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ORDINANCE NO. (1999) 513

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PRESENTED
FOR
REGISTRATION

99 MAR 11 AM 10:26

AN ORDINANCE DESIGNATING the E. L. and Ruth Fogleman House, 1807 Wills Avenue IN THE PLANNING JURISDICTION OF RALEIGH, NORTH CAROLINA, A HISTORIC LANDMARK.

W. B. HEDDICK
REGISTER OF DEEDS
WAKE COUNTY

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

WHEREAS, on the 16th day of February, 1999, 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 E. L. and Ruth Fogleman House, owned by Daniel L. and Laura H. Becker, 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 E. L. and Ruth Fogleman House at 1807 Wills Avenue, Raleigh, (Wake County PIN # 1704.07 67 1956), approximately eighteen hundredths (.18) acre, including the entire parcel on which the building stands.

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

Exterior of the two-story, frame California-style simulant craftsman bungalow, completed in 1926, designed by the Harris Brothers Company of Chicago, Illinois, including the ca. 1927 garage, and all of the parcel described in Section 1. The Fogleman House is architecturally significant in Raleigh as an outstanding example of the California-style influences on the craftsman bungalow form: Japanese and Swiss-chalet elements, heavy open beam-work, battered brickwork motifs, and natural materials, color, and textures.

16. 2

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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 Odom seconded the motion, and upon vote, the motion carried this the 16th day of February, 1999.

Effective Date: Upon Adoption

Distribution: City Council
 City Manager
 City Attorney
 Planning Department (2)
 Inspections Department (3)
 Wake County Register of Deeds
 Wake County Historic Preservation Commission

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City Of Raleigh
North Carolina

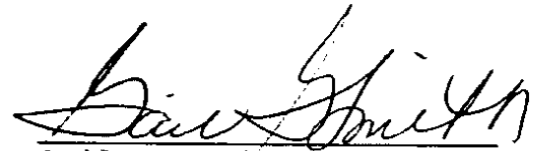
STATE OF NORTH CAROLINA)
COUNTY OF WAKE)

CERTIFICATION

I, Gail G. Smith, City Clerk & Treasurer of the City of Raleigh, North Carolina, do hereby certify that the attached is a true and exact copy of Ordinance 1999-513 adopted on February 16, 1999.

IN WITNESS WHEREOF, I have unto set my hand and have caused the Seal of the City of Raleigh to be affixed this 9th day of March, 1999.




Gail G. Smith
City Clerk & Treasurer

WAKE COUNTY HISTORIC PRESERVATION COMMISSION
LANDMARK DESIGNATION APPLICATION

1. Name of Property

Historic Name: E.L. and Ruth Fogleman House

Current Name: _____

2. Location

Street Address: 1807 Wills Avenue

City/Town/Jurisdiction: Raleigh, NC 27608

NC PIN Number: 1704.07 67 1956

3. Owner Information (If more than one, list primary contact)

Name: Daniel L. and Laura H. Becker

Address/Phone: 1807 Wills Avenue, Raleigh, NC 27608

(919) 829-1504

4. Applicant/Contact Person

Name: Same as No. 3

Address/Phone: _____

5. General Data/Site Information

A. Date of Construction and major additions/alterations: 1926; ca. 1935; 1945; 1947;

1994

B. Number, type, and date of construction of outbuildings: One garage, ca. 1927

C. Approximate lot size or acreage: 0.18 acre, approx. 50' x 151'

D. Architect, builder, carpenter, and/or mason: Harris Brothers Company,

Chicago, Illinois

E. Original Use: Dwelling

F. Present Use: Dwelling

6. Classification

A. Category (building(s), structure, object, site): Buildings

B. Ownership (private or public): Private

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

	<u>Contributing</u>	<u>Non-contributing</u>
Buildings	<u>2</u>	<u> </u>
Structures	<u> </u>	<u> </u>
Objects	<u> </u>	<u> </u>
Sites	<u> </u>	<u> </u>

D. Previous field documentation (when and by whom): 1991 Helen Ross; 1977 Linda Harris

E. National Register Status and date (listed, eligible, study list): Study List (Five Points
Neighborhoods H. D., 10/10/91)

7. Signature of Applicant Don Becker

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

A. Photographs. Application must include current black and white photos of all facades of the main building and at least one photo of all other contributing and non-contributing resources. Photos must be identified in pencil with the name of the property, its address or location, and the date. Additional photographs of exterior views or details or of the interior of the property are helpful. Black and white or color photographs or color slides are acceptable for additional views.

B. Maps. Include a map showing the location of the property. Tax maps with the boundaries of the property are preferred, but sketch maps are acceptable. Please show street names and numbers and all structures on the property.

C. Boundary Description and Justification. Describe the property's designation boundary and justify the boundary chosen.

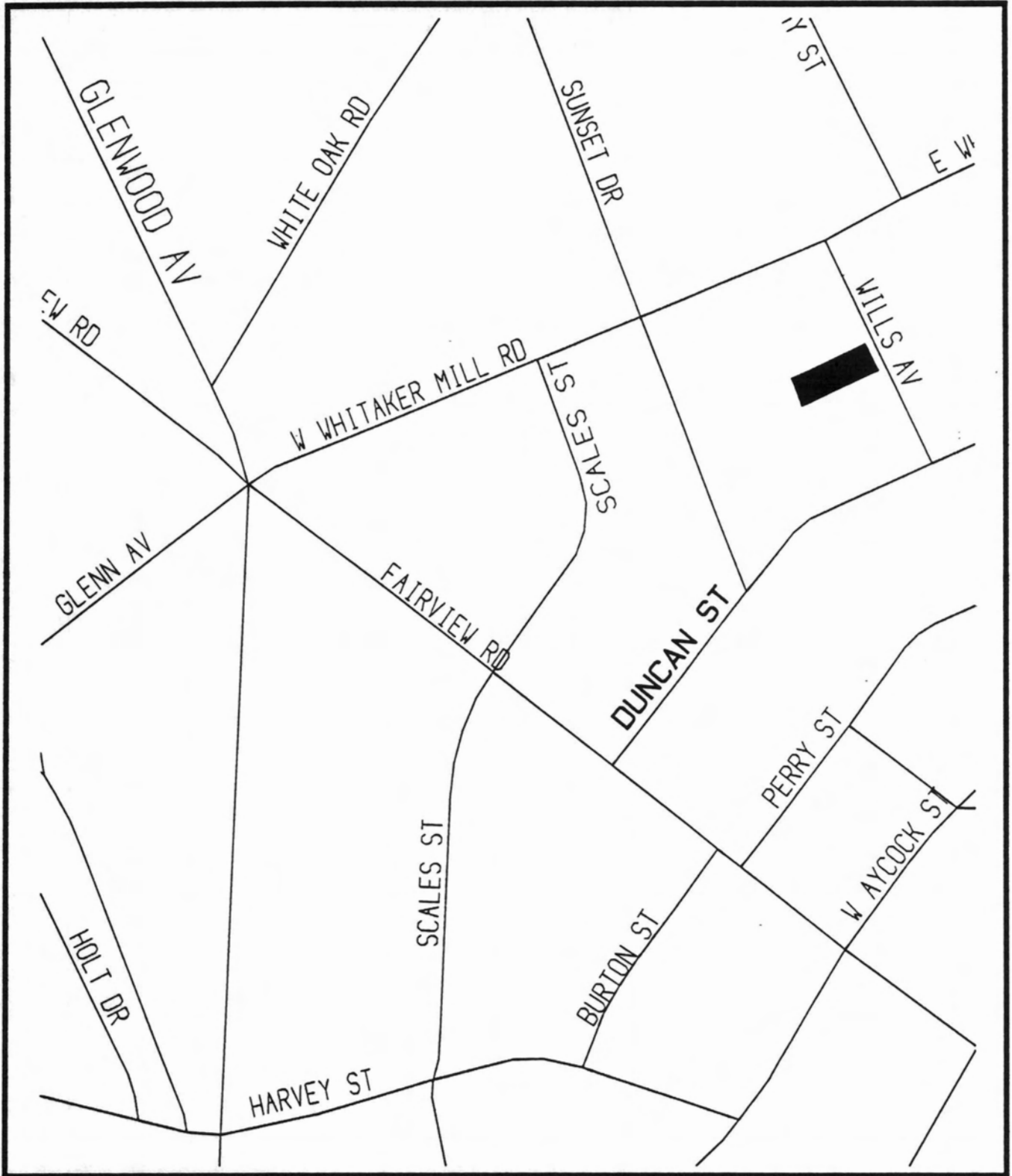
D. Architectural description and significance. Describe the property, including exterior architectural features, additions, remodelings, and alterations. Also describe significant outbuildings and landscape features. If any interior features are to be designated, describe them in detail and note their locations. Include a statement regarding the architectural significance of the property.

E. Historical Significance: Note any significant events, people, and/or families associated with the property. Include all major owners. Please include a bibliography of sources consulted.

FOR OFFICE USE ONLY

Date Received:

Received by:



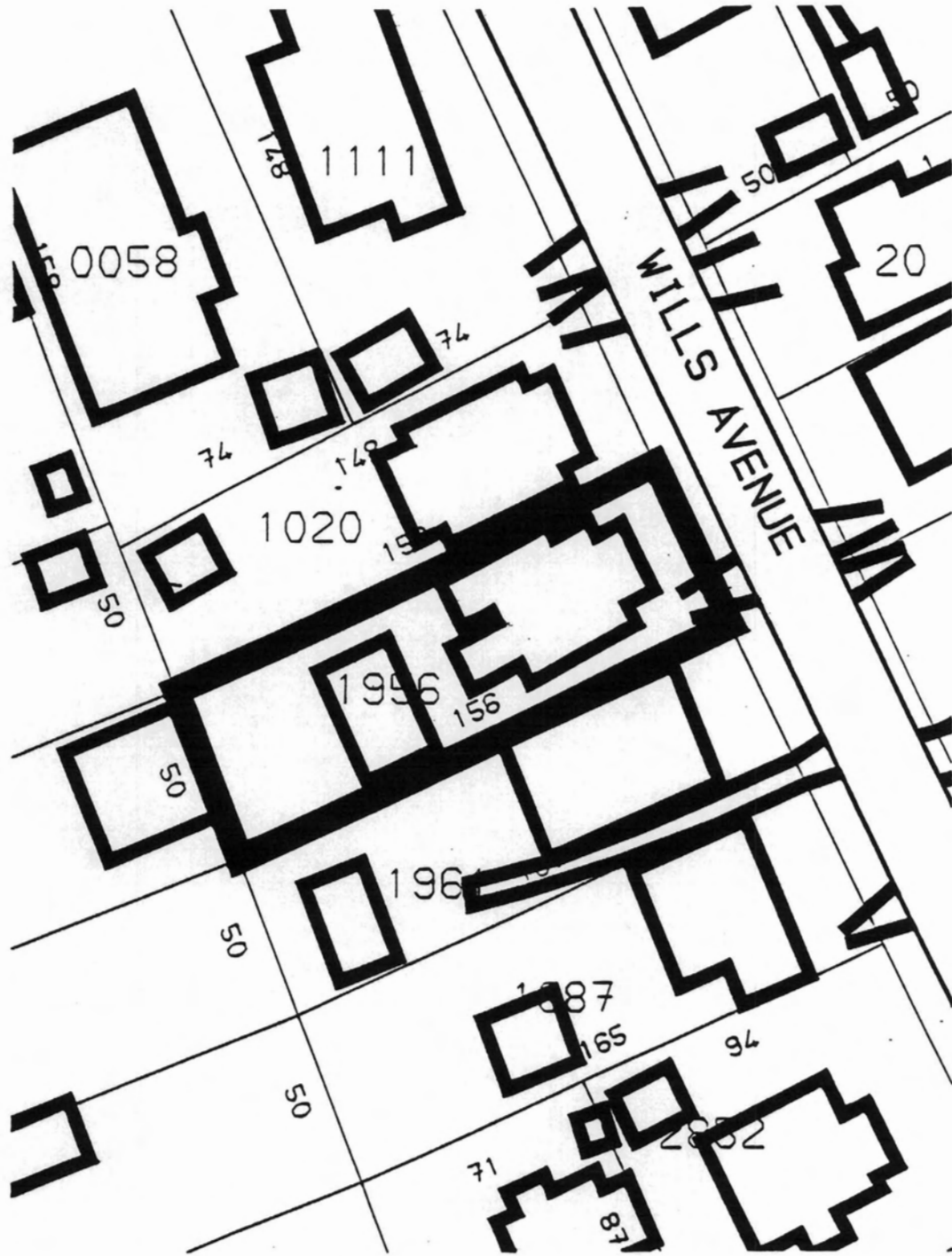
City of Raleigh
VICINITY MAP

E.L. & Ruth Fogleman House
 1807 Wills Avenue
 Raleigh, NC



Scale: 1"=275'
 Date: 09/07/97

Information depicted herein is for reference purposes only, and is collected from the best available sources. The City of Raleigh assumes no responsibility for errors arising from the use of this map.



City of Raleigh
DESIGNATION MAP

E.L. & Ruth Fogleman House
 1807 Wills Avenue
 Raleigh, NC



Scale 1"=48'
 Date LONGO
 Date 09/07/97

This map is intended for informational purposes only, and is not intended to be used as a legal document. The City of Raleigh assumes no responsibility for errors arising from the use of this map.

E. L. and Ruth Fogleman House
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C. Justification For Area To Be Designated

The designation boundary for the E. L. and Ruth Fogleman House is the 0.18 acre legal parcel (Wake Co PIN# 1704.07 67 1956) historically associated with the property.

D. Statement Of Significance

The E. L. and Ruth Fogleman House, completed in 1926, is a California-style simulant craftsman bungalow¹ designed by the Harris Brothers Company, Chicago, Illinois. It is architecturally significant in Raleigh as the most outstanding example of the California-style influences on the craftsman bungalow form: Japanese and Swiss-chalet elements, heavy open beam-work, battered brickwork motifs, and natural materials, color and textures. It is also significant for its social history association with the national phenomenon of mail order catalogs. The property possesses excellent integrity of location, design, setting, materials, workmanship, feeling, and association.

E. Architectural Description

The Fogleman House is a 2-story, frame, cross-gabled California-style craftsman bungalow. Its rectangular plan is modified by a front porch, a second story modeled as a lookout dormer, and a series of later additions to the rear. The original portions of the dwelling's first floor walls are finished with brick veneer, the second floor with pebble dash stucco. The additions' walls are clad with cement-cellulose clapboard siding. The roof is covered with tin, and displays wide eaves and decorative rafter tails of Swiss-chalet influence supported by craftsman brackets. Above the front porch is a heavy open beam-work front gable with Japanese-influenced joinery. The house is in the Ridge Way subdivision of the Five Points neighborhood, a middle-class enclave of 50-foot wide lots set in a former pecan grove. The building lot occupies the topographic high point of the neighborhood; the house faces east and is fronted by a planting bed and small lawn area that slopes downward to the street. A concrete driveway leads along the south side of the house, terminating at a side porch near the rear of the house. A front-gabled accessory structure is located close behind the house in the rear yard near the south lot line. The property is in excellent condition, with a careful rehabilitation substantially completed in 1994.

¹ Ralph Charles Bond, *The Simulant Craftsman Bungalow*. M. A. thesis, California State University, Long Beach (Ann Arbor, MI: University Microfilms International, 1981), pp. 29-30, 54. This term was coined by Bond to describe the attempt by builders to satisfy the demand for an inexpensive bungalow, imitating the appearance of the expensive craftsman bungalow as it was promoted by the leaders of the American Arts and Crafts movement.

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The house completely retains its original design, materials, and workmanship on the original north, east (front), and south facades. Only the west (rear) facade has been altered (by a succession of additions). The three-bay symmetrical front facade is dominated by the heavy open beam-work of the front porch, supported by two massive brick piers with concrete caps. With the first floor of the house set three feet above grade upon a high basement, the porch commands the prospect of the streetscape. Concrete stairs lead to the porch from both the north and south sides; the stairs to the driveway project beyond the face of the building, and terminate in a broad, high step suitable for access from the running board of an automobile. Two sets of paired 8/1 double hung sash (DHS) windows flank the entry door, which features three vertical beveled glass lights above a single recessed panel; below the three lights is a craftsman-styled wooden shelf supported by three wooden blocks. All of the 8-light sash in the house are composed in a craftsman motif, with four roughly square lights positioned above four vertical lights. The two original Arts and Crafts lighting fixtures remain on either side of the door; to the right remains the scallop-edged glass nameplate with silver mirror letters on a black background reading "E. L. FOGLEMAN" above the house numbers "1807."

A solid brick railing stretches across the front of the porch between the large piers, tapering upward at both ends into a battered concave buttress against the piers. Similar battered buttresses, but much taller, flank the outside of the piers, and taper down nearly to the concrete floor before merging with low square end posts that define the porch corners. The floor is sloped to drain to the center of the railing, which is penetrated by an opening with a projecting rowlock sill. The drain is flanked by two decorative corbelled rectangles. The top edge of the buttresses and railing are detailed with a simple rowlock course. The brick with which the first floor of the house is veneered in a running bond is a dark reddish-brown mixture of earth tones favored by the early proponents of the Arts and Crafts movement.

The open beam-work of the porch's gable roof is fashioned in a post and beam manner reflecting the Japanese influences upon the craftsman aesthetic. What appears to be a massive 11" high by 9" deep wooden beam spanning between the piers is actually simulated by boards built up into an open-top box. A decorative stair-step cut-out decorates the ends of the beam over the piers. Three equally spaced 4" by 4" vertical posts supporting the open gable end of the porch give the illusion of being mortised through the huge beam, terminating with chamfered end blocks nailed to the bottom of the beam. The eaves of the porch are supported by a 6" high by 4" deep solid wooden beam running from the house body to the large front beam. Upon this 6" by 4" beam rest exposed rafters of the porch roof structure. The rafters project well beyond the wide roof eaves and have unique decorative cut-out ends that lend a distinctly Japanese/Swiss-chalet influence to the ensemble. Yankee gutters are found above the porch eaves, their form appearing to be

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supported by a simulated structural support trim-board that rises slightly from the centerpoint of the large front beam and runs to the underside of the eaves above the 6" by 4" eave beam. The underside of the porch ceiling, and all of the exposed roof decking of the original house eaves is composed of finished 4" bead board.

Rising above the porch from the broad expanse of the standing seam tin roof is the second floor lookout dormer, which contains two bedrooms under its gabled roof form. Set back from the front and side walls of the first floor of the house (which reduces the building's apparent height and gives an illusion of the house being a 1- $\frac{1}{2}$ story structural form, more in keeping with the craftsman aesthetic of low horizontal structures connected to the earth), the entire front facade of the dormer is composed of six-8/1 DHS windows peering from below the broad eave of the upper roof; the entire effect of which is to give a remarkable horizontal presentation to a distinctly vertical element. A slightly narrower original hip-roofed wing attached to the rear of the lookout dormer contains a bathroom, stairwell, and utility room.

The south side of the house overlooking the driveway presents a broad expanse of masonry organized into three bays on the first floor. In keeping with the craftsman philosophy of buildings being rooted to the ground, the masonry flares outward in a series of corbels to create a battered base (as does the north facade opposite). The original cast iron coal chute door remains. 8/1 DHS sash are on the first floor, while high in center of the gable end is a single 8-light casement sash illuminating a closet. Five simply detailed craftsman outrigger brackets support the gable end fly rafters, with decorative tails matching the porch rafters. Above this roof line, set back from the plane of the first floor wall, is the side of the lookout dormer. Two 8-light casement sash high on the wall of the bedroom flank the ridge line of the lower roof. The sides of the dormer are finished in a pebble dash stucco composed of white portland cement, into which is pressed gray granite gravel chips accented by broken shards of black glass (all of which when viewed at the proper angle shimmers in bright sunlight). The north facade of the house is similar to the south facade in all respects with the addition of a single shoulder chimney with concrete cap, and a small projecting bay with gable roof on the west end of the north facade that provides additional space to house the master bedroom.

The entire rear of the original house, the west facade, has been covered over by additions constructed in a series of separate building campaigns. The first addition, ca. 1935, was also the most ambitious, converting the house into two dwelling units. Two distinct elements were constructed: a 1-story 11' by 16' extension to the master bedroom on the north end of the facade, and a 2-story 10' by 13' structure on the south end, where the original rear porch stood. Both structures had shallow shed roofs, and both matched the 8/1 DHS windows of the original house. The space between the two additions provided access to the original outside basement door.

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Also, a wooden stair between the two additions provided access to the second floor, which included a small landing with roof above and a 4" by 4" post with decorative brackets. It was at this time that the roof material of the house was changed from diamond pattern asphalt shingles to standing seam tin. In 1945, an irregularly-shaped 12' by 12' 1-story shed-roofed addition was grafted to the rear of the ca. 1935 2-story wing. Shortly afterward, in 1947, the wood stair between the additions was replaced by a steel stair, creating room for a 4' by 5' cedar closet to be added to the north end of the first floor of the ca. 1935 wing, while a 3' by 4' space for a commode was constructed in the southwest reentrant corner of the 1945 addition. All of these additions were sheathed in asbestos cement siding, and the 1945 and 1947 additions used asbestos cement shingles for the shallow-pitched roofs. All have exposed rafter tails and the soffits are tongue and groove pine roof decking.

The property remained in this form until a major rehabilitation was undertaken by the current owners, substantially completed in 1994. The north, east, and south facades were repaired and restored in kind as necessitated by years of deferred maintenance, but no changes were made and they retain excellent integrity of design, materials, and workmanship. The jumble of rear additions were rehabilitated to alleviate severe structural deterioration from termite infestation, to create a less chaotic appearance, and in response to interior floor plan modifications for improved livability. The stair was removed and the space between the north and south wings infilled. The asbestos cement siding, severely cracked and damaged due to structural settling and its inherent brittleness, was removed and replaced with more environmentally-friendly cellulose cement clapboard siding. Original windows and doors were re-used and relocated to respond to the spaces within the new floor plan. The commode closet in the southwest reentrant corner was expanded to a half bath and its exterior walls aligned with the existing west and south walls. A side door entry was created with a brick stoop, concrete steps and floor, 4" by 4" posts supporting a shed roof, and screened with horizontal and vertical lattice panels. Reproduction craftsman style lighting fixtures were installed at the new side and rear door locations. The upper porch landing to the ca. 1935 addition was enclosed for a closet. All the new work was roofed in tin to match the existing roof material.

The front door opens directly into the living room, and to the left is the dining room. A doorway across the room from the entry leads to a small hallway that connects the master bedroom on the right, the downstairs bath and stairway in the center, and the kitchen on the left, which also has a doorway directly to the dining room. Beyond the kitchen toward the rear is the family room, with a laundry room and pantry flanking the passageway between kitchen and family room. A small study is located off the family room behind the master bedroom. In addition to the spaces upstairs described earlier, a new opening from the stair landing leads to a

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small study in the second floor space of the ca. 1935 addition. Floors are white oak hardwood except for 1" hexagonal tile in the bathrooms, wall surfaces are sand coated plaster except in the family room and upstairs study, ceilings are smooth. Trim is standard vernacular Raleigh millwork, painted, except in the family room and upstairs study. The living room features a simple fireplace with brick surround and three brick corbels supporting a simple painted wood mantel.

The 1994 rehabilitation installed all new HVAC, plumbing, and electrical systems. All original plumbing and light fixtures in the house were retained and restored, except for the porcelain kitchen sink with legs. It was removed to the accessory building for shop use and the kitchen was modernized with craftsman style white oak cabinets, laminate counters, and Arts and Crafts tile backsplash. The family room was created on the first floor by joining the infilled area between the additions with the spaces of the rear addition, which were originally finished with painted tongue and groove pine boards on the walls and ceiling (these finishes remain in the second floor study). Walls were removed to create the room, which is finished with gypsum wallboard and accented with stained white oak craftsman-style wall trim and ceiling beams.

Only the exterior of the property is proposed for designation. These interior spaces are described for information purposes only, and are not part of the designated area.

Located close behind the house in the rear yard is a twenty foot square two bay front-gabled accessory structure (ca. 1927) with a lean-to open shed addition on the north side. It features a sloped base of wood trim capping the concrete foundation that echoes the battered brick base of the house. Windowless walls are finished in the original diamond pattern asphalt shingles with cornerboards, and simple unornamented rafter tails are exposed. An open doorway on the rear provides access to stairs to the attic, used for storage. A concrete floor and bead board doors were added to the building during the 1994 rehabilitation of the house.

Future plans for improvements to the property involve rehabilitation of the termite damaged accessory building for shop use, including replacement of the worn out asphalt siding with cellulose cement clapboards to match the rear of the house and the removal of the badly termite-infested shed addition.

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F. Historical Significance

The E. L. and Ruth Fogleman House is architecturally unique in Raleigh for its distinctive presentation of the California-style craftsman bungalow design elements of natural materials and heavy open beam-work with Japanese and Swiss-chalet influences. The house is a product of the popularization of the Arts and Crafts aesthetic in America, which reigned during the first two and one half decades of the 20th century. California is recognized for its central role in the architectural evolution of the bungalow:

California produced the widest range of bungalows of any state in America. In it was enacted the nearest thing to a full architectural evolution from the simplest rudimentary shelter (the barn) up to the most sophisticated manifestation. Its achievement was recognized abroad. The nation looked to California for guidance. It patronized its output. Not alone did California shine in individual bungalows but in the aggregate bungalow scene.²

The Arts & Crafts Movement's beginnings were rooted in Europe during the mid to late 19th century with the anti-Industrial Age writings of John Ruskin and the hand craft ethic of William Morris. Two individuals are most credited with introducing and popularizing the movement in this country following their visits to England: Gustav Stickley and his Craftsman Workshops, where he constructed furniture and other crafts and published *The Craftsman* magazine from 1901-1916; and Elbert Hubbard and his Roycroft community of craftspeople.

Stickley's magazine was "a nationally prominent mouthpiece for Arts and Crafts ideals. It was also a trend-setting resource, providing invaluable guidance through articles and examples that showed how to incorporate some of these ideals into daily living."³ It published house plans and showcased the work of architects from across the country, which eventually led to "selling complete house plans by mail. This practice would also be avidly pursued by many others, and have a major impact on the proliferation of bungalows constructed across the country."⁴ Hubbard was a natural salesman who had given up a lucrative career in 1893 as founding partner of the Larkin Company (a major manufacturer of soaps and toiletries) to begin to pursue his aspirations of writing and publishing his own books. Inspired by his visit to Morris' Kelmscott Press, he returned to establish the Roycroft Press. It

² Clay Lancaster, *The American Bungalow: 1880-1930* (New York: Abbeville Press, 1985), p. 151.

³ Paul Duchscherer and Douglas Keister, *The Bungalow: America's Arts & Crafts Home* (New York: Penguin Books USA Inc., 1995), p. 7.

⁴ *Ibid.*, p. 8.

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evolved incrementally into what would become a workforce of more than 500 people, working in close proximity on the Roycroft campus in crafts such as printing, bookbinding, leather-making, metalworking, lighting, furniture-building, painting, sculpting, and photography.⁵

Ideal Arts and Crafts-style bungalows such as those designed by Greene and Greene of Pasadena, California were custom architectural commissions and inordinately expensive for the middle and lower class American since they were almost entirely hand-crafted. It was up to the mail order industry to bridge the gap between the Arts and Crafts theories promoted by Stickley and Hubbard (further popularized through such periodicals as *Ladies Home Journal*, *House and Garden*, and *House Beautiful*), and the financial capabilities of the middle and lower class. An entire industry sprang up to provide affordable house plans, and even entire ready-cut houses, that would provide stylish shelter at a good value for the purchaser. National companies such as The Aladdin Company, Gordon-Van Tine, Harris Brothers Company, Montgomery Ward, and Sears, Roebuck and Company were producing widely advertised ready-cut homes and house plans, and were joined by a multitude of regional and local lumber companies, architects, and designers. In Raleigh, the Standard Homes Company provided numerous house plans, and Carolina Builders offered a model that had several variants of form, plan and materials.

It was through the aggressive promotion of the California "craftsman" bungalow by the national periodicals that the form was established as a fashionable and highly marketable item.⁶ The popular press created a wide-spread interest in Swiss chalets, Japanese domestic structures, and American Colonial domestic architecture, which in turn fueled a demand for houses incorporating features derived from these various architectural sources of inspiration.⁷ While the bungalow was broadly embraced in Raleigh, local tastes seem to have favored more restrained and conservative interpretations of the style; the Fogleman House thus stands out as a locally rare and uniquely exuberant design exemplifying the national trends.

This then was the context within which E. L. (1886-1971) and Ruth (1895-1947) Fogleman built their home. Edgar L. Fogleman worked as a machinist on the Panama Canal, and upon his return to Raleigh, he set up a machine shop. He was successful enough that by 1924, he was able to purchase with his wife Ruth lot number 27 of the Ridge Way subdivision of the John D. Wills property. In April 1925, they executed a deed of trust with the Raleigh Savings Bank and Trust

⁵ *Ibid.*

⁶ Bond, *The Simulant Craftsman Bungalow*, pp. 91-95.

⁷ *Ibid.*, pp. 101-102.

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Company for \$3,000 and commenced construction of their home at 1807 Wills Avenue. It is believed that the house, Harris Homes Beautiful Model No. B-1512, was selected and ordered from the Harris Brothers Company by Ruth Fogleman; original window jambs exposed during the 1994 rehabilitation were stenciled "R. L. Fogleman, Raleigh NC." Construction evidence suggests that the Foglemans did not purchase the complete "Ready-Cut" home package, but rather bought the construction plans, exterior wooden decorative millwork, and exterior window and door units. The rest of the construction (materials and labor) was apparently purchased locally.

In April 1926, Fogleman formed in partnership with S. G. Allen the Allen-Fogleman Grinding Company, where he remained in business until his retirement. He was also the proprietor of The Raleigh Mat Company, "Exclusive manufacturers for Wake and Johnston counties of the everlasting patented [Fabrix] floor mat made from junked tires." Fogleman operated the business from his home, and manufactured the mats in the accessory building behind the house.

At Fogleman's death in 1971, the house passed through his will to Charlotte Chappell, who had been a long-time tenant of the upstairs apartment. The house was purchased from her estate by the present owners in 1993 following her death that year.

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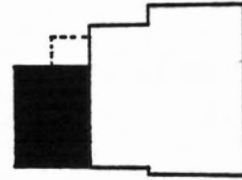
G. Bibliography

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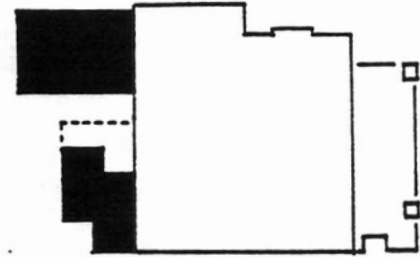
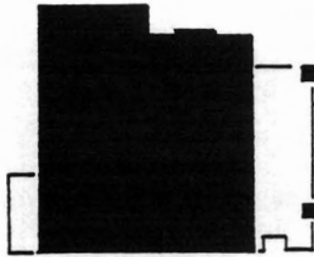
E. L. and Ruth Fogleman House
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Building Morphology, 1926-1994

Second
Floor



First
Floor



↑ North

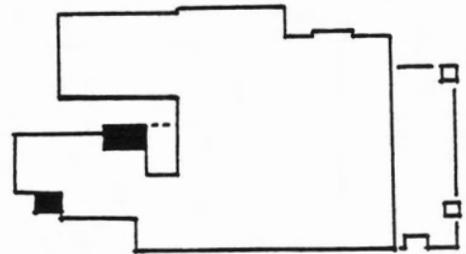
1926

ca. 1935

Second
Floor



First
Floor



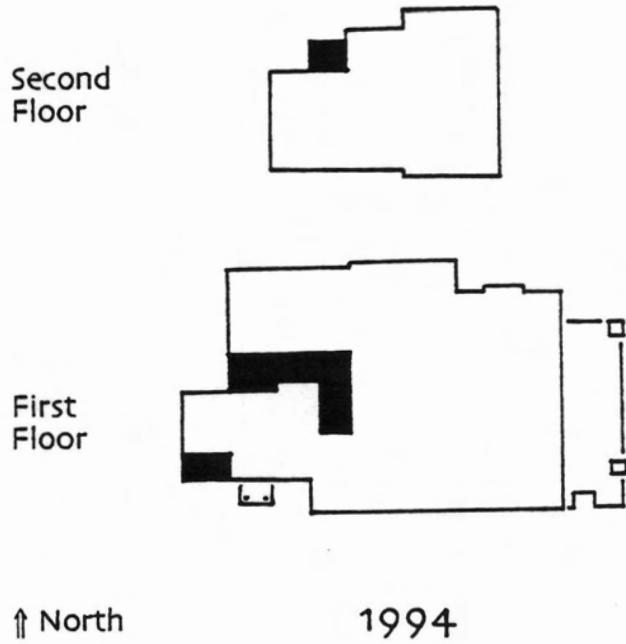
↑ North

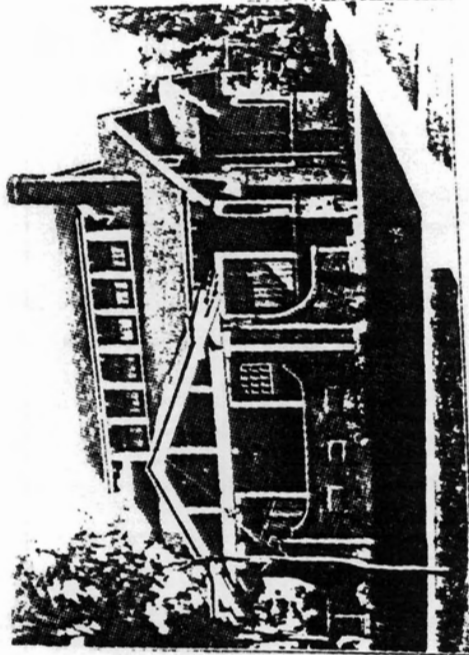
1945

1947

E. L. and Ruth Fogleman House
1807 Wills Avenue
Raleigh, NC

Building Morphology, 1926-1994 (continued)





Harris Home No. B-1512
 6 Rooms
 and Bath

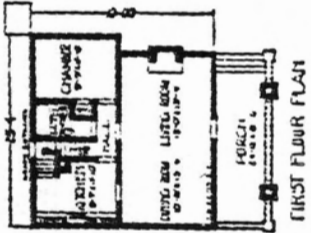
PLAN
\$1996

The Size
 26 ft. 8 in. x 29 ft. 4 in.

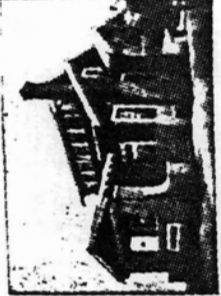
HERE, Mr. Home Builder, is your dream of your ideal home come true. There are so many beautiful features of exterior designing and so much good taste and common sense displayed in the room arrangement and construction that we scarcely know where to begin this description.

Notice the splendid effect secured with the bay-front dormer, the bay at side and especially the front porch with its side entrance.

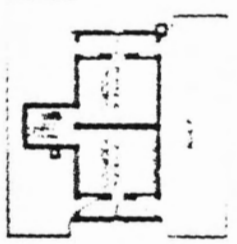
Our architects have taken every possible advantage of the liberal dimensions of the building in planning four large closets on the first floor and two bay closets with large closets on the second floor.



FIRST FLOOR PLAN



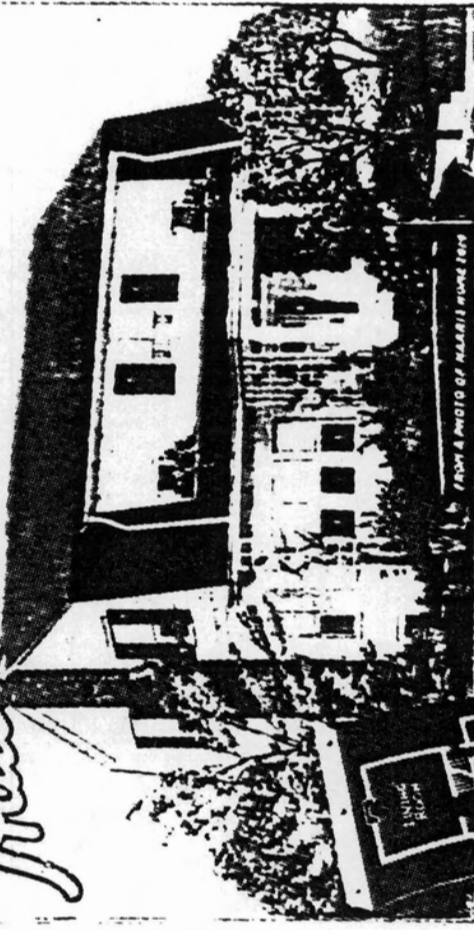
The owner of this No. 1512 Home preferred stairs for the porch and lower portion. Your own individual tastes can also be carried out.



SECOND FLOOR PLAN

Americas foremost House Specialists
 have planned Your

Harris Home Beautiful



FROM A PHOTO OF HARRIS HOME 1001

BRING YOU
 Blue Prints
 Specifications
 Descriptive Material List
 and Labor Survey

**Know the Finished Cost
 — before YOU Build!**

THIS exclusive, thorough and painstaking service is yours on the above home or any one of more than a hundred other Harris Homes, shown on pages 97 to 190 of this book.

This offer is more fully explained on page 106.

