

Raleigh Department of City Planning
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Raleigh, NC 27602
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www.raleighnc.gov/planning

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(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: 919-(539)-(1998) Fax No. () ()-()
E-Mail: _____

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

Name: _____
Address: _____
City: _____ State: _____ Zip: _____
Telephone No: 919-(906)-(3136) 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:

William Henley Deitrick and Bill Dodge, architects; Lewis Clarke, landscape architect; Frank Walser, general contractor

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):

Ruth Little, 1997 Survey Form and MPDF "The Architecture of William Henley Deitrick & Associates from 1926-1959. Helen Ross, survey form 1991.

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://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.

10A. Photographs



Elizabeth Hunter and William Henley Deitrick II House, façade and S elevation, view NE



Elizabeth Hunter and William Henley Deitrick II House, façade from street, view SE



Elizabeth Hunter and William Henley Deitrick II House, façade, N elevation, and driveway, view SE



Elizabeth Hunter and William Henley Deitrick II House, façade, detail showing entry, view NE



Elizabeth Hunter and William Henley Deitrick II House, oblique with rear and N elevations, view SW



Elizabeth Hunter and William Henley Deitrick II House, carport and rear elevation, view to SW



Elizabeth Hunter and William Henley Deitrick II House, back of carport, view to NE



Elizabeth Hunter and William Henley Deitrick II House, back of carport and S side of rear yard, view to NE



Elizabeth Hunter and William Henley Deitrick II House, S side yard, view to W



Elizabeth Hunter and William Henley Deitrick II House, courtyard, view to W



Elizabeth Hunter and William Henley Deitrick II House, courtyard, view of S wing of house



Elizabeth Hunter and William Henley Deitrick II House, courtyard, view to E end from W end



Elizabeth Hunter and William Henley Deitrick II House, E end of courtyard, view to E



Elizabeth Hunter and William Henley Deitrick II House, courtyard, view of N wing of house



*Elizabeth Hunter and William Henley Deitrick II House,
entry looking into corridor and courtyard, view SE*



*Elizabeth Hunter and William Henley Deitrick II House,
corridor, view to S with entry at R and courtyard at L*



*Elizabeth Hunter and William Henley Deitrick II House,
S corridor toward back with courtyard at L*



Elizabeth Hunter and William Henley Deitrick II House, dining room, view to NE



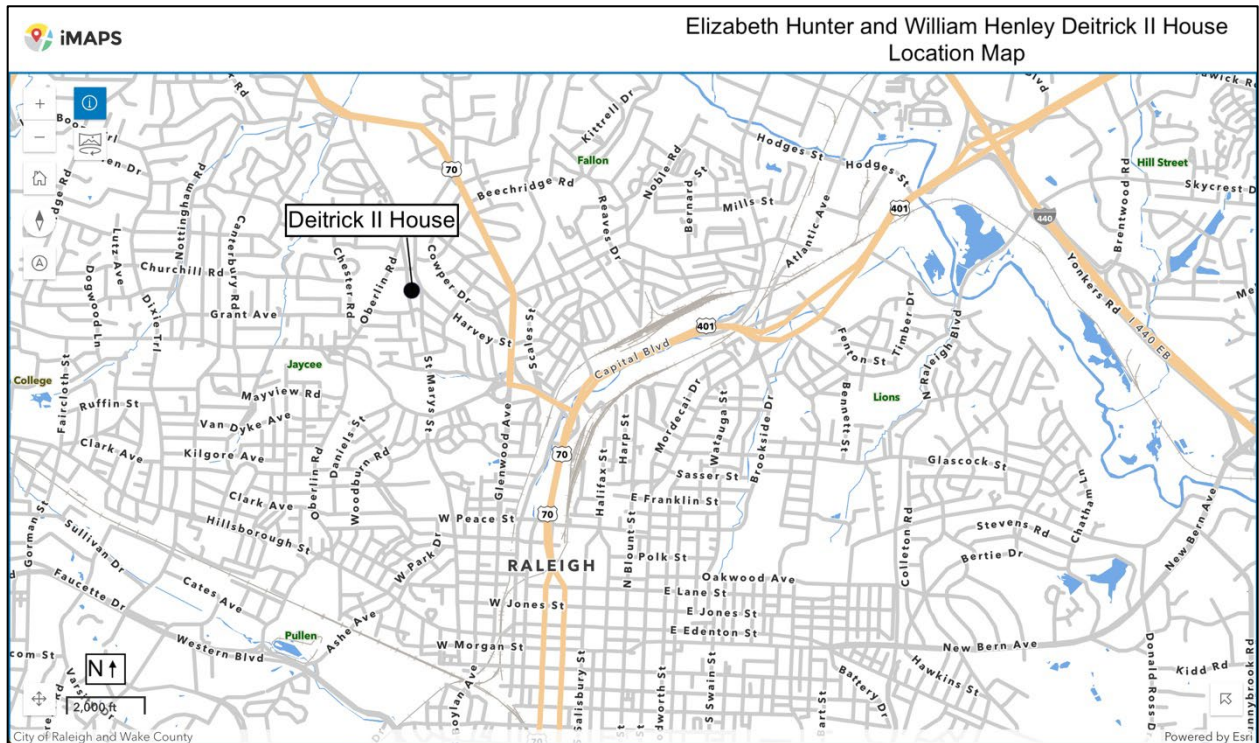
Elizabeth Hunter and William Henley Deitrick II House, kitchen, view to NE



*Elizabeth Hunter and William Henley Deitrick II House,
bathroom in north corridor*

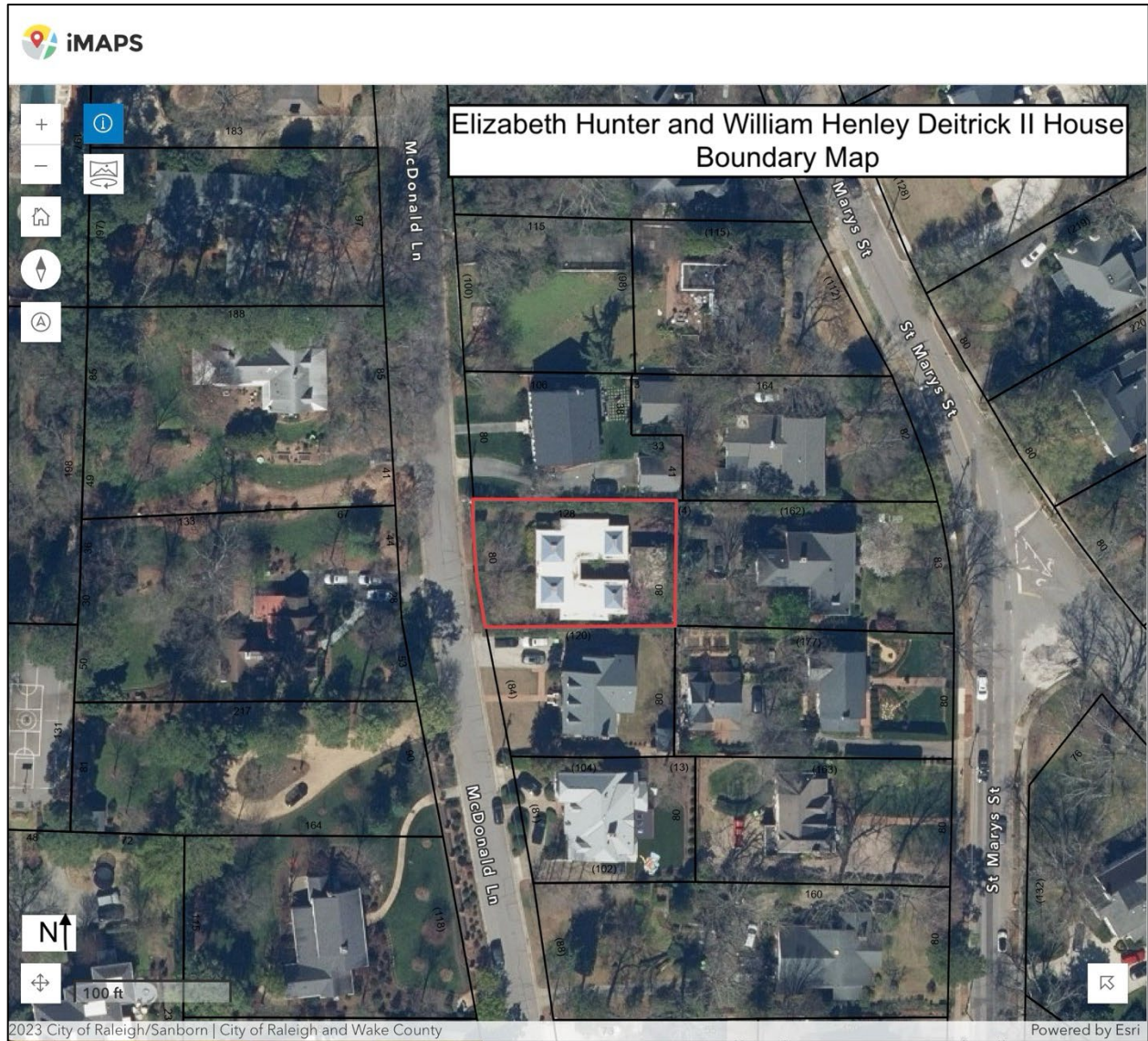


Elizabeth Hunter and William Henley Deitrick II House, McDonald Lane, view to N north of house



Elizabeth Hunter and William Henley Deitrick II House, 1900 McDonald Lane, Raleigh, Wake County Location Map

10B. Boundary Map



*Elizabeth Hunter and William Henley Deitrick II House, 1900 McDonald Lane, Raleigh, Wake County
Boundary Map*

10C. Architectural Significance

The Elizabeth Hunter and William Henley Deitrick II House is significant as an excellent and intact example of Modern residential design of the mid-twentieth century. The house is also important for its association with the late period of William Henley Deitrick's career, reflecting his contributions to the Modernist direction of architectural design in Raleigh and throughout the state and as a personal endorsement of the style.

About three-quarters of a mile to the north stands the 1936 William Henley Deitrick House at 2501 Glenwood Avenue (SL 1991, RHL 2023). This is the couple’s previous home, a textbook Georgian Revival-style dwelling. That house was designated a Local Historic Landmark for its association with Dietrick, “an important architect who shaped the city of Raleigh and the practice of architecture locally” and as a “masterful translation of the Georgian Revival style.”¹

Deitrick’s firm’s offices, in the 1887 Raleigh Water Tower (NRHP 1971, RHL 1968) at 115 W. Morgan Street that he rehabilitated and adapted in 1938, was listed in the National Register of Historic Places and designated as a Raleigh Historic Landmark as an early example of adaptive reuse and Deitrick’s interest in historic preservation and for its association with Raleigh’s municipal history.

Building Description

The Deitrick II House is a single-story, frame, Modernist dwelling with an overhanging flat roof punctuated by four flat-topped pyramidal forms. The flat roof is finished with boxed eaves capped with a metal-clad cornice that flares upward at the corners. The dwelling’s U-shaped footprint forms a courtyard in combination with a detached carport that stands behind the house at the east end of the parcel. Small front and rear yards feature mature shrubs and shade trees; the southeast corner of the parcel behind the carport features a bulb garden. Landscaping in the courtyard includes built-in planting beds and a fountain. The buildings and yards occupy a .23-acre, roughly rectangular parcel on the east side of McDonald Lane, just outside the west boundary of the Hayes Barton National Register Historic District (WA4070, NRHP 2002), an early twentieth-century streetcar suburb.

Elizabeth Hunter and William Henley Deitrick House II, 1960, ca. 1995, 2004-2015

Architects: William Henley Deitrick and William Waldo Dodge III

Landscape Architect: Lewis Clarke

General Contractor: Frank Walser

Known as the Deitricks’ retirement house, the dwelling is a study in contrasts with the couple’s earlier residence on Glenwood Avenue. This midcentury house is small where the previous was grand, humble in materials and finish, and simple in execution. It hugs the earth rather than standing tall and occupies a parcel a third the size of the older house. The street is a quiet lane on the edge of an early twentieth-century suburb, while the original location was highly visible, on a major roadway, and opposite the entrance to the city’s exclusive, whites-only country club that featured a clubhouse designed by Deitrick’s firm (not extant).

The McDonald Lane dwelling is clad in plywood panels with battens covering the seams, has paired casement wood windows, and a boxed eave capped by a flared cornice covered with

¹ Raleigh City Ordinance No. 2023 (578), “An Ordinance Designating William Henley Deitrick House in the Planning Jurisdiction of the City of Raleigh, North Carolina, a Historic Landmark,” Book 19568, page 1386-1397.

painted metal sheathing. Four flat-topped pyramidal forms enliven the otherwise flat roof, visually marking the living room and dining room at the front of the house and two bedrooms at the back. The visible roofing at the pyramidal forms is metal; the flat roofing surface is a rubber membrane that replaced the original built-up covering. A deeply inset front entry is at the center of the symmetrical, five-bay façade. Latticework panels frame the recess, just as columns would frame a porch on a historicist-styled house.

The dwelling is larger than it reads from the street, thanks to the U-shaped footprint that extends back, housing a massed plan four rooms deep. Additionally, middle rooms at those side elevations (a kitchen on the north side, a bedroom on the south) step out an additional bay from the overall façade width, so that windows can light those rooms from an additional side. A corridor edges the interior of the U-shape, and floor-to-ceiling fixed-sash frame fully-glazed doors to light that space. At its widest point, the house is roughly sixty-three feet, occupying most of the breadth of the eighty-foot parcel. The house stands closer to the south edge of the parcel, allowing for a driveway in the roughly fifteen-foot space along the north lot line.

The courtyard creates an exterior room that adds to the living space. It features brick pavement complemented by a large, low, circular planter outlined in brick, capped with concrete coping, and planted with bamboo on the north side of the space. Additional planting beds to the east are edged in metal. The beds hold two shallow fiberglass bowls connected with underground plumbing that compose a simple water feature. The courtyard's brick patio extends beyond the embrace of the house's two wings; fencing composed of panels with thin bamboo reeds frames the north end. The framing around the bamboo complements the plate-glass windows at the courtyard, repeating a modular rhythm that ties together the spatial elements. The courtyard's brick floor is lower than the flooring in the house, and brick steps lead down from doors at the center of the rear façade and the north and south walls of the courtyard. Wood planters with horizontal slats flank the stairs at the center.

The interior floor plan includes an entry room behind the double-leaf front door with folding double doors in the north, south, and east walls that function a little like folding screens. If all are open, there is easy flow from the entry into the public spaces of the house: the dining room to the north; the living room to the south; and, after crossing the corridor, the courtyard to the east. The corridor gathers light from the courtyard while it sequesters the functional spaces (kitchen, bathrooms, closets) or private rooms (bedrooms, study) from the public rooms. The north wing of the house extends from the back of the dining room and holds the kitchen, a bathroom, a utility room, and a combination bedroom and study. At the south wing, extending from the back of the living room, there are two bedrooms, a bathroom accessed from each room, and a large storage closet. The corridor provides a circulation pattern that accesses all points of the house, but doors can close access to functional and private rooms, as well as to several closets and storage rooms off the corridor. The plywood paneled walls blend with the solid wood and louvered wood doors, creating a unified backdrop. The house is modestly sized but still well designed for entertaining; this floor plan allows guests to flow from the entrance straight through the foyer to the courtyard or directly to the dining room and living room while the bedrooms, bathrooms, and kitchen remain private.

Rooms have drywall walls with simple base and crown molding. Bookcases, cornice boxes, and cove molding enrich the otherwise simple dining room. The living room, dining room, and bedrooms all have oak flooring; tile floors are at the bathrooms and cork flooring is at the kitchen. (The interior is not being proposed for landmark designation.)

Very few changes have been made to the house. Vertical siding that replicated the board-and-batten had been added to exterior walls between the survey documentation of 1991 and 1997.² Photographs from 1991 show asphalt shingles on the pyramidal roof forms; drawings indicate metal and it is not known what was originally installed. When Jane Watson, the current owner, purchased the property in December 2003, she undertook a good deal of work over roughly the next decade with the goal of preserving the house in its original form. Watson updated the electrical system, refinished the floors, and made some alterations to the paired bathrooms in the south wing, removing part of the shared wall to convert the two small bathrooms into a single larger one. The two sinks and two toilets remain, however, and the original arrangement is evident. At the exterior, she removed the siding, found the original plywood and battens intact, and has left them painted and exposed since. The built-up flat roof needed substantial repair, and the asphalt shingles at the pyramids needed replacement. Watson chose to install metal roofing at the pyramids as indicated in architectural drawings that stayed with the house through ownership changes. The work required replacement to the metal cladding at the cornice.

Watson updated kitchen surfaces and appliances between 2010 and 2015 and added an under-counter refrigerator, as shown in drawings, where drawers had been installed. Around the same time, she replaced the flat roof surface with a more modern rubber membrane. At the courtyard, the large brick planter needed repair, and other courtyard features (the metal-rimmed planters, a shade awning in the east end of the courtyard) were missing but with evidence that they had been installed as according to the plan. Watson reproduced the metal-rimmed circular planters as shown in the drawing. Two of the wood planters shown in the drawing flanked the stairs at the west end of the courtyard but were in poor repair. Watson had two more fabricated from the drawings to replace them. There is no evidence that the planters combined with slatted benches that appear in the landscape plan were ever installed in the courtyard, but no indication to the contrary either. Likewise, drawings indicated plaster walls and ceilings in most rooms other than the corridor and vinyl tile flooring in the kitchen; it is not known if those finishes were installed, as they were not present when the current owner purchased the house in December 2003.

² The 1997 survey file notes vinyl siding, but the owner recalls that it was aluminum. While vinyl was more common in the 1990s, aluminum was still available and perhaps preferred in order to replicate the board-and-batten appearance.

Carport, 1960

A flat-roofed, post-and-beam, two-bay carport with storage shed stands immediately north of the courtyard. The carport's north side is open and the south side is a shallow, rectangular-footprint storage shed. The east and west sides have matching fencing consisting of paneled with bamboo reeds; the west side of the carport is actually the fencing that encloses the north end of the courtyard. A gravel driveway leads from McDonald Lane along the north side of the parcel to the carport. The drawings show skylights to illuminate the shed, but those were not installed.

The Deitrick II House, including the courtyard and carport, retains excellent integrity with all seven aspects of integrity intact. The buildings are in their original location, preserving integrity of location. The house retains its residential feel with landscaped yards, driveway, and surrounding residential neighbors, and therefore retains integrity of setting, feeling, and association. Original architectural features, including interior and exterior wall surfaces, windows, floors, the brick patio, and bamboo fencing are all intact, preserving integrity of materials and workmanship. The original floor plan is largely intact, as is the courtyard, the façade, and the unusual roofing design, preserving integrity of design.

10D. Historic Significance

Ruth Little's 1997 Multiple Property Documentation Form (MPDF) titled "The Architecture of William Henley Deitrick & Associates, 1926-1959" includes a full history and context for the firm; additional history for the McDonald Lane House is included here. Helen Ross surveyed the house in 1991, and Ruth Little surveyed it again in 1997; that documentation is maintained in a survey file (WA2971) at the File Room of the State Historic Preservation Office.

Ownership of the House

Elizabeth Hunter Deitrick and William Henley Deitrick lived in this house, designed by Deitrick with assistance from William "Bill" Waldo Dodge, from 1960 until their deaths in 1973 and 1974, respectively. This period coincides with Deitrick's retirement from active involvement in his eponymous architectural firm, which he had established in 1927. However, Deitrick stayed busy in these years as a consultant to the firm as well as active in civic organizations connected to architecture and the arts in Raleigh.

In 1957 or 1958, the couple had moved out of their excellently rendered Georgian Revival-style dwelling at 2501 Glenwood Avenue (RHL 2023) designed by Deitrick in the 1930s. They settled into a 1941 Cape Cod cottage at 1815 McDonald Lane, directly across the street from the empty back yard of Annie Grist Briggs (1894-1981).³

³ *Hill's Raleigh City Directory 1957* (Richmond: Hill Directory Company, 1957), 179; *Hill's Raleigh City Directory 1958* (Richmond: Hill Directory Company, 1958), 181.

In 1925, Annie G. and Everitt Edward Briggs (1893-1946) had purchased two tracts of land at St. Mary's Street in the developing Hayes Barton suburb of Raleigh (Hayes Barton Historic District, NRHP 2002). They built their family home in the 1930s, at today's 1825 St. Mary's Street, a Georgian Revival-style dwelling designed by Thomas W. Cooper and built by John W. Coffey and Son. Everitt Briggs was, at the time, the president of Thomas H. Briggs and Sons, Inc., and a grandson of Thomas Henry Briggs (1821-1886). The elder Briggs had started a hardware store in Raleigh in the 1850s and built up a mercantile and construction business that had a significant impact on the look and development of Raleigh in the second half of the nineteenth century. The Briggs's elegant house stood on a parcel with a deep rear yard that reached all the way to today's McDonald Lane.⁴

Mrs. Briggs leased the back portion of her rear yard in November 1959 to the Deitricks, who agreed to build a single-story house there, no smaller than 1,750 square feet in area, and costing at least \$20,000. The house must have no fewer than six rooms, excluding bathrooms. The lease was set up so that it would remain in effect throughout the lives of the Deitricks.⁵ Upon the 1974 death of William Henley Deitrick, who outlived his wife, ownership reverted to Mrs. Briggs. Her daughter Margaret Briggs Slaughter (1923-1999) then lived in the house with her husband John H. Slaughter Jr. In 2003, current owner Jane Watson purchased the house from the heirs of Margaret Slaughter.⁶

Design and Construction

Deitrick is said to have designed the house with the assistance of William "Bill" Waldo Dodge III (1928-2014). Some drawings exist, but most are unsigned; determining who was responsible for which aspects of the design does not seem possible.⁷ A page of hand-written notes in Deitrick's papers that tracks expenses for "New House Costs" in 1960 only includes a total of \$85.83 paid to Dodge for architectural services. In contrast, landscape architect Lewis Clarke was paid \$347.18.⁸ Much of the design work on the house was completed before 1960, however, so payments were likely made to Dodge in 1959.⁹ The drawings have revision dates in early 1960 but lack original drafting dates.¹⁰

⁴ Slaughter to Briggs, Wake County Deed Book 460, page 356, April 7, 1925; "Everitt Edwards Briggs, Sr.," Findagrave website, www.findagrave.com; Sherry Joines Wyatt, "Hayes Barton Historic District," National Register of Historic Places Nomination Form, 2002, 7.66, at <https://files.nc.gov/ncdcr/nr/WA4070.pdf>; Angie Clifton and Catherine Bishir, "Thomas Henry Briggs, Sr. (1821-1886)," North Carolina Architects & Builders website, www.ncarchitects.lib.ncsu.edu.

⁵ Briggs to Deitrick, Wake County Deed Book 1403, page 129, November 25, 1959.

⁶ Slaughter, et al to Watson, Wake County Deed Book 10598, page 1341, December 19, 2003.

⁷ A set of drawings are in the William Waldo Dodge Papers (MC00372) in the Special Collections at North Carolina State University. Nearly all the drawings have a title block from Deitrick's firm but are dated the first half of 1960, sometimes with revisions. The majority date to January and February 1960. Only two are signed, both with Dodge's name. There are several unsigned sketches and renderings of façade options; most are in the MC00372 collection but one, which is discussed in this report, is in the owner's collection.

⁸ Residence 1900 McDonald Lane, Box 10, W.H. Deitrick Papers, PC1487, North Carolina State Archives, Raleigh.

⁹ The plan for the air conditioning ductwork is dated 1959 and was drawn by the contractor.

¹⁰ Mr. & Mrs. W. H. Deitrick Residence, William Waldo Dodge Papers, MC00372, Special Collections, North Carolina State University, Raleigh. As noted above, the drawings' title block has Deitrick's firm's name. Deitrick sold the firm to Guy Crampton in 1959, and it was then known as Guy E. Crampton and Associates.

Current owner Jane Watson has an unsigned sketch that may represent a conceptual image. It shows the basic form built—four pyramidal peaks on a flat roof, board-and-batten walls, and differentiated center front entry—and instructs that the fascia be “heavy,” the colonnaded entry “rich,” and the walls feature “wide battens.” The words “Bold!” and “Punch” indicate overall energy desired in the design. A version of the screen that encloses the back portion of the courtyard appears at the right end of the façade. While that configuration changed and the entry colonnade was not built, the executed house is otherwise very true to the image.

Among the set of drawings for the house are a number of other sketches that show designs explored but not built. A low-slung, hip-roofed house appears in one; it seems too wide for the parcel. Another shows a facade that seems to match the proportions of what was built but with a hipped roof, asymmetrical façade with center entry, a wide planting box at one end, and a chimney at the other end. Another shows the flat-roofed pyramidal roof forms and a symmetrical, minimalist façade with clerestory windows over solid walls and a recessed center entry flanked by wide latticed screens. The drawing collection also contains the landscape plan for the courtyard, drawn by Lewis Clarke of Raleigh in the summer of 1960 and including the circular planters and fountain, brick pavement, and wood planter boxes. Planter boxes with slatted benches that appear in the drawings either were not built or do not remain.¹¹

Between the papers in Deitrick’s collection and the drawings in Dodge’s papers, it is apparent that construction took place from January through October 1960. Bills from Frank Walser, the general contractor, appear in Deitrick’s papers dated as early as March and as late as October 1960. Some driveway paving was done in November by T. A. Loving & Company of Goldsboro.¹² The foundation plan is dated January 1960, a good indication that construction was imminent, and room finish schedules were revised in January and February 1960. A drawing showing elevations and a footing plan for the carport is signed “Dodge May 60.”¹³

Association with Deitrick

As has been well documented, the Beaux Arts-trained Deitrick had begun a shift to Modern design with his firm’s output in the late 1930s, roughly a decade into his career. In the 1940s, as president of the state’s AIA chapter, he contributed to efforts to bring Modernist Henry Kamphoefner (1907-1990) to the state to revamp architectural education at the School of Design (SoD) at North Carolina State College (now University).¹⁴ Deitrick had long envisioned his firm as “a professional training laboratory for young architects” and the quality of architectural education at SoD mattered greatly. Also in the 1940s, the firm was, according to mid-twentieth-century Raleigh historian Elizabeth Waugh, “one of the most significant architectural

¹¹ Mr. & Mrs. W. H. Deitrick Residence, William Waldo Dodge Papers, MC00372, Special Collections, North Carolina State University, Raleigh.

¹² Residence 1900 McDonald Lane, Box 10, W.H. Deitrick Papers, PC1487, North Carolina State Archives, Raleigh.

¹³ Mr. & Mrs. W. H. Deitrick Residence, William Waldo Dodge Papers, MC00372, Special Collections, North Carolina State University, Raleigh.

¹⁴ M. Ruth Little, “The Architecture of William Henley Deitrick & Associates, 1926-1959,” 1997, 8-12.

institutions in the southeast.” Deitrick, was “working full tilt, [but] was now most active as lecturer, toastmaster, and officer of various organizations, both civic and professional.”¹⁵

Kamphoefter established the SoD in 1948, and Deitrick’s late career was characterized by hiring young architects trained in Modernism under the dean of the new school. Deitrick largely left the design work to his staff in the 1950s while he continued to focus on the business side of the firm, on client relations, and on civic volunteer work. In this period, he also led the SoD’s Design Foundation, where fundraising for faculty salaries was a major part of his position, and the state chapter of the American Institute of Architects. One imagines that he and Elizabeth entertained often as part of this work; the layout of the small but elegant home is well-designed for guests. Particularly in this period, Deitrick’s work helped promote Modernism as the premiere architectural style for important commissions throughout the state.¹⁶

Deitrick’s firm, like the state, never became exclusively Modernist. In fact, Little notes that the majority of the firm’s residential commissions were rendered in historicist styles, particularly the Colonial Revival style. Such dwellings were often for friends and prominent Raleighites and included the exceptionally detailed Georgian Revival-style house he built for himself and his wife on Glenwood Avenue in 1936. Modernist dwellings in the middle of the twentieth century in Raleigh were generally built by the design faculty at the SoD, often for themselves.¹⁷ Raleigh’s establishment more often opted for traditional residential architecture. Deitrick’s decision, then, to move out of his grand Georgian Revival-style dwelling and into a smaller Modernist house designed along with a young SoD graduate can be seen as enthusiastic endorsement of the notable work of the SoD and the direction of architectural design in Raleigh in the middle of the twentieth century.

William “Bill” Waldo Dodge III (1928-2014)

Bill Dodge was a 1957 SoD graduate, hired by Deitrick upon graduation to work at the firm. He had earned an undergraduate degree at the College of William and Mary and served in the U.S. Army Corps of Engineers before studying architecture in Raleigh. But Dodge was steeped in architecture and design: the Asheville-born Dodge was a son of Margaret Wheeler Robinson and William Waldo Dodge Jr. (1895-1971), the latter one of “one of the leading figures in Asheville’s architectural scene as well as an illustrious and well-known silversmith.”¹⁸ The younger Dodge was one of the “young modernists” that Ruth Little characterizes as part of the firm’s pivot to new personnel to would execute the Modernist design direction of the firm. Little notes that in this period of Deitrick’s career, he stepped away from design work and leaned into managing the office and interacting with clients.¹⁹

¹⁵ Elizabeth Waugh, *North Carolina Architect* 18 (January-February): 14, 23.

¹⁶ Little, 17-21; Waugh, 23.

¹⁷ Little, 17-21.

¹⁸ Charlotte V. Brown, Zoe Rhine, and Catherine Bishir, “William Waldo Dodge Jr. (1895-1971), NC Architects and Builders, www.ncarchitects.lib.ncsu.edu.

¹⁹ Little, 11.

In 1957, Dodge went to work, designing Modernist buildings, in the renovated nineteenth-century municipal Water Tower (RHL 1968) at 115 W. Morgan Street that Deitrick had transformed into his firm's office.²⁰ He continued to work for the firm after Deitrick retired and sold it to Guy E. Crampton in 1959. In 1962, Dodge established his own Raleigh firm.²¹ He would go on to be better known for historic preservation than for Modernist design, most notably leading the restoration of the North Carolina State Capitol in the 1970s as part of the state's celebration of the national bicentennial. Dodge also restored Old East and Old West, Playmakers Theatre, and Memorial Hall at the University of North Carolina at Chapel Hill. He chaired, as Deitrick had, Raleigh's Historic Sites Commission. Dodge did design in the Modernist style in this period as well, including the 1970 Albemarle Building, the first high-rise office building for state government, at 325 N. Salisbury Street. The building was rehabilitated and remodeled in 2024.²²

Lewis Clarke (1927-2021)

Lewis Clarke was an English-born landscape architect who earned a degree in architecture from the University of Leicester and in landscape architecture from the University of Durham. He then studied at Harvard University on a Fulbright in the early 1950s, earning another degree in landscape architecture. Clarke moved to Raleigh in 1952 at Kamphoefner's invitation to teach at SoD; he remained on the faculty until 1968 and ran a self-named firm practicing landscape architecture in Raleigh until 1993. Clarke designed landscapes for a number of houses for SoD faculty, including George Matsumoto, Ken Scott, and Edward Waugh, as well as former Deitrick employee Milton Small.²³

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Reports

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²⁰ John B. Wells, "The Raleigh Water Tower," National Register of Historic Places Nomination Form, 1971, <https://files.nc.gov/ncdcr/nr/WA0001.pdf>.

²¹ "Opens office," *News & Observer*, May 23, 1962.

²² "William Waldo Dodge III Obituary," Morris Family Care Group website, www.morrisfamilycaregroup.com/obituaries; "Party cashes in with a little help from its friends," *News & Observer*, December 11, 1984; "Historic House in Jeopardy," *News & Observer*, May 3, 1973.

²³ "Lewis James Clarke," NCModernist Website, www.ncmodernist.org.

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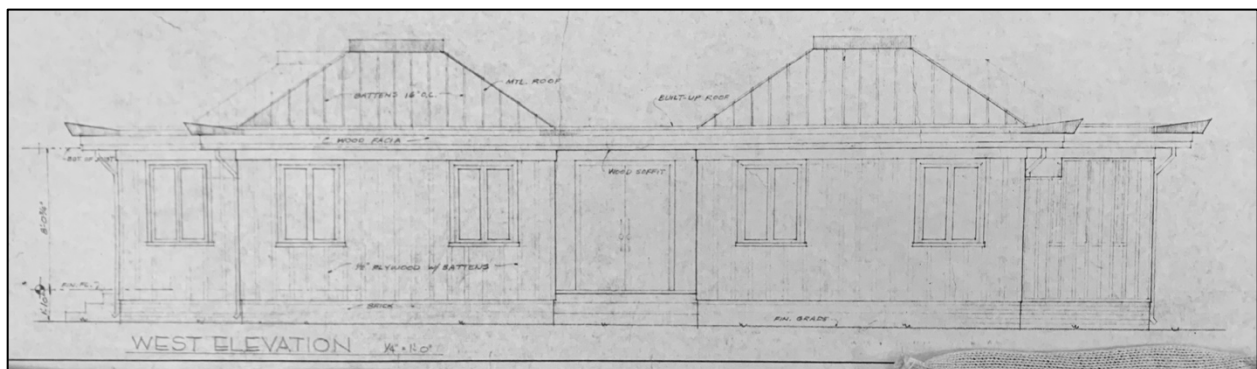
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10E. Special Significance Summary

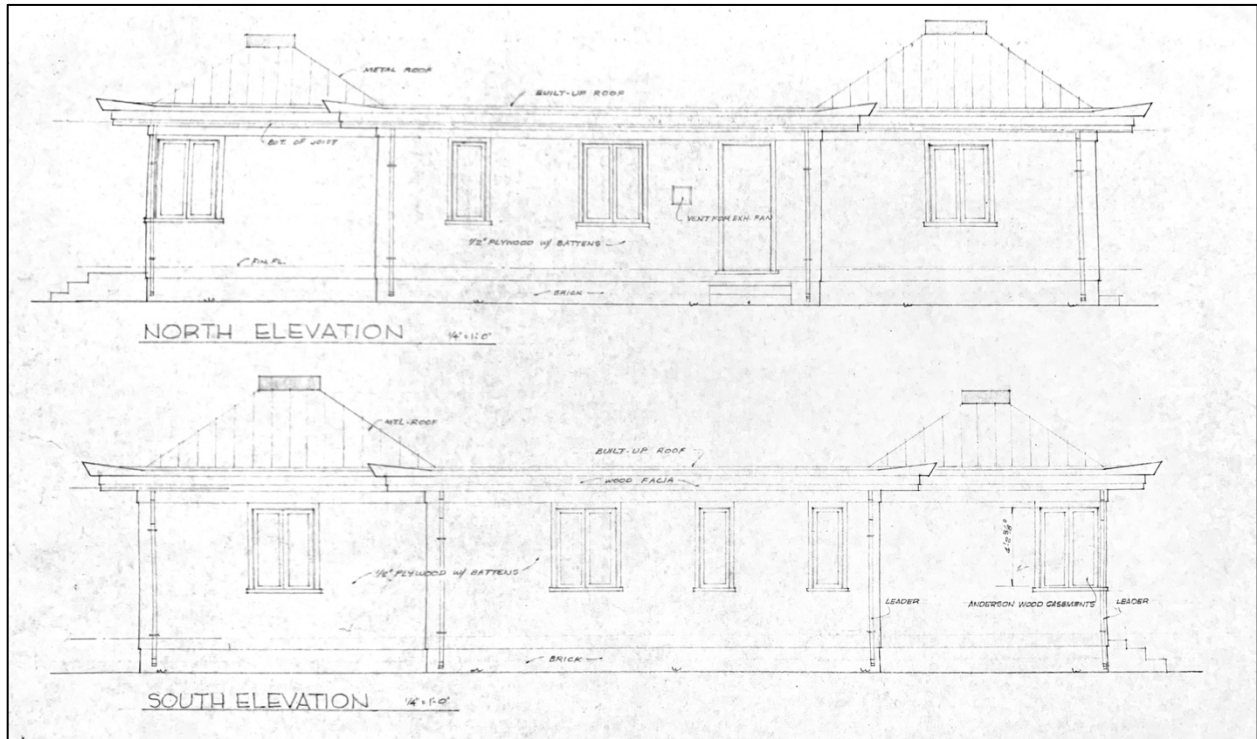
The Elizabeth Hunter and William Henley Deitrick II House expresses the Modernist style by favoring natural materials and simplified forms over historicist decoration and by blending built structure with nature. The bold eave cornice, flat roof with pyramidal forms, and board-and-batten exterior walls are simple, textural, and decorative without referring to historical style. The form of the house encloses a landscaped courtyard that creates an exterior room softened with plant materials and where plate-glass windows flood the interior with natural light. The floorplan allows easy circulation through the public areas of the house, including direct passage from the recessed front porch into the entry and out to the courtyard. This passage highlights the warmth of the sun-lit, wood-paneled walls of the corridor that edges the courtyard and buffers guests from the private spaces within the house.

The dwelling's Modernist design and attention to warm reception of guests reflects the evolution of Deitrick's own work from historicism to Modernism and from designer to architectural ambassador. Deitrick's residency here parallels that period after he sold his firm and focused on more civic-oriented work. His retirement house, as an expression of his design ideas, made an important statement not just on the literal streetscape of McDonald Lane but on the metaphorical landscape of Raleigh architecture.

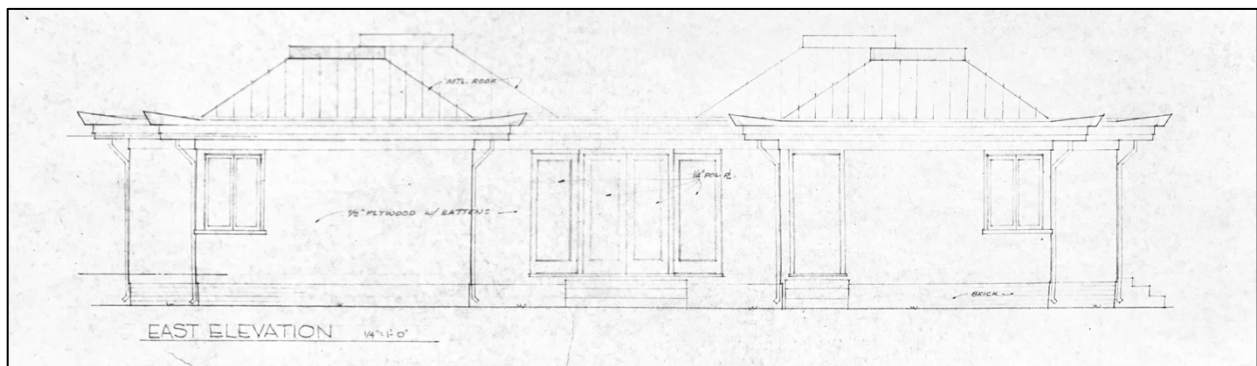
For a prolific and influential local architect like Deitrick, it is appropriate to designate multiple Raleigh Historic Landmarks associated with his work. The Glenwood Avenue house is an excellent representative of his historicist design ability and Beaux Arts training. The Water Tower (RHL 1968) reflects his interest in older architecture and historic preservation. The Deitrick II House, the "retirement" house of a man who never really stopped working, reflects the late period of his career, which was focused on shaping the direction of architectural design in the state from traditionalism toward Modernist design as practiced at the state's premiere school of architecture, NCSU's SoD.



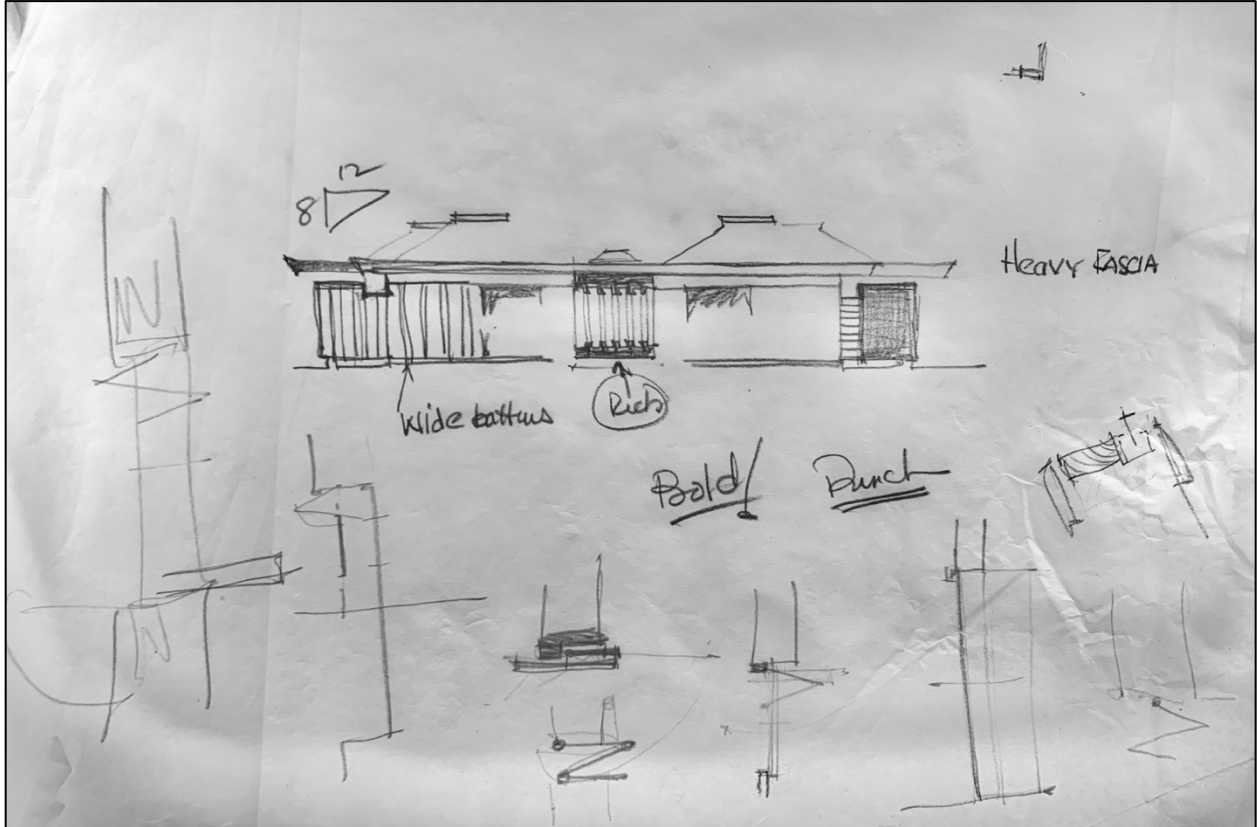
West elevation (façade) drawing dated 1-13-1960, in the private collection of Jane Watson.



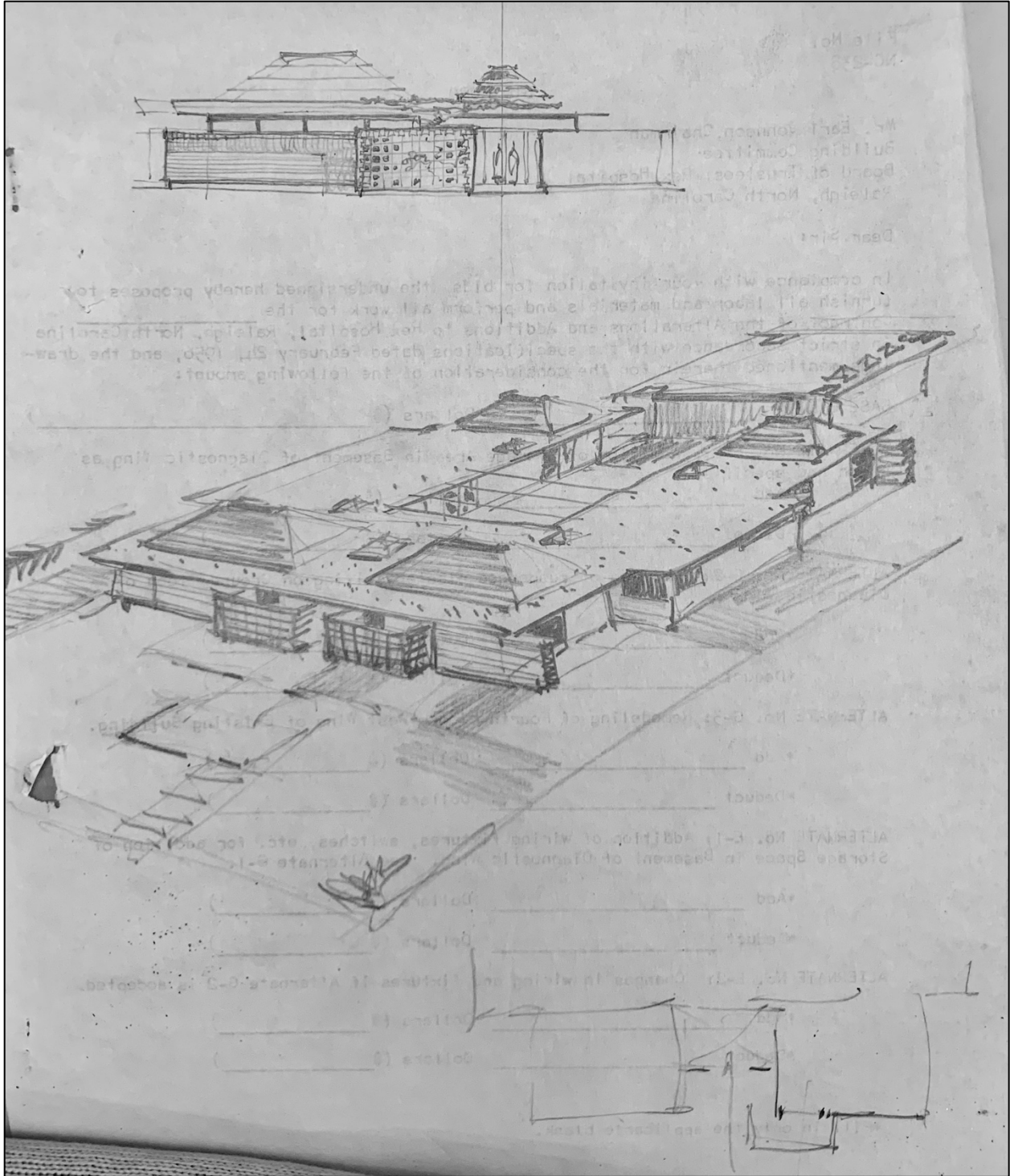
North and South elevation drawings dated 1-13.1960, in the private collection of Jane Watson.



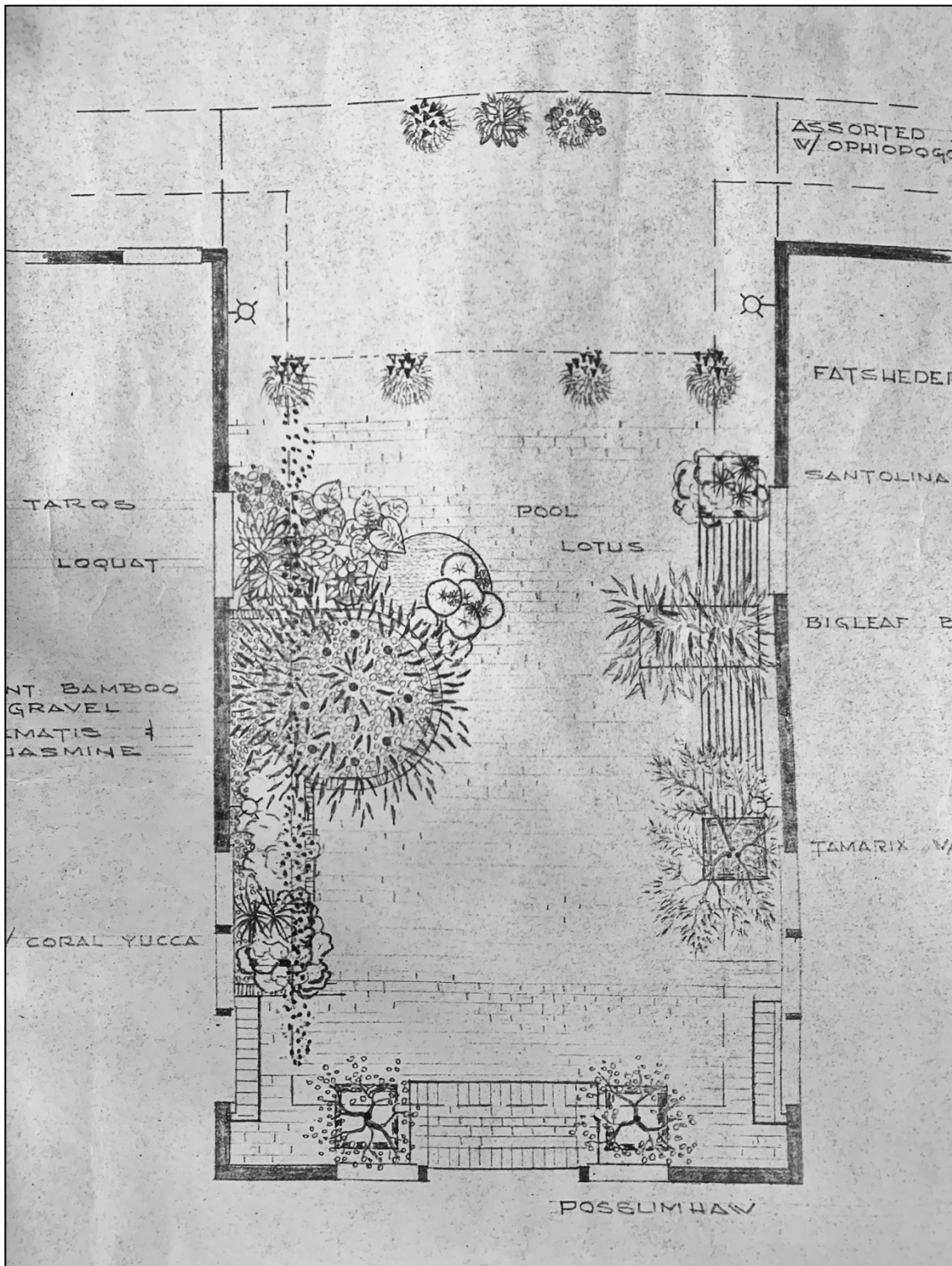
East elevation drawing dated 1-13.1960, in the private collection of Jane Watson.



Undated, unsigned sketch in the private collection of Jane Watson.



*Undated and unsigned rendering of similar concept,
William Waldo Dodge Papers, MC00372, Special Collections, North Carolina State University*



Excerpt from landscape plan: "Garden Design & Details for Mr. & Mrs. Wm. Henley Deitrick, Raleigh," Lewis Clarke, Landscape Architect, Raleigh, in the private collection of Jane Watson.