

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: (919) (609)-(6007) Fax No. () ()-()

E-Mail: robcsmart@gmail.com

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 ☐ Date:	Nominated ☐
Determined Eligible ☐ Date:	Determined Not Eligible ☐ Date:
Nomination Not Requested ☒	Removed ☐ 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 grooves 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 Processing 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.

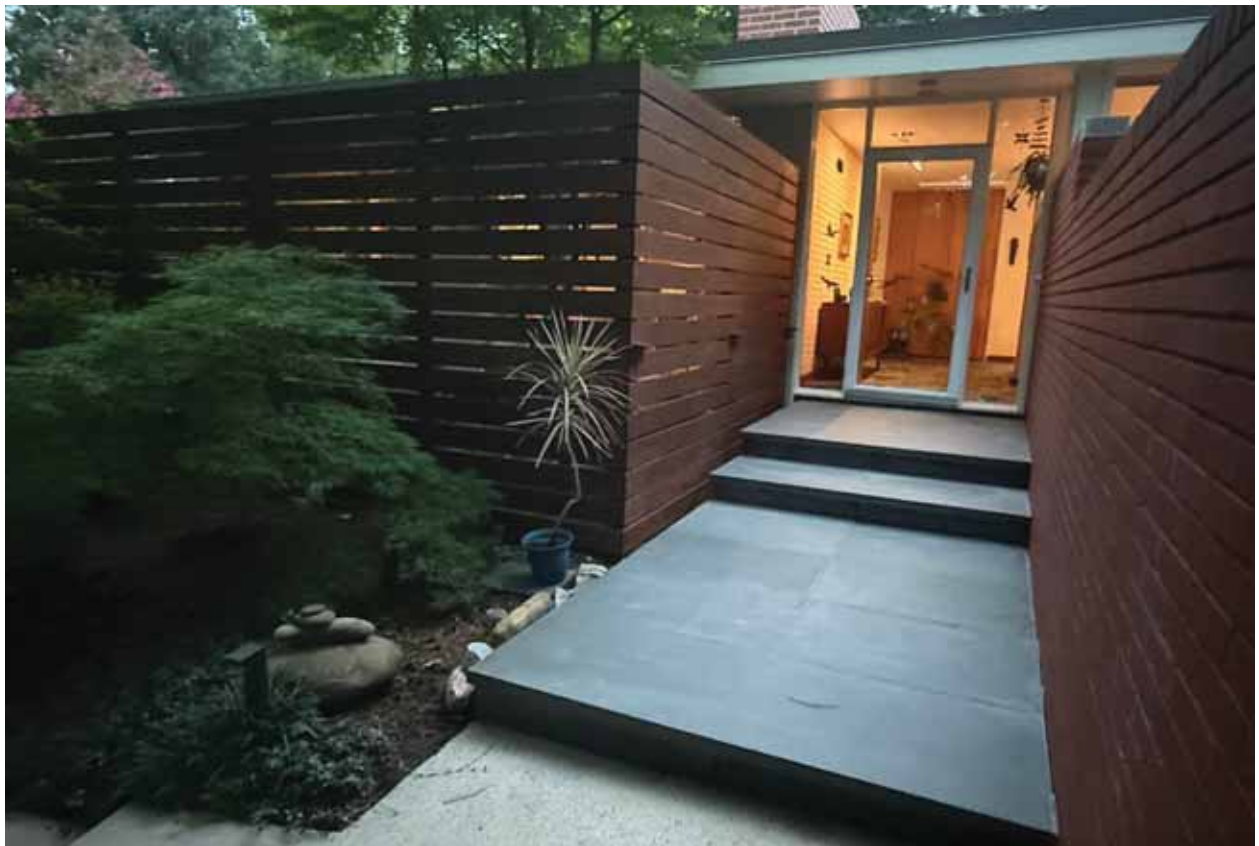
Bibliography

- 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
- 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
- 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.

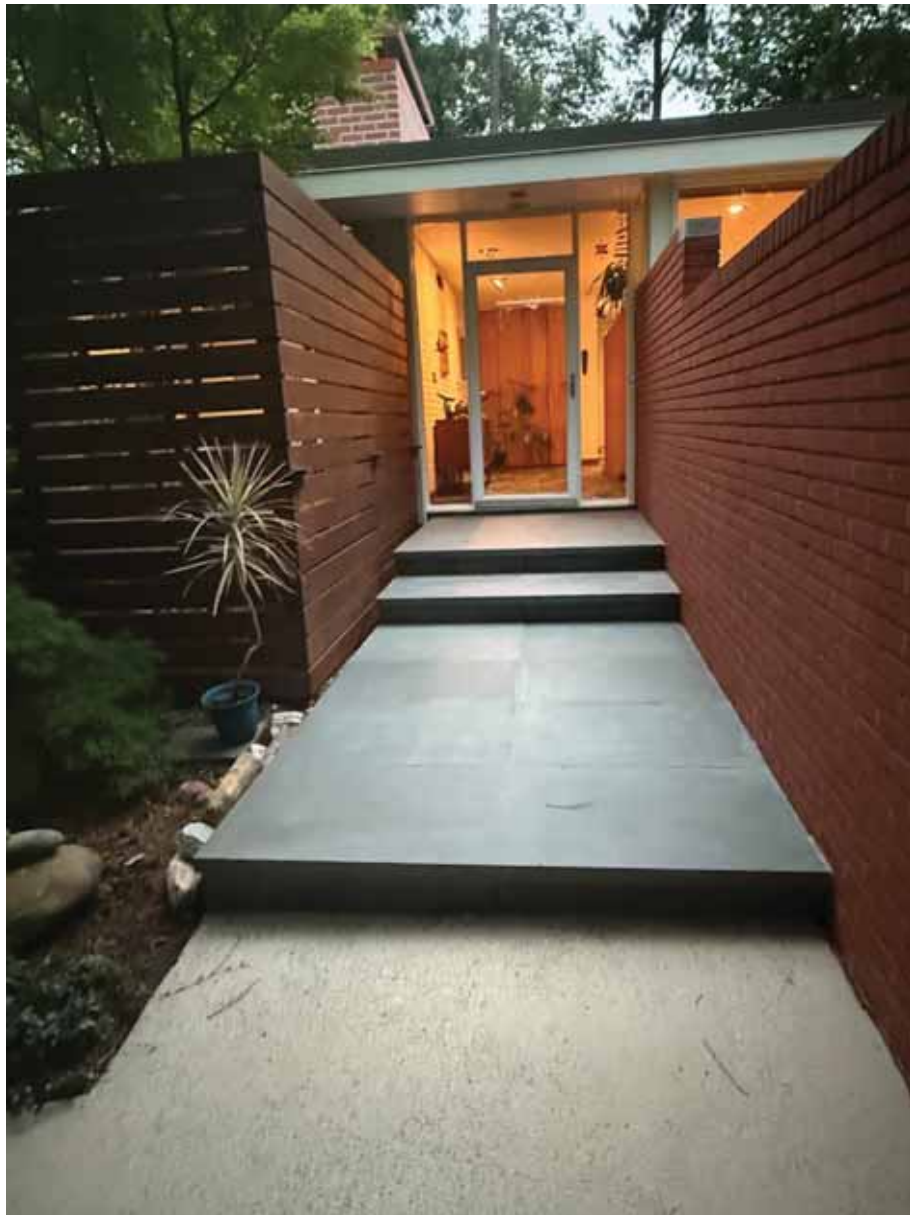
























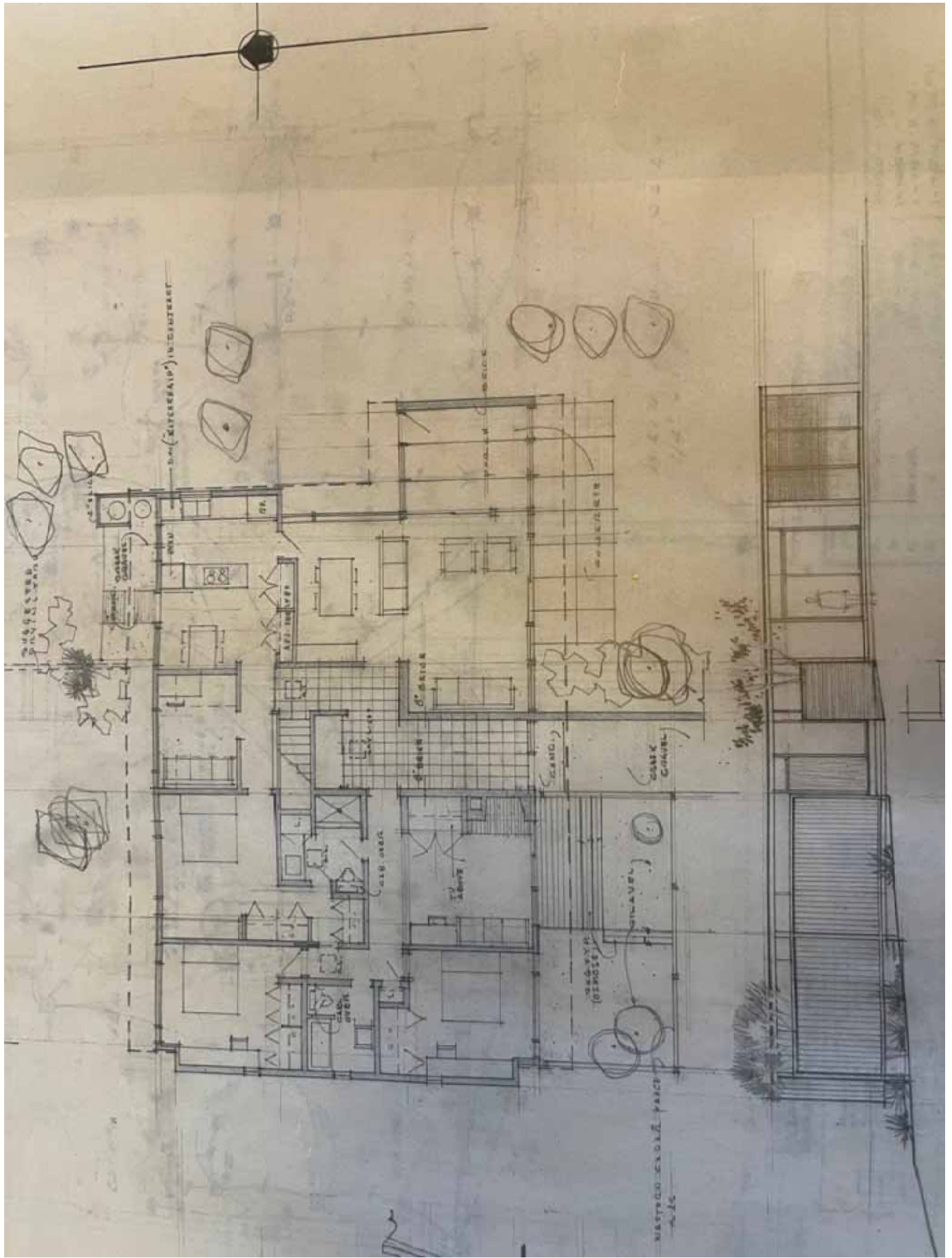


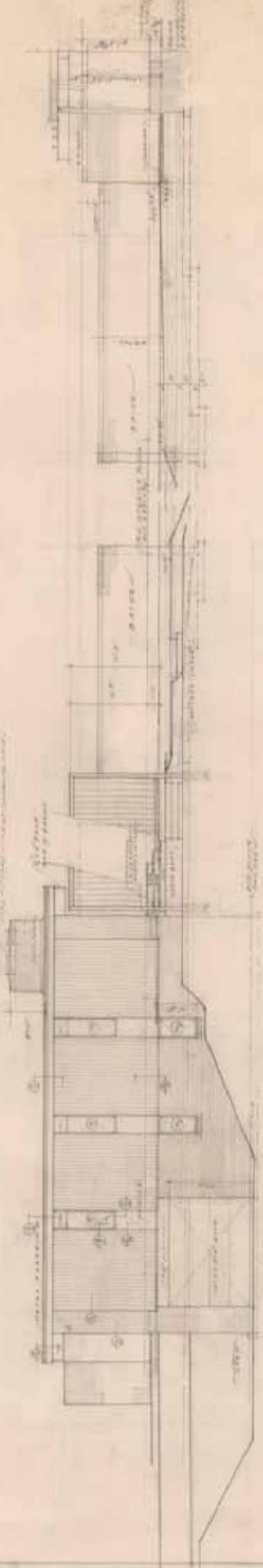
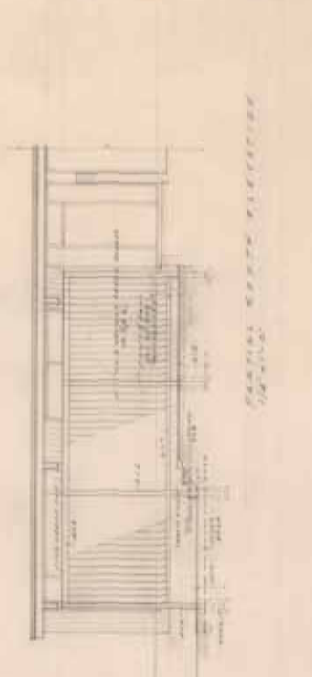
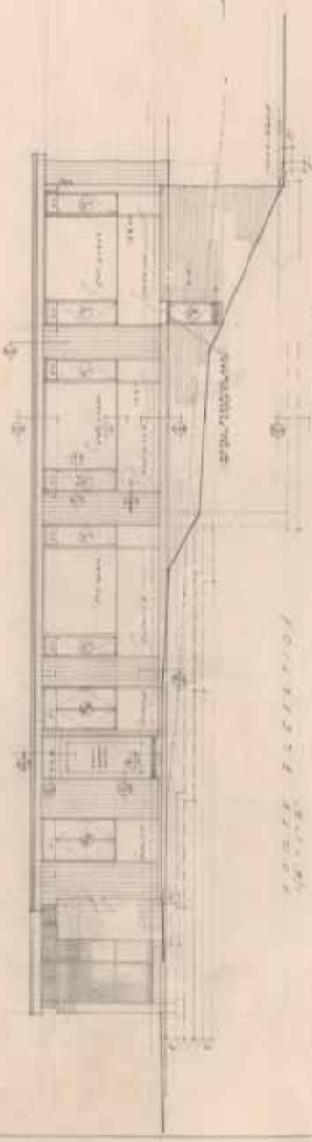
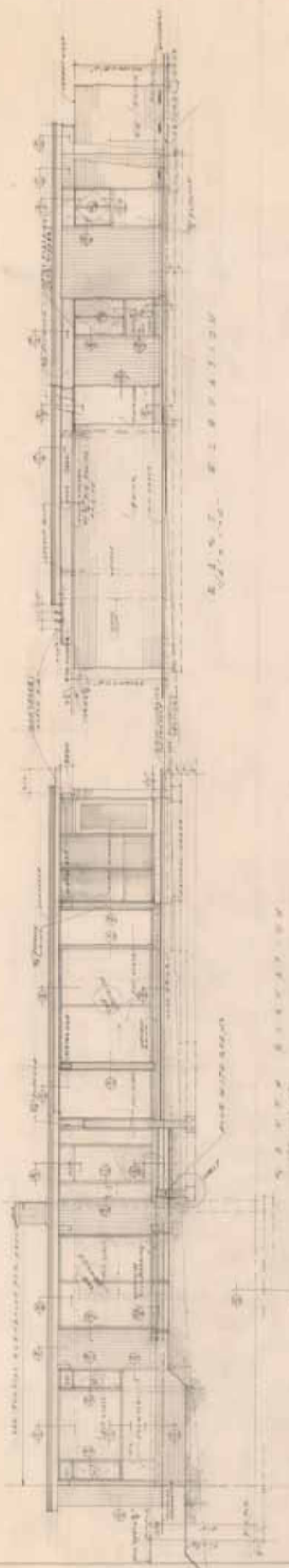






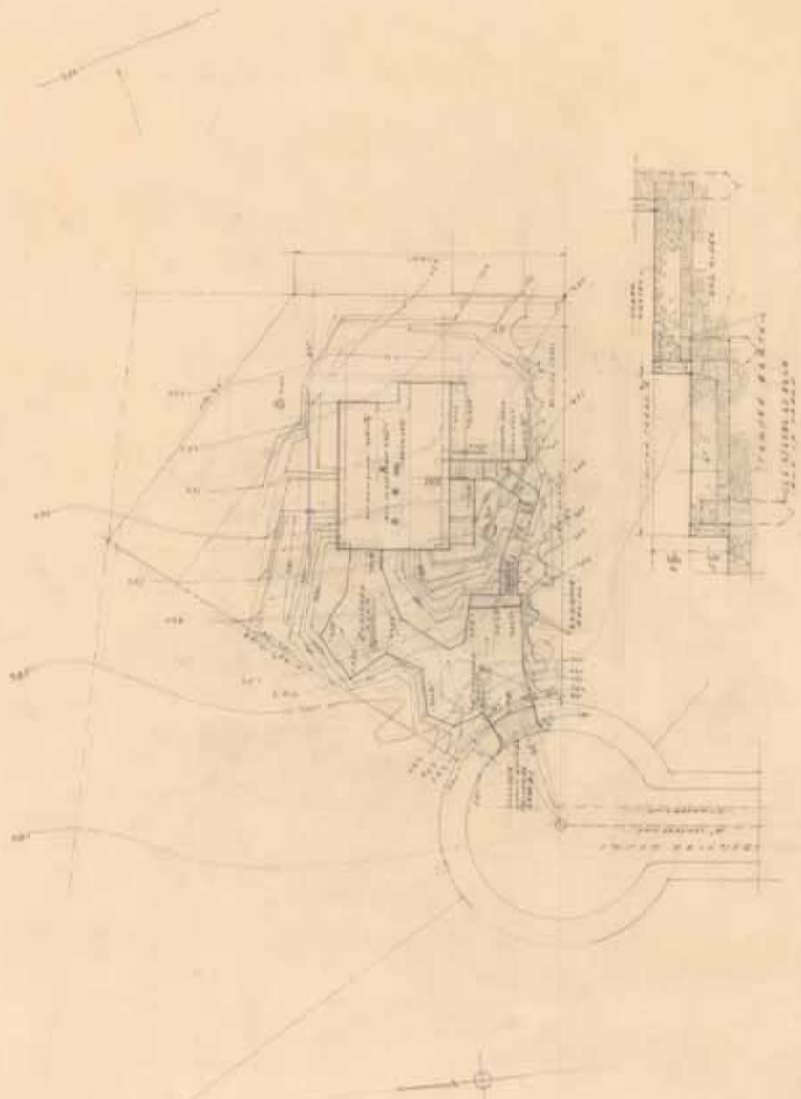






RAYMOND SAWYER, AIA
ARCHITECT
2008 HOLLAND STREET
WILMINGTON, NORTH CAROLINA

RENDERED FOR
MR. & MRS. MURPHY
1741 S. 10th St. S. W.
ATLANTA, GA.



RAYMOND SAWYER, AIA
ARCHITECT
204 WILLARD STREET
PRINCETON, NORTH CAROLINA

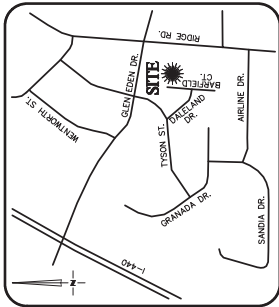
DESIGNED FOR
JAMES M. SAWYER, JR.
101 ST. WILLARD STREET
PRINCETON, NORTH CAROLINA



1

The seal is circular with a double-lined border. The outer border contains the text "NORTH CAROLINA" at the top and "DEAN M. RHOADS" at the bottom. The inner border contains the text "PROFESSIONAL" at the top and "LAND SURVEYOR" at the bottom. In the center of the seal, the word "SEAL" is positioned above the number "L-4679".

DATE: DECEMBER 28, 2023



VICINITY MAP
Not To Scale

GENERAL NOTES

- [illegible]

THIS PLAT IS NOT TO BE RECORDED AFTER
DAY OF _____ 20____

ONE (1) COPY TO BE RETAINED FOR THE
CITY.

THIS PLAT IS X IN _____ OUT _____

SURVEYOR'S CERTIFICATION

1. DEAN M. RHODES, HERETY CERTIFY THAT THIS PLAT WAS DRAWN BY MYSELF OR UNDER MY CLOSE PERSONAL SUPERVISION AND UNDER MY PERSONAL SUPERVISION AND THAT THE BOUNDARIES NOT SHOWN ARE CLEARLY INDICATED BY USING DESIGNS AND SHOWN AS BROKEN LINES.
2. THIS FIELD SURVEY MEETS THE REQUIREMENTS OF AN URBAN LAND SURVEY AS SET FORTH IN CHAPTER 54, SECTION 100, "STANDARDS OF PRACTICE FOR SURVEYING IN NORTH CAROLINA."
3. THIS SURVEY WAS PERFORMED TO A MINIMUM LINEAR PRECISION OF 1:10,000.
4. MISCELLANEOUS DATA WAS DISTRIBUTED BY LEAST SQUARE ADJUSTMENT.
5. AREAS SHOWN WERE CALCULATED BY COORDINATE COMPUTATION.
6. THIS SURVEY MEETS THE REQUIREMENTS OF A CONVEYANCE SURVEY, THE CATEGORY THAT APPLIES IS DENOTED BY ("C"). THE REMAINING 5 CATEGORIES ARE NONAPPLICABLE.
7. THAT THIS SURVEY CREATES A SUBDIVISION OF LAND WITHIN THE BOUNDARIES OF AN EXISTING PARCEL OF LAND THAT HAS AN ORIGINATE THAT REGULATES PARCELS OF LAND.
8. THAT THIS SURVEY IS LOCATED IN A PORTION OF A COUNTY OR PARCEL OF LAND THAT IS UNREGULATED AS TO AN ORIGINATE THAT REGULATES PARCELS OF LAND.
9. THAT THIS SURVEY IS OF AN EXISTING PARCEL OR PARCELS OF LAND AND DOES NOT CREATE A NEW STREET OR CHANGE AN EXISTING STREET.
10. THAT THIS SURVEY IS OF AN EXISTING BUILDING OR OTHER STRUCTURE, OF NATURAL FEATURE, SUCH AS A WATERSOURCE.
11. THAT THIS SURVEY IS A CONVEYANCE SURVEY.
12. THAT THIS SURVEY IS OF A CONVEYANCE SURVEY, SUCH AS THE RECOMMENDATION OF EXISTING PARCELS, A COURT ORDERED SURVEY, OR OTHER EXCEPTION TO THE DEFINITION OF SUBDIVISION.
13. THAT THIS PLAT WAS PREPARED IN ACCORDANCE WITH §§. 47-50 AS AMENDED.
- WITNESS MY ORIGINAL SIGNATURE, REGISTRATION NUMBER _____ DATE _____

SITE DATA

OWNER:	ROBERT & SHARON SMART 2204 BARTFIELD COURT RALEIGH, NC 27612
PIN	0795-54-3832
PLAT	BM 1961 PG 110
DEED	DB 8779 PG 157
LOT	35
PIN	0795-54-3990
DEED	DB 15776 PG 556

FLOODPLAIN NOTE

THIS SITE IS NOT LOCATED IN ANY SPECIAL
FLOOD HAZARD AREA OR FUTURE CONDITIONS
FLOOD HAZARD AREAS, AS SHOWN ON:

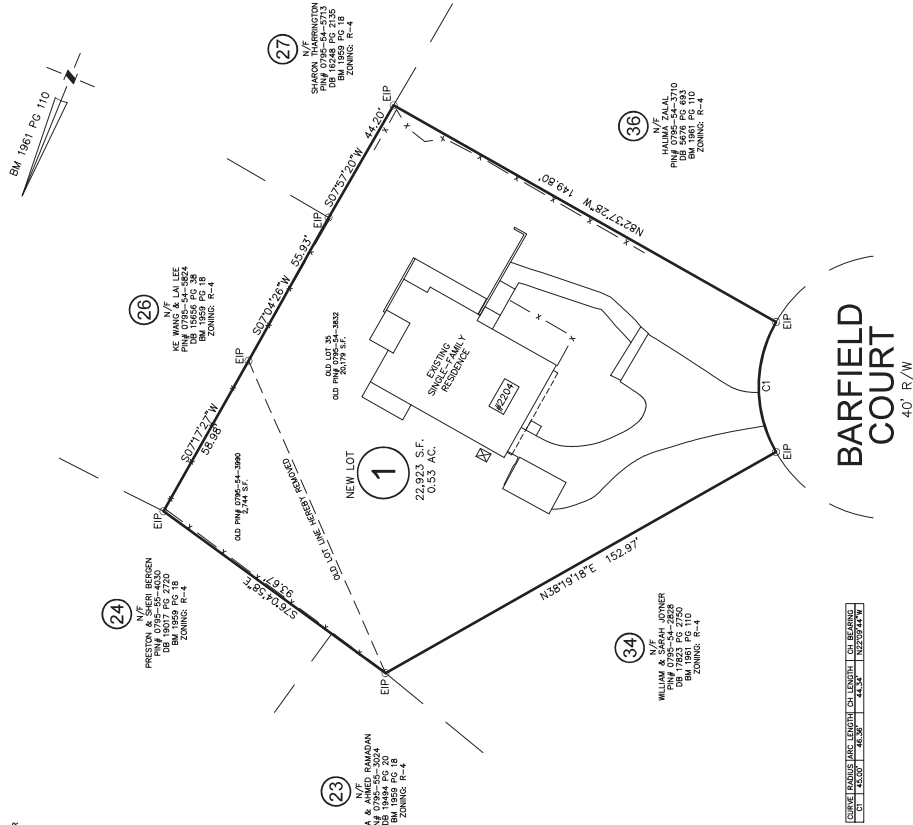
FIRM PANEL(S): 3720079500K
EFFECTIVE DATE(S): 7/19/2022

PLANNING & DEVELOPMENT OFFICER/WAKE COUNTY REVIEW OFFICER

RECOMBINATION CERTIFICATE

THIS PLAT OR MAP IS NOT A SUBDIVISION, BUT A RECOMBINATION OF PREVIOUSLY PLATTED PROPERTY, AND MEETS ALL STATUTORY REQUIREMENTS FOR RECORDING.

AREA TABLE		
PIN#	EXISTING AREA	
0795-54-3832	20,179 S.F.	0.46 AC.
0795-54-3990	2,744 S.F.	0.06 AC.
NEW LOT	22,923 S.F.	0.53 AC.



THE PURPOSE OF THIS PLAT IS TO:
 RECOMBINE LOT 35 & PIN#
 0795-54-3990 INTO
 NEW LOT 1 AS SHOWN.

PROPERTY OWNER CERTIFICATE

THIS CERTIFIES AND WARRANTS THAT THE UNDERSIGNED IS (ARE) THE SOLE OWNER(S) OF THE PROPERTY SHOWN ON THE MAP OR PLAT AND ANY ACCOMPANYING SHEETS HAVING ACQUIRED THE PROPERTY IN FEES SIMPLE BY DEED(S) RECORDED IN THE COUNTY REGISTER OF DEEDS OFFICE WHERE THE PROPERTY IS LOCATED AND AS SUCH HAS (HAVE) THE RIGHT TO CONVEY THE PROPERTY AND AS SUCH HAS (HAVE) THE RIGHT TO CONVEY THE PROPERTY

BOOK NO.: _____

PAGE NO.: _____

NOTARY STATEMENT

I CERTIFY THAT THE FOLLOWING PERSON(S) PERSONALLY
APPEARED BEFORE ME THIS DAY, EACH ACKNOWLEDGING TO ME THAT

DATE: _____, 2024

BY DEAN M. RHODES, N.C. DISC 1-4670 (PLS)

PRINTED NAME: _____ NOTARY PUBLIC

RCMP-XXXX-2024

PROPERTY OF:
ROBERT & SHARON SMART
2204 BARFIELD COURT
RALEIGH, NC 27612

RECOMBINATION PLAT
FOR
PIN 0795-54-3832 &
PIN 0795-54-3990

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