

WAKE COUNTY, NC 104
LAURA M RIDDICK
REGISTER OF DEEDS
PRESENTED & RECORDED ON
01/10/2005 AT 09:51:25

BOOK:011178 PAGE:01124 - 01128

ORDINANCE NO. (2004) 752

AN ORDINANCE DESIGNATING THE **PHILIP ROTHSTEIN HOUSE** IN THE PLANNING JURISDICTION OF THE CITY OF RALEIGH, NORTH CAROLINA, A HISTORIC LANDMARK

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 property; and

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

WHEREAS, on the 7th day of December, 2004 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 the Philip Rothstein 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 912 Williamson Drive, Raleigh, NC 27608, owned by Marita Higgins Gilliam, that property described in deed book 03211 page 0086 recorded in Wake County Registry, comprising approximately 1.09 acre.

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 one-story residence; east, south, and west decks; concrete and steel pan stairs; rear porch and patio; paths; sloping topography; entry drive; stone retaining wall; trees; approximately 1.09 acre area of the original parcel.

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 that is designated in this ordinance located on the hereinbefore described site may be altered, restored, moved, remodeled, or reconstructed so that a change in design, material or outer appearance occurs unless and until a certificate of appropriateness is obtained from the Raleigh Historic Districts Commission or its successors; provided however that the Raleigh Planning Director or his 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 that is designated in this ordinance located on the hereinbefore described site may be demolished unless and until either approval of demolition is obtained from the 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 property 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: December 7, 2004

Effective: December 12, 2004



City Of Raleigh
North Carolina

STATE OF NORTH CAROLINA)
COUNTY OF WAKE)

CERTIFICATION

I, Gail G. Smith, City Clerk of the City of Raleigh, North Carolina,

do hereby certify that the attached is a true and exact copy of

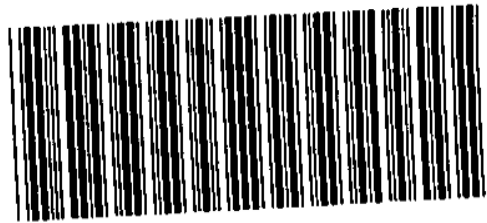
City of Raleigh Ordinance No. (2004) 752 adopted December 7, 2004.

IN WITNESS WHEREOF, I have unto set my hand and have caused the

Seal of the City of Raleigh to be affixed this 29th day of December, 2004.



Gail G. Smith
City Clerk



BOOK:011178 PAGE:01124 - 01128

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

North Carolina – Wake County

The foregoing certificate ___ of _____

_____ Notary(ies) Public is (are) certified to be correct. This instrument and this certificate are duly registered at the date and time and in the book and page shown on the first page hereof.

Laura M. Riddick, Register of Deeds

By: *Caroleyn J. Hedrick*
Assistant/Deputy Register of Deeds

This Customer Group _____ # of Time Stamps Needed

This Document _____ New Time Stamp
5 # of Pages

ORDINANCE NO. (2004) - 752

AN ORDINANCE DESIGNATING THE **PHILIP ROTHSTEIN HOUSE** IN THE PLANNING JURISDICTION OF THE CITY OF RALEIGH, NORTH CAROLINA, A HISTORIC LANDMARK

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 property; and

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

WHEREAS, on the 7th day of December, 2004 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 the Philip Rothstein 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 912 Williamson Drive, Raleigh, NC 27608, owned by Marita Higgins Gilliam, that property described in deed book 03211 page 0086 recorded in Wake County Registry, comprising approximately 1.09 acre.

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 one-story residence; east, south, and west decks; concrete and steel pan stairs; rear porch and patio; paths; sloping topography; entry drive; stone retaining wall; trees; approximately 1.09 acre area of the original parcel.

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 that is designated in this ordinance located on the hereinbefore described site may be altered, restored, moved, remodeled, or reconstructed so that a change in

design, material or outer appearance occurs unless and until a certificate of appropriateness is obtained from the Raleigh Historic Districts Commission or its successors; provided however that the Raleigh Planning Director or his 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 that is designated in this ordinance located on the hereinbefore described site may be demolished unless and until either approval of demolition is obtained from the 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 property 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: December 7, 2004
Effective: December 12, 2004
Distribution: Planning Department (2)
Inspections Department (3)
Raleigh Historic Districts Commission
Wake County Tax Supervisor

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 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 Raleigh Historic Districts Commission (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 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 at 133 Fayetteville St. Mall Suite 100, Raleigh NC. 27601 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: The Philip Rothstein House

Current Name: The Philip Rothstein House

2. Location:

Street Address: 912 Williamson Drive

City/Town/Jurisdiction: Raleigh NC 27608

NC PIN Number: (can be obtained from <http://imaps.co.wake.nc.us/imaps/>)
1704 35 2995

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

Name Marita Higgins Gilliam

Address 912 Williamson Drive

City/State/Zip Code Raleigh NC 27608

Email maritag@mindspring.com Telephone 834 1891

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

Name _____

Address _____

City/State/Zip Code _____

Email _____ Telephone _____

5. General Data/Site Information:

- A. Date of Construction and major additions/alterations: 1958-59
- B. Number, type, and date of construction of outbuildings: _____
- C. Approximate lot size or acreage: 1 acre
- D. Architect, builder, carpenter, and/or mason: G. Milton Small, Jr./Frank Walser
- E. Original Use: residence
- F. Present Use: residence

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	<u>1</u>	_____
Structures	_____	_____
Objects	_____	_____

D. Previous field documentation (when and by whom): 1990; Helen Ross; Survey File WA 322 City of Raleigh

E. National Register of Historic Places status:

Check one:

Entered (date _____) Nominated In Process to be presented to NRAC February 2005

Determined eligible (date _____) Determined not eligible (date _____)

Nomination not requested Removed (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:

At least two sets of current exterior black and white photographs of all facades of the main building and at least one photo of all other contributing and non-contributing resources. If interior property is being considered for designation, please include two sets of black and white photos for these features. PHOTOGRAPHS MUST BE LABELED IN PENCIL ON THE BACK WITH NAME OF STRUCTURE, ADDRESS, AND DATE. 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 tax map with boundaries marked is preferred, which can be found at <http://imaps.co.wake.nc.us/imaps/>. 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".

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:

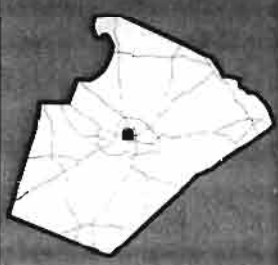
Note any significant events, people, and/or families associated with the property. Include all major owners. Note if the property has ever been recorded during a historic building survey by the City of Raleigh or by the NC State Historic Preservation Office. If so, who and when? (See application item 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 919/733-6545 or <http://www.hpo.dcr.state.nc.us/spbranch.htm>.

FOR OFFICE USE ONLY Date Received: 10/20/04 Received by RSB




TAX MAP
 WAKE COUNTY Geographic Information Services

1704.10



Philip Rothstein House
 912 Williamson Drive
 Raleigh, NC
 Wake County Orthophotographic
 Map #1704.10 1" = 100 feet
 (> indicates vantage point of photos)



North



Description:

The Rothstein House, a single family, one-story residence designed by G. Milton Small, Jr. in 1959, is a prime example of International Style architecture as introduced to the United States by Mies van der Rohe.

Coming upon the low-slung, modern house set back on a large, sloping lot on Williamson Drive, the passerby is surprised by its contrast to other, traditional homes in Hayes Barton, a neighborhood of graceful, winding streets dotted with substantial homes on large lots.

Commissioned as the residence of Philip and Mae Rothstein, the house is sited on a slope facing south astride a one-acre lot, its eighty-foot length seeming to span the lot's width, yielding an imposing presence on the slope. Towering pines and oaks protect the home from the sun's blaze in summer, while the sun passively warms the home in winter. Bountiful gardens in the rear of the property provide another visual surprise, while the grounds visible from the street feature azaleas, dogwoods, a live oak, and a Thread-leaf Japanese Maple..

As one approaches the house by a circular drive which follows the curve of an old stone wall, the house's basic form—a long rectangle measuring eighty by twenty-seven feet—is exaggerated by the architect's use of strong horizontal and vertical lines, reminiscent of Mies's Farnsworth House. And yet, the low-pitched, gabled roof, not a flat roof, dominates the facade. While the gabled roof may not be Miesian, it has proved to be very practical. No water pools on the roof, and after forty-five years, the rubber membrane of the built-up roof remains impermeable. The

copper gutters on the east and west ends of the roof collect water and funnel it to downspouts. These downspouts are truncated to a mere thirty-two inches, dispersing water to the concrete splash pans below. To reinforce the facade's strong horizontal lines, the roof's soffit and fascia are wide and its overhang is three feet. The deck, which wraps the house on the south, east, and west, is another important horizontal line. But the roof's three-foot boxed overhang which covers only two-thirds of the width of the deck, has given rise over time to a structural problem. The decking and the supporting joists below have rotted and will have to be replaced.

The vertical lines of the body of the house are emphasized by grey painted tongue and groove wood sheathing punctuated by four bays of single pane windows and doors. The three-tiered floor-to-ceiling windows consist of a first tier of aluminum-framed horizontal sliding windows; a second tier of fixed rectangular windows; together, these two tiers reach a height of six and one-half feet; and a third tier of sloped transoms which vary in height depending on the slope of the roof, so that some of the bays soar to ten feet at the apex of the gabled roof making a strong, vertical exclamation point. Four entry doors and French doors are incorporated in the bays. Both doors and windows are encased in simple wood strip casing. Like the front facade, the rear, north-facing facade has identical and equally strong vertical and horizontal lines, four bays, and a brick chimney almost at the center of the eighty-foot span. Originally, a concrete patio, accessed from the family room, linked the house to the garden. Both the east and west elevations are

“blind,” having neither doors nor windows, except for twin tool closets on the east side which are built in flush to the tongue and groove siding.

But the house’s most spectacular effect is its Miesian floating appearance. Its two-inch by ten-inch joists, supported by short sixteen-inch square piers and projected beyond the foundation to cantilever the deck, make the house in its front and side elevations appear to float above the ground, while its rear, north-facing facade snuggles into the slope at grade level. Thus, the architect has answered the question: How does one build a one-story home on a sloping lot without disturbing the topography?

Grounding the floating form to earth is its base—a brick masonry foundation, which one may glimpse under the decking and which suggests a lower level, reachable by both exterior and interior staircases, neither of which is readily visible. Also grounding the floating form at the front entrance and the driveway’s end are two sets of concrete stairs, the treads of which are formed by steel pans of poured concrete. A cantilevered concrete platform is supported by two steel post columns. Careful of intruding upon nature, the builder poured concrete around the base of a tree which pierces the platform. Washed white gravel installed around the entire perimeter of the home’s foundation finishes the elegant yet simple exterior.

The simple design of the exterior architecture is repeated in the interior of the house. The interior rectangle is divided into three spaces: a central living space, a master suite on the east end, and a guest suite on the west end (Exhibit A). The living space measures twenty-six by

forty-three feet and is comprised of living, dining, family, and kitchen in one, unified volume. White walls soar to ten feet at the apex of the sloped ceiling which is made of acoustical tile. Three five-inch diameter steel post columns support a single twelve-inch by eight inch enclosed, sloped I beam which bisects the ceiling longitudinally, thereby supporting the roof. Originally, white vinyl tile covered the floor, but the installation of wall to wall carpet in 1979 marred the tile, making it unsightly to expose at present. The window bays dominate the space. The present owner has removed all draperies to provide spectacular views of garden and woods. The design of the house and its setback from the street permit those on the inside to look out without the disadvantage of those on the outside looking in.

Economy of design, based on the Miesian ideal, eliminates the use of interior walls in the central living area. Thus, spaces are divided by furniture placement rather than walls. The more formal living area features seating around the focal point of the fireplace. Above the fireplace, a copper hood, added in 1979, brings a touch of warmth and is not unlike the hood which Milton Small used in his own home's fireplace design. However, the Small hood is functional, designed and tested by the architect himself.¹ The family area, like all family rooms, features seating and television, but by removing a pair of chairs, the entire living area becomes one.

1. June V. Small (Mrs. G. Milton Small, Jr.), interview by author, 912 Williamson Drive, May 4, 2004.

The dining area performs its function. However, the original west wall-hung sideboard has been removed, and the west half wall on which it hung has been enclosed to ceiling height. So, too, one of the supporting post columns in the dining room has been enclosed by the formation of a short wall at right angles to the west wall. On the west wall's other side, which is the main entry hall, another wall-hung cabinet has also been removed. Throughout the living and master suite, walnut paneling, reminiscent of Mies's use of it in the Farnsworth House, is proportional to the bays. None exceeds the six and one-half foot height of the fixed portions of the windows. The sloped ceilings are employed throughout the house, except for the inner hallways which are six and one-half feet in height.

The all-electric kitchen, part of the central volume, is treated as a piece of furniture, its cabinets adding to the richness of the space. These gorgeous cabinets provide an abundance of storage and serve to divide the space: a six and one-half foot tall by seven and one-half foot long by one and one-half foot deep walnut monolith features storage cabinets on its kitchen side and a china and linen cabinet on its dining side. A three and one-half foot tall by fourteen foot long by three foot wide walnut bar separates the kitchen from the family room and features china cabinets (their interiors painted Chinese red) on the family side and storage, double sink, and dishwasher on its kitchen side. Housed in that walnut bar on the kitchen side is a pull-out stand for an electric mixer or food processor. A cutting board, disguised as a drawer, is also a surprise feature. Another walnut monolith—six and one-half feet tall by eleven feet long by two feet

wide—separates the south-facing work space from the basement staircase, and houses the refrigerator, stove, range, and storage cabinets. While the overall dimensions of the kitchen—twelve feet by nineteen feet—suggest a small area, the design of the custom-made cabinetry permits an open, spacious feeling. A final set of walnut cabinets—six and one-half feet tall by six feet long by two feet deep—added in 1979, on the east wall of the kitchen, features a wet bar, more storage cabinets, an icemaker, and a wine cabinet. The cooktop and its custom-made hood, the two-bay sink, and the oven are original. Flooring is black ceramic tile, and white laminate surfaces are used here and in the bathrooms. Finally, a vertical, white laminate panel trimmed in walnut and linked at right angles to the cooktop monolith by dowels, conceals the basement stairwell from the dining area.

The second volume, the master suite on the east side of the house and accessed from a small hallway off the family area, features white plaster walls and sloped ceiling, wall to wall carpet, and an entire north wall of windows. Opposite that window wall is a walnut-paneled wall, which divides the space between bedroom and bath. The Rothsteins chose to place twin beds opposite the paneled wall and against the north-facing window wall and housed a TV and speakers above the south-facing paneled wall, yielding bedtime viewing. On the bathroom side of the walnut-paneled wall are multiple cabinets for linen storage, including a hamper. One gains access to the bathrooms via walnut doors set in the walnut-paneled wall. Divided by the shared water closet and shared shower, his and her bathrooms provide dressing and closet space,

privacy and warmth, for the black-tiled ceramic floor features radiant heat. The bathroom sinks and walnut vanities are original as is the vanity lighting which surrounds the mirrors. All fixtures, toilet, and shower are original to the house, although the translucent glazing in the shower has been replaced with transparent, tempered glass. Another bay of windows, facing south and containing two sets of French doors, opens onto the deck and fills the space with light. Like the master suite on the east side of the house, the guest suite on the west side features white plaster walls and sloped ceilings, but also features hardwood floors. The suite is entered from the living space via a small hallway which opens onto the two bedrooms and the guest bath. The bathroom contains all of its original fixtures, white ceramic tile, and white vinyl tile (the only visible vinyl tile remaining). The bedrooms are small, each having one window bay in its three-part configuration.

In summary, the interior of the house is consistent with the exterior architecture. It features sloped ceilings, three-tiered window bays, entry and closet doors with casings, hallway doors without casings, simple, two-inch baseboard moldings throughout, no ceiling moldings, and two hallway storage closets which are painted Chinese red on the interior. There is no attic.

A powder room off of the family room completes the living space, and the half-basement houses the laundry and utility functions. Lighting fixtures are original, except in the dining area.

A single addition has been made to the house since it was built in 1959. In 2001, the present owner, using Umstead Construction as designer and builder, added a porch at the rear of the

house in the patio area (Exhibit B). Gary Umstead pointed out that the original plans called for a screen porch as part of the deck, which was never built. The architect had built a large screen porch in his own house, using it as an outdoor living space , as David R. Black described in National Register of Historic Places Nomination Form on The Small House. ² Following precisely the horizontal and vertical forms of the original house plans, the builder incorporated the foot-high brick masonry wall which separated patio from garden. The porch's built-up sloped roof, its grey-painted exterior, and white-painted interior with natural concrete floor, continue the use of materials of the original structure. Milton Small himself emphasized the importance of the porch: "Nobody sits on their porches any more," he said wistfully. ³ Otherwise, the house is as built, and the owner has take care to retain all architectural elements of the original design. The condition of the house is excellent, with the exception of the decking and joists which are in need of immediate replacement.

² David R. Black, National Register of Historic Places Documentation Form, The Small House, Raleigh, North Carolina, July 26, 1994.

³ G. Milton Small, Jr., "Attention to Detail, Love of Simplicity Small's Hallmarks," interview by Steven Litt, *News & Observer*, (November 3, 1985): 10H.

Statement of Significance:

The 1959 Rothstein House is the work of G. Milton Small, Jr., advocate of the International Style, who introduced it to North Carolina during the 1950s and 1960s. As a student of Mies van der Rohe, he used the modernist vocabulary in all of his work, receiving a dozen awards for commercial and residential work and was made a fellow of the American Institute of Architects in 1963. The Rothstein House is a prime example of the Miesian ideal

for it embodies the aesthetic achievement of a master, and it is distinctive as an example of the modernist period. It

is less than fifty years old and has been recognized as a significant structure in the volume: *North Carolina's Capital, Raleigh*.⁴ As a modernist design, the house is extremely important to Raleigh and to the state of North Carolina, for it is one of the few which have remained extant and true to its architectural integrity. It has continued to be treated as significant, for it has been documented in "Early Modern Architecture in Raleigh Associated with the Faculty of The North Carolina State University School of Design in Raleigh, North Carolina."⁵

⁴ Elizabeth Culbertson Waugh, *North Carolina's Capital, Raleigh* The Junior League of Raleigh Inc and the Historic Sites Commission, Inc.: Raleigh, NC, Bicentennial Edition, 1992.

⁵ David R. Black, National Register of Historic Places Multiple Property Documentation Form, "Early Modern Architecture in Raleigh Associated with the North Carolina State University School of Design, Raleigh, North Carolina, 1948-1972," July 26, 1994.

History of the Property

Early in the 20th Century, the city of Raleigh, like many other urban areas, began to expand into the suburbs, aided by the streetcar. Escaping the grit of the city with its poverty and minorities, the prosperous wanted home ownership and became customers of enterprising developers who were turning farmland into neighborhoods. The streetcar enabled these new homeowners to forsake the horse and buggy as they commuted to their downtown offices. By 1912, Carolina Power & Light Company extended the Glenwood Line to Bloomsbury Park, an amusement park near the present Carolina Country Club. Neighborhoods for both the middle- and upper-classes sprung up along Glenwood Avenue, including Bloomsbury, Georgetown, Vanguard Park, Roanoke Park, and Hayes Barton. Hayes Barton was designed by Earle Sumner Draper, the “preeminent New South landscape architect” who had just completed the design of Charlotte’s Myers Park. Platted in 1920, Hayes Barton was laid out to include Draper’s “signature elements. The roads are fitted to the contours of the land, creating opportunities for small park areas, often in the street medians. The roads follow the lower land leaving the hillsides for the houses and the trees and vegetation that linked the design to nature.”⁶

⁶ Sherry Joines Wyatt et al, National Register of Historic Places Multiple Property Documentation Form, “Historical and Architectural Resources of the Five Points Neighborhoods, Raleigh, North Carolina, 1913-1952, November 8, 2001.

The history of The Rothstein House begins with the subdividing of the old Bunn estate, a property which sits astride the corner of Iredell and Williamson Drive in Hayes Barton. In 1923, its graceful acres and knoll were attractive to Mr. and Mrs. J.W. Bunn, whose family of five children had outgrown its home in Cameron Park. Built in 1924, the Bunn estate consisted of five acres, its Italian Renaissance house sited facing the corner of Iredell and Williamson. "It was the first house on Iredell," Julian W. Bunn, Jr. declared. "There were no paved streets, no water lines. We were in the country Williamson Drive was a cart path from Glenwood to Oberlin . . . for horse and wagon going to and from work." But the Great Depression had its effect on the Bunn finances and "back in the thirties when we needed the money, my father sold that corner off, a part of which was the tennis court. By that time we had stopped using it," Julian Bunn explained.⁷ The old stone wall is all that remains of the tennis court's retaining wall. The subdivided lot was sold and resold a number of times until 1958 when Philip L. and Mae S. Rothstein purchased it from Israel S. and Bertha N. Rubenstein of Greensboro, North Carolina (*Wake County Register of Deeds*, Book 1310, Page 18). As Robert, Philip's younger brother recalls, Sam Ruby (nee Rubenstein) was the owner of Raleigh Wholesale Jewelry and a family friend. Philip was one of three sons of Henry Rothstein who emigrated from Lask, Russia,

⁷ Julian W. Bunn, Jr., telephone interview by author, April 22, 2004.

in 1904 following a pogrom. The brothers, Philip, Al, and Robert, founded the firm Southeastern Radio in Raleigh in 1939: "We were brothers, and we were partners," Robert said. "If someone bought something they liked, they bought three."⁸

One Saturday evening in 1949, Robert and Marion were dining at the Bon Air Club on Western Boulevard, when Marion introduced herself to a couple seated by themselves near the dance floor. It was Milton and June Small, recent transplants from Chicago. At the time, Small was working for William Henry Dietrich, a prominent Raleigh architect. "I want to get into practice myself," Milton confided. "What a coincidence!" Robert responded. "I've got a lot." Thus began a professional architect/client relationship which eventually included all three brothers.

G. Milton Small, Jr. was the son of a traveling salesman, George Milton Small and Elsie Sigmon Small, and was born in Collinsville, Oklahoma, in 1916. As a typical boy, he built things, most notably a roller coaster, incorporating the garage's roof. "He always wanted to be an architect," his widow, June V. Small recalled during a visit to The Rothstein House. "His mother encouraged him," she said, as she encouraged his sister who became a world renowned concert pianist. The family moved to Norman where Milton graduated from its public high school and then went on to the University of Oklahoma, studying architecture and engineering.

⁸ Robert I. and Marion R. Rothstein interview, 204 Kelso Court, Cary, North Carolina, April 24, 2004.

One of his faculty was Henry Kamphoefner, assistant professor of architecture.” They didn’t get along,” June V. Small recounted. “They didn’t speak.”⁹ Strong egos who clashed over architectural issues, the two men resumed a dialogue after Small had graduated and was studying at the Armour Institute, now Illinois Institute of Technology, under Mies van der Rohe. Small studied Advanced Architecture I and II, Theory of Dwelling and Housing, and Theory of City Planning. ¹⁰No doubt Mies’s weak English limited his lecturing, but his teaching style was thoroughly European:

Already, the assumption of the curriculum was that the students must first master its ideas before challenging them Mies rejected the American tradition of the university as a testing ground for the ideas of students. He did not believe that the students could possibly be in a position to doubt and criticize until they had mastered for themselves the logic of the method and system he proposed ¹¹

Small, the student of Mies, had surely matured since his undergraduate days, arguing with Kamphoefner. He had practiced architecture in Norman and Washington, D.C., and when World War II broke out, he volunteered in the U.S. Navy, “having trouble getting in because of his

9 June V. Small Interview.

10 Rolf Achilles et al, *Mies van der Rohe, Architect as Educator*. Catalog for the exhibition: Mies van der Rohe Centennial Project. Chicago, Illinois: 1986, 154, 163

11 *Ibid*, 62.

eyesight. "As an ensign, Small was assigned to the Sea Bees, a construction battalion, and was sent to Okinawa as a support team, shortly after the Allies' invasion. 12

Returning to Norman, Oklahoma, after the war, he joined Joseph Boaz to form an architectural practice and, then, with the help of the G. I. Bill, he went to graduate school. In 1947, he joined the architectural practice of Perkins and Will, an "architect with a conscience," June V. Small remembers. But when Henry Kamphoefner suggested to William Henry Dietrich, the leading proponent of modern architecture in Raleigh and the head of the North Carolina AIA, that he hire Small for Dietrich's growing architectural practice, 13 Milton and June Small's future was determined. Dietrich offered the job to Small, and Perkins and Will asked, "What would it take to keep[you]?" Small, in his plain-speaking style, replied, "Nothing." The harsh climate, not architectural issues, was the motivation for the Smalls to make the move, June V. Small recalled. However, Small did have reservations about joining the Dietrich firm. In a letter to Kamphoefner, he registered his doubts about Dietrich's dedication to modern architecture: "He [Dietrich] was also quite frank that he would not turn down a commission just because the client insisted on a Georgian edifice." 14

12 June V. Small interview.

13 David R. Black, NR, *The Small House*, Sec. 8, 1.

14 David R. Black, NR, "Early Modern Architecture....," Sec. E, 32.

Milton Small's most important contribution to architecture was his advocacy of the International Style. That was the reason he was recruited by Dietrick whose offices in the Raleigh Water Works tower "became the focus of the Dietrick firm's second phase . . . he carried on a wide and diversified practice, training several generations of young architects . . ."15 In 1948, Small, as "architectural designer," began designing the new, modern Carolina Country Club, the previous building having been destroyed by fire. Using the Miesian vocabulary, the new clubhouse featured clearly demarcated base, body, and roof--exposed steel beam posts, floor to ceiling glazing, a flat roof, and a foundation of native stone masonry and buff brick. 16

When Small left the Dietrick firm in 1949 to open his own practice, he began by designing the Robert Rothstein house, a modest, hipped-roof, one-story dwelling at 2337 Churchill Road in Raleigh. As Robert remembers, "Milton liked the lot because its front faced north and the back faced south." Small suggested building the house with glass across the rear so the sun would warm the home in the winter. Robert admired the architect very much: "The beauty of

15 C. David Jackson and Charlotte V. Brown, *History of the NC Chapter of the AIA*, 179.

16 "Carolina Country Club," *Progressive Architecture*, Volume 32 (October 1951), 84-85.)

Milton...whatever he does is extremely functional.” A later addition to the house was designed for Robert’s aging parents, including a flat-roofed, cantilevered wing. Small also designed a home for his own family using the Meisian vocabulary: distinct architectural divisions of base, body, roof. David R. Black describes it well in his nomination of The Small House for the National Register of Historic Places. Set on a brick masonry base, the body of the structure features floor to ceiling windows on the east-facing side, augmented by a screened porch cantilevered over the foundation. The three other sides of the house are sheathed in Weldtex exterior plywood, and feature grouped casement windows in a three-tiered arrangement. A masonry staircase and cantilevered platform with steel railings permit easy access to the courtyard and entry. The house, built in 1951, was the architect’s laboratory for architectural design, and Small made several additions to it in 1961. ¹⁷

Nevertheless, Small’s primary focus was the design of commercial and institutional buildings. It was here that Small employed the International Style so fitting to industrial use. And it was industrial work which provided income for the fledgling architectural firm. Small augmented his income in the early 1950s by becoming a part-time faculty member of North Carolina State College’s School of Design. However, it appears that he taught for only one semester,

¹⁷ David R. Black, NR, The Small House, Sec. 7, 2.

Winter, 1951-52.¹⁸ Small had been licensed to practice architecture in North Carolina in 1949¹⁹ and had joined the AIA North Carolina Chapter AIA in 1952.²⁰ He formed a partnership with Joseph Boaz in 1955 but by 1960, it dissolved.²¹ As the years passed, his work and reputation grew, culminating in a fellowship in The Institute of American Architects, 1963. In total, he received ten Awards of Merit from the AIA:

Nuclear Laboratory and Research Building, North Carolina State College, Raleigh, 1952, Gregory Poole Equipment Company, Raleigh, 1956, The Mr. and Mrs. G. Milton Small Residence, 1957, Home Security Life Insurance Company, Durham, 1959, The Mr. and Mrs. J. Gregory Poole Residence in association with George Matsumoto, 1960, Classroom and Administration Building, Atlantic Christian College, Wilson, 1961, The Mr. and Mrs. Philip L. Rothstein Residence, 1962, National Headquarters Building, American Association of Textile Chemists and Colorists, Research Triangle Park, 1965, Northwestern Mutual Insurance Company, Raleigh, 1969, and Branch Bank and Trust Company, Fayetteville, 1970²²

The residence of Mae and Philip Rothstein won additional awards: it was chosen by *Architectural Record* as “One of Twenty Best Homes in the United States in 1960.”²³ And it was the only Small-designed residence listed in *North Carolina’s Capital Raleigh*, a volume

¹⁸ David R. Black, NR, “Early Modern Architecture in Raleigh,” Sect. E, 32.

¹⁹ Ibid.

²⁰ C. David Jackson and Charlotte V. Brown, *History of the NC Chapter of the AIA*, 179.

²¹ Kim Weiss, “Remembering G. Milton Small, FAJA,” Talk of the Triangle, *Spectator*. (May 14, 1992, 3-4).

²² Award of Merit Notes supplied by June V. Small.

²³ “Open Plan, Strong Lines in Graceful Combination,” *Architectural Record’s Houses of 1960: (Mid-May 1960)*, 100-102.

dedicated “to light torches in imaginative and discriminatory preservation.”²⁴

No doubt the collaboration of the Rothsteins and their architect enabled these honors.

Mae Rothstein was involved in the design of the home from the beginning. She selected the lot with the help of her sister-in-law, according to Marion Rothstein, who knew that Mae wanted to live in Hayes Barton. Mae had excellent taste, no doubt due to her background in the fashion industry. Born in 1914 in Durham, NC, Mae Herndon Spencer’s first marriage produced a son, William J.R. Spencer. He and his mother moved to Cameron Village in the early 1950s, because Mae was offered the opportunity to open a millinery department in Ellisberg’s, a high-fashion ladies apparel shop in downtown Raleigh.²⁵ Often on Saturday afternoons, the Rothstein brothers would go shopping on Fayetteville Street, stopping in at McJoseph’s and Ellisberg’s where Morty and Chickey Ellisberg introduced Philip to Mae. Courtship followed, and after their marriage in 1956, the Rothsteins made plans to build a house.²⁶ Coincidentally, the Smalls knew Mae when they were neighbors in Cameron Village, June V. Small remembered, but it was Robert Rothstein’s influence and his own Small-designed home that convinced Mae and Philip to use Milton Small. “If someone bought something they liked”

24 Elizabeth Culbertson Waugh, Preface, v.

25 William J. R. and Carolyn Spencer interview by author, 912 Williamson Drive, May 15, 2004.

26 Robert and Marion Rothstein Interview.

Selecting a modern design for a home to be built in tradition-bound Hayes Barton took courage. Philip “had visions beyond most men,” according to his brother Robert, and Mae always “wanted to do things differently,” Carolyn Spencer recalled. The couple was comfortable in making an architectural statement. Mae, a woman of great taste, was responsible for the selection of the interiors. No doubt she endorsed the Miesian touch of rich, exotic woods, for she was very “concerned that the walnut paneling’s grain carefully matched” in each application to the cabinetry. She was equally concerned about the foundation’s white, washed stones, prodding the builder, Frank Walser, to use extra heavy polyurethane film under the stones to prevent weeds from growing up, her son recalled.

Mae “requested a clean, crisp house, a black and white house, including the white vinyl floors used throughout with which she is very happy”²⁷ The black touches in the interior consisted of three black post columns, black tile in the master bathroom, black refrigerator and oven. The current owner has modified the color scheme somewhat, using light grey, black, white, silver, and beige.

Indeed, Mae Rothstein was a perfectionist. Even her own family could not enter her home without first removing their shoes, Bill Spencer remembered. She was so meticulous that she was her own housekeeper, according to Marion Rothstein. “She wouldn’t leave the house to grocery shop , go to the beauty salon . . . go anywhere without wiping the last water spot

²⁷ Architect’s Notes, n.d.

off the stainless steel sink, Bill Spencer said. Having chosen a black and white house, Mae added the color red for accent and featured it in Chinese red silk grass cloth on the west wall of the living area and in the interiors of the china and linen cabinets. She was “excellent at putting things together,” Carolyn Spencer commented, characterizing her as a “bubbly” personality who made a statement both in the home and in her fashion sense.

Happily married for twenty years, Mae and Philip Rothstein died within six weeks of each other in 1976. Although Mae was diagnosed with colon cancer two years before her death, Philip must have believed that he would die first, for his intention that he “give and bequeath to my wife, if she survives me, absolutely and forever, all the rest and residue of my Estate” failed to convey. ²⁸ Two interim owners: The Crossland Company ²⁹ and Mr. and Mrs Alfred Williams, III ³⁰ occupied the house until 1981, when the present owner purchased the property ³¹ and continues to reside in the house to this day.

²⁸ Notes re: Transfer of Title to Heirs at Law, *Wake County Register of Deeds* (April 15, 1977), Book 2494, Page 140.

²⁹ *Ibid.* Book 2494, Page 144.

³⁰ *Ibid.* Book 2704, Page 581.

³¹ *Ibid.* Book 2951, Page 929 and Book 3211, Page 86

Bibliographic References

Achilles, Rolf; Harrington, Kevin; Myhrum, Charlotte. *Mies van der Rohe. Architect as Educator*. Catalog for the Exhibition: Mies van der Rohe Centennial Project. Chicago, Illinois: 1986.

Black, David R. National Register of Historic Properties Nomination for Multiple Property Documentation Form: "Early Modern Architecture in Raleigh Associated with the Faculty of the North Carolina State University School of Design. Raleigh, North Carolina": July 26, 1994.

Black, David R. National Register of Historic Properties Nomination Documentation Form: *The Small House*. Raleigh, North Carolina, July 26, 1994.

Goldberger, Paul. "House Proud: Mies van der Rohe and Robert Venturi at Three Museums." *The New Yorker* (July 2, 2001): 76-80.

Litt, Steven. "Attention to Detail, Love of Simplicity Small's Hallmarks." *News & Observer* (November 3, 1985): 10H.

Waugh, Elizabeth Culbertson. *North Carolina's Capital, Raleigh*. The Junior League of Raleigh Inc. and the Raleigh Historic Sites Commission, Inc. Raleigh, North Carolina: Bicentennial Edition, 1992.

Weiss, Kim. "Remembering G. Milton Small, FAIA." *Spectator*. Raleigh, North Carolina (May 14, 1992): 3-4.

Wyatt, Sherry Joines et al. National Register Nomination for Multiple Property: "Historical and Architectural Resources of the Five Points Neighborhoods, Raleigh, Wake County, North Carolina, 1913-1952."

_____. "Carolina Country Club." *Progressive Architecture*. Volume 32 (October 1951): 83-84.

_____. "House That Hugs the Hillside." *House Beautiful's Building Manual* (Fall-Winter, 1961-62): 148-149.

_____. "Open Plan, Strong Lines in Graceful Combination." *Architectural Record's Houses of 1960*: (Mid-May 1960):100-102..

_____. *Wake County Register of Deeds*, Raleigh, North Carolina.

Interviews

Bunn, Julian W., Jr. Telephone conversation, April 22, 2004.

Rothstein, Robert I. and Marion R. at their residence, 204 Kelso Court, Cary, NC ,April 20,2004.

Small, G. Milton, III Interview at Small/Kane Architects, 3105 Glenwood Avenue, Raleigh, NC, April 21, 2004.

Small, June V. (Mrs. G. Milton Small, Jr.) Interview, 912 Williamson Drive, May 4, 2004.

Spencer, William J.R. and Carolyn. Interview, 912 Williamson Drive May 15, 2004.

Geographical Data

Verbal Boundary Description

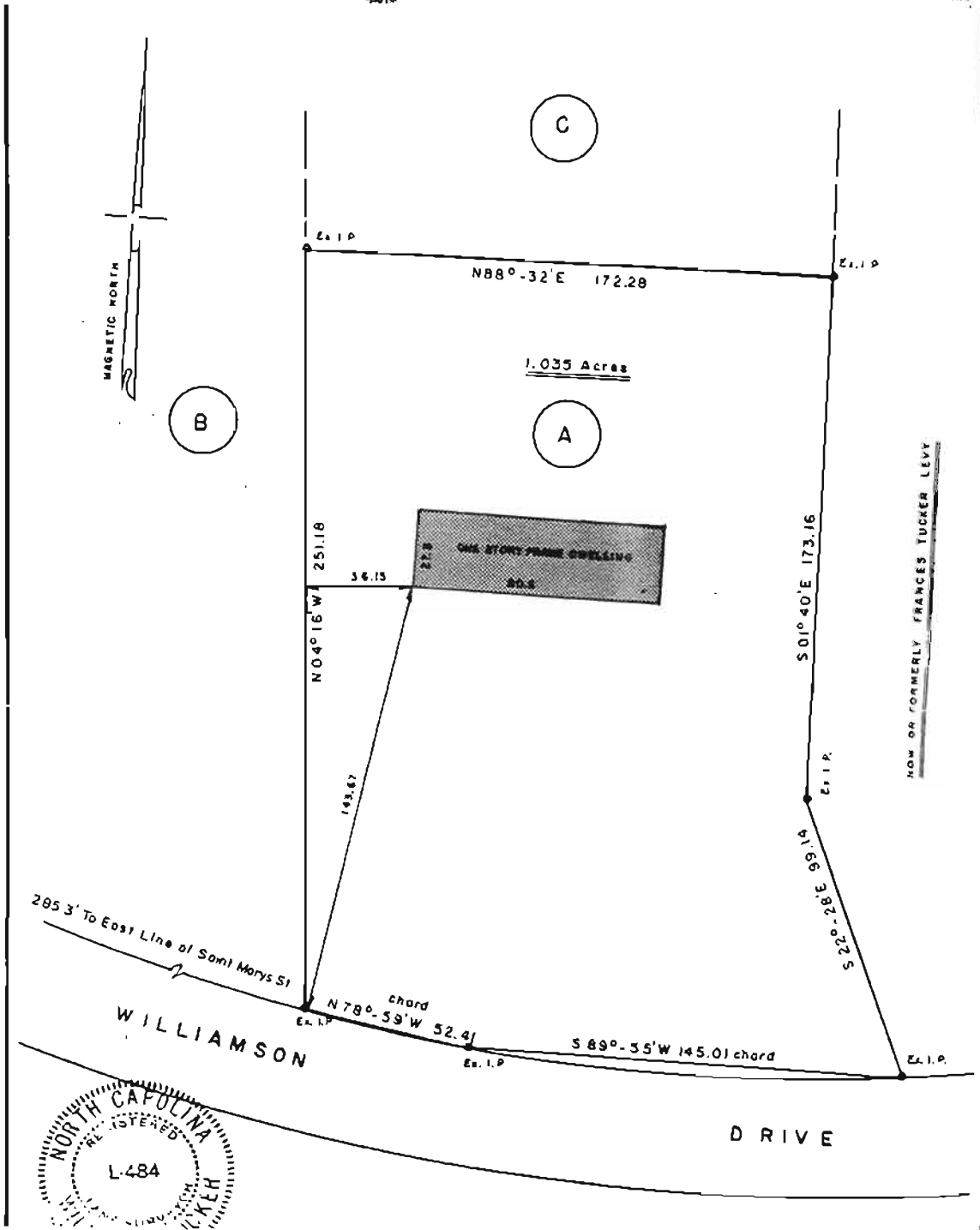
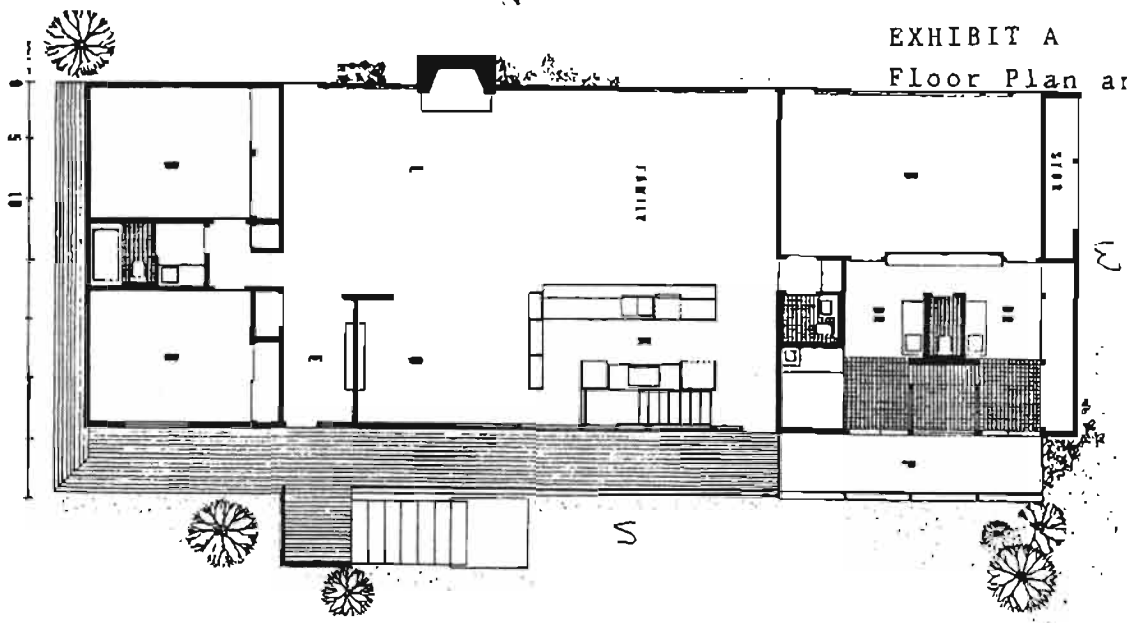
The boundaries of the Philip Rothstein House nomination are as shown by the dashed line on the accompanying Wake County Orthophotographic Map # 1704.10 drawn at a scale of 1 inch=100 feet.

Boundary Justification

The boundaries of the Philip Rothstein House nomination include the original lot on which the house was constructed.

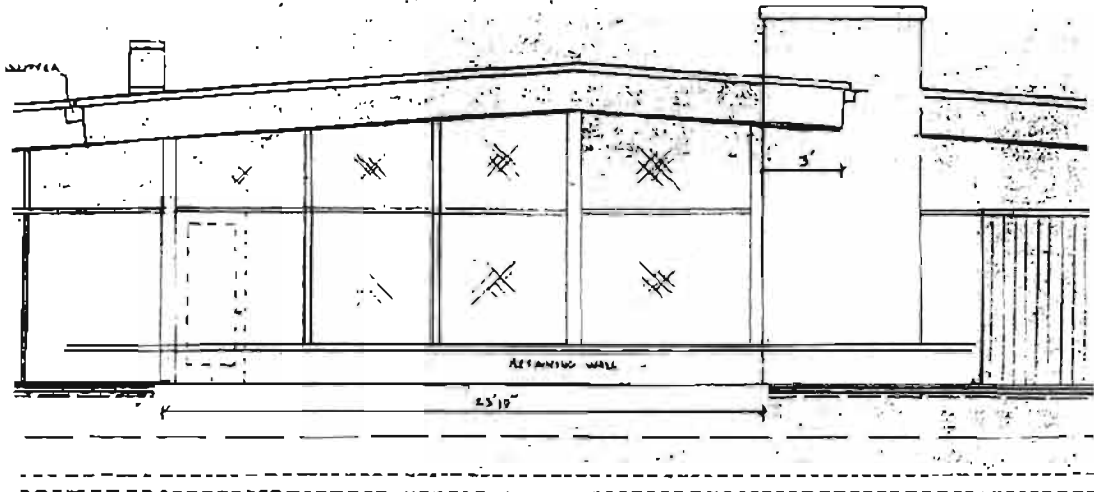
EXHIBIT A
Floor Plan and Plat

102 ARCHITECTURAL RECORD BOOKS OF 1960

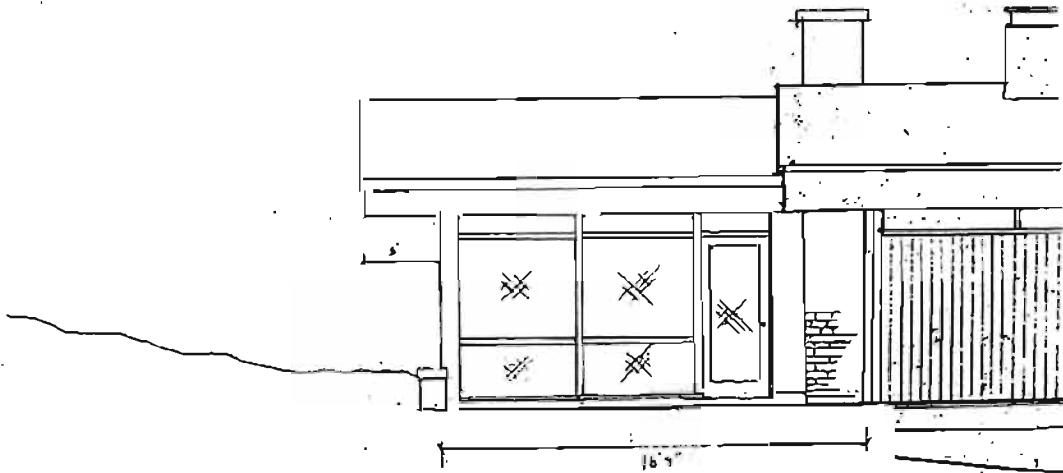


NORTH CAROLINA
REGISTERED
L-484
TUCKER

EXHIBIT B
Porch Plan & Elevation



N O R T H E L E V A T I O N
SCALE 1/8"



(window for east)

W E S T
SCALE 1/8"

