

States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

## 1. Name of Property

historic name Fadum House

other names/site number \_\_\_\_\_

## 2. Location

street & number 3056 Granville Drive N/A  not for publication

city or town Raleigh N/A  vicinity

state North Carolina code NC county Wake code 183 zip code 27609

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments.)

William S. King Jr. 4-14-93  
Signature of certifying official/Title Date

\_\_\_\_\_  
State of Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. ( See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of certifying official/Title Date

\_\_\_\_\_  
State or Federal agency and bureau

## 4. National Park Service Certification

I hereby certify that the property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register.	_____	_____
<input type="checkbox"/> other, (explain): _____	_____	_____
_____	_____	_____
_____	_____	_____

Radium House  
Name of Property

Wake County, North Carolina  
County and State

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

**Category of Property**

(Check only one box)

- building(s)
- district
- site
- structure
- object

**Number of Resources within Property**

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
_____	_____	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
_____	_____	Total

**Name of related multiple property listing**

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

**Number of contributing resources previously listed in the National Register**

0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions)

DOMESTIC/single dwelling

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Current Functions**

(Enter categories from instructions)

DOMESTIC/single dwelling

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

MODERN MOVEMENT

OTHER: Wrightian

\_\_\_\_\_

**Materials**

(Enter categories from instructions)

foundation BRICK

walls BRICK

GLASS

roof fiberglass

other WOOD

plywood

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

Fadum House  
Name of Property

Wake County, North Carolina  
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1949

Significant Dates

1949

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Fitzgibbon, James W., architect

Walser, Frank A., builder

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

\_\_\_\_\_

Fadum House  
Name of Property

Wake County, North Carolina  
County and State

10. Geographical Data

Acreage of Property .432 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 

1	7	7	1	1	0	1	0	3	9	6	6	5	3	0
Zone	Easting				Northing									

3 

Zone	Easting				Northing									

4 

Zone	Easting				Northing									

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Linda Harris Edmisten

organization \_\_\_\_\_ date January, 1993

street & number 2121 Lake Wheeler Road telephone (919) 821-9175

city or town Raleigh state N.C. zip code 27603

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Nancy Fields Fadum

street & number 3056 Granville Drive telephone (919) 787-0071

city or town Raleigh state N.C. zip code 27609

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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### Description:

The 1949 Fadum House at 3056 Granville Drive in Raleigh is an elegantly proportioned composition of glass, brick and wood sheltered under a double cantilevered roof that appears to float above the living spaces. The design is integrated into a wooded lot sloping gently upward from the northwest to the southeast. Located in a quiet suburban neighborhood north of downtown Raleigh, the house overlooks the adjacent Carolina Country Club golf course. Raleigh's first, and perhaps only, true example of the Usonian house type originally developed by Frank Lloyd Wright, the Fadum House, together with the 1949 Kamphoefner House next door, introduced the Modern movement to the previously traditional domestic architectural venue in Raleigh.

The Fadum House is the first building in Wake County to employ a system of load-bearing built-up wood columns to support a cantilevered roof truss grid that shelters spaces contained within non-load-bearing brick and glass curtain walls (Exhibit A). The distinctive sloping roof of the house is cantilevered both from front to rear and from side to side to create deep overhangs on all four elevations. The house itself is wedge-shaped in the vertical cross-section and rises from the one-story rear (northwest) to the two-story front (southeast) under the double cantilevered flat roof that is parallel to the slope of the land (photo A). The rear of the house faces the street, while the taller front is oriented toward the golf course to the southeast, so designed by the architect to make the house energy efficient by employing glass curtain walls to take advantage of solar heating as the sun progresses westward.

The rear of the house facing Granville Drive contains the brick carport that serves to buffer the living spaces from the street (photo D). The northeast and southwest side elevations are double-walled brick surmounted by small square and rectangular windows at the top of the walls that illuminate the interior while preserving privacy. As the side elevations progress to the front, the double brick walls remain level, sinking below ground due to the upward slope of the site. Above these sunken brick walls are glass curtain walls with mitered corners that link the side walls with the glass curtain wall in the lower level of the front elevation. On the front of the house, overlooking the golf course, the glass curtain wall rises from ground level to the base of the mezzanine level which is cantilevered approximately two feet beyond the lower facade and is defined by a deep band of vertical cypress boards that returns to the brick walls of the side elevations (photo B). Above the cypress siding, a glass curtain wall rises to the double-cantilevered roof. Set within the glass curtain walls are standard two-foot by four-foot, wood-encased casement windows that can be opened for

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ventilation. The built-up wood columns that support the house are integrated into the wooden grid truss system of the sloped roof and are bolted into steel plates set into brick footings incorporated into the concrete base slab upon which the house rests. (refer to Exhibit A) The October, 1951 issue of Architectural Record notes that the structural system gives the house a "light, suspended quality" which is enhanced on the front by slanting the three columns on the main elevation to the interior where the bases connect with the built-in cabinets. All of the structural components of the house and the steel, lumber and plywood are standard building materials that were readily available in the late 1940s.

The exterior of the house is unchanged except for two elements of the roof: the plywood undersides of the roof overhangs, which originally were stained the same shade as the plywood ceilings of the interior of the house, were painted with a weatherproof brown paint shortly after the house was built; and in 1988, the original metal roof was replaced with a fiberglass one.

The house has approximately 1850 square feet of living space, including the sunken patio facing the golf course, which serves as a seating area much of the year. The main entry to the house is in the southwest elevation (photo A) and is approached through the patio that contributes to the building's intimacy with the wooded house site because it is below ground level. This sense of intimacy with the landscape is repeated within the first level, where the floor is on the same plane as the sunken patio, and is further reinforced by the gradations of the ratios of brick and glass that result in the plate-glass windows being at ground level in the front elevation.

The working plans for the house, drawn by architect James W. Fitzgibbon's associate, Duncan Stuart, specify natural materials to interpret Wrightian Usonian tenets into a compact yet un-confining design. (Copies of the plans are on file in the Survey and Planning Branch, State Historic Preservation Office.) The plans show that the interior is arranged into distinct formal and utilitarian spaces separated by a redwood wall that rises about one-and-one-half stories to the slanted roof. The formal area is distinguished by Fitzgibbon's subtle, sophisticated manipulation of three different volumes of space: a one-story space tucked under the mezzanine to the right of the main entry, a one-and-one-half story space to the left of the entry, and the mezzanine space that overlooks the one-and one-half story space. The first floor spaces are organized around a partition of cabinets which rises to the end of the mezzanine.

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The hallmark of the formal area at the front of the house is its open views to the golf course. While the utilitarian area of the house near the street is made private by the double brick walls surmounted by narrow bands of windows, the formal area is opened to the golf course and the wooded house lot through the glass curtain walls. The living area, half of which is the one-story area tucked under the mezzanine, is to the right (or southeast) of an L-shaped, wooden partition opposite the front door (photos E and F). The dining area is to the left of the partition, and it rises into the one-and-one-half story space opposite the mezzanine that terminates at the redwood wall. The living and dining areas flow together on the northeast side of the partition.

The focal point of the formal area of the house is the brick fireplace with a sunken hearth on the northeast wall, opposite the dining area (photo G). It is surmounted by a narrow brick chimney stack that is flanked by tall, narrow plate glass windows, all of which rise to the slanted ceiling. To the left of the sunken hearth is a built-in settee with a wood box underneath. The fireplace with its sunken hearth and built-in settee is a reminder of the inglenooks of the Shingle style and is a design conceit often employed in Wrightian designs.

Another Wrightian motif found in the Fadum House is the liberal use of built-in storage spaces and dual-purpose settees and storage units. On the entry side of the partition between the living and dining areas is a coat closet; on the living room side, cabinets with bookshelves above; facing the fireplace is a concealed bar, stereo and record cabinet; and on the dining room side, a china cabinet with drawers and cabinets below and shelves behind sliding glass doors above. Beneath the ground level plate-glass windows on the front elevation, to the right of the main entry, is a built-in settee resting on wood storage cabinets and backed by a brick wall and shelf that terminates in a small planter on the south side, opposite the wooden, open-riser staircase on the east wall.

Behind the redwood wall is the utilitarian area of the house. It contains a narrow central hall; two bedrooms with wooden built-in cabinets and vanities on the southwest side; and a galley-like kitchen with intricately fitted wooden shelves and cabinets and a bathroom on the northeast side. At the end of the hall is a door to the rear carport. The central hall is lighted by recessed florescent bulbs behind square, suspended, translucent plastic panels. Natural light is admitted into the two small bedrooms through the high, small windows set in the southwest brick wall. The hardwood floors of the bedrooms are carpeted, and the floors of the hall, kitchen and bathroom are terrazzo-like tile. The window in the bathroom matches those of the bedrooms, and the window in the kitchen is a wood-encased casement surrounded by

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plate glass that rises to the sloping ceiling.

At the front of the house, the wooden, open-riser staircase on the northeast wall leads to the mezzanine above the living area (photos H and I). Most of this space is a multi-purpose room (office, study, guest room) defined by its glass curtain walls with mitered corners. Like those of the lower level, the glass curtain walls of the mezzanine are interrupted with wood-encased casement windows that can be opened for ventilation. Here too, the view of the wooded landscape is an integral element of the room. The interior wall of the mezzanine is opened with a band of wood-encased casement windows that creates a gallery above the living and dining areas of the first level. Immediately adjacent to the staircase is a compact island, sheathed in plywood, that contains a small bathroom on the gallery side and a roomy closet (not shown in the architect's plans on file in the survey and planning office) on the mezzanine's main room side. The perimeter of the mezzanine room, below the glass curtain walls, contains three built-in settees, (two of which convert to twin beds), storage cabinets, two built-in desks, and built-in bookshelves.

The only change to the interior of the house is the 1987 enlargement of the mezzanine island room to accommodate a shower in the bathroom and expand the closet. The enlargement was minimal and most of the original materials were re-incorporated into the island walls.

The interior materials of the house reflect those of the exterior. All inner walls are the same brick as that of the exterior. The floor of the lower level formal area is parquet oak and the hardwood floors of the utilitarian area are carpeted in the bedrooms and covered with terrazzo-like tiles elsewhere. The hardwood floor of the mezzanine room is carpeted. All of the non-perimeter interior walls, doors, window and door surrounds, and most of the built-in furnishings are stained and sealed oak, redwood, mahogany, or fir plywood. All of the interior ceilings are sheathed with four-foot-by-eight-foot fir plywood panels with a stained and sealed finish.

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### SUMMARY

The 1949 Fadum House is the first Modern design privately executed in the city of Raleigh as a result of the influx of Modernist masters recruited by Dean Henry Kamphoefner (1908-1990) to teach in the School of Design that was established at North Carolina State University in 1948. The appearance of the sweeping wood and glass composition of the Fadum House sharply contrasted to the Revivalist and Neo-Classical vocabulary of the pre-World War II neighborhoods of the city and helped to launch the Modern movement in architecture in Raleigh. Designed in 1949 and finished in the summer of 1950, the Fadum House is one of a small body of work completed in Raleigh by the architect James W. Fitzgibbon (1916-1985), who was one of the galaxy of Modernist stars brought to the School in the late 1940s. The Fadum House is considered the first and perhaps only true example in Raleigh of the Usonian House, a Modern type developed by Frank Lloyd Wright in the late 1930s. The house is also the first example in Wake County of the modern construction system of using structural columns to support a double-cantilevered roof truss grid that shelters spaces contained within brick and glass curtain walls. It has been continuously occupied by its builder, Nancy Fadum, and is virtually in its original condition. In 1951 Architectural Record recognized the Fadum House as one of its Houses of the Year. Although the Fadum House is less than fifty years old, it is an important Raleigh paradigm for the post-War rise of the southern regional Modernist philosophy in architecture that became the signature of the internationally-recognized School of Design at North Carolina State University during the 1950s. It is also an important member of the small, select family of nationally-acclaimed Raleigh buildings designed by Modernist masters from the School of Design during its initial burst of creative ferment in the early 1950s.

### HISTORICAL BACKGROUND

In 1949, Dr. Ralph E. and Nancy Fields Fadum moved to Raleigh from Indiana where Dr. Fadum was on the faculty of Purdue University after Dr. Fadum accepted the position of Chairman of the Civil Engineering Department at North Carolina State College. Dr. Fadum, a graduate of Harvard University, and Mrs. Fadum, a graduate of Radcliffe College, in many ways typified the generation of Americans deeply involved in the huge national effort to achieve victory in World War II. Following the attack on Pearl Harbor, Dr. Fadum relinquished his regular courses at Harvard University and began teaching V-12 six-week military courses around the clock there. In 1943, he was transferred to the Engineering

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School at Purdue University to serve as an assistant professor of engineering and to continue teaching the V-12 military courses. All wartime housing at Purdue was extremely temporary, and the Fadum family, which then included a daughter, Jane, born in 1941, moved ten times from 1943 until they settled in Raleigh in 1949. In addition to the dearth of housing, wages were frozen and the war effort absorbed all of the materials and energy required to manufacture consumer goods, creating shortages of everything from building material to automobiles to clothing. Thus, the Fadums, like almost all of their contemporaries, began their post-war lives with little money, few household goods, and no housing.<sup>1</sup>

Mrs. Fadum, a long-time devotee of the modern movement in architecture, was charged with the task of finding suitable housing for her family in Raleigh. She was drawn to Country Club Hills, a recently platted subdivision on the north edge of the Carolina Country Club located north of the city. She purchased a lot overlooking the club's golf course next door to that of Henry Kamphoefner, recently named dean of the newly-formed School of Design at North Carolina State College, who was in the process of building his house that he had designed with the assistance of George Matsumoto, another architect at the School of Design. Mrs. Fadum asked Dean Kamphoefner for his advice in choosing an architect for an affordable house. The dean introduced her to the members of the faculty at the School of Design. There Mrs. Fadum studied the designs of the faculty members and chose James W. Fitzgibbon (1915-1985) to design the Fadum residence.

It was an inspired choice. James Fitzgibbon was a painter as well as an architect. His paintings have been displayed at the Museum of Modern Art in New York, and his model of a Bridge City is in the permanent collection there. In 1986, an article in Fine Homebuilding praised his ability to meld elegant design and visual harmony with easily available manufactured materials and declared he had "succeeded at the architect's dream of turning science into art."<sup>2</sup>

A graduate of Syracuse University and a Theodore Parsons Fellow as a graduate student of architecture at the University of Pennsylvania, Fitzgibbon began his career in the 1930s as a designer with the United Engineers in Philadelphia, where he gained proficiency in modern materials and building methods. Between 1944 and 1948, he served as the campus planner and in a teaching position at the University of Oklahoma at Norman, where he was an associate of Henry Kamphoefner. When Kamphoefner was named Dean of the Design School at North Carolina State College in 1948, he recruited Fitzgibbon to serve on the incipient faculty. Fitzgibbon remained at the Design School for five years, during which time he designed three houses in Raleigh: the 1949 Fadum

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House; the 1950 Paschal House at 3334 Alamance Drive, also in Country Club Hills; and his own residence at 617 Kirby Street, on a ridge south of the School of Design. He also supplied designs for houses in Chapel Hill and Tennessee.<sup>3</sup>

The Fadum House was an instant sensation in Raleigh. Shortly after it was built, it was characterized as ". . . A House of Light By Day and By Night" in the Raleigh News and Observer.<sup>4</sup> In October of the same year the national publication Architectural Record featured the Fadum House as one of its 1951 Houses of the Year, extolling the studied melding of the design with the site: "Materials and structure key this house to its site, echo natural surroundings. A sophisticated handling of the design preserves these qualities, yet lifts it above mere rusticity."<sup>5</sup>

It was again featured in the News and Observer on January 13, 1952, in an article by Fred G. Mahler entitled "Raleigh Architecture Varies Through the Years," in which the house was juxtaposed to some of the city's nineteenth century landmarks as a contrast between modern and traditional architecture in Raleigh. Since then, the Fadum House has been featured in various architectural guides and books and is used by School of Design Professor and A.I.A award winner Frank Harmon as a premier example of Modern domestic architecture.<sup>6</sup>

Nancy Fields Fadum has lived in the house since it was finished in 1950. She enrolled in 1951 in the Wake Forest College Law School, from which she earned a degree of Doctor of Jurisprudence in 1954. For many years, she was the only woman in the private practice of law in Raleigh. Following a thirty-year career as an attorney, she formed and is president of Fields Enterprises, Inc., producer and publisher of Fields' Reference Book of Non-sexist Words and Phrases.

### ARCHITECTURAL CONTEXTS

#### The Influence of the Modern Movement in Raleigh's Residential Architecture

Although the Modern movement in architecture in the United States is rooted in the late nineteenth and early twentieth century innovative designs of such icons as Louis Sullivan, Greene and Greene, and Frank Lloyd Wright, the architectural fabric of the pre-World War II residential neighborhoods of Raleigh, like the great majority of towns and cities across the country, remained staunchly traditional. In the early years of this century, Raleigh, the capital city, was concerned with the businesses of government and education and the houses erected for its citizens reflected the generally conservative inclinations of the state. In spite of the surges of population growth that brought diverse people from the late nineteenth century through the 1920s, the

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neighborhoods that housed the incoming residents largely reflected safe, traditional architectural styles, including the gamut of Victorian styles, modest vernacular frame houses, Neo-classical and Colonial-Revival style dwellings, and Bungalows.

During the years of the Great Depression and World War II, very few houses were built. As the War was drawing to a close, the lack of new housing was seen both as a problem and as an opportunity by R. Gregg Cherry, Governor of North Carolina, who commented on the housing situation in a paper presented at a Conference on Research at the University of North Carolina in May, 1945. In it he stated:

. . . in North Carolina during the past five years the marriage rate has increased sharply. The birth rate has also risen. It is known that, during the decade of the thirties and the first four years of the present decade, the rate of construction of residential units in the United States has been less than 60 percent of the rate in the 1920's. It is also true that an enormous volume of liquid savings has accumulated in the hands of individuals. . . . With these determinate facts, it is possible to project a postwar decade of active residential construction in the United States which should assume a magnitude of one million residential units a year as a conservative estimate.<sup>7</sup>

Between 1940 and 1950, the population of Raleigh increased from 47,000 to 68,000.<sup>8</sup> The combination of the effects of the Depression and the war, together with this tremendous influx of new residents, created a huge, pent-up demand for housing that was largely satisfied by developers who bought tracts of acreage on the outskirts of the city that they then divided into small lots on which they quickly erected tiny frame cottages and pattern book Minimal Traditional style houses. These developers, with the help of Federal Housing Administration and Veterans Administration mortgages, housed the returning veterans and their families. Such developments as Georgetown south of Whitaker Mill Road, built by J.W. Willie York in 1946, and Cameron Village, also built by York, beginning in 1949, are illustrative of the popular types of housing that proliferated in Raleigh in the years immediately following the war.

Along with the demand for housing, a subtle, pervasive, conservative atmosphere of domesticity was sweeping American society. Returning veterans wished to establish families and careers, and the popular, mass-produced house styles of the time reflected traditional, familiar forms that created a sense of stability and continuity in most Raleigh neighborhoods.<sup>9</sup>

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Against this background of architectural conservatism and traditionalism, architect James W. Fitzgibbon designed for his clients, Ralph and Nancy Fadum, the first Usonian house to appear in the Raleigh landscape. At that time, the only other modern house in the city was the Kamphoefner House on Granville Drive, next door to the lot purchased by Mrs. Fadum. Designed by Henry Kamphoefner in collaboration with George Matsumoto, the house is a modest, one-story design that displays the Wrightian hallmarks of natural materials, deep overhangs below a slightly pitched roof, broad expanses of insulated plate glass to open views to the golf course, and a blend of intimate and open spaces. The completion of the Kamphoefner House pre-dated that of the Fadum House by six months.

The word "Usonian" was coined by Frank Lloyd Wright and is rooted in his vision of "Usonia," (or USONA, Wright's acronym for "United States of North America) which was a reformed American society. Usonian houses were the result of a movement by Wright in the late 1930s to erect small, efficient, well-designed, affordable housing for the burgeoning ranks of young, middle-class, first-home buyers in the United States. Although Wright was celebrated for his lyrical designs for large, expensive houses and non-residential buildings, he felt that good architectural design, combined with mass-production techniques, could be applied to providing affordable housing for all American citizens. The first Wrightian Usonian house was the Jacobs House, a design for a 1500-square-foot home commissioned by Mr. and Mrs. Herbert Jacobs of Racine, Wisconsin, in 1936. Wright explained his concept in the "Usonian Manifesto" that accompanied the plans for the Jacobs House published in the January, 1938, edition of Architectural Forum:

What would be really sensible in this matter of the modest dwelling for our time and place? This house for a young journalist, his wife and small daughter is now under roof. Cost: Fifty-five hundred dollars including architect's fee of four hundred and fifty. . . . It is necessary not only to get rid of unnecessary complications in construction, necessary to use work in the mill to good advantage (off-site pre-fabrication), necessary to eliminate, so far as possible, field labor, which is always expensive. . . .<sup>10</sup>

Wright's pre-World War II admonitions to "get rid of unnecessary complications in construction" and "to use work in the mill to good advantage" anticipated the building methods that began to evolve in the post-War II tract housing spreading across the landscape as government-sponsored mortgages placed home ownership within the reach of the masses

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of blue and white collar workers. However, the builders of the tract houses preferred, in most cases, to offer designs that ". . . bow in tribute to the classic simplicity, quiet dignity and economy of quaint New England Colonial architecture. . .," or ". . . a Cape Cod cottage in the best tradition - low, cozy, vine-clad. . ." <sup>11</sup> In many areas of the country, Usonian houses, like other examples of modern architecture, were viewed with a certain amount of suspicion, as demonstrated by FHA loan officials who, as stated in a post-war study of housing patterns by Professor Irving Rosow, did not want to underwrite houses that "did not conform to their neighborhood in architectural style." <sup>12</sup>

Architectural schools of the era were also caught in the tensions between purveyors of the eclectic and Modern architectural motifs. In describing the dilemma of architectural teachers of that time, Professor Rosow states:

Put yourself in my place: It's such a responsibility, I assure you, to prepare these young men for the world they will enter when they leave college. If I emphasize the Modern too much, where will they find employment? Most of the architectural firms, and the largest ones, are still doing period or eclectic work. If I stress the period style, what will become of them if everyone does Modern tomorrow? <sup>13</sup>

That Nancy Fields Fadum asked James Fitzgibbon to design a Usonian house in Raleigh in 1949 is all the more remarkable given the prevailing local traditional tastes of the time. The News and Observer reported that the Fadum House "led the hit parade for months as it was going up. It was a lot of fun for sidewalk engineers, who trailed through and around, mainly on Sundays, and guessed what this or that was going to be in the finished product. . . The house has been dubbed a "chicken coop" and a "lean-to" by those who don't buy modern. . . ." <sup>14</sup>

The Fadum House is the first in Wake County to display the entire range of Wrightian Usonian design conceits. The major Usonian design elements found in the Fadum House are the dominant sloped roof and the carport, the latter being invented by Wright. The use of a horizontal two-foot by four-foot planning grid to construct an affordable house of standard, manufactured materials on a thin concrete slab that incorporates part or all of the heating system is the basis of the Usonian manifesto. The elimination of the formal dining room, the galley-like kitchen, and the extremely efficient uses of small spaces with built-in furniture and storage spaces are Usonian innovations that characterize the Fadum House. The use of the sunken hearth and built-in seating with the brick

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fireplace as the focal point of the formal living area is a Wrightian signature that dates from his earliest designs. In keeping with the Usonian philosophy, the interior finishes of the Fadum House were intended to be virtually maintenance-free. The wood, brick, glass, and tile finishes are easily cleaned and the various woods have developed a patina, rather than a need to be refurbished, after forty-three years of usage.

Architect James W. Fitzgibbon's imprint of Usonian ideals is manifested by elegant manipulation of spatial volumes within the Fadum House, in his use of natural materials to build it, and in his reverence for the natural beauty of the wooded house site that faces the open green space of the golf course. Fitzgibbon also took advantage of the native climate and anticipated the advantages of solar design. The physical orientation of the glass, wood and brick composition of the house on the lot helps to make it a solar-efficient heating unit. The northwest-southeast orientation of the house, the carefully calculated depth of the overhangs in relation to the seasonal positions of the sun, and the placement of its glass curtain walls are intended to take advantage of the winter sunlight to heat the interior. Likewise, the overhangs, together with the deciduous and evergreen trees, shade it from the summer sun.

Not everyone in Raleigh rejected the Modern style in architecture. After the Fadum House was completed, George and Beth Paschal commissioned Fitzgibbon to design a house for them on the crest of a knoll at 3334 Alamance Drive, also in Country Club Hills. The Paschal House, unlike the Fadum House, is a sprawling, Wrightian-inspired design centered around a twenty-one-by-thirty-one-foot living room that is entered through an atrium. The living room is dominated by a native stone fireplace with a sunken hearth and is flanked on one side by a dining room and kitchen wing and on the other by a bedroom wing. Like the Fadum House, however, the Paschal House reflects Fitzgibbon's talent in melding art and science through its sophisticated arrangements of interior space and its use of cypress, glass, and Wake County stone that celebrates the natural setting of the house.

In addition to the Fadum and Paschal houses, Fitzgibbon designed his own house at 617 Kirby Street in Raleigh and the Daniel House near Knoxville, Tennessee. While his Kirby Street house is not as sophisticated a design as his other Raleigh works, it clearly shows his interest in Usonian tenets and his mastery of spatial volumes. The house is actually two buildings, with the second constructed about nineteen years after the first. The first dates from his 1948 arrival in Raleigh and is a complete overbuilding of a ca. 1938 minimal traditional-style house. The second is a modern block directly behind

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his first house that he built when he returned to Raleigh for a brief time in 1967. The 1948 overbuilt house is a small frame building with a glass curtain wall in the southeast elevation and high, narrow, horizontal windows in the others. Its end-gabled roof structure is composed of beams resting on structural supports that allowed the installation of the glass curtain wall. Its floor plan is composed of a living-dining-kitchen area in the southeast room and two small bedrooms and a bathroom directly behind. The interior is replete with built-in cabinets and drawers that, together with the compact floor plan and the glass curtain wall, present a clearly Usonian flavor.

The 1967 building is a two-story, flat-roofed, steel-beamed masonry block built into the hill that slopes from west to east. As with the Fadum House, Fitzgibbon manipulated the interior spaces of this building by sinking part of it below grade, carefully locating windows and incorporating a series of terraces into the overall design. The floor plan is composed of a living-dining area overlooked by the mezzanine level, and a study, a bedroom, and a kitchen tucked under the mezzanine. The first level rooms are arranged around a center block containing a fireplace on the living-dining area side and a plumbing column off which two bathrooms are located. An open-riser stair with solid cherry-wood treads leads to the open mezzanine with a gallery rail overlooking the living area. Two original mosaics by Fitzgibbon survive in the house. It is said that in 1967 Fitzgibbon lived in the new house and used the 1948 house as his studio. Both buildings fell into dilapidation in the early 1980s and in the late 1980s they were purchased by David and Shanda Davenport, who have restored the 1967 house as a residence and the 1948 house as a rental unit.<sup>15</sup>

The 1949 Daniel House near Knoxville, Tennessee, is an example of Fitzgibbon's interest in combining industrial materials and processes into harmonious spaces. Inspired by his University of Oklahoma colleague Bruce Goff and his use of surplus war-time industrial materials, Fitzgibbon combined the curved ribs of Quonset-hut construction with slabs of surplus local marble that cost fifty cents a truckload, standard-size plate glass, and readily available native lumber to create a composition that marches down the slope of a hill in carefully planned, linear gradations. The Daniel House, like the Fadum House in Raleigh, was built for an academic family that was attempting to establish itself after the war and who needed housing on a limited budget.<sup>16</sup> In both cases, Fitzgibbon provided a Usonian plan whose elements were composed of standardized, manufactured materials. Like Fitzgibbon's Raleigh house, the Daniel House fell into disrepair and is currently being restored by an architect.

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The appearances of the Kamphoefner, Fadum and Paschal houses in Country Club Hills anticipated the construction of some other Modern houses in Raleigh. By 1956, some notable examples were interspersed among traditionally-designed houses in Raleigh neighborhoods. Among them were: the Matsumoto House at 812 Runnymede Road, designed by George Matsumoto; the Weber Residence on Transylvania Avenue, designed by William Weber; and the Catalano House on Ridge Road, designed by Eduardo Catalano. Some Modern non-residential buildings of that time included the State Fair Arena (now Dorton Arena, NR 1973), designed by Matthew Nowicki in collaboration with William Henly Deitrick; The Carolina Country Club (destroyed 1992), designed by Milton Small with William Henly Deitrick; and several schools.<sup>17</sup> Like the Kamphoefner, Fadum and Paschal houses, the State Fair Arena and the Matsumoto and Catalano houses can be attributed to the founding of the School of Design at North Carolina State College in 1948.

### North Carolina State University School of Design

The School of Design was established at North Carolina State College (now North Carolina State University) in 1948. The founding of this school, conceived as an attempt to upgrade the quality of architectural education at the college in Raleigh, was indicative of the idealism that was sweeping the educational, governmental and business leaders of the state as World War II was ending. Frank Porter Graham, president of the University of North Carolina, enunciated this idealism in a paper entitled "The Opportunity and Responsibility of Research" that he presented at a May, 1945, Conference on Research celebrating the Sesquicentennial of the University of North Carolina. Graham proclaimed that North Carolina

is becoming an example of co-operation and sharing on a state-wide basis of more equal opportunity in schools, roads, libraries, suffrage, health, medical care, and the welfare of all our great family of people called North Carolina. Let us challenge our region and generation with plans for research in all fields, which the people, free and unafraid, will rejoice to fulfill in the service of all the needs of all the people more wisely and nobly from generation to generation. <sup>18</sup>

Chancellor John W. Harrelson at North Carolina State College was charged by the school's trustees with the task of establishing a school of architecture to replace the architectural engineering curriculum that had been offered for decades. The recognition of the need for a school of architecture may have sprung from Governor Cherry's predictions in 1945 that thousands of new housing units would be needed following the

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war. Certainly, the establishment of this school was in part a recognition of a long-standing desire of architects in the state to separate their profession from that of homebuilding, to regulate professional practices, and to tighten entry requirements into the profession. A school of architecture, apart from architectural engineering, was seen as an effective means of accomplishing these objectives.<sup>19</sup>

Chancellor Harrelson launched a nation-wide search for a dean of the new school that led him to Henry L. Kamphoefner, a professor of architecture at the University of Oklahoma at Norman. After much correspondence between the two men, and after agreeing to Kamphoefner's seventeen conditions for assuming the position, Chancellor Harrelson named Kamphoefner dean of the new school which was named the School of Design.

Kamphoefner was a flamboyant and uncompromising modernist. During the early 1920s, he had studied architecture in the traditional Beaux Arts manner at the University of Illinois and then took a Master's degree at Columbia University in New York City. Kamphoefner was converted to the Modernist architectural philosophy as a young man. Even as a student, he realized that his traditionalist teachers discouraged study of the works of Louis Sullivan and Frank Lloyd Wright in favor of the accepted revivalist styles prevalent in early twentieth century American cities and towns. Determined to learn more of the ferment of Modernism occurring outside of the United States, he went to Europe in 1929, and there became enamored of the Bauhaus School in Germany.<sup>20</sup>

Heavily influenced by the philosophy of the Bauhaus founder, Walter Gropius, who sought to introduce new industrial materials and processes to mass production of modern designs for buildings, furniture, household goods and textiles, Kamphoefner returned to the United States to embark upon a decade-long career in architecture in his native Sioux City, Iowa. Around 1940, he was recruited by the University of Oklahoma at Norman to teach architecture, and there he became head of a small, inter-disciplinary design faculty.

One of Kamphoefner's seventeen conditions for accepting the position in North Carolina was that he be granted absolute autonomy in choosing the faculty for the fledgling School of Design. While the condition may have seemed autocratic in academic circles, it proved to be fortuitous for the school. Once the condition was accepted, Kamphoefner assembled a faculty that included brilliant modernists such as Matthew Nowicki, who conceived the revolutionary design for the State Fair Arena in Raleigh (NR 1973), Eduardo Catalano, Duncan Stuart, Horatio Caminos, R. Buckminster Fuller, George Matsumoto, and James W. Fitzgibbon. The

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gifted faculty imparted to their students a sense of social consciousness as well as the tenets of architecture and design. In the Fall of 1951, the Design School students declared in their publication:

In this first issue of our second year you will find us concerned with the man of social awareness. We dedicate this issue to the promotion of this ideal. You will not only find manifestations of our development as architects, but also thoughts in our development as citizens. We profess that the combination of the two are necessary in all creative activity.<sup>21</sup>

Fifty-one students entered the five year program at the School of Design in 1948. Nineteen members of the original class returned for their fifth year. Meanwhile, the school of architectural engineering, which had graduated about fifty students between 1936 and 1948, was phased out and graduated its last students in 1950.<sup>22</sup>

Dean Kamphoefner, perhaps inspired by the post-war emphasis on regional development and research in North Carolina government and industry, sought to mold the School of Design into a laboratory of ideas that would create a uniquely southern form of Modernism that would eventually be recognized as an American form of Modern architecture. In the School Catalog of 1952, he declared:

The School of Design is devoted and dedicated to the development of a native architecture and its accompanying art forms for the southern region. . . While our first aim is to serve North Carolina and the regions of the south, we believe that our students will be equipped, through the teaching of the school, to work in any region. . . .<sup>23</sup>

The early years of the School of Design were filled with the idealism and ferment of innovation called for by Governor Cherry and President Graham in their papers on research and regional development presented in 1945. The gifted teachers were encouraged by Dean Kamphoefner to accept outside commissions, and the Raleigh community profited with a collection of early Modernist houses and with two notable structural achievements that combined art, architecture and engineering in ways never before seen. Those structural achievements were Matthew Nowicki's 1953 State Fair Arena and R. Buckminster Fuller's 1953 Geodesic Dome that he conceived in collaboration with James W. Fitzgibbon and Duncan Stuart.

Nowicki's arena is a glass and concrete parabolic-plan structure that rises from two great, curving concrete arches to a roof that is hung on

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wire cables stretching between the arches and the seating stands. The cables are then attached to tension springs that are attached to the sides of the arch. Originally planned as a livestock exhibition pavilion, the arena more than fulfilled the requirements of Nowicki's clients, state government officials, that the building promote the image of North Carolina as a progressive state. Tragically, Nowicki was killed in an airplane crash before his revolutionary structural conception could be completed. William Henly Dietrick, a noted Raleigh architect and collaborator of Nowicki's, managed the project following Nowicki's death and brought it to completion.<sup>24</sup>

Fuller's Geodesic Dome was developed as a result of his overwhelming interest in applying efficient, industrial techniques to providing inexpensive housing for all of the world's population. In 1953, Fuller, with architect James Fitzgibbon and artist/architect Duncan Stuart, conceived and erected a thirty-one-foot-diameter self-supporting hemisphere of light steel and plastic members on a hill behind Fitzgibbon's house at 617 Kirby Street. Once erected, the dome was lifted by helicopter to a hill on the Governor Morehead School campus, thus demonstrating the three men's thesis that housing could be assembled in a non-factory setting and then flown to another location. Although the original intention to use the dome as housing never materialized, this prototype led to the formation of Geodesics, Inc. in 1954 (later it was called Synergetics, Inc.) which produced domes under contract for the United States government for uses as trade and world's fair pavilions and military troop shelters.<sup>25</sup>

Fitzgibbon and Fuller developed a friendship based on their shared conviction that it was imperative that the post-War United States use its newly-found prominence as a global leader to improve the lives of all the planet's citizens. They expanded on their design philosophies of combining surplus war materials and industrial production techniques into Usonian designs to provide efficient, inexpensive housing with as little disruption to the surrounding environment as possible. They envisioned a rapid conversion of the nation's war machine into domestic industries that would provide such housing, and, in 1949, established the International Fuller Foundation in order to provide designs for the expected conversion.<sup>26</sup>

The School of Design flourished throughout Dean Kamphoefner's tenure. He not only assembled an outstanding faculty, he brought such luminaries as Frank Lloyd Wright and Lewis Mumford to the school to lecture and inspire his students. His insistence upon academic freedom as well as architectural education was demonstrated in the mid-1950s when a local radio commentator sought to degrade the school for inviting Mumford, who was suspected among conservative circles as sympathetic to Communists.

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Kamphoefner upheld his students' 1951 concern "with social awareness" by insisting that Mumford come to Raleigh while he blasted the commentator for interfering with his right to expose his students to contemporary ideas in architecture.<sup>27</sup>

In 1973, Henry Kamphoefner retired as dean, but taught at the Design School until 1980. He retired from teaching at that time only because University rules mandated he must. In 1985, Kamphoefner, then 77 years old, wrote

As an educator in architecture during the past fifty years, I have dedicated my energy to encourage the production of a lasting excellence in the physical environment. I believe that excellence in the built environment is one of the primary factors in establishing a serene and spiritual quality to our lives.<sup>28</sup>

### Endnotes:

1. Reminiscences of Nancy Fields Fadum. Notes dated November 13, 1992, on file in the Survey and Planning Branch, State Historic Preservation Office.
2. Calandruccio, Peter. "James Fitzgibbon's Daniel House." Fine Homebuilding, June/July, 1986. (copy on file in the Survey and Planning Branch, State Historic Preservation Office.)

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3. "James Fitzgibbon's Daniel House." Peter Calandruccio, Fine Homebuilding, June-July, 1986. pp. -----. also "Man who helped found NCSU's school of design dies in Missouri." the News and Observer. April 7, 1985. (copies on file in the Survey and Planning Branch, State Historic Preservation Office)
4. "The Modern Angle. . . A House of Light By Day and By Night," News and Observer. March 25, 1951. p. 8, III. (copy on file in the Survey and Planning Branch, State Historic Preservation Office.)
5. "House in Raleigh, North Carolina: James W. Fitzgibbon, Architect," Architectural Record, October, 1951. pp. 151-156. (copy on file in the Survey and Planning Branch, State Historic Preservation Office.)
6. An example of a local architectural guide featuring the Fadum House: "A Guide for Chapel Hill, Durham, Raleigh," published by the American Institute of Architects to commemorate its Regional Conference, South Atlantic District, in 1956. Also, an interview with Frank Harmon at the Fadum House, September 25, 1992. Harmon, a student of James Fitzgibbon, feels the Fadum House is the best designed work in the architect's Raleigh collection. (Copies of the guide and notes from the interview on file at the Survey and Planning Branch, State Historic Preservation Office.)
7. Coker, Robert E., Editor. Research and Regional Welfare: Papers Presented at a Conference on Research at the University of North Carolina at Chapel Hill, May 9, 10, 11, 1945. p. 8.
8. Hills Raleigh City Directories, 1940 and 1950. Hill Directory Company, Richmond, Virginia.
9. Edmisten, Linda Harris. J.W. Willie York, His First Seventy-Five Years in Raleigh. Contemporary Publishing Company, Raleigh, North Carolina, 1987. pp. 63-69.
10. Sergeant, John. Frank Lloyd Wright's Usonian Houses: The Case For Organic Architecture. Whitney Library of Design, Watson-Guptill Publications, New York, 1984. p. 16
11. Group, Harold E., Editor. House-Of-The-Month Book of Small Houses. Garden City Publishing Co., Inc. Garden City, New York, 1946. Descriptions of various popular small house designs.

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12. Sergeant, John. Frank Lloyd Wright's Usonian Houses. p.139.
13. Ibid.
14. "The Modern Angle: A House of Light By Day and By Night," by Harriet Doar.
15. January 20, 1993, interview with David Davenport at his house at 617 Kirby Street.
16. "James Fitzgibbon's Daniel House."
17. "A Guide for Raleigh," A.I.A., 1956.
18. Coker, Robert E. Research and Regional Welfare. p.15.
19. Bisher, Catherine W., Brown, Charlotte V., Loundsberry, Carl R. and Wood, Ernest H. Architects and Builders of North Carolina. University of North Carolina Press, Chapel Hill, North Carolina, 1990. p. 410.
20. Interview with Prof. Robert Paschal Burns, the School of Design and student early in Kampheofner's tenure. October 1, 1992.
21. Student Publications of the School of Design. North Carolina State College, Raleigh, North Carolina, Fall, 1951. (Copy on file in the Survey and Planning Branch, State Historic Preservation Office.)
22. Architects and Builders in North Carolina. p. 411
23. The 1952 Catalog of the School of Design. (Copy on file in the Survey and Planning Branch, State Historic Preservation Office.)
24. "Matthew Nowicki: A Visionary Architect." Preview. The North Carolina Museum of Art, Raleigh, N.C. Autumn, 1992. Further discussions of Nowicki's work and teaching philosophy are contained in the Student Publications, Winter, 1951, dedicated to Nowiki's memory. (Copies on file in the Survey and Planning Branch, State Historic Preservation Office.)
25. Waugh, Elizabeth Culbertson. North Carolina's Capital, Raleigh. The Junior League of Raleigh, Raleigh, North Carolina, 1992. p. 206. Edmisten interview with Frank Harmon, a student of Fitzgibbon and

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Fuller, at the Fadum House on Sept. 25, 1992. (Copy of interview notes on file at the Survey and Planning Branch, State Historic Preservation Office.)

26. Interview with Duncan Stuart at the Fadum House on Sept. 25, 1992. (Copy of notes on file in the Survey and Planning Branch, State Historic Preservation Office.)

27. "Excellence Through Design." An editorial in the News and Observer, February 16, 1990. (copy on file in the Survey and Planning Branch, State Historic Preservation Office.)

28. Who's Who in America, 1985.

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### 9. Bibliographical References.

Architectural Record. October, 1951.

Calandruccio, Peter. "James Fitzgibbon's Daniel House." Fine Homebuilding. June/July, 1986.

Coker, Robert E., Editor. Research and Regional Welfare: Papers Presented at a Conference on Research at the University of North Carolina at Chapel Hill, May 9, 10, 11, 1945.

Edmisten, Linda Harris. J.W. Willie York, His First Seventy-Five Years in Raleigh. Raleigh, North Carolina, 1986.

Group, Harold E., Editor. House-of-the-Month Book of Small Houses. Garden City, New York, 1946.

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News and Observer. Raleigh, North Carolina.

Sergeant, John. Frank Lloyd Wright's Usonian Houses: The Case For Organic Architecture. New York, N.Y., 1984.

### 10. Geographic Data.

Verbal Boundary Description: The property nominated is all of lot 13, block 755 as shown on Wake County property tax map 464.

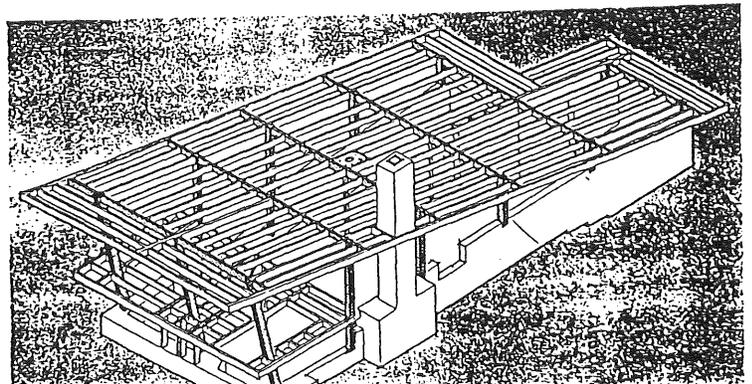
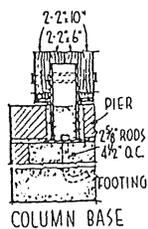
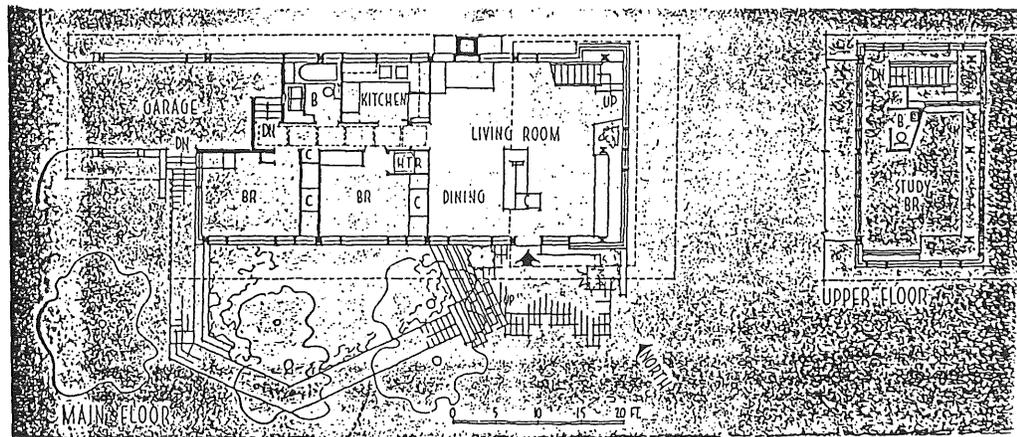
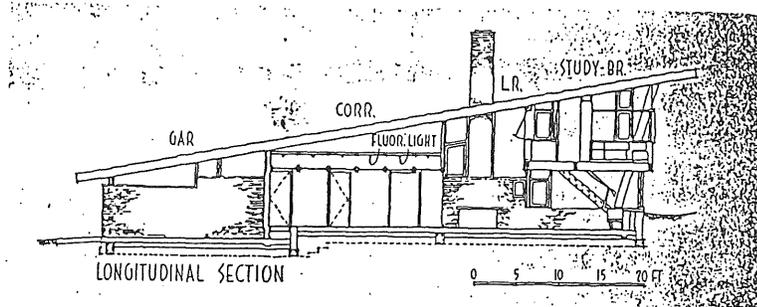
Justification: The boundaries encompass all of the property historically and currently associated with the Fadum House.

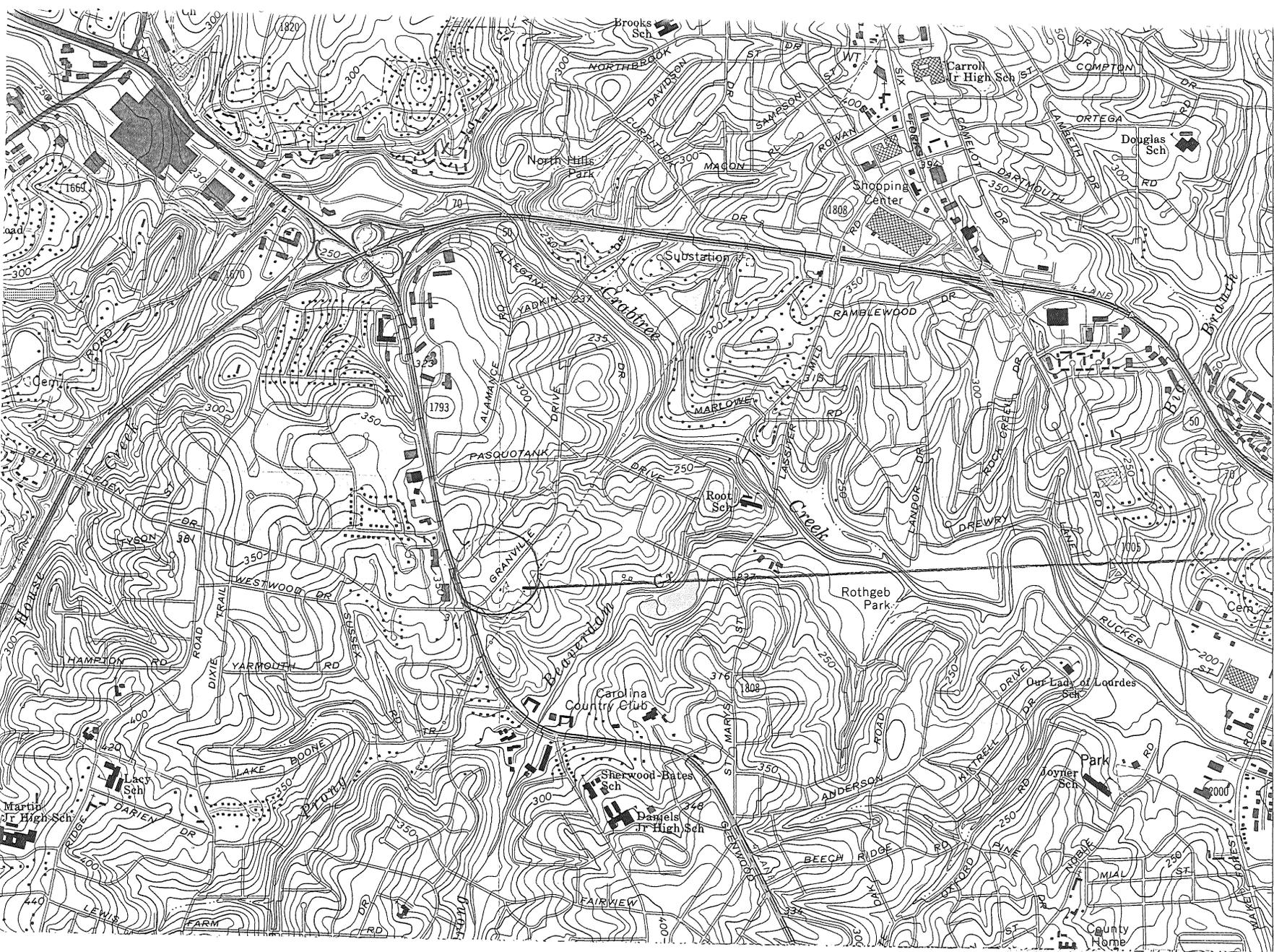
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Longitudinal Section, floor plan, and isometric drawing of the Fadum House. Reproduced and reduced from "House in Raleigh, North Carolina: James W. Fitzgibbon, Architect," Architectural Record, October, 1951.





3969  
3968  
50'  
1.5 MI. TO U.S. 401  
ROCKY MOUNT 55 MI.  
3967  
3966  
3966  
IRALEIGH EAST)  
5255 1 SE

Fadum House  
Raleigh  
Wake Co., NC  
Quad:  
Raleigh West, NC  
Scale: 1:24,000  
UTM References:  
17/711010/3966530

