

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

www.raleighnc.gov/planning

Fee	_____
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Rec'd By:	_____
Completion Date:	_____

(Processing Fee: \$362.00 - Submit payment online through the Permit & Development Portal)

RALEIGH HISTORIC LANDMARK DESIGNATION APPLICATION

This application initiates consideration of a property for designation as a Raleigh Historic Landmark by the Raleigh Historic Development 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 Development Commission
PO Box 590 Century Station
Raleigh, NC 27602

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

Historic Name: _____
Current Name: _____

2. Location:

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

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

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

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:

Number, type, and date of construction of outbuildings:

Approximate lot size or acreage:

Architect, builder, carpenter, and/or mason:

Original Use:

Present Use:

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		
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.C. below.	

7. Reason for Request:

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 images should be submitted in digital 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://maps.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 Raleigh Historic Landmark Designation Report

10A: Photographs

Current Delmont Drive Photographs



1514 Delmont Drive – Fall 2024



Bill and Betty Weber House Raleigh Historic Landmark Designation Report



1514 Delmont –2024 Living Room



2024 Loft

Bill and Betty Weber House Raleigh Historic Landmark Designation Report



Delmont street view



1235 Onslow Road



1317 Onslow Road

Bill and Betty Weber House Raleigh Historic Landmark Designation Report

Transylvania Avenue Photographs



606 Transylvania Ave. - c. 2023



606 Transylvania Fireplace 2023



606 Transylvania Kitchen 2023

Bill and Betty Weber House Raleigh Historic Landmark Designation Report

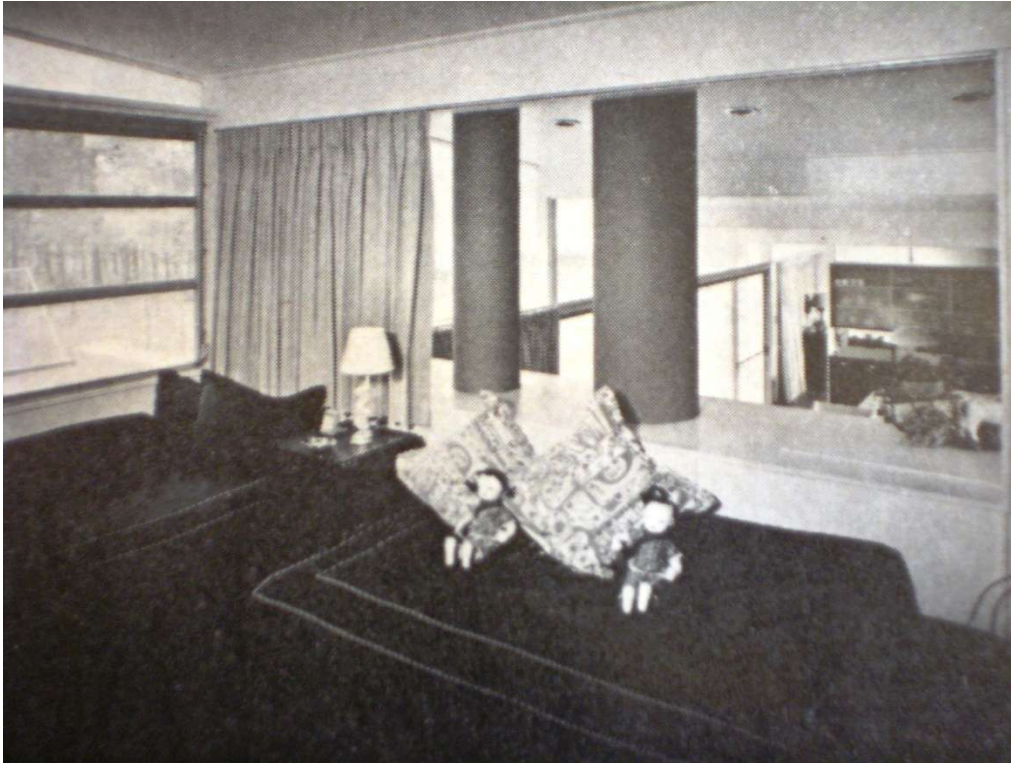
Historic Photographs



Living Room



Study



Loft Bedroom

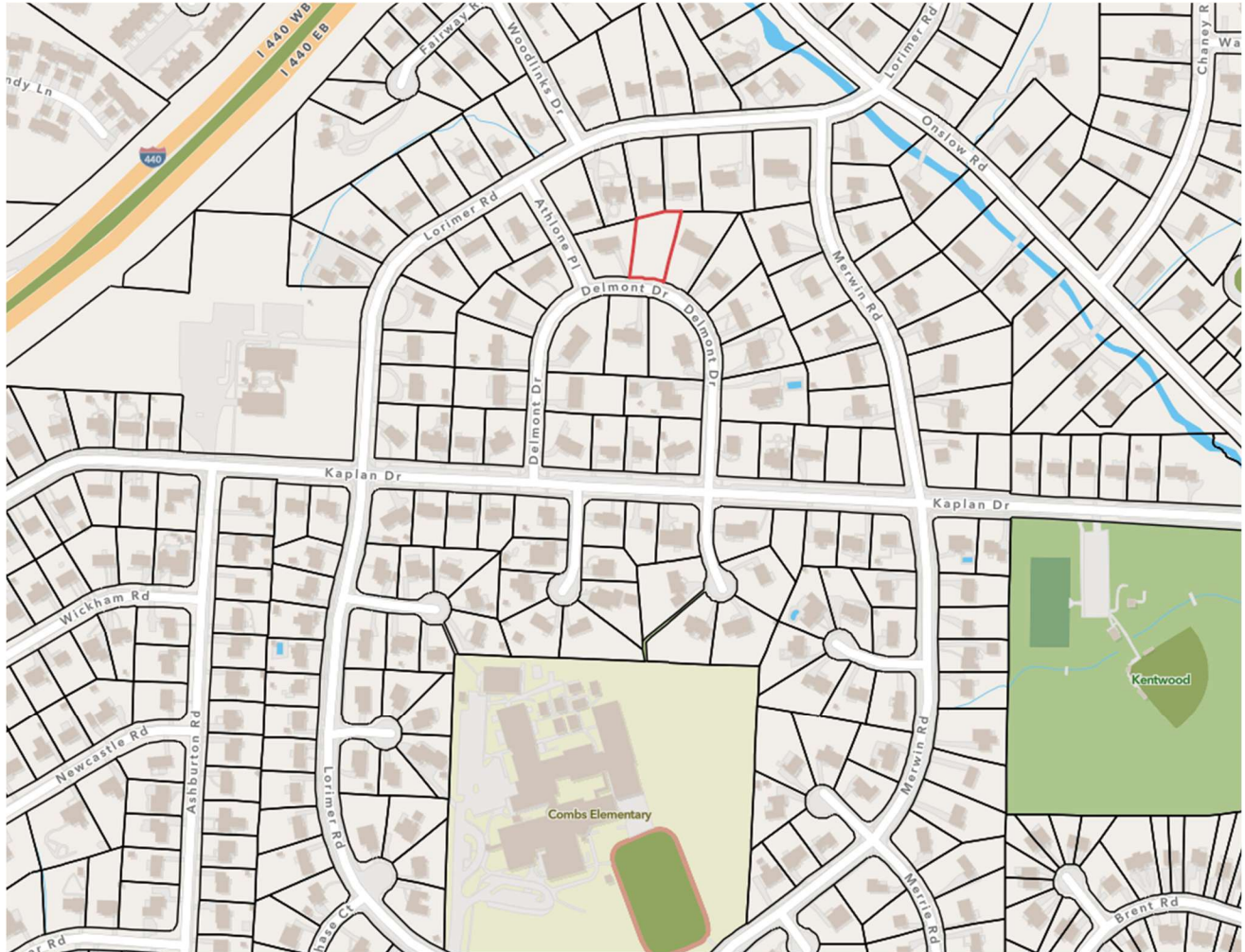


LR view from Loft BR

Bill and Betty Weber House Raleigh Historic Landmark Designation Report

10B: Maps

Map A – 1514 Delmont Drive and neighborhood context:

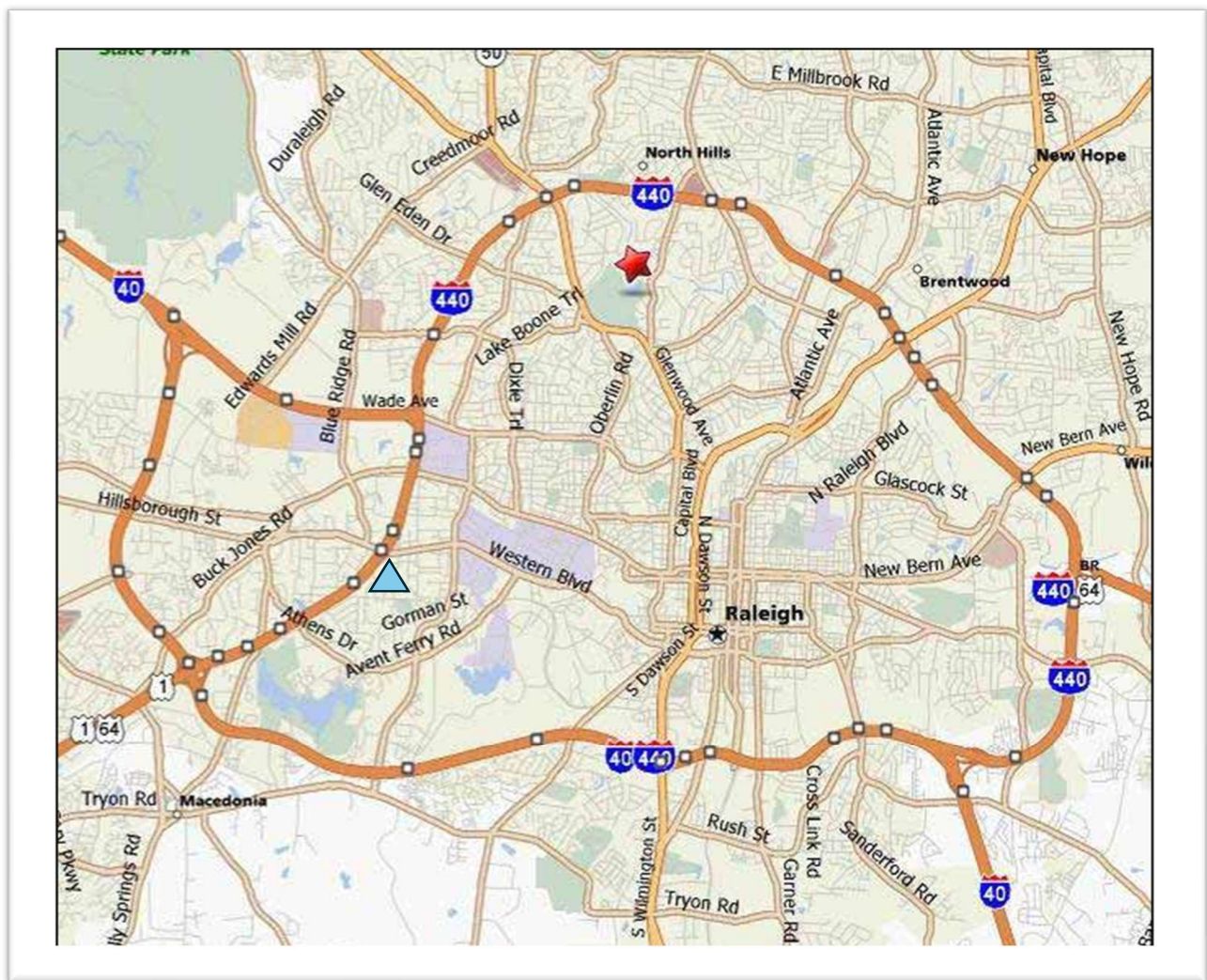


Bill and Betty Weber House Raleigh Historic Landmark Designation Report

Map B: 1514 Delmont Drive aerial boundary map



Map C – Raleigh map showing original and new locations.



Original 606 Transylvania location



New 1514 Delmont location

Boundary Description

The landmark boundary will follow the boundaries of the parcel identified as PIN # 0783887574, a .43 acre parcel. The acreage is the entire parcel and provides an appropriate setting. .

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 and open floor plan that characterize Matsumoto's brand of Modernist architecture. Weber and Matsumoto built the house in 1953 in Raleigh's Country Club Hills neighborhood, 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. The house was expanded c.1975 and again c.1988 and was slated to be demolished in 2023 until Andy and Melinda Knowles obtained permission from the current owners to move the house to preserve it. They moved the upper floor of the house in January 2024 from its original site at 606 Transylvania Avenue to a lot they purchased in 2019 at 1514 Delmont Drive near NCSU. The Knowles engaged Benjamin Hale to build a new foundation and reconstruct the main floor section of the house, which was originally built on a slab and could not be moved. Original windows, doors and cabinets from this portion of the house and the original steel chimney pipes were salvaged and saved for reconstruction based on the original Weber/Matsumoto design. At the time of landmark designation, the attached photos show the current state of reconstruction. The Weber House was originally designated as a RHL in 2009 but the owner later feared this would limit her ability to sell. In 2014, the previous owner's request to de-designate the house was successful and in 2023 the lot was sold to new owners who intended to demolish the house.

Site:

The original Weber House site was a .95 acre lot at 606 Transylvania Avenue in the Country Club Hills neighborhood which was developed in the early 1950s. Country Club Hills is on the northern outskirts of Raleigh, with original lots typically greater than ½ acre in size and a mix of traditional one- and two-story homes, but was also home to numerous Modernist residences designed by faculty and former students of North Carolina State University (including F. Carter Williams, Own Smith, Henry Kamphoefner, Edward Fitzgibbon, and others). As personal tastes and housing trends changed, many original structures in Country Club Hills were demolished to facilitate the development of larger new residences on smaller subdivided lots. The 2013 demolition of the Paschal House, a 1950 James Fitzgibbon-designed Wrightian modernist house, that was previously located in the Country Club Hills neighborhood drew national attention.

The house's new site at 1514 Delmont Drive is in the Kentwood neighborhood on the west side of Raleigh near North Carolina State University (NCSU). The new site is approximately 7 miles from the original site. The

sixth section of the Kentwood neighborhood was platted in 1960, subdivided from property belonging to Cyrus Thompson. Lots in the neighborhood are typically between .3 and .9 acres, with homes ranging from 1000 to 3000 sq ft in size. Several modernist structures were constructed in the neighborhood as it developed, including the 1954 William L and Mildred Johnson House, 1956 Virginia and John Peters House, the 1958 Raymond and Ida Sawyer House, and the 1977 Robert and Patrice Pilz House. Directly adjacent to the new site at 1512 Delmont Drive is a Modernist home designed and built by James Bost in 1967, during a period when he managed the NCSU Design school lab. This home is also owned by Andy and Melinda Knowles.

The 606 Transylvania lot varies from 1514 Delmont in several ways, including slope from the street and the side of the street. The original site is on the south side of Transylvania, while the new site is on the north side of Delmont. The original site slopes up from Transylvania starting at the left hand driveway (at the southeast corner of the parcel), rising up to the original house level and is then pretty flat behind the dwelling, while 1514 slopes down (to the north) from Delmont from the right hand driveway (at the southeast corner of the parcel), dropping continuously about 16 feet from front right to left rear lot corners.

The new site is compatible with the original site in terms of overall lot topography and the relationships with other houses. The house's primary façade continues to face and be visible from the street with good separation from homes on both sides. There is also a gradual downward slope of the lot from right to left to accommodate the carport built underneath the upper level of the house, and a deep, private back yard.

Section 10C: Architectural Significance

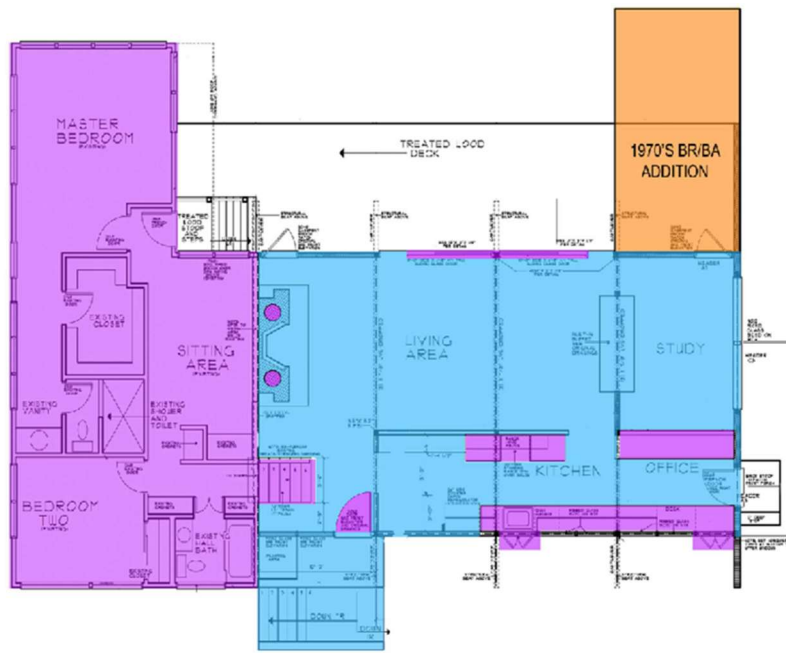
The Bill and Betty Weber House is a Modernist house built in 1953 by Bill Weber and George Matsumoto. It is a wedge-shaped, split-level structure with a slanting, straight roofline that rises to the west side of the site. As at the original location, the reconstructed house is built on a concrete block foundation, except for the western half that includes the carport, which rests on brick walls and foundations. The roof structure is made of large beams 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 flat panels on the façade and rear elevations and has painted vertical pine tongue and groove paneling on the end walls and portions of the façade and rear elevations. The body of the house extends over the lateral slope of the lot, and an open carport was built 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 wall of the carport to let natural light into an otherwise dark space.

Two round steel pipes with conical caps extend above the roofline 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 siding and vertical tongue and groove siding among large areas of glass. The historic siding on the side and rear upper-level section includes a mix of flat panel and vertical tongue and groove siding, and the reconstructed main level front, rear and right-side walls was rebuilt with the original mix of flat panel and vertical tongue and groove siding. The front door is almost centered on the façade and is surrounded by glass that extends to the roof. The top of the main level façade wall was reconstructed according to original design to include 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. The main level façade includes small panes of ribbed glass, similar to the original glass, placed approximately one-third of the way up the main level façade wall to delineate the division between the base and upper cabinets of the kitchen within and allow light into the countertop area. The rear main level 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 light to pass directly across the house and for those inside to enjoy full views of the outdoors. The plate-glass sliding doors are original to the house. The original jalousie windows on the upper level section 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. These windows were moved with the upper section, and two vertical metal framed casement windows from the main level kitchen were preserved and reinstalled in the main reconstruction. See the drawing on next page for an illustration of original and reconstructed features.

Some changes, primarily on the rear of the house, stem from the topography of the new site. In its original location, the lot was fairly flat behind the house, with living room sliding doors opening directly onto a brick patio at ground level. The new site continues to drop towards the rear (northwest), requiring construction of a crawl space under the main level section, which was formerly on a slab and places the rear of the living room about 2-5 feet above ground level. The new site will feature a large deck accessed by the living room sliding door to allow easy indoor – outdoor access as before. Another change perpetuated by the new site topography was made after realizing that the northwest rear foundation would include a tall crawl space starting behind the carport and extending to the back of the house. The walls of this crawl space area have been constructed with a door and two windows on the western side of the house, and a large opening in the rear foundation wall to accommodate a wall of windows.

One modest addition to the Weber House, also in the Modernist style, was made to the northwest rear elevation in the 1980s and was relocated to the new site. In 1988, Joanna Johnson, a former owner, hired architect Meg McLaurin to build this upper level section primary bedroom addition, which has a slanting roof that is directly integrated to the pitch of the original roofline. Vertical-paneled pine siding on this addition and large banks of windows also help to continue visual elements from the original portion of the building. An earlier 1970s rear addition was removed to facilitate the house's relocation and was not reconstructed. See the below color coded floor plan diagram where purple indicates the upper floor section of the house that was relocated and other portions of the main floor section that were preserved for use in reconstruction, blue indicates the main floor section that was reconstructed, and orange indicates the 1970s addition that was not reconstructed.



The interior of the house features wall treatments of vertical pine boards and gypsum board, exposed beams at the ceilings, and a large variety of built-in cabinetry. The main level of the house's interior is being reconstructed per the original design where possible, including vertical pine tongue and groove and birch plywood paneling. Most of the built-in kitchen cabinetry (except for that at the breakfast bar) had been preserved through prior remodels, including its original finish and hardware, and will be reused in the main level reconstruction. The built-in cabinets in the upstairs hallway and in the front bedroom were painted but retain their original hardware. Some of the other cabinetry, specifically the built-ins between the main living room and the den/study and next to the stairs in the foyer, were removed in the 1970s. The den/study separation cabinetry will be reconstructed based on the original drawings.

A small, open stairwell with wooden treads leads from the entryway up to the second level. Immediately to the east of the entryway is a small hallway that leads to the kitchen. The entryway opens up into the living room, with the fireplace on the west wall. The dining room is open to the living room and occupies the east end of the house. The kitchen is open to both the living and dining room. The glass windows at the ceiling and along the countertops in the kitchen allow for natural light into the space. At the far eastern 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 was removed in a later remodeling. This breakfast bar will be reconstructed to reflect the original design.

The rear wall of the house is made of glass windows and sliding glass doors, to let natural light permeate the entire living room area. At the west end of the living room is the fireplace with a brick surround that extends approximately six-feet in height. The reconstructed fireplace features the original round metal pipe stacks that create the chimney. The pipes 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 originally contained wood paneling and speakers for the original high-fidelity sound system that the Webers installed at the time of construction.

The upper level of the house begins at the stairway to the west 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 primary suite at the rear, each lit with large plate-glass and awning windows. The primary bedroom has been remodeled with a modest addition, expanding the original space to the rear, with banks of large plate glass and awning windows. The interior space was reorganized to include a large closet and bathroom.

Site/landscaping description

In addition to being a work of art representative of architects Weber and Matsumoto, the Weber House is one of a few remaining mid-twentieth-century houses representing the post-WWII period of development in Raleigh. The lot is wooded with trees concentrated on the north and west sides of the property, with several trees along the southern, street side of the lot.

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.¹

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."²

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.³ 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.

¹ 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.

² Le Corbusier, as quoted in Richard Weston, *Modernism*, New York: Phaidon Press, 1996, 100.

³ Richard Weston, *Modernism*, New York: Phaidon Press, 1996, 10.

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:

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.⁴

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.⁵

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. 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

⁴ 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.

⁵ *Architectural Record*, 171.

Street).⁶ After Weber's 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. 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 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.⁷ 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.⁸ 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 1961.⁹

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."¹⁰ 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

⁶ "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.

⁷ 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.

⁸ George Matsumoto Collection, Scrapbooks: 1948-1959, North Carolina State University Library Special Collections, Raleigh, NC.

⁹ George Matsumoto Collection, Scrapbooks: 1948-1959, North Carolina State University Library Special Collections, Raleigh, NC.

¹⁰ 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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Penelope Sanders, who lived there until 1982, when they sold the property to Joanna Johnson, who raised her children in the house, and lived there until it was sold in 2023 to new owners who planned to demolish it. The Knowles stepped in to save this important piece of Raleigh's history from demolition by moving it to a lot adjacent to their 1967 Modernist home.