Fayetteville Modern Architecture Survey

A project funded by the
City of Fayetteville
with a matching grant from the
Federal Historic Preservation Fund
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Prepared by
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P.O. Box 1399, Durham, NC 27702
for the City of Fayetteville

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Introduction

The Fayetteville Modern Architecture Survey documented approximately seventy mid- to late twentieth-century residential, commercial, and institutional buildings designed in the modernist idiom in order to establish historic and architectural contexts for the period. The survey was funded by the City of Fayetteville with a matching grant from the federal Historic Preservation Fund, which was administered by the North Carolina State Historic Preservation Office (HPO). Cynthia de Miranda of MdM Historical Consultants, Inc. (MdM) acted as principal investigator for the project. Jennifer Martin Mitchell, also of MdM, served as a project historian. Ms. de Miranda and Ms. Mitchell completed all fieldwork, photography, and file organization, and wrote this project report. Mr. Bruce Daws, Historic Properties Manager for the City of Fayetteville, was the local coordinator for the project and Claudia R. Brown, Architectural Survey Coordinator for the HPO, reviewed all documentation. In addition, Donna Fields, Facilities Planner for the Cumberland County School System, and David Nash of the City of Fayetteville Planning Department, provided invaluable information and maps to assist with the survey.

MdM worked with the Fayetteville Historic Resources Commission, the City of Fayetteville, and Cumberland County Schools to identify potential survey areas and create survey maps. Each surveyed property was recorded using the HPO's survey database and digital photography for linkage to state and local GIS. A survey file containing a report form generated from the database, photo proof sheets, map(s), and related research materials has been produced for each property. A list of properties recommended for the state's National Register Study List will be presented to the North Carolina National Register Advisory Committee at their October 2009 meeting. All work has been completed to HPO standards as described in the survey manual, *North Carolina Historic Preservation Office Survey Manual: Practical Advice for Recording Historic Structures* (2008), to the extent applicable to this project.

Previous Surveys

Previous architectural surveys in Fayetteville included a 1980 city-wide survey completed by Linda Jasperse, which resulted in a 1983 Multiple Resource Nomination for identified historic properties and districts in the city. The 1980 survey examined buildings erected before 1930; most of the twenty-six individual properties and two districts nominated to the National Register of Historic Places as a result of the 1980 survey and Multiple Resource Nomination represented early or high-style architecture. In 2001, Michelle Michael completed a survey update to focus on properties of any architectural style built between 1930 and 1951 as well as on African-American-related resources. That survey yielded a report entitled "Historic and Architectural Resources of Fayetteville, North Carolina, 1789-1951."

Methodology

This project included both a windshield survey, to create a list of properties that merited intensive survey, and the intensive survey of those properties. Prior to completing the windshield survey, MdM contacted Bruce Daws and the Fayetteville Historic Resources Commission to determine which resources had been identified as potential survey sites for the project and to select a time period that the survey would cover. The period spanning 1945 through 1975 was preliminarily selected for purposes of the windshield survey with the understanding that the survey period would be refined based on findings.

MdM also completed initial research in the Survey File Room of the HPO in Raleigh to review the results of the previous surveys. David Nash of the City of Fayetteville Planning Department provided coded maps to indicate areas of heavy development during the middle and later decades of the twentieth century. Donna Fields of Cumberland County Schools provided a list of schools built from 1940 through 1970 that stand within today's Fayetteville city limits.

MdM completed the windshield survey in February 2008 and selected fifty-three properties for intensive survey. Properties were selected on the basis of design and architectural integrity. MdM sought to create a survey list with a broad selection of property types, dates, and styles within the Modernist idiom; priority was given to properties with the highest integrity or properties that were the only identified examples of a given type or style. The final list included Fayetteville State University and Methodist University, counting each as a single property but understanding that a few to several buildings at each campus would be intensively surveyed. In the end, the total number of intensively surveyed buildings was sixty-seven; two structures were intensively surveyed as well.

During the windshield survey, MdM refined the survey period to 1930 through 1969 due to the high number of Modernist properties identified. Four intensively surveyed properties post-date this period; they were thought to be 1960s properties during the windshield and intensive surveys, but later research revealed that they date to the very early 1970s. Because properties from the 1970s were not systematically chosen, the survey period remains 1930-1969. Michelle Michael's 2001 survey update report included context for community development through 1951; the community development context in this report, therefore, begins in 1950, picking up generally where Michael's 2001 report left off. The architecture context encompasses the entire survey period of 1930 to 1969 because of its specific focus on Modernism.

Historic Context: Community Development, 1950-1969

Fayetteville's economic driver has been Fort Bragg since the U.S. Army post was established as Camp Bragg in 1918; Pope Air Force Base, established as Pope Field in 1919, has augmented the growth powered by Fort Bragg. From 1920 through 1960, thanks to the two military installations, Cumberland County grew at a faster rate than the rest of the state's counties. In 1920, Fayetteville ranked eighteenth in the state in population; by 1960 it had risen to eighth. In the months before the United States entered World War II, Fort Bragg became the Army's largest post as well as the world's largest artillery range. The number of Army personnel at Fort Bragg skyrocketed from 5,000 to 93,000 between early 1940 and the fall of 1942. Not surprisingly, the federal government spent heavily on the installation during this time, erecting more than 2,000 new buildings. While the number of personnel fell dramatically in the years immediately following World War II, at 17,000 in 1947, the level remained much higher than before the war. The Korean War again pushed the number of personnel at Fort Bragg upwards; it reached 41,000 in 1951. Fayetteville's population nearly doubled between 1940 and 1950, when the U.S. Census recorded it at 34,715. Yet this incredible growth was not matched by incredible economic opportunity. Fayetteville's median income in 1959 was nearly $1,000 less than the state's median for urban areas.[1]

The military installations brought a very specific demographic group to Fayetteville during this period: a disproportionately large number of adults in their twenties, many of them married. As the low birth rates of the 1930s and 1940s began to rise in the post-war period, the high number of young married people in Fayetteville meant that the national "baby boom" was amplified there. Obviously, a significant number of the households moving to Fayetteville had a member in the armed forces. Others coming to the area were service workers following the growth of the installations. By 1950, Fayetteville was becoming "the shopping center of southeastern North Carolina," as Hill's *Fayetteville City Directory* for that year put it; both local and chain stores opened in the city during the decade. In 1955, the Eutaw Shopping Center opened on Bragg Boulevard near Stamper Road. Population and employment statistics from the early 1960s show that the installations' presence transformed Fayetteville from a manufacturing center to a retail trade and service center.[2]

Growth in the 1950s

The population growth of course meant an expansion of the built environment. Construction cranes must have been everywhere in the 1950s. New public facilities included the Cape Fear Valley Hospital, new public libraries on Anderson and Gillespie Streets, a new telephone building on McGilvray Street, and a landfill to replace the city's dump. A control tower was built and the dirt runways paved at the municipal airport, which had been established in the last years of the 1940s. Two public housing projects were erected in the early 1950s: Elliot Homes on

[1] Michelle Michael, "Historic and Architectural Resources of Fayetteville, NC, 1789-1951" (Multiple Property Documentation Form, Survey and Planning Branch, Division of Archives and History, Raleigh, 2001), 12, 16-17; Hill Directory Company, *Hill's Fayetteville (NC) City Directory* (Richmond: Hill Directory Company, 1943), 16-17; Weeks Parker, *Fayetteville, North Carolina: A Pictorial History* (Norfolk, Va.: The Donning Company, 1984), 181; N. Duncan McIntyre, "Population: Fayetteville, North Carolina" (report, Planning Department, City of Fayetteville, January 1963), 35-39, 47-49.

[2] Hill City Directory Company, *Hill's Fayetteville (NC) City Directory* (Richmond: Hill Directory Company, 1950), xiii; McIntyre, 35-37.

Murchison Road had 118 units of apartments ranging from two to six rooms, and the Cape Fear Housing project on Old Wilmington Road, which comprised 220 dwelling units.[3]

Pockets of infill residential development occurred in all parts of Fayetteville in the 1950s, including architect-designed Modernist houses in established neighborhoods west of downtown. New residential development concentrated in a few distinct areas, particularly between Bragg Boulevard and Murchison Road near Eutaw Shopping Center. A subdivision east of Stamper Road and north of Lyon Road in that area features modest Ranch houses, Minimal Traditional houses, and a couple of small Modernist dwellings that may have been planbook designs.

A number of African-American subdivisions developed north of Fayetteville State University on both sides of Murchison Road, including Holly Springs, developed by Broadell Homes. Brick houses fill the streets in Holly Springs, where Minimal Traditional and Ranch houses stand side-by-side with vernacular hipped-roof houses. Two Modernist houses stand at 1862 and 1866 Broadell Street (CD 1068 and CD 1969 respectively).

Southwest of downtown, just beyond the established residential neighborhood of Haymount, new subdivision development included the east side of Van Story Hills, located south of Morganton Road. Brick Ranch and split-level houses dominate this section of Van Story Hills, which would continue to develop in the 1960s and 1970s.

Many of Fayetteville's newest and youngest families moved to what a 1960s demographer, reporting on the growth of the 1950s, called the 'urban fringe': five unincorporated urbanized areas adjacent to the 1960 city limits of Fayetteville, much of which is within the current city limits. The subdivisions established in these urban fringe areas—identified as Bonnie Doone, Owens, Fayetteville North, South Fayetteville, and East Fayetteville—generally consist of very modest 1950s and 1960s suburban developments. Houses along Helen Street and Spivey Drive in Bonnie Doone, north-northwest of downtown, are undistinguished gabled brick Ranch houses. East of Ireland Drive, in Owens, Minimal Traditional and simple gabled Ranch houses occupy a grid of small residential blocks developed in the 1950s. Just southeast, on the other side of Village Drive, 1960s gabled and hipped brick Ranch houses line Faber Street, Stockton Drive, Fargo Drive, and Madison Avenue. Architect-designed Modernist dwellings were not identified in these areas during the windshield survey.[4]

Schools followed residential growth. In the 1950s, roughly fourteen public schools were built inside today's city limits of Fayetteville. Two existing schools were expanded. Some of these were city schools, most were in the county at the time.[5]

Established religious institutions likewise upgraded and expanded their facilities in 1950s. The Beth Israel congregation built a Modernist educational and recreational center on Morganton Road in 1950 in anticipation of building a new temple at that location. In 1956, St. Ann's Catholic Church built a single-story school building to house seven elementary school grades; meanwhile, St. Patrick's Catholic School expanded with complementary additions to its

[3] *Fayetteville Observer*, February 18, 25, and 28, 1950, and March 1 and 8, 1952; Cumberland County Historical Society, Inc., *Fayetteville and Fort Bragg in Vintage Postcards* (Charleston, S.C.: Arcadia Publishing, 2001), 48, 74; Parker, 181; City of Fayetteville, *Your City Government: Annual Report 1951-1952*.
[4] McIntyre, 35-37, David Nash, Planning Department, City of Fayetteville, e-mail communication with the author, February 6, 2009.
[5] Donna Fields, Facility Planner, Cumberland County Public Schools, e-mail communication with the author, February 2, 2009.

Modernist school building and convent. New congregations also built churches in this period, including Holy Trinity Episcopal Church, formed in 1951, which built a Gothic Revival church on Raeford Road in 1952.[6]

Infill brought new buildings to the central business district, particularly to the outer edges of the district. Evans Furniture Company built a new store building on Gillespie Street, south of Market Square. Next to it, a new professional building went up to provide business offices. Commercial development also spread out from downtown along Ramsey and Robeson streets and at Haymount Hill.[7]

Some industrial development continued in the early 1950s. The Cumberland Dairy Products building at 436 West Russell Street opened at the start of the new decade, in January 1950. The Puritan Weaving Plant built an addition to its Lumberton Road facility in early 1950; the addition translated to a hundred new jobs and housed an expanded weaving operation. Fayetteville's industrial base, however, was not as strong as it had been in previous decades. In 1956, the Chamber of Commerce employed a recruiter to bring more industry to town and in 1958, helped organized Cape Fear Industries, Incorporated, to acquire property with good industrial potential to lure more industry to the area.[8]

Growth in the 1960s

Residential and commercial development continued at a breakneck pace into the 1960s. Downtown, First Citizens Bank ushered in the new era of corporate banking with construction of a massive new bank building (CD1045) on the west side of Green Street immediately north of Market Square. The Modernist building included a glass-and-steel facade with marble accents, a huge banking room, a drive-up window, and a large parking deck.[9]

Methodist College (CD1060) opened in 1960 on Ramsey Street, far north of downtown, in a high-style Modernist campus featuring concrete brises soleil screening glass curtain walls from the sun's glare. Fayetteville State Teachers College (later Fayetteville State College and now Fayetteville State University) expanded its curriculum in 1959 and increased enrollment followed; naturally, the campus grew as well. Fayetteville Area Industrial Education Center opened on Hull Road south of Fort Bragg Road in 1961; renamed Fayetteville Technical Institute in 1963, the institution ultimately became Fayetteville Technical Community College.[10]

Subdivisions multiplied in the 1960s, wrapping around and below the scattered 1950s developments south of Raeford Road, curving upwards on both sides of Bingham Drive. Brick Ranch houses dominate throughout this area. Another large 1960s development of brick Ranch houses is north of Raeford Road at Brighton Road. New schools followed in their wake; despite the school construction of the 1950s, schools were desperately overcrowded by 1960. Libraries and auditoriums were converted into classroom space and one-room "temporary" buildings were built behind schools to provide more classroom space until additions could be made; many of those small buildings are still in use. Outstripping the school growth of the 1950s, the 1960s saw

[6] *Fayetteville Observer,* February 28, 1950, and June 23, 1956; Michael, 17.
[7] *Fayetteville Observer,* February 11 and 15, 1950.
[8] *Fayetteville Observer,* January 9, 1950, and February 11, 1950; Parker, 181.
[9] *Fayetteville Observer*, September 19, 1960.
[10] Parker, 182.

roughly eighteen new schools plus additions to at least eight schools, some of which had been built in the 1950s.[11]

The unbridled expansion of the 1950s and early 1960s led to circumspection and planning, a pattern common throughout North Carolina and the United States. The city's Planning Department completed a number of studies in the 1960s to identify blighted residential areas, analyze recent population growth and predict future growth, and determine a redevelopment plan for the central business district, among other things. The latter shows the last concentration of single-family houses to survive in the heart of downtown; these were located south of Rowan Street between Ann Street and Ray Avenue. North of Rowan Street, the transition to commercial and office space was already under way, with two vacant dwellings sharing a block with an office building. A similar transitional pattern is seen on Green Street, where single-family houses line the west side of the street. Some have been converted to office use; others remain in residential use. The redevelopment plan removes all the houses from both areas, replacing the Green Street houses with office buildings, including a public building at the corner of Green and Mason Streets with a footprint that matches that of the 1964 J. L. Dawkins Federal Building (CD1046) that still stands there. The Rowan Street houses are replaced in the plan with apartment buildings arranged in two quadrangles with narrow parking lots between the edge of the street and the buildings; those were never built.

The plan reflects the Planning Department's vision of Fayetteville's immediate future. In clearing out small-scale residential properties and introducing larger public buildings and facilities than had previously been seen downtown, the plan seeks to create a commercial business district that can accommodate the mid-century growth already experienced as well as the growth anticipated for the future. Clearly, the city's Planning Department was in agreement with the Chamber of Commerce, which declared in a 1960 newspaper article "Fayetteville now metropolitan section."[12]

[11] *Fayetteville Observer,* September 8, 1960; Fields e-mail; Nash e-mail.
[12] Ralph W. Miner, Jr., "Central Business District Plan: Fayetteville, North Carolina," (report, Planning Department, City of Fayetteville, December 1963), 59; *Fayetteville Observer,* August 6, 1960.

Architectural Context: Modernism in Fayetteville, 1930-1969

This context will first introduce Modernist architecture and very briefly trace its development from its emergence, defined as the International Style, through its evolution into diverging strains in the mid-twentieth century. The context will then discuss some of the architects working in the mode in Fayetteville and will finally examine Modernism in Fayetteville through four loose building categories: residential, office/commercial, public primary and secondary schools, and other institutional buildings.

A new architecture emerges and develops

Modernism is a broad term, loosely categorizing an architecture that emerged in the early twentieth century, developed into several strains, and persisted into the century's later decades. This new architecture universally rejected reliance on historicist styles and, finally, embraced the possibilities presented by building technologies that no longer needed load-bearing walls. Art historian Henry-Russell Hitchcock Jr. and architect Philip Johnson, writing in their catalog for the 1932 exhibition at New York's Museum of Modern Art (MoMA) of recent buildings, characterized the new architecture as one that followed a few broad principals: It focused on enclosed space rather than mass; used pattern, rather than symmetry, to order its designs; and eschewed arbitrary decoration. While this new architecture intended to be a-stylistic, it did not seek to be dogmatic in terms of aesthetics.[13]

Despite the architects' revolt against style, Hitchcock and Johnson ultimately called the new architecture the International Style. Arguing that the fragmented ideas of architects first moving away from historicist styles had begun to unify into an approach to design emerging contemporaneously in several countries, Hitchcock and Johnson felt the title was merited. They clarified that what they identified in the work was "the idea of style as the frame of potential growth, rather than as a fixed and crushing mould."[14]

The International Style has a superficial resemblance to Art Moderne, a stripped-down version of the French Art Deco style. In contrast to the revival styles so popular in the United States in the early decades of the twentieth century, Art Deco and Art Moderne do break away from historicist styles and look to technology for inspiration. The styles, however, are not based on a new conception of architecture inspired by the structural technology of internal skeleton supports, as is the International Style. Walls in Art Moderne buildings still appear as supportive masonry and do not approach the screen-like feel of the smooth, stretched walls of the International Style.[15]

As Modernism evolved throughout the middle decades of the twentieth century, the term "International Style" came to indicate architecture featuring the uncomplicated, flat-roofed, functionalist designs seen at the exhibition. Taking advantage of internal structural frames that

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[13] Matthew Nowicki, "Composition in Modern Architecture" in *Roots of Contemporary American Architecture* (New York: Dover Publications, 1972), 404-410; Henry-Russell Hitchcock Jr. and Philip Johnson, *The International Style: Architecture since 1922* (New York: W. W. Norton and Company, 1932), 17-21.
[14] Hitchcock and Johnson, 20.
[15] David Black, "Early Modern Architecture in Raleigh Associated with the Faculty of the NCSU School of Design, Raleigh, North Carolina, Wake County" (Multiple Property Documentation Form, 1994), 1; Hitchcock and Johnson, 40-41.

freed exterior walls from the duty of supporting the roof, architects of the new style sliced across exterior walls with continuous ribbons of windows, recessed ground-floor walls under upper stories, or replaced masonry walls altogether with sheets of glass. Cantilevered balconies contrasted with recessed corners or walls at ground floors, often creating a pleasing asymmetry. Smooth wall surfaces with crisp edges characterized the style. Hitchcock and Johnson identified four leaders of the new movement: Le Corbusier, a Swiss-born architect who had relocated to Paris; the Germans Walter Gropius and Ludwig Mies van der Rohe; and the Dutch architect J. J. P. Oud. Oud continued working in Europe but had virtually no influence in the United States, unlike the three other International Style leaders. Le Corbusier's work moved from the planar, elevated boxes featured in the exhibit to highly sculptural works executed in heavy, sometimes raw, concrete. He wrote highly influential texts that were translated into English and taught in architecture schools throughout the twentieth century. Gropius and Mies van der Rohe emigrated to the United States in the late 1930s and led the academic departments of architecture at Harvard University and Illinois Institute of Technology, respectively. In his work, Gropius, an innovator in the glass curtain wall, embraced the modern materials of glass, steel, and concrete. Mies's work is characterized by glass and steel, luxurious materials like marble and exotic woods, and an underlying neoclassicism.[16]

While World War II halted the progression of the new style worldwide, the post-war prosperity in the United States gave it room to grow. Towards the middle of the twentieth century, the new architecture had evolved in a variety of strains, a natural progression given the interest in an a-stylistic architecture. The work that falls into the broad category of Modernism retains, however, the interest in volume over mass, pattern over symmetry, and a general aversion to arbitrary ornament and historicist style.

Frank Lloyd Wright, who had inspired many of the early European practitioners of the new style, had a second productive period beginning in 1935 that again influenced the direction of Modernism. Wright's individuality had kept his work from fitting aesthetically with the International Style, despite its being rooted in the same basic tenets of functionalist design. By mid-century, the famous Modernist residential designs of Frank Lloyd Wright—like Fallingwater and Wright's Usonian house type—had come to wield a heavy influence on American residential design and taste. Common and influential features of the Usonian type include an orientation to outdoor spaces, particularly backyard patios; elimination of the front porch in favor of a private, predominantly closed-off facade; and a carport integrated into the facade. Influential interior features include open-plan public spaces contrasting with sequestered bedrooms, often separated by a long, tight corridor that sets off the expansiveness of public spaces. The relationship of spaces in the open plan area of the house are often diagonal rather than axial, creating a less formal and more flexible interior arrangement. A 1958 book published by *House Beautiful* declared that Wright's "architectural philosophy has become a major part of our living culture, an indispensable tool for our architects and builders."[17]

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[16] Hitchcock and Johnson, 33, 97-235; Gerd Hatje, ed. *Enclyclopaedia of Modern Architecture* (London: Thames and Hudson, 1963), 139-145, 169-176, 189-199, 221-222.

[17] Alan Hess, *Frank Lloyd Wright: Mid-Century Modern* (New York: Rizzoli International Publications, 2007), 8; Hitchcock and Johnson, 26-27; Grant Hildebrand, *The Wright Space: Pattern and Meaning in Frank Lloyd Wright's Houses* (Seattle: University of Washington Press, 1991), 116-145; Joseph Barry, *The House Beautiful Treasury of Contemporary American Homes* (New York: Hawthorn Books, Inc. 1958), 12.

Less well known but perhaps even more consequential was the California architect William Wurster, who heavily influenced architectural education in the 1940s through the 1960s as dean of the schools of architecture first at the Massachusetts Institute of Technology (MIT) and later at the University of California at Berkeley. Wright's and Wurster's versions of Modernism shared common principles: integration between indoor and outdoor spaces, exposed materials, and optimal placement on the site. Where Wright could be flashy, however, Wurster was understated; the two architects' work differed sharply in appearance. Dwellings influenced by their work, however, might combine elements characteristic of each architect.[18]

Writing in 1949, architect Matthew Nowicki noted that certain ideas in "modern" architecture had come to have different meaning than in the International Style. The early functionalist designs meant that the function of a given space led the architect to its form; functionalist designs of the mid-twentieth-century included spaces that could be flexible and adaptable according to need. Nowicki asserted also that evolving Modernism had rediscovered meaning in ornament and used structural materials as ornament symbolizing structure. The "decoration of structure" contrasted with the "decoration of function" that had characterized the International Style, in Nowicki's view. Further, the International Style was interested in meeting the physical needs of a building's occupants, while the mid-century evolution began to look to the psychological.[19]

Over a decade later, architectural critic Wolf Von Eckardt, writing about the winners of the American Institute of Architects Honor Awards from 1949 through 1961, observed three characteristics of "a new modified modern" that drew from the tenets of the International Style; these characteristics are very much in keeping with the evolving ideas that Nowicki documented in 1949. Von Eckardt observed an intent focus on interior spaces and stated that the new Modernism sought to maximize their "usefulness, comfort, and beauty and their inter-relationship." Plans allow for spaces that flow dynamically into each other rather than arranging static interior rooms. A second characteristic is the strong connection between indoor and outdoor space, thanks to the expansive use of glass and the use of outdoor spaces that extend the footprint of a building, like terraces, balconies, and courtyards. Finally, according to Von Eckardt, the mid-century Modern buildings possess a lightness and buoyancy generally not seen in the International Style.[20]

Structural innovation accounted for some of the buoyancy. One of the state's most remarkable buildings, the 1953 J. S. Dorton Arena (NR1973) in Raleigh, features a pair of parabolic arcs tilted away from each other to anchor the steel cables supporting the roof. This structural approach rendered interior support columns unnecessary, and the arena shelters an elegantly open interior. Matthew Nowicki, a Polish architect who taught briefly at the North Carolina State College (now University) School of Design before his untimely death in an airplane crash, conceived the design. Eduardo Catalano, also from the School of Design, built a house in Raleigh (not extant) in 1954 that employed a thin wood hyperbolic paraboloid roof to enclose the

[18] Marc Treib, ed., *An Everyday Modernism: The Houses of William Wurster* (Berkeley: University of California Press, 1995), 8-9, 98.
[19] Matthew Nowicki, "Function and Form," in *Roots of Contemporary American Architecture* (New York: Dover Publications, 1972), 416-417.
[20] Wolf von Eckardt, ed. *Mid-Century Architecture in America: Honor Awards of the American Institute of Architects, 1949-1961* (Baltimore: Johns Hopkins University Press, 1961), 21-22.

living space in a house partially built into its sloping lot. The siting and the complex geometric shape enable the roof to both touch the earth and the sky.[21]

Internationally, monumental commissions rendered in the new architecture were becoming more structurally expressionistic. The earliest International Style buildings focused on the surface of the volume enclosed; soon after, architects exposed the means of enclosure. Clean steel frames were discernable through glass curtain walls and flamboyantly sculptural structural concrete became part of aesthetic design. Structural expressionism emerged in Fayetteville in the 1960s and continued into the 1970s, decades after its emergence worldwide.

Bringing Modernism to Fayetteville

While isolated examples the International Style were built in Fayetteville as early as the 1930s, it was the middle of the twentieth century before Modernist buildings began to populate Fayetteville in any number. In the 1950s, the city's Modernist examples were generally houses and schools, although a few attention-grabbing commercial buildings went up as well. Houses were generally built by established residents of Fayetteville and located in infill parcels in early twentieth-century neighborhoods or in new subdivisions located closer to downtown, not by the many newcomers to the city who tended to settle in the more far-flung subdivisions between Fayetteville and the military bases. By the 1960s, public and commercial buildings had embraced Modernism. The work was done both by local and by outside architects; some are briefly profiled below.

Basil G. F. Laslett was "sort of the granddaddy" of Fayetteville's Modern architects, according to local architect Dan MacMillan, who established his own firm in Fayetteville in 1952. Laslett attended Yale University in the 1930s, studying architecture with classmates Edward Durell Stone and John Roland, a Kinston architect. Although Laslett did not practice exclusively in the Modernist style, he built some of Fayetteville's earliest and most notable Modernist buildings. Laslett designed the 1949 Central Fire Station building at 155 Bow Street (not extant), which replaced the first central station, an out-dated 1908 building. Laslett's design was a brick International Style building with six garage bays at the ground floor and wide bands of industrial steel-sash windows at the second story. Laslett also built the 1960 Fire Station No. 4 (CD1062) at 406 Stamper Road and the One-Hour Martinizing of Fayetteville Dry Cleaners (CD1038) at 235 Gillespie Street.[22]

Lt. Col. William "Bill" Saunders is another Fayetteville architect with early mid-century Modernist buildings to his credit. A native of Lowell, Massachusetts, Saunders served in World War II and was chief engineer at Fort Bragg from the late 1940s through the mid-1950s, when he received an honorable discharge after suffering some health problems. Saunders remained in Fayetteville and continued to practice architecture, but little is known about his training or career. The earliest identified Saunders-designed building in Fayetteville is the 1951 Harry and Fannie Satisky House (CD1071) at 219 Devane Street. After the Satisky House, Saunders

[21] Black, 14-15; Edward Waugh and Elizabeth Waugh, *The South Builds: New Architecture in the Old South* (Chapel Hill: University of North Carolina Press), 104, 152.
[22] Dan MacMillan, interview with the author, June 22, 2009; "Fayetteville Former Firehouses," article posted on http://www.firenews.net/contents/news/09132006z.htm#top, accessed August 22, 2009.

reportedly designed several similar houses in Fayetteville. Most have been altered or demolished. Saunders also built commercial buildings and schools.[23]

Other early mid-twentieth-century Modernist buildings were built by prominent North Carolina architects. William Henley Deitrick of Raleigh and Greensboro's Edward Loewenstein both designed buildings in Fayetteville. Deitrick, a classically trained architect based in Raleigh, was one of the state's earliest practitioners of Modernist architecture. Educated at Columbia, Deitrick worked in New York in the office of architect Raymond Hood before moving to Raleigh in 1924. Hood's work was discussed briefly in the Hitchcock-Johnson catalog for the MoMA exhibition. Edward Lowenstein is Greensboro's most prominent mid-twentieth-century Modernist architect. Lowenstein received his bachelor's degree in architecture at the Massachusetts Institute of Technology in 1935 and, after practicing in Chicago for a few years and serving in World War II, moved to Greensboro in 1946. Although his firm did not specialize in Modernism, he produced Greensboro's best examples of residential Modernism in the middle of the twentieth century. Loewenstein built at least two houses in Fayetteville—for A. M. and Ruth Fleishman (CD1080) at 2514 Morganton Road and for Maurice and Dorothy Fleishman (CD1075; demolished during this survey) at 1501 Raeford Road—as well as the altered Beth Israel Center on Morganton Road. All three were built in the early 1950s.[24]

Instrumental in the dissemination of Modernism throughout North Carolina was the 1948 establishment of the School of Design at North Carolina State College in Raleigh. Dean Henry Kamphoefner, who was heavily influenced by the ideas and work of Frank Lloyd Wright, sought to create a school "devoted to the development of an organic and indigenous architecture," as the first course catalog stated. Upon arriving at State, he remade nearly the entire faculty of the architectural engineering department, bringing in Modernist architects primarily from his former posting at the University of Oklahoma. Kamphoefner also established a visitors program that brought the preeminent architects and writers of the Modernist movement to campus to lecture and meet with students and faculty: Ludwig Mies van der Rohe, Walter Gropius, Pietro Belluschi, Buckminster Fuller, and Lewis Mumford were among those who visited the school, in addition to Kamphoefner's hero Frank Lloyd Wright.[25]

The education many North Carolina architects working in the middle of the twentieth century received at the School of Design has had an impact across the state, including in Fayetteville. Architects Frank MacMillan and Elizabeth "Lib" Lee were both early graduates of the School of Design; Lee was the first woman to graduate from the program. Fayetteville native Frank MacMillan worked throughout his career with his older brother Dan MacMillan in one of the city's most prolific and predominant Modernist firms. MacMillan and MacMillan completed a number of residential commissions in the 1950s and 1960s and moved into school, commercial, and other institutional architecture in the 1960s. Lib Lee, a Lumberton architect, had some residential commissions in Fayetteville in the 1960s, identifiable by their ability to fit into the existing landscape, both physically and aesthetically.[26]

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[23] Ellen Turco, "Bowley School Recordation Project," (a report prepared for the Cultural Resources Management Program, Fort Bragg, NC, 2009), 4; Stephen Satisky, telephone interview by the author, May 22, 2009 .
[24] Black, 7; Hitchcock and Johnson, 43.
[25] Black, 26; David L. S. Brook, "Henry Leveke Kamphoefner, the Modernist, Dean of the North Carolina State University School of Design, 1948-1972" (Ed.D. diss., North Carolina State University, 2005), 35, 52.
[26] MacMillan interview; Alice Thrasher, "Elizabeth Lee: A Trailblazer in Architecture" 1989 unlabeled newspaper clipping, Clipping File 1976-1989, North Carolina Collection, Wilson Library, UNC-Chapel Hill, page 174, reel 14.

Dan MacMillan, older brother of Frank MacMillan, had earned his architecture degree in 1948 from North Carolina State College—just before the creation of the School of Design—and went to work in the Chapel Hill office of Jim Webb upon graduation. Webb had worked for William Wurster in California and had been heavily influenced by his mentor, building broad, side-gabled dwellings with wood exteriors. MacMillan credits State with imparting a sound structural and engineering education and work in Webb's office with developing his design skills. According to MacMillan, "The office you go into in the first few years is really determinant of the way you turn out." MacMillan left the firm to work for a year as a project engineer on the construction of the Dorton Arena in Raleigh. "It was advanced concrete work, and I just wanted to see what it was all about," recalled MacMillan. He then moved home to Fayetteville in 1952 and started a firm; he was soon joined by his brother Frank and by another Fayetteville native, Mason Hicks.[27]

Mason Hicks graduated from the Virginia Polytechnic Institute before earning his Masters degree in architecture from MIT in the 1950s. Hicks was a partner with Dan and Frank MacMillian in a firm known as MacMillan, Hicks and MacMillan before starting his own firm in Fayetteville around 1960. William Wurster had been dean of MIT's architecture school from 1944 through 1950; Hicks's time there may not have overlapped with Wurster's. Hicks's Fayetteville buildings are bold and individualistic. Among his local commissions are the 1964 Richard and Joan Allen House (CD1074) at 1414 Pine Valley Loop and the striking 1969 Fayetteville Airport Terminal.

Lib Lee earned her architecture degree in 1952 and was the second woman to earn a license from the North Carolina Board of Architecture. Lee worked for the firm of Kinston architect William A. Coleman until 1955 before moving to New York to work for Skidmore, Owings and Merrill. Around 1957, Lee returned to her hometown of Lumberton and established a solo practice there. She designed residences in North and South Carolina as well as schools, courthouses, and other public commissions throughout southeastern North Carolina. Lee was very active in the state chapter of AIA, serving as its president in 1979 and later on the national AIA board as the South Atlantic Region Director.[28]

Fayetteville's Modernist buildings

Residential

The first modern houses in Fayetteville date to the later 1930s: two dwellings in the well-heeled residential neighborhoods west of downtown. The ca. 1936 Deal-Greene House (CD1065) is a single-story, brick Art Moderne dwelling in the Westmont subdivision northwest of downtown. The house has flat-roofed, intersecting blocks that create a cubic shape and asymmetrical form. Two projecting blocks flank a recessed concrete patio with solid balustrade; French doors lead from the living room to the patio and windows are original double-hung wood sash. Art Moderne, though similar in appearance to some early International Style dwellings, does not reflect a break from the long-held concept of architecture as mass. Walls still appear as load-

[27] MacMillan interview; Treib, 8-9, 98.
[28] C. David Jackson and Charlotte V. Brown, *History of the North Carolina Chapter of the AIA 1913-1998: An Architectural Heritage* (Raleigh: NCAIA, 1998), 210; Thrasher, "Elizabeth Lee."

bearing and fenestration is entirely in keeping with patterns found in historicist styles. Art Moderne also retains some simple detailing, like coping and window sills.[29]

Comparison with the 1938 International Style Bernard and Herlyn Stein House (CD1072) at 105 Dobbin Road illustrates the differences. While the Stein House has seen some renovations, its architectural style remains evident. The smooth stucco exterior walls end crisply, unadorned by coping. Windows and doors lack molding, enabling similar sharp edges at fenestration. The simplicity of design lets the building's asymmetry dominate. A single-story section along the north side of the house wraps around to the facade, its roof providing a deck accessible from the second story. A parapet encloses the rooftop patio space. The Steins owned the Capital Department Store downtown and often went to New York on buying trips. It is tempting to imagine the couple inspired by the MoMA exhibit of 1932 to build this house. The architect is unknown, but the original owners' daughter recalls that he was based in New York.[30]

The ca. 1946 Cohen House (CD1066) stands at 719 Kooler Circle in a post-World War II development just north of Bragg Boulevard, known today as the Terry Sanford neighborhood. The dwelling is a transitional house, bridging the earlier International Style with the Wright-inspired Modernist designs of the mid-twentieth century. Like the Deal-Greene and Stein Houses, the single-story Cohen House is a clean-lined dwelling with a flat roof, a smooth stucco exterior, and irregular boxy massing. Squared columns supporting the roof at recessed corners at the front entry and an enclosed side porch, once screened, indicate structure. The Cohen House also has deep, overhanging eaves, an element commonly seen in Wright's Usonian houses and one that strongly links it to the Fayetteville's Modernist houses of the 1950s and 1960s. Similarly, the corner screened porch and a three-sided courtyard at the back of the house—expansions of the relatively small outdoor spaces of the Deal-Green and Stein houses—are elements that will also be seen in the city's later Modernist houses.[31]

The 1951 Henry and Fannie Satisky House (CD1071) at 219 Devane Street in Worth Terrace follows on the heels of the Cohen House, softening the International Style starkness with a warm Roman brick that, again, brings Wright's Usonians to mind. The house is a single-story, L-plan dwelling featuring a flat roof, deeply overhanging eaves, and engaged porch roof. The porch spans an inset entrance bay as well as the wide bay to the right of the entrance; above the latter bay, the roof features large square openings between the rafters, forming a brise soleil over the right side of the porch. Windows are metal awning and fixed-sash. An attached garage at the left side of the facade projects slightly. Red, often Roman, brick and board-and-batten are the characteristic exterior cladding of Fayetteville's Modernist houses, and the deep eaves and metal-sash windows seen in the Cohen and Satisky houses are also seen again and again. The Satisky House was designed by Fayetteville architect Lt. Col. William (Bill) Saunders. After the Satisky House, Saunders designed several similar houses in Fayetteville. Most have been altered or demolished.[32]

Also in 1951, A. M. and Ruth Fleishman completed their house at 2614 Morganton Road (CD 1080) in East Lochwood Park, designed by noted Greensboro architect Edward Loewenstein.

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[29] Virginia and Lee McAlester, *A Field Guide to American Houses*, rev. ed. (New York: Alfred A. Knopf, 2000), 466.
[30] Javin Stein, telephone interview with the author, May 22, 2009; Hill Directory Company, *Hill's Fayetteville (NC) City Directory* (Richmond: Hill Directory Company), various years.
[31] *Hill's Fayetteville (NC) City Directory*, various years.
[32] Satisky interview.

The Fleishman House remains one of Fayetteville's best examples of residential Modernism: The house beautifully exhibits the Modernist approach of enclosing space rather than carving it out of a structure. The roughly T-shaped form combines a long, flat-roofed wing housing bedrooms and bathrooms with a more expansive public wing with dramatic shed roof housing a living room, dining room, sunroom, kitchen, and powder room. The soaring ceiling of the public space, combined with walls of windows to dissolve the separation between indoors and outdoors, create a feeling of openness that contrasts markedly with the sheltered feeling in the private wing. These contrasting spaces recall the similar effect found in Frank Lloyd Wright's Usonian houses of the 1930s and 1940s, such as the 1936 Jacobs House in Madison, Wisconsin, and the 1940 Pope-Leighey House in Alexandria, Virginia.

Other houses from the 1950s exhibit Modernist elements but fall short of the achievement of the Fleishman House. The 1957 Edwards House (CD1077) at 1605 Twin Oaks is an unusual local example of a Modernist split-level house, combining a common mid-twentieth-century house type with some of the attention to interior space important to mid-twentieth-century Modernism. The split-level type is a modification of the single story Ranch; it was built in Fayetteville in the 1950s and 1960s but is far less common than the ubiquitous Ranch. Nationwide, the split-level generally took on derivative Colonial Revival detailing: decorative shutters, front- and side-gabled roofs, and walls clad in weatherboards or shingles in combination with brick veneer.

The Edwards House, designed by Fayetteville architect Bill Saunders, features the low-pitched gable roof, deep sheltering eaves, and red Roman brick characteristic of 1950s Modernist houses in Fayetteville. Distinctive multi-light picture windows nearly replace the wall of the projecting block at the facade and create similar floor-to-ceiling window walls at the lower level at the rear elevation. Inside, public and private spaces are separated into different wings: the public areas occupy the single-story wing, while the bedrooms are in the upper floor of the two-story wing and a large family room fills the lower floor. This division of space was the point of the split-level arrangement, but additional interior treatments reflect the Modernist aesthetic. The wall dividing the living room from the dining room does not meet other walls, making it more screen than traditional wall. The bedroom wing is long and narrow, reproducing the tight corridor that provides a transition from open public spaces to private bedroom spaces. And the grid pattern on the dominant fenestration is reproduced at the interior on a hinged, two-leaf screen that separates the dining area from the foyer.[33]

Most of Fayetteville's 1950s Modernist houses occupy infill lots in the established white neighborhoods west and northwest of downtown. Two Modernist houses stand side-by-side in the Holly Springs development, a post-World War II neighborhood developed for African American home buyers. The predominantly brick, ca. 1957 Rodgers House (CD1069) at 1866 Broadell Street is a post-and-beam, hip-roofed U-plan house with metal awning and fixed-sash windows. A projecting asymmetrical, front-gabled bay holds an inset front entrance; two columns are exposed due to the inset at the southeast corner of the bay. Next door at 1862 Broadell Drive, the ca. 1960 Robinson House (CD1068) features intersecting flat and shed roofs set against a broad interior chimney that almost stands as a backdrop. A lower, flat-roofed carport at the east end of the facade extends the horizontal lines of the roofs. Windows are metal awning; a large picture window pierces the wall left of the front entry.

[33] McAlester, 481.

In contrast to the brick buildings influenced by the International Style or by Frank Lloyd Wright was the another strain of residential Modernism, which came to Fayetteville through the work of Dan MacMillan, Frank MacMillan, Mason Hicks, and Lib Lee. Brothers Dan and Frank MacMillan worked together throughout their careers; Mason Hicks was in partnership with the brothers in the 1950s, before establishing his own firm. Lib Lee, a Lumberton architect, was the first woman to graduate from the School of Design in Raleigh.

MacMillan's first commission in Fayetteville was for a house on Athens Avenue built to FHA specifications in 1953. The house stands in an established neighborhood of early twentieth century houses on a short street parallel to Hay Street at the west edge of the central business district. MacMillan recalls that the small house—less than a thousand square feet—was of post-and-beam construction with an exterior of stained cypress siding. MacMillan included a deck; this was the first deck in town, according to the architect. The dwelling cost $8,500.[34]

A number of modest commissions followed, until the 1958 Kistler-Hollstein House was built on Birnam Drive (not extant). The commodious single-story house had a gently sloping gabled roof and board-and-batten cypress exterior. The complex floor plan included a roughly rectangular wing housing the kitchen, breakfast room, dining room, living room, and family room; entry to this section required crossing a very large courtyard partially enclosed with brick walls. Joining that was a roughly T-shaped wing with children's rooms and a guest room on one arm of the T and the master suite—consisting of a study, bathroom, two walk-in closets, and a bedroom—in another. A balcony overlooking a sunken courtyard extended from one side of the public wing, and large and small courtyards were formed by the complicated massing of the building and with walls that screened parking areas from the house. Floor-to-ceiling fixed-sash windows and full-light doors allowed abundant views of the grounds. Engaged roofs supported by squared columns sheltered patio areas. The firm's promotional project sheet states that, in order to avoid pretentiousness when designing the luxury house, "Understatement should be the goal; simplicity, the ultimate achievement."[35]

The symmetrical, modest facade of MacMillan and MacMillan's 1965 Weaver-Warner House (CD1081) on Skye Drive belies a similarly complex arrangement of space that allows for outdoor rooms. The L-plan house has a single-story wing that runs parallel to Sky Drive and accommodates the dwelling's common spaces. A bedroom wing extends from the north end of the main wing's rear elevation and includes a fully exposed basement. A carport stands north of the main wing, connected to the house by a fence and a breezeway. The space formed by exterior walls and fences creates an outdoor garden room, one of many outdoor spaces that surround the house. Other such spaces are provided by decks running along the north side of the rear wing and the rear elevation of the main wing. The house is clad in board-and-batten cypress and has wood casement windows.

The interior shows the restraint and simplicity that the architects aimed for in the Kistler-Hollstein House. A sliding shoji screen of walnut forms a backdrop for the slate-floored foyer; the back of the shoji screen and a built-in sideboard forms the east wall of the dining room. In the sunken living room, a fireplace dominates. In place of a mantel, the wall above the fireplace

[34] MacMillan interview; the house was not identified until late in the survey project and was therefore, unfortunately, not surveyed.
[35] "Residential: Charles E. Kistler Residence, Fayetteville, NC," Project Sheet, MacMillan & MacMillan, AIA, Architects, in the personal files of Dan MacMillan, Fayetteville.

features walnut slats rising to the top of the room. Built-in benches with walnut trim flank the fireplace wall, and the steps leading from the foyer to the living room are matched by a set at the west end of the room heading back up into the dining room. A wall of built-in bookcases stands opposite the sliding glass doors that lead to one of the decks.

Many of these spatial relationships and interior finishes are seen again in the 1970 Shaffer House (CD1105) at 2910 Skye Drive, roughly across the street from the MacMillans' Weaver-Warner House. Board-and-batten cypress siding, low-pitched gable roofs, and partially enclosed courtyards are employed again, as is the shoji screen dividing the front entry from the dining room and the flanking benches and bookcases in the living room. The board-and-batten siding reappears at interior walls in the Shaffer House and the post-and-beam structural frame is exposed in the main living areas.

Mason Hicks designed the 1964 Richard and Joan Allen House (CD1074) at 1414 Pine Valley Loop. The single-story house is laid out generally in an L-plan, with the side-gabled front wing housing the living areas and the gabled rear wing comprising a three-bay carport with storage shed. While the house shares many of the elements seen in MacMillan and MacMillan-designed houses—broad, horizontal massing; vertical wood siding used in combination with masonry; open interior plans; semi-enclosed patios—the Allen House is more dramatic than the houses of Hicks's former partners. The main entrance is deeply recessed beneath the east gable end of the house, and a projecting, shed-roofed room extends the width of the facade and brings the south slope of the gable nearly to the ground. A rectangular reflecting pool accents the entrance at this narrow end of the house; locating the dwelling's main entrance at this narrow gable end is an idiosyncratic—but practical—location, given the siting of the house and the approach from the driveway to this elevation. A pale taupe Wake County stone is used for walls and as skirting on the house and carport. Retaining walls along the driveway use the same stone to physically unite the house with the landscape, which was designed by Raleigh landscape architect Richard Bell. Bell graduated from the School of Design in 1950, a member of the first class of graduates from Kamphoefner's new school. He traveled and studied in Europe for two years as winner of the Prix de Rome before establishing his firm in Raleigh in 1955.[36]

Owner Richard Allen is a retired builder and contractor whose firm erected a number of Modernist buildings in Fayetteville; Joan Allen worked closely with Hicks on the design of the house. Richard Allen praised Hicks's skill at organizing space and credited him with creating a livable, functional house of a reasonable size for a large family.[37]

Two houses in Van Story Hills were identified as designs of Lib Lee. From the street, one looks down on the gable-on-hip rooftops of the 1961 L-plan John and Catherine Stewman House (CD 1083) and its detached carport at 2545 S. Edgewater Drive. The roofs have broad flared eaves, evoking Japanese design. Exterior cladding is brick and reverse board-and-batten fir and windows are original double-pane wood casements. The natural materials complement the naturalistic setting of the sloped parcel. The house reflects Lee's description of her aesthetic in a 1989 newspaper interview, which echoes Frank Lloyd Wright: "I am anti-plastic and don't like a

[36] "Pebbles in the Pond: News and Musings by Landscape Architect Dick Bell," a blog at http://dickbell.wordpress.com/category/about-dick-bell/, accessed August 23, 2009.
[37] Richard Allen, interview with Jennifer Martin Mitchell, May 23, 2009.

fakey look….I really want materials to be true unto themselves. If it is wood, get some good wood that you can enjoy looking at or if it is brick, let's express it as brick."[38]

The L-plan enables separation of public and private spaces, a common element of Modernist houses in Fayetteville. The front wing parallels the street and houses the public spaces: kitchen, dining room, living room, with the main entry set at the west end of the facade. The rear wing houses bathrooms and bedrooms. At the interior, Lee let her natural materials shine: the floor at the entry is polished brick and ceilings are cypress. A continuous band of casement windows across the south wall of the living room and sliding glass doors at the south wall of the dining room provide ample views of the wooded parcel. A double-sided built-in cabinet separates the living room from the dining room. At the west end of the living room is a broad fireplace open to the stairwell that leads down into the bedroom wing.

Lee also designed the 1963 Nimocks House at 2505 Spring Valley Road, also in Van Story Hills. The Nimocks House consists of two staggered gable-front wings arranged roughly in a line. The single-story front wing houses the living room, dining room, and kitchen; the bedrooms are on the upper floor of the two-story rear wing and a family room with bar is on the lower floor. Exterior cladding includes sand-colored brick and vertical wood siding. The most prominent exterior feature of the house is the treatment of the gable wall of the front wing. A wood truss gable filled with glass crowns the wall; below it, the wall is sheathed in vertical wood siding flanked with narrow, full-height fixed-sash windows at either end. A small deck edged with benches leads to the main entry, set into the front gable wall of the back wing. Inside, a foyer opens to the living room, with a hallway leading back into the upper level of the rear wing. A corner fireplace with raised hearth and sand-colored brick chimney recalls the all-important hearth common in Frank Lloyd Wright houses.

Fayetteville's residential Modernism continued into the 1970s but likely not far beyond that. Dan MacMillan believes that an architect-designed house has not been built in Fayetteville in two decades. He recalls that his own firm—which began by doing primarily residential work—did not get residential commissions after the 1970s. The work was not profitable for the firm and was perhaps too expensive for the clients.[39]

Commercial/Office Properties

Commercial properties in Fayetteville used Modernism to drum up business. When it opened in 1956, the Pam-Oil Gas Station (CD1033) at 974 Bragg Boulevard distinguished itself from its competitors on the boulevard with its soaring roofline resembling a huge kite pinned to the ground on two opposing corners. The station's owner wanted to attract customers with a roadside novelty, but he got a Modernist building with an excellent pedigree. J. Hyatt Hammond, the building's architect, chose the hyperbolic paraboloid roof form after studying it in great detail under Eduardo Catalano in his final year at the School of Design. Hammond rendered the roof for Pam-Oil in concrete, rather than in wood, as Catalano had done at his residence, and credited engineer Walter Preimats with maximizing the drama by engineering a very thin roof. The building is the most structurally innovative Modernist building in Fayetteville and is an early local example of concrete used prominently and sculpturally.[40]

[38] Thrasher, "Elizabeth Lee."
[39] MacMillan interview.
[40] J. Hyatt Hammond, telephone interview with the author, June 22, 2009.

Another commercial building that employed a Modernist design to grab attention and, consequently, business is the tiny One-Hour Martinizing of Fayetteville Dry Cleaners building (CD1038) at 235 Gillespie Street. Built in 1959, this building is Fayetteville's best surviving example of the formalist strain of Modernism as derived from the work of Mies van der Rohe. The single-story building is a glass-and-steel box; three elevations are completely transparent glass curtain walls that enable customers to see the inner workings of an on-site dry cleaning operation, which was a novelty in 1959. Owner Denny Shaffer hired Fayetteville architect Basil Laslett to design the building. Shaffer had an appreciation for good design and liked Modernist architecture; Laslett, according to Shaffer, wanted to explore the Modernist idea of exposing the skeleton with this commission. Some later Martinizing dry cleaning buildings, including an example on Bragg Boulevard in Fayetteville and another in Rocky Mount, do use a similar design adapted by Shaffer, but the Laslett design did not become a standard design for the franchise.[41]

MacMillan and MacMillan likewise explored the minimalism and exposed structure of Miesian-influenced Modernism in their clean design for the Tallywood Shopping Center, built a few miles west of downtown in the early 1960s. The center occupied the entire 3100 block on the north side of Raeford Road. Shops filled wings arranged in an L-plan edging the west and north sides of the block. The shopping center featured post-and-beam construction, flat roofs, all-glass storefronts, and corrugated metal signboards to post the names of individual stores. While the strip-mall has been completely remodeled, the geometric Tallywood sign (CD1041) still rises above the visual clutter of Raeford Road's commercial corridor. The structure of the sign is reminiscent of the base of Isamu Noguchi's cyclone table, manufactured by Knoll in the mid-1950s. Fifteen pairs of slender steel columns standing in a circle rise and twist together, flaring out to form a circle whose diameter is wider than that at the base. At the top of the tower of twisted columns, back-lit plastic tiles spell out "TALLYWOOD." Dan MacMillan hired product designer and School of Design instructor William Baron to design the sign, wanting something to "catch people's attention." A schematic of the sign was used as a logo for the shopping center and was pasted on trucks and printed on letterhead and bags.[42]

The need to be noticed in order to attract customers was not new to retailers and other commercial businesses, but the automobile changed the game. A sign as large and tall as Tallywood's would be useless in a pedestrian-centered commercial area. By the 1960s, however, Raeford Road, was an automobile-centered commercial corridor, and the Tallywood sign is but one reflection of that. Across the street at 3001 stands another: the 1963 A&W Drive-in Restaurant (CD1040), operated since the 1970s as Lindy's. Drive-in restaurants had been in Fayetteville since at least 1950, and they multiplied at the end of the decade and into the sixties, following a national trend. The steel-framed A&W building features a playful butterfly roof and glass curtain walls. The drive-in canopies repeat the steel frame and butterfly roofs.[43]

Motels proliferated during this boom time as well, and Fayetteville's motels of the 1960s were generally Modernist complexes featuring a flashy office building with glass curtain walls or a butterfly roof contrasting with simpler buildings containing the motel rooms. Like strip-malls, motels often sit at the back or in the middle of large parking lots. The Executive Motor Inn may

[41] Denny Shaffer, telephone interview with the author, June 22, 2009.
[42] MacMillan interview; "Commercial: Tallywood Shopping Center, Fayetteville, NC," Project Sheet, MacMillan & MacMillan, AIA, Architects, in the personal files of Dan MacMillan, Fayetteville.
[43] *Hills Fayetteville (NC) City Directory*, various years.

have been the best example of the mid-century motel, but, like most motels of the period, it has been remodeled completely. The ca. 1960 Knights Inn (CD1034) on Bragg Boulevard is one that remains largely intact. The shallow-pitched gabled building is fronted by a cross-gabled canopy supported by steel columns cased in plywood. The lobby facade has large plate-glass windows with plywood above. Individual rooms each feature a single-leaf door and a multi-light fixed-sash bay window. The deep eaves on the building provide a little shelter for patrons unlocking their doors.[44]

In the 1960s, bank buildings, particularly the larger downtown buildings that also housed professional offices available for rental, had a strong association with Modernist design. Two bank buildings downtown reflect the trend and both are rendered in designs influenced by Mies van der Rohe, the usual choice for downtown banks at that time. Wilmington architect Leslie Boney's 1961 First Citizen's Bank (CD1045) stands on Green Street, immediately north of Market Square, and it is a massive presence compared to the narrow buildings that had been erected downtown to that point. The flat-roofed building comprises a five-story central tower clad in precast concrete panels flanked by three-story wings with glass curtain walls and slender I-beam mullions. Inside, the lobby retains its white terrazzo floor, white marble walls, stainless-steel elevators, and a sweeping metal staircase.

Just west of Market Square, the 1963 BB&T Bank Building (CD1047) at 119-191 Hay Street fits mid-century Miesian Modernism into the existing rhythm of the historic streetscape. The bank, wanting to keep its downtown location but update its look, hired Milton Small of Raleigh to come up with a solution. The building Small designed is typical of his work, an apparently simple design that belies its creative use of space. An all-glass, two-story facade recessed deeply under a cantilevered canopy creates a plaza in front of the bank, recalling the sophisticated, art-filled plazas associated with much larger Miesian bank buildings in much larger cities. Two large concrete planters stand in for the public sculpture and a pair of skylights in the canopy deliver sunlight. The building extends the full width of the block and a matching facade half the width of the Hay Street elevation fronts Franklin Street; this smaller end of the building is just a single-story in height. Between the two sections, an interior courtyard is lit through the south-facing all-glass elevation of the taller part of the building. Small's inventive staggered form and glass curtain walls effectively light even the heart of this little building. Since its construction, the building to the east has been demolished, making Small's achievement less obvious since the building no longer shares party walls on both sides. The revolving door at the facade is another later alteration.[45]

Small and large office Modernist buildings were erected in Fayetteville. Medical practitioners in particular seem to favor the Modernist idiom. The 1960 Medical Arts Building (CD1037) at 907 Hay Street is actually a pair of matching two-story structures joined by a roofed courtyard. The concrete-framed brick-clad buildings feature clerestory windows that wrap around corners and vertical sets of aluminum windows that intermittently punctuate the brick walls. The central courtyard is instrumental to the arrangement of interior space, which features individual entrances to the buildings' several medical office suites. The building stands in a block with two other Modernist medical office buildings.

[44] Cumberland County Historical Society, 99.
[45] *Southern Architect,* v. 10, no. 10 (October 1963): 12-13.

Two blocks northwest of Market Square, at 208 Rowan Street, stands the 1964 office building erected for dentist Dr. Robert Lessom (CD1044). A simple, bold design gives this small building presence. Windowless walls of white Roman brick are topped with an oversized boxed eave with soffits that arch between exposed rafter beams. The centered front entry interrupts the plane of the facade wall with a single-leaf glass door set into a glass-walled bay, all tinted dark gray. The narrow entrance bay rises through a break in the eave to merge with the gable wall of a roof monitor. The facade and rear elevation are identical. The brick walls at the facade and rear elevation extend a few feet past the walls on the east and west sides, creating courtyards on either side of the building. On the west side, the wall extensions meet the neighboring building, fully enclosing the west courtyard. The wall of the neighboring building is veneered with matching white Roman brick for continuity. Taking advantage of the privacy afforded by the courtyard, the west wall of the dental office is all glass. The courtyard is minimally landscaped with gravel, shrubs, and grass.

Larger office buildings in Fayetteville are less interesting, but their size naturally gives them presence. The 1964 J. L. Dawkins Federal Building (CD1046) on Green Street radically changed the streetscape there, requiring the demolition of a number of single-family homes that had lined the west side of the street. The flat-roofed building has a pre-cast concrete exterior with pebbled aggregate; the concrete panels feature a shallow V-shaped cross-section, creating an undulating, slightly sculptural surface. The light-colored panels alternate with pairs of dark gray, full-height windows that flank concrete columns, the only hint of exposed structure. Dark spandrel panels between the building's floors create unbroken vertical lines along the height of the building. Two sections, joined by a hyphen, represent the dual function of the post office and courthouse building. The taller, three-story section has the smaller footprint and stands at the corner of Green and Mason Streets; the much larger two-story section spreads across much of the rest of the Green Street block.

The 1968 Cumberland County Administration Building (CD1053; now the Cumberland County Schools Building) on Gillespie Street south of downtown exposes a bit more of its concrete structure than does the Dawkins Federal Building, a trend that would continue in the 1970s. The underside of the heavy concrete cornice exposes the cellular structure of the concrete roof. Walls clad in red brick are pierced by narrow metal sash windows the full height of the main story. Integrated concrete columns are exposed at the corners of the building and, along the side elevations, after every fourth band of windows. A substantial concrete watertable divides the main floor from an exposed basement; the concrete columns seen at the main floor continue below the watertable.

Public Primary and Secondary Schools

In 1940, the design of one new school in suburban Chicago had powerful reverberations in school planning and organization across the United States. The Crow Island School (NHL 1989) in Winnetka, Illinois, was the "dream school" of the Winnetka Public Schools Superintendent Carelton Washburne, a pioneer of progressive, child-centered education. The plan housed offices, an auditorium, and other common areas in one central building and reserved long, narrow wings for classroom space. Each classroom opened directly to the outdoors and each had a restroom and water fountain for students. Architects Eliel Saarinen and Eero Saarinen designed the International Style building in collaboration with the young architectural firm of Perkins, Wheeler, and Will, later Perkins and Will. That firm aggressively publicized the school, which

was featured heavily in magazines following its opening, and went on to design over five hundred more schools across the country, all influenced by the Crow Island School.[46]

In 1949 and again in 1950, the School of Design at North Carolina State College held conferences for architects and local officials on the topic of school design. According to Fayetteville architect Dan MacMillan, Dean Kamphoefner brought Eero Saarinen and Perkins and Will to at least one of the well-attended conferences and the ideas presented at the meetings were disseminated throughout the state.[47]

Fayetteville's rapid growth after World War II naturally meant new schools and, with the large number of very young families, the need for elementary schools was especially high. Thirty-five schools within the present-day city limits of Fayetteville were built or substantially enlarged in the 1950s and 1960s. The city and county had separate school systems until 1985 and many of Fayetteville's Modernist schools built in the 1950s and 1960s were outside the city limits at the time of their construction. During the reconnaissance survey, MdM looked at all schools in the current Fayetteville city limits that were built between 1945 and 1969. Every school was of Modernist design; only those with the highest integrity were surveyed.

Fayetteville's earliest intact Modernist school is Howard Elementary School (CD1058), built in 1950 and expanded in 1953; the school is now known as Howard Heath and Life Sciences High School. The brick-clad concrete-block school, which stands in a once-rural residential area in Pearse's Mill Township, comprises two parallel wings joined at their north ends by a partially enclosed, flat-roofed covered walkway; these three elements define a courtyard between the wings. The back wing appears to be the older building, as evidenced by its use of large, double-hung wood windows, each above a single awning window, and all arranged to form a tall ribbon of windows continuous across the elevation. The building houses classrooms flanking a central corridor with an auditorium appended to the northwest corner. The front wing matches that arrangement, but the banks of windows are composed of multi-light steel sash and classroom bays are separated by brick brises soleil. In both buildings, each classroom has an exterior door, an innovation from the Crow Island School plan.

Both the 1950 and 1953 sections were by Raleigh architect William Henley Deitrick. Deitrick also designed the earliest buildings at Long Hill Elementary School on Ramsey Road, built in 1947, 1950, and 1952, but later buildings and window replacements detract from that school's original design; the school was not intensively surveyed for this reason. The oldest building at Long Hill has a nearly identical exterior to the 1950 wing at Howard Elementary. Long Hill and Howard both likely opened in the fall of 1951, under the respective names Ramsey Street Elementary and Camden Road Elementary. Ramsey Street Elementary was a city school and Camden Road Elementary a county school; both were built for white students.[48]

A more complex Modernist elementary school campus is the 1959 Elementary School No. 12 (CD1054) on Seabrook Avenue in College Heights, now known as Ferguson-Easley Elementary School. The school was built by the City of Fayetteville for African American students in the last years of school segregation. It features the liveliest design of the city's 1950s school elementary schools and relatively good integrity; the school was built as the adjacent Holly Springs

[46] Janice E. Tubergen, "Crow Island School, Winnetka, Illinois" (National Historic Landmark Nomination Form, 1989), 7.12-7.16 and 8.4-8.8.
[47] Black, 16; MacMillan interview.
[48] Fields e-mail; *Fayetteville Observer,* September 5, 1951.

neighborhood, a historically African American middle-class suburb, was developed. The steel-framed school, designed by Fayetteville architect Arthur C. Jenkins Jr., consists of a main building and two long, narrow classroom buildings. Walls of the red-brick main building, which contains offices and multi-use rooms, are pierced by large, multi-light metal sash windows. The north end of the main building has a flat roof, but the taller south end has a multi-fold roof with clerestory windows. The classroom buildings, like those of Howard Elementary School, have a central corridor flanked by classrooms; the exterior walls of the buildings feature large bays of replacement aluminum double-hung windows that fill the original window openings. Steel framing elements are visible throughout all the buildings, at the exterior and interior: Beams are visible at the tops of interior walls and slender metal columns are flush with the interior walls.[49]

The steel frame system remained popular for school construction well into the 1960s. The Wilmington Road Junior High School (CD 1056) at 500 Fisher Street, now Walker-Spivey Middle and High School, is a steel-framed variation on the linked classroom wings seen at Howard Elementary School. The entire building, built in stages between 1962 and 1967, has the same architectural treatment throughout: exposed steel beams, brick-clad walls, and huge steel windows underscored with tiled spandrel panels. As at Howard Elementary, a courtyard between the two wings is defined by the U-shaped building.[50]

In contrast, the county wanted elementary schools built in clusters, according to MacMillan; MacMillan and MacMillan developed a cluster plan as early as 1961 with a Miesian-inspired design for Mary McArthur Elementary School (CD1055) on Village Drive at Ireland Drive, now inside the Fayetteville city limits. In the firm's words, "Classrooms cluster around a common space to form separate buildings which, in turn, connect to form an interior courtyard." Four separate classroom buildings arranged with a fifth building housing offices, a library, and a multi-purpose room to create two outdoor courtyards and a covered play area. Covered walkways connect the buildings. According to Dan MacMillan, who designed a number of schools in Cumberland County in the 1960s, the county school system "was fine with Modernism" because the materials made it so affordable. The exposed steel construction kept costs very low: Dan MacMillan recalls that the school was built for just $10 per square foot. The MacMillan brothers were very interested in exposed steel at that point in their careers, and Dan MacMillan remembers that they "picked this [style] up on our own from magazines." The county repeated the plan used at Mary McArthur five times throughout the system before replacing it ca. 1966 with another plan refined by MacMillan and MacMillan.[51]

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[49] Cumberland County Public Library, "Selected Milestones in Cumberland County's History: 1754-2004," accessed August 2, 2009, at http://www.cumberland.lib.nc.us/fpdb/cc1955_2004.htm.

[50] Fields e-mail.

[51] MacMillan interview; "Educational: J. W. Coon Elementary School, Fayetteville, NC," and "Educational: Elizabeth M. Cashwell Elementary School, Cumberland County, NC," Project Sheets, MacMillan & MacMillan, AIA, Architects, in the personal files of Dan MacMillan, Fayetteville. Other MacMillan schools were built in parts of the county that have not been annexed by Fayetteville. The 1966 Elizabeth M. Cashwell Elementary School at 2970 Legion Road in Cumberland County, just outside Fayetteville's current city limits, represents the second generation of cluster design as envisioned by MacMillan and MacMillan. The new plan responded to changing educational needs and improved upon the original scheme, according to the MacMillan & MacMillan project sheet for the school. Again, in the words of the firm: "Classroom units are still separated, but spaces between are tightened. A larger library with more elaborate storage looks into an open court recalling the prototype." Cashwell Elementary stands outside the physical boundaries of this survey.

Reid Ross Classical Middle and High School (CD1059), a 1968 school with several subsequent, matching additions, represents a move away from the steel-framed construction used throughout the period. The school, designed by Leslie Boney of Wilmington, stands at 3200 Ramsey Street, a few miles north of downtown; additions in 1969 and 1971 were also by Boney. The school is a commodious one- and two-story brick building with substantial cast-concrete features. The building's skeleton is more obscured than exposed, but the beefy concrete elements represent the structure. Deep, overhanging cast-concrete eaves with molded fascia shelter groups of windows at the school's entrance. Full-height concrete columns frame each window grouping. At the upper level, five metal-framed lights are set in a projecting bay with a wide concrete apron below. This general pattern is repeated around the building; often, elevations are reduced to blank brick walls topped by the projecting eave with molded fascia. The building shares the simplicity and geometry of earlier school buildings in Fayetteville and Cumberland County, but it takes on a more imposing form with the massive scale of the concrete detailing. The emphasis on solidity and the use of concrete in a monumental way presages a predominant architectural trend of the 1970s in Fayetteville.

Institutional: Higher Education

Existing higher educational institutions grew and new ones were established during the period; both Fayetteville State Teachers College (now Fayetteville State University) and Methodist College (now Methodist University) adopted Modernism for buildings erected during the time.

Fayetteville State expanded in the middle of the twentieth century under Presidents J. Ward Seabrook and Ward Jones. Buildings added around campus reflect the general pattern of Modernism seen throughout Fayetteville: buildings from the 1950s tend to be streamlined, brick-clad structures with metal-sash windows, overhanging eaves, and little other ornament. Structure is not exposed in the early Modernist buildings; rather, the lack of historical precedent seems a more important element. Williams Hall (CD1093), built in 1952, represents the earlier Modernism of Fayetteville with its flat roof, red-brick exterior, ribbons of metal awning windows, and flat canopies sheltering entrances. Though a later building, the 1969 two-story Lauretta Taylor Building (CD1091) shares many details with Williams Hall: a flat-roof, a brick exterior, deep eaves, and bands of metal awning windows. Structure is exposed, however, with slender, engaged concrete columns at the exterior walls and deep concrete girders supporting the roof. In contrast, the 1968 Second Chestnutt Library (CD1092), now known as the Helen T. Chick Building, more fully embraces concrete, showing off its cellular concrete ceiling construction and interior concrete-block walls. Precast concrete panels with pebbled aggregate alternate with anodized brass strips across the building's exterior, creating a vertical emphasis.

Methodist College (CD1060) opened its doors in 1960 with an elegant Modernist academic campus by Atlanta architects Stevens and Wilkinson that used concrete extensively; it is the most prominent example of the decorative use of concrete in Fayetteville. The earliest buildings on campus share many common details: multi-fold roofs with clerestory windows, walls composed of metal-sash awning windows, and—most notably—honeycombed concrete brises soleil panels across elevations. Most academic quad buildings erected in the later 1960s incorporated all these details as well. The impressive achievement at the main quadrangle of the campus is the harmony of design created with repeated use of the brises soleil and other details while keeping each building individually distinctive. A spare, reinforced-concrete bell tower rises in the middle

of the main quadrangle; the angular, open tower is a delicate counterpoint to the heavy laciness of the honeycombed concrete.

Institutional: Religious Facilities

Modernist Christian churches in Fayetteville generally retain much that is traditional in this period, injecting the anti-historicist style in terms surface treatments rather than by changing spatial relationships within the building. The 1961 St. Matthew's United Methodist Church (CD1062) on Hope Mills Road and the 1967 Mt. Gilead Church (CD1064) on Cliffdale Road both feature gable-front buildings with brick cladding at the gable walls. Where St. Matthew's is restrained and elegant, Mt. Gilead is exuberant and experimental. The former church was designed by Thomas Hayes of Southern Pines and the latter by Fayetteville architect Mason Hicks.

The slope of St. Matthew's Church's gabled roof is so steep and the eaves so low that the church resembles an A-frame at its facade. The brick at the facade and at the reredos is laid in Flemish bond with the header bricks slightly recessed to provide texture and visual interest. The centered front entrance is glass, sheltered by a cantilevered wood canopy; above the canopy, a wide stained-glass window features an abstract form with muntins outlining a cross. Natural materials and light make the interior warm and simple: laminated wood beams, a common feature in this time period, support the roof and wood boards clad the ceiling.

In contrast, a space-age-inspired steeple tops the gabled roof of Mt. Gilead. The facade holds an engaged concrete-framed belltower with plate-glass and opalescent windows. A twelve-sided, star-shaped steeple with copper standing-seam roof shelters the bell and a thin spire rises above. Elsewhere, low-cost manufactured materials—asbestos-concrete panels held in place with lead strips and screws with cast-lead surrounds—are used to interesting effect on the exterior. Inside, plentiful wood surfaces and natural light filtered through the opalescent windows creates glowing warmth. Laminate arched beams support the roof; the ceiling is paneled with wood. The reredos comprises wood battens set against a white screen; this same treatment adorns the front of the pulpit and the modesty screens at the pews in the nave.

The Hensdale Chapel (CD1061) at Methodist College (CD1060) diverges from the traditional Christian church plans seen in the buildings discussed above; it also is completely different from the surrounding buildings at Methodist, with their distinctive concrete brises soleil. The 1969 chapel has a brick exterior and a pyramidal roof capped by a stained-glass window that catches light from the south. The metal-clad roof is the dominant feature of the otherwise unadorned brick building. While the simplicity of the exterior is matched inside, the interior space powerfully engages the visitor's senses. The cedar-clad walls and ceiling fill the small worship space with a delicate scent while light pours in from above. The simplicity of the space lets the eye be drawn to the uplift of the ceiling, concentrating near the apex of the roof to the source of the light.

The Beth Israel congregation began the process of building new facilities on Morganton Road around 1950, when its Edward Loewenstein-designed Beth Israel Center, an educational and recreational building of brick and stone with large expanses of metal-sash windows, was built. The original synagogue on Cool Spring Street remained in use until a new facility was built at the new complex on Morganton Road. In recent years, the flat roof was replaced with a pitched

metal roof that overshadows the original design intent; the building was not intensively surveyed for this reason.[52]

Institutional: Other City Buildings

City facilities, like everything else, expanded in the period as well. Library construction in the early 1950s brought two new buildings, both Modernist. The 1952 main branch at Anderson Street does not survive; the brick-clad building featured a facade with a two-story height picture window recessed under a canopy and an off-center front entrance under a cantilevered canopy topped by a similar picture window. In 1955, a compact concrete-block Modernist building with brick exterior was built on Gillespie Street to house a library for the African American residents of Fayetteville. The Gillespie Street Branch (CD1043) is locally important both for its association with the African American community and for its mid-century Modernist design, which integrates indoor and outdoor spaces with an enclosed courtyard within the footprint of the building. The flat-roofed two-story building has pierced brick walls and expansive metal-sash windows; a fully enclosed courtyard occupies the space vacated by the inset southwest corner of the building. The portion of the south wall of the building that faces the courtyard comprises a window wall with brise soleil canopy at the first floor height. The branch subsumed the James Walker Hood branch, which had been founded for the African American community in 1942 with WPA funding. The 1955 building stands on the site of the Howard School, which evolved into Fayetteville State University, a historically black institution. It housed the branch until 1985 when a new downtown building eliminated the need for a nearby branch.[53]

The low-slung, single-story 1966 YMCA Building (CD1050) on Fort Bragg Road, like many of the city's Modernist non-residential buildings of the late 1960s, exposes its concrete framing in combination with brick cladding and metal-sash windows. The clean-lined facade shows the vertical members of the reinforced concrete frame evenly spaced across the elevation. Flanking each engaged concrete column is a vertical band of metal-sash windows. Panels of brick veneer clad the walls between each column-and-window composition.

At the end of the 1960s, the new Municipal Airport Terminal designed by Mason Hicks was dedicated. The terminal, like the Pam-Oil Gas Station that appeared more than a dozen years earlier, brought a dramatically new vision of building structure and design to Fayetteville. A double-height glass-and-steel box floats on a smaller, solid-walled plinth; the transparency of the box reveals the tree-like branching concrete columns that reach out and up to support the cellular concrete roof of the building. The building combines the glass-and-steel Modernism of the 1950s with Fayetteville's emerging emphasis on expressed monumental concrete structure. The airport terminal was not surveyed due to the complications of photographing the building in this age of very tight airport security.

Fayetteville's 1960s institutional Modernist buildings were generally more expressive of their structure than the buildings of the 1950s. Concrete—a common structural material for decades—was brought to the fore, whether decoratively, as at Methodist College, or literally, as in the Municipal Airport terminal. In the expression of structure, buildings were moving away from the clean, angular lines rooted in the International Style and moving toward the Brutalist architecture characterized by exposed concrete that had already been seen in Europe and larger American

[52] *Fayetteville Observer,* February 28, 1950;
[53] Parker, 185.

cities. In Fayetteville, the 1970s, although not studied in this survey, seemed to continue this trend. The 1971 Thompson Library (CD1049) at Fayetteville Technical Community College employs artfully placed exposed concrete supports in combination with glass and sawtooth walls to express its Modernist design. The Law Enforcement Center and Courthouse designed by MacMillan and MacMillan and built in the mid-1970s features thick concrete grids at the exterior.

Conclusion

This project, unfortunately limited in scope, has identified a good number of Modernist buildings dating from the 1950s and 1960s in Fayetteville. The survey shows that 1950s Modernism in Fayetteville is most commonly expressed in residential and school architecture; Modernism became much more common across property types in the 1960s. Very generally, the 1950s brought brick-clad, flat-roofed buildings that were still influenced by the rectilinear character and extreme simplicity of the International Style. A few more expressive exceptions include the Fleishman House (CD1080), the Pam-Oil Gas Station (CD1033), and the One-Hour Martinizing Dry Cleaning (CD1038) building. The Pam Oil station and the Martinizing plant, in particular, introduce the expression of structure that became more common in Fayetteville in the 1960s. Schools during the early 1960s had expressed steel frames but began shifting to concrete towards the end of the decade. Buildings at local colleges likewise favored concrete expression and detail throughout the 1960s.

From a residential standpoint, the 1960s differed from the 1950s not with a move to concrete but to wood exteriors. The brick houses of the 1950s more commonly feature flat roofs and small outdoor areas; the board-and-batten 1960s versions are softened with gabled roofs and more expansive outdoor spaces, some so developed they can be considered outdoor rooms.

There are additional Modernist buildings of each property type dating to the 1950s and 1960s that have generally good integrity; this is especially true in terms of residential commissions. While the number of Modernist dwellings built in Fayetteville declined in the 1970s, public buildings in the central business district and commercial and office buildings throughout the city continued to be built in the Modernist mode. Further study would benefit the understanding of the development and dissemination of Modernism in Fayetteville.

Of particular and more pressing importance, however, is the information that could be learned from the people who built Modernist Fayetteville. Architects Dan MacMillan and Mason Hicks, builder Richard Allen, homeowners Julia Warner Weaver and Denny Shaffer, and likely others, still live in town and have important stories to tell about the development of this significant—but rarely universally popular—architectural style in Fayetteville.

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Fayetteville Modern Architecture Report
Appendix: Surveyed Properties

SSN	Property Name and Location	Town/vicinity
CD1033	**Pam-Oil Gas Station** 974 Bragg Blvd.	Fayetteville
CD1034	**Knight's Inn Motel** 2848 Bragg Blvd.	Fayetteville
CD1035	**Hercules Steel Office Building** 950 Country Club Drive	Fayetteville
CD1036	**Fleishman's Tiny Town Retail Store** 3015 Ft. Bragg Road	Fayetteville
CD1037	**Medical Arts Office Building** 907 Hay Street	Fayetteville
CD1038	**One-Hour Martinizing of Fayetteville Dry Cleaners** 235 Gillespie Street	Fayetteville
CD1039	**Public Works Commission Administrative Office Building** 508 Person Street	Fayetteville
CD1040	**A&W Drive-In Restaurant** 3001 Raeford Road	Fayetteville
CD1041	**Tallywood Shopping Center Sign** 3100 block of Raeford Road	Fayetteville
CD1042	**LaFayette Lanes Bowling Alley** 3313 Raeford Road	Fayetteville
CD1043	**Gillespie Street Branch, Cumberland Co. Library** 328 Gillespie Street	Fayetteville
CD1044	**Dr. Robert Lessom Dental Office Building** 208 Rowan Street	Fayetteville
CD1045	**First Citizens Bank & Trust Company Building** 109 Green Street	Fayetteville
CD1046	**J. L. Dawkins Federal Building** 301 Green Street	Fayetteville
CD1047	**BB&T Bank Building** 119-121 Hay Street	Fayetteville
CD1048	**Cross Creek Savings & Loan Association Building** 1401 Morganton Road	Fayetteville
CD1049	**Paul H. Thompson Library** 2201 Hull Road	Fayetteville
CD1050	**YMCA Building** 2713 Ft. Bragg Road	Fayetteville
CD1051	**Lions Civic Center** 725 W. Rowan	Fayetteville
CD1052	**Number 4 Fire Station** 406 Stamper Road	Fayetteville
CD1053	**Cumberland County Administration Building** 2491 Gillespie Street	Fayetteville
CD1054	**No. 12 Elementary School** 1857 Seabrook Road	Fayetteville

CD1055	**Mary McArthur Elementary School** 3809 Village Drive	Fayetteville
CD1056	**Wilmington Road Jr. High School** 500 Fisher Street	Fayetteville
CD1057	**Ireland Drive Middle School** 1606 Ireland Drive	Fayetteville
CD1058	**Howard Elementary School** 1608 Camden Road	Fayetteville
CD1059	**Reid Ross Classical Middle and High School** 3200 Ramsey Street	Fayetteville
CD1060	**Methodist College** 5400 Ramsey Street Methodist College	Fayetteville
CD1061	**Hensdale Chapel** 5400 Ramsey Street Methodist College	Fayetteville
CD1062	**St. Matthew's United Methodist Church** 202 Hope Mills Road	Fayetteville
CD1064	**Mt. Gilead Church** 6248 Cliffdale Road	Fayetteville
CD1065	**Deal-Greene House** 1610 Brookside Avenue	Fayetteville
CD1066	**Harold K. and Bernice W. Cohen House** 719 Kooler Circle	Fayetteville
CD1067	**Lupe and Fred Costilla House** 709 Weldon Avenue	Fayetteville
CD1068	**Arnetha and Richard P. Robinson House** 1862 Broadell Drive	Fayetteville
CD1069	**Louise and Stephen Rodgers House** 1866 Broadell Street	Fayetteville
CD1070	**Margaret and Henry Capps House** 2425 Morganton Road	Fayetteville
CD1071	**Harry and Fannie Satisky House** 219 Devane Worth Terrace Historic District	Fayetteville
CD1072	**J. Bernard and Herlyn Stein House** 105 Dobbin Road Sherwood Forest Historic District	Fayetteville
CD1073	**James R. and Ferda B. Johnson House** 1804 Lakeshore	Fayetteville
CD1074	**Joan and Richard Allen House** 1414 Pine Valley Loop	Fayetteville
CD1075	**Dorothy and Maurice Fleishman House** 1501 Raeford Road Raeford Road/Lakeshore Drive Historic District	Fayetteville
CD1076	**Thomas D. Hatcher House** 2101 Raeford Road Raeford Road/Lakeshore Drive Historic District	Fayetteville
CD1077	**Dewey W. and Sudie T. Edwards House** 1605 Twin Oaks Drive	Fayetteville
CD1078	**Joan and Crowell Daniel House** 1914 Winterlochen Road	Fayetteville
CD1079	**James H. Taylor Jr. House** 327 Fairfield Road	Fayetteville
CD1080	**A.M. and Ruth Fleishman House** 2614 Morganton Road	Fayetteville
CD1081	**Weaver-Warner House** 2865 Skye Drive	Fayetteville

CD1082	**Ursula and John Green House** 124 Dundee Road	Fayetteville
CD1083	**John and Catherine Stewman House** 2545 S. Edgewater Drive	Fayetteville
CD1084	**Cornelia and F. Sidney Gardner House** 2705 Millbrook Road	Fayetteville
CD1085	**Ann and Robert Nimocks House** 2505 Spring Valley Road	Fayetteville
CD1091	**Lauretta Taylor Building** 1200 Murchison Road Fayetteville State University	Fayetteville
CD1092	**Second Chestnutt Library** 1200 Murchison Road Fayetteville State University	Fayetteville
CD1093	**Williams Hall** 1200 Murchison Road Fayetteville State University	Fayetteville
CD1094	**Cumberland Hall** 5400 Ramsey Street Methodist College	Fayetteville
CD1095	**Terry Sanford Hall** 5400 Ramsey Street Methodist College	Fayetteville
CD1096	**Garber Hall** 5400 Ramsey Street Methodist College	Fayetteville
CD1097	**L. Stacy Weaver Hall** 5400 Ramsey Street Methodist College	Fayetteville
CD1098	**The Science Building** 5400 Ramsey Street Methodist College	Fayetteville
CD1099	**Horner Administration Building** 5400 Ramsey Street Methodist College	Fayetteville
CD1100	**Berns Student Center** 5400 Ramsey Street Methodist College	Fayetteville
CD1101	**Davis Memorial Library** 5400 Ramsey Street Methodist College	Fayetteville
CD1102	**Trustees Classroom** 5400 Ramsey Street Methodist College	Fayetteville
CD1103	**Reeves Auditorium** 5400 Ramsey Street Methodist College	Fayetteville
CD1104	**Yarborough Belltower** 5400 Ramsey Street Methodist College	Fayetteville
CD1105	**Denny and Betty Shaffer House** 2910 Skye Drive	Fayetteville
CD1106	**YMCA Physical Education Building** 2717 Ft. Bragg Road	Fayetteville