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United States Department of the Interior
National Park Service

National Register of Historic Places
Multiple Property Documentation Form

This form is used for documenting multiple property groups relating to one or several historic contexts. See instructions in *How to Complete the Multiple Property Documentation Form* (National Register Bulletin 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

X New Submission ___ Amended Submission

A. Name of Multiple Property Listing

Historical and Architectural Resources of the Five Points Neighborhoods, Raleigh, Wake County, North Carolina, 1913-1952

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

The Move to the Suburbs: Raleigh's Five Points Neighborhoods, 1900-1930
Getting to the Suburbs: The Role of Transportation in the Five Points Neighborhoods, 1912-1930
The Architecture of Raleigh's Five Points Neighborhoods, 1913-1952

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D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation. (☐ See continuation sheet for additional comments.)

Jeffrey J. Crow SHPO 3/5/02

Signature and title of certifying official Date

North Carolina Department of Cultural Resources

State or Federal agency and bureau

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper Date of Action

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Provide the following information on continuation sheets. Cite the letter and the title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets in *How to Complete the Multiple Property Documentation Form* (National Register Bulletin 16B). Fill in page numbers for each section in the space below.

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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.*).

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INTRODUCTION

In 1792, North Carolina leaders purchased 1,000 acres on which to establish a new capital city, to be called Raleigh. One hundred and twenty years later, the town was not only home to the state's government, but also to a number of textile mills, service industries, and the North Carolina College of Agriculture and Mechanic Arts, which would become North Carolina State University. Neighborhoods such as Glenwood, Cameron Park, and Boylan Heights had been platted and were being served by the city's streetcars. They housed Raleigh's increasing population, which rose from just over 9,000 in 1880 to more than 13,500 in 1900 and expanded sixty-eight percent by 1920 when the figure reached nearly 24,500.[1] The town was becoming a city.

In 1912, the streetcar was extended north from the western edge of downtown along Glenwood Avenue through farmlands and woods to Bloomsbury Amusement Park. The park closed in 1915, but not before developers had seen the potential for subdividing the land along the route. Raleigh had subdivisions and residential areas, but they were not very far away from the crowded city. These earlier residential areas were located directly adjacent to the center city in a ring with the southern portion being primarily African American by the turn of the twentieth century. The suburbs, including Glenwood, Cameron Park, and Boylan Heights to the west and northwest attracted those in the growing upper and upper-middle income bracket who desired a home site set apart from downtown. These suburbs were quickly followed by others that offered larger houses, sweeping lawns, and for the wealthiest few, scenic and curving streets on which to drive their new automobiles. The scene was set for the creation of the new subdivisions sought by Raleigh's citizenry. The area would become known as the Five Points neighborhoods.

Five Points consists of five subdivisions: Bloomsbury, Georgetown, Vanguard Park, Hayes Barton, and Roanoke Park. Located directly north of the Glenwood neighborhood and to the northwest of central Raleigh, the area is roughly bounded on the west by Saint Mary's Street, on the north by Byrd and Oxford streets, on the east by White Oak Rd, Reaves Dr., and Carson St., and on the south by the Norfolk-Southern (formerly Norfolk and Western) Railroad, present-day Wade Avenue and, historically, the large parkland of the Methodist Orphanage. Glenwood Avenue intersects with Fairview Road and Whitaker Mill Road creating the Five Points intersection. Before

[1]Elizabeth Reid Murray, *Wake: Capital County of North Carolina* Vol. 1 (Raleigh: Capital County Publishing Co., 1983), Appendix A and Helen P. Ross, "Raleigh Comprehensive Architectural Survey Final Report, 1992," 23, State Historic Preservation Office, Raleigh, NC.

World War I these were dirt roads that connected area farms and mills. Constructed upon this farmland, the neighborhoods enjoy rolling terrain with a few picturesque ravines and creeks. Represented in Five Points are a variety of architectural styles and building types from the 1910s to the 1950s, including bungalows, lavish Colonial Revival homes, minimal traditional cottages, and a work by prominent Modernist architect, Milton G. Small.

When construction began in the Five Points neighborhoods, ladies' hemlines were only beginning to rise and there were more horses than cars on the streets, but modern living was making its way into Raleigh. Victorian values and architecture were giving way to casual, modern living. The social and stylistic trends reflected in the architecture of Five Points were joined with the increasing suburbanization of the city and the increased awareness of city planning to create neighborhoods that were the most modern and fashionable of their time. Their winding streets filled with Craftsman bungalows or Georgian Revival dwellings were home to some of Raleigh's elite citizens as well as countless managers, salesmen, and other middle class professionals as well as a smaller number of working class people. The history and development of the Five Points neighborhoods can be told through three contexts: suburban development, transportation, architecture. The evolution of residential styles, suburbs, and personal automobiles formed both the national and statewide setting in which these neighborhoods grew.

THE MOVE TO THE SUBURBS: RALEIGH'S FIVE POINTS NEIGHBORHOODS, 1900 - 1930

Escape from the City and Its Problems

The suburban Five Points neighborhoods were part of an extremely important planning movement that had captured the imagination of the Progressive reformers. In line with their desire for a new, simple, efficient lifestyle that was symbolized by the bungalow, the suburban neighborhood was a planned community with services that epitomized efficiency as well as provided escape from unhealthy and hectic urban life.[2]

Before the suburban expansion of the early twentieth century, grid-plan neighborhoods were constructed near downtown areas and along streetcar lines in North Carolina's cities during the late

[2]Margaret Supplee Smith, "The American Idyll in North Carolina's First Suburbs: Landscape and Architecture," in *Early Twentieth-Century Suburbs in North Carolina,* Catherine W. Bishir and Lawrence S. Earley, eds. (Raleigh: Archaeology and Historic Preservation Section, Division of Archives and History, 1985), 22 and Clark, 171.

nineteenth century. By the 1910s, these neighborhoods were more often designed in a naturalistic manner with curving streets and parks in keeping with the ideas espoused by Frederick Law Olmsted.[3] The suburban neighborhoods were part of a national trend during this period, and in North Carolina they represented three ideals: the desire by many to own property, the desire of the white power structure to promote racial and social segregation, and the desire of builders and land developers to make a profit.[4]

Home ownership was seen as providing an anchor amid the difficulties of modern life. The Hunter-Parker Realty Company, which developed Raleigh's Cameron Park, "published brochures that equated home ownership with white middle-class identification and traditional morality."[5] The underlying motivation for many of the new suburbanites was escape from the city and its problems. As David Goldfield writes, "it is not difficult to understand why the clang of the trolley, the ring of the phone, the flash of the light, and the thrust of the buildings and bridges drove Americans to seek some refuge. . ."[6] Ironically, flight to the "country" was both enabled and driven by these new technological developments. In an era when technology and significant social changes conspired to create instability, the family home became a refuge as well as the "means to achieve social status, success, and confidence."[7]

The racial upheaval that came with the early Jim Crow years was marked by the 1898 riot in Wilmington and the large race riot in Atlanta in 1906. These incidents were well publicized in

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[3]Catherine W. Bishir, *North Carolina Architecture* (Chapel Hill: University of North Carolina Press, 1990), 426.

[4]Brown, Charlotte V., "The Day of the Great Cities: The Professionalization of Building, 1900-1945," in *Architects and Builders in North Carolina*, Catherine Bishir, et. al. (Chapel Hill: University of North Carolina Press, 1990), 303.

[5]Ibid, 304.

[6]David R. Goldfield, "North Carolina's Early Twentieth-Century Suburbs and the Urbanizing South," in *Early Twentieth-Century Suburbs in North Carolina,* Catherine W. Bishir and Lawrence S. Earley, eds. (Raleigh: Archaeology and Historic Preservation Section, Division of Archives and History, 1985), 9.

[7]Brown, 303-4.

North Carolina and played a roll in persuading families to flee the urban core. Throughout the early 1900s, the separation of the races became increasingly institutionalized. For example, when the City of Charlotte opened its first public park in 1905 the Aldermen passed an ordinance forbidding its use by African Americans.[8] Slowly, North Carolina's cities separated themselves according to race. In Raleigh, several black residential developments were established between 1900 and 1920. These included South Park, Battery Heights, and College Park, all in the southern and eastern sections of the city.[9] The new suburbs promoted racial segregation via covenants in the property deeds. In Bloomsbury, for example, covenants prohibited ownership or occupancy by African Americans and similar covenants were applicable in Hayes Barton.[10]

In addition to separation by race, the new suburbs were seen as a way to enhance the traditional lifestyle of the wealthy and middle classes, away from the poor. The successful promotion of the Progressives' new family lifestyle during the 1910s exacerbated the perceived threat to "traditional" society by the non-white and poor. Again, the deed covenants in Bloomsbury exemplify the expression of these desires in suburban development. The covenants set the minimum cost of dwellings at $2000, established a uniform house setback, prohibited the keeping of livestock, and prescribed the area as primarily residential (apart from a few neighborhood shops).[11]

As women of this period began to achieve a new, modern social place, they too were seen by many as a threat to family life. Thus, the secluded suburban home was touted as the salvation of declining family life and the dying institution of the housewife. The prolonged influence of this connotation is indicated by the following quote from *Better Homes at Lower Cost*, published in 1928: "When a normal woman comes to herself at the age of twenty. . .she realizes that her highest ambition is for a home of her own, affection and children, but her happiness is never

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[8]Thomas Hanchett, *Sorting Out the New South City* (Chapel Hill: University of North Carolina Press, 1998), 118-120.

[9]Ross, 21.

[10]Riddick and Mann, surveyors, "Complete and Final Map of Bloomsbury, 1914," reverse side of map.

[11]Ibid.

complete until the home in which she lived becomes her very own."[12] The implication is clear - normal women should desire the life of the suburban housewife.

Building off of the new fashions, technology, and racial and social fears, the developers of suburban neighborhoods were in tune with current trends and were often involved in many business ventures. These men, bankers, merchants, and industrialists, controlled government as well as industry. Thus, the expansion of city services such as sidewalks, parks, electricity, gas lines, and trolley lines were laid out to accommodate the new suburban developments and enhance profits from the developments.[13]

The booming urban growth in North Carolina during the early twentieth century was also important in the development of suburban neighborhoods. Populations in most of North Carolina's major cities doubled or tripled between 1900 and 1940 and every city claims at least two new suburbs dating from this period. An interesting feature of North Carolina's early suburban expansion was that it occurred synonymously with urban growth. The large wave of economic growth bolstered by the New South movement fostered textile and tobacco concerns and the service industries that followed them during the last fifteen years of the nineteenth century. The promise of new economic opportunity brought an influx of rural citizens into the state's major cities. Newly urban and newly middle class, many North Carolinians gravitated to suburban developments that had just come into fashion. Thus, growth experienced by North Carolina's cities was, in large measure, due to the dramatic expansion of these suburban neighborhoods. As Catherine Bishir writes, this process gave rise to "an urban population that is, as it has been for nearly a century, almost entirely suburban."[14]

The early suburbs of Raleigh included Oakwood in the late nineteenth century to the northeast of the center city and Boylan Heights, Glenwood, and Cameron Park platted between 1906 and 1910 to the southwest, west, and northwest of the center city respectively.[15] These neighborhoods, set in picturesque areas that had once been part of large plantations, played up

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[12]Standard Homes Company, *Better Homes at Lower Cost* (Washington: Standard Homes Company, 1928), 27, photocopy provided by North Carolina Historic Preservation Office.

[13]Brown, 304 and Smith, 24.

[14]Bishir, *Early Twentieth-Century Suburbs*, 3 and Smith, 24.

[15]Smith, 31 and Ross, 11 and 13.

their naturalistic setting through the use of deep, heavily shaded lots, park spaces, and curving or dead end streets. Cameron Park and Glenwood both had streetcar service and a line was available only two blocks from Boylan Heights. The reliance on public transportation was a hallmark of this type of early suburb and was still a feature of the development of the second wave of suburbs, which included the Five Points neighborhoods, but was gradually superceded by automobiles by the mid to late 1920s.[16]

Raleigh's population expanded sixty-eight percent between 1900 and 1920. While this growth was certainly related to New South industrialism, as evidenced by the fifty-seven manufacturing enterprises the city boasted by 1925, Raleigh was not a single-industry city like Winston-Salem or Charlotte.[17] Rather, Raleigh also experienced significant growth related to its educational institutions, government, and service professions.[18] Coupled with suburban expansion, the population growth resulted in an extension of the city limits in 1920. This expansion was the first since 1907 and was also the first time the boundaries expanded in an uneven pattern. The 1907 boundary had encompassed one square mile around the Capitol Square. The new city limit was substantially larger and was weighted to the north, west and southwest and reflected the propensity of the early twentieth century suburbs to locate in these areas because the narrower streams and smaller and more numerous land holdings here benefitted suburban development.[19]

Residential and commercial development resumed with full-force after the close of World War I in 1918. Residential expansion continued in suburbs in the northern, northwestern, and western sections of Raleigh. The most prolific development came between 1922 and 1924 when nearly 700 houses were erected. The residential development was accompanied by commercial, especially office, development in the central business district. Simultaneously, a civic

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[16]Ibid.

[17]Ross, 23.

[18]Smith, 33.

[19]Helen Ross, "Architectural Survey file for Bloomsbury Neighborhood - General Information, 1992," North Carolina Historic Preservation Office, Raleigh.

improvement campaign was undertaken to support the paving of twenty-five miles of roads, expansion of the water system, and continued electrification of outlying areas.[20]

The neighborhoods in the Five Points area were an important part of this period of expansive residential development in Raleigh. Sections of Bloomsbury and Georgetown were platted before World War I, but the bulk of Bloomsbury's development occurred in the 1920s, and in Georgetown, most homes were built after World War II. Hayes Barton was platted in 1920 and construction followed immediately. In 1922, Roanoke Park was platted. Most of its houses were constructed in the 1920s and 1930s. Vanguard Park was platted in 1915 with the bulk of its development occurring after 1935.[21]

Two hundred and seventy houses were constructed in Bloomsbury during the 1920s, and during the most prolific first eight years of that decade houses were constructed at an average of 32.5 houses each year. The majority of these houses were bungalow and Colonial Revival dwellings that housed the middle and upper-middle class families of businessmen and upper management.[22] In contrast, the nearby areas of Roanoke Park and Georgetown displayed mixed-income occupancy. In Roanoke Park, the earliest, largest, and most ornate houses are found near the major arteries of Glenwood, Whitaker's Mill, and Fairview Roads. This location afforded access to the streetcar line for government workers and businessmen as well as a visible spot for their homes. Visibility was an issue for some homeowners in streetcar suburbs. It was typical for many of the largest dwellings to line the streetcar tracks where they could be seen to best advantage by riders. In Bloomsbury, for instance, the earliest dwellings are located along the Glenwood line and are among some of the larger houses in the neighborhood. Of course, the proximity to the streetcar was also advantageous. In Roanoke Park, the more modest houses belonging to tradesmen are found farther east, away from the principal transportation lines. The earliest dwellings in Georgetown, however, housed low-income workers employed by nearby institutions such as the Wake County Home, Seaboard Air Line, and Gulf Warehouse.[23]

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[20]Ross, 23.

[21]Ibid., 28.

[22]Ross, "Bloomsbury file."

[23]Helen Ross, "Architectural Survey file for Roanoke Park and Georgetown Neighborhoods - General Information, 1992," North Carolina Historic Preservation Office,

Commercial activity followed the residential development of the 1920s. The Flat Iron Building (1801 Glenwood Avenue), constructed in 1922, is one of the earliest existing commercial buildings in Five Points. It originally housed a grocery store ran by Mr. Allen. An important feature of the store was a gas pump, believed to be the first in Five Points. The building later housed Gattis' Drugstore.[24] A row of shops along Glennwood Avenue, south of Five Points, developed during the 1930s and constituted the primary shopping area before construction on Fairview Road across the street from the Flat Iron Building created a second commercial area in the late 1940s and 1950s.[25]

City Planning and Suburban Design: the Local Expression of National Trends

Roanoke Park, Vanguard Park, Georgetown, and particularly Bloomsbury were marketed and designed to capitalize on their proximity to the well-to-do neighborhood of Hayes Barton, which was designed by preeminent New South landscape architect, Earle Sumner Draper.

Draper was a true leader in the realm of planning and landscape architecture. He was among the first to plan suburban developments as concise design units. He also pioneered golf fairway designs with integrated housing for both upper and moderate income levels, planned some of the earliest and largest greenbelt buffers (open park spaces surrounding planned suburban developments), and was an innovator in mill village design.[26] Furthermore, Draper's idea of the garden as an outdoor living room came in a 1927 article, twenty-five years before the prominent Modernist designer Garret Eckbo and other West Coast landscape architects began using the term during the 1950s, 1960s, and 1970s. Draper writes: "Such an out-of-door living room, with all its beauty, fragrance and color, makes a very interesting unit of the home and in

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Raleigh.

[24]Luther Hughes, "Five Points as recalled by Mr. Luther Hughes, Hayes Barton Baptist Church, c.1975," in Architectural Survey File "Hayes Barton National Register Historic District, 1991 and 2001," State Historic Preservation Office, Raleigh.

[25]Ibid.

[26] Georgia Chapter of the American Planning Association, "The Planning Works of Earle S. Draper, AICP National Historic Planning Landmarks Nomination, 1987," photocopy obtained from the Georgia Historic Preservation Division.

few other places does Nature provide a more pleasing and restful atmosphere than in the garden of a country house in the South."

Earle S. Draper arrived in Charlotte in 1915 to execute John Nolen's Myers Park design. Draper had just completed his landscape gardening degree at what is now the University of Massachusetts. Nolen's design and the modifications made by Draper would have a profound effect on the young designer's career. Draper left Nolen's firm in 1917 to begin his own practice, seizing upon what he felt would be a new and profitable market in the South. Between 1917 and 1933 Draper's self-named firm designed over one hundred suburbs in Virginia, Georgia, Tennessee, Alabama, and the Carolinas including Forest Hills in Durham, High Point's Emorywood, Mayview Manor in Blowing Rock, and Eastover in Charlotte.[27]

The importance of the Myers Park design to Draper's later work, including Hayes Barton can be understood from Draper's own comments. He stated: "[Myers Park] was the first instance in the whole Southeast where large-scale real estate development had been planned as a whole, taking into consideration the natural contours of the ground, the location of tree masses, and other natural features of the property."[28] Thus, the Hayes Barton design includes some of Draper's signature elements. The roads are fitted to the contours of the land creating opportunities for small park areas, often in the street medians. The roads follow the lower land leaving the hillsides for the houses and the trees and vegetation that linked the design to nature. Illustrating Draper's common use of this set of features, these elements are also found in Peacock Woods, a 1922 Draper subdivision in Columbus, Georgia.[29]

The other neighborhoods of Five Points, although not designed by Draper, also take their design clues from neighborhoods such as Myers Park. To varying degrees, all of the Five Points neighborhoods display curvilinear streets and naturalistic settings. These concepts were brought to their fullest fruition at Hayes Barton, but were also found in Roanoke Park where Bickett, Cherokee, and Greenwood streets form a nodule around an open park space. In contrast, Bloomsbury's streets are almost straight, with the exception of The Circle. The manner in which

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[27] Thomas Hanchett, "Myers Park Historic District National Register Nomination Form, 1986," Raleigh, North Carolina Historic Preservation Office and Hanchett, *Sorting Out*, 178.

[28] "National Historic Planning Landmarks Nomination"

[29] Georgia Historic Preservation Division, "Peacock Woods - Dimon Circle Historic District, 2000" Atlanta, Georgia Historic Preservation Division.

they are laid out, however, is not grid-like. Streets come into Glenwood Avenue at irregular angles and rarely extend directly across to the other side of the neighborhood. In Vanguard Park, there is a great variety in the street layout, creating some straight, traditional blocks near Whitaker Mill Road and other areas near Oxford Road where curves and circles near dominate.

Planners like the Olmsted brothers and John Nolen, and later Draper, had hoped to utilize neighborhood planning as a way to organize an entire city. These men, the Olmsteds and Nolen in particular, were among the most influential American designers and planners in the early twentieth century; a time when city planning was growing out of traditional landscape architecture and the City Beautiful movement increased attention to urban design. The City Beautiful movement, which had evolved from the fascination with the White City of the World's Columbian Exposition of 1893, encouraged urban residents to be "optimistic that organization and planning could solve even complex problems."[30] While the movement produced mostly cosmetic landscaping, it resonated particularly well with ladies associations such as the Woman's Club of Raleigh, which hired Charles Mulford Robinson (a movement publicist) to prepare a complete improvement plan for Raleigh. This plan was never implemented because the power structure in the city, often the husbands of the ladies themselves, saw little economic benefit to the cosmetic improvements prescribed.[31]

By 1917, the Olmsteds, Nolen and other city planners had formed the first professional organization, now known as the American Planning Association. Key to these early planners ideas was the concept of separation of uses within the city. Thus, dedicated residential areas were important and Nolen urged the use of deed covenants to ensure, not just segregated use, but also segregated social and racial classes within designed suburban developments.[32]

The clients of designers like Nolen, the Olmsteds, and Draper viewed planned residential development as a real-estate enterprise.[33] The men who developed early twentieth century neighborhoods in North Carolina and throughout the South, as described above, often had major tobacco, textile, banking, utilities, and transportation interests that enabled them to offer suburbs

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[30]Goldfield, 11.

[31]Ibid, 12.

[32]Hanchett, *Sorting Out*, 168 - 170.

[33]Goldfield, 18.

with extensive services.[34] Playing on the home buyers' fears of urban crowding and disease, as well as their desire to distance themselves from racial disharmony, developers created naturalistic suburbs in the Draper idiom. They then sought to protect the design intention, with covenants in the deeds. These restrictions, which John Nolen termed "safe guards against incongruity," set street width, minimum lot and house sizes, and, more ominously, regulated who, in terms of race and income level, might live in the area.[35]

Hayes Barton, as Draper himself stated, was "the first real nice suburb that Raleigh had developed." Therefore the neighborhood was complete with covenants protecting the racial and social values of its residents. Nearly half of the dwellings in the neighborhood were constructed in the late 1920s for insurance agents, bankers, salesmen, physicians, and attorneys.[36] The large, wooded lots sheltered some of the city's finest examples of Colonial Revival architecture, especially examples in the Georgian Revival mode.

The Five Points neighborhoods are representative of early-to-mid-twentieth century suburbs in terms of the variety of architectural styles, level of detail, and size, as well as a fairly broad spectrum of social status of their occupants. They are important as part of the over-reaching trends of urban escapism and desire for social and racial homogeneity common among the white middle and upper-middle class. The neighborhoods are the creation of the new vocations of city planning and landscape architecture espoused by the Progressives and brought to fruition by planners such as Earle S. Draper. The neighborhoods are at once a make-a-buck real estate scheme and a part of a major American socio-cultural shift. Likewise, they are part of the pattern of changing technologies; especially that of transportation.

GETTING TO THE SUBURBS: THE ROLE OF TRANSPORTATION IN THE FIVE POINTS NEIGHBORHOODS, 1912 - 1930

While early twentieth century Raleigh was by most standards a small city, it was, nonetheless, crowded with factories, livery stables, offices, apartments, and detached houses that put residents of all classes and races within walking distance of one another. The desire to

[34]Ibid, 24.

[35]Wright, Gwendolyn. *Building the Dream.* Cambridge: MIT Press, 1983, 200.

[36]"Hayes Barton File"

remove oneself from this environment drove the development of suburban neighborhoods. Although the first wave of developments, including Glenwood, Cameron Park, and Boylan Heights, were located near the center city, it was useful to have easy transportation into the city's business district. The next phase of suburban neighborhoods, those in the Five Points area, were located somewhat farther from the downtown and transportation became an increasingly important issue.

In the early 1890s, Raleigh, Winston, and Charlotte were home to North Carolina's earliest streetcar systems. Durham and Greensboro followed suit with streetcar operations beginning in 1901 and 1902 respectively. In Raleigh, as in all the other North Carolina cities with streetcars, suburban development followed the streetcar lines. The prominent role of the streetcar in the early development of Five Points and other Raleigh suburbs is evidenced by the location of these neighborhoods adjacent to the Glenwood line.

For roughly 130 years, Raleigh's streets formed a square around the central business district in which citizens walked to their daily destinations, but in 1891, Carolina Power and Light Company (CP&L) began operating the city's first electric streetcars. The streetcar facilitated the mobilization of Raleigh's population, resulting in the lengthening of the distance that could be considered a reasonable commute between home and work. The availability of transportation was the key to the development of Raleigh's Five Points neighborhoods and other subsequent suburban growth.

In 1912, as part of an effort to increase rider-ship and display the marvels of electricity, CP&L extended a streetcar line from central Raleigh along Glenwood Avenue into farmland and woods. The line ended at Bloomsbury Amusement Park, north of the Bloomsbury neighborhood on land that is now encompassed by the Carolina Country Club and Country Club Hills. Like a small-scale Columbian Exposition, the one-hundred acre park was full of electric wonders, such as a roller coaster, penny arcade, and a carousel, all of which were illuminated by 8,000 light bulbs.[37]

The streetcar's route to the park was bordered by open farmland and woods. Between 1912 and World War I, a few scattered homes and one or two stores were constructed along the line, but for the most part, the ride was through a rural landscape. In 1915, Bloomsbury Park closed, but not before developers had seen the potential for residential development along the streetcar line.

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[37]Ibid.

The development of the Five Points neighborhoods, in Bloomsbury, Hayes Barton, and Roanoke Park particularly, was fueled by the presence of the streetcar line. Even those neighborhoods developed after the streetcars ceased operation, such as Georgetown, owe their existence to this transportation improvement. The streetcar allowed the factory manager to live in a large house, far from his factory and his workers. It also enabled the wealthy homeowner to live a great distance from his domestic employees, as in the case of Hayes Barton. Without the streetcar, living so far from the center of town would have been impractical before road and automobile improvements began to make personal transportation more feasible.

The line that served the Five Points neighborhoods ran in a median in the center of Glenwood Avenue. The median is still extant, as is a 1918 streetcar waiting shelter at the corner of Glenwood and Harvey streets. The earliest homes were constructed close to the streetcar line, either for convenience or to display the owner's prosperity. Despite the initial importance of the streetcar, rider-ship declined throughout the 1920s as automobile ownership increased. Between 1900 and 1920, vehicle registrations rose nationwide from 8,000 to 8,000,000 and in 1933, the streetcars stopped running.[38] The Five Points neighborhoods gradually transformed into automobile suburbs.

As cars entered mainstream America, contemporary observers, though perhaps biased by their enthusiasm for the new technology, recognized the potential impact of the automobile. In 1899, on the first page of the first issue of *Horseless Age*, editors stated that "cars would open more suburban land."[39] Interest in technology was an important aspect of the popular culture at the time. This may have led some to over estimate the power of the machine. One writer predicted in 1901 that, "Automobiles, motor bicycles, and possible flying machines . . . will make it easy to travel fifty or sixty miles an hour in you own conveyance. No *respectable* family

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[38]Mark S. Foster. "The Automobile and the City," in David L. Lewis and Lawrence Goldstein, eds. *The Automobile and American Culture* (Ann Arbor: The University of Michigan Press, 1983), 29 and Ross, "Bloomsbury."

[39]"Effect on Land Values and the Distribution of Population," *Horseless Age*, I (March 1899), quoted in Clay McShane, *Down the Asphalt Path: The Automobile and the American City* (New York: Columbia University Press, 1994), 123.

will be without its automobile or flying machine."[40]

In North Carolina, 149,000 automobiles were registered in 1921. That number had more than doubled by 1925 to 340,000, and by 1927, the state led the nation in annual percent increase in automobile registrations., perhaps due in part to the concentrated "Good Roads" campaign waged by the state during the early and mid 1920s.[41] As of 1925, Raleigh was home to 5,210 vehicles.[42]

When the first Five Points neighborhoods were platted, automobiles were still not common in Raleigh, but they certainly were not rare either. The earliest development in the Five Points neighborhoods occurred along the streetcar lines, but as the upper and middle classes gained increased access to automobiles, areas farther from the streetcar line began to be occupied. Streets, particularly in Hayes Barton, which was marketed to Raleigh's wealthiest citizens and therefore the earliest car owners, were laid out with gentle curves and few sidewalks. These design elements made the walk to the streetcar somewhat longer than it would have been on straight streets and more difficult since pedestrians had to walk in the street. Thus, it seems that the design of Hayes Barton anticipated that residents would have cars. Beyond subdivision design, the importance of the car is reflected architecturally in the fact that many homes in Five Points have garages which often match the home. Car ownership continued to become more common, and after World War II, it began an escalation that continues today. The location and success of the Five Points neighborhoods are directly related to the increased availability of transportation, first in the form of streetcars, followed by private vehicles. It is fitting then, that this group of early subdivisions is named for an intersection where five routes of transportation converge.

THE ARCHITECTURE OF RALEIGH'S FIVE POINTS NEIGHBORHOODS, 1913 - 1952

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[40]Frank Parsons. *The City for the People* (Philadelphia: C. F. Taylor, 1901), 7; quoted in McShane, 123.

[41]Robert E. Ireland. *Entering the Auto Age: The Early Automobile in North Carolina, 1900-1930* (Raleigh: Division of Archives and History, North Carolina Department of Cultural Resources, 1990), 73.

[42]Helen Ross, 23.

The Artistic House is Replaced by Simple, Natural Living

The Victorian aesthetic valued complexity and a rich, artistic design. The Victorians saw their homes as pieces of art that were symbolic statements of the outlook and priorities of the owner.[43] This idea is well expressed in the tendency of the upper-middle class and wealthy industrialists to build the largest and most exuberant Queen Anne dwellings. As Catherine Bishir writes, "its energetic forms and extravagant displays of mass-produced ornament, the Queen Anne mode perfectly suited the frenetic progress, urgent expansionism, and ebullient individualism of the period."[44] Oakwood, the "first district in Raleigh solely created to be an exclusive residential suburb," was replete with highly ornamented houses built by Raleigh's bankers, lawyers, professors, and statesmen.[45]

The large Victorian house with its many specialized, cluttered rooms became the object of a reform movement that began as early as the 1880s and came to fruition after 1900. The reformers, known as Progressives, claimed that this house was a reflection of the stiff, overly formal, Victorian lifestyle. Thus, the movement set out to replace not only the architecture, but also the social attitudes of early twentieth century America.[46]

By World War I, these far-reaching, fast moving social changes had virtually replaced the Victorian aesthetic, and social conventions were being superceded by a new "modern" architecture and lifestyle. The new ethic was centered around a "simple, efficient, neat, and natural" house.[47] In place of formal entrance halls with front and back parlors, the living room debuted as a multi-function space for the new, informal family. The emphasis on efficiency and modernity was epitomized by the trend towards built-in buffets and other furniture, "sanitary" or "scientific" kitchens, and sun or sleeping porches to provide the fresh air prescribed by public

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[43]Quoted in Clifford E. Clark, Jr., *The American Family Home* (Chapel Hill: University of North Carolina Press, 1996), 104.

[44]Catherine Bishir, *North Carolina Architecture* (Chapel Hill: University of North Carolina Press, 1990), 342.

[45]Ross, "Comprehensive," 23.

[46]Clark, 131-132.

[47]Ibid.

health advocates.[48]

Several factors made the changes advanced by the Progressives possible. First, assumptions about the role of women became less restrictive because of the increase in availability of ready-made products as well as the significant drop in the birth rate between 1800 and 1900. Additionally, an increase in wealth, communications, and transportation allowed for quicker and wider dispersal of knowledge, particularly via popular publications such as women's magazines. One focus of this information network was the spread of scientific knowledge, especially in the new realm of domestic science and home economics. Finally, the depression of 1892-1893 brought Victorian ideas into question and opened the door to new ideals.[49]

National Influences on Local Architecture

American architecture during this period was shaped by two primary influences. First was the Craftsman Movement personified by Gustav Stickley and the Greene Brothers. The second influence was nationalism based on the newly awakened interest in American history after the 1876 Centennial and enhanced by the promise of the City Beautiful movement.

The Craftsman movement is typically associated with Gustav Stickley, whose publication, *The Craftsman* (which ran from 1901-1916), espoused the principles of the English Arts and Crafts Movement. These principles included the finest level of craftsmanship along with simplicity and harmony with nature in all realms of design.[50] The clean lines and the expression of the construction method as ornament are well known in Stickley's furniture, but can also be seen in the popular house plans he developed for publication. High-style Craftsman architecture is best represented in the work of the Greene Brothers in Pasadena during the first few years of the twentieth century. The style "combined elements of the Stick Style, Stickley's influence, the

[48]Charlotte V. Brown, "The Day of the Great Cities: The Professionalization of Building," in *Architects and Builders in North Carolina*, Catherine W. Bishir, et. al. (Chapel Hill: University of North Carolina Press, 1990); Gwendolyn Wright, *Building the Dream*, (Cambridge: MIT Press, 1981), 161; and Clark, 132.

[49]Clark, 135-142 and Wright 158-159.

[50]Anthony D. King, *The Bungalow* (New York: Oxford University Press, 1995), 134.

English Arts and Crafts movement, and especially Japanese techniques of joinery."[51] The Greenes practiced total design, being intimately involved in the construction phase and even designing and building appropriate furnishing for their residences.[52]

The popular version of the style was espoused by Progressive reformers who believed in the concept of "honesty of design" that was part of Craftsman theory. The expression of the construction method and the use of materials in their "natural" or rustic form were thought to create "honest" architecture. Furthermore, the Craftsman style was often associated with the bungalow house form, which also reflected the ideals of the Progressives.[53] While only wealthy North Carolinians had the luxury of architect-designed dwellings intended for "modern, natural, healthy living," the design of the bungalow made the transition to simpler, mass-produced dwelling for citizens in almost any social stratus.[54]

The bungalow was a simple, unpretentious house that was attuned to the newly developed tastes of the post-Victorian era. The bungalow's wide eaves, low-pitched roof, and deep (often engaged) porch symbolized comfort, security, and a connection with the outdoors. The rough, naturalistic materials such as stone, brick, and wood shingles used in the houses were both part of the natural aesthetic as well as being efficient in their long wear. In North Carolina, the bungalow's wide eaves and deep porches were well-attuned to the warm climate and even resembled earlier coastal cottages.[55]

The bungalow interior featured several innovative design ideas that reflected this desire for efficient, simple living. The living room, for example, could serve many functions, while the dining room was often used only for special meals and seemed bigger because of its dual role as a passage from living room to kitchen. The kitchen itself was small, efficient, and easy to clean. The circular pattern of movement through the bungalow made it seem larger and helped

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[51]Leland M. Roth, *A Concise History of American Architecture* (NY: Harper & Row Publishers, 1979), 211.

[52]Ibid., 212.

[53]Clark, 146-147 and Wright 166.

[54]Bishir, 426.

[55]Ibid. and Clark, 173 - 176.

minimize crowding in a house that was often only half the size of the typical late-nineteenth century home.[56] These features were easily accepted in North Carolina communities where the hall and parlor and one- or two-room log houses were part of the traditional housing stock.[57]

In addition to the pressures of modern fashion and social reform that made the bungalow so attractive, the ease and economy with which these houses could be built certainly contributed to their proliferation. The range of size and stylistic elaboration possible with the bungalow made it adaptable to a wide variety of income levels.[58] Further promotion of the economy of the bungalow, often with Craftsman styling, was found in mail order plan books and even pre-cut mail order houses. The increase in the prefabricated house market after 1910 "represented a logical extension of the attitudes toward efficiency and economy that had become part of the new housing ideal."[59] By the mid-1920s, the bungalow had become so widely popular that it was even the subject of a song by Burgess Johnson, entitled "Bungal-Ode:"[60]

In Raleigh, the bungalow was immensely popular during the 1920s but gradually lost favor during the 1930s. Helen Ross, in her 1992 comprehensive architectural survey of Raleigh, found that all of the city's early twentieth century neighborhoods have bungalows. Furthermore, Ross identified the richest variety of bungalows in the Bloomsbury neighborhood where several Carolina Builders Company model houses and Sears and Roebuck Company mail-order homes were documented.[61] Most bungalows in Bloomsbury, and Five Points generally, demonstrate the simple ornamentation commonly found on this popular house type. The Circle has a wide range of bungalows displaying front facing and side facing gable or jerkinhead roofs. 2210 The Circle has a side jerkinhead roof, jerkinhead vent dormer, and porch/porte-cochere with wide arches

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[56]Clark, 162-167.

[57]Bishir, 426.

[58]Bishir, *North Carolina Architecture*, 426.

[59]Clark, 181-182.

[60]Quoted in Robert Schweitzer and Michael W.R. Davis, *America's Favorite Homes* (Detroit: Wayne State University Press, 1990), 153.

[61]Ross, Appendix A, 4.

supported by tall, brick piers. A less elaborate example is 2211 The Circle, which is a side gable bungalow with an attached, front gable porch. It has clapboard and shingle sheathing, knee braces, and battered posts on brick piers. One the largest bungalows in Five Points is the MacCarthy House at 2400 Fairview Road. The one-and-a-half-story house has a shed dormer, wide porch, and porte-cochere supported by stone piers. Additionally, the 300 Block of East Whitaker's Mill Road, in Roanoke Park has several one-story, hip and gable roof bungalows occupied by tradesmen during the 1920s and 1930s.[62]

In addition to the area's many Craftsman style bungalows, there are also several two-story, Craftsman style houses, particularly in Hayes Barton. One excellent example is the house at 1012 Vance Street. The two-story house has a gable front roof with large knee braces and a wide porch with porte-cochere supported by battered posts on brick piers.

While bungalows make up a large part of the housing stock of Five Points there was another house type, built in fewer numbers, that was touted as an extremely efficient and economical design. The American Foursquare, built intensely in North Carolina during the mid-1910s until the early 1920s, was easy and inexpensive to build for a larger family who needed more space than the small two or three bedroom bungalow.[63] The Foursquare developed during the early twentieth century from the cube-like form that was the base for popular Queen Anne-influenced houses replete with bays and towers. The "simplifying influence of the Prairie School," in addition to the overall shift in fashion towards simpler houses, were brought together in the Foursquare.[64] The two-story, cube-like house typically has a two or three bay facade with a deep, attached front porch. The house could be easily adapted to variety of styles including Craftsman or Colonial Revival.

The majority of Foursquares in Raleigh display simple details with little ornamentation or restrained Prairie or Craftsman influences. Helen Ross found that these houses were located in the northern and western areas of the city primarily in the early twentieth century suburbs of these areas. Hayes Barton, Roanoke Park, and Bloomsbury all have examples of this house type,

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[62]Helen Ross, "Roanoke Park / Georgetown, General Information, 1992," Survey File, North Carolina Historic Preservation Office.

[63]Schweitzer and Davis, 161.

[64]Bishir, 425.

but Bloomsbury appears to have the largest collection.[65] It should be noted, that the Five Points area appears to have fewer Foursquares than other early twentieth century North Carolina suburbs, such as Winston-Salem's Ardmore. Several examples can be found along Glenwood Avenue, however, such as the house located at 1827 Glenwood. The house has a high, hip roof and deep, hip roof porch supported by Tuscan columns. The Craftsman-influenced, side passage entry has multi-light door and sidelights. Another notable example is found at 1806 Glenn Avenue in Hayes Barton. Built in 1921 for civil engineer, William C. Olsen, this Foursquare is a rare example of a stone veneer Foursquare. It is Colonial Revival in style with an arched side porch and pedimented central entrance.[66]

A nationalistic phase in American architectural history began after the Philadelphia Centennial Exposition of 1876 awakened interest in colonial heritage. Nineteenth century examples of Colonial Revival architecture tended to be free interpretations of colonial design motifs. In North Carolina, Classicism had been used in an eclectic way throughout the late nineteenth and early twentieth centuries during what Catherine Bishir refers to as the "first phase" of Colonial Revival.[67] The precise interpretations of European designs seen at the World's Columbian Exposition in 1893, however, helped to focus the Colonial Revival style towards more historically accurate representations of early American design.[68]

Amid the rush of immigration during the early twentieth century, there was a growing sense of loss of American identity. The association of Colonial Revival architecture with early American history helped to present a stable identity.[69] While North Carolina experienced less immigration than the Northeast, the state was plagued by class and racial turbulence and faced rapidly expanding industrialization.[70] By symbolizing "the moral tone of restraint and sound

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[65]Ross, Appendix A, 2.

[66]Ibid., 3.

[67]Bishir, 417.

[68]McAlester, 319 and 326.

[69]Bishir, 417.

[70]Ibid.

judgement," and playing on the Southern notions of Anglo-Saxon heritage found in the idealized antebellum civilization, Colonial Revival soon became the preferred design mode of the well-to-do.[71]

Principally working in the more specific Georgian Revival style, designers such as Northup and O'Brien and Atwood and Weeks accomplished refined dwellings for some of North Carolina's most distinguished upper and middle class businessmen with firms such as R.J. Reynolds and American Tobacco.[72] Catherine Bishir describes the effect of the style in Charlotte's Myers Park neighborhood: "Standing in even ranks beneath their great trees, they recall individually the architecture of the great Virginia planter or the English squire; as an ensemble, they evoke a shared set of tastes, values, and ambitions."[73]

Raleigh has a wealth of Colonial Revival dwellings. In fact, the city's early twentieth century neighborhoods are nearly balanced between bungalow and Colonial Revival with Hayes Barton having many of the largest and most elaborate examples.[74] In Five Points, the typical Colonial Revival house is a two-story, brick dwelling with a side gable roof, and a central entry with classical articulation. A particularly elaborate example in Hayes Barton is located at 901 Holt Drive. This house is based on Mount Vernon and is the epitome of Colonial Revival architecture. Another example is located at 2201 Byrd Street in Bloomsbury. This Recovery Era (1933 - 1940) house, located in Bloomsbury, has relatively simple ornamentation concentrated around the entry including an arched pediment portico, fanlight and sidelights.

The Georgian Revival style is based on eighteenth century Georgian style houses, usually American colonial examples, and often feature hipped roofs, heavy entry pediments, and quoins on rectangular, brick, two-story houses. The house located at 917 Holt Drive is a good example of the side gable form with two gable end chimneys and slightly projecting entrance pavilion with broken pediment over the pilaster-flanked entry.

In addition to Georgian Revival, the Dutch Colonial Revival mode was also an immensely popular interpretation of the Colonial Revival style. Found in all of the Five Points

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[71]Wright, 168 and Bishir, 417..

[72]Brown, 301.

[73]Bishir, *North Carolina Architecture*, 439.

[74]Ross, Appendix A, 4-5.

neighborhoods, these houses vary in size and elaboration from simple, three-bay houses such as 2213 Beechridge Road in Bloomsbury to more sophisticated and larger examples like 1605 St. Mary's Street in Hayes Barton which has stone lower level, stucco upper level and tile roof. The defining feature of all of these, however, is the gambrel roof.

Nationalistic architecture took on another form in addition to American Colonial models. Many Americans traced their roots to English ancestors and the American elite was often Anglophilic.[75] This connection to England was expressed in the use of medieval English buildings as architectural models after World War I. The Tudor Revival style was at its height during the 1920s and 1930s, at least in part because the developing veneer technology allowed even modest homes to mimic complex stucco, brick, and stone work of the English originals.[76]

Closely related to the Tudor Revival house is the Period (English) Cottage. As the name implies, this house is significantly smaller than the Tudor Revival; usually being only one to one-and-a-half stories. Typical features include a round-head door, steeply pitched front gable, and prominent chimney located on the front facade.

In Raleigh, the largest concentration of Tudor Revival homes is found in the Hayes Barton and Bloomsbury neighborhoods, especially along Byrd, Beechridge, and St. Mary's streets.[77] A good example is the Judah L. Emanuel House, 2200 Beechridge Road in Bloomsbury. Typical of the style, the two-and-a-half story stone house has half-timbering and stucco in the gable ends. Like most of the other architectural styles in Five Points, the most extravagant Tudor Revival house, the C.V. York House located at 1002 Cowper Drive, is located in Hayes Barton. The Period (English) Cottage, the smaller cousin of the Tudor Revival, is also represented in Five Points. These houses range from the simple detailing of Recovery Era houses such as 1919 Alexander Road, in Bloomsbury, to the more elaborate house at 2013 McCarthy Street in Vanguard Park, which has a steeply pitched front gable roof that sweeps downward to a freestanding wall.[78]

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[75]McAlester, 319 and Bishir, 440.

[76]McAlester, 319.

[77]Ross, Appendix A, 5.

[78]Helen Ross, "Vanuguard Park, General Information, 1992," Survey File, North Carolina State Historic Preservation Office.

Similarly, the Five Points neighborhoods also contain examples of dwellings that utilized Spanish Colonial models. Beginning, logically, in California and the Southwest, the Mission and Spanish Eclectic styles spread eastward after the Panama-California Exposition in San Diego in 1915.[79] The style was popular because as Catherine Bishir writes, "[it] evoked the lush life of California or Florida."[80] Although not nearly as numerous as the bungalow and Colonial Revival, the Five Points suburbs appear to have more examples of this style than many of North Carolina's early twentieth century suburbs. During her comprehensive survey of Raleigh in 1992, Helen Ross noted several types of Spanish-influenced houses such as the modest dwellings at 2204 and 2206 Alexander Road in Vanguard Park. More elaborate is the Sears and Roebuck mail-order house known as "the Alhambra," located at 1601 St. Mary's Street in Hayes Barton. More elaborate still is the house Ross terms "the grandest version of ... Spanish Colonial Revival" at 845 Holt Drive, also in Hayes Barton.[81] There are also a number of Spanish Eclectic or Spanish Colonial Revival dwellings in Bloomsbury, such as the stone house at 2128 Cowper Drive. The one-story house has a prominent Palladian window, peaked and shaped parapets, large front-facade chimney, and Spanish tile porch roof.

The contractors and architects utilized in the construction of individual houses in some of Five Points' neighborhoods were among the best-known in Raleigh. Understandably, Hayes Barton maintains a larger collection of architect-designed houses, many of which were constructed by Howard E. Satterfield, the preeminent builder during the 1920s. Formerly a mechanical engineering professor at State College, Satterfield gave the kind of service and produced the sort of quality demanded by the elite. A quote from his building specifications indicates his method. "The builder agrees to give his personal attention at all times and his presence as often as necessary to properly carry on the work."[82] By the 1930s and 1940s, J.W. Coffey and Son had gained equal prestige with an emphasis on high value and high quality. The

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[79]McAlester, 418.

[80]Bishir, 440.

[81]Ross, Appendix A, 6.

[82]Howard E. Satterfield, quoted in Charlotte V. Brown, "The Day of the Great Cities: The Professionalization of Building, 1900 - 1945," in *Architects and Builders in North Carolina*, Catherine Bishir, et al. (Chapel Hill: University of North Carolina Press, 1990), 310.

company "produced some of the best houses in Raleigh's new suburbs."[83]

Elsewhere in Five Points, especially in Bloomsbury, Carolina Builders was active building model homes. These houses tended to have distinctive features such as sleeping porches and creative stylistic combinations. An inexhaustive list of these houses includes 207 and 309 Duncan, 1708 Fairview Road, 2234 The Circle, and the nearly identical examples at 1916 Sunset Drive and 2122 Woodland Avenue. These latter two houses have side gabled roofs with shed dormers. The front entrance is accented by an open round arch hood with decorative brackets. The second floor features a sleeping porch with sheathed balustrade. Carolina Builders was founded about 1923 and is still in business in Raleigh today.

Among the local architects utilized for some of the houses in Hayes Barton were prominent designers such as Thomas W. Cooper, William H. Deitrick, Charles Atwood and Arthur C. Nash, and James A. Salter.[84] Deitrick, for example, completed the design and construction administration for Dorton Arena after Nowicki's death. Arthur Nash, on the other hand worked with McKim, Mead, and White and supervised, along with engineer Charles Atwood, the mammoth Lower Campus project at the University of North Carolina.[85]

Another unique feature of Five Points architecture is the extensive use of stone, which has already been alluded to by the numerous stone dwellings discussed above. The stone came primarily from a local granite quarry. This quarry was located about three-quarters of a mile from the northern edge of Hayes Barton at the intersection of Oberlin Road and Glenwood Avenue (behind the present-day Glenwood Village shopping center). The dates of operation of this quarry are not presently known, but it was certainly active during the 1920s.

The Depression of the early 1930s, greatly slowed the suburban construction market until after 1935. During the period of economic recovery between 1935 and the initiation of World War II, a new house style known as Minimal Traditional was developed and popularized. Focused on economical construction, these houses tend to be one or one-and-a-half-stories, with

[83]Brown, 314.

[84]Ross, "Hayes Barton.

[85]Brown, 327 and 350.

significantly reduced ornamentation, scale, and floor space.[86] Many display details of the Colonial Revival style, but others have Tudor Revival or Period Cottage design influences executed in a very restrained manner. This new construction occurred within the existing suburban neighborhoods as in-fill.[87]

There are many Minimal Traditional examples dating from about 1936 through 1941 in Five Points. Helen Ross estimates that about seventy dwellings were erected in Roanoke Park between 1938 and 1941 indicating that this was a period of significant development in that neighborhood.[88] In Five Points' other suburbs, the Recovery Era development was equally as intense. For example, Vanguard Park has thirty-six dwellings from this period and Bloomsbury has seventy-five.

In most of the Five Points neighborhoods, the Minimal Traditional style houses were constructed as in-fill housing after World War II. There are also neighborhoods filled almost entirely with Minimal Traditional houses, such as Georgetown in Five Points, that were constructed as veterans' housing in the mid- and late 1940s.[89] Overall, it appears that there are at least as many, and most likely more, post-war Minimal Traditional houses as there are Recovery Era examples. Vanguard Park has tripled in size since 1945 with a large collection of Minimal Traditional houses, and Bloomsbury has several examples along Byrd Street where the older neighborhood was expanding in the post-war era.[90]

Overall, Raleigh's Five Points neighborhoods exemplify the variety of architectural styles that were popular nationally between about 1915 and about 1950. The architecture represents a dramatic shift in social thought, technology, and architectural design over a period of more than thirty years. The movement towards simpler, more efficient houses in the 1910s, along with the

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[86]Ibid.

[87]Ross, 32.

[88]Helen Ross, "Architectural Survey File for Roanoke Park and Georgetown, General Information, 1992," North Carolina Historic Preservation Office, Raleigh.

[89]Ibid and "Vanguard Park, General Information" and "Bloomsbury, General Information."

[90]Ross, Appendix A, 7.

rise in domestic science, helped to popularize the bungalow and Foursquare. The effort to develop an American style espoused by Frank Lloyd Wright, the Greene brothers, and Stickley resulted in innovative, modern designs. Interestingly, these nationalistic ideals prevalent during the early years of the twentieth century also brought rise to the Tudor Revival, Spanish-influenced styles, and the more historically accurate mode of the Colonial Revival style. The houses built in Five Points during this period were seen as the best modern architecture had to offer. Small, efficient and affordable designs enabled more citizens than had been previously possible to purchase a new home. Disrupted by the Great Depression, the construction that resumed in the late 1930s moved to yet another phase of stylistic representation, the Minimal Traditional and shifted again to Ranch by the 1950s. Here, rather than new technology and social thought, one of the primary influences was economy. Loosely based on the earlier period revival houses of the 1920s, Minimal Traditional houses were smaller and lacked elaborate ornamentation. The common thread of all of these various house styles was their suburban location.

ASSOCIATED PROPERTY TYPES

Historic District

Description

All of the resources covered by the Five Points Neighborhoods multiple property documentation form will be listed as part of one of five potential National Register historic districts incorporating the following early twentieth century subdivisions: Hayes Barton, Bloomsbury, Georgetown, Vanguard Park, and Roanoke Park. These suburbs were platted between about 1913 and 1922 and built from the mid-1910s through the present time. Most construction had ended by the mid-1960s, however, with the districts being well-developed by the early 1950s. As specific real estate developments, the districts contain collections of early twentieth century buildings and outbuildings in their original setting of planned streets, parks, and landscape features. Following are brief descriptions and examples of the various resource types that are the components of the districts found in the Five Points neighborhoods, namely residences and their associated garages and outbuildings, commercial and institutional buildings, and the landscape elements.

Components of the District

1. Residential

Homes in Five Points range from mansions to duplexes to small cottages, and they range in style from Craftsman bungalows to various revivals built before World War II. Post-war homes include Minimal Traditional, Colonial Revival, Ranch, and Modernist styles. The largest homes are found in the Hayes Barton subdivision, whose development dates from 1920. The highest concentration of bungalows are to be found in Bloomsbury, which was platted in 1915. Georgetown, Roanoke Park, and Vanguard Park all have pre-war bungalow and Colonial Revival examples, but most of the houses in these subdivisions are Minimal Traditional.

Colonial Revival

Hundreds of Five Points homes are designed in the Colonial Revival style. Those built before the Great Depression are generally two or two-and-a-half-stories in height. They are either brick, frame, or stone and usually have simple gable or hip roofs. Federal, Georgian, Dutch Colonial, or Greek Revival motifs are employed, either academically or as an eclectic expression.

Because of the availability of local stone, Five Points has a high concentration of stone Colonial Revival homes. Often, this stone was used with successful effect to create Dutch Colonial homes and replicas of colonial Pennsylvania homes, such as the three-bay example at 808 Williamson Drive. The most academically correct homes were constructed in the 1920s in the Hayes Barton subdivision. The largest and most prominent example is the Alfred Williams, Jr. House at 901 Holt Drive which is loosely based on George Washington's Mount Vernon. Other examples of Colonial Revival houses include 913 Vance Street, 2206 Fairview Road, the Milton Gibson House at 1116 Cowper Street, and a Dutch Colonial Revival house at 710 Nash Drive.

During the Recovery Era and after World War II, the Colonial Revival style continued to be utilized, but with less academic accuracy and on a smaller scale. The most popular Colonial Revival house during this period was the Cape Cod, which was one-and-one-half stories with three or five bays and gabled dormers. An example of the Cape Cod house is the mid-1930s Hill House at 1524 Jarvis Street. Examples of larger Recovery Era and post-war Colonial Revival homes include 1629 and 1705 Saint Mary's Street, both of which date from the late 1940s. Also popular was the application of modest Colonial Revival elements on Minimal Traditional and Ranch houses. A good example of the first case can be found on Byrd Street in Bloomsbury. At 2315 Byrd Street is a circa 1950, one-story, brick house with cross gable roof. The house has the slightly elongated form, side gable roof, and narrow eaves common to Minimal Traditional houses, yet the door surround has a rather elaborate Colonial Revival entablature.

Craftsman Bungalow

During the 1910s and 1920s, the bungalow evolved as a home of convenience and casual living, with an emphasis on expressive craftsmanship and workmanship. Bungalows in the Five Points neighborhoods range in style from popular examples taken from pattern books to simple gabled houses with only minimal Craftsman references. Of particular interest are the numerous Carolina Builders Model Homes. These homes are usually one-and-a-half-stories in height and have a small sleeping porch or balcony located in the slope of the roof. Bungalows in Five Points are clad in a variety of materials, including locally quarried stone, clapboards, brick, and shingles. Five Points' best examples are found in the Bloomsbury subdivision. 501 West Aycock Street and 1907 Alexander Drive are two well-preserved representatives of the many examples throughout Five Points. 2234 and 2236 The Circle and 2122 Woodland Drive are three examples of the Carolina Builders Model Homes.

American Foursquare

The American Foursquare developed during the early twentieth century from the cube-like form that was the base for popular Queen Anne-influenced houses. The "simplifying influence of the Prairie School," in addition to the overall shift in fashion towards simpler houses, were brought together in the Foursquare. The Foursquare usually has a hip roof and four rooms on each of two floors. The house has deep eaves and a full-width porch. Often, a different material from that on the upper section of the building is used on the lower half or two-thirds of the house. Foursquares are not as common in the Five Points neighborhoods as bungalows, but there are several examples. One intact example is 1821 Glenwood Avenue, one of about a dozen Foursquares along this street alone.

Tudor Revival

Tudor Revival was a popular style in the Five Points neighborhoods primarily during the 1920s and 1930s. This style incorporates decorative brickwork and bonds, stone, stucco, and half timbering. Tudor Revival homes have steeply pitched, complex, gable roofs. Porches on the front facade are often small and engaged, but most houses have larger side or rear porches. 510 Carr Street and the Emanuel House at 2200 Beechridge Road are good examples of this style. One of the most architecturally extravagant examples is the C.V. York House at 1002 Cowper Drive.

Period (English) Cottage

The Period Cottage was also used in the Five Points neighborhoods. It is a smaller, less ornate variation of the Tudor Revival. It is usually one or one-and-a-half stories in height and is often constructed of brick. The Period Cottage often has a side gabled roof with one front facing gable and a chimney on the front facade. Other characteristics are round head or Tudor arch doors, windows with diamond-shaped lights, and stone trim. Five Points examples include 1919 Alexander Drive (c.1940) and 2209 Byrd Street (c.1930).

French Eclectic/Norman Revival

The interest in historic French styles came from the same interest in European history and aristocracy that fueled the Tudor Revival. Examples of this style are rare and there are only a few in Five Points. Roofs are hipped or gabled and many homes have a round tower on the front facade with a conical roof. Exterior materials are usually brick, stone, stucco, or a combination.

Usually, the house will have a large, exterior chimney. The best Five Points example is the Truman G. Williams House at 910 Harvey Street.

Other Period Revivals

Other revival styles were rarely used in the Five Points neighborhoods, but they cover a range of styles including Spanish Eclectic, Mission style, and Renaissance Revival. The most commonly used is the Mission style. Mission incorporates shaped parapets, porches, balconies, and arched window, door, and porch openings. These houses have tile roofs, and walls are usually stucco or stone. At least one Sears mail order house, called the "Alhambra,"can be found in Hayes Barton. There are many other one and two-story examples of the Mission style throughout Five Points. One of them is the Strickland House at 1601 Saint Mary's Street. 2223 Creston Road is a good example of the Spanish Eclectic style.

Minimal Traditional

During the Recovery Era, between 1937 and 1941, and in the years immediately after World War II, it was necessary to construct houses quickly and inexpensively. Thus, the Minimal Traditional style came into being. Minimal Traditional houses are usually one-story and normally has at least one front facing gable. The style takes its name from the fact that it uses traditional stylistic references in a minimal, or stripped-down manner. The style can also incorporate Tudor Revival references, such as a chimney on the front facade, and Colonial Revival elements such as six-over-six windows or side porches. These hybrid examples are very common in Five Points and can be found in other early twentieth century neighborhoods across North Carolina, such as Ardmore in Winston-Salem. Minimal Traditional houses are to be found throughout Five Points, but are particularly concentrated in the Georgetown and Roanoke Park subdivisions. Examples include 2007 Saint Mary's Street and 602 Harvey Street.

Modernist

The Modernist style matured in the United States after World War II. It emphasizes the use of various wall materials, window shapes and sizes, exposed structure, deep eaves, and an emphasis on the siting of the building within a naturalistic, sometimes rugged, landscape. Modernist homes can be more formal, incorporating into their design smooth man-made materials such as terrazzo, tiles, and glass. The Modernist homes in Five Points, such as the 1959 Phillip Rothstein House at 912 Williamson Drive, designed by Milton G. Small, are outside of the period of significance for the district. However, this dwelling is addressed by the "Early

Modern Architecture in Raleigh Associated with the Faculty of the North Carolina State University School of Design" multiple property documentation form.

Ranch

Ranch houses became very popular after World War II; their numbers far exceeding those of Modernist dwellings. Ranch houses often emphasize horizontality, with their long, one-story form; long-slung roof line with wide eaves; ribbon windows; and long, Roman brick. The majority of Ranch houses in Five Points, however, lack these features relying on the long front elevation and one-story form to convey the Ranch style. Occasionally, other stylistic influences, such as Colonial Revival door surrounds and shutters, are added to the basic Ranch form. A good example of this style is the house at 1529 Iredell Drive. This circa 1950 Ranch house was the home of architect Bert A. Heidelbach. It's one-story, brick form has a low-pitched hip roof with wide eaves.

Multi-Family Residences

The vast majority of buildings found in the Five Points neighborhoods are single family homes, but a number of duplexes and apartment buildings are scattered throughout the area. Some of these units are of recent design and construction, but a great many, particularly the duplexes, are historic. They are executed in a number of styles, most commonly Colonial Revival. Many date from the Recovery Era and the post-war period, but there are also several from the 1920s, such as the duplex at 1019 - 1021 Vance Street. Several post-war examples are found on The Circle.

2. Garages and outbuildings

With a few exceptions, nearly all of the outbuildings surveyed in the Five Points neighborhoods are garages. In most cases, the garages are gable front structures with one or two bays. They are usually sheathed in clapboards. A fair number of garages, particularly in Hayes Barton, match the house in materials and/or design. Two-story garage apartments and guest houses are common, and like the garages, may be stylistically simple or they may match the house they accompany. Many other outbuildings are non-historic storage sheds or garages.

Representatives are numerous. A small, simple example is the garage behind 2112 Cowper Drive. A two-story, stone garage apartment is located behind 2206 Fairview Road. Of particular note is the jerkinhead, Tudor Revival garage shared by the Tudor Revival houses at 1539 and 1541 Caswell Street.

3. Commercial and Institutional Buildings

Though Five Points is primarily a residential area, at the actual five points intersection there are a number of historic commercial structures. Typically constructed of brick these one and two-story buildings have standard features such as recessed sign panels, brick corbelling, and stepped parapets. One of the oldest and most prominent building is the Flat Iron Building, housing the Hayes Barton Pharmacy. Institutional buildings, including schools and churches, are scattered along Fairview Road and Glenwood Avenue, generally at or near the five points intersection. These buildings represent standard twentieth century period revival institutional architecture. The most prominent building in the neighborhood is the Hayes Barton Baptist Church, whose classical edifice dominates the five points intersection. The 1926 Myrtle A. Underwood School, which has Tudor and classical stylistic features, is located south of the five points intersection on Glenwood Avenue.

4. Landscape Features and Streetcar Shelter

Landscape features in the Five Points neighborhoods are numerous but are often overlooked. Such features include bridges, medians, retaining walls, fences, original sidewalks, and mature trees. These elements are particularly numerous in Hayes Barton which has curving streets and naturalistic open spaces which often include enlarged medians, such as the area between Holt and Cowper drives. Small bridges, often constructed of stone, carry driveways and sidewalks over ditches and brooks. In addition to naturalistic medians, the median along Glenwood Avenue functioned as the pathway for the streetcar. Retaining walls divide yards and separate them from sidewalks and streets, as do early fences. The stone streetcar waiting shelter at the corner of Glenwood Avenue and Harvey Street is another element that was integrated into the original design of Hayes Barton.

Significance

The Five Points neighborhoods historic districts are locally significant under Criterion A for community planning and development as representatives of suburban development in Raleigh spanning nearly fifty years. The districts are distinctive units, made up of buildings, outbuildings, streets, and park spaces, which continued to develop over a long span of time. These neighborhoods represent an important period of growth, social change, technological innovation, and new suburban design ideas that occurred between the two World Wars. Building on the success of earlier streetcar neighborhoods in Raleigh, the Five Points suburbs benefitted from the availability of both the streetcar and the automobile as they developed during the 1920s; a period

of technological change in transportation. The architecture of the districts incorporates a large and well-preserved collection of early and mid-twentieth century styles ranging from high-style examples of Georgian and Colonial Revival architecture in Hayes Barton, to the less exuberant Craftsman bungalows of the middle class in Bloomsbury. Thus, the districts are also locally significant under Criterion C for architecture.

Furthermore, one Five Points neighborhood is significant under Criterion C for community planning and development as an example of a suburb with an important and distinctive design. The early-twentieth century suburban neighborhood motifs of park spaces and curving streets came to fruition in Hayes Barton, which is the work of prominent landscape designer Earle Sumner Draper. The Hayes Barton district is locally significant under Criterion C as an example of Draper's design work.

The period of significance for the Five Points neighborhoods begins in 1913 the plat date of the earliest neighborhood, Georgetown and ends in 1952. The use of 1952 compliments the pattern of development in the neighborhoods as most of the suburbs were well developed by this time. More importantly, the post-1952 development was evaluated, but judged to lack exceptional significance, therefore, the fifty-year cut-off is appropriate for both Criterion A and C.

Registration Requirements

To be eligible for listing on the National Register, a district must consist of one or more of the original Five Points subdivisions, or part of the subdivision if intrusions have occurred in a concentrated area. The district must retain the integrity of its layout, with curvilinear streets, open spaces, curbs or a lack of curbs, sidewalks or a lack of sidewalks, medians, and other design features. The building components of the district, as a collection, must also retain a high degree of integrity. Generally, buildings in the district should retain a recognizable degree of historic character. In practice, buildings will be contributing if alterations are modest or if additions have no impact on the streetscape. The historic districts meet National Register criteria as representatives of important real estate developments with intact collections of historic buildings, primarily houses. These collections retain a very high level of integrity with few historic buildings being altered to the point of losing their historic character and an equally small number of buildings dating from the post-1952 era. New development is minimal and reserved to vacant lots or, in a few cases, lots left vacant by razing older buildings. New development usually respects the setbacks and house size norms characteristic of the neighborhood. The density of the

historic buildings, their lack of alteration, and the associated landscape elements lend the historic districts a high level of overall integrity.

Geographic Area

Five Points was developed in irregularly shaped subdivisions near the Five Points intersection at Glenwood Avenue, Fairview Road, Whitaker Mill Road, and Glenn Avenue. The neighborhoods extend roughly from Williamson Drive and Wade Avenue on the south to St. Mary's, Byrd, and Oxford streets on the north and from St. Mary's Street on the west to Carson Street and Pine Drive on the east.

Methodology

This project was funded via a Survey and Planning Grant from the North Carolina State Historic Preservation Office awarded to the Raleigh Historic Districts Commission. The project consisted of the preparation of a multiple property documentation form for the Five Points neighborhoods and the preparation of National Register nominations for two of the potential districts; with two other proposed districts to be listed in the near future.

The Five Points area was surveyed by Helen Ross during a 1990-1992 city-wide survey that resulted in the preparation of multiple structures forms and files with photographs, architectural notes, city directory research, and an inventory list for the Hayes Barton district. Individually significant buildings were given individual files with photographs, architectural notes, and historical background. As part of the current project, the survey files for Hayes Barton and Bloomsbury were revisited and updated both with notes describing changes to the properties since Ross' survey and new photographs. The current project also included a brief windshield survey of the three other Five Points neighborhoods. This windshield survey was used to note distinctions in the character of the various suburbs and to give a preliminary indication of the integrity of the three districts not formally surveyed.

Primary historical research included city directories, original plat maps, Sanborn maps city maps, and information available in the vertical files of the Wake County Library's local history room. Secondary historical research relied heavily on 1992 reports created by Helen Ross on the various Five Points neighborhoods, which provided the bulk of the history needed to write the multiple property documentation form. Ross based her reports on primary research including city directories, Sanborn maps, plat maps, deeds, and local newspapers. In addition to Ross'

reports, the current research also utilized books concerning the general history and development of Raleigh. Secondary research in the areas of national and state trends in architecture, transportation, and suburban development was also undertaken to fully develop these three contexts in the multiple property documentation form. The contexts were selected after an analysis of the major factors in the development of the Five Points subdivisions. Thus, the transportation and suburban development contexts are illustrative of the national and regional trends that were at work in shaping the neighborhoods. While the architectural context highlights the development of the various styles found in the neighborhoods and evaluates their pervasiveness in the districts, their mode (whether high-style or more modest), and gives an indication of the theory behind the differing styles.

Because the properties covered by the multiple property documentation form are significant as part of a collection of components rather than having individual significance, the only appropriate property type is the historic district. A distinctive unit, the components of the district including houses, commercial buildings, garages, and landscape elements are described. Finally the form sets the registration requirements for the Five Points districts focusing on the need for each district to maintain its integrity as a whole rather than the necessity of high levels of integrity for each individual property. The requirements were based on knowledge of the condition of existing properties.

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