

WAKE COUNTY, NC 49
LAURA M RIDDICK
REGISTER OF DEEDS
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City Clerks office
Mail - City of Raleigh
PO BOX 590
Raleigh NC
27602

ORDINANCE NO. (2009) 635

AN ORDINANCE DESIGNATING THE TRUMAN & ANNIE LAURIE WILLIAMS HOUSE AND GARDENS IN THE PLANNING JURISDICTION OF THE CITY OF RALEIGH, NORTH CAROLINA, A HISTORIC LANDMARK

WHEREAS, the property located at 910 Harvey Street, Raleigh, NC, is owned by Williams, Annie Laurie Snow Trustee; and

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

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

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

WHEREAS, on the 4th day of August, 2009, 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 Truman & Annie Laurie Williams House and Gardens, 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 910 Harvey Street, Raleigh, NC, owned by Williams, Annie Laurie Snow Trustee, that property described in deed book 11917, page 0762 recorded in Wake County Registry, comprising .68 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 two-story house, gardens, and the .68 acre upon which they sit. Designed by Jerome Robert Cerny, the Williams House is a rare example of the Norman French style in Raleigh. The asymmetrical form of the house is composed of a central round entrance tower with a conical roof (characteristic of the style), a main steeply pitched hip roof, a secondary hip roof that is perpendicular to the main, and a front-projecting garage ell with a dual-pitched hip roof. The house is built of Wake Co. granite, with a multicolored slate tile roof arranged in a staggered pattern and wood windows and doors. A series of copper clad arched dormers with wood casement windows light the second story of the house, while one dormer with a hipped, slate tiled roof lights the attic. The house features very fine materials and excellent workmanship, having been built by John F. Danielson, a locally prominent builder of estate homes.

The designed landscape by Charles F. Gillette, one of the most prominent landscape architects of the Southeast in the 20th century, is based on formal French gardens. The garden design and materials, including granite, slate, gravel, brick, and concrete, compliment the house and unify the architecture and landscape. A granite wall defines the front property line and is cut by two arched wooden gates that open onto the front walkway and the motor court. The front yard and west side yard are composed of a series of walled and hedged formal garden spaces. The rear yard is mostly an expanse of lawn, overlooked by a slate tiled patio and rimmed by naturalistic beds. The east side yard features a brick breakfast terrace with a fountain pool and the walled motor court. The landscape is designed around a primary axis that stretches from the front gate, to the front door, through the foyer and dining room, across the patio, down an allée of crepe myrtles to a granite and slate gazebo at the back of the property.

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

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

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

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

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

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

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

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

Adopted: September 1, 2009

Effective: September 1, 2009

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



City Of Raleigh
North Carolina

STATE OF NORTH CAROLINA)
COUNTY OF WAKE)

CERTIFICATION

I, Ralph L. Puccini, Assistant Deputy Clerk of the City of Raleigh, North Carolina,
do hereby certify that the attached is a true and exact copy of City of Raleigh
Ordinance No. (2009) 635 adopted September 1, 2009.

IN WITNESS WHEREOF, I have unto set my hand and have caused the Seal of
the City of Raleigh to be affixed this 27th day of October, 2009.




Ralph L. Puccini
Assistant Deputy Clerk

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

www.raleighnc.gov/planning

Fee	\$ 257
Amt Paid	\$ 257
Check #	7425
Rec'd Date:	5/5/09
Rec'd By:	TGT
Completion Date:	

(Processing Fee: \$257.00 - valid until June 30, 2009 - Checks payable to the City of Raleigh.)

RALEIGH HISTORIC LANDMARK DESIGNATION APPLICATION

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

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

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

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

Historic Name: Truman and Annie Laurie Williams House
 Current Name: Williams House

2. Location:

Street Address: 910 Harvey Street, Raleigh, NC 27608-2330
 NC PIN No.: 1704461876
 (Can be obtained from <http://imaps.co.wake.nc.us/imaps/>)

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

Name: Charles S. Manooch, III, Trustee
 Address: 2900 Dogwood Lane
 City: Morehead City State: NC Zip: 28557
 Telephone No: (252) (726)-(4711) Fax No. () ()-()
 E-Mail: cmanooch@starfish.net

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

Name: Elizabeth Sappenfield, Preservation North Carolina
 Address: 220 Fayetteville Street, PO Box 27644
 City: Raleigh State: NC Zip: -276117644
 Telephone No: (919) (832)-(3652) Fax No. (919) (832)-(1651)
 E-Mail: esappenfield@presnc.org

5. General Data/Site Information:

Date of Construction and major additions/alterations: 1939 (Construction Completion Date), No Major Additions/Alterations

Number, type, and date of construction of outbuildings: Stone gazebo, 1939 (contributing structure), Garden, 1939 (contributing structure), Stone wall, 1939 (contributing object)

Approximate lot size or acreage: 0.68 acre

Architect, builder, carpenter, and/or mason: Architect: Jerome Robert Cerny, Lake Forest, IL

Builder: John F. Danielson, Raleigh, NC

Landscape Architect: Charles F. Gillette, Richmond, VA

Original Use: Private residence

Present Use: Private 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	1	0
Structures	2	0
Objects	1	0

D. Previous field documentation (when and by whom): Raleigh Architectural Survey, Hayes Barton - Survey Area XII, Helen Ross, 1991. Contributing structure (inventory #199) to Hayes Barton National Register Historic District, Sherry Joines Wyatt, 2002

E. National Register of Historic Places Status:

Check One:

Entered <input checked="" type="checkbox"/> Date: 3/5/2002	Nominated <input type="checkbox"/>
Determined Eligible <input type="checkbox"/> Date:	Determined Not Eligible <input type="checkbox"/> Date:
Nomination Not Requested <input type="checkbox"/>	Removed <input type="checkbox"/> Date:

7. Reason for Request: Raleigh Historic Landmark designation will acknowledge the rarity and quality of the materials, architectural design, construction, and landscape design exhibited in the Williams House property. Designation will also recognize Mrs. Annie Laurie Williams' dedication to and lifetime of work towards the preservation of this extraordinary property.

8. Is the property income producing? Yes No

9. Are any interior spaces being included for designation? Yes No

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

A. Photographs/Slides:

At least two sets of current exterior archival-grade photographic prints (minimum print size 5"x7") of all facades of the building and at least one photo of all other contributing and non-contributing resources. If interior spaces of the property are being considered for designation, please include two sets of photos for these features. Prints may be created by using archival-grade black and white film photography and processing or digital photography. The minimum standard for a digital print is 5x7 at a resolution of 300 pixels per inch (ppi). This translates into a pixel dimension of 1950 x 1350. Digital images must be printed with an acceptable ink and paper combination as determined by the National Park Service. This list can be found at: <http://www.nps.gov/history/nr/policyexpansion.htm#digital> All photographs must be labeled with the name of the structure, address and date the photograph was taken with pencil or archival-approved photo pen. In addition to prints, all digital images should be submitted on a CD-R in TIF or JPG format. Any additional exterior or interior views and views of other structures on the property (color, black and white, or slides) will be helpful.

B. Map:

Please include a map showing the location of the property. A sketch map is acceptable, but please note street names and number. Any other structures on the property should also be shown. Please include a "North" arrow. Map should be no larger than 11" x 17".

A tax map with boundaries marked is preferred, which can be found at: <http://imaps.co.wake.nc.us/imaps/>.

C. Architectural Significance:

Describe the property, including exterior architectural features, additions, remodelings, and alterations. Also describe significant outbuildings and landscape features. If the owner is including interior features in the nomination for the purpose of design review protection; describe them in detail and note their locations. Include a statement regarding the architectural significance of the property.

D. Historic Significance:

Note any significant events, people, and/or families associated with the property. Include all major owners. Note if the property has ever been recorded during a historic building survey by the City of Raleigh or by the NC State Historic Preservation Office. If so, who and when? (See application item 6.D.) Please include a bibliography of sources. Information regarding prior designations can be found by contacting the Survey & Planning Branch of the NC State Historic Preservation Office at 919-807-6570, 919-807-6573 or at: <http://www.hpo.dcr.state.nc.us/spbranch.htm>.

Landmark Boundary

The property is the entire parcel located at 910 Harvey Street, Wake County PIN 1704461876, described in the Wake County Registry of Deeds as

Being all of Lots 259, 260, 261 and 262 of Hayes Barton Subdivision, Raleigh, Wake County, North Carolina, As shown in Book of Maps 1920, Page 30, Wake County Registry.

Description of Special Significance

The Truman & Annie Laurie Williams House, at 910 Harvey Street in Raleigh, is a rare example of the Norman French style in Raleigh and was designed by a Jerome Robert Cerny, a noted architect of residential estate homes in the Chicago area. The asymmetrical form of the house is composed of a central round entrance tower with a conical roof (characteristic of the style), a main steeply pitched hip roof, a secondary hip roof that is perpendicular to the main, and a front-projecting garage ell with a dual-pitched hip roof. The house is built of Wake Co. granite, with a multicolored slate tile roof and wood windows and doors. A series of copper clad arched dormers with wood casement windows light the second story of the house, while one dormer with a hipped, slate tiled roof lights the attic. The house features very fine materials and excellent workmanship, having been built by John F. Danielson, a locally prominent builder of estate homes.

The landscape of the Williams House was designed by Charles F. Gillette, one of the most prominent landscape architects of the Southeast in the 20th century. Both the design, based on formal French gardens, and materials, including granite and slate, compliment the house and unify the architecture and landscape. A granite wall defines the front property line and is cut by two arched wooden gates that open onto the front walkway and the motor court. The front yard and west side yard are composed of a series of walled and hedged formal garden spaces. The rear yard is mostly an expanse of lawn, overlooked by a slate tiled patio and rimmed by naturalistic beds. The east side yard features a brick breakfast terrace with a fountain pool and the walled motor court. The landscape is designed around a primary axis that stretches from the front gate, to the front door, through the foyer and dining room, across the patio, down an allée of crepe myrtles to a granite and slate gazebo at the back of the property.

The Williams House was built by Truman G. and Annie Laurie Snow Williams in 1939. Mr. Williams was the owner of the Raleigh Dental Laboratory, and the Williamses were prominent citizens of Raleigh, charter members of the Carolina Country Club, members of Hayes Barton United Methodist Church, and supporters of the arts. Mrs. Williams lived in the house until her death in 2008 at the age of 105. The house and gardens have been well preserved and retain a very high percentage of original material.

Architectural Description

The Truman & Annie Laurie Williams House at 910 Harvey Street, designed by Jerome Robert Cerny, a noted country house architect from Lake Forest, Ill., is a rare and fine example of the Norman French style¹. The house has been excellently preserved and contains a very high proportion of its original material. The property also features a landscape designed by Charles F. Gillette, including a formal garden with statuary and a gazebo, which has been maintained with its original plantings and design.

The modestly sized, two-story house is built of regularly laid Wake County granite with a multi-color slate tile roof arranged in a staggered pattern. The asymmetrical but balanced composition consists of a main rectangular block with two perpendicular roof lines and a front-facing garage ell.

Dominating the south-facing, front façade is a central round entrance and stair tower with a conical roof. Behind it, the main block of the house features a tall, steeply sloped hip roof. The west end of the house features a shorter hip roof, oriented perpendicular to the main roof, which is also steeply sloped and intersects the main roof low in the slope. The garage ell on the southeast end of the house projects forward from the main block with a dual-pitched hipped roof. Dramatizing the steep roof lines are two ranks of dormers of various forms, with larger dormers lighting the second story and smaller ones irregularly penetrating the upper roof at the attic level.

In a feature typical of the Norman French style, the front door is recessed into the central tower. The paneled wood door has eleven lights forming an arched pattern set over two horizontal wooden panels. The door is set into an arched and paneled surround and flanked by full-length matching-paneled shutters. A large copper lantern hangs over the doorway; above is an arched wall dormer. Lighting the circular stair in the tower are two six-light casement windows that follow the stairs. The right side of the tower has a ground floor level six-light casement window. Tower windows all feature projecting granite sills and are topped with granite segmental arches with prominent keystones. Atop the conical tower roof is a copper weathervane in the form a rooster, which was specified in the architect's plans.

To the right of the central tower, the front façade features a door with nine lights over a single panel, a matching screen door and a small round nine-light window. The round window is framed by radiating granite blocks with four larger blocks at the cardinal positions. Centered above the door and round window is an arched inset dormer with a six-light arched casement window. Above that dormer is a smaller attic dormer with a six-light casement window. This is the only dormer with a hipped rather than arched roof, and the only one with a multi-color slate tile roof, instead of a standing seam copper roof and siding. All of the doors and windows in the house are made of wood.

On the west façade, the long side of the perpendicular hip roof is dominated by a massive granite chimney centered in the façade. The chimney is flanked by two pairs of French doors that open into the living room (each door having eight lights set over a solid wood panel) with matching screen doors and two arched inset dormer windows above. The north and south ends of this section feature single large casement windows with full-length shutters facing the front and back yards respectively; above each is an arched inset dormer. These windows are framed to mimic the French doors, with one wide wooden panel beneath paired eight-light windows. All of the ground floor windows and doors are topped by segmental arches of vertical granite blocks with a prominent keystone.

1 The original architectural plans from Cerny are labeled "Norman French Residence for Mr. & Mrs. Truman G. Williams, Raleigh, North Carolina." The house is identified as Norman Revival in the Hayes Barton National Register Historic District nomination. The style is identified in McAlester's *A Field Guide to American Houses* as French Eclectic, Towered subtype.

At the east façade of the central block rises a massive granite chimney matching the one on the west. Flanking the chimney are a door on the south (front) side and on the north (rear) is a rounded bay window lighting the breakfast room and overlooking the breakfast terrace. The southern portion of the east façade is dominated by the garage ell, which projects from the front façade of the house. The north façade of the garage has a six-light casement window with louvered shutters overlooking the breakfast terrace, above which is an arched inset dormer with an eight-light casement window. The garage doors are located on its east façade, looking out onto the motor court. Each paneled door is capped by semi-elliptical wooden fan panels and then topped with granite segmental arches without prominent keystones. Centered above the two garage doors is an arched inset dormer with two eight-light arched casement windows. The south façade of the garage features a granite chimney of comparable width to the two main chimneys but significantly shorter. This chimney is flanked by two eight-light arched casement windows. The west façade of the garage is partially exposed to the front of the house and features a centrally placed door (nine lights over a single panel) with two arched inset dormers centered above, each with a single eight-light casement window.

The rear façade of the house has several shallow projections and insets that break up the façade line. It is dominated by a large bay window that forms a rounded wall projection, echoing the form of the front tower. The bay extends to the ground and overlooks the similarly curving flagstone patio. The bay roof is copper sheathed with five radiating standing seam sheets. The bay features five ten-light casement windows. This main bay is aligned with the front door and is the central feature of the dining room. To the left of this main bay is a smaller oriel window with four six-light casement windows supported by a faceted concrete corbel. The roof of the oriel is also of standing seam copper. The oriel window is centered below the two left dormer windows and is the kitchen window of the house. To the left of the oriel window is a door into the breakfast room. This door has twelve lights above a single panel, a matching screen door, and is flanked by two narrow, four-light casement windows with projecting granite sills. A segmental granite arch with prominent keystone tops the door and window assemblage.

The main roof on the rear façade features three arched inset dormer windows, asymmetrically positioned, and above are two arched dormers centered in the roof with louvered front and side panels instead of windows to ventilate the attic. The eastern dormer window is aligned above the main bay window and features an arched triple casement window. The other two dormers are centered over the oriel window and have double arched casement windows.

Interior Description

The interior of the house has been as carefully preserved and maintained as the exterior. The interior architectural details are protected by a preservation easement held by Preservation North Carolina. This application does not seek Landmark status for the interior of the house; the description is provided for comprehensiveness.

The front door opens into a small vaulted vestibule that is situated under the main stairway. There are small closets on either side of the door with matching three-panel doors. The vestibule opens into a high-ceilinged, light-filled entrance hall with a decorative multi-colored stone floor. The design of the floor features a central medallion with a ten-pointed star in a field of square and diamond tiles. Directly across from the front door is the dining room, to the left is the formal living room, and to the right is the hall leading to the kitchen.

The entry hall features dramatic Georgian Revival-style wood trim that is repeated throughout the house. The paneled doors have rippled trim around each panel and surrounds with ripple-profile molding. The crown molding is an elaborate combination of several profiles. A multi-profile chair rail runs around the hall area. All of the woodwork follows the graceful curves of the tower walls. The baseboards are relatively simple, with a flat panel between two beads at top and bottom. The top bead is painted white to match the rest of the trim and the panel and bottom bead are painted black to match the stone floor background. In all other rooms the bottom bead is stained to match the oak floors. Throughout the house the plastered walls are painted a deep cream, and the windows with ripple-profile molded surrounds are all deeply inset into arched niches.

A stair curves up from the entrance hall around the front of the tower. The starting stair has a curved front that mirrors the curving walls of the entrance hall. The risers are accented with a swag wood trim that continues around the exposed side of risers. The trim and risers are painted white, while the oak treads are covered with cream carpet. The mahogany rail has a carved profile and is supported by simple turned balusters painted white.

The crown molding, chair rail and baseboards continue into the living room, which also features paneled built-in bookcases on the south and north walls, panels beneath the chair rail, and a paneled floor-to-ceiling fireplace surround. The fireplace has a marble hearth and a carved mantle. The crown molding incorporates molded keystones centered over the arched doorway and south and north windows. The French doors leading out to the formal garden on the west end of the property feature eight-light windows above a single wood panel (matching the exterior detail), and the chair rail extends across the doors. The oak floors are left largely uncovered, except where two oriental carpets are arranged beneath the seating areas. In the living room, the woodwork is painted a sage green.

In the dining room, the main feature is the large bay window opposite the front door that overlooks the rear patio. The chair rail is stained in alternating green and cherry horizontal stripes. Above the chair rail is multi-colored floral wallpaper, and beneath it the wall is painted the cream color seen throughout the house. In the dining room, a wallpaper border replaces the crown molding, and the baseboard is stained to match the cherry color in the chair rail. The oak floors are covered almost wall-to-wall with a green textured carpet.

Of all the woodwork in the public rooms, only the molded window and door surrounds, paneled doors and baseboards continue throughout the rest of the house. From the entry hall, a secondary hallway leads to the kitchen, passing a door to the finished basement, as well as the exterior door to the right of the main entrance and a closet. The hall ends in a butler's pantry with metal cabinets and a laminate countertop. The kitchen features the same metal cabinets and a one-piece stainless steel countertop, sink

and backsplash. Both the pantry and kitchen floors are tiled with linoleum. Off the kitchen is the breakfast room, featuring a large bay window overlooking the breakfast terrace and a door onto the slate patio. A short hall leads off the breakfast room into the garage and to a back stairway.

Upstairs, the walls slant inward at about waist height and follow the line of the hipped roof, accentuating the inset window niches. The landing of the main stairway is open to the entry hall. Off of this landing, above the living room, is the master bedroom which overlooks the front yard. The master suite is completed by an en suite bathroom and dressing room with built-in vanity table and paneled floor-to-ceiling clothes cabinets. On the opposite side of the landing is an arched doorway leading to a narrow hall. Along the hall are two small bedrooms (over the dining room and kitchen) with a bathroom between them. At the end of the hall is a doorway leading to the back stair and the room over the garage. Above the garage are a small bedroom and bathroom originally intended for live-in help.

Landscape Description

The landscaping for the Truman & Annie Laurie Williams House was designed by Charles F. Gillette, one of most prominent landscape architects of the Southeast. Gillette's original plans, dated March 12, 1938, have been preserved by the family, and Mrs. Williams used the original designs to maintain the plantings over the years. The result is a garden that largely retains its original design and execution.

The landscape is designed in a formal French style that complements the architecture of the house. The front and west yards are made up of a series of formally composed gardens, while the majority of the back yard and east side yard are maintained as open lawn. The east front corner of the property is taken up with a high walled motor court that leads to the garage. In his design, Gillette incorporated materials that coordinated with the house, such as matching Wake County granite and slate pavers.

A boundary wall of Wake County granite that matches the house follows the front property line, where it is backed by tall boxwood hedges. The wall also delineates several garden areas and serves as a partial retaining wall along the street. The wall is topped with large flat granite capstones, so that in many areas it can also serve as seating. Arched wooden gates provide access through the wall to the property. A single paneled gate opens to a front walkway tiled with slates, and a double gate provides vehicular access to the motor court and garage. Both gates are painted a deep forest green that matches the shutters on the house. The gates are flanked by square granite pillars topped with concrete ball-shaped caps.

The front yard features a small square lawn edged with boxwoods that is bisected by the slate-tiled front walk, laid in an irregular pattern. The walkway leads to the front door and then branches to each side, the right leading to the front side door and the garage door and the left leading to the formal gardens on the west side of the house. At the western front corner of the house, the slate walk transitions downward with two steps to a gravel path. The path surrounds a small rectangular lawn aligned with the west façade of the house. The rectangular lawn prominently features two cast stone pedestals topped with lead peacock sculptures that are aligned with the French doors. The original design from Gillette specifies cast iron urns to be placed on top of the pedestals, but surviving correspondence between Gillette and Mrs. Williams indicates that the supplier had gone out of business by the time the urns were being ordered². Ultimately, Gillette found and recommended the lead peacocks as a suitable replacement for the urns. The gravel path encircles the rectangular lawn. At the south end of the lawn, the gravel path leads to a small square private garden that occupies the west front corner of the property, which is bounded by the granite wall and contains a lawn edged with boxwoods. At the north end of the lawn, the gravel path continues toward the back property line with planting beds on either side. At the midpoint of the back yard, the path splits around a round planting area with roses and a bronze sundial. The path continues onward to a sitting area covered by an arched arbor with a bronze statuette on a pedestal and a small bench.

The majority of the rear yard is open lawn. The lawn is overlooked by a slate-tiled patio edged with a low granite seating wall that follows most of the rear façade of the house. The patio, detailed stone by stone in Gillette's plans, is laid in an irregular pattern and curves out into the lawn, shadowing the main bay window. The seating wall opens to a set of three steps that lead down to the rear lawn. A crepe myrtle allée, also specified by Gillette, leads from the patio steps to a hexagonal granite gazebo at the back of the yard. The gazebo has five arched openings topped with segmental arches with prominent keystones. The

2 "Now that the war is over I am interested in getting the two cast iron urns for the garden by the living room, for which you furnished drawings, and I wrote the Carr Foundry, of Richmond, as this is the firm you stated could furnish them, but the letter was returned saying they had 'removed'. Will you be kind enough to drop me a card and give me a name of a company that might be able to furnish these." Mrs. Truman G. Williams. Letter to Mr. Charles F. Gillette, January 9, 1946. "Correspondence," The Library of Virginia.

sixth wall, the rear wall opposite the house, is solid and features an arched niche (again topped with a segmental arch with a prominent keystone) with a slate shelf that showcases a small marble statue. The gazebo has a slate-tiled floor that matches the patio and a faceted conical roof tiled with multi-colored slates that match the house. The gazebo is flanked by two magnolia trees (species *Magnolia Grandiflora*), specified by Gillette, and is situated close to the rear property line in a bed of naturalistic plantings of flowering shrubs that runs along the entire rear and side property lines.

The gazebo forms the end of a sight line that begins at the street with the pedestrian gate in the perimeter wall, then flows along the slate walkway to the front door, through the entrance hall to the dining room, through the dining room bay window across the patio, down the patio steps, down the crepe myrtle allée and to the gazebo.

The lawn wraps around the eastern corner of the house, where it ends in a natural area and a breakfast terrace that aligns with the bay window in the east façade. The slate patio transitions downward with two steps onto the breakfast terrace, which is paved with bricks set in a herringbone pattern. The terrace is edged with flowering annuals and features a small fountain set in a round pool. A brick pathway leads to the east door and to an opening in the high granite wall into the motor court. The wall of the motor court drops to offer a view across the breakfast terrace and into the back yard. A driveway passes through the perimeter wall and into the motor court via a pair of paneled wooden gates. Both the driveway and motor court are asphalt paved. Gillette's original drawings indicate a surface of sealed crushed stone.

Historic Significance

The Williams House is rare example of the Norman French style in an exceptional state of preservation. The house was designed by Jerome Robert Cerny of Lake Forest, Ill. Cerny was a nationally known architect of classically styled estate houses. Cerny attended the Armour Institute of Technology (now the Illinois Institute of Technology) and the Art Institute of Chicago. He worked under Benjamin Marshall and David Adler, both renowned architects in the Chicago area, before establishing his own office in the Chicago suburb of Lake Forest. Cerny designed many country houses in Chicago's prestigious suburbs in a variety of styles that were part of the eclectic movement in the first half of the 20th century, including English Cottage, Colonial Revival, Cape Cods, and French Revival. Over his 35-year career, Cerny is credited with having designed more than 700 houses. According to the National Register nomination for one of his houses, the John Taylor Snite House in Lake Forest, Ill., "A prolific architect of elegant country homes, Cerny designed houses that are delightful to look at and easy to live in. Each has a distinctive quality, traditional in inspiration but highly original in style and detail" (Granacki, 13). The Snite House National Register Nomination states that only twelve of Cerny's known houses are in the French Eclectic style (ibid). It is not known whether those twelve include the Williams House, but obviously the style was relatively rare in Cerny's oeuvre.

In 1934 one of Cerny's works, a 1931 Norman French-style house in Lake Forest that Cerny shared with friends, was featured in the *Chicago Sunday Tribune* and *House Beautiful*. Mrs. Williams saw the *House Beautiful* article, which included floor plans, and immediately fell in love with the house. She contacted Cerny and commissioned a set of plans of the same design for the Harvey Street property. Mr. and Mrs. Williams traveled to Chicago, along with their chosen builder, John F. Danielson, who worked extensively on estate homes in Raleigh, to see the house and discuss their property with Cerny. Both the *House Beautiful* and the *Chicago Sunday Tribune* articles survive in Mrs. Williams' personal papers. The photographs in the articles show that the Williams House is strikingly similar to the Lake Forest house, down to the rooster weathervane atop the entrance tower. One notable difference is that the Lake Forest house was whitewashed limestone with blue shutters, while the granite of the Williams House is bare and accented by deep green shutters. Mrs. Williams recalled in a 2000 interview that the workmen had started whitewashing the granite according to Mr. Cerny's plans (he had developed his own mixture), but Charles Gillette felt that the beauty of the granite should not be covered and convinced the Williamses to have the whitewash removed. A company was hired from Greensboro to remove what already had been done.

The original architectural plans that survive for the house appear to be copies of the Lake Forest house, including a reference to Deer Path Road, on which the original house was located. The Lake Forest house was situated perpendicular to the street on a narrow and deep lot, with the living room end facing the street. It also featured a three-bay garage with the center bay left open as a dog trot. The Williams house, in contrast, is positioned parallel to the street, as the lot is almost as wide as it is deep. Also, the garage has been shortened to only two bays without a dog trot pass through. It appears that Danielson made the adjustments – notations in red pencil survive on the plans.

The landscape architect Charles F. Gillette was one of the most highly renowned landscape architects of the Southeast. He worked on several of the most significant country estates in Virginia early in his career, overseeing a reconstruction of the grounds at the 18th century Kenmore in Fredericksburg and designing landscapes to accompany Virginia House and Agecroft, both English manor homes reconstructed as part of the Windsor Farms neighborhood of Richmond. He also redesigned the gardens for the State of Virginia's Executive Mansion at the request of Governor Stanley in the 1950s.

Gillette was recommended to the Williamses by John Danielson, who was working with Gillette on Tatton Hall on Oberlin Road, one of Raleigh's finest houses. Originally, Danielson wanted to situate the house further back on the lot, but Mrs. Williams wanted to preserve the mature oak tree that remains at

the northwest corner of the house. Danielson was worried that the tree's roots would disrupt the home's foundation over time and suggested consulting Gillette about the tree. Gillette felt that the tree and the foundation could coexist. He also recommended siting the house close to the street and maximizing the back yard space based on the idea that the French tended to live in their back yards and it would suit the style of the house.

Gillette is known for formal landscapes that mixed native plants with exotic varieties, many of which were new and fashionable in the early 20th century. His designs were typified by a restrained classicism and fine attention to detail, often interacting with and incorporating details from the architecture of the house. In the landscape for the Williams House, this typical interplay between landscape and architecture can be seen in the choice of materials and alignment of key features, assuring that the house and garden flow into one another with grace and ease.

Gillette's original plans, dated 1938, for the landscape of the Williams House also survive in the family papers. His plan shows the house oriented to the street as built, with the driveway and motor court accurately placed. Early drafts show a three-bay garage, while later versions indicate two-bays and a larger garden. The plans indicate that several existing oak trees were preserved and incorporated into the design. Today those oaks measure several feet in diameter.

Family History

The Williams House is built on four lots numbered 259-262 of the Hayes Barton subdivision. The subdivision was platted in 1920 on the former Fairview Farm land owned by B.G. Cowper. Based on deed records, it appears that Cowper was in the process of selling the Hayes Barton lots when he died in 1921. The remaining unsold lots were sold by Cowper's executor in December 1921 to the Fairview Company, which continued with the development. The deed of this transfer lists the unsold lots, and lots 259-262 are not included in the list. Lots 261-262 must have been owned by Williams at this time, although the deed recording this transfer is not available. The neighboring lots 259-260 were owned at that time by W. S. Boyd, and Williams is recorded as purchasing these two lots from Boyd in 1937 (Danielson and Gillette were working on Tatton Hall in 1937). Shortly after assembling the four lots, the Williamses began building their new home.

Truman Garvey Williams (April 14, 1895 - June 8, 1973) was born in Jefferson, Ala. to David Littleton and Alice Dennis Williams. Mr. Williams was drafted into the U.S. Army in 1915 and served as a dentist in a unit stationed in France during World War I. He was the owner of the Raleigh Dental Laboratory, founded in 1915 and one of only two such labs serving the Raleigh area in the early 20th century. In 1923, he married Annie Laurie Snow (March 5, 1903 - July 5, 2008), daughter of Joseph T. and Myrtle Tucker Snow of Surry County, North Carolina. Mrs. Williams had moved to Raleigh in 1920 to attend Kings Business College and be near her two sisters who lived in the city. The Williamses lived in a garage apartment in the neighborhood for several years while they saved money to acquire land and build the house at 910 Harvey Street. Mrs. Williams recalled in a 2000 interview that they paid for the construction of the house in cash, putting funds into an account that Danielson drew against. Mrs. Williams worked alongside her husband managing the office for the Dental Laboratory for more than forty years.

The Williamses were charter members of the Carolina Country Club and active members of the Hayes Barton United Methodist Church. They supported several philanthropic organizations, including the NC State Raulston Arboretum, the NC Arts Society, the NC History Society, Triangle Family Services and the Raleigh Arts Council. Mrs. Williams continued to live in the Harvey Street house under her death in July 2008 at the age of 105.

Mrs. Williams was passionate about her home and insisted in preserving its original material and maintaining the landscape as originally designed. In 2005, Mrs. Williams donated to Preservation North Carolina a preservation easement that protects the lot and garden, and the interior and exterior of the house. The property has been inherited by her grand nephew Charles Chuck S. Manooch, III, who is the applicant for Raleigh Historic Landmark status.

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Williams House - 910 Harvey Street



Map created on 5/4/2009 10:04:40 AM
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List of Printed Photographs

All photographs taken in April 2009 by Elizabeth Sappenfield.

1. Front (South) Façade from street
2. Front Façade, entrance gate and tower
3. Front Façade, fenestration
4. West Façade
5. Garden and gravel path
6. Rear (North) Façade
7. Rear Façade, fenestration
8. Gazebo
9. Rear lawn
10. East Façade
11. Garage and motor court
12. Stone wall and motor court entrance



Façade from Harvey Street



Façade detail



Façade detail



West Elevation



Garden and Gravel Path



Rear Elevation



Rear Elevation detail



Gazebo



Rear Lawn



East Elevation



Garage/Motor Court



Stone Wall, Motor Court

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ARTHUR H. SAMUELS
Editor

STEWART BEACH
Associate Editor

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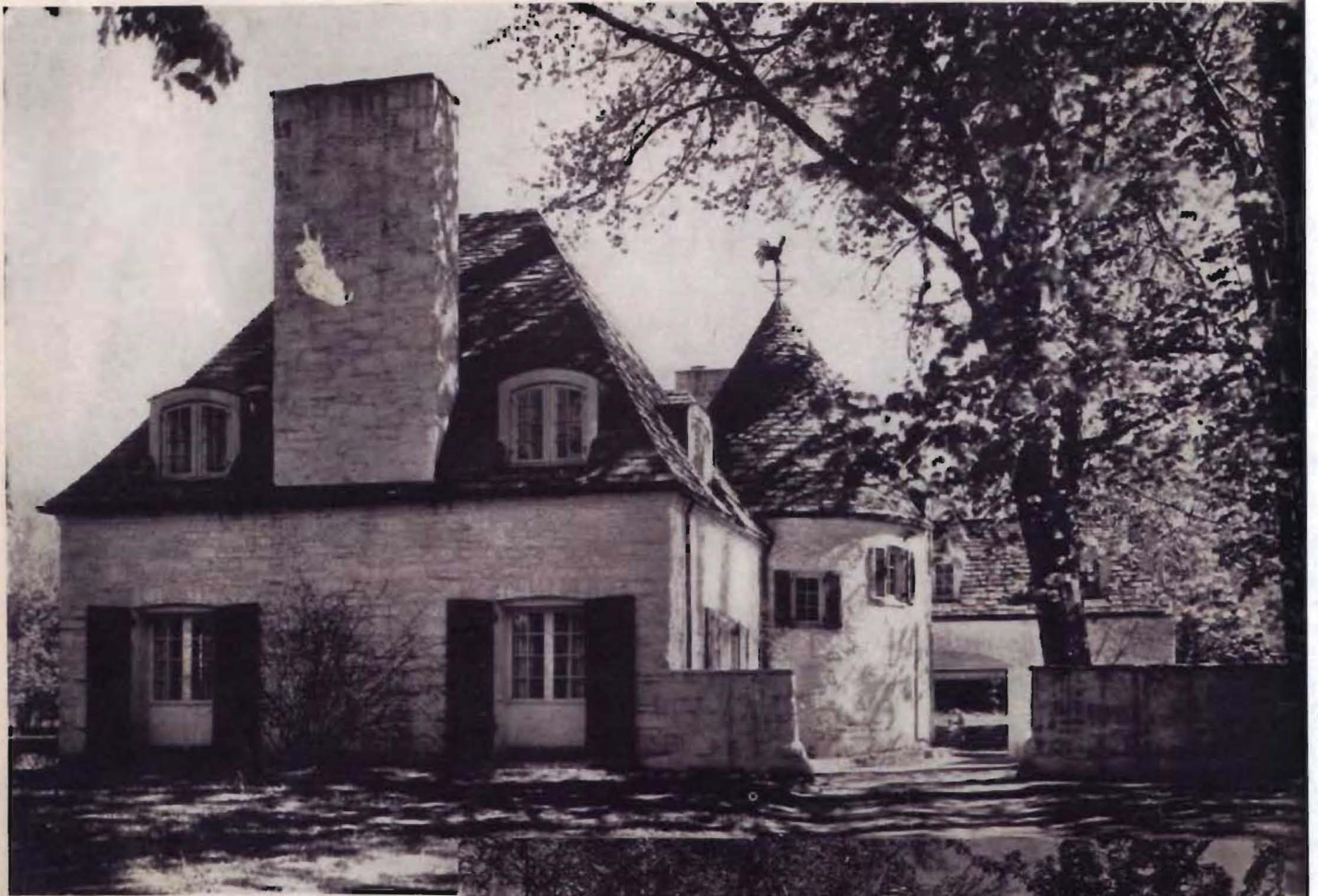
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JESSE YARBOR BEALE

As seen from the Deerpath road, above, the house was set carefully to save two wonderful old maples. Drive up to it through a courtyard to the dog trot, as shown below flanked by garages. The dog trot, a passage through the house, is closed in stormy weather, can be used for a car



DOG TROT, GARAGES AND BREAKFAST TERRACE

NORMAN TAKES ROOT IN LAKE FOREST



FRONT DOOR AND A VIEW BEYOND



BREAKFAST TERRACE

STRAIGHT from the soil of Normandy came the inspiration and detail of this house. It is built at Lake Forest, Illinois, and built as the Normans do, of whitewashed limestone with steep-pitched, heavy slate roofs, prevailingly light blue, with high dormers and powder blue shutters. The windows and simply capped chimneys are characteristic. Above, the entrance and the garage wing with servants' rooms upstairs (later to be guest rooms when the servants' quarters will be moved to the third floor of the house proper). Panels in the deep reveal at the entrance match both the door and the shutters used here. At the right is the flagged breakfast terrace overcast with shadows from a great horse chestnut tree. This part of the house is brick, whitewashed. The plans disclose the problem of the architects, Jerome Robert Cerny, Inc. The lot, which is very deep, is but sixty feet wide and had to accommodate a good-sized house. The house cost forty cents a cubic foot.

