

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: North Carolina	
COUNTY: Wake	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

1. NAME

COMMON:
Dodd-Hinsdale House

AND/OR HISTORIC:

2. LOCATION

STREET AND NUMBER:
330 Hillsborough Street

CITY OR TOWN:
Raleigh (Fourth Congressional District, The Hon. Nick Galifianakis)

STATE North Carolina	CODE 37	COUNTY: Wake	CODE 103
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3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object <input checked="" type="checkbox"/> Building <input type="checkbox"/> Structure	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	Yes: <input type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input checked="" type="checkbox"/> No
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input checked="" type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) <input type="checkbox"/> Comments

4. OWNER OF PROPERTY

OWNER'S NAME:
Estate of John W. Hinsdale

STREET AND NUMBER:
c/o William Joslin, NCNB Building

CITY OR TOWN: Raleigh	STATE: North Carolina	CODE 37
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5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.:
Wake County Courthouse

STREET AND NUMBER:
310 Fayetteville Street

CITY OR TOWN: Raleigh	STATE: North Carolina	CODE 37
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6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:

DATE OF SURVEY: Federal State County Local

DEPOSITORY FOR SURVEY RECORDS:

STREET AND NUMBER:

CITY OR TOWN:	STATE:	CODE

STATE: North Carolina

COUNTY: Wake

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7. DESCRIPTION	
CONDITION	(Check One)
	<input type="checkbox"/> Excellent <input checked="" type="checkbox"/> Good <input type="checkbox"/> Fair <input type="checkbox"/> Deteriorated <input type="checkbox"/> Ruins <input type="checkbox"/> Unexposed
	(Check One)
	<input checked="" type="checkbox"/> Altered <input type="checkbox"/> Unaltered <input type="checkbox"/> Moved <input checked="" type="checkbox"/> Original Site
DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE	
<p>The Dodd-Hinsdale House is a High Victorian townhouse consisting of a gabled rectangular block whose front (south) facade, facing the street, is dominated by a central projecting entrance pavilion out of which the tower builds. The house is set well back from busy Hillsborough Street on a terraced site with extensive plantings, and is surrounded on two sides by a picket fence. A patterned brick walk leads up two sets of steps to the front porch. The most striking features of the house are the central three-and-one-half story tower and the coloristic warmth of the stark red pressed brick wall surfaces, which contrast boldly with the ornamental wooden trim. The lightness of the wood trim does not weaken the structure's solidity, which is a function of the hard flat brick surface reinforced by the angular brick window surrounds. The structure is rigidly symmetrical, yet achieves picturesqueness through its dominating tower which creates an irregular skyline, its decorative trim, and its colorism.</p> <p>Several stylistic modes are represented. The Second Empire tower is the primary feature, but the segmental and round-headed windows and bracketed eaves are hallmarks of the Italianate idiom. The influence of the intervening Eastlake era is visible in the eccentric labels of the openings and the florid brackets. The widely overhanging eaves of the roof, covered with imbricated slate shingles, are supported by heavy wooden paired brackets alternating with three modillions. On the gable ends, the eaves form wide returns. The rear half of the house is covered by a flat bracketed roof containing a narrow hipped projection in the center. This projection, placed at right angles to the front gabled roof, is the remaining vestige of the original shallow hipped rear roof.</p> <p>The two-over-two sash French windows of the first story possess plain lintels, while those of the second story are similar but have segmentally arched lintels and are paired on the gable ends and above the main entrance. In the gables are pairs of small round-headed windows with corresponding lintels. Surrounding the windows are wide, slightly projecting brick labels, now painted a contrasting color, with plain stone sills. The labels are spread at both the top and bottom into angular ears. The double entrance doors are paneled and contain a circular motif in relief on the upper tier and a lozenge-shaped motif of floral and knob-like forms on the lower tier. A surround like those of the windows enframes the entrance. One-story bay windows with pendant brackets project from both sides of the structure. The stubby embedded interior chimneys, one on each side of the house, are capped by crenellated borders.</p> <p>The tower, which rises one-and-one-half stories above the main block, consists of three stages. On each of the four brick faces of the first stage is a pair of tall, narrow round-headed windows surrounded by a label similar to those on the windows of the main block. The front pair of windows opens onto a delicate cast-iron balcony that breaks out from the second-story eaves and is supported by two heavy wooden brackets. A decorative scroll projects from the lower edge of the balcony, and a crest-like motif appears</p>	

SEE INSTRUCTIONS

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(Continuation Sheet)

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7. A.

on the cornice beneath. The second stage of the tower is a slender mansard roof whose wide cornice is ornamented with a band of scallop moldings above a band of fleurs-de-lis and accented by brackets like those of the main roof cornice. The mansard roof, covered like the main roof with slate imbricated shingles, is pierced on each face by a round-headed dormer whose semicircular surround, surmounted by a flat sawwork finial, is ornamented at the upper corners by studded knobs and at the lower corners by wide arched ears. The south (front) dormer forms the focal point of the facade composition. Terminating the tower is a small cupola-like mansard with a tiara of cresting.

A one-story porch originally projected from each of the four sides of the main block, although that of the rear has been removed. The front porch extends the length of the facade, and the section that corresponds to the central pavilion is slightly projected. It and the side porches possess chamfered square posts ending in elaborate pendant brackets which support the overhanging eaves of the shed roof of the porch. Squat turned balusters form the porch balustrade.

Two stages of clapboard additions are visible in the rear. During the late nineteenth century, probably soon after 1890 when the house changed hands, the rear porch was removed, and a narrow addition was built. This addition extended across the entire second story and enclosed the right and left sides of the first story, leaving the center section open as a porch. The use of plain, evenly-spaced brackets to ornament the rear eaves and of wooden surrounds with ears similar to those of the original structure, indicates the sympathy with which this renovation was made. In the early twentieth century, the center area was enclosed and a left rear L with a hipped roof of imbricated and plain slate shingles was added. The kitchen (formerly in a separate brick structure with attached smokehouse at the rear of the site, and now demolished) is located in the first story rear addition. At some point, the pillars supporting the rear porch were infilled to form a solid brick foundation, as was already present on the remaining three sides. Subsequent alterations are also revealed in the random window placement and variety of sash types on the rear elevation. The double, multi-paned colored glass window on the second story is a particularly discordant accent.

The handsome original interior has received only minor alterations. The arrangement is that of the center-hall plan with two major rooms on each side. The first story contains a front parlor and library and a rear dining room and bedroom, while the second story contains bedchambers exclusively. The entrance vestibule opens into the central hall through double doors whose lower paneling is ornamented with the same motifs used on the entrance doors. The upper portion consists of frosted glass panes which depict feminine figurines within ornamental rinceaux borders. The paneled soffits and reveals of the deep doorways throughout the house match the paneling of the doors.

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7. B

The bay windows of the parlor and the library are separated from the larger space by arches with false corbels of plaster. Medallions also ornament the ceilings of these bays. The three windows of each are surrounded by heavy molded architraves that extend to the floor, framing flat panels beneath each window. The hall staircase which leads to the second story has turned balusters with octagonal bases and a molded handrail, terminating in a heavy flat newel post. The scroll bracket which ornaments the side of each tread of the open-string stair is continued around the base of the second story stairwell.

The first story is finished throughout with deeply coved molded cornices and heavy molded baseboards and architraves. An egg-and-dart motif ornaments the lower molding of the parlor cornice, and the lower molding of the library cornice has a simpler beaded pattern. Each room of the first story contains a plaster medallion from which a now-electrified gaslight fixture is suspended. The medallion in the dining room consists of generalized floral motifs. Each of the first-story rooms and the front chambers of the second story contains an inlaid polychrome marble mantel with incised curvilinear ornament. The wooden mantels of the second story rear chambers were added later.

Many of the original furnishings are intact and contribute significantly to the total High Victorian environment of the Dodd-Hinsdale interior. The solidity achieved by the careful execution of the structure is obvious in two unusual features of its construction--the interior partitions are of solid brick, and the brick of the basement is continued in bay-shaped projections under the side bay windows--and its present excellent condition is further proof of this sound workmanship.

G. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- | | | | |
|--|---------------------------------------|--|---------------------------------------|
| <input type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century | <input type="checkbox"/> 20th Century |
| <input type="checkbox"/> 15th Century | <input type="checkbox"/> 17th Century | <input checked="" type="checkbox"/> 19th Century | |

SPECIFIC DATE(S) (If Applicable and Known)

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|--|---|--|--|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Philosophy | <input type="checkbox"/> Other (Specify) _____ |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | <input type="checkbox"/> Science | _____ |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Sculpture | _____ |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape Architecture | <input type="checkbox"/> Social/Humanitarian | _____ |
| <input type="checkbox"/> Art | <input type="checkbox"/> Literature | <input type="checkbox"/> Theater | _____ |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Military | <input type="checkbox"/> Transportation | _____ |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Music | | |
| <input type="checkbox"/> Conservation | | | |

STATEMENT OF SIGNIFICANCE

William H. Dodd, one of Raleigh's mayors, is believed to have had the Dodd-Hinsdale House built on the west half of Raleigh city lot 201 about 1887, the lot having been given to him by his parents in 1871. Though no record of proof has been found, it is thought that Thomas Briggs, a successful Raleigh merchant, was the building contractor. Financial reverses forced Dodd to mortgage his house on June 24, 1889, and through default it was sold to W. H. Pace on December 31, 1889, who sold the house at a sizable profit to John W. Hinsdale, on January 21, 1890.

John Wetmore Hinsdale, born in 1843, in Buffalo, New York, came to North Carolina with his family while he was still very young. A student at the University of North Carolina when the Civil War broke out, Hinsdale was commissioned a second lieutenant in the Eighth North Carolina regiment as aide-de-camp to Brigadier General T. H. Holmes. Ending the war as "the youngest colonel in the Confederate army," Hinsdale entered Columbia College Law School in 1865, was admitted to the New York in 1866, and returned to North Carolina to practice in the same year. In 1875, he moved to Raleigh where he became the attorney for North Carolina of the Seaboard Airline Railroad system and gained a wide reputation as a formidable lawyer with an extensive practice. The house has remained in the Hinsdale family since 1890 and until recently was owned by John W. Hinsdale, also a lawyer, son of the 1890 purchaser. Following Mr. Hinsdale's death, August 21, 1971, the property is now in the hands of his estate.

The significance of the Dodd-Hinsdale House rests primarily on its architectural rather than its historical merit. This architectural impact is derived more from its total coloristic effect than from individual stylistic attributes, although the brick surrounds of the openings represent an ingenious decorative use of masonry. In spite of and in part because of commercial encroachment on three sides and the looming presence of a high-rise concrete commercial tower immediately to the east, the Dodd-Hinsdale House possesses a striking architectural presence. The structure, still buffered by its fence, gate and greenery, is a self-contained living monument to Raleigh's Victorian past. In fact the mansard tower thrusts itself arrogantly from the building mass in brash Victorian defiance of the super scale of the twentieth century which now menaces its continued existence.

SEE INSTRUCTIONS

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Ashe, Samuel A., ed. Biographical History of North Carolina. Greensboro, North Carolina: Charles L. Van Noppen, 1906.

Waugh, Elizabeth Culbertson. North Carolina's Capital, Raleigh. Raleigh, North Carolina: North Carolina State University Print Shop, 1967.

Wake County Records, Wake County Courthouse, Raleigh, North Carolina, Office of the Register of Deeds. (Subgroups: Deeds, Wills).

Wake County Records, State Department of Archives and History, Raleigh, North Carolina. (Subgroups: Deeds, Wills)

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees	Minutes	Seconds
NW	° ' "	° ' "		35°	46'	47"
NE	° ' "	° ' "		78°	38'	27"
SE	° ' "	° ' "				
SW	° ' "	° ' "				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: $\frac{1}{2}$ Acre

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE

11. FORM PREPARED BY

NAME AND TITLE:
Survey and Planning Unit Staff, John B. Wells, III, Supervisor

ORGANIZATION: State Department of Archives and History DATE: September 13, 1971

STREET AND NUMBER:
109 East Jones Street

CITY OR TOWN: Raleigh STATE: North Carolina CODE: 37

12. STATE LIAISON OFFICER CERTIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National State Local

Name *J. Jones*

Title Director, State Department of Archives and History

Date September 13, 1971

NATIONAL REGISTER VERIFICATION

I hereby certify that this property is included in the National Register.

Chief, Office of Archeology and Historic Preservation

Date _____

ATTEST:

Keeper of The National Register

Date _____

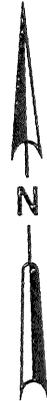
SEE INSTRUCTIONS



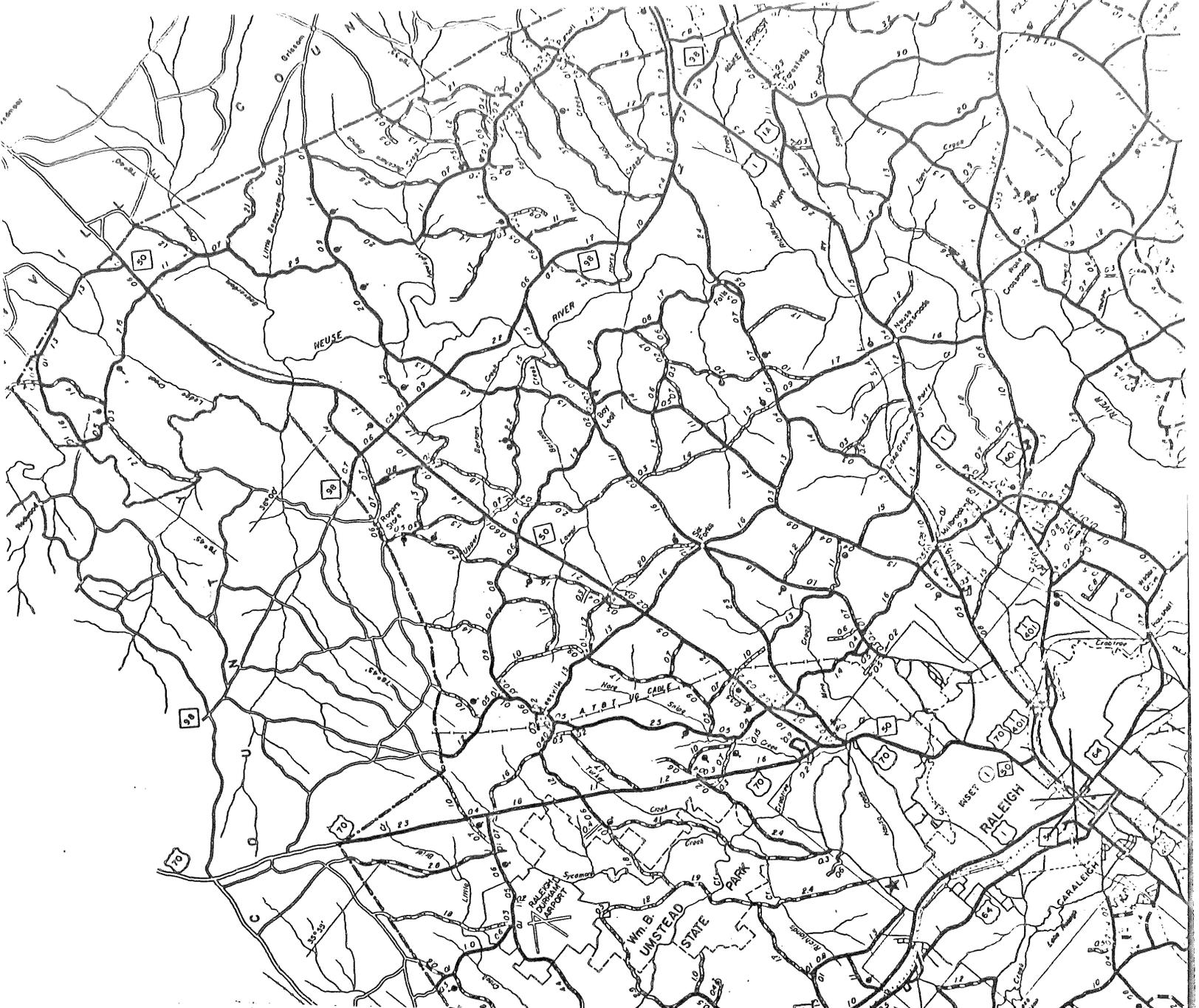
Dodd-Hinsdale House
 330 Hillsborough Street
 Raleigh, North Carolina

Property Map of Raleigh
 Scale: 1" / 400 feet
 June, 1967

Latitude			Longitude		
degrees	minutes	seconds	degrees	minutes	seconds
35°	46'	47"	78°	38'	27"



SHEET 088




 Dodd-Hinsdale House
 330 Hillsborough Street
 Raleigh, North Carolina

Map of Wake County, State Highway Commission
 3/8" : 1 mile
 January 1, 1957

Latitude
 degrees minutes seconds
 35° 46' 47"

Longitude
 degrees minutes seconds
 78° 38' 27"

