

United 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 any 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 onl 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 Matsumoto House

other names/site number _____

2. Location

street & number 821 Runnymede Road N/A not for publication

city or town Raleigh N/A vicinity

state North Carolina code NC county Wake code 183 zip code 27607

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X 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 X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant ___ nationally ___ statewide X locally. (___ See continuation sheet for additional comments.)

William S. King 7-26-94
Signature of certifying official Date

State or 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 commenting or other official _____ Date _____

State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that this property is:	Signature of the Keeper	Date of Action
___ entered in the National Register ___ See continuation sheet.	_____	_____
___ determined eligible for the National Register ___ See continuation sheet.	_____	_____
___ determined not eligible for the National Register	_____	_____
___ removed from the National Register	_____	_____
___ other (explain): _____	_____	_____

5. Classification of Property

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

Contributing	Noncontributing
<u>1</u>	<input type="checkbox"/> buildings
<u>1</u>	<input type="checkbox"/> sites
<u>1</u>	<input type="checkbox"/> structures
<u>2</u>	<input type="checkbox"/> objects
	<input type="checkbox"/> Total

Number of contributing resources previously listed in the National Register 0

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

Early Modern Architecture in Raleigh Associated with the Faculty of the NCSU School of Design, Raleigh, North Carolina

6. Function or Use

Historic Functions

(Enter categories from instructions)

Cat: DOMESTIC Sub: Single Dwelling

Current Functions

(Enter categories from instructions)

Cat: DOMESTIC Sub: Single Dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

Miesian

Materials

(Enter categories from instructions)

foundation CONCRETE

roof SYNTHETICS/Plastic

walls WOOD

other GLASS

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

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.
X 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.

X 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

1954

Significant Dates

1954

Significant Person (Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Architect-Matsumoto, George
Contractor-Walser, Frank

Criteria Considerations

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

- A owned by a religious institution or used for religious purposes.
B removed from its original location.
C a birthplace or a grave.
D a cemetery.
E a reconstructed building, object, or structure.
F a commemorative property.

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:

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

Name of repository: _____

10. Geographical Data**Acreeage of Property** Less than 1 acre**UTM References**

(Place additional UTM references on a continuation sheet)

Zone	Easting	Northing
17	710040	3965760

Verbal Boundary Description

(see continuation sheet)

Boundary Justification

(see continuation sheet)

11. Form Prepared By

name/title	David R. Black/Architectural Historian		
organization	Black & Black, Preservation Consultants	date	April 1994
street & number	620 Wills Forest Street	telephone	(919) 828-4616
city or town	Raleigh	state	NC zip code 27605

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 the SHPO or FPO.)

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

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 the 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 Project (1024-0018), Washington, DC 20503.

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Matsumoto House
Wake County, North Carolina

7. Description

Built in 1952-54 by architect George Matsumoto as his residence and studio, the Matsumoto House is an innovative modernist building located on a steeply-sloping, rectangular lot in the hilly and wooded Budleigh Forest Subdivision in west Raleigh. The flat-roofed, one-story, rectangular mass of the post and beam-framed house is cantilevered over a concrete block base set into the sloping lot close to the line of Runnymede Road to the north. A paved and landscaped forecourt at the road's edge provides a transition between the street and a short bridge that leads up to the central doorway of the symmetrical, paneled facade, creating the first of a series of volumes that are experienced as one moves to and through the house. Although located near the road, the house largely turns its back to it, opening instead to the wooded hillside and stream behind the house to the south by means of a full-width, glazed rear wall fronted by a cantilevered, screened porch. While the house has always been air conditioned, this south-facing porch and glazed wall provide a measure of passive climatic control, admit generous amounts of natural light, and expand the apparent space of the living areas. Laid out on an eight-foot structural module, the interiors of the small house are divided into public and private spaces carefully arranged to make maximum use of the available area while maintaining a sense of spaciousness and warmth. The house is well-maintained and little-altered and retains an integrity of materials, location, workmanship and setting.

From the south edge of Runnymede Road, the Matsumoto lot drops rapidly to a shallow stream which falls in several stages from the northwest corner of the property (See Exhibit A). A small steel and wood bridge, part of the original construction, crosses over the water. Rising beyond the stream is a high, wooded hillside. Immediately to the east of the house is the contemporary Koontz house, in whose design Matsumoto was involved, while across the road and on nearby lots are mostly eclectic houses dating from

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Matsumoto House
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the last thirty years. A small, unpaved parking area is located at the northwest corner of the property next to the road.

The principal approach to the house is by way of a sunken, landscaped entry forecourt located just off the street. Several concrete steps lead down into this court between a hedge-like row of *lagustrum* shrubs on the south and a perpendicular, raised planter on the north which contains hollies and a small juniper tree. The forecourt is paved with exposed aggregate concrete divided into panels by wood strips. At the south end of the forecourt is a concrete block retaining wall which supports the near end of a steel-string wooden ramp that bridges up to a wooden platform before the recessed front entrance to the house. A steeply-sloped driveway, shared with the adjacent Koontz House, also leads from the street down to a carport under the east end of the building.

The upper, or primary living level of the house is a post and beam, steel and wood-framed, rectangular, flat-roofed structure. Six evenly-spaced steel beams cased in wood span from the front to the rear of the house at the floor level and are matched by composite wooden beams at the ceiling level. These create a bay module for the house that is eight foot wide. At each of the east and west ends of the house an additional half-module bay is cantilevered off of this structure, as is a screened porch that runs along the rear elevation of the house.

The concrete block-walled lower portion of the house that is set into the side of the hill provides a base for the upper level. The north wall of this lower floor acts as a retaining wall, extending to screen the entrance to the carport and an adjacent covered area at the east end of the house and at the west end of the house screening the side windows of the enclosed, lower-level studio space.

Cantilevered slightly over the lower-level wall, the front elevation of the residence is a symmetrical composition centered around a recessed front door flanked by sidelights. On either side of the entrance are two nearly-square, eight-foot-wide bays defined by the ends of the side-to-side floor and ceiling cross beams and by dark-stained

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Matsumoto House
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vertical strips which join them. Each bay is faced with two panels of what was originally tempered hardboard, but which has been replaced with a modern mineral fiber-reinforced cement panel of the same appearance trademarked Minerit. Running across the front elevation between the beams ends at the ceiling levels for each floor, but recessed slightly behind the wall plane, are narrow, horizontal clearstory windows in pairs. These clearstory strips enhance the visual effect of cantilevering for the front wall panels. Dark-painted fascias tie the facade together horizontally at the roof and floor levels. Framing the projecting facade on either end are the flank elevations of the cantilevered side bays, which are faced with vertical, shiplapped pine boards finished with a dark stain.

The east elevation of the house is two bays wide on the upper level. The left-hand bay is a blank face of vertical shiplapped boards finished with a dark stain. The upper two-thirds of the right-hand bay are glazed with a central picture window flanked by pairs of aluminum-frame casement windows and with a narrow transom over all. Below the windows are light-painted panels, originally tempered hardboard, now Minerit. At the lower level on this elevation is the open entrance to the carport and a free-standing wall that screens the adjacent covered service area. The upper level of the west elevation of the house mirrors the east elevation. The lower level contains a blank concrete block wall on the right side and half-height glazing on the left side that duplicates the window pattern above it.

Across the rear of the main level of the house is a cantilevered, five-bay porch that is screened from the road on either end by the projecting, cantilevered end bays. Sheltered below this porch is the rear wall of the lower-level studio, glazed across its upper half with alternating picture windows and pairs of aluminum casements, and with horizontal panels of Minerit below them.

Originally, the exterior shiplapped wood sheathing of the house and the exposed beams and fascias were finished with a thin, transparent stain. Over time, and to protect

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Matsumoto House
Wake County, North Carolina

them from weathering, these elements have been painted with a solid brown stain that matches the stripping framing the wall panels and windows. As noted previously, the exterior tempered hardboard wall panels have been replaced, and the original built-up roof of the house has been renewed with a single-ply membrane roof. In all other respects the overall exterior appearance of the house is as it was in 1954.

The interior of the house is divided perpendicular to its long axis into two sections (See Exhibit B). The three-and-a-half-bay-wide public area of the house, consisting of the entrance area, the living room, and the dining room, is essentially one space organized around a rectangular core containing the kitchen, storage, and the enclosed stair to the lower level. The rear wall of this space is completely glazed with pairs of wood-framed glass doors that open onto the screened porch. A free-standing, custom-built steel fireplace sits on a marble platform in front of this wall. Along the west side of the living room are built-in shelves and cabinets which help to define the dining area in the northwest corner of the room. The beams that cross the sheet-rocked ceiling, as well as two intermediate posts, are cased in dark, natural-finished fir and the walls are paneled with natural-finished birch and mahogany-veneered plywood. Floors throughout this level are strip oak with a golden finish. Though the ceilings are sheet rocked, some portions of the walls which are not covered with plywood have painted masonite paneling.

At the east end of the building are two and a half bays which contain the private spaces of the house. The three bedrooms and one bath are arranged around a small, L-shaped hallway. The master bedroom at the southeast corner and a small adjacent bedroom both have pairs of glazed doors which open onto the rear porch. Carved out of a corner of the master bedroom is a small half bath installed in the 1960s. Built-in closets and drawers line the remainder of the east wall of the room. The bedroom at the front of the house also has built-in cabinetry along the north wall.

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Matsumoto House
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The lower level of the house is one modest-sized room that was originally Mr. Matsumoto's studio. Walls in this space are of painted concrete block, and, as in the rooms above, the composite ceiling joists are exposed. The south wall of the room is glazed from mid-wall up with picture windows and pairs of casements. Another set of casements is located on the east wall and, like the upper level, a clearstory strip of glazing runs along the top of the north wall.

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Exhibit A

Sketch Site Plan

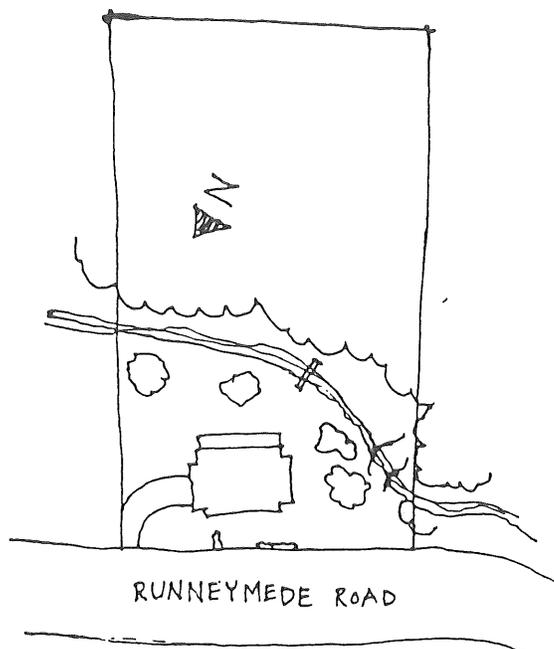
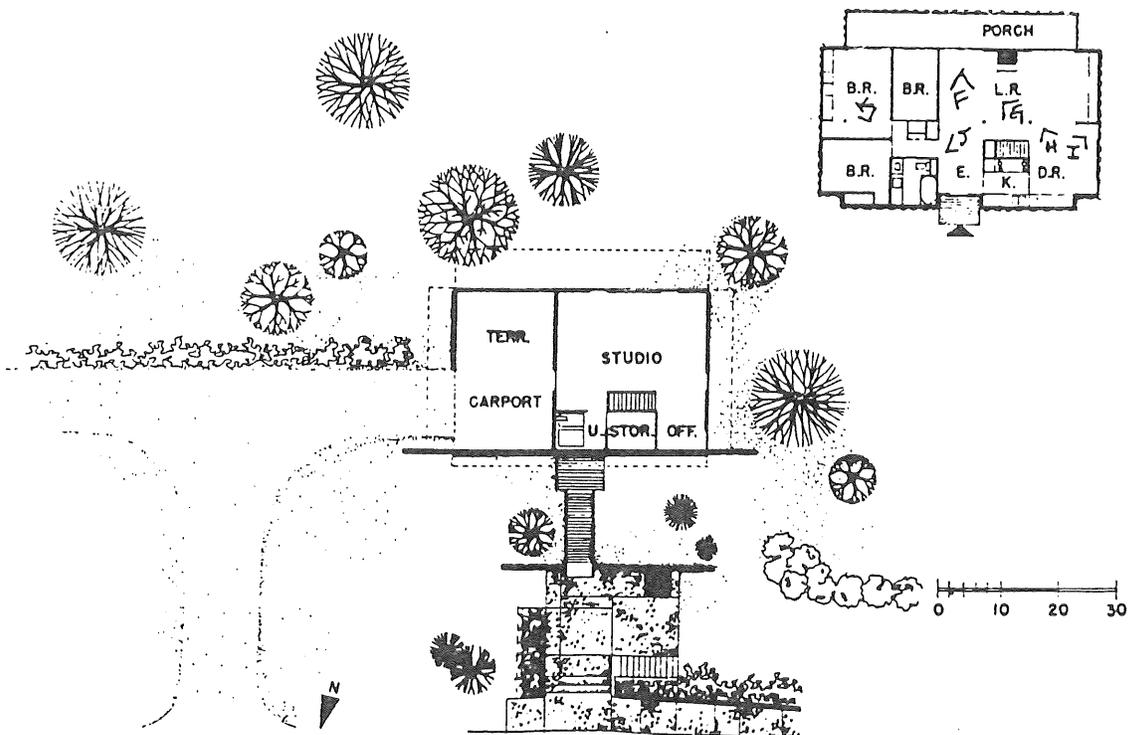


Exhibit B

Floor Plans from Architectural Record Houses of 1957
(> indicates interior photograph vantage points)



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In June of 1952, Matsumoto and his wife Kimi purchased a lot on which to build a home for themselves (Wake County Deeds, Book 1098, p. 217). The contractor for the house, which was finished in 1954, was Frank Walser, who also built the Ritcher and Poland Houses for Matsumoto in the early 1950s ("George Matsumoto and the Ritcher House," Hoyt Bangs).

Like many architects who had assimilated the ideas of the Modern Movement and of Wright's Usonian concepts in the 1930s and 1940s, Matsumoto and his colleagues at the School of Design were interested in modular design, in the use of low-cost, mass-produced, industrial materials and techniques for constructing housing, in passive solar climate control and the integration of buildings into the site, as well as in a wealth of aesthetic issues having to do with creating an architecture that was expressive of structure and of the conditions of the modern age. When it came time to design his own house, Matsumoto brought to bear his accumulated knowledge and concerns, melding together a variety of influences and factors to create a unified work of art.

The house was built economically, of largely standard modern materials used mostly as they came. It has a post and beam structure of steel cased in clear fir, built-up fir beams and columns, and intermediate fir framing. The lower, studio level, is a base of unpainted concrete block, over which are cantilevered the living quarters of the upper level. The side-to-side beams of the upper level are laid out at eight foot intervals, creating an eight foot module for the house.

Although it is set near the street, the interior spaces of the house are oriented toward the natural areas to the rear. An exterior entry court just off the street prepares the visitor to cross a small bridge that spans up to the carefully-composed, paneled front elevation, the first of a series of movements from spatial volume to spatial volume as one moves to and through the building. The Matsumoto House is relatively small; 1300 square feet on the upper level and 500 square feet on the studio level; but the glazed rear wall allows the full-width rear porch to be incorporated into the living area during much of the year. The interior spaces are planned with exquisite skill within the

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eight foot module so as to make maximum use of the available space. The living quarters are notable for their warm woodwork and for the quality of light and space that they provide. In its discussion of the Matsumoto House in 1957 the Architectural Record remarked that:

This good looking little house stands as vital proof that standard stock materials and equipment can---with care, thought, and a knowing touch--be combined to make a fresh, unsteretyped structure. The result has warmth and elegance of finish, and the cost was amazingly low. In plan, the house works extremely well, with a maximum of living space and as little waste as there is in the structure.

The success of the house lies, no doubt, in the meticulous attention given to each tiny detail--for itself, and for its relation to the overall scheme. Each item dovetails with the next in a logical, coordinated manner, yet retains individuality through contrasts of natural color, texture and patterns of the materials.

The main impact of the house is one of lightness and suspension. This is created by cantilevering the house over its raised basement on all four sides, so that it has a modified cross shape. And it is emphasized by glass fillers between all girders. ("Details Enhance a Small House," Architectural Record Houses of 1957, Mid-May 1957, p. 184)

Also in 1957, the house received an Honor Award from the North Carolina Chapter of the American Institute of Architects. The discussion of the award in Southern Architect remarked that the house was built economically, using materials as they came. The simplicity of the building's form was noted, beginning at the "outdoor lobby," about which Matsumoto was quoted as saying, 'This is necessary to prepare one to enter the home; a part of the planning. There should be a pause point.' In addition, the article commented that the screened porch across the back of the main floor, with the family and bedrooms facing it, created the effect of one room in the summer ("Architects Residence-Studio," Southern Architect, July 1957, p. 9)

A variety of influences may be seen in Matsumoto's design for the house. In its external symmetry, flat-roofed, box-like form, paneled front elevation, "floating" planes, and interior use of rich paneling materials the house exhibits a Miesian character reminiscent of Mies van der Rohe's Farnsworth House of 1946-50. However, the Chamberlain

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House of 1940 by Walter Gropius and Marcel Breuer seems an obvious source for the use of vertical shiplap siding as a sheathing material, the style of fenestration, the concept of cantilevering over a masonry base, and the formulation of a tightly-worked plan divided into public and private spaces. And overlaying these influences are a Wrightian and a Japanese concern for site, orientation, and privacy.

Matsumoto resigned his position at North Carolina State to return to his native California and a professorship at Berkeley in 1961. In July of 1961 the Matsumotos sold the house to Banks Talley, Jr. (Wake County Deeds, Book 1463, p. 246). Talley and his wife Louise lived in the house until 1974, when the property was purchased by George and Beth Paschal of Raleigh (Wake County Deeds, Book 2238, p. 351). Since that time the property has been occupied by their daughter Huston Paschal, to whom they deeded it in a series of transactions (Wake County Deeds, Book 3075, p. 760; Book 3210, p. 505; Book 3376, p. 377; Book 3429, p. 570).

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Wake County, North Carolina

9. Major Bibliographical References

Hoyt Bangs Interview with George Matsumoto, March 1993.

Waugh, Elizabeth Culbertson. North Carolina's Capital, Raleigh. The Junior League of Raleigh, Raleigh, North Carolina, 1992.

Wake County Deeds

_____. "Architect's Residence-Studio." Southern Architect, July 1957, p. 9.

_____. "Details Enhance a Small House." Architectural Record Houses of 1957. Architectural Record, Mid-May 1957, Vol. 121, p. 184.

_____. "George Matsumoto." Southern Architect, May 1961, p. 17.

_____. "Matsumoto, George." Supplement to Who's Who in America 45th Edition, 1989-1990. Wilmette, Illinois, Marquis Who's Who, 1989, p. 773.

_____. "Two Variations of One Structural System." House and Home, February, 1952.

_____. "Tarheel of the Week-George Matsumoto." The (Raleigh) News and Observer, 22 September 1957.

10. Geographical Data

Verbal Boundary Description:

The boundaries of the Matsumoto House nomination are as shown by the dashed line on the accompanying Wake County Orthophotographic Map #0795.19, drawn at a scale of 1 inch = 100 feet.

Boundary Justification:

The boundaries of the Matsumoto House nomination include the original lot on which the building was constructed and which provides an appropriate setting for the building.



MATSUMOTO HOUSE
821 RUNNYMEDE ROAD
RALEIGH, NC



WAKE COUNTY ORTHOPHOTOGRAPHIC MAP #0795.19
1 INCH = 100 FEET

Matsumoto House
Raleigh, NC; Wake County
RALEIGH WEST QUAD
N/17/3965760
E/17/710040

