

WAKE COUNTY, NC 440
LAURA M RIDDICK
REGISTER OF DEEDS
PRESENTED & RECORDED ON
12/18/2002 AT 13:01:56

BOOK:009803 PAGE:00453 - 00456

ORDINANCE NO. - (2002) 336

AN ORDINANCE DESIGNATING THE CAREY J. HUNTER HOUSE, 400 NORTH PERSON STREET IN THE PLANNING JURISDICTION OF RALEIGH, NORTH CAROLINA, A HISTORIC LANDMARK.

WHEREAS, the General Assembly of the State of North Carolina authorized the creation of a countywide Historic Preservation Commission for Wake County 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 City of Raleigh agreed to participate in the countywide Historic Preservation Commission through an interlocal agreement with Wake County; and

WHEREAS, the Wake County Historic Preservation Commission has made an investigation and recommended the following property be designated a historic landmark; and

WHEREAS, on December 2, 2002 a public hearing was held in the City Council Chamber of the Municipal Building, Raleigh, by the City Council of the City of Raleigh 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 met.

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

Section 1. The property designated as the Carey J. Hunter House, owned by George and Norrish Rozgonyi, in the planning jurisdiction of Raleigh, North Carolina, be and is declared a Raleigh Historic Landmark. Said property being more particularly described as follows:

The Carey J. Hunter House at 400 North Preson Street (Wake County PIN # 1704.80.5719), approximately .26 acres, including the entire parcel on which the house stands.

Donna Hester, City Clerk's Office, City of Raleigh
PO Box 590 Raleigh NC 27602

Section 2. Those elements that are integral to its historical, architectural, archaeological significance, or any combination thereof are as follows:

Exterior of the house, including stained glass windows.

Section 3. No building, site, structure, or object that is designated in this ordinance located on the hereinbefore described site 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 Wake County Historic Preservation Commission or its successors.

Section 4. No building, site, structure, or object that is designated in this ordinance located on the hereinbefore described site may be demolished unless and until either approval of demolition is obtained from the Wake County Historic Preservation Commission or a period of three hundred sixty-five (365) days has elapsed following final review by the Wake County Historic Preservation Commission of a request for demolition (or any longer period required by N.C.G.S. 160A-400.14 as it may be amended hereafter).

Section 5. All owners 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 6. 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 7. City administration and the Wake County Historic Preservation Commission are hereby authorized to have erected an appropriate sign on the site herein described setting forth the fact that said site has been designated a historic landmark by action of the Raleigh City Council and the Wake County Historic Preservation Commission.

Section 8. In the event any building, site, structure, or object is demolished in accordance with the ordinances of the city of Raleigh, this ordinance may be repealed.

Section 9. Any violation of this ordinance shall be unlawful as by law provided.

Council Member Shanahan made a motion that the above ordinance be adopted. Council Member Cowell seconded the motion, and upon vote, the motion carried this the 2nd day of December, 2002.

Effective Date: 12/2/2002

Distribution: Wake County Register of Deeds
Wake County Historic Preservation Commission
Word Proc - Taylor



City Of Raleigh
North Carolina

STATE OF NORTH CAROLINA)
COUNTY OF WAKE)

CERTIFICATION

I, Gail G. Smith, City 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. (2002) 336
adopted by the City Council at their meeting held December 2, 2002.
IN WITNESS WHEREOF, I have unto set my hand and have caused the
Seal of the City of Raleigh to be affixed this 4th day of December, 2002.



A handwritten signature in cursive script, appearing to read "Gail G. Smith".

Gail G. Smith
City Clerk

Laura M Riddick
Register of Deeds
Wake County, NC



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Please retain with original document and submit for rerecording.**



**Wake County Register of Deeds
Laura M. Riddick
Register of Deeds**

North Carolina - Wake County

The foregoing certificate ___ of _____

_____ Notary(ies) Public is (are) certified to be correct. This instrument
and this certificate are duly registered at the date and time and in the book and
page shown on the first page hereof.

Laura M. Riddick, Register of Deeds

By _____
Assistant/Deputy Register of Deeds

This Customer Group
_____ # of Time Stamps Needed

This Document
_____ New Time Stamp
4 # of Pages

Carey J. Hunter House Architectural Description

The Carey J. Hunter House, 400 N. Person Street, at the edge of the Oakwood Historic District in Raleigh, is a two and one-half story frame Queen Anne/Colonial Revival style house built ca. 1900. The house occupies a one-quarter acre lot at the northeast corner of Person Street and Oakwood Avenue. Across Oakwood Avenue stands the distinguished Second Empire-style Parker House, 304 Oakwood Avenue, built about 1880. Across Person Street stands the beautiful Queen Anne-style Lamar House, 401 N. Person Street, built about 1895. One block to the south is the 1889 Governor's Mansion, one of the finest examples of Queen Anne design in North Carolina.

The Hunter House commands its corner site through bold massing: a three-story entrance tower faces the corner, with flanking elevations of different but equal design prominence, outlined by an undulating one-story classical porch. The unusual roof configuration consists of a gabled slate roof with numerous cross-gables and a polygonal turret that crowns the tower. In the base of the turret is the main entrance. While the overall picturesque form, tower, a bracketed cross-gable, and numerous stained glass windows are of Queen Anne style, many details, such as the clear leaded glass windows and fluted Ionic porch columns with ramped railings, are of Colonial Revival derivation. This authoritative combination of styles was called the "Southern Colonial" style by one of its creators, Raleigh architect Charles W. Barrett.

Original fabric sheaths the exterior of the Hunter House, including plain weatherboards and boxed, molded eaves. It rests on a buff brick foundation, and tall buff-

colored paneled and corbeled chimneys rise from the main block and the rear wing. The main entrance consists of an original paneled door with leaded glass in the upper half, flanked by clear leaded glass windows on the angled sides of the base of the tower. In the second story of the tower is a one-over-one sash window, flanked by fixed windows with Chippendale muntin patterns in the angled tower faces. The three front faces of the third tower level contain elliptical Chippendale windows, each with four wooden keystone accents. Corner pilasters with simple capitals outline the tower corners. A pointed turret with small hipped dormer ventilators and a metal finial crown the tower.

The west elevation, facing N. Person Street, and south elevation, facing Oakwood Avenue, serve equally as main facades. The west elevation contains two large fixed windows with stained glass transoms on the first story, and a one-over-one sash window and a square stained glass window on the second story. A bracketed cross-gable creates a half-story above the second story. Centered within it is a Palladian window with a Chippendale muntin pattern. Centered in the south façade is a large cross-gable with a pair of louvered ventilators. At the first story level are a one-over-one sash window and a large fixed window with a stained glass transom. The one-story porch undulates around the two facades, with an angled corner entrance bay reached by a wide set of white marble steps flanked by buff brick abutments. On the south side, the porch projects toward the street, its roofline outlined by a balustrade. The porch's fluted Ionic columns are paired at the corners and tripled at the end of the west façade. The ramped classical balustrade has plain balusters. Within the end bay of the south porch is a secondary

entrance, an original glazed and paneled door with a transom with Chippendale-style fanlight. The south entrance is accessed by concrete steps with buff brick abutments.

The north elevation, much plainer than the street elevations, is finished with one-over-one sash windows and a bay window with a segmental-arched stained glass transom in the center section.

A one and one-half-story wing of different character is attached to the rear (east) side of the main block. This side-gabled wing is said to have been the original ca. 1882 house that was remodeled as kitchen and service rooms when the front block was built. Although the general massing suggests its 1880s construction, the exterior finish was reworked about 1900 as the front section was under construction, with the same plain siding, one-over-one sash windows, and buff brick chimney stack. A trefoil-shaped louvered vent is centered in the south gable end. Both two-over-two and one-over-one sashes illuminate this wing. Three one-story kitchen and bath wings (probably additions) project from this section, one to the north and two to the south. Between the two rear wings is a bulkhead entrance to the basement.

Only a few minor alterations interrupt the otherwise pristine exterior fabric of the Hunter House. Several additions of historic salvage fabric were made in the early 1970s. In the second story of the south elevation, a pair of late nineteenth century round “rose” windows were inserted flanking the original window. In the first story of the rear wing, on the south elevation, a French door and bracketed balcony were added.

The interior of the Hunter House is a perfectly preserved showcase of richly patterned original Classical Revival finish, including elegant flooring, mantels, moldings, columned room dividers, and stained glass windows. The unaltered floor plan of the main block consists of four rooms arranged around the central chimney (**Figure 1**). On the first floor, in clockwise order, are the entrance hall, front parlor, dining room, and rear parlor. The first three rooms are connected by wide openings creating a flowing plan. Original oak flooring, plaster walls, and plaster ceilings finish the main block.

The entrance opens into a small vestibule, separated from the entrance hall by pairs of Corinthian columns set on high bases, with a lyre motif between each pair of capitals. The oak flooring of the entrance hall features a fretwork border of inlaid ebony. The spiral stair, located in the southeast corner of the entrance hall, is supported by a massive turned newel post that rises to the second floor, with a Corinthian capital. A curved railing winds upward from the newel. The stair reveal has flat paneling. An original ornate electric lamp is located on top of the newel post. Illuminating the stair is a stained glass scene of a house perched on a cliff, with a windmill in the background, set within a floral border. Opposite the entrance, in the corner where the chimney is located, a tall pier mirror with ornate wooden frame stands. The wide doorway leading into the front parlor has an ornate entablature with egg-and-dart and dentil moldings.

The front parlor contains a diagonal corner fireplace with a Second Empire-style mantel. A large fixed window with stained glass transom with a garland design

illuminates this room. A wide doorway opens to the dining room, which terminates in a wide bay window with a stained glass transom containing a landscape set into a border of grapes and fruit. The corner fireplace has a Neoclassical-style mantel with colonettes and a mirrored overmantel with Corinthian colonettes. A pair of four-panel doors open to the rear parlor, whose outer wall is also a wide bay window. The fixed window in the center of the bay contains a transom carrying a stained glass garland design. Across the bay opening, plaster brackets support a joist of highly decorative plaster work. A simpler Neoclassical-style mantel occupies the corner of this room. According to tradition in the Hunter family, the high-quality stained glass windows throughout the main block of the house were made in the Tiffany Studio in New York City.¹

The interior of the rear wing reveals an 1880s floor plan and fabric that was reworked about 1900 when the house was enlarged. **(Figure 1)** Doors open from the dining room and rear parlor into a transverse hall that separates the main block from the rear wing. The hall was added as a transition between the 1880s house and the new addition. An open-string stair against the rear hall wall leads to the second floor. The stair, with its thick turned newel, turned balusters and molded handrail, appears to be an 1880s stair from the original house that was shortened and reused in this location, for the balusters are set at an angle to the newel rather than being parallel. Perhaps this stair was moved from another location in the earlier house and had to be reconfigured. Tongue-and-groove wainscot covers the lower half of the plaster hall walls. At the south end, an

¹ Carey Hunter, interview, Aug. 13, 2002. Mr. Hunter recalls that his parents always stated that the windows were made in the Tiffany Studio.

entrance opens onto the porch. Other doors open into a short hall leading back to the kitchen, and into a large room that now functions as a den.

The 1880s rear wing consists primarily of one large room, now a den, with a fireplace at the south end containing a highly ornate black slate mantel that appears to be original to the 1880s house. Inlaid geometric gray and black motifs of Asian design decorate the pilasters and lintel. The corner blocks feature inlaid blocks with delicate sprigs of wheat on a gray background. South of the den is a bedroom, containing another fireplace in the same chimney with a frame Neoclassical-style mantel. One of the rear additions that opens to the east (rear) wall is a bathroom, and the other is a kitchen. On the north side, a short hall accesses the north addition containing two small rooms--an old kitchen (now a laundry room) and a bedroom (now a breakfast room).

The second floor is much less ornately finished, and contains no fireplaces. The second floor of the main block contains four rooms of the same size as the first floor below them. The room at the top of the staircase is a sitting room. The turret space that opens from this room contains a bathroom that may be original. The other three rooms are bedrooms. Finishes on this floor consist of oak floors, plaster walls and ceilings, and simple moldings. All doors throughout the main block have four flat panels. The bedrooms open to the rear transverse hall, with a small bathroom at the north end. In the rear hall wall, a door opens to an attic bedroom located above the den.

The basement, accessible only from the exterior, consists of two excavated furnace rooms beneath the den and bedroom of the rear wing. This space has a concrete floor and bare brick walls. A tall stuccoed concrete wall topped by a turned wooden balustrade encloses the rear yard of the Hunter House. A driveway from Oakwood Avenue enters through a gate in the wall. There are no outbuildings.

The interior of the Hunter House is almost completely intact in the main block. The only significant alteration is the addition of a pier mirror in front of the original fireplace in the entrance hall. The rear wing remains substantially intact from the ca. 1900 period of remodeling.

Historical Background

The Hunter House was the residence of Carey J. Hunter [1857-1923], one of Raleigh's most prominent businessmen, civic benefactor, and lay Baptist leader in the early twentieth century, and his wife Eugenia A. from its construction about 1900. They made their home there for the rest of their lives. Hunter was born in Apex, North Carolina, the son of a civil engineer, farmer, and lumber manufacturer. He graduated from Wake Forest College. In 1883 he married Eugenia A. Tomlinson, a Mississippi native. They had three children, Carey J. Hunter, Jr., Rufus Hunter, and Margaret Hunter. The Hunters purchased the Oakwood property at 400 N. Person Street in 1893 from J. J. and Angeline Hall [Wake Co. Deed Book 124, p. 178]. The rectangular lot, 65.5 feet wide and 157 feet deep, contained a one and one-half story house that was the Hall

residence. Mr. And Mrs. Hunter paid \$5,000 for the property, indicating that the house was a substantial dwelling. The Hunters apparently did not move into the house immediately, but were in residence by 1901. The 1903 Sanborn Map, the earliest map that includes this area of Raleigh, shows the dwelling in its present form, along with a substantial outbuilding, probably a carriage house, in the rear yard. This structure had a rental unit numbered 400 ½ on the map. According to local tradition the first residence on the lot was built about 1882, and Hunter enlarged it with a large main block about 1900. The physical structure of the house reinforces tradition, as the rear section has an earlier, late Victorian-style character, and is attached to the front block in a slightly awkward manner with a narrow hall and abrupt stair.

Carey Hunter's primary career was with the Union Central Life Insurance Company, for which he worked for thirty years. His business interests extended into real estate, commerce, and manufacturing. He was a director of the Commercial National Bank, Caraleigh Cotton Mills, and Mechanics Savings Bank. He was president of Melrose Knitting Mills. He founded the Parker-Hunter Realty Company with his brother J. Rufus Hunter, and served as president and director of the firm. One of the realty company's most important undertakings was the development of the Cameron Park subdivision in Raleigh in the 1910s. Mrs. Eugenia Hunter died in 1916. About 1920 Mr. Hunter remarried Mrs. Ashley Horne.²

² *News and Observer*, Raleigh. . "Carey J. Hunter Passes Away Here," January 24, 1923; Raleigh City Directory 1922; interview with Carey Hunter, grandson, Raleigh, Aug. 12, 2002.

Carey Hunter was as prominent in educational, philanthropic, and civic affairs as he was in Raleigh business affairs.³ Active in Raleigh's First Baptist Church, Hunter served as president of the Biblical Recorder Publishing Company for a number of years. He contributed to the welfare of Wake Forest College as a trustee for thirty years. He was a trustee of Meredith College, the female Baptist college in Raleigh, for many years. He served as a founder and the first president of the Raleigh Y. M. C. A. Governor Aycock appointed Hunter to the State Board of Charities and Public Welfare.⁴

Following Carey J. Hunter's death in 1922, his widow and their two sons remained in the house. Mrs. Ashley Hunter worked as an auditor for The Woman's Club in the 1920s, son Carey J. Hunter Jr. worked as an editor for a newspaper, while his brother Rufus A. Hunter was an insurance agent like his father. Carey Hunter Jr. died shortly after his father, and the two remaining children, Rufus and Margaret, inherited the house. As new automobile suburbs were built north of the old downtown suburbs in the 1910s and 1920s, the Oakwood neighborhood began a slow decline as a prestigious address. Rufus A. Hunter lived in his homeplace for a few years after his marriage. By 1930 he had moved to St. Mary's Street in the Hayes Barton suburb, and the Oakwood house became rental property.⁵ In 1942 the Rufus Hunters moved back to 400 N. Person Street. During the World War II years they rented out two of the bedrooms in the rear wing. About 1952 they moved back to the Hayes Barton neighborhood, and sold the Hunter House to the Rev. Paul E. Lemons and his wife. By 1960 Rev. Lemons had passed away, and his widow lived in the house alone. Mrs. Lemons divided the house

³ Raleigh City Directory, 1901, 1922-1923; Raleigh Sanborn Map: 1903;

⁴ *News and Observer*, Raleigh. "Carey J. Hunter Passes Away Here," January 24, 1923.

into six apartments, known as the Berkeley House Apartments. At some point during this era, the large carriage house or barn in the rear yard, which contained four or five vehicle bays on the first floor and rooms on the second floor, was demolished.

In the mid-1970s the first of three sets of owners who have cherished the fine architecture of the house acquired ownership. About 1975 Bob Hoadley and Bill Makepeace restored and remodeled the house as a single-family residence.⁶ The next owner was Mrs. Thomas (Sue Tucker) Briggs, co-owner of the Tucker Brothers Furniture Company in Raleigh. In 1986 Mrs. Briggs sold the house to George and Norrish Rozgonyi, who have made their home here since then. Professor Rozgonyi teaches at North Carolina State University.⁷

Architectural Significance

The Carey J. and Eugenia Hunter House is the first example of the new “Southern Colonial” architectural style in the Oakwood neighborhood, and one of the only remaining examples of the style in Raleigh. The “Southern Colonial” style, a hybrid of the Queen Anne and Colonial Revival styles, was used by North Carolina architects for grand houses for the state’s business and industrial elite in the first fifteen years of the twentieth century. Two Raleigh architects, Charles W. Barrett and William P. Rose, worked in this style. C. C. Hook of Charlotte and Frank P. Milburn, who worked statewide, used the “Southern Colonial” style, and designed residences in Raleigh in the

⁵ Raleigh City Directories: 1923, 1924, 1930.

⁶ Raleigh City Directories: 1950-1978; interview with Carey Hunter.

early twentieth century.⁸ From a national perspective, the “Southern Colonial” style is a Southern version of the Queen Anne, Shingle Style, and Colonial Revival house designs of such Boston and New York architects as Henry Hobson Richardson and McKim, Mead and White, built for wealthy clients in the northeastern United States. The Colonial Revival style symbolized the establishment’s effort to reinforce the Anglo-Saxon heritage of the United States during the turbulent era of massive immigration and aggressive industrialization in the late nineteenth and early twentieth centuries. The Colonial Revival movement in the South carried the added symbolism of a revival of the architecture of an “idealized antebellum civilization” by the newly stabilized Southern middle-class.⁹

During the early phase of the “Southern Colonial” style, towered Queen Anne houses were detailed with Colonial Revival features such as columns, modillioned cornices, and gabled pediments. In smaller more conservative towns in North Carolina, where conservative taste prevented the appearance of the Queen Anne style during its heyday in the 1890s, the early twentieth century “Southern Colonial” houses represented the only expression of the style. The Hunter House and the Blades House, of predominant Queen Anne form, represent the early phase. The later phase of the style featured a symmetrical residence with a central portico of colossal order and one-story porches that extend out to either side.¹⁰ The later, more classical phase of the style is represented by

⁷ Raleigh City Directories: 1980-1990; interview with Norrish Rozgonyi.

⁸ Interview with Catherine W. Bishir, Raleigh, February 21, 2002.

⁹ Bishir, *North Carolina Architecture*, 417.

¹⁰ Bishir, *North Carolina Architecture*, 420.

the Robinson House, Elizabeth City, designed by Herbert Woodley Simpson and built in 1914.¹¹

The premier architect of the “Southern Colonial” style in Raleigh was Charles W. Barrett, who published a book about 1900 of his North Carolina dwellings entitled *Colonial Southern Homes*. Although the Hunter House is not included, one of the houses featured in the book was the R. B. Raney House in Raleigh, now demolished. The only other “Southern Colonial” style house that survives in Raleigh is at 220 Hillsborough Street in Raleigh, now the North Carolina Democratic Party headquarters. An example of the later phase of the style, the house has a grand colossal portico with one-story porches extending out the sides, a form that became the quintessential symbol of early twentieth century success. It may have been the work of Barrett or one of the other architects working in the style. Similar houses that surely stood along Raleigh’s principal residential avenues of Hillsborough Street, N. Wilmington Street, and New Bern Avenue have disappeared.

The grandest demonstration of Southern Colonial style in North Carolina is the Blades House in New Bern, designed by New Bern architect Herbert Woodley Simpson and built in 1903. In the words of architectural historian Catherine Bishir, Simpson “blended the animated form of the Queen Anne with the classical themes of the Colonial Revival to create a design of extraordinary energy and richness.”¹² The Blades House shares a number of features with the Hunter House--a corner entrance turret, a dramatic

¹¹ See illustration of Robinson House in *North Carolina Architecture*, 421.

¹² Bishir, *North Carolina Architecture*, 419.

corner setting featuring two dramatically different facades, and a similar one-story classical porch that undulates along both elevations. However the Blades House displays a commanding, pedimented balcony along one of its principal facades, and a three-story bay window that terminates in an open classical belfry topped with a spire on the other.

The Carey J. Hunter House has significance as one of Raleigh's landmark residences of the early twentieth century era and as one of the few surviving examples of the important "Southern Colonial" style in Raleigh. According to Hunter family tradition, the half-dozen stained glass windows in the house are from the Tiffany Studio of New York City. Certainly the landscape windows in the dining room and stairwell appear to have sufficient quality to make the tradition plausible. Although the attribution cannot be documented, the Hunter House stained glass windows may be one of the few examples of Tiffany windows in Raleigh. It is fitting that the house was erected by Carey J. Hunter, a member of the old Hunter family of Wake County and one of Raleigh's most prominent "New South" businessmen. The house stands in splendid condition at one of the most prominent gateways of the Oakwood Historic District.

Bibliography

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Hunter, Carey. Raleigh. Interview by author, Aug. 13, 2002.

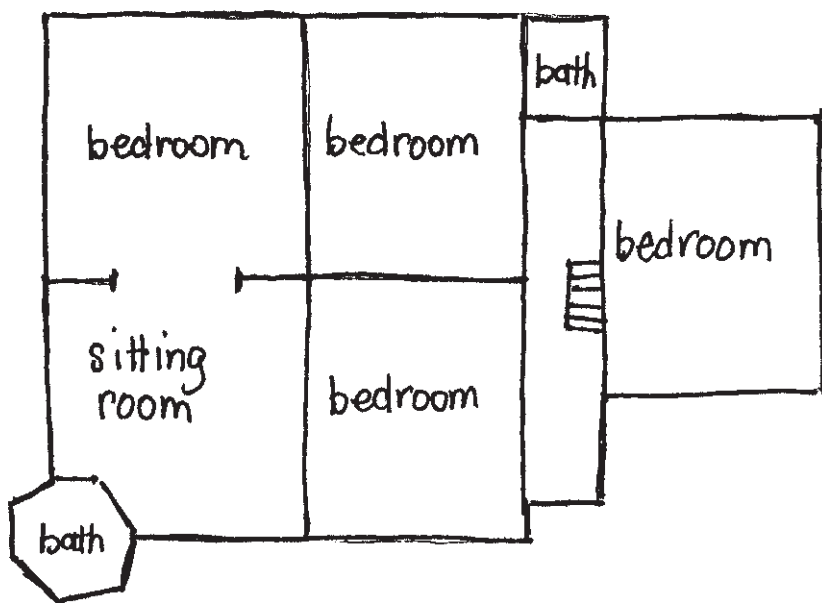
Raleigh City Directories, 1896-1990.

Rozgonyi, Norrish. Raleigh. Interview by author, July 24, 2002.

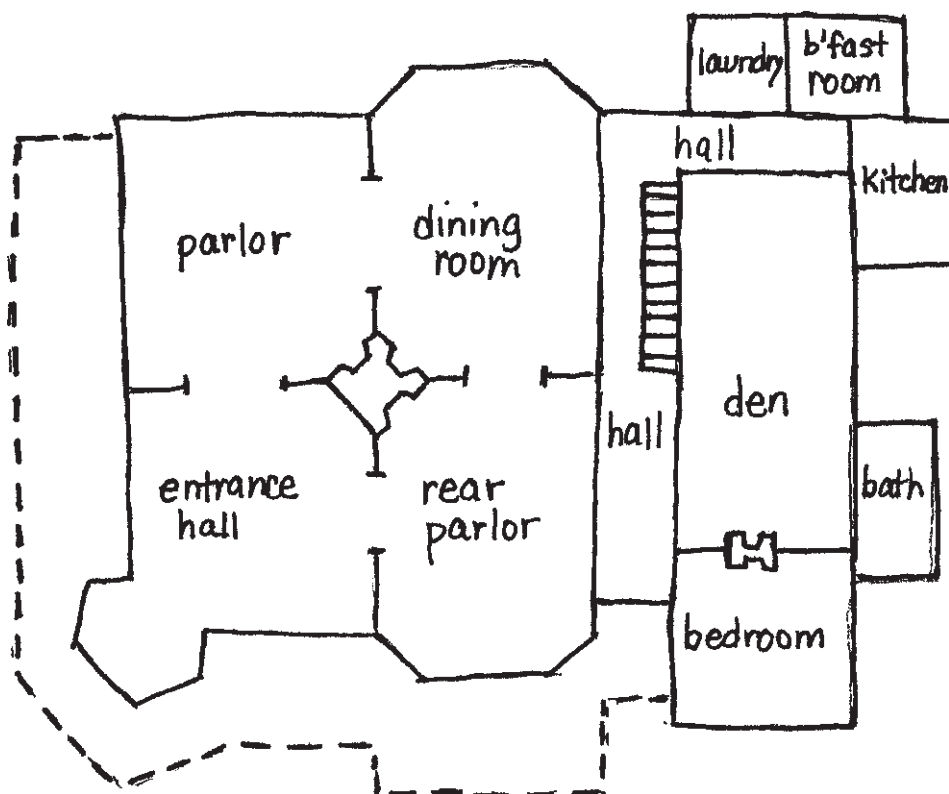
Sanborn Insurance Map, Raleigh. 1903, 1914.

Wake County Deed Books

Figure 1. CAREY J. HUNTER HOUSE FLOOR PLAN
(Not to Scale)



2ND FLOOR



1ST FLOOR



- Parcels**
- Parcels
 - ▲ Acreage
 - ▲ Dimensions
 - ▲ Pin Numbers
 - Highlighted Features
 - ▲ Rights of Way Annotation



Geographic Information Services



Carey J. Hunter House
 400 N. Person St.
 Raleigh
 Tax Parcel 5719
 Wake County Tax Map

