



City Of Raleigh
NORTH CAROLINA

WAKE COUNTY, NC 400
LAURA M RIDDICK
REGISTER OF DEEDS
PRESENTED & RECORDED ON
12/29/2010 AT 14:58:31

BOOK:014218 PAGE:00486 - 00490

STATE OF NORTH CAROLINA)
COUNTY OF WAKE)

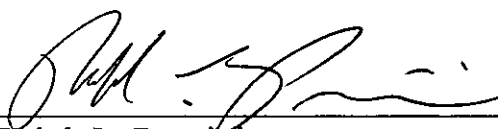
CERTIFICATION

I, Ralph L. Puccini, Assistant Deputy Clerk of the City of Raleigh, North Carolina,
do hereby certify that the attached is a true and exact copy of City of Raleigh

Ordinance No. (2010) 781 adopted September 7, 2010.

IN WITNESS WHEREOF, I have unto set my hand and have caused the Seal of
the City of Raleigh to be affixed this 3rd day of December, 2010.

(SEAL)



Ralph L. Puccini
Assistant Deputy Clerk

ORDINANCE NO. (2010) 781

AN ORDINANCE DESIGNATING THE HARWELL HAMILTON & JEAN BANGS HARRIS HOUSE AND OFFICE IN THE PLANNING JURISDICTION OF THE CITY OF RALEIGH, NORTH CAROLINA, A HISTORIC LANDMARK

WHEREAS, the property located at 122 Cox Avenue, Raleigh, NC, is owned by Natural Capital Investments, LLC, c/o Mark Williard; and

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

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

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

WHEREAS, on the 20th day of July, 2010, a joint public hearing was held in the Council Chamber of the Avery C. Upchurch Municipal Complex, Raleigh, before the City Council of the City of Raleigh and the Raleigh Historic Districts Commission to determine whether the hereinafter described property should be designated a historic landmark; and

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

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

Section 1. The property designated as Harwell Hamilton Harris & Jean Bangs Harris House and Office, in the planning jurisdiction of the City of Raleigh, North Carolina, be and is declared a Raleigh Historic Landmark. Said property being more particularly described as follows:

The property located at 122 Cox Avenue, Raleigh, NC, owned by Natural Capital Investments, LLC, that property described in deed book 12192, page 1614 recorded in Wake County Registry, comprising approximately .17 acres.

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

The two-story flat-roofed, stucco-clad building and the .17 acres upon which it sits. Built from 1968-1970 with an addition in 1977, the building rises a tall two stories at its east end, fronting Cox Avenue and moving west; the flat roof steps down to two average-height stories and then to a tall single story at the rear. The rectangular footprint mirrors the parcel's long and narrow dimensions. A small concrete parking lot is at street level, just before a significant drop in grade. Dense hedges outline the parking lot and mature trees stand between the lot and the street. A sheltered wood lamppost with a large glass-globe lightshade marking the entrance walk at the left edge of the building façade is a Harris icon.

The Harwell Hamilton and Jean Bangs Harris House and Office is architecturally significant as an outstanding expression of the work of internationally known Modernist architect Harwell Hamilton Harris. Throughout his long career, Harris's work was intimately connected to the individualities of client needs and site conditions. His use of modular design contributed to well-integrated works that expressed a unified rhythm among their components. The Harris House and Office, designed for himself and his wife for their final working years and as their retirement home, beautifully exemplifies Harris's approach, is one of a very few intact residential commissions by Harris that was executed in Raleigh, and stands as an excellent and unusual example of early modern residential design in Raleigh.

A detailed architectural description and history is found in the 2010 National Register nomination form and 2010 Raleigh Historic Landmark designation application.

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

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

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

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

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

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

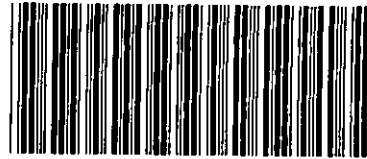
Section 9. In the event any building, site, structure, or object designated by this ordinance is demolished in accordance with the ordinances of the City of Raleigh, this ordinance shall automatically be null and void.

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

Adopted: September 7, 2010

Effective: September 7, 2010

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



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**Yellow probate sheet is a vital part of your recorded document.
Please retain with original document and submit for rerecording.**



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

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_____ New Time Stamp
_____ # of Pages
5

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

www.raleighnc.gov/planning

Fee	_____
Amt Paid	_____
Check #	_____
Rec'd Date:	_____
Rec'd By:	_____
Completion Date:	_____

(Processing Fee: \$257.00 - valid until June 30, 2010 - Checks payable to the City of Raleigh.)

RALEIGH HISTORIC LANDMARK DESIGNATION APPLICATION

This application initiates consideration of a property for designation as a Raleigh Historic Landmark by the Raleigh Historic Districts Commission (RHDC) and the Raleigh City Council. It enables evaluation of the resource to determine if it qualifies for designation. The evaluation is made by the Research Committee of the RHDC, which makes its recommendation to the full commission. The historic landmark program was previously administered by the Wake County Historic Preservation Commission but has been transferred back to the city; procedures for administration by the RHDC are outlined in the Raleigh City Code, Section 10-1053.

Please type if possible. Use 8-1/2" x 11" paper for supporting documentation and if additional space is needed. All materials submitted become the property of the RHDC and cannot be returned. Return completed application to the RHDC office at One Exchange Plaza, Suite 300, Raleigh or mail to:

Raleigh Historic Districts Commission
 PO Box 829 Century Station
 Raleigh, NC 27602

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

Historic Name: Harwell Hamilton & Jean Bangs Harris House and Studio
 Current Name: _____

2. Location:

Street 122 Cox Avenue, Raleigh, NC 27605
 Address: _____
 NC PIN No.: 1704005348
 (Can be obtained from <http://imaps.co.wake.nc.us/imaps/>)

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

Name: Natural Capital Investments, LLC, c/o Mark Williard
 Address: 122 Cox Avenue
 City: Raleigh State: NC Zip: 27605
 Telephone No: (919) (417)-(8360) Fax No. () () -()
 E-Mail: mark@williardfarm.com

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

Name: Raleigh Historic Districts Commission
 Address: PO Box 829 Century Station
 City: Raleigh State: NC Zip: 27602
 Telephone No: (919) (832)-(7238) Fax No. (919) (516)-(2682)
 E-Mail: rhdc@rhdc.org

5. General Data/Site Information:

Date of Construction and major additions/alterations: 1968-1970, 1977

Number, type, and date of construction of outbuildings: N/a

Approximate lot size or acreage: .17 acres

Architect, builder, carpenter, and/or mason: Harwell Hamilton Harris, architect

Original Use: House and studio

Present Use: Studio

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	1	0
Structures	0	0
Objects	0	0

D. Previous field documentation (when and by whom): National Register of Historic Places Nomination Form, Cynthia de Miranda, MdM Historical Consultants, February 2010

E. National Register of Historic Places Status:

Check One:

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

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. This list can be found at:

<http://www.nps.gov/history/nr/policyexpansion.htm#digital> All photographs must be labeled with the name of the structure, address and date the photograph was taken with pencil or archival-approved photo pen. In addition to prints, all digital images should be submitted on a CD-R in TIF or JPG 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. 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 & Planning Branch of the NC State Historic Preservation Office at 919-807-6570, 919-807-6573 or at:

<http://www.hpo.dcr.state.nc.us/spbranch.htm>.

Section 10A: Photographs



Façade Views (east elevation)



Façade (west elevation)

Harwell Hamilton and Jean Bangs Harris House and Studio
Landmark Application
March 2010



Façade (south and west elevations)



Façade (north elevation)



Primary Entrance (east elevation)



Entrance to basement level (north elevation)



Lower level courtyard (east elevation)



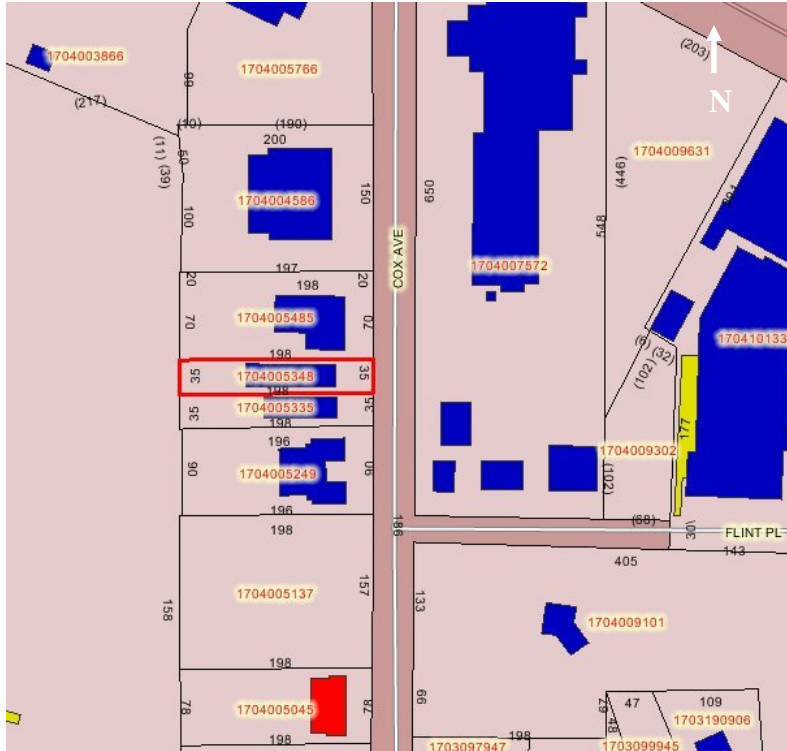
Interior view of rear screened porch

Harwell Hamilton and Jean Bangs Harris House and Studio
Landmark Application
March 2010



Interior view, studio

Section 10B: Maps



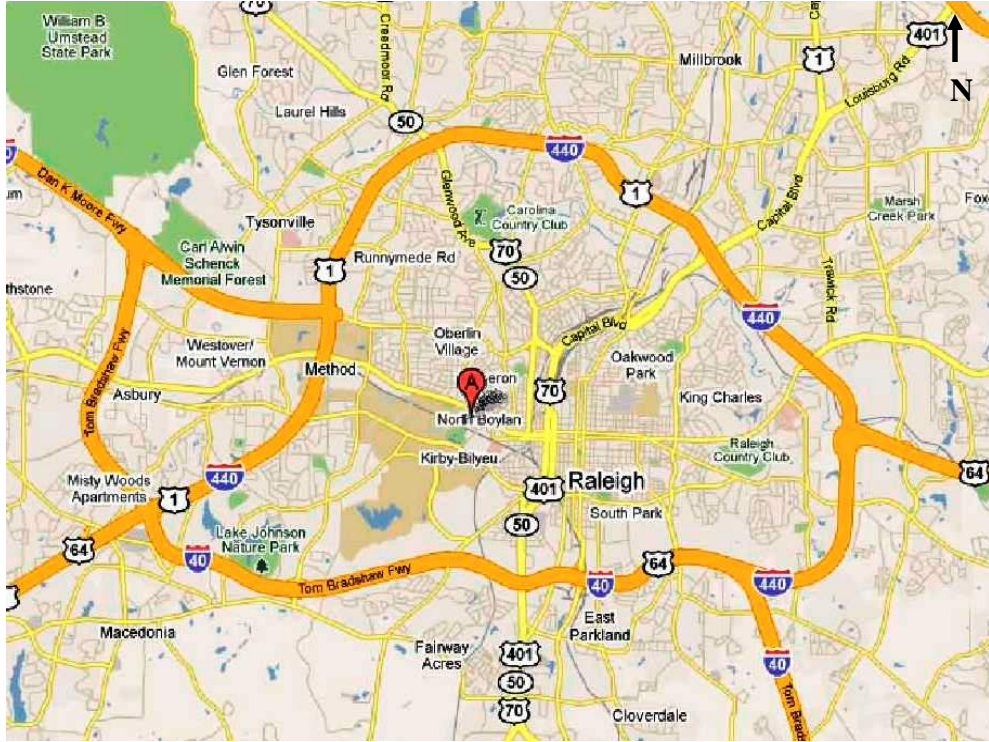
Tax Map

Site Map



Location Map 1

Harwell Hamilton and Jean Bangs Harris House and Studio
Landmark Application
March 2010



Location Map 2

Harwell Hamilton and Jean Bangs Harris House and Studio
Landmark Application
March 2010

Section 10C: Architectural Significance

* See attached National Register Nomination Form

Section 10D: Historic Significance

* See attached National Register Nomination Form

Boundary Description

The proposed landmark boundary follows the parcel identified as PIN # 01704005348, containing 0.17 acres. The entire parcel is historically associated with the house since its construction in 1968-1970, and provides an appropriate setting.

**United States Department of the Interior
National Park Service
National Register of Historic Places
Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Harwell Hamilton and Jean Bangs Harris House and Studio
 other names/site number _____

2. Location

street & number 122 Cox Avenue n/a not for publication
 city or town Raleigh n/a vicinity
 state North Carolina code NC county Wake code 183 zip code 27605

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set for in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

 Signature of certifying official/Title Date

 State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See Continuation sheet for additional comments.)

 Signature of certifying official/Title Date

 State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is: <input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet <input type="checkbox"/> determined eligible for the National Register. <input type="checkbox"/> See continuation sheet <input type="checkbox"/> determined not eligible for the National Register. <input type="checkbox"/> removed from the National Register. <input type="checkbox"/> other, (explain:) _____ _____ _____	Signature of the Keeper _____ _____ _____ _____	Date of Action _____ _____ _____ _____
--	---	--

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

Early Modern Architecture in Raleigh Associated with the Faculty of the North Carolina State University School of Design, Raleigh, North Carolina (1994).

Number of Contributing resources previously listed in the National Register

n/a

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC: multiple dwelling

COMMERCE/TRADE: business

Current Functions

(Enter categories from instructions)

COMMERCE/TRADE: business

7. Description

Architectural Classification

(Enter categories from instructions)

MODERN MOVEMENT

Materials

(Enter categories from instructions)

foundation CONCRETE

walls STUCCO

roof OTHER: gravel and membrane

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
B Property is associated with the lives of persons significant in our past.
C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
B removed from its original location.
C a birthplace or grave.
D a cemetery.
E a reconstructed building, object, or structure.
F a commemorative property
G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1968-1970, 1977

Significant Dates

1968-1970, 1977

Significant Person

(Complete if Criterion B is marked)

n/a

Cultural Affiliation

n/a

Architect/Builder

Harwell Hamilton Harris (architect)

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
previously listed in the National Register
Previously determined eligible by the National Register
designated a National Historic Landmark
recorded by Historic American Buildings Survey #
recorded by Historic American Engineering Record #

Primary location of additional data:

- State Historic Preservation Office
Other State Agency
Federal Agency
Local Government
University
Other
Name of repository:
Harwell Hamilton Harris Collection, Alexander Architectural Archive, University of Texas at Austin

Harris House and Studio
Name of Property

Wake County, NC
County and State

10. Geographical Data

Acreage of Property .17 acres

UTM References

(Place additional UTM references on a continuation sheet.)

A 17 Zone Easting Northing
B _____

C _____ Zone Easting Northing
D _____

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Cynthia de Miranda
organization MdM Historical Consultants, Inc. February 12, 2010
street & number P.O. Box 1399 telephone 919/906-3136
city or town Durham state NC zip code 27702

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A **USGS map** (7.5 or 15 minute series) indicating the property's location
- A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items.)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listing. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P. O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20303.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Harwell Hamilton and Jean Bangs Harris House and Studio
Wake County, NC
Early Modern Architecture in Raleigh Associated with the
Faculty of the North Carolina State University School of
Design, Raleigh, North Carolina (1994)

NARRATIVE DESCRIPTION

The Harwell Hamilton and Jean Bangs Harris House and Studio stands on the west side of a mixed commercial-residential street in North Carolina's capital city of Raleigh in Wake County. Cox Avenue runs for just two blocks and extends south from Hillsborough Street, one of four main avenues radiating from the State Capitol a mile and a half to the east. The area surrounding Cox Avenue, historically known as West Raleigh, includes Pullen Park, North Carolina State University, a commercial corridor along Hillsborough Street, and several residential neighborhoods with housing stock dating from the late nineteenth-century through the middle of the twentieth century.

The Modernist Harris House and Studio contrasts starkly with its immediate neighbors. A 1950s two-story brick apartment building north of the house has a blocky, L-shaped footprint, a hipped roof, and lacks any architectural distinction. To the south, a small, single-story frame house, built in 1942, stands well below the street level and is generally hidden from view by a dramatic change in grade as well as by a mature hedge that complements the Harris House to the north. A large hotel fronting Hillsborough Street and its asphalt-paved parking lot occupy the entire block across Cox Avenue from the Harris House and Studio.

Built from 1968-1970 with an addition in 1977, the flat-roofed, stucco-clad Harris House and Studio originally housed Harris's architectural practice on the second floor and the couple's home and a rental apartment on the ground floor. The building rises a tall two stories at its east end, which fronts Cox Avenue, and steps down to two stories with a tall single story at its west end. The rectangular footprint mirrors the parcel's long and narrow dimensions; the lot is thirty-five-feet wide and nearly two hundred feet long. The generally flat parcel is at a significantly lower grade than the street so that only the upper story of the facade is apparent when viewed from the street. A small concrete parking lot is at street level, just before the drop in grade. Dense hedges outline the parking lot and mature trees stand between the lot and the street. A wood lamppost with a large glass-globe lightshade, sheltered by a small gabled canopy with exposed rafters and wood shingles, stands near the southwest corner of the parking lot and marks the entrance walk at the left edge of the building facade.

The house presents a blank stucco wall to the street. A narrow projecting cornice finishes the top edge of the facade, and the south wall of the building projects very slightly past the plane of the facade, accenting its left edge. Just beyond the lamppost, a wood bridge with a low stucco balustrade spans the gap between the parking lot and the building that is created by the drop in grade. Crossing the bridge allows a top-down view to an otherwise private courtyard at the basement rental apartment and leads to a crisp rectangular cutout at the lower left corner of the second-floor facade. This opening allows ingress to a recessed front walk with wood floor leading to the single-leaf entry door. A ribbon of four

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 2

Harwell Hamilton and Jean Bangs Harris House and Studio
Wake County, NC
Early Modern Architecture in Raleigh Associated with the
Faculty of the North Carolina State University School of
Design, Raleigh, North Carolina (1994)

unglazed window openings with thick wood sills pierces the south wall of the covered walk, allowing light and air to enter the space while preserving the feeling of shelter as one approaches the front door.

The bridge, cutout entry, and front walk save the blank wall of the facade from a completely closed-off presentation by reaching out to the street and pulling in a visitor. The rusticity of the lamppost, a signature Harris element, softens the austerity of the facade with its contrasting material and gabled canopy and rafters. Likewise, the mature hedges echo the boxy shape of the building while softening the overall appearance with the naturalness of vegetation. The use of wood in the lamppost, the window sills, and the bridge and walk is in keeping with the wood frame of the house.

The three remaining elevations of the rectangular-plan building continue the straightforward presentation established at the facade. Three bays expressed along the side elevations begin to reveal the arrangement of interior space. The taller east end houses the ground-floor rental apartment as well as the second-floor studio that includes small offices and an airy drafting room with loft. The building's center bay houses two stories of equal height, containing living spaces for the Harrises at the ground floor and offices for the studio above, and the bay at the west end comprises two double-height single-story rooms, also part of the Harrises' living quarters. Ribbon windows underscored by thick wood sills pierce the stucco at the first and second floors along the side elevations, their arrangement hinting at the layered spaces within.

On the east end of the south elevation, a broad recessed area under the front entry bridge allows shelter for a single-leaf door directly below the second-floor main entrance; this lower-level door opens into the rental apartment. The recessed area also shelters a single-leaf door at its east end, leading directly into the courtyard. Two additional single-leaf doors pierce the south elevation and lead into the main residence; one is in the center bay and a second, sheltered beneath a cantilevered canopy at a small concrete stoop, is at the west end of the house. The back room of the house, which constitutes half of the west bay, features a continuous band of screened windows set in narrow wood frames in the upper half of the wall. The stuccoed wall surface below is uninterrupted by fenestration.

The distinguishing feature of the north elevation, which is generally similar to the south side, is a window composition at the second story at the east end of the elevation. Two horizontal ribbons meet flanking columns of windows, forming a square outlining the tall second story of that end of the building; a solid area of stucco fills the center of the outline. The blank stucco wall area below, at the ground-floor apartment, allows the window arrangement to dominate. Fenestration at the middle and west bays of the north elevation include ribbon windows at the ground and second stories, a single-leaf door glazed with translucent glass in the ground-floor's center bay, and the continuation of the band of screens at the west end that wrap around the back of the building.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 3

Harwell Hamilton and Jean Bangs Harris House and Studio
Wake County, NC
Early Modern Architecture in Raleigh Associated with the
Faculty of the North Carolina State University School of
Design, Raleigh, North Carolina (1994)

A narrow sidewalk lines the south, west, and north sides of the house; the sidewalk is concrete at the east end of the south elevation and paved with brick elsewhere. Low concrete retaining walls at the north side separate the walk from the higher grade of the neighboring parcel. The rear yard area is used as a parking lot.

The simplicity of the exterior continues at the interior, where the proportions follow a four-foot module throughout the house, creating an underlying rhythmic scheme that unifies the space. The four-foot module holds for dimensions of the floor plan as well as for the size of windows—which are either four-feet square or four-feet wide and two-feet high—and for doorways, which are generally composed of single-leaf doors paired with a single sidelight or of double-leaf doors that achieve the four-foot width.

An earthy original color palette and unadorned natural materials contribute warmth to the interior. Buttery yellow walls provide a backdrop for the dark green window trim and mustard floor molding and interior cornices. The wall area above the cornice line is white, allowing it to merge visually with the white ceiling. Unpainted wood is present in the exposed oak floors in the hall, stairs, and parts of the second floor and on two-by-fours installed vertically to mark the module line between windows. The floors in the garden court and open living space in the main residence at the ground floor are a muddy-green clay tile with eggplant-colored grout. Doors are generally painted a deep cornflower blue with the exception of a narrow closet door under the main staircase that is dark eggplant. Orange accents the molding on original Harris-designed pendant light fixtures and on the steel webs of ceiling trusses.

The front door opens into a narrow hall at the southeast corner of the building; immediately to the right, sliding glass panels set in blue-painted wood frames form a movable, transparent wall into the reception area of the architecture studio. The small room is lit from above with a skylight; light from the windows in the entrance corridor also illuminates the reception area through the glass of the sliding window wall. Short, narrow passageways on the north side of the room lead to another small office, a restroom, and—most notably—a double-height drafting room with mezzanine that occupies the front of the building at the tall second floor. The drafting room is lit by the ribbons and columns of windows that distinguish the north elevation; the mezzanine lines the south wall of the room. Unpainted two-by-fours overlaid on the vertical window trim extend from the top of the drafting room's north wall to the floor. Three original desks designed by Harris have unpainted wood legs and Craftsman-inspired detailing; one original desk was removed, but two new desks in the mezzanine reproduce the design.

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Exposed roof trusses preserve the openness of the space by eliminating the need for load-bearing walls or columns. The unpainted wood trusses have steel webs painted orange and are cross-braced with wires that can be tightened with turnbuckles. The trusses run laterally across the room at four-foot intervals, according to the established module; when the trusses meet the north wall, they line up with the unpainted two-by-fours that overlay the mullions of the ribbon windows and the tackboard wall panel outlined by the window arrangement. The trusses reappear at the back half of the house, again supporting the roof of the living room and garden court to enable open space below.

Behind the reception area and accessible from the hall at the south side of the building is a second loft that overlooks the residential portion of the building; Harris reportedly used this space as his own office within the studio. A single-leaf door leads from the east wall of the space into the small office beside the reception room of the studio. A ribbon of three windows pierces the north wall, and a solid balustrade lines the west edge of the space and overlooks the residence below. Original curtains hung from ceiling tracks remain; they can be drawn to close the mezzanine from the living area below. The curtains are the same buttery yellow as the walls, continuing the consistent color scheme.

The ground-floor Harris residence is accessible from a long stair along the south side of the building. At the foot of the stairs, a short hall provides access to the exterior door at the left and, on the right, leads to the double-height, open-plan living space floored in green clay tile and open to the mezzanine at the west end of the second-floor architecture studio. The west wall of this ground-floor room is a full-height window wall with a grid of four-foot-square windows flanked by double-leaf glass doors with windows above. The doors lead to an enclosed porch, called a "court" in the plans and similar to the garden courts Harris included in much of his work in Texas. The lower portion of the interior walls in the garden court are sheathed in plywood panels with battens at the module and half-module lines. A wood plant deck lines the south wall of the garden court, supported on its north side by narrow wood columns at the module line. The tile floor and roof trusses continue from the living room into the garden court.

A kitchen, utility room, and the master bedroom and bathroom are tucked beneath the mezzanine and small offices at the west end of the second-floor studio, east of the living room. A single-leaf swinging wood door in the north end of the east wall of the living space leads to a galley kitchen and utility room; the utility room has a single-leaf exterior door glazed in translucent glass.

A single-leaf wood door in the south end of the east wall of the living space opens to the master suite. The bedroom features a soffit at the ceiling across the south wall above a ribbon of windows; the mustard-colored interior cornice finishes the edge of the soffit and continues around the perimeter of the room; the underside of the soffit is painted in the yellow wall color, keeping it unified with the

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room rather than the ceiling. The soffit, cornice, and the use of color here creates a comforting, sheltered feeling that contrasts with the airy openness of the adjacent living space. A bathroom is tucked into the northeast corner of the space, and a closet lines the east wall of the room; one set of closet doors has been removed, opening the south end of the closet to the bedroom. A narrow door at the south end of this east wall leads into a storage area and vault that provide a buffer between the Harrises' residence and the rental apartment. Another exterior door leads outside from the south wall of the storage area.

The rental apartment at the east end of the ground floor is inaccessible from any interior space of the main residence or the studio. One enters the apartment at the southeast corner of its main living area, an open space with ribbon windows high along the south wall and a glass window wall at the east side overlooking the courtyard. The color scheme is continued even here, with butter yellow walls, green window trim, mustard interior cornices and floor molding, and white walls above the cornice line merging with the white ceiling. Two sets of paired glass doors lead from either end of the window wall out to the brick-paved courtyard. Concrete retaining walls line the north and east sides of the courtyard and a stucco wall lines its south side. The stucco wall extends upward to form one side of the balustrade for the bridge that leads from the parking lot to the recessed front entry of the office. Wood beams span the open space between this wall and the north wall of the courtyard, forming a trellis that partially shades the courtyard.

The rental apartment's galley kitchen is accessible through a single-leaf door towards the southwest corner of the main living area. Private areas—the bedroom, a closet and dressing area, and the bathroom—line up along the north side of the space. A nearly full-height partition wall divides the public living space from the private, but there is no door that completely seals off the area. The bedroom alcove, then, is open to the glass wall overlooking the courtyard. Behind a perpendicular partition wall are the dressing area and closet, and a single-leaf door towards the back of the space leads to a full bathroom. The partition walls are finished at their top edges with the interior cornice, and lights fixed to the top of the partition are hidden from view but provide diffused up-lighting to both the public and private areas of the apartment.

The plan for the entire building was made between late 1967 and early 1968, but construction was completed in phases, due to cost limitations. From 1968 and 1970, the east two-thirds of the building was erected, including the entire architecture studio and rental apartment but excluding the living room and garden court at the west end of the house. Some more construction occurred in 1971; the nature of that work is not known but may have related to finishing interior residential spaces. The living room and garden court were finally built in 1977; their exterior cladding was plywood stained a swampy green. The early plans show a continuous stucco exterior, indicating that the later plywood was another

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change from the original intent. The Harrises replaced the roof in 1985, and later owners T.C. and Betty Howard rebuilt and reinforced a few interior walls in the 1990s, in response to termite damage, matching the original appearance.¹

Additional rehabilitation was made in response to water and further termite damage uncovered when the property again changed hands in 2006. The original stucco exterior, which had cracked extensively, was replaced with a synthetic stucco and exterior insulation system; the stucco covering was added to the 1977 addition at this time, as the early drawings had indicated. Some original stucco remains at the rental apartment courtyard, and the appearance of the replacement is indistinguishable from the original. All exterior windows were replaced with similar stock windows with slightly wider wood mullions and clear glass; original window sills remain. Windows on the side elevations originally held frosted glass, obscuring views to the neighboring properties while still allowing light to enter; the exterior door at the utility room is original and retains its original translucent glass. The clear-glass window walls between the open living spaces of the residence and the apartment and their enclosed courtyards are entirely original and always held clear glass. The original vinyl or linoleum tile flooring in the office areas and in the rental apartment has been covered with carpet tiles; some asbestos tiles from the entrance hall have been replaced with carpet tiles. Track lighting has been added in the living space in the rental apartment.²

¹ Harwell Hamilton Harris, "Office and Residence, Mr. and Mrs. Harwell Hamilton Harris, 122 Cox Avenue, Raleigh, North Carolina" plans [1967?]; *News and Observer*, January 23, 1977; Lisa Germany, *Harwell Hamilton Harris* (Berkeley: University of California Press, 2000), 242; Betty Howard, interview with the author, February 10, 2010.

² Mark Williard, interview by the author, October 12, 2009.

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Summary of Significance

The Harwell Hamilton and Jean Bangs Harris House and Studio is an outstanding expression of the work of internationally known Modernist architect Harwell Hamilton Harris. Throughout his long career, Harris's work was intimately connected to the individualities of client needs and site conditions. His use of modular design contributed to well-integrated works that expressed a unified rhythm among their components. The Harris House and Studio, designed for himself and his wife for their final working years and as their retirement home, beautifully exemplifies Harris's approach and stands as an excellent and unusual example of early modern residential design in Raleigh.

The architectural context for the Harris House and Studio has been documented in the 1994 Multiple Property Documentation Form (MPDF) "Early Modern Architecture in Raleigh Associated with the Faculty of the North Carolina State University School of Design in Raleigh, North Carolina, 1948-1972" prepared by David R. Black. Additional information about Harris's life and work is contained in this nomination.

The building meets the registration requirements established in Section F of the MPDF. It is locally significant and meets National Register of Historic Places Criterion C in the area of Architecture. The building also meets requirements for Criteria Consideration G as one of a very few intact residential commissions by Harris that was executed in Raleigh. Of those Raleigh designs, the Harris House and Studio is unique in its composition and outward appearance, diverging sharply from the California regionalist style he established early in his career and brought to the rest of his residential work in Raleigh and surrounding cities.

History of the Harris House and Studio

Harwell Hamilton Harris was born in Southern California at the beginning of the twentieth century. He spent his first forty years of life there, soaking up the then-undeveloped California landscape and, in his early adulthood, learning about architecture from early Modernist masters Frank Lloyd Wright, Rudolph Schindler, and Richard Neutra. After practicing in California for two decades, he moved in 1951 to Texas, where he became the dean of the architecture school at the University of Texas at Austin. Harris resigned that post in 1955, moving to Dallas-Fort Worth, where he continued his practice.³

³ *News and Observer*, January 9, 1990; Germany, 156.

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Harris came to Raleigh from Texas in 1962, accepting Dean Henry Kamphoefner's offer of a professorship at the School of Design at North Carolina State College, later University. Harris expected to return to Texas after a year or so, but postponed his return as he became busy with commissions. He lived for a time at 20 Maiden Lane, where he also maintained an office; the address was about a third of a mile from the School of Design.⁴

In late 1967, the Harrises purchased two tiny, neighboring parcels on the west side of Cox Avenue just south of Hillsborough Street. While the rear lot lines adjoined a wooded slope in Pullen Park, the site was otherwise unlike those in California where the Harrises had previously built for themselves. The couple's first house was built in 1935 in Fellowship Park among the undeveloped wooded hills north of downtown Los Angeles. In the early 1950s, inspired by the openness of the undeveloped land in Fallbrook, San Diego County, the Harrises again built a house for themselves. The Cox Street parcels, on the other hand, were in an undeniably urban location, in a close-to-downtown neighborhood that had already become a streetcar suburb at the end of the nineteenth century. By the 1960s, this section of Hillsborough Street was more commercial than residential, thanks in part to the aggressive post-war growth of the university, located on the west side of Pullen Park.⁵

Each of the two long, narrow parcels on Cox Avenue had a small house situated near the street at the east end of the lot. Harris relocated the house from the north parcel to the south parcel, attaching it to the back of the existing south parcel building. The Harrises then moved from Maiden Lane and lived and worked in the combined houses on the south parcel until new house and studio was built. An initial phase of construction began in 1968 to erect the architecture studio, the rental apartment, and that portion of the Harrises' residential space slotted into the ground floor under the west end of the second-floor architecture studio. In 1969, Harris moved his architectural practice into the completed studio. With only a portion of the Harrises' intended living quarters built in the first phase of construction, the couple remained in residence at the older frame house next door.⁶

⁴ Esther McCoy, *The Second Generation* (Salt Lake City: Peregrine Smith Books, 1984), 77; "Faculty Staff Files Info Form," Carton 54, North Carolina State University Office of Public Affairs News Services Records, 1950-2007, Special Collections, North Carolina State University.

⁵ Odessa Roberts et. al. to Harwell Hamilton Harris and Jean B. Harris, November 1, 1967, Book 1800, p. 146 and Herman P. Earp and Annie L. Earp to Harwell Hamilton Harris and Jean B. Harris, December 20, 1967, Book 1800, p. 159, (online search), Wake County Deeds, accessed at <http://rodweb01.co.wake.nc.us/books/genext/genextsearch.asp> on January 30, 2010; Germany, 62-63, 137, 242.

⁶ Williard interview; *News and Observer*, January 23, 1977; Howard Garris, interview with the author, February 10, 2010.

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Planned phased construction was an idea Harris had proposed as early as 1943—for young families headed by GIs back from the war—and the initial construction phase is noted on early plans for his own house and studio. Those plans direct that only the architecture studio and the ground-floor spaces below it be built in the first contract for construction, indicating that a “temporary stud wall” seal the west side of the balconied space on the west end of the second floor, forming a west wall of the house in the initial construction phase. This left the two double-height rooms at the west end of the building—the open living space and the garden court—out of the initial construction. The plans also show additional bedrooms and a bathroom on the west side of the garden court; those spaces were never built.⁷

Phase two of the construction was finally undertaken and completed in January 1977, two years after Harris’s retirement from the School of Design. The work added the two double-height rooms at the west end and, being unable to afford to build two bedrooms and bathroom from the early plans, changed an intended multi-purpose “morning room” south of the kitchen to a master suite for the couple. The basic floor plan as built is evident in the early plan; it is only room uses that changed slightly as the ultimate scope of the project was scaled back due to cost. The rental apartment as drawn in the early plans also features a slightly different—although more modest—floor plan. The layout in the early plans lacks the bedroom and dressing room/closet alcove and the kitchen. The entire space appears, however, completely separate from either the Harrises’ residence or the architecture studio, consistent with what was built.⁸

An appropriate response to needs in retirement had been on the Harrises minds for some time. More than a decade earlier, Jean Harris had written about the topic for *House Beautiful*, pointing out that an income-producing structure would benefit a retired household and a smaller house would minimize expense and maintenance. The inclusion of the rental apartment and—late in his career—of an architecture studio into a plan for a home reflects this strategy. Beginning in 1983, the Harrises rented the studio space in the house to T.C. Howard and Synergetics, Inc., while they continued living downstairs and renting the apartment on the other side of the ground floor.⁹

⁷ Harwell Hamilton Harris, *A House with a Future*, Revere's part in better living, 11th (New York: Revere Copper and Brass, 1943), 4; Harris, “Office and Residence, 122 Cox Avenue” plans [1967?]; Germany, 242.

⁸ *News and Observer*, January 23, 1977.

⁹ Germany, 197; *News and Observer*, January 23, 1977.

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Jean died in 1985, and Harris continued living in the house until his own death in 1990. Harris willed the house and studio to the North Carolina State University School of Design Foundation, which sold it to T.C. and Betty Howard in 1992. The Howards sold the property to Natural Capital Investments, LLC, in 2006. The building now houses the offices of Williard Ferm Architects, PA; architect and partner Mark Williard is also the managing member of Natural Capital Investments, LLC.¹⁰

The building was by then in need of work to repair cracked stucco as well as extensive water and termite damage, particularly at the northeast corner of the building. In 2006 Williard Ferm undertook rehabilitation to stabilize and protect the building. The stucco exterior was replaced with synthetic stucco that has an identical appearance. Sections of original stucco remain at the south wall of the courtyard that faces the rental apartment. Although stucco was indicated in the drawings for the entire exterior, it was not applied to the exterior walls of the 1977 addition until the 2006 rehabilitation. Nearly all the windows were replaced in 2006 as well with new wood windows and clear glass; original windows on the side elevations contained translucent glass. Original window walls with original clear glass remain between the main living-dining room and the garden court and in the rental apartment. The new windows, all standard units, match the original fenestration very closely, but the window wall in the studio workroom does feature wider mullions. At the interior, the wood accenting the module line between the windows overlays the tackboard outlined by the window group; historic photos show that the tackboard originally overlaid the wood accents. In the apartment and the master suite, carpet tiles have been installed over original vinyl or linoleum flooring. The original wood floors of the second floor remain, as do the original green clay tile floors of the open living area and the linoleum flooring in the kitchen, both in the Harrises residential quarters. The original color scheme is intact, including butter yellow walls, mustard-colored floor molding and interior cornices, green-tile floors, and accents in orange and dark purple.

The Residential Work of Harwell Hamilton Harris

Harwell Hamilton Harris was born in 1903 in the young town of Redlands, California, to Californian parents with a frontier spirit. Harris's father was an architect with a passion for ranching. Neither pursuit captured the attention of the young Harris, however, who developed an strong intellectual inner

¹⁰ NCSU School of Design Foundation to Thomas C. Howard and Betty L. Howard, October 6, 1992, Book 5367, p. 787; and Thomas C. and Betty L. Howard to Natural Capital Investments, LLC, September 29, 2006, Book 12192, p. 1614, (online search), Wake County Deeds, accessed at <http://rodweb01.co.wake.nc.us/books/genext/genextsearch.asp> on January 30, 2010; Corporate filings for Natural Capital Investments, LLC, available online at <http://www.secretary.state.nc.us/corporations/Filings.aspx?PItemId=8070346>, accessed February 2, 2010.

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life at young age, thanks to an influential history teacher in high school. Still, the effects of his early exposure to construction and the undeveloped San Bernadino Valley would emerge once Harris found his calling.¹¹

After high school, Harris studied sculpture at Otis Art Institute in Los Angeles. The course of study engaged him completely, but his turn to architecture is a dramatic, often-repeated story. A classmate at the school, surprised that Harris did not know the work of Frank Lloyd Wright, suggested Harris visit Wright's Hollyhock House, which had been built a few years earlier in Los Angeles. A viewing of just the exterior made an immediate and profound impact on the young sculptor, who later described the revelation in musical terms: "Forms gathering in procession and pouring themselves out in melody; climax following climax....No halt, no uncertainty, no fumbling, no struggle; only melody, pouring itself out endlessly." This spurred Harris to further investigate Wright's work, and he studied what had become known as the Wasmuth Portfolio: Wright's drawings of work dating from 1893-1909, published in Germany in 1910 and available to Harris at the Los Angeles Public Library. Harris, quoted in Lisa Germany's history of his work, claimed that he "never escaped the influence of the Wasmuth Folio plans...wings, one-room-and-a-corridor wide, all walls and floors in unit dimension rather than feet and inches." Rhythm and cohesion, in the form of modular design, would also come to characterize Harris's work.¹²

Harris decided to attend the architecture program at the University of California at Berkeley. Before he could begin his studies, he caught sight of the Jardinettes Apartments under construction in Los Angeles. The reinforced-concrete-framed building, with its ribbon windows and cantilevered balconies, spoke to Harris and he immediately looked up the architects, Rudolph M. Schindler and Richard Neutra. Both had emigrated from Austria, but Schindler had come to the United States in 1914 and worked with Frank Lloyd Wright. Neutra stayed in Europe until 1923, where he was more influenced by the work of European Modernists like Erich Mendelsohn and Le Corbusier as well as the Bauhaus architects. Rather than go to Berkeley, Harris ended up working for Neutra and attending Frank Wiggins Trade School in Los Angeles to study engineering at night.¹³

As a draftsman for Neutra, Harris drew details for the International Style Lovell House and worked on other commissions as well as designs submitted for competitions. He felt he learned in weeks what he

¹¹ McCoy, 36; Germany, 4-12.

¹² Harwell Hamilton Harris, "Architecture as an Art," *Journal of the AIA* (November 1952), 217; Germany, 21-24.

¹³ Germany, 25-28; McCoy, 41.

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might have learned in years elsewhere and credits Neutra with imparting an understanding of integration in design. From Schindler, Harris picked up a sense of space and the placement of seemingly small details that enhanced space: indirect lighting, the flow of space between indoors and outdoors, and a Japanese-influenced rhythm produced by the joints in wall panels.¹⁴

Around 1932, Harris started his own practice in California and taught at the Los Angeles College of Architecture and Engineering, recently established by a professor from Wiggins Trade School. His first executed design was the Pauline Lowe House in Altadena, built in 1934. While the redwood siding and the hipped roof were changes required by the bank loaning the client money for construction, they would later make frequent appearances in Harris's California work. Harris's floor plan for the house reveals his early interest in creating spaces that were at once completely private and open to nature. A garden nestled in the crook of the L-plan house is protected from street exposure by strategic placement of a garage and a high fence. The arrangement also placed the front entrance to the house near the center of the floor plan. On the other side of the house, two bedrooms open to separate gardens made private with hedges and tall fences. Sliding glass walls open each bedroom to its garden with an opening wide enough to enable the bed to be pushed out into the night air. The house also featured what would become a standard element in Harris's work: an interior cornice line of wood established at door height, hiding curtain tracks and relegating the uppermost part of the wall into the realm of the ceiling.¹⁵

Harris's practice in the 1930s consisted of designing generally small houses in southern California. While some of his early commissions owed a great deal to Wright's Prairie Style houses that had been featured in the Wasmuth Portfolio, later houses showed Harris's maturation as an architect. The influence of his mentors remained but Harris was able to reinterpret it into his own architectural idiom. The result was an architecture that was deceptively simple in appearance but one that held richness in its patterns and palette and its reflection of the natural world around it. The modular design that he often employed enabled him to express rhythm by marking the interval in some fashion: with doors, windows, floor or ceiling tiles, or the wood panels cladding interior walls. His art training at Otis contributed to the importance of color in his architecture; he used warm, naturalistic colors in ways that brought architectural elements forward or made them recede. His choice of materials varied at this stage in his career: a house might feature stucco, redwood, or extensive glass exteriors. By the end of

¹⁴ McCoy, 34-42.

¹⁵ McCoy, 41, 44-45.

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the 1930s, though, Harris began a new romance with wood after several commissions with stucco exteriors.¹⁶

Harris's work was often published and generally very well-received. Perhaps as a result, he began getting larger commissions in the early 1940s. His most acclaimed house, the Weston Havens House, was built in 1940-1941 in Berkeley and featured an ingenious approach to capturing a view towards the bay and flooding the house with sunlight while aggressively protecting the privacy of the inhabitants. The multi-level house is stepped into a steep hillside and features inverted gable roofs that, at the interior, thrust upward toward the bayside views. The sober solidity of the street approach reveals no hint of the drama of the house.¹⁷

Three commissions in Palo Alto and Berkeley in the early 1940s kept Harris and his wife, writer Jean Bangs Harris, in northern California for some time. Although herself not an architect or designer, Jean became intensely interested in her husband's field, was heavily involved in his career, and eventually became an architectural writer for the popular press, most notably *House Beautiful*. While in Berkeley, Jean befriended the Arts and Crafts architect Bernard Maybeck and began to learn of the work of Greene and Greene, masters of the California bungalow, from Walter Webber, a retired architect working as construction supervisor on Harris's work. These connections would soon influence Harris's work, but, for the time being, commissions had dried up due to World War II. During the war, Harris designed houses for magazine articles and traveled to New York and the Midwest, leaving California for the first time at age forty. In Chicago and Wisconsin, the couple visited early works by Louis Sullivan and Frank Lloyd Wright.¹⁸

Upon the Harrises return to California, they sought out Henry Greene and discovered his firm's collection of drawings in a house Greene had once lived in. They photographed the houses, organized an exhibition, and published an article about the original California Bungalows in *Architectural Forum*. Subsequently, Harris's work became more structurally expressive, using gable roofs with rafters completely exposed at the gable ends, forming trellises. The experience also reinforced Harris's love of wood.¹⁹

¹⁶ Germany, 41-69, 79; Harwell Hamilton Harris, "Rythmic Integration of Panel Elements," *Perspecta* 2 (1953): 37-44.

¹⁷ Germany, 85-89, 93.

¹⁸ Germany, 3-94, 99, 107.

¹⁹ Germany, 109-114.

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The Harrises moved from California to Texas in 1951, after Harris accepted the position of dean at the new School of Architecture at the University of Texas at Austin. Harris's tenure as dean was a stressful time for him; his appointment was not universally welcomed, which was in transition from a technical engineering program to a full-fledged architecture school. He continued to practice architecture, eagerly involving his students in his professional commissions, but often felt buried under the weight of administrative duties. He resigned in 1955 and moved to Fort Worth to continue his practice.²⁰

His early work in Texas continued his interest in wood and Craftsman ideas, but he later turned to brick, feeling it might be more appropriate for his new location. Responding to the harsher heat of Texas, he often kept the attention in a house inside, rather than exposing a view to the bright, hot exterior. Gardens, however, remained important, and Harris often included a central garden room, sometimes open and, as air conditioning became more common, under the same roof as the rest of the house. While some of his Texas designs employed low-pitched hipped roofs or the gable roofs with exposed rafters of his late California commissions, the Texas work also featured flat roofs with heavy stuccoed cornices and profiles that stretched low and wide on the broad landscape. The flat roof enabled Harris to light interior spaces from above with pop-up roofs and clerestory windows, recreating the effect of natural light in outdoor gardens. Harris also got more commercial commissions, as residential commissions were on the decline.²¹

In 1962, Harris accepted the offer of a professorship extended by Dean Henry Kamphoefner at the School of Design at North Carolina State College in Raleigh. Harris, like the rest of the architecture faculty at the School of Design, continued his practice while he taught. What had long before become known as Harris's California regionalism re-emerged in his residential work in North Carolina: houses on wooded lots that opened to the surrounding landscape and featured board-and-batten siding, low-pitched gabled or hipped roofs, and outdoor living spaces. The 1964 Roy Lindahl House in Chapel Hill spreads out on its wooded lot, its hipped-roof forms creating garden courts in the U- and L-shapes of the sprawling plan; the house also features horizontal redwood siding with battens marking the module lines. The 1965 William Van Alstyne House, a split-level dwelling on a wooded slope in Durham features vertical board-and-batten siding, a modified cruciform plan, and multiple gabled roofs with exposed rafter rails. The plan divided public and private spaces into stacked wings, creating a house with large public areas for entertaining and private family spaces for sleep and work. Children's rooms

²⁰ Germany, 139, 146-150, 156, 160-161.

²¹ "What's New with Harwell Hamilton Harris," *House and Home* (January 1962): 100-107; Germany, 159-160, 163, 170, 174, 183-184.

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and a playroom were put on the lower floor while the master suite at the main floor included a dressing area and two private studies for the working couple heading the household. The 1967 Sugioka House in Chapel Hill also stands on a sloped, wooded hillside, with a view down to a creek and a large, notable natural grove of rhododendrons. Expanses of glass opened the rectangular-plan house to the view. The 1969 Ralph and Evelyn Bryant House at 1500 Lake Dam Road in Raleigh stands in a wooded parcel near Lake Johnson. The rectangular-plan house likewise features low-pitched gable roofs and board-and-batten siding; a deck and screened porch open the house to the woods, and the interior features familiar Harris elements like battened wood paneling, a door-height interior cornice, and indirect uplighting. The 1970 Bennett House in Chapel Hill features a central garden court like the Texas houses, but also opens perimeter walls to the surrounding view. The floor plan situates the front door at the heart of the house and arranges rooms off narrow hallways. At the exterior, horizontal fir siding is battened every three feet.²²

In Raleigh, in addition to the 1969 Bryant House and his own house on Cox Avenue, there were three other executed Harris houses. The Garden House for Drs. Joseph and Cynthia Hardison, built in 1967 at 2801 Lakeview Drive, has apparently been demolished; a new house was built on the site in 2006. The 1971 Duncan Stuart House at 6710 Leesville Road was remodeled by Harris and architect Thomas Crowder, now based in Raleigh, in 1983. The remodel included some rearrangement of the original plan, moving the entrance from private spaces to a more public space in the floor plan and adding a garage and additional living space. The house features a low-pitched gabled roof, deep eaves, roof beams exposed at the interior and exterior, and an exterior window wall similar to the wall between the living room and garden court at the Cox Avenue house. The 1978 William J. Watson House at 9413 Barton's Creek Road, still owned by the Watsons, features a gabled roof with deep eaves; board-and-batten siding; board-and-batten fences enclosing private outdoor spaces; and, at the interior, mustard-colored floor molding and interior cornices and butter yellow walls. These other Raleigh houses clearly continue the pattern of the re-emergent California regionalism adapted to the pine woods of the North Carolina piedmont.²³

²² Germany, 191-196, 242; interior and exterior photos of the Bryant House (Magnolia Cottage) viewed at www.raleigh-nc.org, the City of Raleigh website, on the Parks and Recreation page under the Magnolia Cottage heading and at <http://www.trianglemodernisthouses.com/harris.htm>, both accessed February 8, 2010.

²³ Germany, 240-245; photographs of the Stuart House and Watson House are posted at <http://www.trianglemodernisthouses.com/harris.htm>, accessed February 8, 2010; Thomas Crowder, interview with the author, February 11, 2010.

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Viewed from the street, the flat-roofed and stucco-clad house and studio on Cox Avenue differs markedly from these wood-clad houses nestled among trees on large suburban lots. With his own house, Harris returned to the inward-focused design of his Texas commissions. In this case, however, the reason was not protection from the harsh climate but from the close neighbors and frequent foot traffic that come with a more urban location. The clean, spare, boxy street appearance may tempt comparison back to the International Style, but the house is fundamentally different. The functionalists of the early twentieth century were interested in the arrangement of space, while the experience of space is paramount at Harris's Cox Avenue house. Here, Harris has layered the spaces, controlling light and air and focusing the view to the narrow slice of the natural world available at the back of the parcel, avoiding intrusion by the undesirable neighboring properties on three sides. The austere exterior is softened by several elements out of place in the International Style: the Craftsman-inspired lantern at the entrance and the warmth of the wood in the window sills, the entrance bridge and front walk, and the trellis over the rental apartment's garden court, the latter elements visible once one approaches the recessed front door. The lantern had become a "signature" element in Harris's work, having been used in commissions both in California and Texas. The choice of stucco for the exterior was based on a desire to limit construction and maintenance costs and as a reflection of the urban location of the building; many of his colleagues tried to talk him out of using stucco on a frame building, but Harris was quite settled on his choice.²⁴

The design, then, is not a throwback but a very personal reflection of the Harrises needs in terms of space and finances in their quickly approaching retirement years, in anticipation of the physical limitations that often come late in life, and given the small urban parcel and Harris's inclination to shut out the city in favor of the natural world. The Harrises selected the site while they were still working, and Harris's desire to be near the School of Design required that they build in a more urban environment than they had chosen in California. Still, privacy and accessibility to nature—themes consistent throughout Harris's residential body of work—were important to him personally; those elements are evident in the building. Henry Kamphoefner said of the house and studio: "He has achieved privacy on such a small space. I don't think anyone has ever achieved anything like it. It is so remarkably habitable."²⁵

²⁴ Germany, 160; Garriss interview; Brian Shawcroft, interview with the author, February 10, 2010; Frank Harmon, interview with the author, February 8, 2010.

²⁵ Kamphoefner quoted in *News and Observer*, October 8, 1989.

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This reflection of personal needs was paramount to Harris in architecture; he was proudest of his work on the Weston Havens House and the Harold English House—designed in 1949 for an artist in ill health and featuring accommodating living spaces, an easily accessible studio, and plentiful privacy—because he felt they “best expressed the needs of the client.” He also felt that a demanding client makes an architect more creative: “When you are young, you want the permissive client. When you are older, you want complexity. It forces you back on your originality.” Rather than finding a parcel where he could build an experimental or flamboyant house in the absence of a client constraining the design, he looked frankly at his future needs and built a home that would accommodate. Despite the complexities of the situation, Harris created a building that met those needs and still artfully enclosed layers of space to create airy rooms that turned away from the urban environment on three sides and focused on the natural world visible from the narrow fourth side.²⁶

²⁶ Harris quoted on Havens and English Houses in Vernon Mays, “Harwell Hamilton Harris: In Memory of a Legend,” *North Carolina Architecture* (March/April 1991): 9 and on complexity in McCoy, 36.

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Triangle Modernist Houses, Harwell Hamilton Harris page,
<http://www.trianglemodernisthouses.com/harris.htm>.

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Verbal Boundary Description

The boundary for the Harris House and Studio is shown as a solid line on the accompanying map labeled "Tax Map and Site Plan" and includes the entire parcel identified as 1704005345.

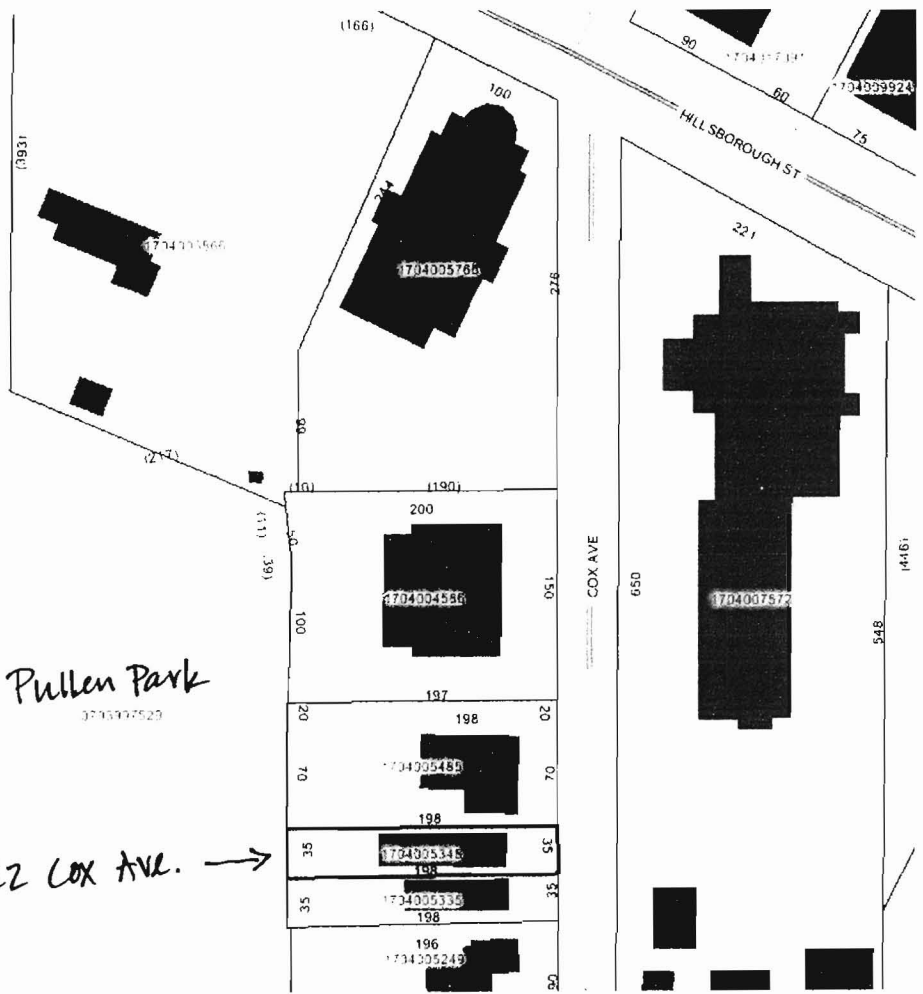
Boundary Justification

The Harwell Hamilton and Jean Bangs Harris House and Studio boundary is drawn to include the entire parcel historically associated with the building.

Customer Satisfaction Survey

- Home
- Layers
- Legend
- Buffer
- Intersection
- account num
- parcel num
- address
- owner
- Info
- Search
- Zoom in
- Zoom out

- [Wake/Franklin County Line](#)
- [Real Estate Data and Revenue Department](#)
- LAYER CODES:
- [Raleigh Crime Data](#)
- [Help](#)
- [Fuquay-Varina Zoning](#)
- [Raleigh Zoning](#)
- [Wake Forest Zoning](#)
- [Soils Legend](#)
- [Floodplain Data](#)



CUSTOMER SATISFACTION SURVEY

WHAT'S NEW

SELECT A VIEW

- Property
- Property 2
- Environmental Features
- Aerial Photography
- County Zoning

Parcel Number: 1704005348-000

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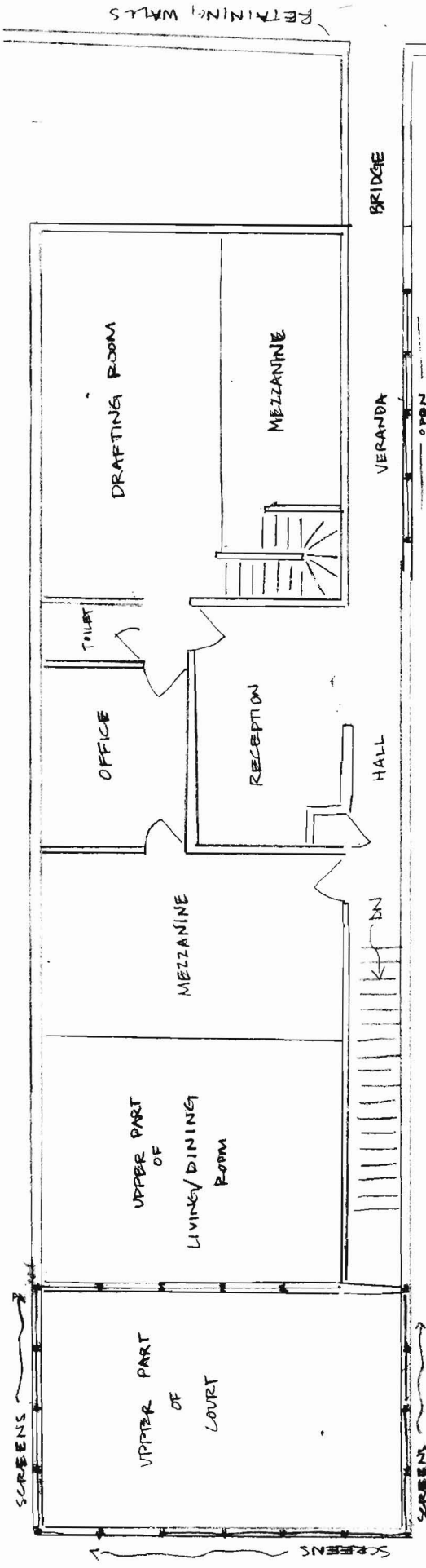
TAX MAP + SITE PLAN

Harwell Hamilton and Jean Bangs Harris House + Studio

122 COX Avenue
Raleigh, North Carolina

1 in = 96 ft. N↑

↑
N



SECOND FLOOR

Harwell Hamilton + Jean Bangs Harris House + Studio
 122 Cox Avenue, Raleigh, NC

GROUND FLOOR

