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

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: John E. Beaman House
Current Name:

2. Location:

Street Address: 2120 White Oak Road, Raleigh, NC 27608
NC PIN No.: 1705505319
(Can be obtained from http://imaps.co.wake.nc.us/imaps/)

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

Name: William Davis Jones, Jr, Revocable Trust (William Davis & Mildred Jones, Trustees)
Address: 2120 White Oak Road
City: Raleigh State: NC Zip: 27608-1452
Telephone No: (919) (782)-(2143) Fax No. ( ) ( )-( )
E-Mail: wjonesjr1@nc.rr.com

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

Name: Cynthia de Miranda, MdM Historical Consultants (on behalf of owner)
Address: PO Box 1399
City: Durham State: NC Zip: 27702
Telephone No: (919) (906)-(3136) Fax No. ( ) ( )-( )
E-Mail: cynthia@mdmhc.com

5. General Data/Site Information:

Date of Construction and major additions/alterations: 1929

Number, type, and date of construction of outbuildings: 1 frame garage, 1929

Approximate lot size or acreage: .6 acres

Architect, builder, carpenter, and/or mason: John E. Beaman Construction Company (designer and builder)

Original Use: dwelling

Present Use: dwelling

6. Classification:

A. Category (check all that apply):

Building(s) X Structure ☐ Object ☐ Site ☐

B. Ownership

Private X

Public ☐ Local ☐ State ☐ Federal ☐

C. Number of contributing and non-contributing resources on the property:

	Contributing	Noncontributing
Buildings	2	0
Structures	0	0
Objects	0	0

D. Previous field documentation (when and by whom): none

E. National Register of Historic Places Status:

Check One:

Entered ☐ Date:	Nominated ☐
Determined Eligible ☐ Date:	Determined Not Eligible ☐ Date:
Nomination Not Requested ☐	Removed ☐ Date:
Significant changes in integrity since listing should be noted in section 10.B. below.	

7. Reason for Request: To encourage preservation by future owners; to reduce taxes for current owner.

8. Is the property income producing? Yes ☐ No X

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

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.

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*.

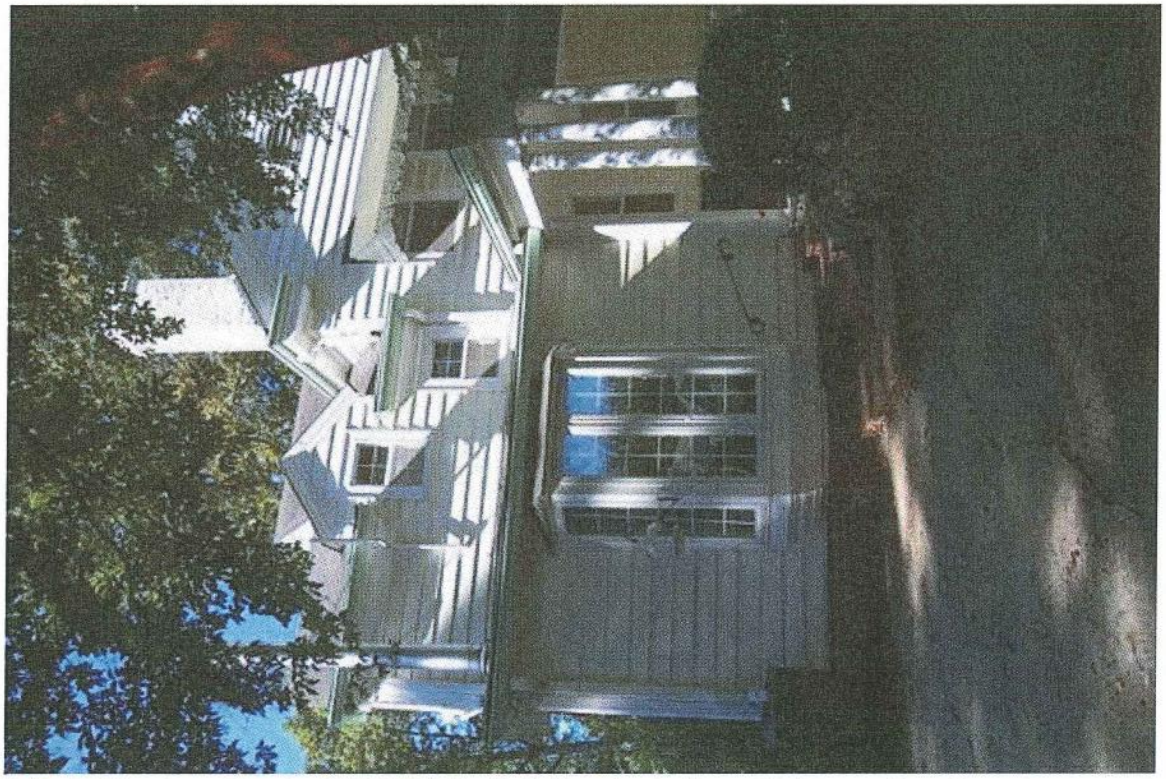
E. Special Significance Summary:
Include a one to two paragraph summary of those elements of the property that are integral to its historical, prehistorical, architectural, archaeological, and/or cultural importance.

A. Photographs: All photos taken October 11, 2012, by the author.

John E. Beaman House, 2120 White Oak Road, facade

John E. Beaman House, 2120 White Oak Road, north elevation

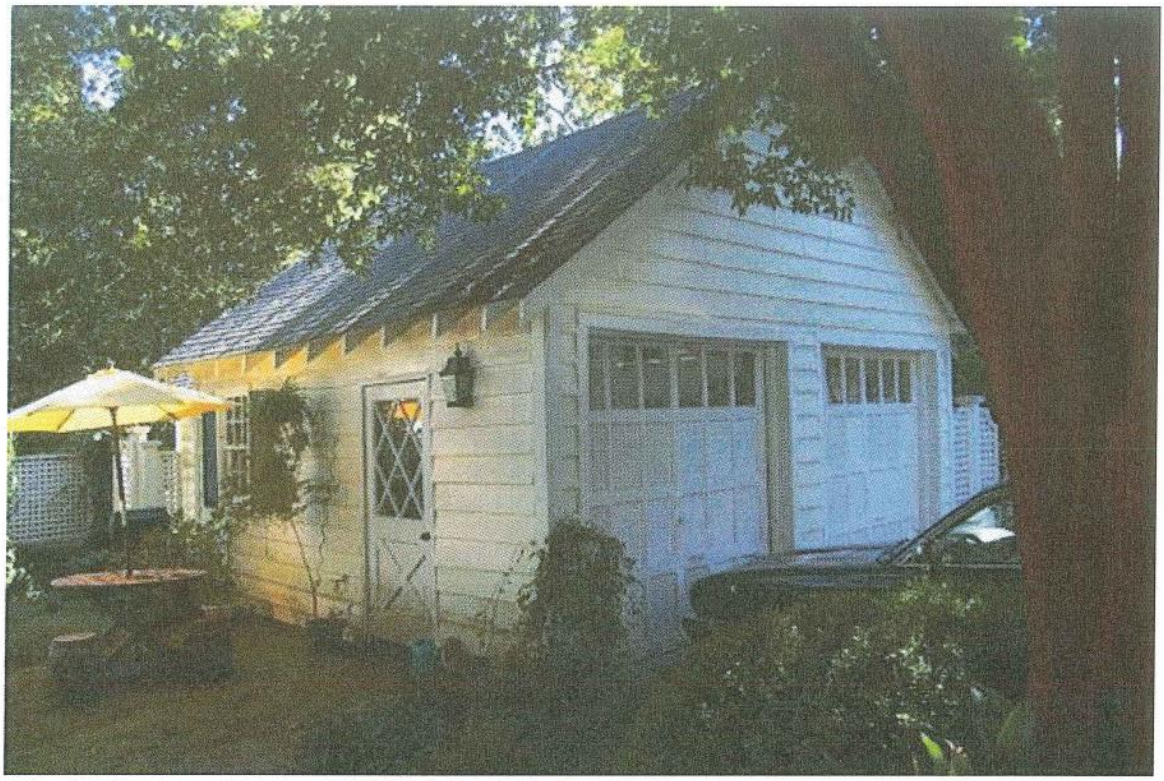
John E. Beaman House, 2120 White Oak Road, rear elevation



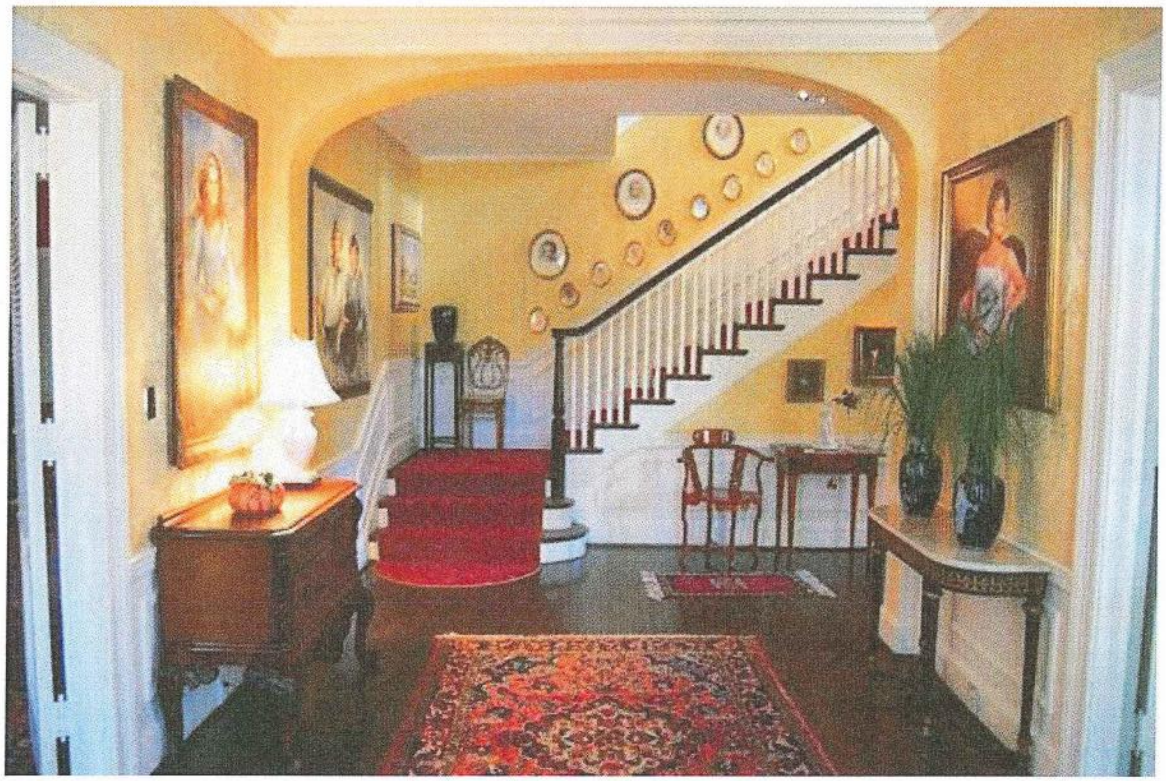
John E. Beaman House, 2120 White Oak Road, south end of rear elevation

John E. Beaman House, 2120 White Oak Road, south elevation

John E. Beaman House, 2120 White Oak Road, front entrance



John E. Beaman House, 2120 White Oak Road, garage



John E. Beaman House, 2120 White Oak Road, front hall interior

B. Boundary Map

John Beaman House, 2120 White Oak Road, Raleigh, NC N⇑
Tax Map courtesy of City of Raleigh and Wake County iMaps System

C. Architectural Significance

The 1929 John E. Beaman House at 2120 White Oak Road is an excellent, intact example of the Georgian Revival style, which was popular in and around the affluent Hayes Barton development of the 1920s.

Property Description

The Georgian Revival-style John E. Beaman House at 2110 White Oak Road stands just outside the bounds of two Five Points historic districts: it is east of the Hayes Barton National Register Historic District and north of the Vanguard Park National Register Historic District. The imposing, two-story dwelling occupies a large flat parcel at the southeast corner of White Oak and Beechridge roads. A gravel drive arcs through the front lawn and past the facade. A side branch of the driveway leads beyond the building's south elevation to an original single-story garage at the southeast corner of the parcel. Another curb cut on Beechridge Road leads to a gravel parking area at the north side of the rear yard. A tall wood lattice fence with substantial brick posts partially encloses the rear and side yards, which are dotted with trees. Mature shrubs edge the north property line and the curving drive at the front. Brick footpaths lead from the front drive through the north side yard to the rear yard and the back porch.

The dwelling is textbook Georgian Revival: A side-gabled roof tops the two-story, double-pile house, which features a symmetrical, five-bay facade with an elaborate front entrance. An elliptical-arch portico on pairs of Tuscan columns shelters a broad, six-paneled front door flanked by leaded-glass sidelights and paired Tuscan pilasters. A leaded-glass fanlight tops the entry and matches the curve of the portico. An open side porch with rooftop deck extends from the north end of the dwelling.

The house has a weatherboard exterior and is painted white. Windows at the facade are six-over-six double-hung wood sash; those of the second story are not as tall as the elongated, nearly full-height windows at the ground floor. Pairs of operable wood shutters, each painted dark green, hang at the facade windows. Fluted pilasters finish exterior walls at the front corners while dentil molding trims the facade at its boxed eave. Copper gutters catch rain and divert it by modern metal downspouts to the earth.

The open porch at the north end stretches the full-width of that side elevation. Tuscan columns arranged in trios at the corners and singly across the longer north side support the flat roof. Pilasters back up to the house at the east and west ends of the porch. A plain frieze tops the columns and pilasters and is finished with molding and copper gutters. Edging the rooftop deck is a turned wood balustrade with squared posts. At the ground-floor, double-leaf French doors flank the exterior brick chimney and provide egress from the living room. At the second story, a six-over-six window pierces the wall to the left of the chimney, while a single-leaf French door enables access to the roof deck from a front bedroom. In the gabled end, two quarter-moon windows flank the chimney and light the attic. Gabled end returns

terminate the dentil eave molding at the roof's edge. The chimney brick, like the house and trim, is painted white.

The rear elevation shows a pair of side-by-side end-gabled wings joined together by a flat-roofed section. At their south end is a one-and-a-half story block that projects beyond the rest of the rear elevation. A shed-roofed porch stretches across the width of the twin gabled blocks and meets the north wall of the projecting block. The porch has the same column arrangement seen at the side: triple columns at the corners, singles along the main length, and pilasters at the house. Windows at the rear elevation are arranged singly and in trios at the ground floor and singly at the second story. Half-moon vents pierce the attic gables. The gable-end returns are repeated here but the dentil eave molding is not. The back of the smaller block features a bay window at the ground floor, a small 4/4 window under the eave at the half-story and a gabled wall-dormer with a 4/4 sash. Exits from the house are at the north end of the rear elevation and from the north side of the smaller projecting block.

At the south side of the house, a secondary two-story block steps back from the facade, joined by a one-and-a-half-story block stepped farther back. Detailing is progressively simpler as the blocks step back. The two-story blocks, those at the front and middle, have fluted pilasters, dentil eave molding, and gabled end returns. The rearmost block has end returns and plain cornerblocks. Six-over-six windows pierce the south walls of the main block and the one-and-a-half story block; 4/4 windows in pairs and trios pierce, respectively, the first and second stories of the secondary two-story block. The front block also has an arched casement window in its gable end; the secondary block has a half-moon window in the same position. The one-and-a-half-story block's front elevation has a gabled wall-dormer over a French door that opens from the kitchen to the brick patio that fills the area in front of the staggered blocks. The secondary two-story block likewise has a French door that leads from a breakfast room to the patio. A wood railing with turned balusters lines the two open sides of the brick patio.

The interior features a wide central hall flanked by a formal living room and dining room, with a grand staircase at the back of the hall directly opposite the front entry. Rooms at the back of the house include a sunroom, used by the current owners as a library, and a den. Both rooms overlook the back porch, but only the sunroom has a doorway exiting to the porch. It holds double-leaf French doors flanked by half-glazed sidelights. The den has paneled wood walls, a fireplace, and a small powder room. The ground floor of the secondary two-story block at the south end of the house holds a light-filled breakfast room with egress to the brick patio. The kitchen and butler's pantry is housed in the ground floor of the one-and-a-half-story block and features single-leaf exits to both the back porch and to the brick side patio. A back stair is in an enclosed space accessible from the kitchen.

The second floor houses bedrooms, bathrooms, another sunroom, and a maid's room. Bathrooms are positioned between bedrooms, with doors opening to each

flanking room directly and not into the main second-story hall. The bedroom at the northwest corner of the house features a single-leaf door leading out the rooftop deck over the side porch. A separate enclosed stair leads to the unfinished attic.

A single-story two-car garage stands at the southeast corner of the parcel. The front-gabled frame building has exposed rafter tails, weatherboard siding, and overhead-lifting doors. The north elevation has a six-over-six window and partially glazed, single-leaf door. An attached gabled shed at the rear is slightly smaller and has its own partially glazed, single-leaf door. Like the house, the garage is painted white.

The property has seen remarkably few alterations. The turned balustrades at the rooftop deck on the north elevation and at the patio at the south side are both salvaged from older houses on Blount Street by the current owner and were installed around 1970. The balustrade at the porch roof replaced a simpler railing with plain square balusters, although the existing posts are duplicates of the originals. The brick surface at the patio covers the original concrete and was also installed around 1970.

The back porch was added around 1991, requiring removal of original stoops at the two rear doors; the rear elevation under the porch is otherwise unchanged. The bay window at the south end of the rear elevation was added around 1995. Original framed screens have been removed from the side porch and replaced with electrically operated rolling screens. The landscaping dates to the late 1960s, including the brick posts and lattice fencing.

Architectural Context

The Georgian Revival was a nationally popular period revival style throughout the 1920s. In Raleigh, it was heavily employed in Hayes Barton, the most upscale of the neighborhoods that developed around the Five Points intersection northwest of downtown at that time. Excellent examples singled out in the National Register of Historic Places (NRHP) district nomination are the ca. 1927 Connor House at 825 Holt Drive and the ca. 1939 Smith House at 917 Holt Drive. The Connor House features a five-bay facade, an elliptical fanlight and 6/6 windows, a brick exterior and cast-stone lintels, and metal balustrades at the porte-cochere and the south wing. The later Smith House, built during the Depression, has just three bays, but its corner quoins distinguish its brick exterior. The front entrance sports a broken pediment, windows are 8/8, and the boxed cornice has wood molding. Other examples abound in the neighborhood and range from modest to grand in terms of scale and finish.[1]

On the other hand, in the Vanguard Park Historic District, just south of the Beaman House, the Georgian Revival is nearly absent. The Colonial Revival-style house at 2324 Oxford Road features some elements of the Georgian Revival style, including a

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[1] Sherry Joines Wyatt, "Hayes Barton Historic District NRHP Nomination," http://www.hpo.ncdcr.gov/nr/WA4070.pdf, 7.3, 8.1, accessed November 1, 2012.

dentil cornice molding and elongated facade windows. Overall, however, it is not a true example of the style. Similarly, in the Roanoke Park National Register Historic District, there are few true Georgian Revivals, although detailing associated with the style also occurs on a few generic Colonial Revival houses. The Bloomsbury National Register Historic District has just two relatively modest examples. The popularity of the Georgian Revival in tony Hayes Barton and its relative scarcity in the more modest nearby neighborhoods of the same vintage indicate that the style was a marker of affluence and professional success.[2]

The Beaman House compares favorably to even the most impressive Georgian Revival-style houses in Hayes Barton. It is large and well detailed, featuring a broad, five-bay facade with an impressive front entry. Entrance treatment is central to the expression of the Georgian Revival style, and the leaded glass sidelights, elliptical leaded-glass fanlight, oversized paneled door, and arched portico of the Beaman House constitute an elegantly rendered high-style element. While the weatherboard siding of the house is perhaps less formal than the brick exteriors seen in many Hayes Barton examples, the dentil cornice molding, fluted cornerboards, triple-column porch supports, and half- and quarter-moon attic windows add richness of detail. The house has seen very few changes since construction, and the major alterations—the addition of a porch and a bay window—have both been made at the rear elevation. While much of the landscaping dates to the 1960s, it is a design that is consistent with suburban residential properties. The property's overall architectural integrity, therefore, is very much intact, retaining integrity of location, design, setting, materials, workmanship, feeling, and association.

Historic Significance

John E. Beaman (1888-1944) built the house at 2120 White Oak Road for his family in the flush of the profitable years of his contracting business. The J. E. Beaman Construction Company worked throughout the 1920s erecting many of the landmark office towers that were among the first skyscrapers downtown Raleigh. In 1925, the Raleigh Times stated "Raleigh's sky-line bears the imprint very distinctly of his operations." The house at 2120 White Oak Road reflects the success and stature Beaman achieved through that work.[3]

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[2] Ellen Turco and April Montgomery, "Vanguard Park Historic District NRHP Nomination, http://www.hpo.ncdcr.gov/nr/WA4075.pdf, 7.25, and "Roanoke Park Historic District NRHP Nomination," http://www.hpo.ncdcr.gov/nr/WA3145.pdf, 7.3; and Sherry Joines Wyatt, "Bloomsbury Historic District National Register of Historic Places Nomination," http://www.hpo.ncdcr.gov/nr/WA4063.pdf, 7.4, 7.16, 7.62, 7.102, all accessed November 1, 2012.

[3] Biographical sketch in the John E. Beaman Construction Company File, Charlotte Vestal Brown Wainwright Papers, MC 00219, Special Collections Research Center, North Carolina State University Libraries, Raleigh; *Raleigh Times*, November 30, 1925.

That Beaman's work constituted a major contribution to the development of Raleigh in the 1920s is evident in the number of Local Landmark and National Register-listed buildings his company erected. His J. E. Beaman Construction Company was the contractor for the 1924 Odd Fellows Building (RHL; NRHP), the 1925 Professional Building (RHL; NRHP), and the ca. 1925 Lawyers Building (NRHP). The company also built the 1923 State Agriculture Building (RHL; NRHP) and the new campus for Meredith College, which relocated from downtown Raleigh to West Raleigh in 1924. Additionally, the company built over two dozen structures in the 1920s at the State Hospital, later known as Dorothea Dix Hospital.[4]

J. E. Beaman Construction Company worked outside Raleigh as well. Credit goes to the firm for Morehead Villa in Morehead City; Alamance Hotel (NRHP) in Burlington; and several buildings at East Carolina University in Greenville. Beaman's company also built the Fort Sumter Hotel in Charleston in South Carolina. As demonstrated from this list, the firm focused on large commercial and institutional projects. Other structures erected by J. E. Beaman Construction Company have yet to be identified.[5]

Beaman was born in Sampson County and graduated from the University of North Carolina at Chapel Hill in 1910. Following a short stint as a solo architect, he worked for established contractor William P. Rose in Goldsboro and eventually became a full partner in Rose's firm. In 1915, he established his own Raleigh-based enterprise, the J. E. Beaman Construction Company. He also owned and operated a self-named lumber and building supplies company in Raleigh. He married Mary Frances Bowen and the couple had three children. By 1925, the *Raleigh Times* reported that his firm was the largest in the state.[6]

Beaman's timing in relocating to Raleigh was excellent: he arrived at the start of a major building boom in the central business district. The city's commercial core shot upward as the first wave of skyscrapers were erected on and around Fayetteville Street. Beaman built two towers designed by Atlanta-based architect Lloyd Preacher, the Odd Fellows and the Lawyers buildings, as well as a the Professional Building designed by Milburn and Heister. The work on those projects likely overlapped and came on the heels of his completion of the Agriculture Building in the state office complex around Capitol Square.[7]

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[4] Ibid., Beth P. Thomas, "Odd Fellows Building NRHP Nomination," http://www.hpo.ncdcr.gov/nr/WA2587.pdf, and W. P. Dinsmoor White, "Professional Building NRHP Nomination," http://www.hpo.ncdcr.gov/nr/WA0186.pdf, both accessed November 1, 2012.
[5] Biographical sketch.
[6] Ibid; *Raleigh Times,* November 30, 1925.
[7] Cynthia de Miranda and Jennifer Martin, "Fayetteville Street Historic District NRHP Nomination," http://www.hpo.ncdcr.gov/nr/WA4309.pdf, 7.19, 7.25, accessed November 1, 2012.

While downtown Raleigh grew upward in the 1920s, suburbs expanded outward. Despite his professional focus on large projects in this period, Beaman built at least two houses in the Hayes Barton Historic District. He lived in one: 1912 Stone Street, formerly known as 1109 Cowper Drive. The house is a mix of styles, but it has an impressive Georgian Revival entrance treatment, with broad elliptical fanlight over wide sidelights and a paneled door. The firm likely also built the house at 1800 St. Mary's Street, the late 1920s dwelling of James M. Coleman. Coleman was the Vice-President of Beaman-Coleman Construction Company, a later iteration of Beaman's firm. The partnership first appears in the 1930 *Hill's Raleigh City Directory*.[8]

A surprising number of building contractors had homes in Hayes Barton, which suggests that they were erecting spec houses and living in them until finding buyers. Beaman, on the other hand, seemed to just build for himself or for other executives in his firm. Howard Satterfield is recognized as the major building contractor working in Hayes Barton; he built fifteen houses in the development before 1925 alone, and designed many of the dwellings that he built. J.W. Coffey and Son also erected a number of houses in the district. Neither firms were associated with John Beaman.[9]

In 1929, just as the new Hayes Barton development filled up with the grand new houses of Raleigh's elite, Beaman and his wife bought a large tract of land at White Oak and Beechridge roads. The parcel, purchased from Howard Satterfield and his wife, encompassed three house sites and was just outside Hayes Barton. The Satterfields had acquired the property from the Fairview Company in 1921; that deed referenced a plat map by Riddick and Mann. Right away, Beaman built his house on the corner parcel; there was likely some urgency, as his third child, John E. Beaman, Jr., was born that same year. The younger Beaman has no knowledge of his father hiring an architect for the job, although he did believe his father consulted with the local real estate and insurance firm McKimmon and McKee on the house. James McKimmon was a 1904 engineering graduate of the North Carolina College of Agriculture and Mechanic Arts (later North Carolina State University) and, given that degree and his chosen field, may have had architectural training as well. The family settled into the commodious house and is first listed as living on White Oak Road in the 1930 City Directory. [10]

Beaman's profits throughout the 1920s had also enabled him to invest in real estate, buying some of the officer towers his firm had built. The buildings generated income through rent collected on office space. As the Roaring Twenties crashed into the Great Depression, however, the towers emptied and rent payments stopped.

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[8] Wyatt, "Hayes Barton Historic District NRHP Nomination," Section 7, pages 71, 80; *Hill's Raleigh City Directory* (Richmond: Hill Directory Company, 1930), 113.
[9] Wyatt, "Hayes Barton," Section 8, page 5; *Raleigh Times,* November 30, 1925.
[10] Beaman, John E. Jr., telephone interview with the author, November 2, 2012; North Carolina College of Agriculture and Mechanic Arts, *Agricultural and Mechanical College Record,* Raleigh: The College, 1915, 215.

Beaman found himself overextended financially and ended up in bankruptcy by 1932. Beaman lost his company and all its assets. He and his wife mortgaged their home through the Home Owners' Loan Corporation, a New Deal agency set up to prevent foreclosures in 1934. They moved out and may have leased the house while they lived in less-expensive rental housing elsewhere in Raleigh. The family ultimately sold the house in 1939 and Beaman built a much more modest frame house at 2331 Byrd Street, in today's Bloomsbury Historic District. In the 1930s, he had turned to erecting houses for a living, having lost all his heavy equipment in the bankruptcy.[11]

Many buildings survive in Raleigh that are associated with John Beaman and the J.E. Beaman Construction Company. However, his house at 2120 White Oak Road is the best single property to reflect Beaman's contribution to the development of Raleigh in the boom years of the 1920s. The house is directly associated with Beaman and, unlike his other two identified Raleigh houses or any of his other individual building projects, it alone reflects the success and stature he attained by merit of his high-profile construction projects downtown.

The house has had just two owners since the Beaman family sold it. Walter B. and Mary M. Cochrane purchased it in 1939. Mary Cochrane sold it to the current owners, William Davis and Mildred Burnett Jones, in 1966.[12]

E. Special Significance Summary

The John E. Beaman House is significant as a reflection of Beaman's success as a building contractor who had a profound impact on Raleigh's appearance and development during a period of remarkable growth. The house is also architecturally significant as an excellent, intact example of the Georgian Revival style, an architectural mode popular during the 1920s and 1930s for prosperous and prominent businessmen in Raleigh's suburbs.

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[11] Beaman interview; Mary Frances and J. E. Beaman to Home Owners' Loan Corporation, Wake County Deed Book 674, page 185, filed June 26, 1934; Mary Frances and J.E. Beaman to Walter B. and Mary M. Cochran, Wake County Deed Book 823, page 1, filed October 17, 1939; William Davis and Mildred Burnett Jones to William Davis and Mildred Burnett Jones, Trustees, Wake County Deed Book 8503, page 387, filed May 19, 2009; Wyatt, "Bloomsbury Historic District," Section 7, pages 24-25.

[12] Mary Frances and J.E. Beaman to Walter B. and Mary M. Cochran, Wake County Deed Book 823, page 1, filed October 17, 1939; and Mary M. Cochran to William Davis and Mildred Burnett Jones, Wake County Deed Book 1699, page 135, filed February 16, 1966.