

ORDINANCE NO. (2016) 580

AN ORDINANCE DESIGNATING THE ANNA RIDDICK HOUSE, IN THE PLANNING JURISDICTION OF THE CITY OF RALEIGH, NORTH CAROLINA, A HISTORIC LANDMARK

WHEREAS, the property located at 1028 Cowper Drive, Raleigh, NC, is owned by Jeffrey Brennon Childers; and

WHEREAS, the General Assembly of the State of North Carolina authorized the creation of the Raleigh Historic Development Commission for the City of Raleigh and otherwise provided for the preservation of certain historic sites and buildings by the passage of Part 3C, Chapter 160A, Article 19 of the North Carolina General Statutes; and

WHEREAS, the Raleigh Historic Development Commission has made an investigation and recommended the following property be designated a historic landmark; and

WHEREAS, the North Carolina Department of Cultural Resources has made an analysis and recommendation that the following property be designated a historic landmark; and

WHEREAS, on the 5th day of April, 2016, a joint public hearing was held in the Council Chamber of the Avery C. Upchurch Municipal Complex, Raleigh, before the City Council of the City of Raleigh and the Raleigh Historic Development Commission to determine whether the hereinafter described property should be designated a historic landmark; and

WHEREAS, all requirements of Part 3C, Chapter 160A, Article 19 of the North Carolina General Statutes, preceding the adoption of this ordinance, have been complied with.

NOW, THEREFORE, BE IT ORDAINED BY THE CITY COUNCIL OF THE CITY OF RALEIGH, NORTH CAROLINA THAT:

Section 1. The property designated as Anna Riddick House, in the planning jurisdiction of the City of Raleigh, North Carolina, be and is declared a Raleigh Historic Landmark. Said property being more particularly described as follows:

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The property located at 1028 Cowper Drive, Raleigh, NC, owned by Jeffrey Brennon Childers, that property described in deed book 013607, page 01555 recorded in Wake County Registry, comprising approximately .25 acres.

A detailed architectural description and history is found in the 2015 Raleigh Historic Designation application and report and is hereby referenced.

Section 2. Those elements of the property that are integral to its historical, prehistorical, architectural, archaeological and/or cultural significance or any combination thereof are as follows:

Built in 1952 with a ca. 1960 addition, the Anna Riddick House has special architectural significance as an intact and distinctive mid-twentieth-century Georgian Revival-style residence designed for a single woman. The residential complex, facing generally west to Cowper Drive, consists of three buildings: the main house and front walled terrace (1952) with attached guest house (ca. 1960); a carport (ca. 1980, noncontributing); and a storage shed (ca. 1980, noncontributing). The house has a town house plan with a narrow footprint rather than the wide country house form commonly utilized in the neighborhood. This design represents an unusual house type for Raleigh—a small town house built for a single person. It is constructed of bricks salvaged from the Oddfellows orphanage in Goldsboro. The house also has special historic significance for its association with Miss Anna Riddick, one of Raleigh's earliest interior decorators, whose career spanned forty years from the 1920s to the 1960s.

A detailed architectural description and history is found in the 2015 Raleigh Historic Designation application and report and is hereby referenced.

Section 3. No portion of the exterior features of any building, site, structure, or object (including windows, doors, walls, fences, light fixtures, signs, steps, pavement, paths, or any other appurtenant features), trees, nor above ground utility structure located on the hereinbefore described property that is designated in this ordinance may be altered, restored, moved, remodeled, or reconstructed so that a change in design, material or outer appearance occurs unless and until a certificate of appropriateness is obtained from the Raleigh Historic Development Commission or its successors; provided however that the Raleigh Planning Director or designee may approve certificates of appropriateness for minor works as listed in the Bylaws and Rules of Procedure of the Raleigh Historic Development Commission.

Section 4. No building, site, structure, or object (including windows, doors, walls, fences, light fixtures, steps, pavement, paths, signs, or any other appurtenant features), trees, nor above ground utility structure located on the hereinbefore described property that is designated in this ordinance may be demolished unless and until either approval of demolition is obtained from the Raleigh Historic Development Commission or a period of three hundred sixty-five (365) days has elapsed following final review by the Commission of a request for demolition (or any longer period of time required by N.C.G.S. 160A-400.14 as it may be amended hereafter); provided however, that demolition may be denied by the Raleigh Historic Development Commission in

the event that the State Historic Preservation Officer determines that the building, site, or structure has statewide significance as provided by N.C.G.S. 160A-400.14.

Section 5. The Raleigh Historic Development Commission shall have no jurisdiction over the interior features of the property.

Section 6. All owners and occupants of the property hereinabove described, whose identity and addresses can be ascertained by the exercise of due diligence shall be sent by certified mail a copy of this ordinance.

Section 7. This ordinance shall be indexed after the property owner's name in the grantor and grantee indexes in the Office of the Register of Deeds of Wake County.

Section 8. City administration and the Raleigh Historic Development Commission are hereby authorized and directed to have erected an appropriate sign on the site hereinabove described setting forth the fact that said site has been designated a historic landmark by action of the Raleigh Historic Development Commission and the City Council of the City of Raleigh provided, should the owners of the hereinabove described property not consent to the erection of said sign on the described premises, City administration and the Raleigh Historic Development Commission are hereby authorized and directed to have said sign located on the public right-of-way adjacent to said property.

Section 9. In the event any building, site, structure, or object designated by this ordinance is demolished in accordance with the ordinances of the City of Raleigh, this ordinance shall automatically be null and void.

Section 10. Any violation of this ordinance shall be unlawful as by law provided.

Section 11. This ordinance has been provided to the North Carolina Capital Commission as required by law.

Adopted: May 3, 2016

Effective: May 3, 2016

Distribution: Department of City Planning
Inspections Department
Raleigh Historic Development Commission
Wake County Tax Assessor
Property Owner and Occupant (if not the owner)
Registrar of Deeds



City Of Raleigh
NORTH CAROLINA

STATE OF NORTH CAROLINA)
COUNTY OF WAKE)

CERTIFICATION

I, Ralph L. Puccini, Assistant Deputy Clerk of the City of Raleigh, North Carolina,
do hereby certify that the attached is a true and exact copy of City of Raleigh
Ordinance No. (2016) 580 adopted May 3, 2016.

IN WITNESS WHEREOF, I have unto set my hand and have caused the Seal of
the City of Raleigh to be affixed this 24th day of May, 2016.



Ralph L. Puccini
Assistant Deputy Clerk

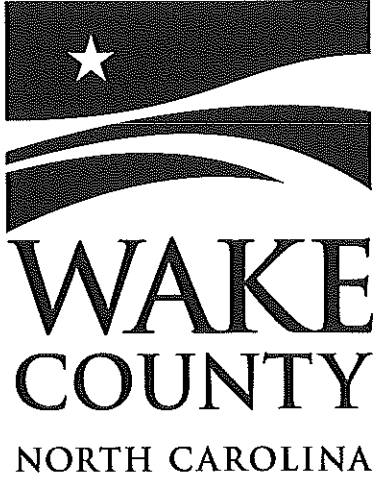
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**Laura M. Riddick
Register of Deeds**

Wake County Justice Center
300 South Salisbury Street, Suite 1700
Raleigh, NC 27601

New Time Stamp

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Rec'd By:	TBT
Completion Date:	

(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: Anna Riddick House
Current Name: _____

2. Location:

Street
Address: 1028 Cowper DR
NC PIN No.: 1704383241
(Can be obtained from <http://imaps.co.wake.nc.us/imaps/>)

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

Name: Jeffrey Childers
Address: 1028 Cowper Drive
City: Raleigh State: NC Zip: 27608
Telephone No: (919) (368) (3522) Fax No. () () ()
E-Mail: jbchildersmd@gmail.com

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

Name: M. Ruth Little
Address: 2312 Bedford Ave.
City: Raleigh State: NC Zip: 27607
Telephone No: (919) (412) (7804) Fax No. () () ()
E-Mail: mruthlittle@gmail.com

5. General Data/Site Information:

Date of Construction and major additions/alterations:

1952, guest house ca. 1960

Number, type, and date of construction of outbuildings:

carport ca. 1980

tool shed ca. 1980

Approximate lot size or acreage:

.25 acre

Architect, builder, carpenter, and/or mason:

house: William Dewey Foster, architect,
 guest house: Edwards, McKimmon & Etheredge, architects
 tool shed: John C. Williams, contractor

Original Use:

residence

Present Use:

residence

6. Classification:

A. Category (check all that apply):

Building(s) Structure carport 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	1	1
Objects		

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

Hayes Barton Historic District Nat. Register Nomination, Sherry Wyatt, 2002

E. National Register of Historic Places Status:

Check One:

Entered <input checked="" type="checkbox"/> Date: 2002	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:

to preserve an architecturally significant structure that is associated with one of Raleigh's significant women in history.

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.

Anna Riddick House Raleigh Landmark Application
1028 Cowper Drive
Raleigh, NC 27608
1952

M. Ruth Little,
Longleaf Historic Resources
October 19, 2015, revised December 7, 2015

Architectural Description:

The Anna Riddick House stands on a quarter-acre lot at the southeast corner of Cowper Drive and Reid Street in the Hayes Barton neighborhood. Although included in the Hayes Barton National Register Historic District [NR 2002], the house is noncontributing because it was not yet 50 years old at the time of listing.¹ The brick residence, completed in 1952, is an essentially intact and distinctive example of the Georgian Revival style in mid-twentieth-century Raleigh. New York architect William Dewey Foster worked closely with Anna Riddick to design the dwelling, constructed of bricks salvaged from the Oddfellows orphanage in Goldsboro and bricks and heart pine boards from the central section of Raleigh's Dorothea Dix Hospital, items collected by Miss Riddick.

The residential complex, facing generally west to Cowper Drive, consists of three buildings: the main house (1952) with attached guest house (ca. 1960); a carport (ca. 1980, noncontributing); and a storage shed (ca. 1980, noncontributing). The two-story main block of the house is balanced by a one-story living room wing extending from the north side. Brick privacy walls enclose the front façade area and the rear yard. A guest house, built by Miss Riddick in about 1960, is set behind the main block. A driveway at

¹ Sherry Wyatt, Hayes Barton National Register Historic District, N.C. Historic Preservation Office, 2002.

the rear, entered from Reid Street, terminates in a two-car flat-roof carport. A pyramidal-roof brick tool shed stands in the southeast corner of the property beside the carport.

The main block of the house, two bays wide and three bays deep, has the narrow form of a row or town house, with running bond brick walls, six-over-six wood sash windows with rowlock sills and flat-arched lintels, and a brick cornice of projecting header bricks with copper flashing. All windows have beaded surrounds and louvered wood shutters with decorative iron stops. The entrance consists of a raised six-panel door, with transom, set into a flat-paneled reveal with flanking front pilasters. A bracketed hood with a flat copper roof shelters the entrance. The hipped roof is covered with slate shingles.

The one-story living room wing extends at a right angle on the north side of the main block. It has identical construction but features a low gabled slate roof terminating in a pedimented wall that encloses a central interior chimney. A pair of French doors, with four panes in each leaf of the door, and two-pane transoms, open on the west and east side walls. The doors open to the brick-paved west front terrace, enclosed by high latticed brick walls with rounded brick tops, and with a raised brick planting bed along the north wall. The east rear terrace was enclosed as a sunroom in the late 1970s by the Greenes, subsequent owners. The brick and weatherboarded sunroom, built by contractor Frank Walser, has four glazed doors set as a unit in the rear wall.

A small one-story ca. 1960 guest house, two bays wide and four bays deep, is set immediately to the rear of the main block. It was originally separated by a breezeway that

has been enclosed, thus it is now attached to the main house. Its form and finish follow the Georgian Revival-style design of the main block. Its gabled slate roof extends three feet over the north side to shelter a brick sidewalk. It is finished with weatherboard walls on the sides, a brick rear wall, a molded cornice with patternboards, and tall six-over-nine wood sash windows with molded surrounds. A six-paneled door with louvered shutters opens in the center of the north side. The wing contains a bedroom, bath, and storage area opening to the exterior

The house plan, described by Miss Riddick as “a one-person dwelling and as a place for large-scale entertaining,” contains an entrance hall with staircase, an adjacent sitting room/ guest bedroom with bath, a compact kitchen and dining room to the rear, and a large living room in the one-story side wing and a master bedroom, bath, and laundry room on the second floor.² The spiral stair and the large living room wing opening through French doors to flanking brick-walled terraces, designed for large parties, were unusual for the era. Behind the living room is a sunporch added in the late 1970s. The house is finished with wide wood floors salvaged from Dorothea Dix Hospital, plaster walls, and Georgian Revival-style molded baseboards, door and window surrounds, raised panel doors, and crown moldings. As Miss Riddick valued storage space, an unusual number of large closets and built-ins are included.

The entrance hall features an elegant stair that spirals inside a curved wall to the second floor, with a slender turned newel, a ramped handrail, turned balusters, and a molded

² Elizabeth Culbertson Waugh, *North Carolina's Capital, Raleigh*, 194.

chair rail. The sitting room has a bathroom with a large closet and an unusually large square-in-shape bathtub. A narrow hall leads to the small kitchen and dining room at the rear. Both rooms have brick floors and walls and ceilings of wide tongue-and-groove pine sheathing reclaimed from Dix Hospital. All kitchen cabinets are constructed of the same reclaimed pine boards; countertops are “Lustertone” brand stainless steel. Above the kitchen sink is a scalloped cornice of the same pine. A wide molded and louvered double folding door separates the kitchen from the dining room. The dining room features a built-in sideboard of reclaimed pine and overhead storage with louvered pine doors. A Dutch door leads from the dining room to the rear terrace, now enclosed as a sunroom.

The living room, 25 by 16 ½ feet in dimensions, features wide pine floors, 9 ½ foot ceilings, and an end fireplace wall flanked by built-in cupboards and shelves. Six double doors open up the spacious room to the entrance hall, the dining room, and to the front terrace and rear sunroom. Pairs of raised panel doors lead into the hall and the dining room of the main block. Two French doors open onto the front terrace and two open to the rear sunporch (originally a terrace). Anna Riddick installed a marble mantel reclaimed from the old Pell Building on Fayetteville Street in the room, but it has been replaced by a Federal-style wooden mantel with sunbursts. An elegant dentilled and molded crown cornice dignifies the high ceilings. The sunporch has a wood parquet floor, dryboard walls, and a wall of four glazed doors opening into the rear garden.

The snug upper floor has 7 ½-foot ceilings and the same plaster walls, molded trim, and paneled doors as downstairs. Floors are of narrow oak boards. At the top of the stair is a

small hall containing a commodious linen closet and an original pull-down attic stair, covered with a metal screen that vents the large attic fan. The master bedroom and a walk-in-closet occupy most of the upstairs space. Both the hall and the closet have square glazed windows concealed behind latticework brick. To the rear is a large bathroom with an original Crane brand sink of mid-century style and a large original bathtub. Beside the bath is a laundry room, with washer and dryer and built-in ironing board and storage closet. This is labeled “sewing room” on the original blueprints.

The house’s heating and cooling systems, still in place, were sophisticated for its era. The furnace boiler located underneath the entrance hall, is connected to radiators recessed into the walls. Converted to gas, it still functions. Although there was no original air conditioner, care was taken to design the house for summer comfort with ample large windows, all with sturdy screens (stored in the attic), a whole-house attic fan, French doors, and a Dutch door that opened the dining room to the rear terrace. The attic, accessed via the pull-down stair, has a large attic fan mounted in a dormer-shaped window in the rear roof.

The remaining elements of the complex are a formal garden, a carport, a tool shed, and landscaping. To the rear of the sunroom is a large walled formal garden, with a solid brick wall along Reid Street and a latticed brick wall along the rear. A low brick retaining wall with a circular brick stair with a stone millwheel in the top step leads up to the garden, with a circle of bricks in the center. The plantings have disappeared. The carport, constructed by the Greenes about 1980, consists of brick piers supporting a flat wooden

roof. Mrs. Greene hired contractor John C. Williams to construct the pyramidal-roofed brick tool shed from a plan she ordered from *Southern Living* magazine about 1980. A major element of Miss Riddick's landscaping was a row of three sycamore trees along Cowper Drive, which provided ample shade to the house and front terrace. Hurricane Fran of 1996 felled these giants, thankfully toppling them into the street rather than onto the house.³ Boxwoods along the entrance sidewalk, a magnolia tree in the north side yard, and some small holly and laurel trees are the only significant plantings now in place, and may date to Miss Riddick's time. Mrs. Greene had landscaper Mac Newsome create a landscape plan for the complex in 1997, but it does not appear that she had the plantings installed. At any rate the property has very little landscaping now in place.

Integrity Statement: The Anna Riddick House retains an unusually high level of architectural integrity both inside and out. The only significant exterior change is the late 1970s addition of the sunroom, which harmonizes well with the original design. Frank Walser, a renowned mid-century Raleigh builder, constructed it.⁴ On the interior, the only significant change is the replacement of the original living room mantel. Although the house's interiors are also significant, they are not included for historic landmark designation.

Architectural Context:

³ Jimmy Greene interview, October 20, 2015.

⁴ www.ncmodernist.org/walser.htm, accessed October 20, 2015.

The Georgian Revival style is well-represented in the Hayes Barton neighborhood because its reserved sophistication suited the taste of the wealthy families who built there during the area's prime development years from the late 1920s to the 1940s. Raleigh architect William Henley Deitrick designed a number of Georgian Revival-style houses in Hayes Barton and nearby. One of his finest examples of the style is his own 1936 residence at 2501 Glenwood Avenue (northwest of Hayes Barton), a two-story red brick house with a beautifully detailed three-bay classical entrance porch.⁵ Miss Riddick carried on the Georgian Revival tradition, but she and architect William Dewey Foster selected a town house plan with a narrow footprint rather than the wide country house form utilized in the neighborhood. Their design represents an unusual house type for Raleigh, a small town house built for a single person. While Raleigh had its share of single women who worked, most of them lived in houses designed for families, and often took in boarders to help with expenses. Few single women had houses designed for themselves, perhaps deferring home ownership until they married. Miss Riddick represented a small fraction of the Raleigh population who expected to remain single and had the means and taste to mold a new dwelling just for herself.

Special Architectural and Historic Significance

The Anna Riddick House at 1028 Cowper Drive in the Hayes-Barton neighborhood of Raleigh has special architectural significance as an intact and distinctive mid-twentieth-century Georgian Revival-style residence designed for a single woman. The house has special historic significance for its association with Miss Anna Riddick, one of Raleigh's

⁵Deitrick, William Henley, *North Carolina Architects and Builders*, NCSU Libraries, <http://ncarchitects.lib.ncsu.edu/people/P000282>, accessed December 7, 2015.

earliest interior decorators, whose career spanned forty years from the 1920s to the 1960s. Designed by New York City architect William Dewey Foster, a colleague during her World War II stint for the Red Cross in India, the small, elegant two-story brick house features an early use of salvaged historic fabric from Raleigh's Dorothea Dix Hospital and the Odd Fellows Orphanage in Goldsboro. Raleigh tastemakers of the mid-twentieth century took note of the residence because of its traditional eighteenth-century Georgian character combined with its open interior designed for entertaining and its use of salvaged materials from North Carolina's past. The residence is also a landmark to Anna Riddick herself, one of Raleigh's early professional interior decorators, particularly well known in eastern North Carolina for her expertise in eighteenth century interiors and as a frequent consultant at the North Carolina executive mansion. Miss Riddick created a small house that suited her status as a single working woman, resulting in an unusual house type for Raleigh.

Historical Background

Anna Ivey Riddick (1901-1982) was the fourth of five children of Wallace Carl and Lillian Riddick. Riddick, an engineer, served as president of N. C. State College from 1916-1923 and as Dean of the College of Engineering from 1927-1937. Anna graduated from Meredith College in the early 1920s and then attended the University of Chicago. She began her career in 1927 as a bookkeeper for Miss Elizabeth Thompson, an antique dealer and perhaps Raleigh's first interior decorator. Miss Thompson lived on Hillsborough Street a few blocks from Anna's parents and mentored the young woman, introducing her into the small circle of antique collectors, historic preservationists, and

architects in Raleigh in the mid-twentieth century. She learned the profession under Thompson's tutelage. Anna lived with her parents during these years, at the house on 205 Woodburn Road in Cameron Park where they moved after leaving the President's House on the campus. In 1930 she reported her position to the census taker as "assistant interior decorator." By 1940, still living with her parents, her occupation was identified as "interior decorator at Elizabeth Thompson's" by the census taker.⁶

In the 1920s Anna's mentor, Elizabeth Thompson, remained at 1117 Hillsborough Street in the impressive Neoclassical Revival-style house she and her two sisters inherited after the death of their parents. She operated the Peacock Alley Tea Room, where she sold antiques, in the house.⁷ In 1925 Governor McLean's wife hired Miss Thompson to assist her in the redecoration of the North Carolina Executive Mansion, then undergoing a transition from its original high Victorian interior character to the fashionable neoclassical style. Together Mrs. McLean, Elizabeth Thompson, and her assistant Anna Riddick purchased carpets, draperies, and fabrics, refinished some older furniture, and purchased some new pieces. The renovation continued under Governor O. Max Gardner, with Miss Thompson and Miss Riddick assisting them as well, into the 1930s.⁸

⁶ "Decorators Honor Raleighites," *The News and Observer*, November 5, 1967, IV:2:1; Hill's Raleigh City Directories, Raleigh censuses of 1920, 1930, 1940, www.ancestry.com.

⁷ M. Ruth Little, John W. Thompson House Historic Landmark Designation Report, 1117 Hillsborough Street, Raleigh Historic Development Commission, 2004. In 1952 Elizabeth Thompson designed and she and her sister built a Georgian Revival-style house at 1001 Cowper Drive, with interior trim from the historic Josh Perry House in Warren County, N.C. Elizabeth remained there into the 1970s. (Sherry Wyatt, "Hayes Barton National Register Historic District," N. C. Historic Preservation Office, 2002; Hill's Raleigh City Directories.

⁸ William Bushing, *North Carolina's Executive Mansion: The First Hundred Years*, 54, 56, 79.

Miss Riddick embarked on the adventure of her lifetime during World War II, when she spent two years in India working for the Red Cross. Although this seemed to be a complete detour from her decoration career, she was able to practice her craft as a decorator for Red Cross Clubs for soldiers, which provided food and comfort. In a long article in the *News and Observer* published after her return in June 1945, she recalled her first lodging in India, a bamboo hut in the Lido area where she helped to equip a canteen and serve snacks to the service men. At another posting, near Calcutta, she was assigned to convert an Anglo-India clubhouse into a club for African American enlisted men. A subsequent assignment was as assistant director of the Burra Club, the largest center for enlisted men. In Calcutta she collaborated with Washington D.C. architect William Dewey Foster to design and decorate the “Club Sixty, designing new rugs and furniture.”⁹ Shortly after her return to Raleigh in 1945, the Red Cross summoned her back to continue her decorator work in the India and China theaters. She sailed home from Shanghai, arriving on March 20, 1946.¹⁰

After the war, Miss Riddick came into her own, moving into a rental apartment at 302 Boylan Apartments on Hillsborough Street and establishing her own firm, Anna Riddick Interiors, in 1946. By 1947 she had opened a shop at 107 ½ Fayetteville Street, at the corner of Capitol Square. She shared the rooms above Bosse Jewelers with a photographer’s studio, a silver shop, and a musical instrument dealer. About 1950 she

⁹ Ernestine Hobgood, “Anna Riddick Comes Home after Two Years in India,” *The News and Observer*, July 8, 1945.

¹⁰ Selected Passenger and Crew Lists and Manifests, National Archives, Washington, D.C. <http://search.ancestrylibrary.com>, accessed October 6, 2015.

hired a young assistant, John W. Bailey, who had been a student in Raleigh in the late 1940s. John worked for her during the next four years and became a partner in 1955.¹¹

A testament to Miss Riddick's decorating abilities was her selection to supervise the 1949 refurbishing of the main floor of the Executive Mansion, whose late 1920s and early 1930s makeover had suffered neglect during the Depression and the war. Under Governor Bob Scott, the legislature appropriated \$50,000 in March 1949 to refurbish the mansion. Scott sought advice from N.C. State's School of Design dean Henry Kamphoefner, who inspected the mansion with visiting artist Lewis Mumford and other architects on his faculty. The team represented the state's most influential proponents of modern architecture and its leading architectural educators, yet they also respected local history and had a preservationist mentality that was far advanced for the era. At the time, public sentiment had turned against the mansion's Victorian architecture and many wished to overhaul its exterior appearance. Mumford strongly favored preservation, calling it a "living monument" that needed respect for the original architect's intentions, and noted that "It is entitled to the same kind of respect we would pay a building done a hundred years earlier, for it represents the living history of the State of North Carolina."¹² Mumford recommended that the Mansion exterior be restored with no change except for painting the woodwork a better color and replacing the ornate slate roof with a more durable metal roof (thankfully the roof was repaired, not replaced). For the interior he also recommended only minor changes, including replacing the draperies and carpets,

¹¹ "Decorators Honor Raleighites," *The News and Observer*, November 5, 1967, IV:2:1.

¹² Bushong, *North Carolina's Executive Mansion: The First Hundred Years*, 74-75.

retaining the “good traditional furniture,” and adding some fine contemporary pieces.¹³

Anna’s mentor Elizabeth Thompson returned to design the refurbishing of the second floor.¹⁴

Miss Riddick’s work on the executive mansion was the highlight of her twenty-year career as head of her own firm. She would have learned much about sensitivity to historical context that must have served her well in the upper middle-class milieu of her Raleigh clients during the 1950s and 1960s, when antiques and reproductions were the height of taste in Raleigh. Working with First Lady Mary Scott, Anna supervised painting and wallpapering and the installation of new draperies and floor coverings. A series of photographs taken upon the mansion’s completion in 1953 shows tasteful, serene rooms with plain or oriental area carpets, flowered upholstery in the Ladies’ Parlor, striped chairs in the Gentlemen’s Parlor, and a gleaming hardwood floor in the ballroom. Beautifully framed portraits, chandeliers, pier mirrors, and many antiques dignified the rooms. Although the Scotts were dairy farmers who preferred a simple lifestyle, they entertained with a flair during their four years in residence, when an estimated 225,000 North Carolinians visited the mansion as guests for dinners, teas, receptions, and tours.¹⁵

In 1950, to fulfill a long-held dream to design and build her own home, Miss Riddick purchased a lot at the corner of Cowper Drive and Reid Street in the Hayes-Barton subdivision for \$4,000 and hired her former colleague, architect William Dewey Foster

¹³ Bushong, 75.

¹⁴ Bushong, 79.

¹⁵ Bushong, 73, 80.

(1890-1958), to draw the plans.¹⁶ Foster had worked in Washington, D.C. and designed houses in Georgetown and along the Eastern Shore of Maryland. In the 1930s he designed a number of “New Deal” post offices in the New York City area in an eclectic range of styles.¹⁷ Miss Riddick had brainstormed about her dream house with him when they worked in India during the war. Foster’s blueprints for the house, under the name of Howe & Foster, architects, Washington D.C., have survived.¹⁸ In 1952 her new home was completed and she moved out of the Boylan Apartments into a home of her own. The house received a feature article with numerous photos in *The News and Observer* of July 20, 1952.

1967 was a banner year for Miss Riddick: she officially retired and her significance to North Carolina’s decorative arts was recognized by the Carolinas Chapter of the American Institute of Interior Decorators with the award of a life membership. Later in the weekend, she and John Bailey hosted the chapter at a luncheon in her home.¹⁹ In the same year her residence was one of a handful of recent buildings included in Elizabeth Waugh’s important volume of Raleigh’s historic architecture, *North Carolina’s Capital, Raleigh*. Author Elizabeth Waugh, wife of School of Design faculty architect Terry Waugh, likely was attracted to the Riddick House because of its unusual combination of

¹⁶ Wake County Deed Book 1057, page 158, September 30, 1950. Margaret Llewellyn, guardian, to Anna Riddick.

¹⁷ Betsy Marsh “Georgian Home Emerges From Idea to Reality,” *The News and Observer*, Raleigh, N.C., November 23, 1970; “William Dewey Foster,” <http://eng.archinform.net/arch/48943.htm>, accessed July 31, 2015.

¹⁸ Copies of selected blueprints are included in the application. The originals are in the possession of owner Jeffrey Childers.

¹⁹ “Decorators Honor Raleighites,” *The News and Observer*, November 5, 1967, IV:2:1.

traditional eighteenth-century Georgian character with an open, breezy interaction between the interior and the out-of-doors.²⁰

Miss Riddick remained in her beloved house for another ten years. In 1967 she turned her shop over to John Bailey, who renamed the business Bailey's Interiors. However she continued to work out of her house, and was listed in city directories from 1968 to the early 1970s as Anna Riddick Interiors, 1028 Cowper Drive.²¹ By 1976 she needed the assistance of a housekeeper. In that year she sold her house to James C. and Sara Greene and moved to a retirement home in Chapel Hill, likely to be near her sister, Mrs. Frederick Steck, who lived there. Miss Anna Riddick died on January 21, 1982 and was buried in Oakwood Cemetery, Raleigh. She was survived by her sisters, Mrs. William Dewar of Raleigh and Mrs. Steck.²²

James C. Greene, who owned the James C. Greene Insurance Company, was in poor health in 1976 when he and his wife downsized from their large home on Holt Drive in Hayes Barton to Anna's small house. They stayed in the guest wing on the first floor. James died in 1978 and Sara remained on Cowper Drive until her death in 2007. She loved antiques and had furnished the house "to a T," recalled her son Jimmy Greene. When Jimmy and his sister listed the house for sale with Hayes Barton realtor Sally

²⁰Elizabeth Culbertson Waugh, *North Carolina's Capital, Raleigh*, 194.

²¹Hill's Raleigh City Directories. In 1974 a new building was under construction at 107 Fayetteville Street, and John may have moved the business to his residence at 730 Blount Street.

²²Death announcement of Miss Anna Riddick, January 22, 1982, *The News and Observer*, 29.

Creech, she designated it the “jewel of Hayes Barton.”²³ Jeffrey B. Childers purchased the house in 2009 and is making plans for a renovation.

²³ Jimmy Greene interview, October 20, 1915.

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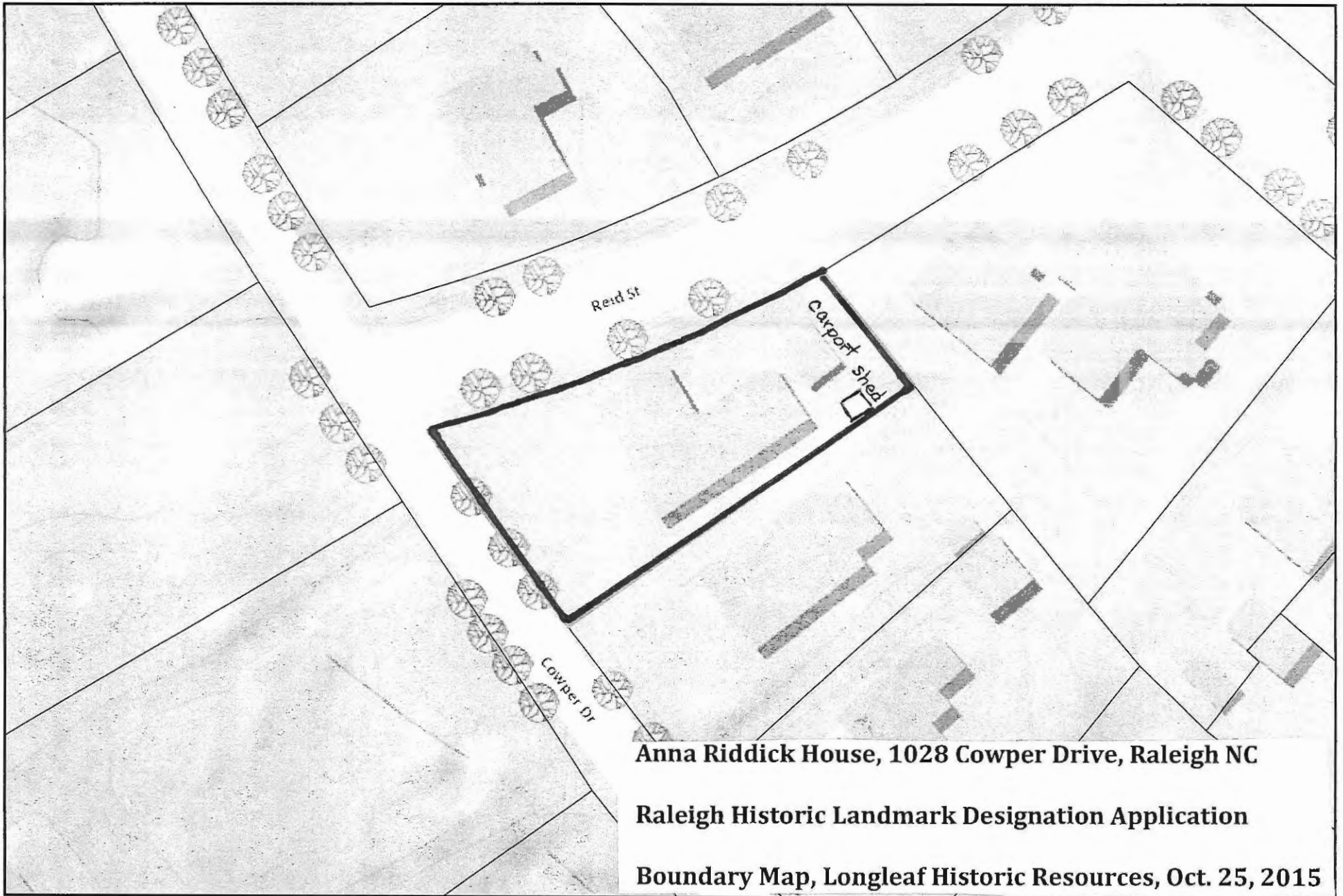
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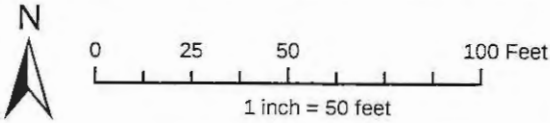
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Anna Riddick House, 1028 Cowper Drive, Raleigh NC

Raleigh Historic Landmark Designation Application

Boundary Map, Longleaf Historic Resources, Oct. 25, 2015



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Version 2



Version 2 (1)



Version 3



Version 2 (2)



Version 2 (3)



Version 2 (4)



Version 2 (5)



Version 2 (6)



DSC_0366



DSC_0369



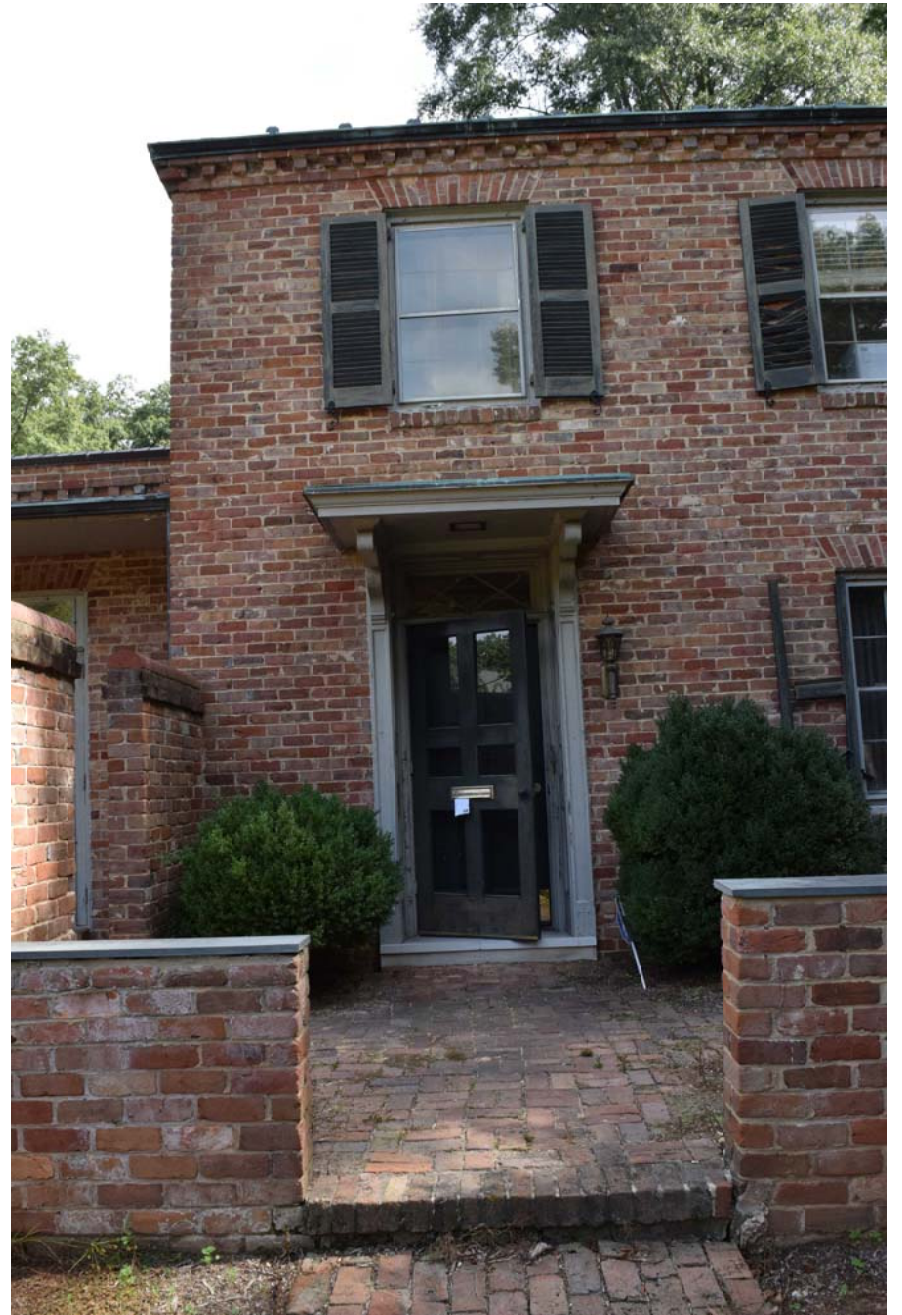
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DSC_0371



DSC_0370



DSC_0373



DSC_0374



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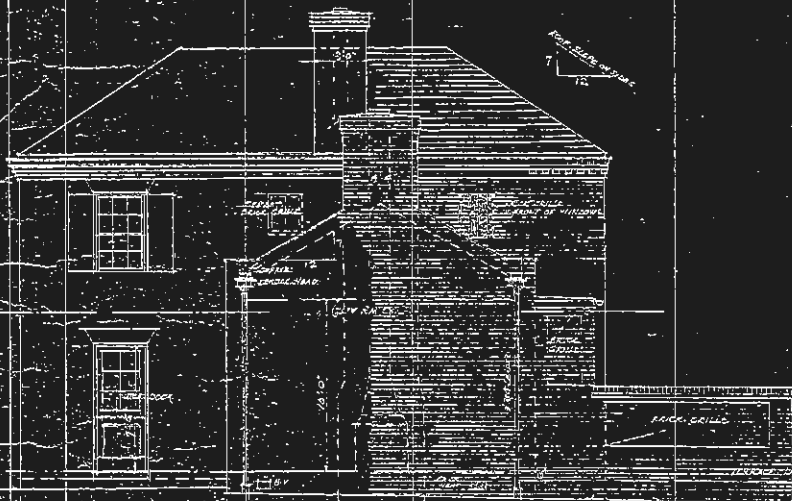
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DSC_0379



DSC_0380



WEST ELEVATION



SOUTH ELEVATION

SOUTH & WEST ELEVATIONS

RESIDENCE FOR
MISS ANNA RIDDICK
AT RALEIGH, N.C.

HOWE & POSTER
ARCHITECTS

1476 CONNECTICUT AVE. WASHINGTON, D. C.

DATE	NO. OF SHEETS	3
1914	TOTAL SHEETS	3
DATE IN ST.	REVISIONS (SMALL LETTERS)	250
1914	ALL DIMENSIONS AT BUILDING	

REVISED July 25, 1914



NORTH ELEVATION



EAST ELEVATION

NOTE: THIS ELEVATION NOT DESIGNED FOR 34'-6" LENGTH

NORTH & EAST ELEVATIONS

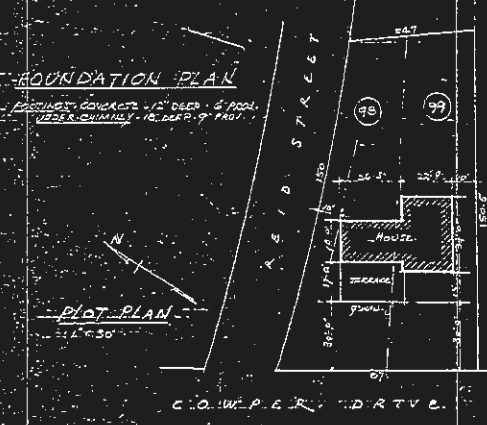
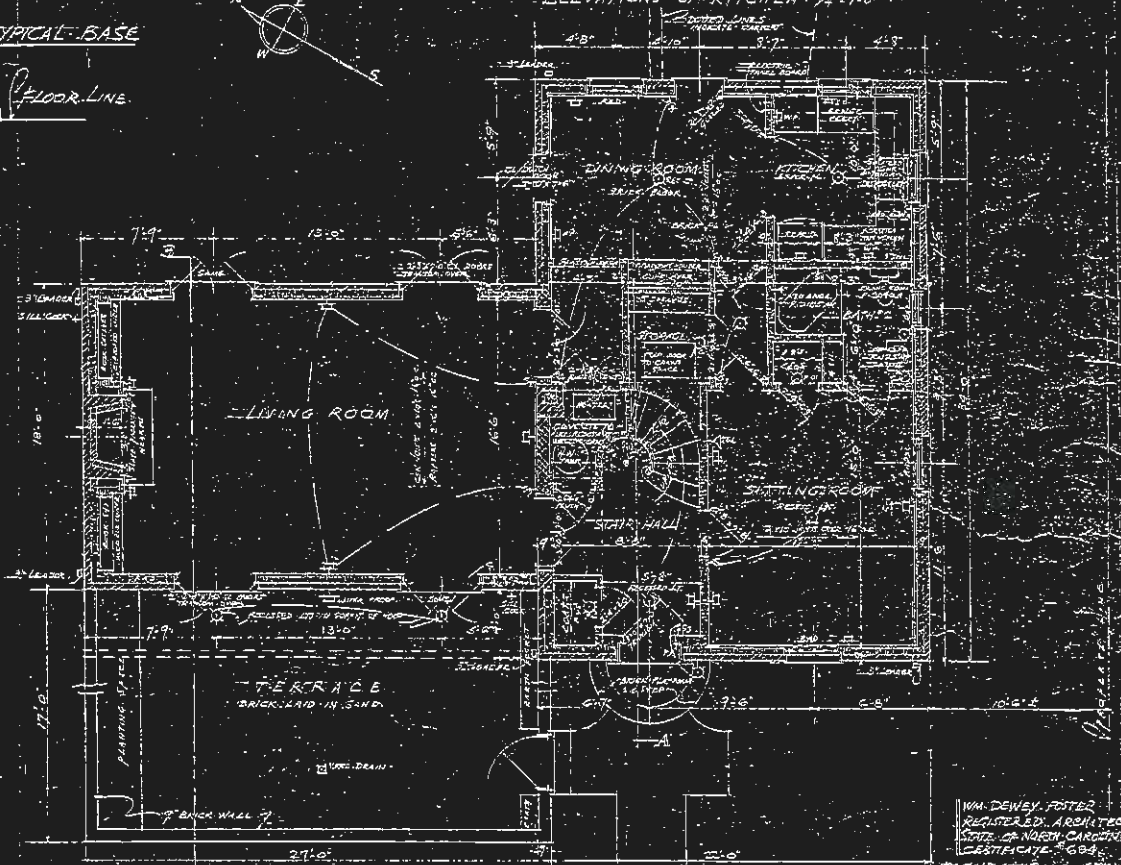
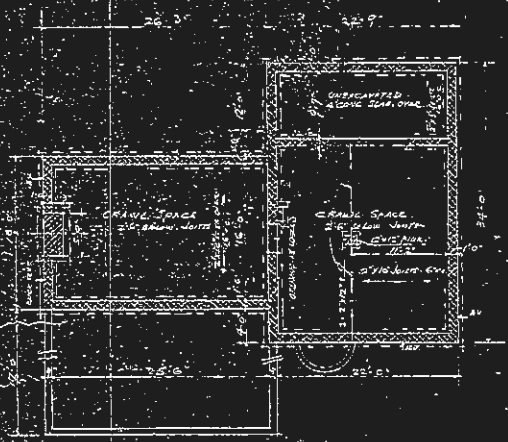
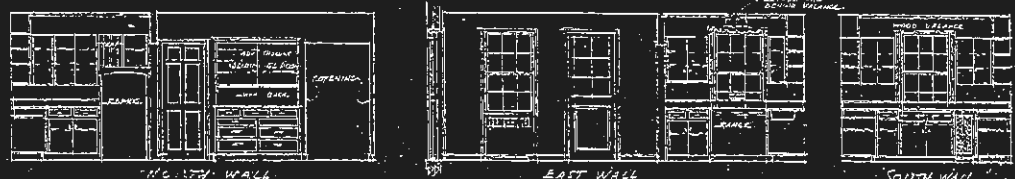
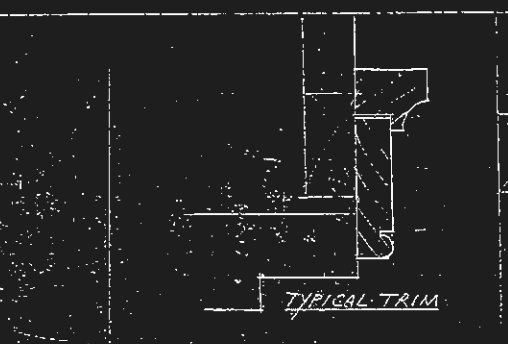
RESIDENCE FOR
MISS ANNA RIDDICK
AT RALEIGH N. C.

HOWE & FOSTER
ARCHITECTS

1614 CONNECTICUT AVE. WASHINGTON D. C.

DATE	12-17-27	SCALE	1/4" = 1'-0"
NO.	2560-6257	CONTRACTOR SHALL VERIFY ALL DIMENSIONS AT BUILDING	290

REVISED: JAN 28 1928



UNITED SCHEDULE

OPENING UP TO 3'-0" - 2 1/2" x 1 1/2" x 1/2"

3'-0" TO 4'-0" - 2 1/2" x 1 1/2" x 1/2"

4'-0" TO 5'-0" - 2 1/2" x 1 1/2" x 1/2"

SYMBOLS

BRICK

CINDER BLOCK

STIP COV.

NOTE SYMBOLS

1/2" SIDE PAIS. IN ROOM PL.

1/4" SIDE PAIS. IN ROOM PL.

1/8" SIDE PAIS. IN ROOM PL.

WM. DEWEY FOSTER
REGISTERED ARCHITECT
STATE OF NORTH CAROLINA
CERTIFICATE # 584

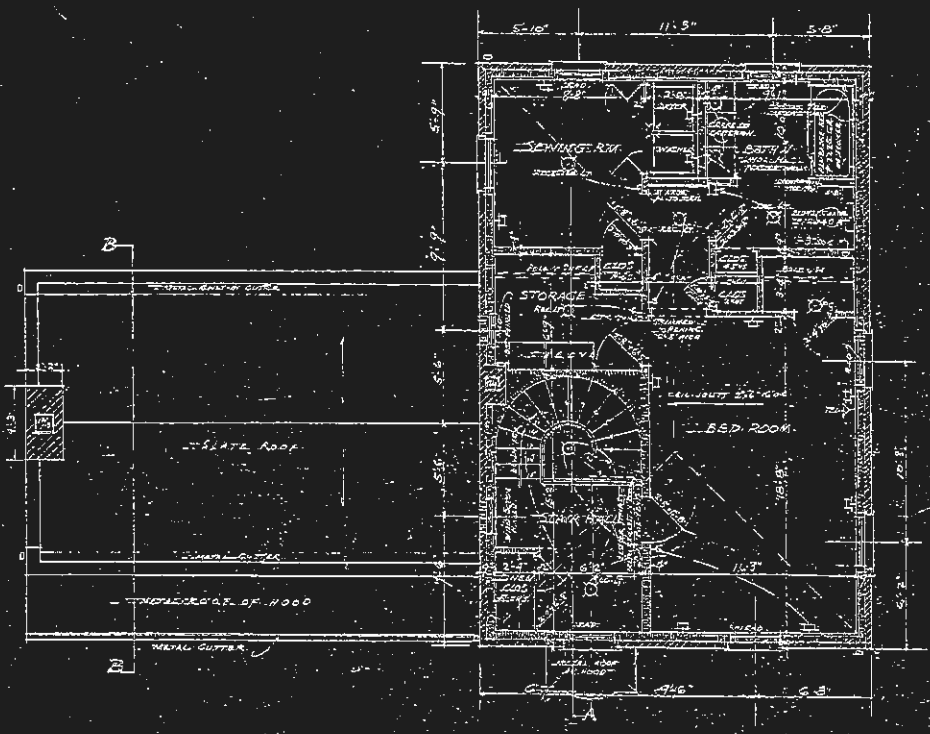
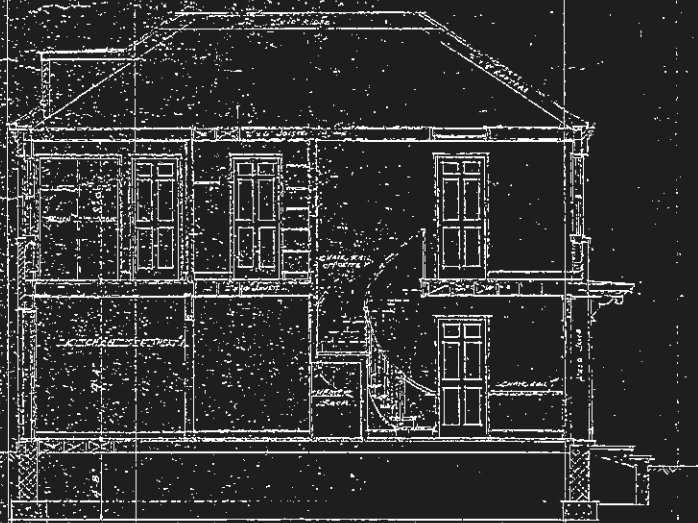
FOUNDATION & 1st FLOOR PLANS

RESIDENCE FOR
MISS ANNA RIDDICK
AT RALEIGH N.C.

HOWE & FOSTER
ARCHITECTS
1111 CONN. ST. N.W. WASHINGTON D.C.

DATE: MAR 18 27
CONTRACTOR: SHAW VERITY
ALL DIMENSIONS IN FEET AND INCHES

REVISED JULY 22 27



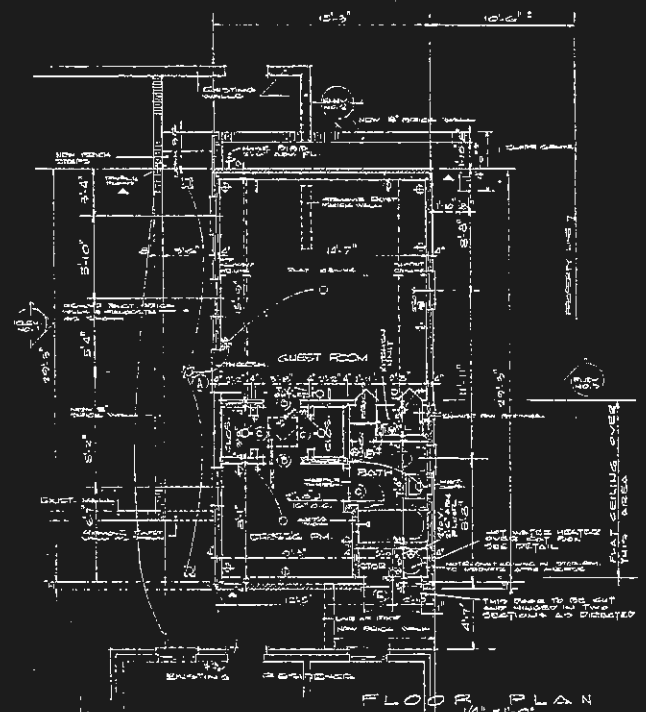
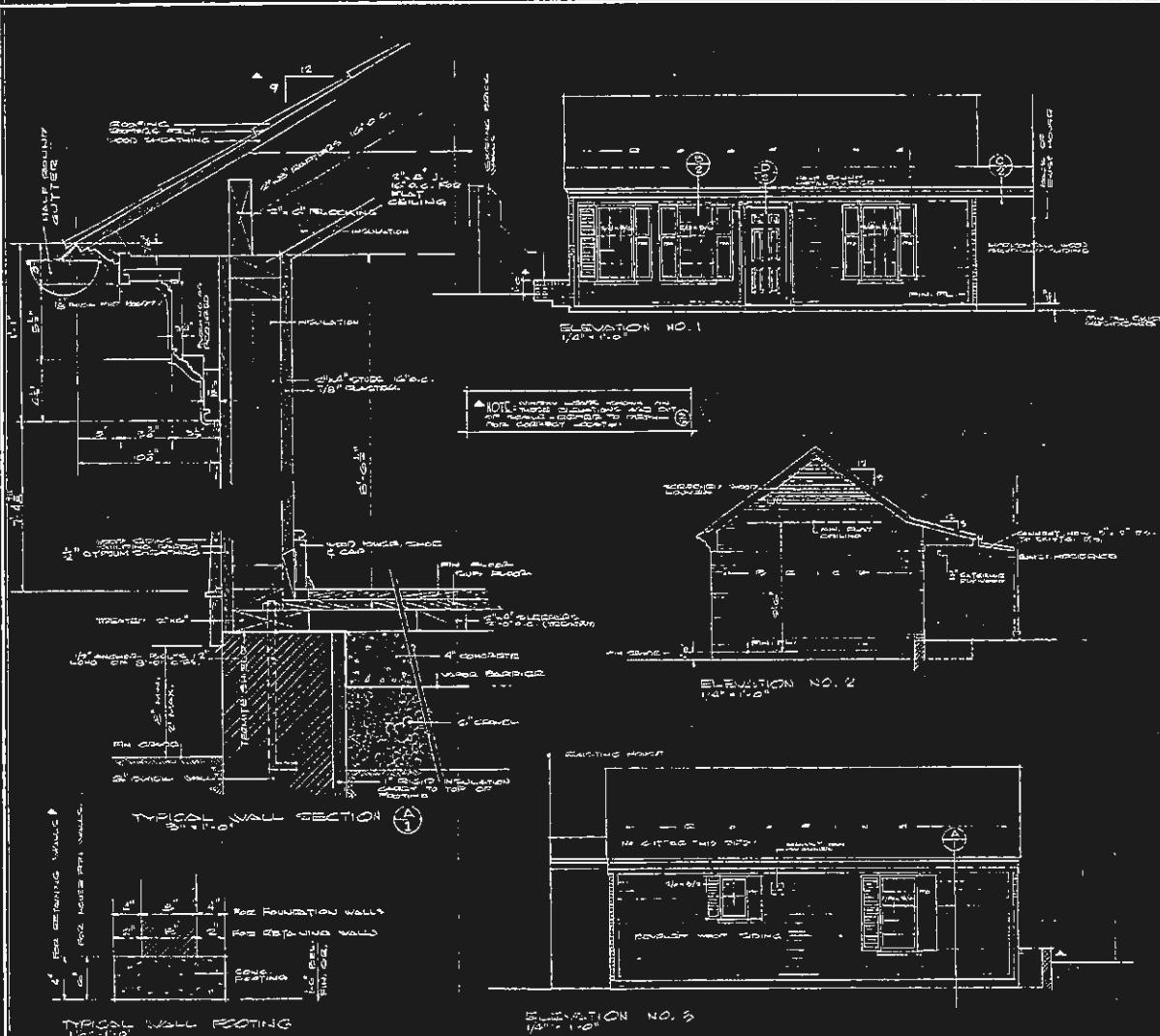
SECTIONS & 2ND FLOOR PLAN

RESIDENCE FOR MISS SARINA RIDDICK AT RALEIGH, N.C.

HOWE & FOSTER ARCHITECTS

1616 UNIVERSITY AVENUE, WASHINGTON, D.C.

DATE	CONTINUED FROM SHEET	280
MAY 1921	ALL DIMENSIONS AT BUILDING	
REVISED 11/23/21		



DOOR SCHEDULE

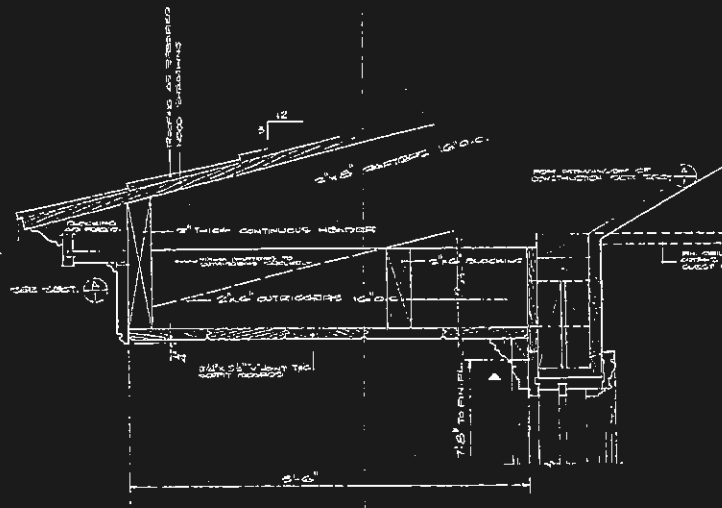
A	40" x 70" 1/2"	SIX PANEL STOCK COLONIAL	
B	36" x 70" 1/2"	BATH (PRESHOWER GLIDING)	
C	36" x 70" 1/2"	SIX PANEL STOCK COLONIAL	
D	42" x 70" 1/2"	THREE PANEL STOCK COLONIAL	
E	42" x 70" 1/2"	SIX PANEL STOCK COLONIAL	CUT ONE DOOR AND USE IN TWO SECTIONS AS INDICATED
F	48" x 70" 1/2"	THREE PANEL STOCK COLONIAL	

REVISED DRAWING

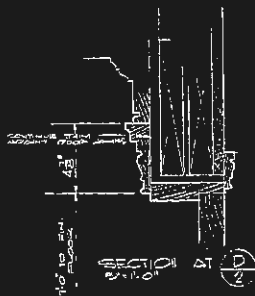
Edwards, McKimmon & Etheredge
ARCHITECTS raleigh, n. c.
members american institute of architects

GUEST HOUSE FOR
MR. AND MRS. RUDOLPH
WALEIGH, N. C.

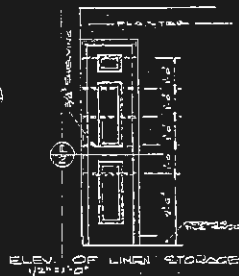
drawn by	sheet
date	of
3-59	2



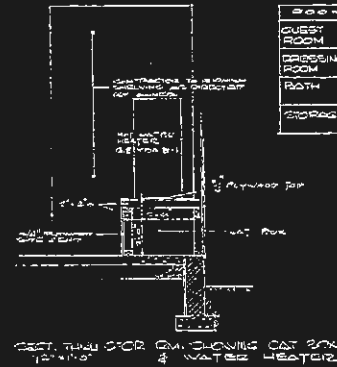
SECTION AT 10'



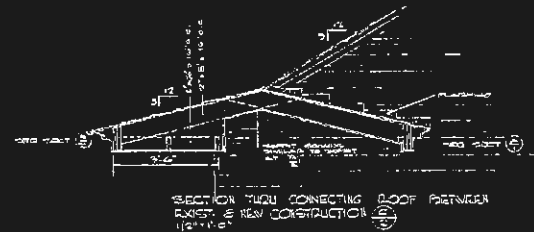
SECTION AT 10'



ELEV. OF KITCHEN UNIT AREA
(12' x 11' 0" (LOOKS DOWN APPROX))



SECTION THROUGH WINDOW OR DOOR
12' x 11' 0"



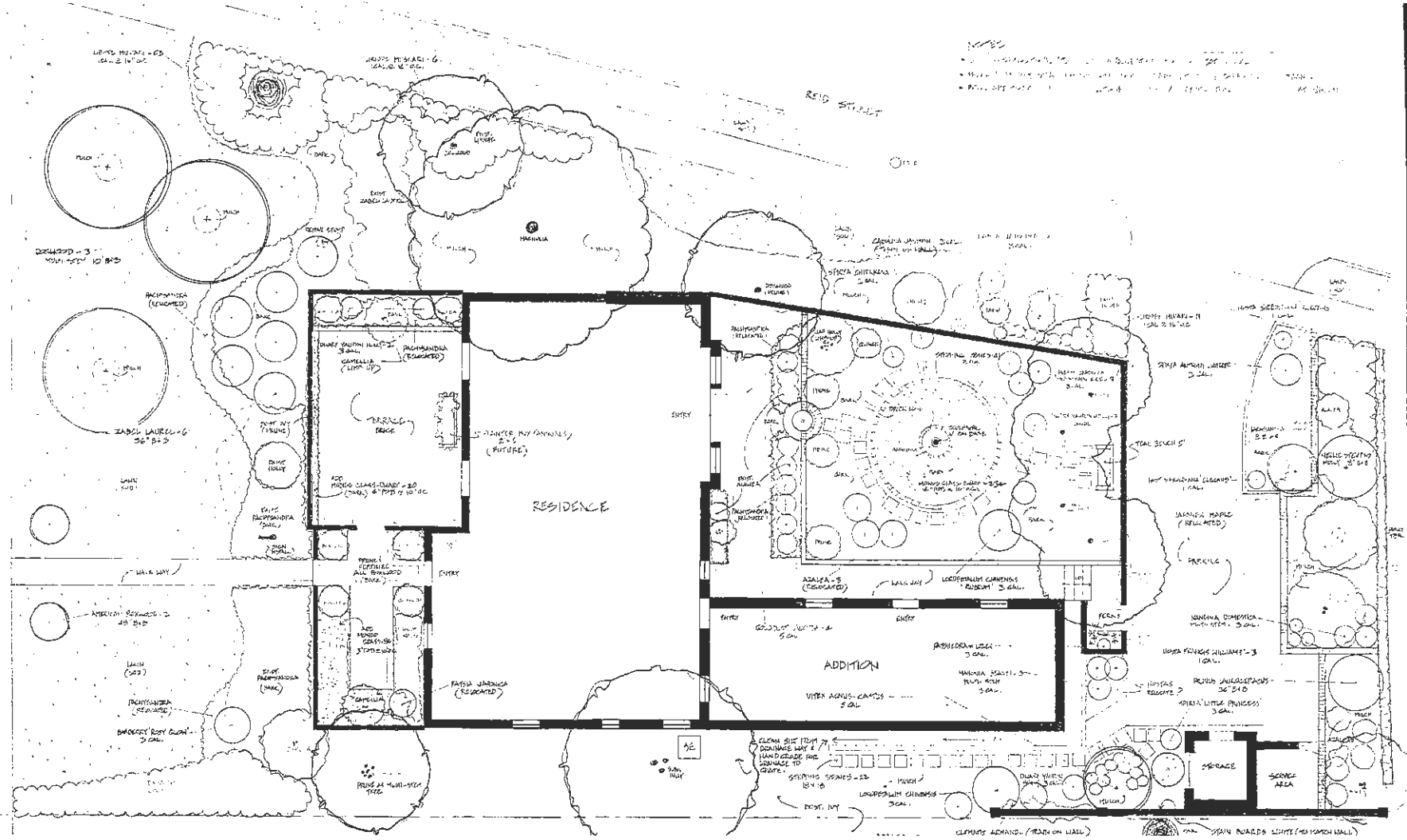
SECTION THROUGH CONNECTION BETWEEN
EXIST. & NEW CONSTRUCTION
(12' x 11' 0")

ROOM FINISH SCHEDULE						
ROOM	FLOOR	WALLS	CEILING	DOORS	TRIMS	NOTES
GUEST ROOM	SELECT OAK	1" PLAST. 2	2" PLAST. 2	WHITE PINE	WHITE PINE	
DRESSING ROOM	SELECT OAK	1" PLAST. 2	2" PLAST. 2	WHITE PINE	WHITE PINE	
BATH	ORGANIC TILE	2" PLAST. 2	2" PLAST. 2	ORGANIC TILE	WHITE PINE	DO NOT EXPOSE THIS WALLSLOT ABOUT TUB ONLY
STORAGE	CONCRETE	EMERALD STUCCO	EMERALD STUCCO	NONE	NONE	

▲ DESIGN BY MRS. D. J.
Edwards, McKimmon & Etheredge
 ARCHITECTS raleigh, n. c.
members american institute of architects

GUEST HOUSE FOR
 MISS ANNA RIDDICK
 RALEIGH, N. C.

drawn by	sheet
date	of
3-59	2



NOTES:
 1. ALL PLANTINGS TO BE INSTALLED WITHIN 60 DAYS OF COMMENCEMENT OF WORK.
 2. ALL PLANTINGS TO BE INSTALLED WITHIN 60 DAYS OF COMMENCEMENT OF WORK.
 3. ALL PLANTINGS TO BE INSTALLED WITHIN 60 DAYS OF COMMENCEMENT OF WORK.
 4. ALL PLANTINGS TO BE INSTALLED WITHIN 60 DAYS OF COMMENCEMENT OF WORK.
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