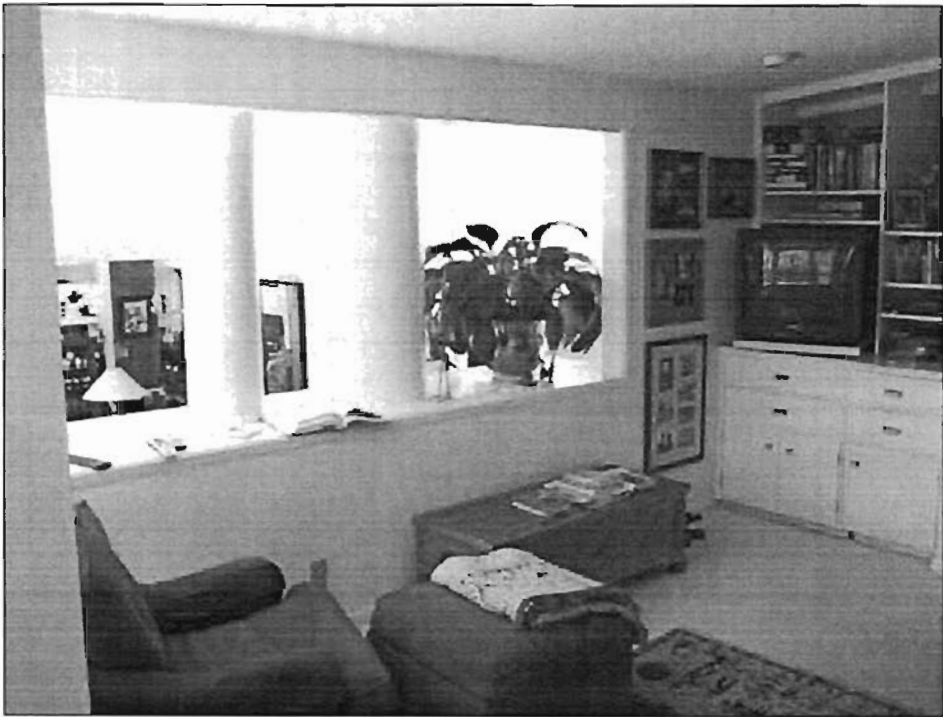


Upstairs Hall (at top of stairs)



Loft (looking north to hallway)

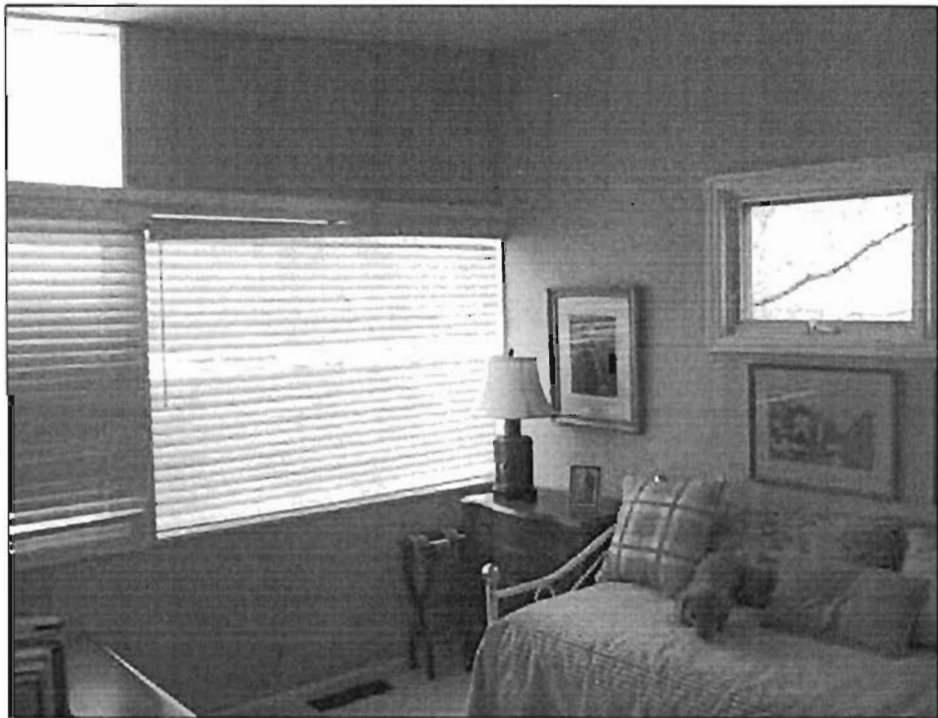
Bill and Betty Weber House
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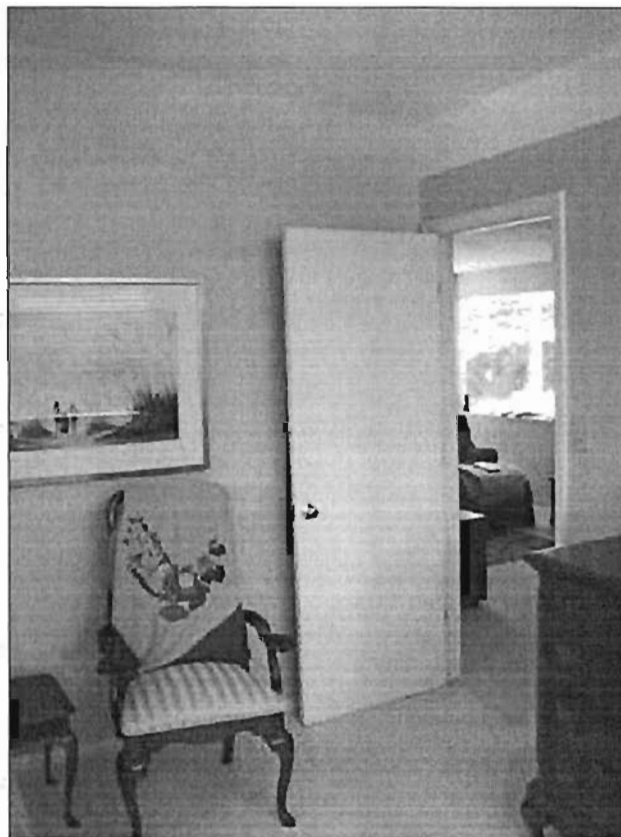
Loft (looking toward Living Room)



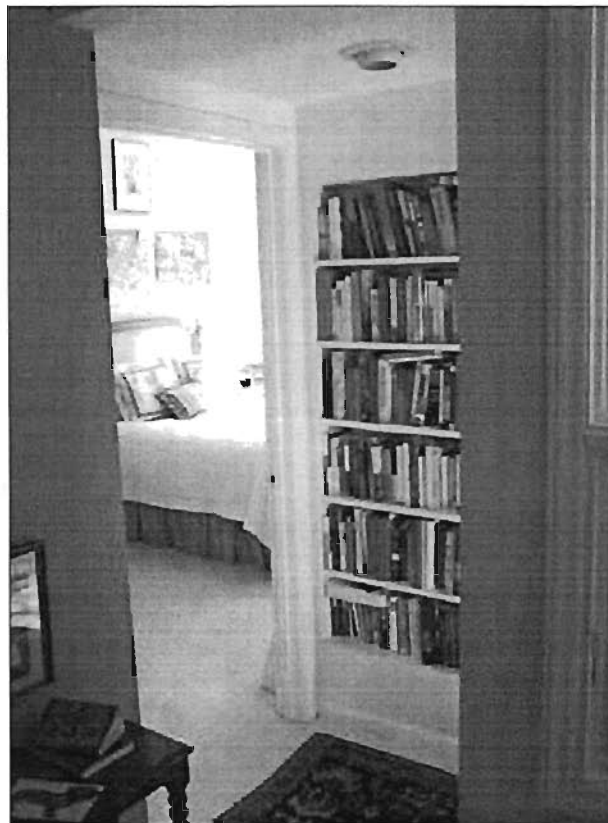
Loft, from *Architectural Record*, 1954



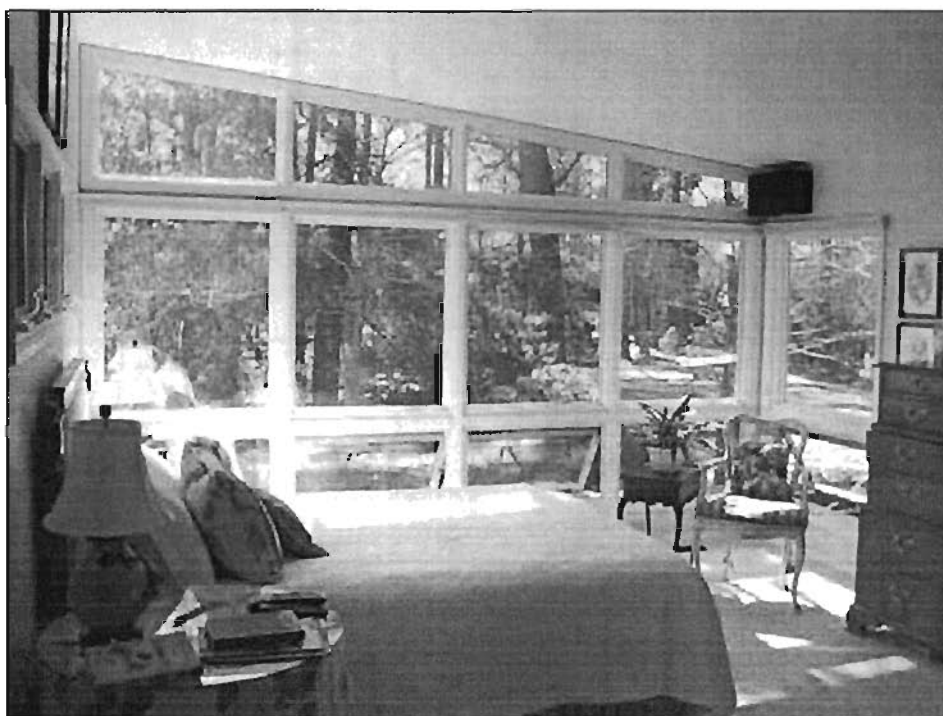
Front Bedroom



Front Bedroom (looking to upstairs hallway and Loft)

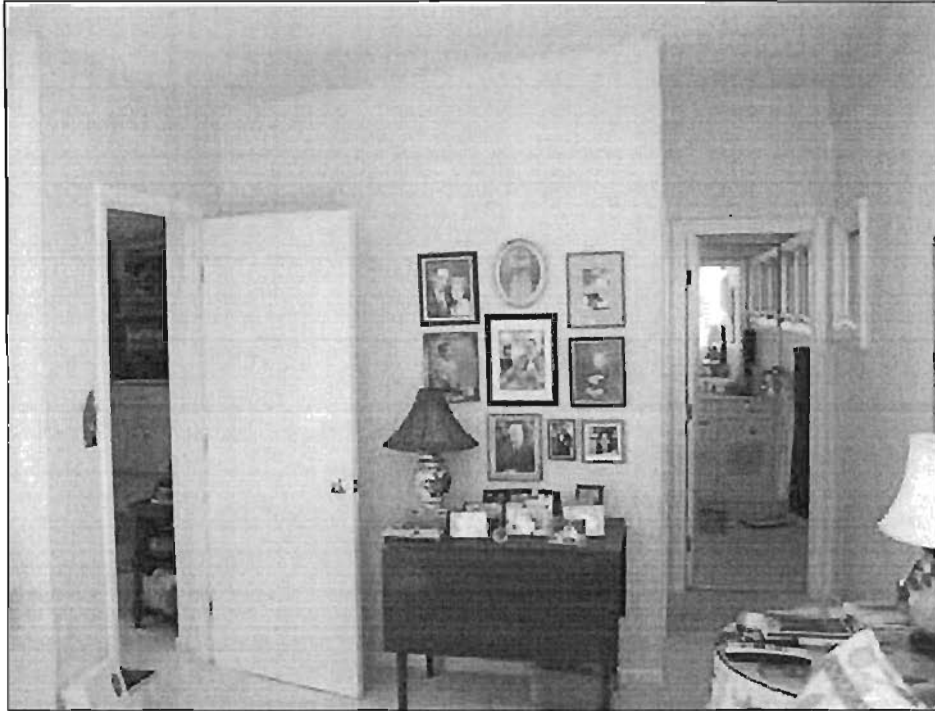


Entrance to Master Bedroom/c.1988 southeast addition (view from Loft)



Master Bedroom/c.1988 southeast addition (looking south toward rear yard)

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Master Bedroom and Bathroom/c.1988 southeast addition (looking north toward bathroom and master closet)

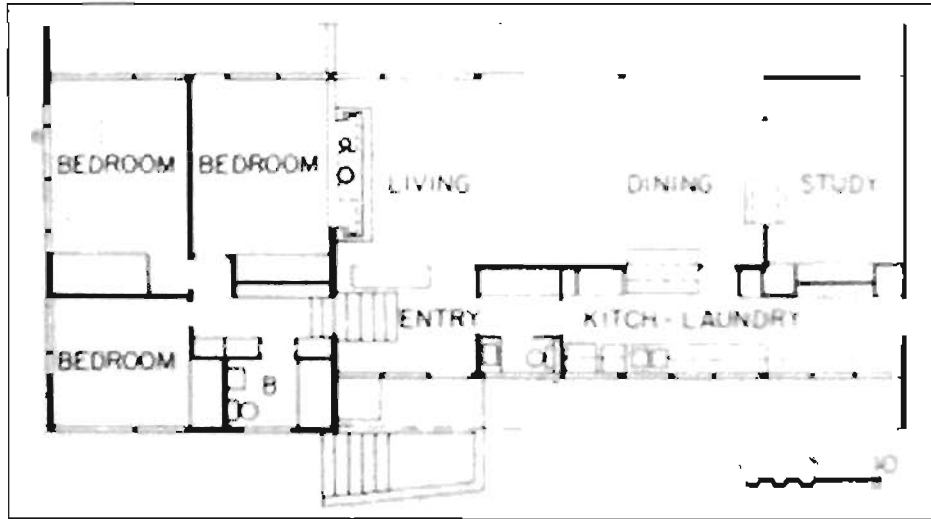


View of Weber House with neighboring new construction (looking southwest)

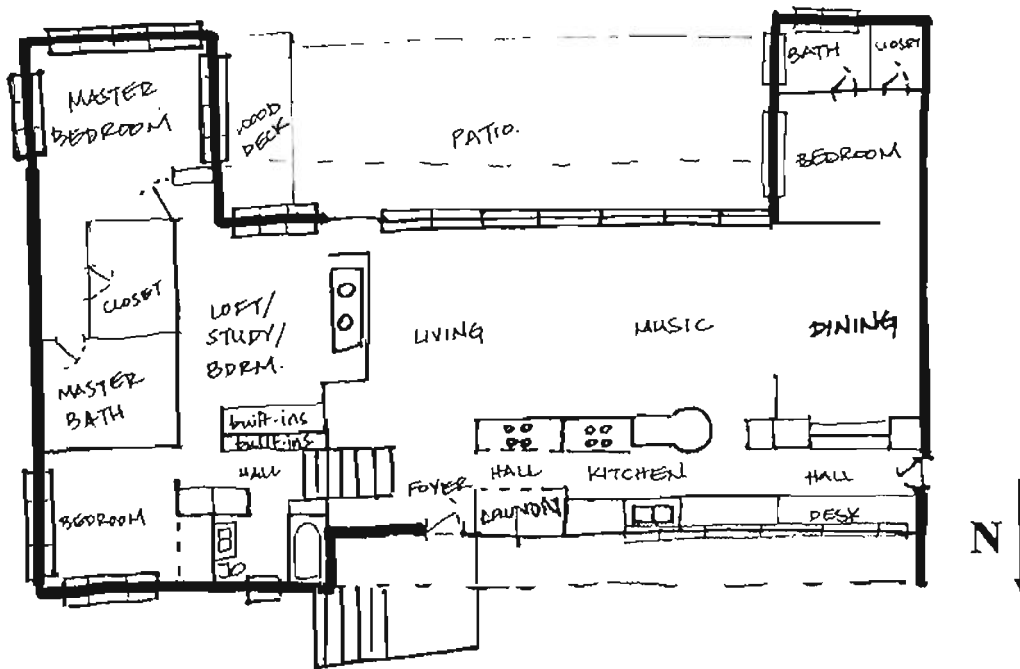
Bill and Betty Weber House
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View of neighboring new construction directly across Transylvania Avenue from Weber House (looking northwest)



Floor Plan, from *Architectural Record*, 1954

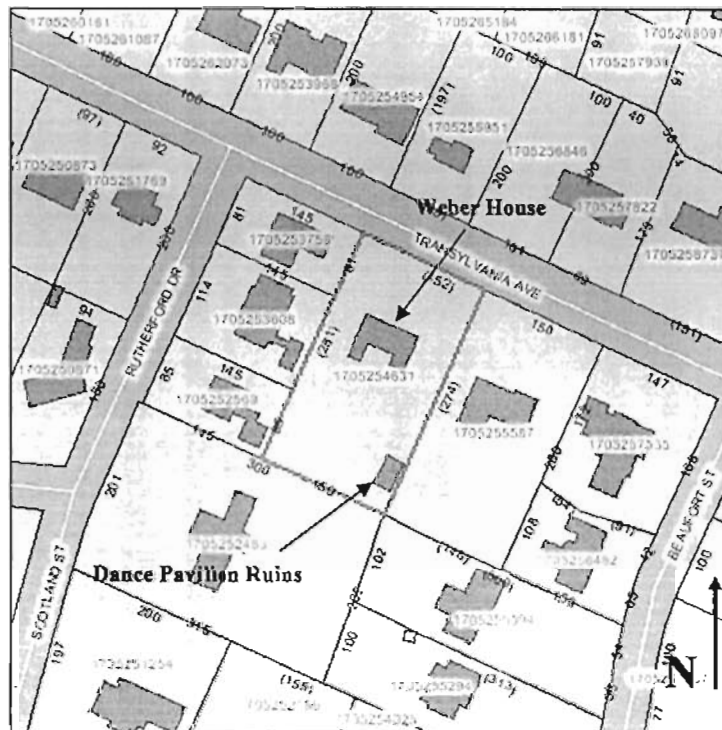


Floor Plan, as of 2009

Section 10B: Maps

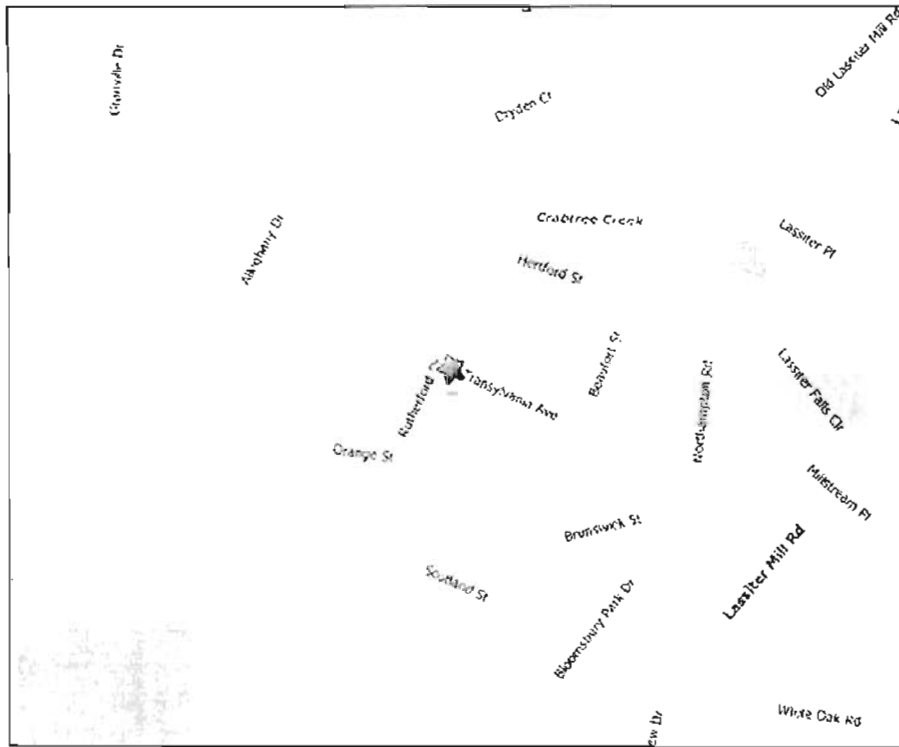


Site Map

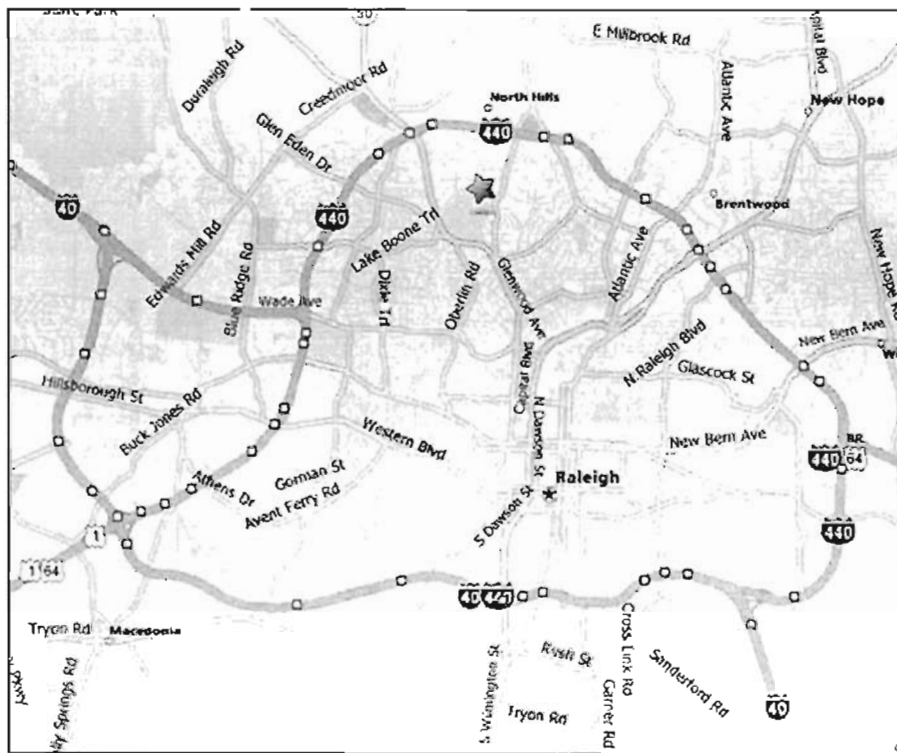


Tax Map

Bill and Betty Weber House
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Location Map 1



Location Map 2

Summary

The Bill and Betty Weber House is a dramatic, split-level Modernist house designed by architect William Weber for his personal residence; George Matsumoto served as a consultant on the project. The house is an excellent example of Modernist style, executed in collaboration with one of Modernism's masters, with the use of clean straight lines, affordable materials, walls of windows, open floor plan, and careful site planning and building integration that characterize Matsumoto's brand of Modernist architecture. Weber and Matsumoto built the house in 1953, during the postwar period of rapid economic expansion in Raleigh that introduced the development of suburban neighborhoods located in what was at the time considered the northern outskirts of the city.

Section 10C: Architectural Significance

The Bill and Betty Weber House is a Modernist House built in 1953 by Bill Weber and George Matsumoto. It sits on a 0.98-acre lot on Transylvania Avenue in the Country Club Hills neighborhood in the northern part of Raleigh. The lot rises approximately eight feet above street level, and the house sits gracefully atop the rise to maximize the view of small wooded gardens and wide expanses of lawn that comprise the lot. The house has an angular, straight, slanting roofline; its overall wedge-shaped form neatly fits the house into the slope that rises from east to west across the width of the site. Tucked in the far southeast corner of the lot are the remains of the dance pavilion at Bloomsbury Park, an older community park built in the 1920s that was demolished in the 1950s to make way for the suburban residences of the Country Club Hills development.

The Weber House is a wedge-shaped, split-level structure with a slanting, straight roofline that rises to the east side of the site. Most of the house is built on a concrete block foundation, except for the eastern half that includes the carport, which rests on brick walls and foundations. The roof structure is made of large steel beams, which were then covered with plywood, that run front to back and extend continuously from the broad eaves on the exterior, through the glass windows and walls, across the interior room to the opposite eaves. The house is sided with painted plywood on the façade and rear elevations, and has painted vertical paneled plywood on the end walls. The architects' thoughtful use of existing site conditions is demonstrated in the house's wedge shape, which maximizes the steep grade near the east end of the lot. The house is cantilevered over the lateral slope of the lot, and an open carport was inserted into the void created by the grade to make this space usable. The carport is articulated by brick walls and has unusual square-shaped ceramic tubes in brick-red color that pierce the exterior/east wall of the carport to let natural light into an otherwise dark space that sits partially below grade.

Two round steel pipes with conical caps extend above the roofline near the east end of the house which serve the fireplace below. The steel pipe system is representative of Matsumoto's designs which had the advantage of being a more economical chimney solution than more traditional masonry stacks; these steel pipe chimneys can be seen on most of his other residential projects in Raleigh.

The façade features scattered panels of both flat and vertical-paneled plywood siding among large areas of glass. The siding on the side and rear elevations also consists of vertical-paneled plywood siding. The front door is almost centered on the façade and is surrounded by glass that extends to the roof. The top of the façade wall is made of steel-framed, triangular-shaped plate-glass windows that follow the slant of the roof, allowing natural light to pass into the kitchen located just behind this wall. Small panes of ridged/frosted glass are visible approximately one-third of the way up the façade wall; they delineate the division between the base and upper cabinets of the kitchen within and allow light into the countertop area. These metal-framed, plate-glass windows on the central portion of the façade are the original. The rear elevation of the house is almost entirely comprised of plate glass walls and sliding glass doors that extend the full height of the structure, allowing for light to pass directly across the house and for those inside to enjoy full views of the outdoors. The plate-glass sliding doors and windows that make up the center part of the rear elevation are also original, and contain the original sliding screen doors. The original jalousie windows on the east portion of the façade and the remaining elevations of the house were replaced in 1988 with crank-operated awning windows; however, the fenestration pattern and size of the window openings remain unchanged.

Two modest additions, also in the Modernist style, were made to the east and west sides of the rear elevation in the 1970s and 1980s, so that the house now has a U-shaped floor plan. The addition on the west side of the rear elevation, which contains a bedroom and a bathroom, was added c. 1975 (architect unknown) by intermediary owners between the Webers and the current owner. In 1988, Joanna Johnson, the current owner, hired architect Meg McLaurin to build the addition to the east end of the rear elevation, as well as the accompanying exterior wood deck, to create another bedroom and bathroom. Each addition has a slanting roof that is directly integrated to the pitch of the original roofline. Vertical-paneled plywood siding continues on these additions, and large banks of windows and sliding glass doors also help to continue visual elements from the original portion of the building.

The interior of the house features sealed brick floors with a basket-weave pattern, wall treatments of vertical pine boards and gypsum board, exposed beams at the ceilings, and a large variety of built-in cabinetry. Most of the built-in cabinetry (except for that at the breakfast bar) has been preserved, including its original finish and hardware. The built-in cabinets in the upstairs hallway and in the front bedroom have been painted but retain their original hardware. Some of the other cabinetry, specifically the built-ins between the main living room and dining room and next to the stairs in the foyer, were removed in the 1970s.

The entryway has a sealed brick floor that extends to the open living room, dining room, and kitchen. A small, open stairwell with wooden treads on a metal frame with no railing leads from the east side of the entryway up to the second level. Immediately to the west of the entryway is a small hallway flanked on one side by the laundry room, hidden by sliding wooden doors, and on the other side by built-in cabinets that extends to the ceiling. This hallway leads to the kitchen on the west side of the house. The entryway

opens up into the living room, with the fireplace on the east wall. The dining room is open to the living room and occupies the west end of the house. The kitchen is open to both the living and dining room, as well as to the laundry and storage area to its east. The glass windows at the ceiling and along the countertops in the kitchen allow for natural light into the space. At the far east end of the kitchen is an office area with a built-in desk and built-in china cabinets on the opposite wall. A breakfast bar with cabinets above it stood in the opening between the kitchen and living/dining room, but has been removed and replaced with a breakfast bar of similar dimension but with a rounded-edge countertop and no cabinets above.

The south wall of the house is made of glass windows and sliding glass doors, to let natural light permeate the entire living room area. Sliding screen doors can be used to let fresh air into the house when the sliding glass doors are opened. A built-in curtain track extends the full length of the rear room so that curtains can be pulled across this wall of windows to block views from the outside when desired. Built-in china cabinets once extended between the living and dining room, creating a separation, but have since been removed. At the east end of the living room is the fireplace with a brick surround that extends approximately six-feet in height. The round metal pipe stacks that create the chimney begin at the top of the fireplace surround, extend past the upper level, through the ceiling, to the exterior of the house. The fireplace surround contains wood paneling and speakers for the original high-fidelity sound system that the Webers installed at the time of construction. The speakers are still intact but covered by drywall applications made during the 1970s. The sound system stood between the stair and fireplace, and was made of smooth, streamlined wooden cabinetry, but was removed in the 1970s. The c.1975 addition to the west end of the rear elevation created a bedroom, bathroom, and large, walk-in closet. Narrow rectangular windows stretch along the upper portion east wall of this addition and light the bedroom and bathroom.

The upper level of the house begins at the stairway to the east of the entryway. It leads to a small hallway lined by built-in cabinets with the original main bathroom toward the front of the house. The hallway opens up into a loft space that is open to the living room below. Now used as a sitting area, this room originally served as a bedroom, and benefited from the light flowing in from the rear walls of the living room. Along two walls in the loft area are convenient built-in cabinets and storage areas. Off of this loft are a bedroom at the front of the house, and a c.1988 master suite at the rear, each lit with large plate-glass and awning windows. The master bedroom has been remodeled with a modest addition, expanding the original space to the south/rear, with banks of large plate-glass and awning windows along the addition's south and west walls. The interior space was reorganized to include a large closet and master bathroom.

The yards surrounding the Weber House are efficiently landscaped, with clusters of mature trees surrounding the house and dotting the large rear yard. Ivy grows along the banks at the front of the yard next to the street and along the bank in the east yard. The original basket-weave brick patio is nestled between the two rear additions and provides outdoor living space accessible through the sliding glass doors of the living room. A wood deck built in 1988 off the eastern rear addition overlooks the patio.

The Weber House is surrounded by modern development in which older houses dating from the 1940s through the 1970s have been torn down and replaced with extremely large, eclectic-style houses. In addition to being a work of art representative of architects Weber and Matsumoto, the Weber House is one of a few mid-twentieth-century houses left representing the post-WWII period of development in the Country Club Hills subdivision, including the Kamphoefner House and the Fadum House.

Non-Contributing Structure: Bloomsbury Park Dance Pavilion (Ruins)

In the southeast corner of the yard are the ruins of the dance pavilion at Bloomsbury Park. The concrete piers and brick curtain walls are all that remain of the pavilion, and they outline the original size of the structure which was approximately eighty-feet wide by sixty-feet long. The piers stand approximately eight feet high. It is unclear what the original appearance of the pavilion was. The ruins are accessible by bricks stairs that are built into the grade near the southeast corner of the Weber House; they may warrant further study. Since Bloomsbury Park pre-dates the construction of the Weber House, the ruins are non-contributing to the historic and architectural significance of the site.

Bloomsbury Park was constructed in 1912 as an outer suburban park accessible by trolley located at the end of the trolley line at the old Lassiter Mill north of Raleigh's early-twentieth-century residential neighborhoods.¹ The park ceased operation only a few years later and it's the City purchased its carousel in 1920 and installed it in Pullen Park near Raleigh's western neighborhoods.² Bloomsbury Parks buildings were left to ruin, and were eventually razed in the 1940s-1950s to make way for the development of the Country Club Hills neighborhood in the post-World-War II era. Some remnants of other buildings of the park are said to remain in the neighborhood, though their current status is unknown due to recent redevelopment of the neighborhood.³

¹ City of Raleigh website, "Arts, Attractions, Museums: Historical Sites: Pullen Park," http://www.raleigh-nc.org/portal/server.pt/gateway/PTARGS_0_0_306_209_0_43/http%3B/pt03/DIG_Web_Content/category/Leisure/Arts_Attractions_and_Museums/Cat-1C-20041119-125418-Historic_Sites.html, accessed 1 June 2009.

² City of Raleigh website, "Parks and Facilities: Pullen Park: Pullen Park History," http://www.raleighnc.gov/portal/server.pt/gateway/PTARGS_0_2_306_209_0_43/http%3B/pt03/DIG_Web_Content/category/Leisure/Parks_and_Facilities/Pullen_Park/Cat-1C-2005308-092600-Pullen_Park_History.html, accessed 1 June 2009.

³ Joanna J. Johnson, interview with the author, Raleigh, NC, 9 March 2009.

Section 10D: Historic Significance

The Weber House is one of several fine local examples of the Modernist style, which flourished in Raleigh during the 1950s and 1960s due to the heavy influence of the School of Design at North Carolina State College (now North Carolina State University). The School of Design was established by Henry Kamphoefner, the school's first dean, in 1948. Kamphoefner was a student and follower of Frank Lloyd Wright, whose Prairie style and Usonian houses laid the foundation for modernist principles in architecture.⁴

The Modern Movement, which is clearly reflected in Weber's and Matsumoto's designs, was also influenced by the geometric designs of Art Deco and Art Moderne, popular in the 1920s through 1930s, and the International Style, also popular in the 1930s and 1940s, which developed primarily out of the Bauhaus school of artists and architects in Germany. Modernism, in reference to architecture, can be defined as an aesthetic of clean lines, uncomplicated, geometrical forms, efficiency of spatial arrangement, and an emphasis on natural elements. Le Corbusier, one of the primary leaders and intellectuals of the modern Movement, defined a modern house as "a machine for living in, that is, a machine to provide us with efficient help for speed and accuracy in our work, a diligent and helpful machine which should satisfy all our physical needs: comfort. But it should also be a place conducive of meditation, and, lastly, a beautiful place, bringing much-needed tranquility to the mind."⁵ Modernist architects hoped that their completely new architectural systems, consisting of angular forms and emphasis on simple structure and efficient materials, would present an "antithesis to the academic 'parade of styles'" that had dominated the history of the practice of architecture.⁶ Indeed, unprecedented expansion during the World War II and postwar period was enabled by the industrialization and creation of new, mass-produced materials of the preceding century. With new materials and goods available to the average citizen, people developed new lifestyles based on a balance of work, leisure, and convenience. Modernist architectural design sought to accommodate these new lifestyles with an emphasis on efficient mechanical systems within a home, open room arrangements, economical building materials, integration of modern conveniences and luxuries (such as ovens, stoves, dishwashers, laundry machines, and luxury items like stereo systems and televisions), and sensitive site placement of the building.

The Weber House represents the best in Modernist residential design. Its open floor plan, natural light and views of the outdoors, integration into its site, built-in cabinetry and conveniences, and use of affordable materials typify the principles of Modernist housing. The house was featured in an article in *Architectural Record* in 1954 entitled "Economical Construction, Open Plan," in which William Weber is listed as the architect and George Matsumoto as a consultant:

⁴ David R. Black, "Early Modern Architecture in Raleigh Associated with the Faculty of the North Carolina State University School of Design, Raleigh, North Carolina," *National Register of Historic Places Multiple Property Documentation Form*, on file at the North Carolina State Historic Preservation Office, Raleigh, NC.

⁵ Le Corbusier, as quoted in Richard Weston, *Modernism*, New York: Phaidon Press, 1996, 100.

⁶ Richard Weston, *Modernism*, New York: Phaidon Press, 1996, 10.

Economy in construction was a major factor here. The owners—the architect and his wife—knew that the sloping site they had selected virtually demanded a house a story and a half in height; they also liked the idea of exposed beams and definitely wanted a guest-room study area and an open kitchen-dining area. Another basic requirement was two baths, or at least a bath and a half, to accommodate the family of parents and two children. And they wanted a built-in high-fidelity set-up.

Since the temperature in Raleigh is on the warm side for a good part of the year, the house opens to the south toward the prevailing breeze. The sloping site was used to separate bedroom and living areas. Construction is dry wall, with plywood, painted or in natural finish, used on both exterior and interior; end walls are vertical pine.⁷

Of the roof arrangement, the article noted:

Two of the three bedrooms are nicely cut off from the rest of the house; the third is a balcony closed off from the living room by a curtain. Kitchen is arranged to permit simultaneous cooking, entertaining and supervision of children; the serving counter is as handy for breakfast and a quick lunch as it is for large-scale buffet suppers.⁸

William Moore (“Bill”) Weber (b.1921-d.1963) was an architect practicing in Raleigh who received his degree in architecture from NC State College in the 1940s. He was a partner in an architecture firm, Holloway, Weber, and Reeves, with John Holloway and Ralph Reeves, which they founded in 1948, and together they successfully ran one of the state’s largest design firms and built numerous commercial, industrial, institutional, and residential buildings, many in the Modernist style.⁹ In 1962, Weber received an award from the North Carolina Chapter of the American Institute of Architects for his design for Southern Wake Hospital in Fuquay-Varina (now Wake Med Fuquay-Varina Outpatient and Skilled Nursing Facility at 400 Ransom Street).¹⁰ After Weber death in 1963 at the age of 42, Ralph Reeves took over his interest and partnership in their architecture practice, and the firm’s name was shortened to Holloway and Reeves.¹¹ Weber bought the lot in Country Club Hills in July 1952 with his wife, Marcia Elizabeth (“Betty”). They began a house in which they could comfortably raise their two young children that

⁷ N.A., “Economical Construction, Open Plan: House for Mr. and Mrs. William Weber, Raleigh, North Carolina,” *Architectural Record*, November 1954, 168-171; the publication ran a multi-issue series, in which the Weber House was featured, called “Today’s House Client,” which featured architect-designed houses built for middle-class families in the mid-twentieth century. The series emphasized modern conveniences, cost, and effectiveness of design in the houses they featured.

⁸ *Architectural Record*, 171.

⁹ Bill Weber, Jr., interview with the author, Raleigh, NC, March 2009; Susie Weber McGuiness, interview with the author, June 2009; N.A., “Ralph Reeves,” architect profile, Triangle Modernist Houses website, <http://www.trianglemodernisthouses.com/reeves.htm>, accessed 26 March 2009.

¹⁰ “Ralph Reeves,” architect profile, Triangle Modernist Houses website, <http://www.trianglemodernisthouses.com/reeves.htm>, accessed 26 March 2009; N.A., “North Carolina Triangle Design Award Winners: 1955-2007,” Triangle Modernist Houses website, <http://www.trianglemodernisthouses.com/AIANC%20Design%20Award%20Winners%201955-2007.doc>, accessed 1 June 2009.

¹¹ Susie Weber McGuiness, interview with the author, 1 June 2009.

also expressed the convenience of the new middle-class modern suburban lifestyle embodied in mid-twentieth-century suburban developments.

George Matsumoto (b.1922) was a renowned architect working in the Modernist style. He came to the North Carolina State College's School of Design, led by Dean Henry Kamphoefner, in 1948 as one of four professors who helped start the design program.¹² He had been a well-respected and renowned architect in Detroit, Kansas City, and Chicago prior to his arrival in Raleigh. He was either architect or consultant on several modernist houses in Raleigh, many belonging to his colleagues at the School of Design and other enthusiastic patrons. These include his own residence on Runnymede Road in the Budleigh Forest subdivision, Henry Kamphoefner's residence, in Country Club Hills, Professor Paul O. Richter's house in Sunset Hills, and the Gregory Poole House that overlooked Carolina Lake off of Poole Road east of Raleigh, but is now destroyed. He designed several house plans/concepts for professional competitions and women's magazines that distributed house plans.¹³ Aside from residences, he designed many institutional and commercial buildings, including Brooks Hall on NC State's campus, and others in California after he left Raleigh in 1961.¹⁴

Matsumoto, along with his fellow professors and students, was interested in the principles of Modernist architectural design: "modular design, in low cost, mass-produced, industrial materials and techniques..., in passive solar climate control, and the integration of buildings into the site."¹⁵ Like many of Matsumoto's other projects, the Weber House stands as an excellent example of these principles of Modernist architecture.

Bill and Betty Weber lived together in the house until Bill's death in 1963. Betty continued to live there until 1970, when she sold the house to Paul and Maxine Linney. The Linneys sold the property in 1976 to John and Penelope Sanders, who lived there until 1982, when they sold the property to Joanna Johnson, who raised her children in the house, and continues to live there. In 1988 Ms. Johnson constructed the addition to the southeast corner of the house which contains the expanded master bedroom and bathroom. The house has been well-preserved and cared for under her stewardship.

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¹² David R. Black, "Matsumoto House," *National Register of Historic Places Nomination Form*, Section 8, Page 1, on file at the North Carolina State Historic Preservation Office, Raleigh, NC.

¹³ *George Matsumoto Collection*, Scrapbooks: 1948-1959, North Carolina State University Library Special Collections, Raleigh, NC.

¹⁴ *George Matsumoto Collection*, Scrapbooks: 1948-1959, North Carolina State University Library Special Collections, Raleigh, NC.

¹⁵ David R. Black, "Early Modern Architecture in Raleigh Associated with the Faculty of the North Carolina State University School of Design, Raleigh, North Carolina," *National Register of Historic Places Multiple Property Documentation Form*, on file at the North Carolina State Historic Preservation Office, Raleigh, NC.

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- N.A., "Economical Construction, Open Plan: House for Mr. and Mrs. William Weber, Raleigh, North Carolina," *Architectural Record*, November 1954, 168-171.
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Boundary Description

The landmark boundary will follow the boundaries of the parcel identified as PIN # 1705254631. The acreage is the entire parcel associated with the house since its construction in 1953, and provides an appropriate setting.