

City Clerk  
Office of the City Clerk  
P. O. Box 590  
Raleigh, NC 27602

~~WAKE COUNTY, NC 3  
TAMMY L. BRUNNER  
REGISTER OF DEEDS  
PRESENTED & RECORDED ON  
12/19/2023 08:38:04  
BOOK:019502 PAGE:01579 - 01584~~

Re record error 2nd page  
1st Paragraph.

WAKE COUNTY, NC 46  
TAMMY L. BRUNNER  
REGISTER OF DEEDS  
PRESENTED & RECORDED ON  
03/25/2024 12:21:50

ORDINANCE NO. (2023) 578

BOOK:019568 PAGE:01386 - 01397

AN ORDINANCE DESIGNATING **WILLIAM HENLEY DEITRICK HOUSE** IN THE PLANNING JURISDICTION OF THE CITY OF RALEIGH, NORTH CAROLINA, A HISTORIC LANDMARK

**WHEREAS**, the property located at 2501 Glenwood Avenue, Raleigh, NC (the "Property"), is owned by Share A Trust Charles A. Hadden Revocable Trust (the "Property Owner"); and

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

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

**WHEREAS**, the Raleigh Historic Development Commission has made an investigation and recommended the Property be designated a historic landmark and provided a copy of such investigation and recommendation to the Office of Archives and History, North Carolina Department of Cultural Resources; and

**WHEREAS**, the North Carolina Department of Cultural Resources has been given an opportunity to review and comment upon the landmark designation and has provided written comments; and

**WHEREAS**, on the 4<sup>th</sup> day of April, 2023, a joint public hearing was held in the Council Chamber of the Avery C. Upchurch Municipal Complex, Raleigh before City Council of the City of Raleigh, and the Raleigh Historic Development Commission to determine whether the hereinafter described Property should be designated a historic landmark; and

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

**WHEREAS**, all requirements of Chapter 160D, Article 9, Part 4 of the North Carolina General Statutes, preceding the adoption of this ordinance, have been complied with.

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

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P. O. Box 590  
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**WHEREAS**, the North Carolina Department of Cultural Resources has been given an opportunity to review and comment upon the landmark designation and has provided written comments; and

**WHEREAS**, on the 4<sup>th</sup> day of April, 2023, a joint public hearing was held in the Council Chamber of the Avery C. Upchurch Municipal Complex, Raleigh before City Council of the City of Raleigh, and the Raleigh Historic Development Commission to determine whether the hereinafter described Property should be designated a historic landmark; and

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**WHEREAS**, all requirements of Chapter 160D, Article 9, Part 4 of the North Carolina General Statutes, preceding the adoption of this ordinance, have been complied with.

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

**Section 1.** The property designated as William Henley Deitrick 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 2501 Glenwood Avenue, Raleigh, NC, owned by Share A Trust Charles A. Hadden Revocable Trust, that property described in deed book 18489, page 156 being all of lot 13 identified in the Book of Maps 1986 page 1978 recorded in Wake County Registry, comprising approximately .76 acres.

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

The ca. 1938 Georgian Revival residence was designed by William Henley Deitrick as his own residence. The William Henley Deitrick House exhibits Neo-Colonial craftsmanship, executed during the height of the Depression when little construction was undertaken. William Henley Deitrick was a prominent Raleigh architect noted for his design talent, his support of the modernist style and its local practitioners, and his role in historic preservation in the city of Raleigh. His firm grew from a solo practice to become a training ground for many successful architects. Deitrick's talent spanned a broad spectrum of stylistic vocabularies, and he is responsible for the design of several local landmarks both designated and not. His home on Glenwood Avenue is significant for its association with Deitrick himself, an important architect who shaped the city of Raleigh and the practice of architecture locally. It is also significant as a masterful translation of the Georgian Revival style, rivaled in Raleigh only by Tatton Hall. The house is a two-story brick dwelling, laid in Flemish bond with glazed headers and tooled mortar joints. The side-gabled roof has a cross-gabled, slightly projecting central pavilion centered on the facade, and a similar pavilion on the rear elevation, set west of center. The façade is largely symmetrical. The pedimented cross gable with modillioned cornice housing a lunette window, is flanked by arched attic dormers, each housing three-over-six, wooden, double-hung, sash windows. The basement and first floor, and the first and second floors are separated by cast stone beltcourses. Each of the five bays on the second floor of the facade has a six-over-six, double-hung, wooden sash window with a jack arch above. The second story windows flanking the central pavilion have wrought iron balconets. The three central bays on the first floor are sheltered by a flat-roofed porch with a dentilled cornice, supported by four composite columns and two matching pilasters. Between the pilasters, the exterior wall is stuccoed. The eastern two of the central three bays house six-over-nine, wooden sash windows with grooved pilasters supporting a narrow entablature below which is a panel with a diamond pattern and wooden scallops. The westernmost bay of the three central bays houses the principal entrance by a single-leaf door with a rectangular transom with tracery above. The porch is accessed from the east and west by steps with brick walls and cast stone, bullnosed treads. The step rails have oval iron balusters each having three cast iron rosettes located at the top, bottom and middle of the oval. The railing repeats between the porch columns. Flanking the porch on the first floor are six-over-six, wooden, double-hung sash windows with recessed wooden panels below. Dual interior chimneys laid in Flemish bond are set north of the ridgeline, between the facade pediment and the dormers. The south or rear elevation has an exposed basement level. The three-bay pedimented pavilion is set west of center with one bay to its west and two to its east. A flat-roofed, porch wing projects from the first-floor level of the pavilion. The Deitrick House stands on a hill overlooking Glenwood Avenue and the Carolina Country Club. The irregularly-shaped parcel has ample frontage along Glenwood Avenue where a brick retaining wall separates the parcel from the sidewalk and right-of-way. The east and west boundaries angle back, the eastern along a paved private drive aligned with Argyle Drive on the opposite side of

Glenwood Avenue. This drive services the house and two others to the east, before intersecting with Wake Drive at the southwest of the house. A hedge separates the drive from a formal rose garden where brick paths define square beds. Dual brick retaining walls bound a short drive extending west from the Argyle-aligned drive to a point behind the eastern section of the house. This short drive intersects with yet another paved drive defined by a curved retaining wall at its east and straight garden wall extending south from the rear of the house at its west. A rectangular walled terraced garden extends south of the house. West of the house, the landscaping is more informal and includes a flagstone terrace with stone walls and metal fencing. The parcel is dotted with mature trees with a concentration along the west side creating an informal boundary with the neighboring parcel. In 2023, a garage was constructed south of the house. The front-gabled, two-bay garage is clad in Flemish bond brick veneer with tooled mortar joints. The two garage bays on the south elevation and the single-leaf door on the north elevation have decorative jack arches. The garage was built outside the garden wall in paved area that was part of the property's private drive between Wake Drive and Glenwood Avenue. A detailed architectural description and history is found in the 2023 Raleigh Historic Landmark Designation application and report and is hereby incorporated by reference.

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

**Section 4.** No exterior portion of any building or other structure (including masonry walls, fences, light fixtures, steps and pavement, or any other appurtenant features), trees, nor above ground utility structure nor any type of outdoor advertising sign may be erected, altered, restored, or moved on the herein described property that is designated in this ordinance a historic landmark until after a certificate of appropriateness as to exterior features has been submitted to and approved by the Raleigh Historic Development Commission; 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 Development Commission.

**Section 5.** No exterior portion of any building or other structure (including masonry walls, fences, light fixtures, steps and pavement, or any other appurtenant features), trees, nor above-ground utility structure nor any type of outdoor advertising sign may be demolished on the herein described property that is designated in this ordinance as a historic landmark until after a certificate of appropriateness as to the relocation, demolition or destruction of the designated landmark has been submitted to and approved by the Raleigh Historic Development Commission. The effective date of such certificate may be delayed for a period of up to three hundred sixty-five (365) days from the date of approval (or any longer period of time as allowed by N.C.G.S. § 160D-949, as it may be amended hereafter). An application for a certificate of appropriateness authorizing the demolition or destruction of a building, site or structure determined by the State Historic Preservation Officer as having statewide significance may be denied, except when the Raleigh Historic Development Commission finds that the owner would suffer extreme hardship or be permanently deprived of all beneficial use or return by virtue of the denial.



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

**Section 7.** 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 a copy of this ordinance.

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

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

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

**Section 11.** A copy of this ordinance shall be provided to the Wake County tax supervisor.

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

**Section 13.** City administration and the Raleigh Historic Development Commission are hereby authorized and directed to have erected 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 Development 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 Development Commission are hereby authorized and directed to have said sign located on the public right-of-way adjacent to said property.

**Section 14.** In the event that the historic building 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 15.** Any violation of this ordinance shall be unlawful as by law provided.

**Section 16.** This ordinance has been provided to the North Carolina Capital Commission as required by law.

**Adopted: December 5, 2023**

**Effective: December 5, 2023**

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



*City Of Raleigh*

NORTH CAROLINA

STATE OF NORTH CAROLINA)  
COUNTY OF WAKE)

## CERTIFICATION

I, Deborah A. DaGrosa, Assistant City Clerk of the City of Raleigh, North Carolina, do hereby certify that the attached is a true and exact copy of the following City of Raleigh Ordinance:

**Ordinance No. (2023) 578, adopted December 5, 2023**

IN WITNESS WHEREOF, I have unto set my hand and have caused the Seal of the City of Raleigh to be affixed this 15th day of March, 2024.



*Deborah A. DaGrosa*  
Deborah A. DaGrosa  
Assistant City Clerk

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**Effective: December 5, 2023**

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



*City Of Raleigh*

NORTH CAROLINA

STATE OF NORTH CAROLINA)  
COUNTY OF WAKE)

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Assistant City Clerk

BOOK:019502 PAGE:01579 - 01584




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**Please retain yellow trailer page**

It is part of the recorded document and must be submitted with the original for re-recording.

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**Tammy L. Brunner  
Register of Deeds**

Wake County Justice Center  
300 South Salisbury Street, Suite 1700  
Raleigh, NC 27601

New Time Stamp

\$25 Non-Standard Fee

Additional Document Fee

Additional Reference Fee

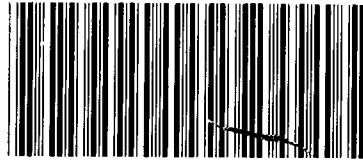
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BOOK:019568 PAGE:01386 - 01397



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**Register of Deeds**

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**This Document**

\_\_\_\_\_ 12 # of Pages *CS*



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

[www.raleighnc.gov/planning](http://www.raleighnc.gov/planning)

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

**(Processing Fee: \$266.00 - valid until June 30, 2011 - 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 which in turn makes its recommendation to the City Council. 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: William Henley Deitrick House

Current Name: \_\_\_\_\_

2. Location:

Street Address: 2501 Glenwood Avenue

NC PIN No.: 1705213992

(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 A. Hadden Revocable Trust c/o Lara Hadden

Address: 2501 Glenwood Ave

City: Raleigh State: NC Zip: 27608

Telephone No: (347)(668)-(466) Fax No. ( ) ( )-( )

E-Mail: Lara.hadden@allentate.com

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

Name: Mary Ruffin Hanbury

Address: PO Box 6049

City: Raleigh State: NC Zip: 27628

Telephone No: (919)(828)-(1905) Fax No. ( ) ( )-( )

E-Mail: maryruffin@hanburypreservation.com

**5. General Data/Site Information:**

**Date of Construction and major additions/alterations:** 1936

**Number, type, and date of construction of outbuildings:** 1, masonry garage, 2023

**Approximate lot size or acreage:** .76 acres

**Architect, builder, carpenter, and/or mason:** architect William Henley Deitrick; builder James A. Davidson

**Original Use:** single family dwelling

**Present Use:** single family dwelling

**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	1
Structures	0	0
Objects	0	0

**D. Previous field documentation (when and by whom):** WA3807; placed on the Study List in 1991

**E. National Register of Historic Places Status:**

Check One:

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

**7. Reason for Request:** The owners feel it's important to recognize the importance of this house, not only as the home of a significant architect in Raleigh, but for the quality of craftsmanship and design of the interior and exterior. They feel that preserving this home and other homes of this age are crucial to maintaining the history and character of the ever changing City of Oaks.

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 Go to:

<http://www.nps.gov/history/nr/publications/bulletins/photopolicy/index.htm>. 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 format. Any additional exterior or interior views and views of other structures on the property (color, black and white, or slides) will be helpful.

**B. Boundary Map:**

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

A tax map with boundaries marked is preferred, which can be found at:

<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. SEE ATTACHED

**D. Historic Significance:**

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

**E. Special Significance Summary:**

Include a one to two paragraph summary of those elements of the property that are integral to its historical, prehistorical, architectural, archaeological, and/or cultural importance. SEE ATTACHED

### 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.**

#### Site

The William Henley Deitrick House stands on a hill overlooking Glenwood Avenue and the Carolina Country Club. The irregularly-shaped parcel has ample frontage along Glenwood Avenue where a brick retaining wall separates the parcel from the sidewalk and right-of-way. The east and west boundaries angle back, the eastern along a paved private drive aligned with Argyle Drive on the opposite side of Glenwood Avenue. This drive services the house and two others to the east, before intersecting with Wake Drive at the southwest of the house. There is roughly 2400 square feet of surface parking in a paved triangular area between the house and the drive, offset by a low brick wall to the west with a break and steps descending to the west to a brick path on axis with the west entrance of the front porch. To the north of this parking area is a hedge that separates it from a formal rose garden where brick paths define square beds. Dual brick retaining walls bound a short drive extending west from the Argyle-aligned drive to a point behind the eastern section of the house. This short drive intersects with yet another paved drive defined by a curved retaining wall at its east and straight garden wall extending south from the rear of the house at its west. A rectangular walled terraced garden extends south of the house. West of the house, the landscaping is more informal and includes a flagstone terrace with stone walls and metal fencing. The parcel is dotted with mature trees with a concentration along the west side creating an informal boundary with the neighboring parcel.

In 2023, the current owners added a garage south of the house. The front-gabled, two-bay garage is clad in Flemish bond brick veneer with tooled mortar joints. The two garage bays on the south elevation and the single-leaf door on the north elevation have decorative (not structural) jack arches. The façade gable is pedimented and has a round wooden louver in the peak of the gable. The roof is clad in architectural grade composite shingles. The garage was built outside the garden wall in paved area that was part of the property's private drive between Wake Drive and Glenwood Avenue.

#### Exterior

The house is a two-story, brick, Georgian Revival dwelling. The exterior walls are laid in Flemish bond with glazed headers and tooled mortar joints. The side-gabled roof has a cross-gabled, slightly projecting central pavilion centered on the facade, and a similar pavilion on the rear elevation, set west of center.

The facade is largely symmetrical. The pedimented cross gable with modillioned cornice housing a lunette window, is flanked by arched attic dormers, each housing three-over-six, wooden, double-hung, sash windows. The basement and first floor, and the first and second floors are separated by cast stone beltcourses. Each of the five bays on the second floor of the facade has a six-over-six, double-hung, wooden sash window with a jack arch above. The second story windows flanking the central pavilion have wrought iron balconets. The three central bays on the first floor are sheltered by a flat-roofed porch with a dentilled cornice, supported by four composite columns and two matching pilasters. Between the pilasters, the exterior wall is stuccoed. The eastern two of the central three bays house six-over-nine, wooden sash windows with grooved pilasters supporting a narrow entablature below which is a panel with a diamond pattern and wooden scallops. The westernmost bay of the three central bays houses the principal entrance by a single-leaf door with a rectangular transom with tracery

above. The porch is accessed from the east and west by steps with brick walls and cast stone, bullnosed treads. The step rails have oval iron balusters each having three cast iron rosettes located at the top, bottom and middle of the oval. The railing repeats between the porch columns. Flanking the porch on the first floor are six-over-six, wooden, double-hung sash windows with recessed wooden panels below. The panels and surrounds rest on the beltcourse. Flanking squared pilasters supporting a pedimented gable are found at each. Dual interior chimneys laid in Flemish bond are set north of the ridgeline, between the facade pediment and the dormers.

On the secondary elevations, practical needs override complete symmetry. Beltcourses continue on the east elevation, which has a pedimented gable formed by the continuation of the facade's cornice with a narrow, continuous slate pent above it. Centered in the pediment is a two-light round window in a round rowlock frame. The second floor has two six-over-six, wooden sash windows with cast stone sills and jack arches. The main level has a service porch, now enclosed, with a hipped copper roof. The porch has clerestory windows on three sides below which are wooden walls with applied diagonal lattice work. The east side of the porch has a single-leaf exterior door to a masonry stoop with steps descending to the south to grade. West of the porch, a three-light basement window with a jack arch is visible. Flanking the porch on the first floor are three-over-six wooden sash windows with cast stone sills and jack arches.

The west elevation is like the east. The pediment and beltcourses are mirrored. The round masonry opening in the attic houses a louvered vent. The second story has two six-over-six, wooden sash windows with cast stone sills and jack arches. The main level has a six-over-six window with cast stone sill and jack arch to the north. To the south is wooden canted bay that rests on a brick canted foundation at the basement level. The wooden bay has a central six-over-six window flanked by four-over-fours in the canted sides. Each window has a wooden panel below and flanking squared pilasters supporting a continuous entablature above. Given the slope of the lot, the basement is slightly exposed on this elevation. Its east bay has a three-light window with a jack arch and the brick foundation of the canted projecting bay has a three-over-six window on its west face.

The south or rear elevation has an exposed basement level. The three-bay pedimented pavilion is set west of center with one bay to its west and two to its east. A flat-roofed, porch wing projects from the first-floor level of the pavilion. The pavilion has a pediment, detailed as those on the side elevations housing a lunette window. East of the pavilion is a single arched attic dormer, housing a three-over-six, double-hung sash window.

The second story has six, six-over-six, double-hung wooden sash windows with cast stone sills and jack arches, three in the pavilion, two to its east and one to its west. The first floor has three similar windows, two east of the projecting porch and one to the west. The porch was originally intended to be screened, but most of the arched masonry openings now house multi-light wooden windows topped by lunettes. The south elevation has three arched openings. The central opening houses French doors flanked by multi-light fixed windows with a lunette above. The French doors open to a landing with double dogleg stairs down to a walled garden at basement level. Between the stairs at the basement level, a jack arched masonry opening below the landing leads to the basement. West of the porch in the basement level is a three-over-six window with a jack arch and a rowlock sill. Beneath the porch is a six-light one panel door flanked by three-over-six windows with rowlock sills. East of the porch in the basement level are two large masonry openings originally intended to be garage bays. Each has a jack arch and has been infilled with French doors with weatherboard on each side. The porch base has jack arched masonry openings on its east and west elevations.

## Interior

On the first floor the house has a modified double-pile, central hall plan. The primary entrance opens into a front stair hall on axis with the rear hall that leads directly to the rear porch. At the northwest corner of the house, beyond the stair hall, is a coat room and lavatory. East of the stair hall is a library. The rear hall provides access to the living room at its west, the dining room at the east, and the rear porch at its south. The dining room can also be accessed from the library. East of the dining room and library, accessed from the dining room, is a kitchen, originally subdivided into a kitchen and pantry. The kitchen has an exterior door to the service porch.

The second-floor plan lacks the symmetry of the first. At the top of the stair, a hall that extends from the north wall roughly half the depth of the house before turning at a right angle and proceeding to the east. Parallel and south of the rear hall section is an enclosed stair to the attic. The master bedroom is at the southwest corner of the house, accessed from the north section of the hall. The bedroom has a closet to its north along the exterior wall, tucked behind the stair. The master bath is east of the master bedroom. The bath shares a water wall with a second bath to its east, that services the bedroom in the southeast corner of the house, accessed by the transverse hall. Immediately east of the stair hall is a sitting room and a small hall leading to a service stair and what was originally a maid's room that has a small private bath at the northeast corner of the house. The basement, originally housing a garage, has been finished to include playrooms. The attic retains unfinished storage with a cedar closet to the west but has been finished to include a bathroom at the south and a bedroom at the east.

The house has remarkable interior woodwork and features. Floors save in bathrooms are random width pine. On the first floor the entrance hall is dominated by the open newel, open string, floating spiral stair with a sinuous birch rail supported by slender spindles terminating at a newel on a half-curtail bottom step. Tucked below the stair is an unobtrusive curved six-panel door with modest molding so as not to upstage the stair, leading to the cloak and powder rooms. The coat closet and powder room retain their original footprint, but fixtures have been replaced. The stair hall has baseboards, a wooden dado, molded chair rail, and crown molding. An arched opening with molded trim leads to the rear hall. On the stair hall's east wall, a double-leaf, three-panel, raised panel door to the library is set within a classical surround with molded trim supporting a dentilled broken pediment.

The library is wood paneled. Its door to the stair hall sports a surround with a broken pediment, however the surround, unlike that opposite it in the hall, is crossetted. Baseboard and molded chair rails frame a raised panel wainscot with horizontal panels that are the width of the tall vertical raised panels above the chair rail that stretch to the wooden crown molding. The east wall has a slightly projecting fireplace breast. Above the crossetted firebox surround, a pulvinated frieze supports fretwork and a molded shelf. The over mantle has a crossetted wooden panel. Flanking the fireplace are built-in bookcases with paneled cabinets below. The two windows on the room's north wall, six-over-nines, rise from the top of the baseboard. The south wall has a six-panel, raised panel door leading to the dining room.

The dining room has a bold modillioned cornice. Three doorways, two six-paneled single-leaves to the library and kitchen, and a three-paneled double-leaf to the rear hall, all have crossetted surrounds supporting a pulvinated frieze with a dentil course and molded cornice above. As with the library there are baseboard and a molded chair rail but the wooden dado is flush.

The rear hall also has baseboards, molded chair rail and flush wooden dado. It also has a modest crown molding. The living room has a cased opening to the rear hall on axis with the hall's dining room entrance. Though still a public room, the living room has trim that is subdued compared to that in the other first floor public rooms. It has a crown molding and baseboards but no chair rail or dado. The fireplace centered on its north wall has a slightly projecting

breast. The firebox is flanked by reeded pilasters supporting a broad entablature with a central reeded panel, and molded shelf. The projecting bay at the west wall has recessed panels in its ceiling and below each window.

At the south end of the hall, a double-leaf, three-panel door with curved brass handles and topped by a lunette window, housed in an arched surround, leads to the rear porch. Unlike the rest of the first floor, the porch has a flagstone floor and exposed brick walls.

The kitchen has been remodeled. In 1957 Deitrick drew up plans for the subsequent owners of the house that changed layout. This general layout and some of the trim remain, though valances and a partial cabinet partition between the north and south ends of what is largely now a single room have been removed. The original party area now houses the working kitchen at the south end of the house and what was once the kitchen now is a breakfast area with a small elevator that replaced a service stair to the basement.

The second floor has pine floors and molded door surrounds. The sitting room as a quasi-public room has more trim than the bedrooms. The master bedroom has a small crown molding and no chair rail or wainscot. It does have a paneled jib door at the window above the rear porch, providing access to the roof deck. The master bath has been recently remodeled with subway tile at the shower and a marble-topped wooden vanity.

The sitting room has a fireplace on its east wall. The fireplace breast projects slightly. The firebox has a molded surround. A dentil course above the firebox supports a narrow, molded shelf. This room has a molded chair rail and a dentilled cornice. Flanking the fireplace are two doors, the north to a closet and the south to a small hall leading to the service elevator and a maid's room beyond. The maid's room is partitioned with a narrow bathroom along its north side housing a toilet opposite a shower. A sink is mounted on a bedroom wall.

The southeast bedroom, opposite the maid's room is accessed by the south section of the main hall. It has a dentil cornice and flat chair rail. The dentil cornice continues in the bathroom at its west. A cased opening between this bathroom and the master bath has been blocked by shelving. The bathroom walls are clad up to about 3 feet in square white tiles topped by a band of rectangular black tiles. The bath retains a vintage "Cinderella" tub.

The attic is partially and plainly finished. There is a bathroom centered on the south wall with a lunette window. The east side is a bedroom, and the west side is unfinished with exposed framing. The west side does have flooring and a cedar closet. The basement, originally a garage, has been finished into a series of recreation rooms. An interior stair provides access from the basement to the kitchen.

The house retains most original doors and windows with hardware, plaster walls and ceilings, and wooden floors and trim. Changes in secondary spaces include new bathroom fixtures and finishes on the first-floor powder room and master bathroom; new kitchen trim, fixtures and finishes; an attic bedroom and bath; and basement play areas. The reconfiguration of the kitchen, and the enclosure of the service and rear porches have been sensitively handled and appear to be over fifty years old. The addition of the service elevator was done during Deitrick's tenure. An undated drawing from the William Henley Deitrick papers at the State Archives of North Carolina show the addition from basement to second floor and the re-configuring of the kitchen and service quarters.

#### **D. Historic Significance:**

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#### William Henley Deitrick

William Henley Deitrick (FAIA, 1895-1974) designed this home for himself and his wife in 1936. A native of Danville, Virginia, Deitrick graduated from Wake Forest University and served in the Army in World War I. After the war he married Elizabeth Hunter of Raleigh in 1920 and worked as a contractor in Danville with his father. Deitrick's father had a solo practice in Danville and later worked in association with Joseph Pleasants and Harry T. Pearson, billed variously as carpenters, architects, and builders. The elder Deitrick practiced before architects required registration and the boundary between designer and builder was fluid. This practical experience bolstered the younger Deitrick's formal education in architecture in New York at Columbia University.

By 1924 Deitrick and his wife had moved to Raleigh where he worked briefly with James Salter and as a construction supervisor for the Raleigh Public Schools prior to establishing his own architectural practice. Until 1935 it was a solo practice, but it grew to be the largest firm in Raleigh in the mid-1950s employing roughly 35. (Little) Deitrick retired from architecture in 1959. In his thirty-two years as a practicing architect, Deitrick was prolific. He designed more than 125 public schools and 24 government buildings. (Hall, Jane "Hallmarks" The News and Observer December 27, 1959).

Deitrick's oeuvre has a remarkable range from the traditional "Lombard Gothic" inspired Needham Broughton High School (1927), and numerous Colonial Revival homes in Hayes Barton, to the International Style Rex Hospital nurses' residence (1939), the Art Moderne WPTF transmitter building near Cary (194), the Wrightian Carolina Country Club building (1948, no longer extant), and his masterful collaboration with Matthew Nowicki on the iconic J. S. Dorton Arena (1950).

Deitrick embraced modernism and was thought to be a driving force in bringing modernist Henry Kamphoefner to Raleigh to direct the School of Design at North Carolina State University. He has been described as "the most prolific proponent of modern architecture in North Carolina" (ruth) in the prewar era. His firm nurtured the talents of architects such as G. Milton Small who later started his own practice.

Despite his strong interest in modernism, Ruth Little notes that Deitrick continued to design in more classical styles for private residences. Raleigh and the greater triangle area have numerous examples of mid-century modernist dwellings designed by architects associated with NCSU. "These concrete-slab, flat-roofed houses, built in the tradition of Frank Lloyd Wright's Usonian houses, were radical departures from the Eclectic mode of Deitrick's houses."

Unlike many architects driven by the need to be known primarily for their own designs, Deitrick also embraced preservation and adaptive use creating new design solutions visually submissive to older forms and designs. He saved Raleigh's nineteenth century brick and stone water tower in 1938 adapting it for use as his office and later the headquarters of the North Carolina Chapter of the American Institute of Architects. He served on the Design Foundation at North Carolina State University and the City of Raleigh's Historic Sites Commission.



## Georgian Revival

The house is a remarkably intact and masterful example of a Georgian Revival dwelling. Popular between 1890 and 1950, the Georgian Revival is a sub-variant of the Colonial Revival, most often expressed in high-style, architect-designed dwellings.

Georgian Revival style has been described by architectural historian Richard Guy Wilson as "United States' most popular and characteristic expression...(and) our national architectural idiom." The Centennial Exposition of 1876 is thought to have spurred the broad Colonial Revival movement.

Early twentieth century events brought a more academic approach to the fore of this revival and a specifically Georgian focus. In the late 1920s the Rockefeller family began their association with Colonial Williamsburg, funding extensive research and restoration. The methodology at Williamsburg, described by Dell Upton as "careful and empirical" informed national standards.

In 1932 Thomas Tileston Waterman, an architect and architectural historian published the first of several titles concerning historic architecture, *Domestic Colonial Architecture of Tidewater Virginia*. In 1933 the Historic American Building Survey was established. Also in that year, the editorial committee of *The Architects' Emergency Committee*, chaired by William Lawrence Bottomley, published the first of two volumes entitled *Great Georgian Houses of America*.

The Deitrick house displays many of the character-defining attributes of the Georgian Revival such as boxy, rectangular massing; symmetry; a central hall plan; dormer windows; a classical cornice; a projecting pedimented central pavilion; and double-hung sash windows evenly spaced along the elevations. The interior trim, particularly in the library and dining room, and the floating stair, show a mastery of Georgian Revival elements in combination, proportion, and profile.

The only other Georgian Revival House in Raleigh of the same sophistication in the Georgian Revival style is Tatton Hall (1934-1936) by William Lawrence Bottomley. A larger house, Tatton Hall employs a five-part composition with one-story hyphens and wings flanking a central two-story core. Tatton Hall lacks a central hall plan employing instead an entrance foyer with round flanking rooms one of which contains a floating stair. Like the Deitrick House it has a wood-paneled library and a dining room with a bold cornice.

Though it is unclear if Deitrick and Bottomley knew each other, Tatton Hall is less than a mile from the Deitrick House. The Deitrick house's floating stair in an oval hall is reminiscent of Bottomley's stair both at Tatton Hall and his earlier Redesdail (1925-1926) outside of Richmond, Virginia. Constructed on a smaller parcel, the Deitrick house is a more compact building than Tatton Hall and manages to incorporate the many characteristic stylistic elements in a house whose opulent architecture belies a more modest scale.

The Deitrick house was described in Elizabeth C. Waugh's 1971 biography of the firm and its work "The gentle dignity of this residence must perforce represent a part of the architect's personality. The neo-Georgian façade is in every way bilaterally symmetrical, and the interior detailing richly recalls the eighteenth century Southern mode of good living. It does not do so, however in a slavish manner but remains well adapted to contemporary living."

**E. Special Significance Summary:**

**Include a one to two paragraph summary of those elements of the property that are integral to its historical, prehistorical, architectural, archaeological, and/or cultural importance.**

As early as 1997 the Deitrick house was acknowledged as significant and eligible for designation. Ruth Little noted:

William Henley Deitrick's own 1936 house on Glenwood Avenue is eligible for designation as a local landmark as the finest Georgian Revival residence designed by William Henley Deitrick, considered a master of the style. It may also be eligible under Criterion B for its association with Deitrick himself, one of Raleigh's most important architects. The Deitrick residence exhibits fine Neo-Colonial craftsmanship, executed during the height of the Depression when little construction was undertaken.

William Henley Deitrick was a prominent Raleigh architect noted for his design talent, his support of the modernist style and its local practitioners, and his role in historic preservation in the city of Raleigh. His firm grew from a solo practice to become a training ground for many successful architects. Deitrick's talent spanned a broad spectrum of stylistic vocabularies, and he is responsible for the design of several local landmarks both designated and not.

His home on Glenwood Avenue is significant for its association with Deitrick himself, an important architect who shaped the city of Raleigh and the practice of architecture locally. It is also significant as a masterful translation of the Georgian Revival style, rivaled in Raleigh only by Tatton Hall.

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## Photo Key

### July Photos

1 porch column detail  
2 window  
3 porch window detail  
4 stair

5 front hall view to rear hall  
6 library  
7 library  
8 living room

### October Photos

1 rose garden  
2 NE corner  
3 facade  
4 facade  
5 NW corner  
6 E elevation  
7 NE corner  
8 SE corner  
9 S elevation  
10 S elevation  
11 W elevation  
12 W elevation  
13 living room  
14 stair

15 library entrance  
16 powder room  
17 dining room  
18 dining room to hall  
19 kitchen  
20 kitchen  
21 sitting room  
22 jib door  
23 stair  
24 sitting room  
25 second bedroom  
26 second bath  
27 maid's room  
28 stair

### October 2023 Photos

1 Garage east wall  
2 Garage west wall  
3 Garage south wall



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