

**ORDINANCE NO. (2025) 818**

AN ORDINANCE DESIGNATING THE **DR. MORLEY AND CAROL KARE HOUSE** IN THE PLANNING JURISDICTION OF THE CITY OF RALEIGH, NORTH CAROLINA, A HISTORIC LANDMARK

**WHEREAS**, the property located at 2204 Barfield Court, Raleigh, NC (the “Property”), is owned by Robert C. Smart and Sharon A. Blagdon-Smart (the “Property Owner”); and

**WHEREAS**, the Property includes an existing house, known as the Dr. Morley and Carol Kare House and landscaped lot; and

**WHEREAS**, the Property, including the existing buildings, structures and objects thereon, is proposed for designation as a historic landmark; and

**WHEREAS**, the General Assembly of the State of North Carolina authorized the creation of the Raleigh Historic Development Commission for the City of Raleigh and otherwise provided for the preservation of certain historic sites and buildings by the passage of Chapter 160D, Article 9, Part 4 of the North Carolina General Statutes; and

**WHEREAS**, the Raleigh Historic Development Commission has prepared and adopted rules of procedure, principles and standards for altering, restoring, moving, or demolishing properties designated as landmarks; and

**WHEREAS**, the Raleigh Historic Development Commission has made an investigation and report on the historic, architectural, prehistorical, educational, or cultural significance of the Property and buildings, structures, areas or objects thereon proposed for designation as a historic landmark and has provided a copy of such investigation and report to the Office of Archives and History of the North Carolina Department of Natural and Cultural Resources; and

**WHEREAS**, the North Carolina Department of Natural and Cultural Resources has reviewed and provided written comments to the Raleigh Historic Development Commission regarding the proposed landmark designation; and

**WHEREAS**, on the 4<sup>th</sup> day of November 2025, the City Council of the City of Raleigh and the Raleigh Historic Development Commission held a properly noticed joint legislative hearing on the proposed landmark designation; and

**WHEREAS**, the Raleigh Historic Development Commission has deemed and found the Property and the existing buildings, structures, areas and objects thereon to be of special significance in terms of its historical, prehistorical, architectural, or cultural importance and to possess integrity of design, setting, workmanship, materials, feeling, and/or association; and

**WHEREAS**, all requirements of Chapter 160D, Article 9, Part 4 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 and existing buildings, structures, areas and objects thereon, as described herein, all designated as the Dr. Morley and Carol Kare House, 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 2204 Barfield Court, Raleigh, NC (PIN: 0795-54-3854), owned by Robert C. Smart and Sharon A. Blagdon-Smart, and described in Deed Book 008779, page 00157 recorded in Wake County Registry, comprising approximately .53 acres.

**Section 2.** Those elements of the property that are integral to its historical, architectural or prehistorical value are as follows:

The ca. 1962 Modernist residence was designed by Raymond Sawyer specifically for the Kares. Raymond Sawyer was a graduate of NCSU School of Design and designed private residences and educational/medical campuses across the state, reflecting his modernist flair in these commissions. It is one of a handful of residences by Sawyer that survive and one of a dwindling number of houses by School of Design-affiliated architects extant in Raleigh. The Kare House, is a significant example of the Modernist style's defining characteristics: a post-and-beam framework, wide roof overhang, large spans of glass walls, and an open floor plan that follows the natural landscape and blends built structure with nature.

The house is a one-story frame dwelling with a partial basement that is built into a gentle slope. The overhanging nearly flat roof has deep overhangs and is finished with boxed eaves capped with a metal-clad cornice that flares upward at the corners. The roofing surface is a membrane that replaced the original tar and gravel covering. The roof is slightly sloped to the center of the house where a roof drain captures rainwater and drains through the center of house and under the basement floor to exit outside near the road. The dwelling is clad in plywood panels and brick. The house design provides privacy from the street by limiting the glazing on the west elevation to three tall narrow windows each with a small, fixed transom window. The main entrance is de-emphasized by placement on the south side, away from the road. The main entrance is up a meandering walkway consisting of long and wide stairs that transverse a gentle slope to the south side of the house. A 33'-long exterior brick wall 6-8 feet in height runs perpendicular to the south side entry and extends directly into the interior of the house for 12'. In the interior, the brick wall is partial height, allowing a sense of openness and, along with an entryway skylight, creates a dramatic entry foyer. While the wall is partial and open on the top, it does not reveal the living and dining spaces on the other side. The house is built on a concrete slab that is minimally raised above grade. This design feature, along with glass walls and stairless walkouts, provides a seamless interplay between interior and exterior spaces. In contrast to the west elevation, the south elevation has full height glazing allowing lots of natural light and connection to the outside.

The exterior design is original as are all the windows, interior walls, ceilings, windows, interior and exterior doors, fireplace, and the overall floorplan of the house. Some interior fixtures, including the light switches, all recessed lighting ceiling fixtures, and most door and window hardware, are also original. About half of the flooring is original (the three bedrooms retain their original red oak hardwood flooring). The kitchen, living/dining room, multipurpose room, back hall, office and the entry foyer were originally 12x12" vinyl tiles. While the kitchen and bathrooms have been updated, they retain the original layout.

The Kare house sits centered on the parcel and is oriented to be parallel with the south property line. A Y-shaped asphalt driveway with concrete apron provides access to the garage and carport to the north and the meandering main walkway to the south. The site maintains a very low built area percentage. The landscaping is composed of grass lawn and natural areas with a variety of trees and shrubs including multiple cultivars of Japanese maples and Camellias sasanqua and japonica and multiple types of Hollies. These trees and shrubs create privacy and landscape interest from both inside and outside the house. A detached carport adjacent to the garage is not original and was added in 2021. It is a simple modernist design with two steel supports and a cantilevered steel frame roof support with metal roofing.

The Kare House has an unusually high level of integrity. The exterior is original as are all the windows, doors, fireplace, many fixtures and hardware. Some of the defining characteristics of the house are the post-and-beam framework allowing an open floor plan, the use of natural materials, and large expanses of glass walls that provide a connection to the natural site.

A detailed architectural description and history is found in the 2025 Raleigh Historic Landmark Designation application and report and is hereby incorporated by reference.

**Section 3.** As used herein, the term “exterior features” shall include the architectural style, general design, and general arrangement of the exterior of a building or other structure, including the kind and texture of the building material, the size and scale of the building, and the type and style of all windows, doors, light fixtures, signs, and other appurtenant fixtures. In the case of outdoor advertising signs, “exterior features” mean the style, material, size and location of all such signs. As set forth in the City’s Unified Development Ordinance, “exterior features” also includes historic signs, color, and significant landscape, archaeological, and natural features of the area.

**Section 4.** No exterior portion of any building or other structure (including masonry walls, fences, light fixtures, steps and pavement, or other appurtenant features), trees, nor above-ground utility structure nor any type of outdoor advertising sign may be erected, altered, restored, moved, or demolished on the herein described property that is designated in this ordinance a historic landmark until after an application for a certificate of appropriateness as to exterior features has been submitted to and approved by the Raleigh Historic Development Commission. City staff may review and approve as an administrative decision application for a certificate of appropriateness for minor work or activity as defined in the City of Raleigh Unified Development Ordinance and/or the minor works listed in the Rules of Procedure of the Raleigh Historic Development Commission.

**Section 5.** The waiting period set forth in Part 4, Article 9, Chapter 160D of the North Carolina General Statutes shall be observed prior to the demolition of each building, structure, site, area, or object designated herein as a historic landmark.

**Section 6.** The Raleigh Historic Development Commission shall have no jurisdiction over the interior features of the property.

**Section 7.** The owners and occupants of the Property shall be given written notice of this landmark designation within a reasonable time following the adoption of this ordinance.

**Section 8.** A copy of this ordinance shall be filed in the Office of the Register of Deeds of Wake County and indexed after the property owner's name in the grantor and grantee indexes.

**Section 9.** A second copy of this ordinance shall be kept on file in the office of the City Clerk and made available for public inspection at any reasonable time.

**Section 10.** A third copy of this ordinance shall be given to the City's building inspector.

**Section 11.** The Raleigh Historic Development Commission shall provide notice of this ordinance to the Wake County tax supervisor.

**Section 12.** The fact that the Property and buildings, structures, areas and objects thereon, as described herein, has been designated as a historic landmark shall be clearly indicated on all tax maps maintained by the City for such period as the designation remains in effect.

**Section 13.** City administration and the Raleigh Historic Development Commission are hereby authorized and directed to have erected suitable signage on the Property indicating that the Property has been designated a historic landmark. If the Property Owners consent, the sign shall be placed upon the Property. If the Property Owners object, the sign shall be placed on a nearby public right-of-way.

**Section 14.** Any violation of this ordinance shall be unlawful as by law provided.

**Section 15.** This ordinance, as adopted, shall be provided to the appropriate State commission or office as may be required by law.

**Adopted:** 12/02/2025

**Effective:** 12/02/2025

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

## 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 which in turn makes its recommendation to the City Council. Procedures for administration by the RHDC are outlined in the Raleigh UDO, Section 10.2.16.

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:

City of Raleigh  
Attn: Historic Preservation  
PO Box 590  
Raleigh, NC 27601

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

Historic Name: Morley and Carol Kare House (Dr. and Mrs. Morley Kare House /Kare House)  
Current Name: \_\_\_\_\_

2. Location:

Street Address: 2204 Barfield Ct., Raleigh, NC 27612  
NC PIN No.: 0795543854

(Can be obtained from <https://maps.raleighnc.gov/imaps/>)

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

Name: Robert C. Smart and Sharon A. Blagdon-Smart  
Address: 2204 Barfield Ct.  
City: Raleigh State: NC Zip: 27612  
Telephone No: ( ) ( )-( ) Fax No. ( ) ( )-( )  
E-Mail: \_\_\_\_\_

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

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

5. General Data/Site Information:

Date of Construction and major additions/alterations: 1962

Number, type, and date of construction of outbuildings: None

Approximate lot size or acreage: 0.53 acres

Architect, builder, carpenter, and/or mason: Raymond Sawyer, Architect.

Original Use: Single Family Home

Present Use: Single Family Home

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	
Structures		
Objects		

D. Previous field documentation (when and by whom): The property has not been surveyed by the city or the State Historic Preservation Office

E. National Register of Historic Places Status:

Check One:

Entered <input type="checkbox"/> Date:	Nominated <input type="checkbox"/>
Determined Eligible <input type="checkbox"/> Date:	Determined Not Eligible <input type="checkbox"/> Date:
Nomination Not Requested <input checked="" type="checkbox"/>	Removed <input type="checkbox"/> Date:
Significant changes in integrity since listing should be noted in section 10.C. below.	

7. Reason for Request:

In 1948, Henry Kamphoefner became the first dean of School of Design at North Carolina State College (later North Carolina State University). A passionate Modernist, Dean Kamphoefner's ultimate goal was "the development of an organic and indigenous architecture... to meet the needs and conditions of the southern region" (1). Upon his arrival, Kamphoefner hired several outstanding faculty/architects, including George Matsumoto, James Fitzgibbons, Matthew Nowicki, Eduardo Catalano, and Edward Waugh" (2).

NC State's faculty and graduates of NC State's School of Design have left their modernist mark on buildings and homes in Raleigh, the Triangle and beyond. Unfortunately, this Raleigh modernist legacy is at risk. Many modernist building and homes have been destroyed and just in early 2024, two modernist homes inside the beltline in Raleigh were destroyed. One house designed by Macon Smith in 1951 at 1324 Mayfair Rd where our family lived from 1986-2001 and the other designed by G. Milton Small in 1962 at 2100 Barfield Ct. This Milton Small modernist house formally anchored one end of a double ended cul-de-sac with our modernist house (1962), the Morley and Carol Kare House (Dr. and Mrs. Morley Kare House) at 2204 Barfield Ct designed by Raymond Sawyer anchoring the other. Barfield Ct is located inside the beltline in the Glen Eden area of Raleigh. This neighborhood tract was developed in the 1950s-early 1960s by the Realty Sales and Investment Company of Raleigh and the tract was owned by the Tyson family of Raleigh.

As mentioned above, the Kare House was designed by modernist architect Raymond Sawyer, AIA in 1962. Sawyer was an architecture student during the early heyday (early 1950s) of the modernist movement at NC State's School of Design.

The Kare House is an excellent example of modernist midcentury architecture and our goal and reason for this application is to preserve the house which is in its original state as designed by

Sawyer in 1962. Sawyer's architecture office was in Raleigh at 2404 Hillsboro St. (now known as Hillsborough St). His office was directly across from NC State University. Sawyer's original architectural drawings and sketches for 2204 Barfield Ct. are archived in the NC State University Libraries Special Collections. Preservation of the Kare House will contribute to preserve Raleigh's modernist legacy. We are also planning a preservation easement with Preservation North Carolina.

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 *one set 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 one set 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. All photographs must be labeled with the name of the structure, address and date the photograph was taken with pencil or archival-approved photo pen. In addition to prints, all images should be submitted digitally in .jpg or .tif format. Any additional exterior or interior views and views of other structures on the property (color, black and white, or slides) will be helpful.

B. Boundary Map:

Please include a map showing the location of the property. A sketch map is acceptable, but please note street names and number. Any other structures on the property should also be shown. Please include a "North" arrow. Map should be no larger than 11" x 17". A tax map with boundaries marked is preferred, which can be found at: <https://maps.raleighnc.gov/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.

As mentioned above, Barfield Ct is located inside the beltline in the Glen Eden area of Raleigh.

This neighborhood tract was developed in the 1950s-early 1960s by the Realty Sales and Investment Company of Raleigh and the tract was owned by the Tyson family. The Kare House (2204 Barfield Ct) and its site location (Lot 35) was designed by Sawyer in 1962 and the house has 3 bedrooms, 2 bathrooms - one with a walk-in shower, an office, a multipurpose room (den), dining

and living room open floor plan with a galley eat-in kitchen off the dining room. If desired, the kitchen can be separated from dining room by large double swinging birch doors on pivot hinges. There is also an original screened-in porch off the living room and original outdoor room/courtyard off the multipurpose room. Sawyer's design uses partial height walls to define interior and exterior space as further elaborated on below.

The Kare house sits on 0.53 acres with the house's surface area covering only 8% of the land area. Built into a gentle slope with a height of ~10 ft, the house has a walk out partial basement on the west side which includes a 288 sq ft single car garage and an adjacent 512 sq ft utility space. The main floor is wood framed on top of partial basement and is connected to the other half of the main floor, which is on a concrete slab. The main living space floor is 1880 sq ft. The house design provides privacy from the street by limiting the glazing on the west (street) elevation to three tall narrow windows each with a small, fixed transom window. The main entrance is de-emphasized by placement on the south side, away from the road. The main entrance is up a meandering 64-foot walkway consisting of set of 15 long and wide stairs that transverse a gentle slope to a 10 ft height on the south side of the house. The concrete slab, upon which 50% of the living space is built, sits on the plateau of the hill. The slab is only 5-6 inches above grade on the east side and on most of the south and north sides. This "just above grade" feature along with glass walls and stairless walk outs provide a seamless interplay between interior and exterior spaces. In contrast to the west (street) elevation, the south elevation has full height glazing allowing lots of natural light and connection to the outside.

The landscaping is composed of grass lawn and natural areas with a variety of trees and shrubs including multiple cultivars of Japanese maples and Camellias sasanqua and japonica and multiple types of Hollies. The yard also contains; Beautyberry, Rhododendrons, Azaleas, Aucuba japonica, Rose of Sharon hibiscus, Chindo Viburnum, Loblolly Pines, Leatherleaf Mahonia, Nandina, Crape Myrtles, Hardy Anise Tree, Scholar Tree Flowering Apricot and Flowering Dogwoods to name

some. These trees and shrubs create privacy and landscape interest from both inside and outside the house. Ninety-eight species of birds have been observed on the property.

Form follows function was the mantra of modernist midcentury architecture and the Kare House embraces the hallmarks of midcentury modernist architecture;

- minimalism
- clean lines
- flat roof
- deep overhangs
- open floor plan
- glass curtain walls
- interplay between interior and exterior spaces
- brings the outside inside
- connection to nature
- skylights
- abundant natural light
- lack of interior and exterior ornamentation
- partial height walls

Additional modernist architectural features include;

- Post and beam style construction exposes beams on the interior and exterior of the house under the 32-inch-deep overhangs. The beams provide support for the flat roof and allows for open flowing interior spaces
- Cantilevered concrete raised hearth brick fireplace in the multipurpose room.

- A thirty-three-foot-long exterior brick wall 6-8 feet in height runs perpendicular to the south side entry and extends directly into the interior of the house for another twelve feet. In the interior, the brick wall is partial height and is open 2 feet above it to the ceiling allowing a sense of openness and it, along with an entryway skylight, creates a dramatic entry foyer. While the wall is partial and open on the top, it does not reveal the living and dining spaces on the other side and creates a sense of anticipation.
- The partial height brick wall provides privacy to living and dining areas from the entry foyer. In the living and dining areas the partial height brick wall extends outward through the floor-to-ceiling glass curtain wall into the garden for 33 feet extending the view, bringing the outside in and creating the feel of much larger open room.
- All three bedrooms and the office have a 6 ft x 12 ft window that spans one entire wall of each room. The middle large window is a fixed plate glass window with tall narrow aluminum casement windows on either side with crank handles and fixed transom windows.
- The multipurpose room (den) has a floor-to-ceiling glass curtain window wall with a jalousie door with a transom window that looks out to courtyard/outdoor room with a fishpond and plants. This connection between the indoor/outdoor space makes the room feel larger and connected to nature. The 240 sq ft courtyard is defined by an 8-10 ft high cypress wood walls around its perimeter.
- The kitchen and 3 bedrooms all have a wall of floor-to-ceiling interior built-in storage space.
- The exterior of the house has clean lines with no gutters as the flat roof is slightly sloped to the center of the house where a roof drain captures rainwater and sends it down a pipe through the center of house and under the basement floor to exit outside near the road.
- The dining room has a 10 x 7 ft wall of clear birch veneer panels and most doors are unpainted clear birch veneer.
- The exterior siding is original and is T1-11 plywood product that has narrow groves that run the length of the sheet. This product was used on many mid-century modern homes from

1960s. T1-11 gained popularity in post-World War II construction boom due to its affordability and ease of installation.

- Below every window there is a section of smooth painted 3/8" plywood exterior siding that extends down the length of the exterior. This provides a visually interesting exterior with an alternating T1-11 and window/smooth plywood appearance/pattern. The exterior lower level of the house is red brick and there are thin windows that vertically align with the thin tall windows above them on the main floor.
- The main living space floor is cantilevered nearly 2 feet over the partial basement walk out on the west elevation.

#### Statement of Integrity

The house has an unusual level of integrity. The exterior is original as are all the windows, interior walls, ceilings, windows, interior and exterior doors, fireplace, and the overall floorplan of the house. The light switches are the original push button switches as are all recessed lighting ceiling fixtures and most (95%) door and window hardware. About half of the flooring is original with the three bedrooms retaining their original red oak hardwood flooring. The 12x12" vinyl tiles elsewhere have been replaced with red oak hardwood flooring in the kitchen, living/dining room, multipurpose room, back hall and office and in the entry foyer with slate multicolored tiles. While the kitchen and bathrooms have been updated, they retain the original layout and tub. The original tar and gravel flat roof has been replaced with a membrane flat roof. A detached carport adjacent to the garage is not original to the Sawyer design and was added in 2021. It is of simple modernist design with two steel supports and a cantilevered steel frame roof support with metal roofing.

#### D. Historic Significance:

Note any significant events, people, and/or families associated with the property. Include all major owners. Note if the property has ever been recorded during a historic building survey by the City of Raleigh or by the NC State Historic Preservation Office. If so, who and when? (See application item 6.D.) Please include a bibliography of sources. Information regarding prior designations can be found by contacting the Survey and Planning Branch of the NC State Historic Preservation Office (NCSHPO) at: <https://www.hpo.nc.gov/survey-and-national-register>.

Raymond Sawyer, the modernist architect that designed the Morley and Carol Kare House, was born in Elizabeth City, NC in 1925 and spent his childhood in Shawboro, NC, in Currituck County and later in Cincinnati, OH. He served in the U.S. Army 86th Division in WWII in Europe and Asia from 1945-46. After his service in the US Army, Sawyer attended NC State and received his bachelor's degree in architectural engineering in 1951 and bachelor's degree in architecture from the School of Design in 1952 (3,4).

In 1948, Henry Kamphoefner, a passionate modernist architect, became the first dean of North Carolina State University's School of Design, and he brought with him outstanding architect faculty, including George Matsumoto, James Fitzgibbons, Matthew Nowicki, Eduardo Catalano, and Edward (Terry) Waugh who shared the modernist design vision (1,2). Thus, Sawyer as a young architecture student in the early 1950's was immersed in the modernist movement at NC State's School of Design and his designs including 2204 Barfield Ct reflect this. In his third year, Sawyer won the prestigious Erickson Prize and the American Society of Beaux Arts first medal (3,5)

Upon graduation he worked with Owen Smith in Chapel Hill for short time and then returned to Raleigh to work with Terry Waugh becoming an associate and then partner in the Waugh and Sawyer firm. When Waugh returned to the faculty of the NC State University School of Design in 1957, Sawyer formed his own private practice located on Hillsborough Street, Raleigh in 1958 (3-5). Later in his career from 1969-1996, he worked as an architect for the State of North Carolina Medical Care Commission designing hospital complexes (3).

During the time of his own private practice in Raleigh, Sawyer reflected his modernist flair in homes and other commissions. He had multiple commissions at NC State including the reconstruction of Syme Residence Hall, the Thompson Theatre, the Student Pavilion in the Bagwell, Barry and Becton dormitories, the expansion of the School of Textiles Library, the Weed Control Building, and the expansion of the Dairy Data Procession Department. (5,6). He designed the Forest Hills

Shopping Center in Garner which included a bank, supermarket, drugstore and service station (5,6). He also designed houses in Raleigh including his own, the Ida and Raymond Sawyer House (1300 Lorimer Road), Morley and Carol Kare House (2204 Barfield Court) and in Chapel Hill with Waugh, the David and Mary Ann Duncan House, the Harley and Janet Shands House and the Nathan and Margaret Womack House (Whitfield Road, Chapel Hill) (3,6).

Raymond Sawyer met Dr. Morley Kare during one of his commissions on the NC State campus. Dr. Kare had recently left Cornell University to join NC State's Department of Zoology. Dr. Kare expressed to Raymond that he and his family could not locate a house with a design they liked. Raymond indicated he could design and create a house that the Kares would like and it would be within their budget (7). According to Carol Kare, "Raymond helped to select the lot and submitted the plans and then just took over. Raymond supervised all aspects of the work, got the contractors but kept us informed of all progress on the construction.....We are all glad that someone that loves the house as much as we did is in it now" (7).

Dr. Morley Kare was a professor in the Department of Zoology at NC State University where he studied the biochemistry of taste and olfaction. Kare went on to found the Monell Chemical Senses Center (1968) in Philadelphia PA where he served as Director from 1968-1990 (8). While Kare was a faculty member at NC State, Francis Crick, of the famous Watson and Crick who discovered the structure of DNA in 1953, one of the most important discoveries in all of biology, visited NC State to present a seminar in 1964. Dr. Crick and some additional NC State faculty were guests of Dr. Kare for lunch at 2204 Barfield Ct before his seminar on the NC State campus (6,9).

Susan Kare, daughter of Morley and Carol Kare, spent her middle school years at 2204 Barfield Ct. Susan Kare is a graphic designer who is famous for developing the Apple Macintosh typefaces, original marketing material and icons for the first Apple Macintosh personal computer from 1983 to 1986 (10). Her digital iconography can be seen in the San Francisco Museum of Modern Art

(MoMA). Kare says "I lived in that house through junior high (LeRoy Martin), loved living there, and even then, I appreciated its design specialness." Kare says "we moved a number of times but the site and layout of 2204 is etched in my memory..... I played a lot in the room with the fireplace and watched the Beatles on Ed Sullivan." (11)

In 1969, the 2204 Barfield Ct house was sold to architect Nelson S. Benzing, Leif Valand's former partner. Sold in 1980 to Albin and Karen Johnson. Sold in 2001 to Sharon and Rob Smart (3) The Smarts have Sawyer's original blueprints from 1962 and Sawyer's original drawing and preliminary sketches are archived in the NC State University Libraries – Special Collections.

#### E. Special Significance Summary:

**Midcentury Modernist residences in Raleigh NC prior to 1965: Context** ("The Development of Modernism in Raleigh, 1945-1965," M. Ruth Little) (12)

Perhaps 100 of the approximately 15,000 single-family homes built from 1945-1965 in Raleigh fit into the category of "midcentury modern," a sophisticated style never widely accepted in Raleigh. Generally designed by an architect, its form was adapted to the topography of the site, often with multiple levels or wings that extend out to create a courtyard. These exist in upper middle-class subdivisions with large lots in Raleigh, sometimes in older neighborhoods such as Hayes Barton and West Raleigh, and with notable collections in exclusive developments around the Carolina Country Club such as Country Club Hills, Budleigh in West Raleigh, early North Raleigh subdivisions such as Brookhaven and Deblyn Park, and on large tracts outside of subdivisions.

Defining characteristics of the style are generally post-and-beam frameworks allowing open floor plans due to the lack of load-bearing walls and large areas of glass walls. Raleigh architect Frank Harmon characterized Mid-Moderns as seeming to "grow out of the sites where they were built,"

and using natural materials like exposed brick walls, stone floors, and large overhangs and windows that erased the distinction between inside and outside. (13)

Midcentury moderns range from the more formal European Modernism of Mies van der Rohe's International Style as practiced by George Matsumoto and G. Milton Small to the softer more organic Modernism practiced by Lief Valand, Terry Waugh and his partner Raymond Sawyer, F. Carter Williams, and others. Matsumoto's Aretakis House (309 Transylvania Avenue) 1954 is a compact flat-roofed rectangle with many built-ins, expanses of glass and a carport. Small's Stahl House (3017 Granville Drive), 1955, is a larger Miesian flat-roofed rectangle. Lief Valand 's 1946 house for Willie York (1904 Craig Street), has a long low profile, hipped slate roof, stone and wood walls, and large expanses of glass. Waugh and Sawyer designed the 1956 Womack House, Whitfield Road, Chapel Hill, with an asymmetrical front gable, a wide overhang and plentiful windows. Carter Williams designed the 1959 Arndt House (1428 Canterbury Road), an elegant wide, shallow front-gabled frame house with a recessed façade porch and large glass expanses (National Register, 2011).

All the Midcentury Modern houses that retain architectural integrity in Raleigh are eligible for Raleigh historic landmark status. The Kare House, designed by Raymond Sawyer, is a highly significant example of the style's defining characteristics: a post-and-beam framework, wide roof overhang, large areas of glass walls, and an open floor plan that placed the main rooms on the top of its hilly site and garage and workshop space recessed into the hillside. It is one of a handful of residences by Sawyer that survive and one of a dwindling number of these houses by School of Design-affiliated architects extant in Raleigh. The Kare House retains an unusual level of architectural integrity, with only a few changes made over the past 63 years as outlined above.

## Bibliography

- 1) NCModernist <https://www.ncmodernist.org/kamphoefner.htm>
- 2) History of the College of Design, NC State <https://design.ncsu.edu/about/history>
- 3) NC Modernist <https://www.ncmodernist.org/sawyer.htm>
- 4) Smart's personal communication with Betsy (Sawyer) Harrod and Amy Sawyer
- 5) News and Observer February 1964 (Supplemental Application Folder)
- 6) NC State University Libraries Special Collections
- 7) Smart's Personal written correspondence with Carol Kare (Supplemental Application Folder)
- 8) Wikipedia [https://en.wikipedia.org/wiki/Morley\\_Kare](https://en.wikipedia.org/wiki/Morley_Kare)
- 9) Documentation includes a letter from Crick accepting invitation to present a seminar, a News and Observer photo of Crick on campus with NC State faculty, (Supplemental Application Folder) and personal communication with E. Hodgson, a faculty member who attended the lunch and seminar.
- 10) Wikipedia [https://en.wikipedia.org/wiki/Susan\\_Kare](https://en.wikipedia.org/wiki/Susan_Kare)
- 11) Smart's personal written communication with Susan Kare (Supplemental Application Folder)
- 12) The Development of Modernism in Raleigh, 1945-1965, " M. Ruth Little
- 13) Frank Harmon, "Requiem for a Modern Masterwork, *Spectator*, Feb. 28, 1996.

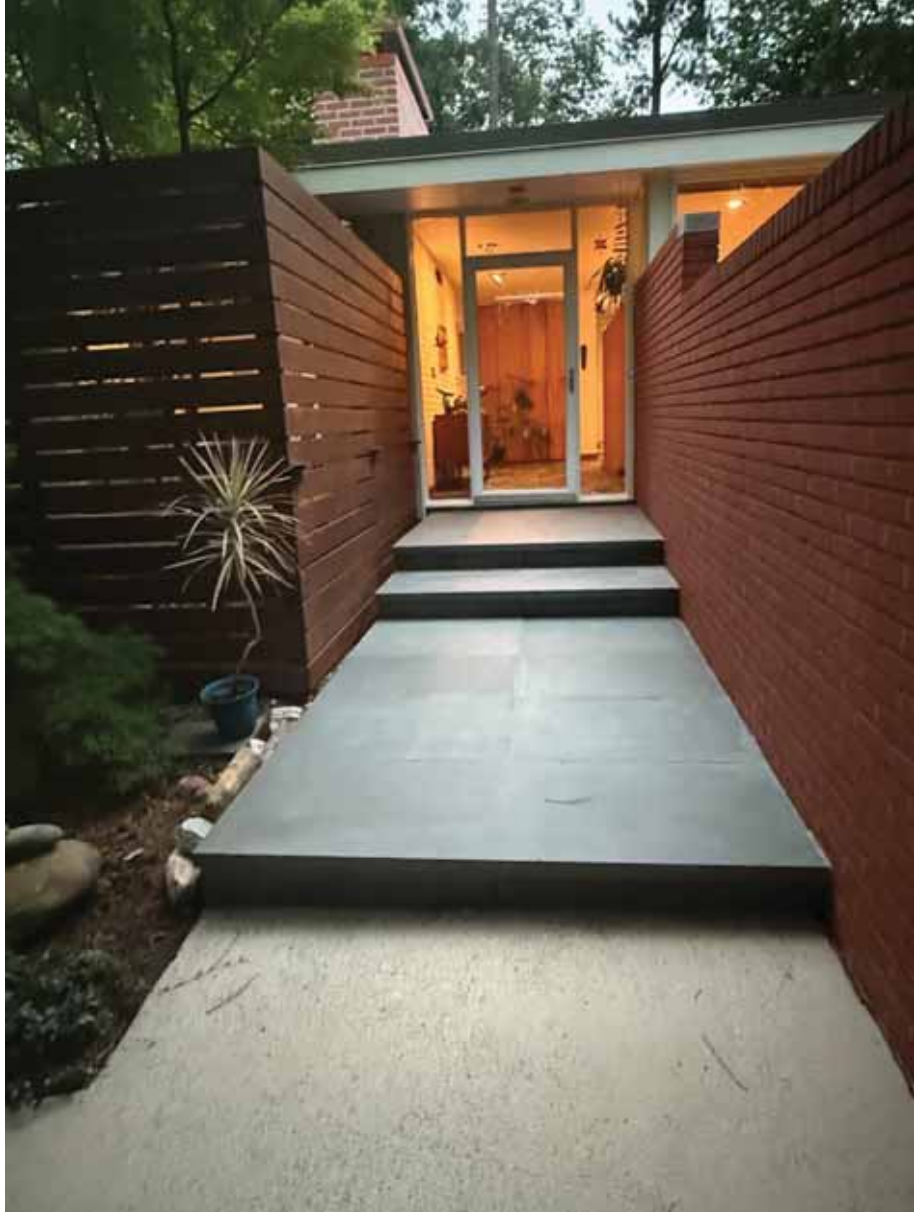
























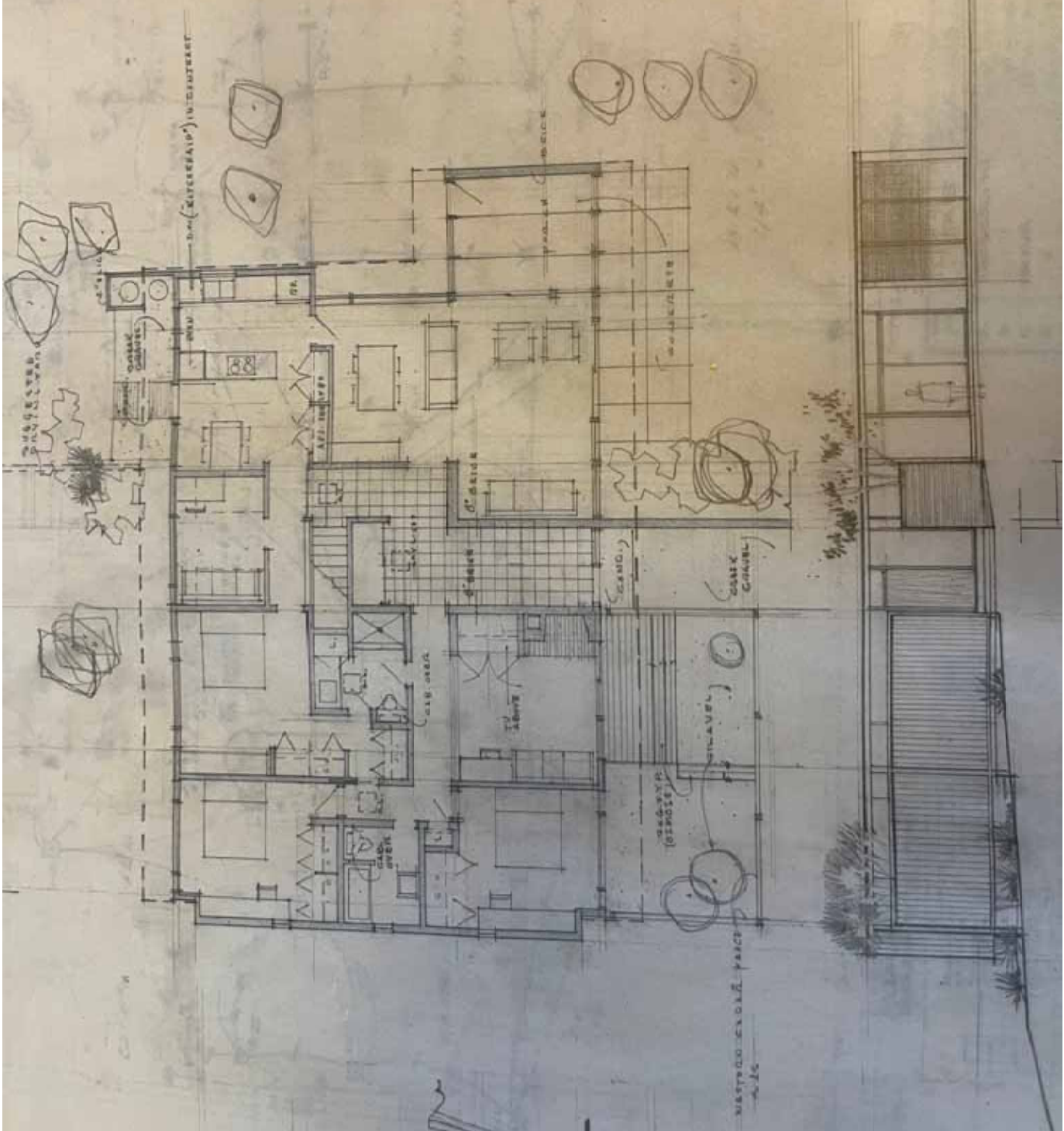
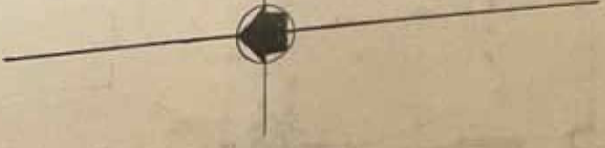




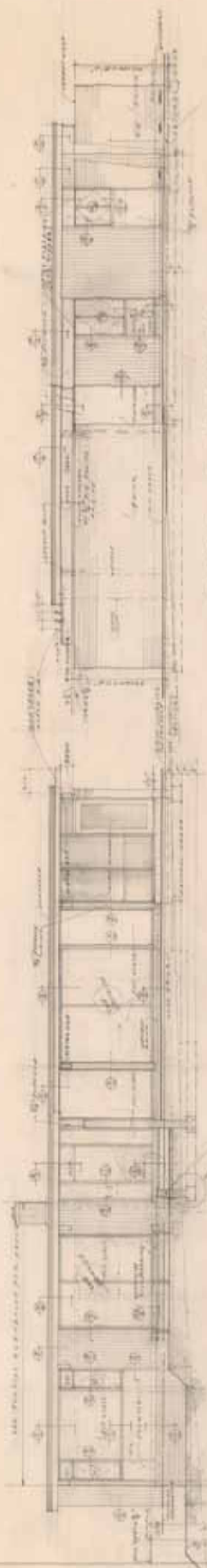




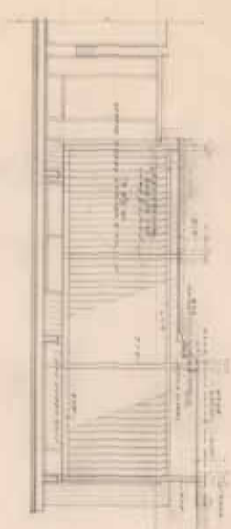




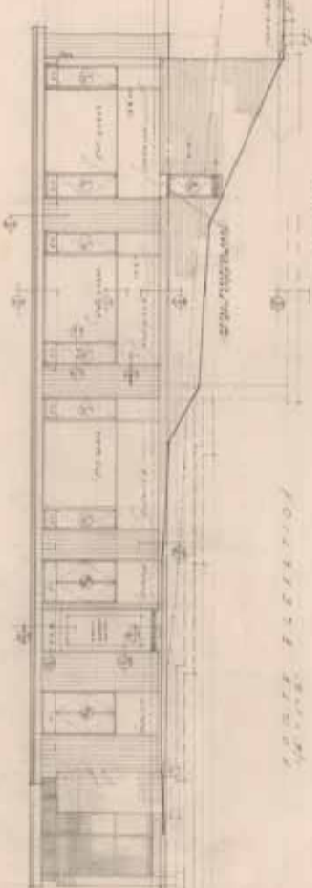
MESTRO CALLE PARCE  
-A-16



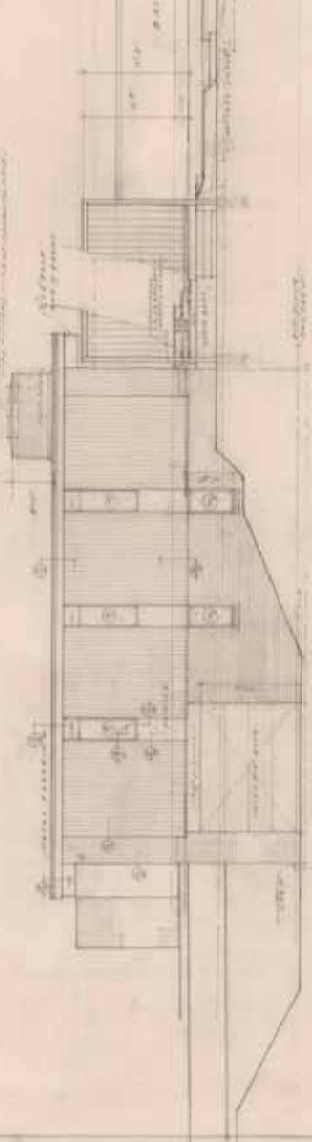
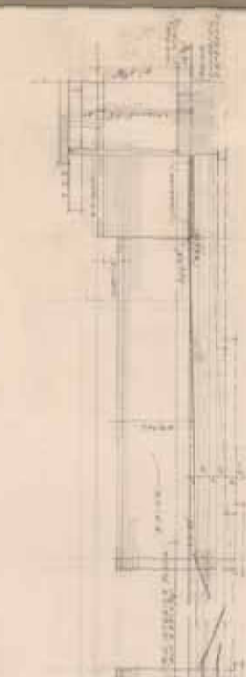
SECTION



SECTION



SECTION



SECTION



SECTION

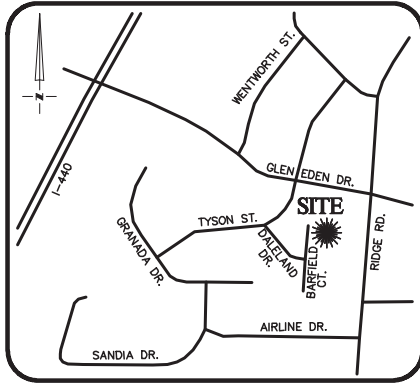
RAYMOND SAWYER, AIA  
ARCHITECT  
2004 MILLERS STREET  
WALTON SPRING CAROLINA

BRIDGES, INC.  
2004 MILLERS STREET  
WALTON SPRING CAROLINA


4



THIS IS TO CERTIFY THAT ON THE 28th DAY OF DECEMBER 2023 AN ACTUAL SURVEY WAS DONE UNDER MY SUPERVISION OF THE PROPERTY SHOWN HEREON, THIS MAP IS NOT INTENDED TO MEET GS 47-30 RECORDING REQUIREMENTS.



VICINITY MAP  
Not To Scale

SIGNED   
DEAN M. RHOADS, PLS (L-4679)

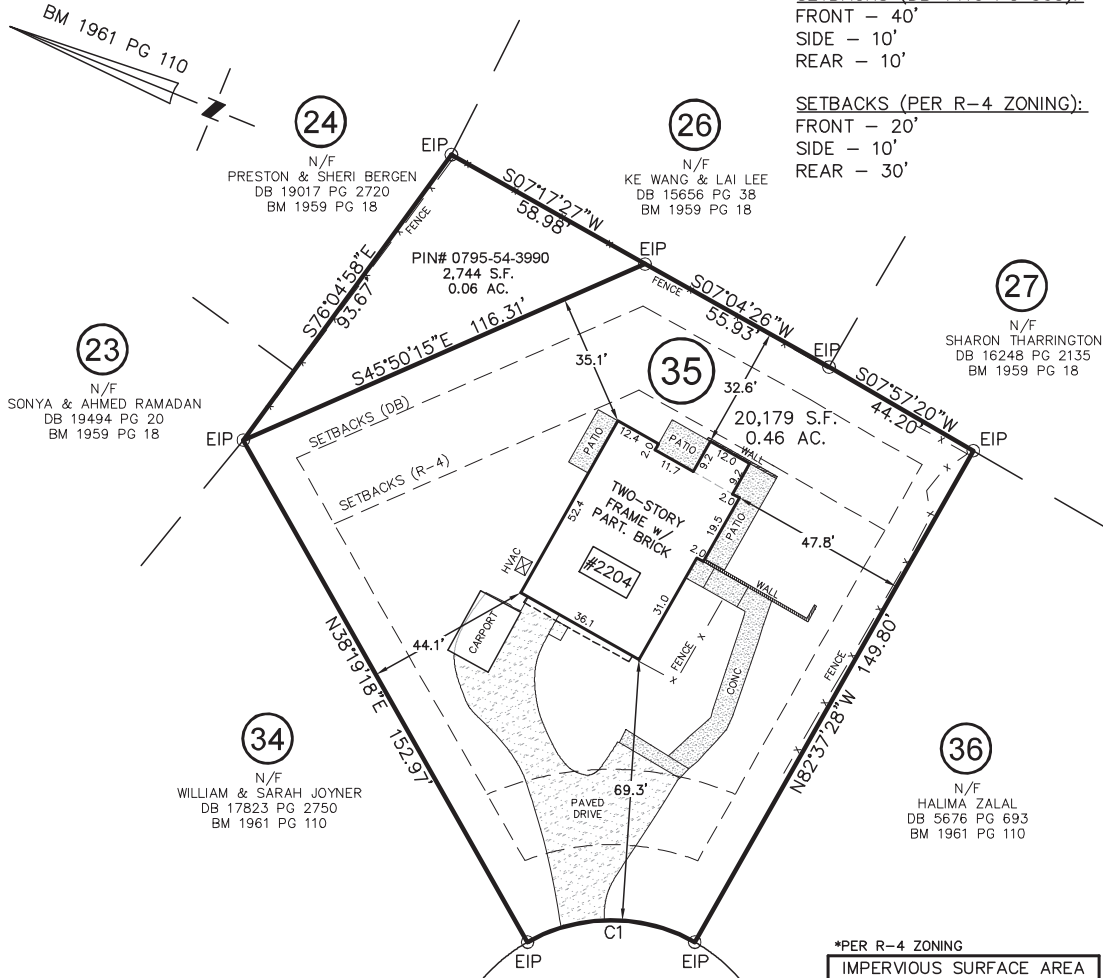
**LEGEND**

- PROPERTY LINE
- ADJACENT PROPERTY LINES
- CLOSURE EXCEEDS 1 INCH IN 10,000 FT.
- IPS ● - IRON PIN SET
- EIP ○ - EXISTING IRON PIPE
- CP ○ - COMPUTED POINT
- DB - DEED BOOK
- BM - BOOK OF MAPS/PLAT BOOK
- PG - PAGE
- #2204 STREET ADDRESS



SETBACKS (DB 1410 PG 505):  
FRONT - 40'  
SIDE - 10'  
REAR - 10'

SETBACKS (PER R-4 ZONING):  
FRONT - 20'  
SIDE - 10'  
REAR - 30'



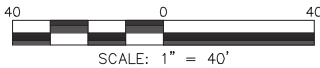
CURVE	RADIUS	ARC LENGTH	CH LENGTH	CH BEARING
C1	45.00'	46.36'	44.34'	N22°09'44"W

NOTES:  
-ALL DISTANCES SHOWN ARE HORIZONTAL GROUND DISTANCES  
-AREAS COMPUTED BY COORDINATE METHOD  
-PROPERTY SUBJECT TO ALL EASEMENTS AND RESTRICTIONS OF RECORD  
-NO HORIZONTAL CONTROL FOUND WITHIN 2000 FEET OF SURVEY  
-BOUNDARY PREDICATED ON EXISTING MONUMENTATION FOUND IN THE FIELD  
-THIS PROPERTY MAY BE SUBJECT TO ANY AND ALL APPLICABLE DEED RESTRICTIONS, WATERSHED RESTRICTIONS, BUFFERS, EASEMENTS, RIGHT-OF-WAY, UTILITIES AND RESTRICTIVE COVENANTS WHICH MAY BE OF RECORD OR IMPLIED.

\*PER R-4 ZONING

IMPERVIOUS SURFACE AREA	
DESCRIPTION	AREA
HOUSE & PORCH	1,997 S.F.
PATIO/HVAC/MISC.	656 S.F.
DRIVEWAY & WALKS	2,173 S.F.
DECKS ( @ 50%)	0 S.F.
<b>TOTAL =</b>	<b>4,826 S.F.</b>
<b>LOT AREA =</b>	<b>20,179 S.F.</b>
<b>% IMPERVIOUS AREA</b>	<b>=23.9%</b>
<b>*MAX. IMPERVIOUS AREA</b>	<b>=38.0%</b>

**BARFIELD COURT**  
40' R/W



**RESIDENTIAL LAND SERVICES, PLLC.**

1917 Evans Road  
Cary, North Carolina 27513  
Phone (919) 378-9316  
Firm License # P-0873

**PHYSICAL SURVEY**

FOR  
#2204 BARFIELD COURT  
LOT 35, GLEN EDEN, SECTION 2

Raleigh Township, Wake County, North Carolina

PROPERTY OF: ROBERT SMART & SHARON BLAGDON-SMART

MAP BOOK 1961 PAGE 110 DEED REFERENCE 8779 PAGE 157

DRAWN: SMB SURVEYED: JMB CHECKED: SMB DATE: DECEMBER 28, 2023

