

States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Andrews, Troy M. and Roberta C., House

Other names/site number: N/A

Name of related multiple property listing: N/A

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

2. Location

Street & number: 600 and 604 Bolin Brook Farm Road

City or town: Chapel Hill State: NC County: Orange

Not For Publication: ☐ Vicinity: ☒

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local

Applicable National Register Criteria:

 A B X C D

Signature of certifying official/Title:

Date

North Carolina Department of Natural and Cultural Resources

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- ☐ entered in the National Register
☐ determined eligible for the National Register
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private: ☒
- Public – Local ☐
- Public – State ☐
- Public – Federal ☐

Category of Property

(Check only **one** box.)

- Building(s) ☒
- District ☐
- Site ☐
- Structure ☐
- Object ☐

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7. Description

Architectural Classification

(Enter categories from instructions.)

Modern Movement

Materials: (enter categories from instructions.)

Principal exterior materials of the property: STONE, METAL

Narrative Description

Summary Paragraph

The Troy M. and Roberta C. Andrews House, located approximately seven miles northwest of Chapel Hill's central business district, is a remarkably intact example of organic Modernist architecture. The house and adjacent carport/apartment completed in 1967 were designed by Swiss architect Franc Sidler and constructed by craftsmen including African American masons Willis Edward Barbee, Alfred David Barbee Sr., Alfred David Barbee Jr., and their assistants. The residence manifests Modernist principles in its long, low form and generous use of glass and high-quality natural materials such as stone from the site, western red cedar, and Nor-Carla bluestone from Mount Gilead, North Carolina, to create continuity between the interior and exterior. Beneath the low-pitched asymmetrical roof, deep eaves shelter dark-red-painted wood-frame plate-glass casement windows, curtain walls, and single-leaf, double-leaf, and sliding glazed doors. At the main block's south end, the roof continues in a dramatic cantilever to shelter a bluestone terrace. Likewise, the bedroom wing roof extends above its north entrance to cover the south end of a triangular bluestone terrace. The interior retains its original plan and character-defining features including exposed stone walls, a broad stone chimney, exposed cedar ceiling beams and sheathing, bluestone floors, mahogany paneling on the living room's east wall and the walls of the stair hall leading to the bedroom wing, narrow-board window and door surrounds, and single-leaf flat-panel wood doors. The carport/apartment with lower stone walls and dark-red-painted cedar channel rustic siding complements the house. Intact secondary resources include a low stone retaining wall and a stone fountain and catch pond. Modernist lampposts with slender round black-finished-metal posts and clear globes border unpaved paths west and northeast of the house. The property possesses a high level of integrity.

Setting

Chapel Hill and Carrboro grew in all directions as precipitous population increase during the 1960s and 1970s fueled housing demand. The University of North Carolina at Chapel Hill (UNC-CH) expanded academic programs and medical facilities and private, university, and government entities invested in Research Triangle Park (RTP) offices, laboratories, and

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production buildings. Improved transportation networks facilitated transformation of the rural landscape to accommodate growth. Outlying agricultural and wooded areas continue to be subsumed by subdivisions.

The Troy M. and Roberta (Robin) C. Andrews House, located approximately seven miles northwest of Chapel Hill's central business district, has a Chapel Hill mailing address.¹ The house is situated at the northwest corner of a ten-acre parcel bordered on the west, north, and south by a 134-acre tract owned by the Bolin Creek Stewardship Limited Partnership, thus buffered from proximate development.² The ten-acre parcel is densely wooded with the exception of the area surrounding the house, where deciduous and evergreen trees, woody shrubs, perennials, and stone outcroppings punctuate the yard. The naturalistic setting differed from the rest of the Andrews farm, much of which was historically cultivated or cleared for pastures.

Triangle Land Conservancy holds a conservation easement on 120 acres of the 134-acre tract, which encompasses five residences and associated outbuildings.³ The early-nineteenth-century side-gable-roofed hewn log house at 501 Bolin Brook Farm Road built for the Lloyd family received a side-gable-roofed, board-and-batten-sided, bedroom and bathroom addition in 1954 and was remodeled in 1961. A one-story, side-gable-roofed, hewn log building stands northeast of the dwelling. The one-story, side-gable-roofed, weatherboarded, 1898 farmhouse with a hip-roofed front porch at 8306 Union Grove Church Road erected by Troy's father Chesley Foster Andrews (1862-1944) was renovated and enlarged in the 1920s and 1962. The house has a full-width engaged front porch with tapered square posts on brick piers and a shed dormer. A late 1940s chicken house with a feed room and garden tool shed is north of the Andrews House. The shed-roofed building is sheathed with weatherboard and board-and-batten siding. The small concrete-block caretaker's house to the east at 611 Bolin Brook Farm Road was erected in 1945. Elements salvaged from the deconstruction of a barn on the property were used to build the two-story, board-and-batten-sided residence with a steeply pitched front-gable roof and stone foundation at 615 Bolin Brook Farm Road around 1955. The roof slopes extend to encompass one-story wings. The side-gable-roofed, board-and-batten-sided, one-room building to the northwest at 619 Bolin Brook Farm Road was constructed in 2008 to be a recording studio and remodeled in 2015 to serve as an efficiency apartment. The building stands a few feet southwest of a circa 1898 front-gable-roofed, board-and-batten-sided shed with flanking shed rooms and an open equipment shed that wraps around the east and north elevations.⁴

The 134-acre parcel is mostly wooded, with old growth as well as loblolly pine trees planted in the late 1940s on what had been agricultural fields and pastures after Chesley Andrews died and

¹ The zoning designation is Joint Planning Area Carrboro Transition Area 2.

² Jean Earnhardt, Troy M. and Roberta C. Andrews's daughter, established Bolin Creek Stewardship Limited Partnership in 1997.

³ Jean and John Earnhardt, their sons Philip A. and David C. Earnhardt, and David's wife Maureen and their four daughters donated the conservation easement to Triangle Land Conservancy in March 1998. Anne Blthye, "Saving the Farm," *Chapel Hill News*, March 15, 1998, p. 1.

⁴ Jean Earnhardt, conversations and email correspondence with Heather Fearnbach, December 2025 and July 2026; Emily Smith, "Recycling Homeplaces," *Durham Morning Herald*, September 20, 1990, p. 8.

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cultivation ceased. The only sizable remaining open areas are expansive grass lawns in close proximity to residences and a pasture enclosed by a zig-zag split-rail fence south of the Chelsey Andrews House. Northeast of the Troy and Roberta Andrews House, a clearing extends to the southwest corner of the pond excavated in the 1950s for Troy, an avid fly fisherman, to stock with fish.⁵

Site

Topography influenced the Andrews House orientation and design. Although the building appears to be a single level when viewed from the west, the grade decline to the east allows the bedroom wing to be at lower elevation than the main block, affording those rooms greater privacy. The north wing reflects the grade differential with two-story tall east and north walls. Terraces and wood-frame plate-glass casement windows, curtain walls, and single-leaf, double-leaf, and sliding glazed doors facilitate connectivity with the natural environment by providing expansive views of the surrounding woods. The building's north-south orientation takes advantage of natural light.

The house was sited in a manner that preserved trees and used features such as stone outcroppings as focal points. Deciduous and evergreen trees, woody shrubs, and perennials punctuate the yard. The Andrewses supplemented existing vegetation with naturalistic planting such as rhododendron from the North Carolina mountains to complement the dwelling's organic character. Their daughter Jean Earnhardt and her family have perpetuated this approach.

Original Modernist lampposts with slender round black-finished-metal posts and clear globes border unpaved paths west and northeast of the house. Troy Andrews built the dry-stack low stone wall at the west edge of the parcel using rock left over from the house construction. The wall borders the gravel road that winds through the farm. The small stone fountain and catch pond northeast of the house was built in 1967. The adjacent pea gravel patio is edged with landscape timbers and illuminated with strand lights. The picnic tables were added around 2005. Jean Earnhardt continues to host events on the patio such as an annual blueberry pancake breakfast for as many as one hundred and fifty people first held in 1982.⁶

Resource List

Troy M. and Roberta C. Andrews House, 1967, 600 Bolin Brook Farm Road, contributing building

Carport/Apartment, 1967, 604 Bolin Brook Farm Road, contributing building

Stone fountain, 1967, contributing structure

Stone wall, late 1960s, contributing structure

⁵ Jean Earnhardt, conversations with Heather Fearnbach, December 17 and 21, 2025.

⁶ Jean Earnhardt, conversations with Heather Fearnbach, December 17 and 21, 2025.

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Troy M. and Roberta C. Andrews House, 1967, 600 Bolin Brook Farm Road, contributing building

Exterior (Exhibits A and B, Photographs 1-7)

Swiss architect Franc Sidler designed this unique irregularly-shaped residence with intersecting low-pitch gable and shed roofs. At the south end, the gable roof continues in a dramatic cantilever above the terrace that spans the main block's south elevation. Likewise, the north wing's shed roof extends to shelter the north entrances. Dark-red-painted flush boards sheathe the soffits of deep eaves. Variations in wall plane add aesthetic interest. The stone for the eighteen-inch-thick structural walls was collected on the property by African American masons Willis Edward Barbee, Alfred David Barbee Sr., Alfred David Barbee Jr., and their assistants. Rocks of varying shape and size are randomly laid with wide, deep mortar joints. Most of the slightly projecting window sills are two courses of thin, flat stones. Two broad, rectangular, stone chimneys rise from the roof. The smaller chimney in the north wing vents the kitchen stove hood. The other chimney serves the living and dining room fireplaces. The roofs are sheathed with 5V-metal panels installed in 2016.⁷

All dark-red-painted wood-frame plate-glass casement windows, curtain walls, and single-leaf, double-leaf, and sliding glazed doors are original. The single-leaf glazed door and tall casement window on the north elevation are topped with rectangular single-pane transoms. The west elevation fenestration comprises, from north to south, a single-leaf glazed door and two casement windows, a small high rectangular window hinged on the side in a projecting bay, three casement windows, a two-section glazed curtain wall on the north elevation of the recessed entrance vestibule, and a tall eight-pane single-leaf door and full-height, narrow, single-pane sidelight at the primary entrance.⁸ The vestibule has a bluestone floor. Jacob's Creek Stone Company of Mount Gilead, North Carolina supplied the Nor-Carla bluestone for exterior and interior use.⁹

Wall height on the south elevation increases toward the center, reflecting the roof slope. The two-section plate-glass window in the west bay lights the music room. At the elevation's center, exposed rafter ends support the cantilevered roof above a glazed curtain wall angled in the same manner as the roof. Two very tall double-leaf glazed doors in the curtain wall supply egress between the living room and the above-grade bluestone terrace with a stone kneewall. Seven stone steps rise to the terrace.¹⁰

⁷ Previously, the Andrewses replaced the original tar-and-gravel roofs with asphalt-shingle roofs. Jean Earnhardt, email correspondence with Heather Fearnbach, December 22, 2025.

⁸ The Andrewses considered erecting a greenhouse that would have extended from the west elevation's north bays, but it was not built. Franc Sidler, correspondence with Robin and Troy Andrews, April 30, 1962, and February 9, 1964, in the possession of Jean Earnhardt.

⁹ Correspondence between Jacob's Creek Stone Company and Robin Andrews, April 3, 1967, in the possession of Jean Earnhardt.

¹⁰ The 1964 drawings illustrate a shallow triangular reflecting pool at the terrace's west end that was not constructed. Franc Sidler, "House for Dr. and Mrs. T. M. Andrews," June 1964 drawings in the possession of Jean Earnhardt.

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The curtain wall that spans the south elevation's east bays and wraps around the southeast corner lights the bedroom wing. Cedar channel rustic siding sheathes the wall between the west group of three casement windows and two casement windows on the south elevation, all with transoms. Transom height decreases as the roof slopes to the east.

The single casement window in the south bay of the bedroom wing's east elevation doesn't have a transom. In the north bay and on the wing's north elevation, small high rectangular windows afford privacy. The wing roof extends above the north entrance and the south end of a triangular bluestone terrace. A tapered square stone post supports the projection. The terrace is elevated about a foot above grade, while the stone landing is accessed via stone steps that rise from each size. The terrace was built around a stone outcropping between the post and landing. The triangular shape of the planting bed with a slightly elevated retaining wall adjacent to the wing's northwest bays is also dictated by the terrace footprint. West of the terrace, wide stone steps with a slender wrought-iron handrail rise to the dining room entrance, a sliding door in a glazed curtain wall. A casement window pierces the wall east of the entrance. The dining room roof is lower than the main block, allowing for a three-section clerestory window at the room's west end.

The north wing's projecting southeast section contains a galley kitchen lit by two casement windows on the east elevation's first story and a single upper-level casement window. Broad stone steps lead to the single-leaf glazed door on the kitchen's north wall.

Interior (Exhibit C, Photographs 8-14)

The as-built floor plan is intact.¹¹ The main level encompasses music, living, and dining rooms at the south end, a central-east kitchen and adjacent utility room, a central-west study and bathroom, and a northwest office and studio. The lower-level east wing contains bedrooms and a bathroom. Unless otherwise noted, all finishes are original.

Main floor

The main level is characterized by exposed stone walls, cedar ceiling beams and sheathing, and bluestone floors. The living room's east wall and the walls of the stair hall leading to the bedroom wing are sheathed with mahogany paneling. Ceiling height varies with roof slope, rising to a maximum of fourteen feet in the living room at the roof peak. Windows and doors have narrow board surrounds. Single-leaf flat-panel wood doors are typical.

The primary west entrance opens into a foyer. Above the door, stone is laid and pointed in a manner that forms the shape of an "A" for Andrews, a detail incorporated by the masons as a surprise for the Andrewses. The southwest music room (labeled "sitting room" on the 1964 floor

¹¹ Deviations from the 1964 design during construction include enclosure of a patio with a pergola to serve as the dining room and removal of the second bathroom in the bedroom wing. The west bedroom has three windows on the south elevation, while the east bedroom has two; the opposite approach shown on the drawings. Franc Sidler, "House for Dr. and Mrs. T. M. Andrews," June 1964 drawings.

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plan) and the southeast living room have angled exterior walls. Robin Andrews's grand piano fills the music room.¹²

The broad stone chimney serves both the living and dining rooms. A wide elevated hearth spans most of the chimney's south face. The projecting stone hood is not quite as wide as the hearth. Pittsboro, North Carolina, metal artist John Amero designed and fabricated the screen inserted in the firebox. Copper panels edge the wrought-iron screen, which has a double-leaf door with a stylized copper branch motif at the center of each leaf. The small blonde-brick-lined fireplace on the dining room side is at counter height. East of the chimney, a wall sheathed with cedar channel rustic siding further separates the rooms. A wide sliding-glass door supplies egress. The kneewall of the clerestory window above the opening at the dining room's west end is also clad with cedar channel rustic siding.¹³

The study's east wall is sheathed with wood paneling. Built-in bookshelves and base cabinets span the wall. The Earnhardts added the projecting central section that contains a television cabinet in the early 1990s. Flat-panel doors with square wood pulls secure the cabinets.

Wood-paneled walls and a single-leaf flat-panel wood door enclose the southeast end of the full bathroom at the study's northwest corner. Intact finishes and fixtures include the square gray-glazed ceramic tile wainscoting and shower surround, white porcelain tub and toilet, and a wood vanity with a gray laminate counter and oval, white porcelain, drop-in sink. The base cabinet has two flat-panel doors with round wood pulls.

A short corridor leads from the study to the northwest office and studio. The base cabinet with flat-panel doors with square wood pulls, a white laminate counter, and a drop-in stainless-steel sink on the southwest wall is original. A similar cabinet was erected adjacent to the west wall in the early 1990s, blocking the west exterior door. The north exterior door remains functional. The north and southeast walls are angled. The single-leaf flat-panel wood door on the southeast wall leads to a small utility room open at the east end to the galley kitchen. The cabinets lining the east and west walls were installed in the early 1990s, replacing cabinets of similar style, finish, and configuration.

Lower level

At the living room's east end, bluestone-covered steps lead to the bedroom wing approximately thirty inches lower in elevation than the main level. The wing contains two south bedrooms and a two-section north bathroom with cedar ceiling beams and bluestone floors. Ceilings are plastered with the exception of the stair hall, where the cedar-sheathed ceiling is at main-level ceiling height. Most exterior walls are exposed stone and angled. However, all bathroom walls are plastered, as are the interior bedroom walls. Flat-board window and door surrounds, flat-panel wood corridor doors, and louvered wood bi-fold closet doors remain. In the southeast

¹² Franc Sidler suggested lining the west and south walls with bench-height cabinets with doors that would have provided additional seating. Jean Earnhardt, conversations with Heather Fearnbach, December 21, 2025.

¹³ This would have been an exterior wall if the 1964 plan for a patio had been executed. Likewise, the north fireplace would have been outdoors.

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bedroom, closets span the north wall west of the bathroom door. The southwest bedroom closet extends across the east wall south of the door.

The bathroom is bisected by a central north-south wall with a single-leaf door. In the west section, accessed from the stair hall, a closet fills most of the west wall and the toilet occupies the southeast corner. Wood vanities with gray laminate counters and rectangular, white-glazed porcelain, drop-in sinks line the north walls of both sections. The base cabinets have flat-panel doors and drawers with square wood pulls. A matching tall cabinet with six doors is built into the west wall of the short corridor at the bathroom's east end that leads to the southeast bedroom. Square gray-glazed ceramic tile wainscoting protects the lower walls. The shower in the east section has a matching tile surround.

**Carport/Apartment, 1967, 604 Bolin Brook Farm Road, contributing building
(Photograph 15)**

The two-level, irregularly shaped building north of the house encompasses a two-bay carport and a second-story apartment. The shed 5V-metal roof slopes dramatically to the south. Stone walls enclose the south, north, and part of the east side of the carport. The west end is open. Two black-painted round steel posts at the carport's center support the second-story structural system. Dark-red-painted cedar channel rustic siding sheathes the walls of the storage closets that wrap around the carport's northeast corner, the carport ceiling, and the second-story walls. The full-height double-leaf storage closet doors are made from the same material. The utility room has tall salvaged door with five raised panels. The carport has a gravel floor.

Stone steps rise on the east side of the elevated triangular terrace that extends from the building's north end. The stone foundation is a full story tall. Dark-red-painted dimensional lumber railings with flat handrails and horizontal intermediary boards secure the terrace and stair. The terrace floor is unfinished concrete. The single-leaf glazed door on the north elevation is original, while the wood-frame screen door was added in 2025, replacing an earlier screen door. Fenestration comprises two casement windows on the east elevation, one west of the door on the north elevation, and a single-pane sash at the northeast corner. All frames are painted dark red.

The apartment encompasses an open room with a kitchen at the northeast corner, bathroom abutting the east wall, and storage area behind the west kneewall. The wide unpainted cedar ceiling boards are original. The wall paneling is painted. The laminate floors, IKEA kitchen cabinets, and bathroom shower were added in 2012.¹⁴

Stone fountain, 1967, contributing structure

A small stone fountain and catch pond is northeast of the house west of a pea gravel patio. The crescent-shaped wall comprises two courses of random-sized rock topped with a flat stone and irregularly shaped pyramid of small rocks.

¹⁴ Jean Earnhardt, conversations with Heather Fearnbach, December 21, 2025.

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Stone wall, late 1960s, contributing structure

Troy Andrews built the dry-stack low stone wall at the west edge of the parcel using random-sized uncut rock left over from the house construction. The wall borders the gravel road that winds through the farm.

Integrity Statement

The Troy M. and Roberta C. Andrews House possesses the seven qualities of historic integrity—location, setting, feeling, association, design, materials, and workmanship—required for National Register designation. The dwelling and associated resources maintain integrity of location as they remain on original sites. The wooded ten-acre lot provides appropriate surroundings in keeping with the property's organic character, thus preserving integrity of setting, feeling, and association. The Andrews House also displays integrity of design, materials, and workmanship, with minimal alteration since 1967. The stone walls and bluestone terraces are in excellent condition. All dark-red-painted wood-frame plate-glass casement windows, curtain walls, and single-leaf, double-leaf, and sliding glazed doors are original. The floor plan remains as built. Original interior finishes include exposed stone walls, cedar ceiling beams and sheathing, bluestone floors, mahogany paneling on the living room's east wall and the walls of the stair hall leading to the bedroom wing, narrow-board window and door surrounds, single-leaf flat-panel wood doors, and louvered wood bi-fold closet doors. Kitchen cabinet replacement in the early 1990s was executed in a sympathetic manner, utilizing cabinets of similar style, finish, and configuration.

The carport/apartment also maintains a high level of integrity. The lower stone walls, dark-red-painted cedar channel rustic siding that sheathes the walls of the storage closets that wrap around the carport's northeast corner, the carport ceiling, and the second-story walls are in good condition. The apartment floor plan remains open. The wide unpainted cedar ceiling boards are original. Modifications such as painting wall paneling and installing laminate floors, IKEA kitchen cabinets, and a bathroom shower in 2012 are cosmetic.

Intact secondary resources include a low stone retaining wall and a stone fountain and catch pond. Modernist lampposts with slender round black-finished-metal posts and clear globes border unpaved paths west and northeast of the house.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1967

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Significant Dates

1967

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Sidler, Franc, architect

Barbee, Willis Edward, mason

Barbee, Alfred David, Sr., mason

Barbee, Alfred David, Jr., mason

Ellington, Carl, builder

Statement of Significance Summary Paragraph

The Troy M. and Roberta C. Andrews House is locally significant under National Register Criterion C for architecture due to its sophisticated Modernist design by Swiss architect Franc Sidler, who apprenticed with Frank Lloyd Wright at Taliesin in Spring Green, Wisconsin, in 1954-1955 and subsequently practiced in Venezuela, Switzerland, Italy, Tanzania, and Nigeria. The Andrews residence is Sidler's only commission in the United States. The house and adjacent carport/apartment also possess significance due to their masterful construction by African American masons Willis Edward Barbee, Alfred David Barbee Sr., Alfred David Barbee Jr., and their assistants, who built masonry buildings, dams, walls, patios, and chimneys in Chapel Hill, Carrboro, and the surrounding area from the late 1920s through the 1980s. The remarkably intact residence manifests Modernist principles in its long, low form and generous use of glass and high-quality natural materials such as stone from the site, western red cedar, and Nor-Carla bluestone from Mount Gilead, North Carolina, to create continuity between the interior and exterior. Beneath the low-pitched asymmetrical roof, deep eaves shelter dark-red-painted wood-frame plate-glass casement windows, curtain walls, and single-leaf, double-leaf, and sliding glazed doors. At the main block's south end, the roof continues in a dramatic cantilever to shelter a bluestone terrace. Likewise, the bedroom wing roof extends above its north entrance to cover the south end of a triangular bluestone terrace. The interior retains its original plan and character-defining features including exposed stone walls, a broad stone chimney, exposed cedar ceiling beams and sheathing, bluestone floors, mahogany paneling on the living room's east wall and the walls of the stair hall leading to the bedroom wing, narrow-board window and door surrounds, and single-leaf flat-panel wood doors. The carport/apartment with lower stone walls and dark-red-painted cedar channel rustic siding complements the house. The period of significance is 1967, the completion date.

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Narrative Statement of Significance

Modern Architecture Context

Modern architecture, in addition to being a predominant mid-twentieth-century design aesthetic, proved to be an affordable option in many contexts. Modernist principles such as simplicity, efficiency, affordability, and intrinsic material expression were inherently applicable to buildings that display a functionalist approach in their form, horizontal massing, articulated structures, spare detailing, and fenestration dictated by spatial use rather than symmetry. Such elements were well-represented in the contemporary architecture exhibit in 1932 at the Museum of Modern Art in New York, which exposed the American public to Modernist architectural tenets. The exhibit catalog, authored by art historian Henry-Russell Hitchcock Jr. and architect Philip Johnson, identified principles of modern architecture that were henceforth used to describe buildings constructed in what was called the International Style given its European genesis and subsequent diffusion throughout the world. They profiled the movement's leading architects Walter Gropius and Ludwig Mies van der Rohe of Germany, Le Corbusier of France, and J. J. P. Oud of Holland, and explored the characteristics of their work.¹⁵

Walter Gropius and Mies van der Rohe were among the European architects and designers who emigrated to the United States beginning in the late 1930s and espoused Modernist principles to a new audience. Gropius, the highly influential founder of the German design school known as the Bauhaus, began teaching at Harvard's Graduate School of Design and used his personal residence in Lincoln, Massachusetts, erected in 1937, to promote the central tenets of Bauhaus philosophy—maximum efficiency and simplicity of design. The house was revolutionary at the time, as it combined traditional building materials including wood, brick, and fieldstone with streamlined modern elements rarely employed in residential construction such as glass block, acoustical plaster, and chrome banisters.¹⁶ Despite the efforts of Gropius and others to “soften” the International Style through the use of natural materials, it proved more popular in commercial, institutional, and educational rather than residential applications in the United States, as flat roofs, sleek surfaces, and angular lines were often perceived as being impersonal and harsh.

Near Asheville, North Carolina, Bauhaus painter Josef Albers's experimental Black Mountain College also promoted Modernist concepts during the 1930s and 1940s. Walter Gropius, R. Buckminster Fuller, and other influential architects and artists provided instruction at the secluded institution. Gropius and Marcel Breuer's 1939 design for the campus encompassed a series of white concrete International Style buildings arranged on the banks of Lake Eden.

¹⁵Henry-Russell Hitchcock Jr. and Philip Johnson, *The International Style: Architecture since 1922* (New York, W. W. Norton & Company, 1932), 20.

¹⁶Gropius's streamlined designs for the 1911 Fagus Factory and 1926 Bauhaus School in Germany, which feature steel-frame curtain walls, were internationally influential. He designed his Massachusetts house in collaboration with Marcel Breuer, his former student and Harvard School of Design colleague. Hitchcock Jr. and Johnson, *The International Style*, 20; Historic New England, “Gropius House,” <https://www.historicnewengland.org/property/gropius-house/> (accessed in December 2025).

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Although the master plan proved to be too expensive to execute, architect A. Lawrence Kocher incorporated elements of the concept into the 1941 Studies Building, which featured a central lobby and four radiating wings of various sizes. However, only one two-story, flat-roofed, rectangular wing was executed.¹⁷

It was not until 1948 that a public North Carolina institution of higher learning fully embraced Modernist teachings. That year, North Carolina State College (NCSC) in Raleigh hired University of Oklahoma architecture professor Henry Kamphoefner, who recruited George Matsumoto, James Walter Fitzgibbon, Edward W. Waugh, and other University of Oklahoma faculty to help him establish the NCSC School of Design. The men, all strong proponents of Modernism, employed the style in commercial, educational, industrial, religious, and residential commissions throughout the state. The design school's collaboration included a partnership with North Carolina's Office of School Construction that involved developing design standards and advocating contemporary architecture at workshops for local officials and architects in 1949 and 1950. School of Design professors and visiting lecturers such as Frank Lloyd Wright, Walter Gropius, and Mies van der Rohe had a significant impact on North Carolina's mid-century built environment, both through the buildings they designed and the students they trained. Many of the program's graduates established firms that perpetuated the Modernist aesthetic for decades.¹⁸

Modernist Residential Architecture

Most early-twentieth-century American architecture was rooted in the past rather than the future. The 1893 World's Columbian Exposition in Chicago fueled a national preference for classicism perpetuated by the "City Beautiful" movement. Other revival styles such as Georgian, Mediterranean, Tudor, and Spanish Colonial also enjoyed widespread popularity. However, architects Frank Lloyd Wright in Chicago, Irving John Gill in San Diego, and brothers Charles Sumner and Henry Mather Greene in Pasadena were among the proponents of a radically different approach, creating buildings that blended organically into their surroundings. Horizontal massing, asymmetrical plans, geometric angles, deep overhanging eaves, bands of windows, and the use of contemporary materials including concrete and steel in conjunction with natural materials such as wood and stone defined their designs.¹⁹

Frank Lloyd Wright's early work frequently combined English Arts and Crafts movement features including stained-glass windows, heavy interior woodwork, and built-in furniture with Japanese architectural elements such as spare detailing, open plans, and expressed structural systems. He espoused a functionalist approach, replacing traditional load-bearing walls with curtain walls that served as decorative screens rather than structural supports. In the Robie

¹⁷ Page Pless, "Black Mountain College Historic District," National Register of Historic Places nomination, 1982; Paul Venable Turner, *Campus: An American Planning Tradition* (Cambridge: MIT Press, 1985), 257.

¹⁸ Edward Waugh and Elizabeth Waugh, *The South Builds: New Architecture in the Old South* (Chapel Hill: The University of North Carolina Press, 1960), preface, 8; David R. Black, "Early Modern Architecture in Raleigh Associated with the Faculty of the North Carolina State University School of Design, Raleigh, North Carolina," National Register of Historic Places Multiple Property Documentation Form, 1994, E15-16.

¹⁹ Peter Gossel and Gabriele Leuthauser, *Architecture in the Twentieth Century* (Koln, Slovenia: Taschen, 2001), 67-68.

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House in Chicago, completed in 1909, he used massive steel beams to carry broad cantilevered roofs over terraces. Other Chicago architects such as William Drummond, Marion Mahony Griffin, Walter Burley Griffin, George W. Maher, William G. Purcell, and Robert C. Spencer Jr. emulated these design components in myriad commissions, resulting in what architectural historian H. Allen Brooks deemed the Prairie School.²⁰ Defining characteristics range from horizontal massing to low-pitched roofs with deep boxed eaves, expansive windows, porches, and terraces, and the use of natural materials. Although the Prairie style declined in popularity after 1920, mid-twentieth-century Modernist dwellings display similar features.

In the mid-1930s, just before Walter Gropius arrived on the American architectural scene, Frank Lloyd Wright developed what he called the “Usonian House” in an attempt to make high-style design accessible to the average homeowner. His compact, economical, and efficiently-planned buildings, constructed of affordable materials, often used passive heating and cooling mechanisms. Like Wright, California architect William Wilson Wurster designed dwellings built with local materials in a manner that connected indoor and outdoor spaces and integrated residences with their sites. He typically eliminated interior walls between public spaces, opening floor plans and thus making even small houses seem larger. Wurster’s influence spread rapidly due to his tenures as dean of the Massachusetts Institute of Technology (MIT) School of Architecture from 1943 until 1949 and then at the University of California at Berkeley beginning in 1950.²¹

NCSC School of Design faculty members adopted these premises and expanded upon them in dwellings such as Henry Kamphoefner’s personal residence, regarded upon its completion in 1950 as the first truly Modernist house in Raleigh. Kamphoefner designed his home in collaboration with George Matsumoto, using long thin brick (known as Roman brick), naturally-finished birch plywood, and insulated glass to effectively integrate interior and exterior spaces. Matsumoto’s own flat-roofed, box-like house, finished in 1954, and his subsequent similar residential commissions incorporated Wrightian principles and Miesian forms, as the dwellings are carefully integrated into their settings, constructed of prefabricated panels within exposed structural framework, and cantilevered over masonry foundations.²²

Throughout North Carolina during the mid-twentieth-century, architects and engineers including many NCSC School of Design graduates employed materials such as brick, concrete, glass, aluminum, and steel in pioneering ways that broke with tradition and evoked the era’s progressive mindset. Common characteristics include wood, brick, steel, concrete-block, and precast-, formed-, and slab-concrete structural systems often exposed on the exterior and interior.

²⁰ Henry-Russell Hitchcock Jr. and Philip Johnson, *The International Style: Architecture since 1922* (New York, W. W. Norton & Company, 1932), 25-26; Mark Gelernter, *A History of American Architecture: Buildings in Their Cultural and Technological Context* (Hanover, New Hampshire: University Press of New England, 2001), 218-220; Virginia Savage McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2013), 551-552, 564.

²¹ Black, “Early Modern Architecture in Raleigh,” E10-13; David Jackson, “Henry L. Kamphoefner House,” National Register of Historic Places nomination, 1996; Gordon Young, “Blueprint for Obscurity,” *Metro*, January 18-24, 1996, <http://www.metroactive.com/papers/metro/01.18.96/wurster-9603.html> (accessed December 2025).

²² Black, “Early Modern Architecture in Raleigh,” E10-13; Jackson, “Henry L. Kamphoefner House;” Waugh and Waugh, *The South Builds*, 40-41.

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Wood and metal-frame windows and curtain walls, casement windows, and skylights enhance visual connectivity between interior and exterior spaces and provide ample lighting.

Modernist Architecture in Orange County

Although Modernist houses are numerous in Chapel Hill, they are a rarity in rural Orange County, where Minimal Traditional and Ranch houses predominated during the mid-twentieth century. On the Andrews farm and elsewhere in the county, existing dwellings were updated and new houses were constructed in popular architectural styles. Some property owners selected house plans from stock options offered by building contractors, while others ordered floor plans and elevations from popular magazines and catalogs. As farms were sold, the agricultural landscape was transformed by speculative developers who built and marketed almost identical dwellings in subdivisions near Chapel Hill, Carrboro, and Hillsborough. Houses designed by architects for specific clients represent a very small percentage of suburban and rural residential construction.

Orange County architectural surveys have identified only a few sophisticated Modernist residences with site-specific designs erected during the 1960s and early 1970s. Three examples—the Mary Louise and Richard Wade Williams Jr. House, Fields-Robbins House, and Jacqueline and Jerome S. Harris House—are comparable to the Andrews House in their organic Modernist style and location on large wooded tracts. The low, horizontal residences were designed to blend in with their settings and conform to existing topography. Displaying the influence of Frank Lloyd Wright, William Wilson Wurster, and other prominent architects, the dwellings were efficiently planned and constructed of natural materials. Expansive windows and sliding-glass doors facilitate connectivity between interior and exterior spaces. Common interior features include expressed structural elements, wood wall and ceiling sheathing, built-in furniture and cabinetry, dramatic fireplace walls, and hardwood, stone, and ceramic tile floors.

Like the Andrews House, the design of the 1960 Mary Louise and Richard Wade Williams Jr. House at 4707 Whitfield Road northeast of Chapel Hill was directly influenced by the work of Frank Lloyd Wright. Durham native and architect Wade Williams (1934 -), a University of Virginia graduate (1955), joined M. A. Ham and Associates, the Durham practice headed by architect Marion Arthur Ham, in 1958. He was inspired by Wright's use of light, color, and holistic approach as he planned the distinctive personal residence that he would share with Mary Louise Gunter (1933-2023). The couple married in June 1958. Mary Lou, a Woman's College of the University of North Carolina (now UNC-Greensboro) alumnus and kitchen designer, laid out the kitchen. Her parents, Pittsboro residents Mary Watson and Harvey Dalton Gunter, subsidized construction.²³

²³ The practice became Hamm, Keener, and Williams in 1967. George S. Koyl, ed. *American Architects Directory, Third Edition* (New York: R. R. Bowker, 1970), 996; R. Wade Williams video interview conducted by Orlando Harris of OHsnap Media for NC Modernist, September 7, 2022, <https://ncmodernist.org/williams.htm> (accessed February 2026).

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The Williams House stands at the south end of a gravel drive near the center of a heavily wooded eighteen-acre parcel.²⁴ The dwelling encompasses intersecting flat-roofed rectangular wings with varying roof levels and deep eaves that shelter large fixed and casement windows and glazed single-leaf and sliding-glass doors. Contrasting materials add aesthetic interest. Split-face, exposed-aggregate, concrete-masonry-units were used to erect an accent wall at the primary entrance, broad rectangular chimney, walls at the south wing's southwest corner, and the north wall of the carport at the dwelling's north end. The carport's west wall is decorative pierced concrete screen block. Elsewhere, upper-level walls are sheathed with vertical yellow pine boards painted dark red, a color Frank Lloyd Wright often employed. The above-grade taupe-painted concrete-masonry-unit basement walls are laid with recessed horizontal joints. The same technique was used for the chimney on the east wall of the 2010 sunroom addition that projects from the north wing's east elevation. On the interior, pickled or painted vertical yellow pine boards sheathe most walls on the main level. The living room, which has the highest ceiling in the house, features a full-height concrete-masonry-unit fireplace wall comprised of split-face units of various sizes framing a central panel of smooth-face oversized units laid in stack bond. Floor finishes include wood in the living room, sheet vinyl in public areas and bathrooms, and carpet in the bedroom wing and basement apartment.²⁵ Local stone was used to erect the retaining walls that edge the driveway, east and south terraces, west planting beds, and the square planter at the edge of the pea-gravel primary entrance patio. A two-tier stone wall supports the terrace at the north wing's southeast corner. A cantilevered wood deck with a stained wood railing with square pickets and posts wraps around the south wing's southeast elevations, partially covering the pea gravel patio below. Updates have not diminished the property's integrity, particularly as they were planned by Wade Williams, who remains in residence.

The 1961 Field-Robbins House at 4911 Timberly Drive in Chapel Hill is also distinguished by the use of contrasting materials and roof level and wall plane variation. Doris Gates and James MacDonald Field initiated plans to develop the Timbercrest subdivision northeast of Chapel Hill in February 1958. They commissioned construction of a personal residence on 5.5 acres of the thirty-seven-acre tract, but were forced to sell it after defaulting on the mortgage.²⁶

Dermatologist Jack Guyes Robbins (1924-2011), a graduate of Duke Medical School, and nurse Catherine Murtha Robbins (1923-2014) purchased the house in August 1962 and finished the interior. The Robbinses remained in residence until their deaths.²⁷ Their heirs sold the property to Samuel S. and Danielle L. Wellman on September 30, 2016.²⁸

²⁴ The property is on the south edge of Duke Forest, 7,903 acres of wooded land and open fields in Orange, Durham, and Alamance counties managed by Duke University as a research and teaching laboratory.

²⁵ The description is based on the video interview and photographs taken by Cynthia de Miranda in April 2015 in conjunction with the Orange County architectural survey.

²⁶ James MacDonald Field (1919-2006), who served in the US Army Air Corps during World War II, and Doris Mae Gates (1922-2003) married on October 15, 1949 in Manchester, New York. James Field was a corrective and recreational therapist at Veterans Administration hospitals in the eastern United States. "James MacDonald Field," *Hot Springs Star*, (Hot Springs, South Dakota), January 2019; "A Most Unusual Home," *Herald-Sun*, April 8, 1962, p. C14.

²⁷ Jack Robbins was born in Atlantic City, New Jersey, but grew up in Durham. Catherine Robbins was a Philadelphia native. The couple met while working in Hahnemann University Hospital in Philadelphia. In the early 1950s, they opened a Durham dermatological practice where Catherine was the nurse and office manager. The

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The primary elevation faces west. The house originally encompassed a main block flanked by two slightly wider north and south wings with a sunroom at the north end above the south section of the carport at lower elevation. The site grade declines to the north, which minimized the carport's visibility and allows for above-ground walls in the north wing's basement. The Durham architecture firm established by Ellen Cassilly planned the renovation executed in 2017 by AG Builders of Durham, headed by Alex and Greg Niemiroski. The scope of work included replacing the sunroom and carport with a larger two-level wing containing a breakfast room, stair, screened porch, and carport. Exterior walls are sheathed with dark-brown painted V-groove cedar siding with the exception of the north wing's blind west wall, which is veneered with Tennessee Crab Orchard stone varying in color (rose, cream, and shades of brown), texture (smooth and rough-face), size, shape, and thickness. The same stone was used to erect the massive chimney with curved faces and a round stack that rises near the main block's north end. The chimney's east face is an exterior wall, allowing for interior and exterior fireboxes. The exterior fireplace with an elevated hearth is the focal point of the stone-paved east patio, which includes a conversation pit fronting the chimney and original speaker alcoves flanking the fireplace. The roof extends beyond the wall plane to shelter part of the conversation pit and the east entrance. Large fixed and casement windows, sliding glass doors, and glazed curtain walls light the interior. The main block's east elevation is fully glazed south of the chimney.

The west entrance opens into an expansive living room with vertical cedar wall boards, a hardwood floor, exposed ceiling beams, cedar ceiling boards, and a curved conversation pit with a built-in bench and stone floor at the fireplace. The firebox on an elevated hearth is accessible from both the living and sitting rooms. Variation in floor level necessitates a few steps between those rooms and the kitchen. A stair with wood treads suspended by chains leads to the basement, which also features a fireplace with an open firebox and elevated hearth. A conversation area with a curved built-in bench and stone floor surrounds the chimney. The 2017 renovation included comprehensive kitchen, bathroom, and laundry room remodeling; reducing a bedroom in size to enlarge a bathroom, and installation of a hardwood floor in the kitchen and slate tile in the bathrooms. Ceiling board and beam treatment comprised painting one or both elements white. Unpainted wood was refinished. A bedroom suite and playroom were created in the basement.²⁹ The renovation was executed in a sensitive manner that preserved the dwelling's form, finish, and primary room volumes while updating secondary spaces. The Wellmans enlarged the east patio and added a pool at its south end in 2024. In conjunction with that project, the conversation pit floor was elevated approximately sixteen inches and the opening edge received a stone curb.

Physicians Jacqueline and Jerome Harris commissioned Chapel Hill architect Jon Andre Condoret to design their 1972 house at 1701 Pleasant Green Road northeast of Hillsborough.³⁰

Robbins retired in 1992. "Dr. Jack G. Robbins," *News and Observer*, November 12, 2011, p. B7; "Catherine Murtha Robbins," *News and Observer*, February 9, 2014, p. B5; Orange County Deed Book 188, pp. 590 and 640.

²⁸ Orange County Deed Book 6196, p. 476.

²⁹ Ellen Cassilly, conversation and email correspondence with Heather Fearnbach, February 23-March 9, 2026.

³⁰ Jerome Sylvan Harris (1909-2005), a New York City native and graduate of Dartmouth College and Harvard Medical School, was an internist at the University of Chicago Clinics and a resident at Boston Children's Hospital

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Condoret, a native of Algiers, Algeria, and 1959 graduate of the Ecole Speciale d'Architecture in Paris, France, joined the Chapel Hill firm City Planning and Architectural Associates in 1968.³¹ The Harris residence stands in the northwest quadrant of a densely wooded almost fifty-acre tract. The one-story L-shaped Modernist house wraps around a brick patio, with the southwest wing's primary elevation facing north. Varying roof slopes and sheathing materials add interest. Three oversized, rough-face red-brick-veneered north sections have slightly canted flat roofs. The front-gable southeast section is taller than the north sections, allowing for clerestory windows in the living room and den. Likewise, the southwest section's shed roof dramatically slopes to the east, resulting in a tall west bedroom wall with clerestory windows sheltered by a deep eave. The south sections are sheathed with cedar channel rustic siding above the rough-face red-brick-veneered foundation. A matching brick broad rectangular chimney rises from the center of the southeast section's roof. Large wood frame windows, some with base hoppers, sliding glass doors, clerestory windows, and skylights provide ample illumination. The garage at the east wing's north end was erected in 1998. Original interior finishes include hardwood floors, flat-panel wood room and cabinet doors, and vaulted ceilings in the living room, den, and southwest bedroom. Exposed wood beams carry the structural load, allowing for large open spaces. A broad rough-face red-brick chimney separates the living room and den. On the west living room side, the elevated brick hearth extends to create a brick platform. The taller hearth that spans the south portion of the chimney's east face is canted at the same angle as the chimney. Jacqueline Harris bequeathed the house and acreage to St. Philip's Episcopal Church of Durham, which plans to use the property as a retreat and meeting venue. Jose Noya at Notch Design is guiding renovation planning.

In comparison with the aforementioned examples of organic Modernist architecture, the 1967 Troy and Roberta Andrews residence is remarkably intact and particularly distinctive due to the use of stone from the site in conjunction with western red cedar and Nor-Carla bluestone from Mount Gilead, North Carolina. Beneath the low-pitched asymmetrical roof, deep eaves shelter dark-red-painted wood-frame plate-glass casement windows, curtain walls, and single-leaf, double-leaf, and sliding glazed doors. At the main block's south end, the roof continues in a dramatic cantilever to shelter a bluestone terrace. Likewise, the bedroom wing roof extends above its north entrance to cover the south end of a triangular bluestone terrace. The interior retains its original plan and character-defining features including exposed stone walls, a broad

before joining the Duke University School of Medicine faculty in 1936. He chaired the pediatrics department from 1954 until 1968. His research focus included metabolic disease and cardiology. Dr. Harris retired from Duke University Medical Center in 1979. Gastroenterologist Jacqueline Cato Hijmans Harris (1922-2019) completed medical school at Leiden University in Holland in 1951. After medical residencies in Kentucky and Boston from 1951 until 1954, she became a fellow in the gastroenterology department of the Duke University School of Medicine, where she met Jerome Harris. In response to her experience during the German occupation of Holland during World War II, she joined the US Army Medical Corps in 1957 and served as gastroenterology chief at Fitzsimons Army Hospital in Denver, Colorado, until marrying Harris in 1958 and returning to the Duke University School of Medicine as an instructor. Dr. Harris enlisted in the US Army Reserves in 1958. In conjunction with her service, both of the Harrises provided medical care at small US Army bases and Native American Reservation hospitals. "Jerome S. Harris," biographical background, Jerome S. Harris Records, Duke University Medical Center Archives, Durham, North Carolina; "Jacqueline Cato Hijmans Harris," *News and Observer*, February 24, 2019, p. C4.

³¹ Koyl, ed., *American Architects Directory, Third Edition*, 1970, 173.

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stone chimney, exposed cedar ceiling beams and sheathing, bluestone floors, mahogany paneling on the living room's east wall and the walls of the stair hall leading to the bedroom wing, narrow-board window and door surrounds, and single-leaf flat-panel wood doors. The carport/apartment with lower stone walls and dark-red-painted cedar channel rustic siding complements the house. Deciduous and evergreen trees, woody shrubs, and perennials punctuate the yard. Stone outcroppings serve as focal points. The unique buildings designed by Franc Sidler and executed by craftsmen including African American masons Willis Edward Barbee, Alfred David Barbee Sr., Alfred David Barbee Jr., and their assistants are among the most architecturally significant rural Modernist resources in Orange County.

Historical Background

Troy Monroe Andrews (1893-1982) and Roberta Thomas Chandler Andrews (1900-1991)

Troy Monroe Andrews and Granville County native Roberta Thomas Chandler Andrews, known as Robin, commissioned construction of a house and carport/apartment on his family's farm near Chapel Hill in Orange County, North Carolina. The buildings completed in 1967 reflect the organic architectural philosophy espoused by Frank Lloyd Wright, whose primary residence, studio, and farm, "Taliesin" was located in Spring Green, Wisconsin. The couple, who married in Durham on June 27, 1923, may have encountered Wright's work while living in Madison, Wisconsin, where Troy Andrews, who earned A.B. (1914), M.S. (1917), and Ph.D. (1921) degrees from UNC-Chapel Hill, was a research chemist at the U. S. Forest Products Laboratory. He joined the staff of the University of Pittsburgh's Mellon Institute as an industrial research fellow in October 1927. Robin Andrews enrolled in the university, earning a B.A. in Fine Arts. The couple's daughter Jean was born in 1931 in Pittsburgh. By 1940, the family lived in Iberia Parish, Louisiana, where Troy conducted research for the Bay Chemical Company at its Weeks Island plant, which produced salt cake (used to manufacture wood pulp) and muriatic acid. Robin was an arts and crafts counsellor at a girls' camp. By 1943, they resided in Cumberland, Maryland, where Troy was assistant director of the Celanese Corporation of America's research and development division. His work involved the use of cellulose acetate fibers in synthetic fabrics. Robin, who had earned an M.A. in Education from Columbia University, was a teacher at Alleghany High School. She also taught in a public school in Charlottesville, Virginia, while the couple lived there during the early 1950s. They resided in Sudick, Massachusetts, by 1954. Troy was employed by the U. S. Quartermaster Research and Development Laboratories in Natick and Robin was a real estate broker.³²

In summer 1954, while Troy and Robin Andrews were visiting the Chapel Hill farm, they met Franc and Heidi Sidler, who were guests of anthropologists Brent Robinson Locke Riley and Carroll Laverne Riley. The Rileys were renting a small house on the Andrews farm while Carroll was a visiting lecturer in UNC-CH's anthropology department. The Sidlers and Rileys

³² U. S. Census, population schedules, 1930-1950; "Appointees," *Pittsburgh Press*, October 2, 1927, p. 5; "Bay Chemical Company," *New Iberia Enterprise* (Louisiana), February 1, 1946, p. 1; "Mrs. Robert Andrews," *Cumberland News*, January 10, 1951, p. 16; "Troy M. Andrews," *Chapel Hill Newspaper*, February 21, 1982, p. 14; "Roberta Andrews," *Chapel Hill Newspaper*, March 31, 1991, p. 10; Jean Earnhardt, conversation with Heather Fearnbach, December 17, 2025.

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met in Venezuela, where Carroll was collecting information regarding the Panare indigenous people of the Amazonian region for his dissertation.³³

Franc Sidler was an apprentice at Frank Lloyd Wright's Taliesin in Spring Green, Wisconsin. The apprentices and their families who lived, studied, and worked on the property were known as the Taliesin Fellowship. Sidler, who had bonded with the Andrewses, sketched a floorplan for a house to be erected on the farm at a future date. Troy retired in 1961, the year his stepmother Gennera Alma Tilley Andrews died. Troy and his sister Nita Andrews (1897-1989) inherited the farm. Troy and Robin returned to Chapel Hill and renovated and enlarged the early-nineteenth-century log house. Robin brokered rural real estate sales. Sidler supplied floor plans, elevations, sections, specifications, and guidance as planning continued for construction of the Modernist house he had designed for them.³⁴

Nita Andrews, who held a B.A. from Woman's College of the University of North Carolina (now UNC-Greensboro) and M.A. and Ph.D. degrees in French from UNC-CH, remained in Salisbury until 1966, the conclusion of her twenty-one-year tenure as the head of Catawba College's Romance Language Department. She had previously been a professor at Henderson State University in Arkadelphia, Arkansas, and Winthrop College in Rock Hill, South Carolina.³⁵ When she returned to the farm, she resided in the 1898 house.

Troy and Robin Andrews worked with surveyor Robert Ayers to determine the optimal house site. They engaged builder Carl Ellington to guide African American masons Willis Edward Barbee, Alfred David Barbee Sr., and Alfred David Barbee Jr.; carpenter James Minnis; and their assistants as they erected the house. The process began in 1965 and took two years. After the concrete foundation was poured, the Barbees and their crew (five masons, five assistants, and several rock haulers) collected stone from the property and deposited it in piles around the foundation perimeter, sorting by shape, size, and color. The Andrewses remained in close contact with Franc and Heidi Sidler during and after the house was constructed. The Sidlers visited Chapel Hill in April 1978 and May 1979.³⁶

Troy and Robin Andrews supported myriad land conservation and historic preservation initiatives. They frequently hosted meetings of organizations such as the American Association of University Women and opened the property, which they named Bolin Brook Farm, for house tours. As a member of the Eno River Association, Robin advocated for the reconstruction of the grist mill at West Point on the Eno River after it collapsed in 1973. Some of the building materials were salvaged from comparable grist mills in North Carolina and Virginia.³⁷ She also

³³ "Dr. Carroll L. Riley," *Santa Fe New Mexican*, April 12, 2017, p. 11; "Brent Locke Riley," *Caller Times* (Corpus Christi Texas), May 5, 2022; Jean Earnhardt, conversation with Heather Fearnbach, December 17, 2025.

³⁴ Franc Sidler, correspondence with Roberta and Troy Andrews, February 23, 1955; April 30, 1962; February 9, 1964; April 22, 1964; October 7, 1965; Franc Sidler, "House for Dr. and Mrs. T. M. Andrews," June 1964 drawings.

³⁵ "Nita Andrews," *Durham Sun*, July 8, 1989, p. C10.

³⁶ Jean Earnhardt, conversation with Heather Fearnbach, December 17, 2025; Paquita Jurgenson, "People on the Go," *Chapel Hill Newspaper*, May 13, 1979, p. E5; Robert Rubin, "Pass it Along," *Chapel Hill News*, August 24, 1980, p. E5.

³⁷ *Ibid.*; Open Durham, "West Point Mill," <https://www.opendurham.org/buildings/west-point-mill-christians-mill-west-point-eno> (accessed in December 2025).

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chaired the Orange County Bicentennial Steering Committee and raised funds for the restoration of Burwell School (ca. 1821, expanded 1848) in Hillsborough. Sessions of the Emily Dickinson Centennial Conference were held at Bolin-Brook Farm in April 1986.³⁸

The Andrewes leased the early-nineteenth-century hewn log house built for the Lloyd family, 1898 farmhouse erected for Troy's father Chesley Foster Andrews, small late 1940s concrete-block caretaker's house, 1955 residence erected with salvaged barn elements, and the carport apartment to a series of tenants. Many were UNC-CH faculty, staff, and students.³⁹

Jean Chandler Andrews Earnhardt (1931-) and John Clifford Earnhardt (1932-2008)

Soon after Jean Andrews graduated from UNC-CH in 1952 with a B.A. in English, she moved to Washington D. C. to work in the National Security Agency's code and cipher division. She was subsequently employed in the NSA library for about two years. Jean reconnected with John Clifford Earnhardt, who held a B.A. in business administration from UNC-CH, and the couple married on November 19, 1955. John, who had been in Army Reserve Officer Training Corps while at UNC-CH, enlisted in the U. S. Army following graduation. His two-year tenure included a year in Anchorage, Alaska, where Jean prepared intelligence reports for military officers at Elmendorf Air Force Base and Fort Richardson Army Base. John subsequently worked for the Social Security Commission in Asheville and Burlington, North Carolina, where the couple remained until their two sons, David and Philip, finished high school. Jean and John initially resided in the log house when they moved to the Andrews farm in 1978. After Troy Andrews died in 1982, they lived with Robin. Jean was a freelance writer until around 1975, when she became the public relations director for the Alamance County Hospital, which merged with the private Alamance Memorial Hospital in 1986. She retired following the 1995 completion of Alamance Regional Medical Center, which replaced the older facilities. Jean earned a MLS in liberal studies from Duke University in 1982. Jean and John were active members of the Chapel Hill Historical Society and Triangle Land Conservancy. They traveled to Switzerland three times to see Franc and Heidi Sidler.⁴⁰

Jean Earnhardt inherited the property upon her mother's death in 1991. She established Bolin Creek Stewardship Limited Partnership in 1997 to facilitate its conservation. David C. Earnhardt, his wife Maureen, and their four daughters lived in the 1898 house until the girls finished high school in the late 2010s. Philip A. Earnhardt has resided with his mother since 2010. The garage apartment on the ten-acre parcel and all five houses on the 134-acre tract are leased to tenants. Triangle Land Conservancy holds a conservation easement on 120 acres of the 134-acre tract.⁴¹

³⁸ "Chapel Hill House Tour," March 16, 1969, *Rocky Mount Telegram*, March 16, 1969, p. B2; Paquita Jurgenson, "Orange County Celebrates," *Chapel Hill Newspaper*, May 9, 1976, p. D1; Charles Horton, "About Town," *Chapel Hill Newspaper*, April 27, 1986, p. E5; Roberta Andrews, "Chapel Hill Newspaper," March 31, 1991, p. 10.

³⁹ Peggy Politzer, "Bolin Brook Farm," *Chapel Hill Weekly*, April 9, 1969, p. 3.

⁴⁰ "John Clifford Earnhardt," *Herald-Sun* (Durham), September 29, 2008, p. C2

⁴¹ Jean Earnhardt, conversation with Heather Fearnbach, December 17, 2025.

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Franc Sidler

Franc Sidler (1925-2021), a native of Switzerland, was an apprentice at Frank Lloyd Wright's Taliesin in Spring Green, Wisconsin, from mid-1954 until mid-1955.⁴² His wife Heidi (1925-2016), a fashion designer, accompanied him to Taliesin, where they joined other apprentices and their families, collectively known as the Taliesin Fellowship, who lived, studied, and worked on the property. Franc's tasks at Taliesin included drafting for the Ellis A. and Alice Feiman House (1954) in Canton, Ohio, and the E. Clarke and Julia Arnold House (1956, 1959; NR 2007) in Columbus, Wisconsin, and some details for the Solomon R. Guggenheim Museum in New York (1959; NHL 2008, UNESCO World Heritage Site, 2019) and Oklahome Tower, a component of Monona Terrace in Madison, Wisconsin. He also participated in the construction of a theater at Taliesin.⁴³ The Andrews House displays Wrightian characteristics including asymmetrical massing, dramatic rooflines, natural materials, terraces, and dark-red-painted exterior wood doors, soffits, and wood-frame casement windows and curtain walls.⁴⁴

Franc and Heidi Sidler moved to Caracas, Venezuela, in mid-1955. Franc soon designed a gas station, physician's house, and building contractor's residence. The Sidlers returned in 1962 to Cavigliano, Switzerland, where Franc designed their personal residence and Heidi's adjacent atelier erected on the same tract as his parents' house. The family compound included a swimming pool. He rendered drawings for about four other houses, a community center, and a school in Cavigliano, as well as buildings in Ascona where his primary office was located. In early 1964, Franc opened a satellite office in Basel to facilitate his work on a medical clinic and research facility, the Swiss Tropical Institute, in that city. Subsequent commissions in Basel included residential and governmental buildings as well as the 1969 Affenhaus (ape house) at the Basel Zoological Garden.⁴⁵

Franc Sidler also designed the Central Institute of Pathology in Dar-es-Salaam, Tanzania, during the late 1960s. He had previously worked in East Africa, and Swiss Tropical Institute director

⁴² Elizabeth B. Kassler, *The Taliesin Fellowship: A Directory of Members, 1932-1982* (Princeton: unidentified publisher, 1981).

⁴³ Franc Sidler remained in touch with Frank Lloyd Wright's wife Olgivanna Lloyd Wright and assisted her with the organization of a 1965 Taliesin Fellowship study program in Montagnola, Switzerland. Franc Sidler, correspondence with the Frank Lloyd Wright Memorial Archives and questionnaire, 1988, "Franc Sidler," John W. Geiger Collection for the Study of Organic Architecture, Series 1, Subseries 3, Folder 46, Northwest Architectural Archives, Elmer L. Andersen Library, University of Minnesota, Minneapolis. Construction of Monona Terrace, a multi-building complex including an auditorium and civic center, began in 1994 and was finished in 1997. Frank Lloyd Wright submitted a concept for the Monona Terrace Community and Convention Center in 1938 and revised the design in 1941 and from 1954 until 1959. Monona Terrace, "The Journey to Monona Terrace," <https://www.mononaterrace.com> (accessed January 2026).

⁴⁴ The 1955 Taliesin paint palette produced by Martin-Senour Paint Company was reintroduced by PPG Paints in 2017. The company offers several shades of Wright's preferred dark red color, called Cherokee Red as it was historically.

⁴⁵ Franc Sidler, correspondence with T. M. and Roberta Andrews, September 7, 1955; April 30, 1962; April 22, 1964; Paquita Jurgenson, "Swiss Architect," *Chapel Hill Newspaper*, April 30, 1978, p. D1; Jean Earnhardt, conversation with Heather Fearnbach, December 17, 2025; Thomas Ryan, conversation with Heather Fearnbach, December 19, 2025.

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Rudolf Geigy was among the scientists who facilitated an agreement between Swiss institutions and the Tanzanian government to erect the facility. The first phase included two laboratories and a classroom building on the grounds of Muhimbili Hospital completed in March 1971. The multi-story Modernist concrete buildings featured decorative concrete-block solar screens offset from exterior walls in front of windows. A school of nursing and pathology and housing for internists and students were finished in 1972. Sidler collaborated with architect Ernst Heusser, a native of Switzerland who had resided in Tanzania since the 1950s, on the latter three buildings.⁴⁶

Sidler's residential commissions include a group of twelve attached apartments for a family in San Nazzaro, Italy, completed in 1972. The two- and three-level concrete structures feature terra-cotta tile roofs, balconies, and movable interior walls. The complex, which contains a heating plant, swimming pool, and terraces, is situated on a hillside. As with the Andrews House, topography influenced building orientation, plan, and fenestration. Sidler took advantage of the elevation decline to afford most levels of each unit unobstructed views of the Maggia Valley.⁴⁷

Sidler also guided renovations of existing buildings such as a house in Giumaglio, Switzerland, where in 1974 he connected the dwelling and courtyard stables in a manner that preserved the buildings' historic character through the use of compatible local materials. The stone structures have terra-cotta-tile roofs and wood-frame casement windows. Some exterior and interior walls are parged. Vernacular elements include exposed heavy-timber posts, beams, joists, rafters, and interior railings; wood floors and roof decking; porch and terrace railings made of slender trees stripped of bark; and stone terraces and retaining walls. Exposed interior heating duct was painted red, blue, or green.⁴⁸ Later commissions in Switzerland included a 3,300-square-foot house in the hills above Lake Maggiore completed in early 1991. Franc oversaw the 1992 renovation of an Ascona hotel. One of his final projects was a hotel in Brazil that was never finished.⁴⁹ Although the full extent of Franc Sidler's oeuvre has not been determined, it is clear that his work perpetuated the organic architectural philosophy promoted by Frank Lloyd Wright.

Franc Sidler mentored youth including Burlington, North Carolina, native Thomas Ryan. Jean Earnhardt connected them in summer 2001. Thomas, who had just graduated from NCSU with a B.A. in visual arts, embarked upon a European backpacking trip during which he stayed with Franc and Heidi Sidler in Cavigliano for several months. He met many of their design colleagues as he traveled throughout the region with Franc. The experience inspired him to enroll in the NCSU School of design in fall 2001 and intern with Raleigh architect Frank Harmon, known for innovative Modernist designs. Thomas graduated with a master of

⁴⁶ It is not known if the additional buildings planned for the facility—an apartment complex, three-hundred-bed children's hospital, and community center with a movie theater, library, cafeteria, recreation room, and swimming pool—were constructed. "Central Institute of Pathology in Dar-es-Salaam, Tanzania," *Rivista Tecnica*, Vol. 64, n. 18, September 30, 1973, pp. 900-905.

⁴⁷ "Group of family homes in San Nazzaro," *Rivista Tecnica*, Vol. 64, n. 24, December 31, 1973, pp. 1174-1176.

⁴⁸ "Renovation of a house in Giumaglio, Maggia Valley," *Rivista Tecnica*, Vol. 65, n. 2, February 1974, pp. 39-41.

⁴⁹ Franc Sidler, correspondence with T. M. and Roberta Andrews, July 3, 1969; Jean Earnhardt, conversation with Heather Fearnbach, December 17, 2025.

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architecture degree in 2005 and was a project designer at the New York architecture firms Richard Meier & Partners (2005-2007) and Christoff Finio Architecture (2007-2013). Since 2013, he has headed a namesake architecture firm, initially in Brooklyn, New York, and currently in Mill Valley, California.⁵⁰

Willis Edward Barbee, Alfred D. Barbee Sr., and Alfred D. Barbee Jr

African American masons Willis Edward Barbee (1907-1998) and Alfred David Barbee Sr. (1909-1993) learned their trade from their father Fred Barbee (1876-1920) and grandfather Toney H. Strayhorn (1850-1934). The families operated contiguous farms. Strayhorn was also pastor at First Baptist Church in Chapel Hill. Following Fred's death, Willis and Alfred began working to support their family. Their mother Sallie Strayhorn Barbee (born 1878) died in 1923. In 1930, three of the nine Barbee siblings lived with Toney and Nellie Stroud Strayhorn (1850-1950) in the family's house at 109 Jones Ferry Road (NR 2026) in Carrboro, which grew from a one-room, log, 1879 dwelling to a two-story, side-gable-roofed, frame dwelling with a rear ell by 1910. Willis Barbee headed the neighboring household, which included Alfred, three other siblings, and a sister-in-law.⁵¹

Willis Barbee began laying brick in 1922 and later specialized in plaster, concrete, and tile work. Alfred Barbee became proficient in stone and brick construction. His first masonry job was assisting his grandfather with the construction of a thirty-foot-wide stone dam spanning Morgan Creek near University Lake. The project was completed on February 28, 1928. Alfred worked on a truck farm by 1930. He was a chauffeur, gardener, and handyman during the 1930s. His employers included Ashley Penn, a UNC-CH student and the son of American Tobacco Company executive Charles Penn; Ashley's landlord; and UNC-CH's maintenance department. During World War II, he worked at the National Munitions Corporation plant in Carrboro that manufactured anti-aircraft shells for the U. S. Navy from June 1942 until August 1945. Alfred utilized his carpentry skills while erecting his personal residence built over three years (1945-1947) on Jones Ferry Road. Other family members lived nearby.⁵²

Alfred D. Barbee Jr. trained with his elders, initially carrying brick and mixing mortar. The Barbees and their assistants erected brick, stone, and concrete buildings, dams, walls, gateposts, patios, chimneys in Chapel Hill, Carrboro, and the surrounding area through the 1980s. They were among the contractors for Morehead Planetarium, Wilson Library, the UNC Dental School, Varsity Theater, Forest Theater, Carolina Inn, Glenn Lennox Apartments, North Carolina Memorial Hospital, all in Chapel Hill, and Carrboro Baptist Church. They worked on the Duke

⁵⁰ Thomas Ryan, conversation with Heather Fearnbach, December 19, 2025.

⁵¹ US Census, population schedules, 1910-1930; Chantal Allam, "Carrboro Home," *News and Observer*, November 25, 2023, p. A1.

⁵² "Black History Month," *Durham Sun*, February 9, 1990, p. B5; "Shell-Loading Munitions Work Began," *Daily Tar Heel*, June 23, 1942, p. 4; "Cutbacks in State," *Charlotte Observer*, August 19, 1945, Sec. 2, p. 6.

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University, Wake Forest University, UNC-Greensboro, and North Carolina State University campuses.⁵³

Long-tenured employees included Napoleon Neville of Carrboro, who was a member of the Barbees' crew for about thirty-three years. Carrboro resident Wilbert Jones learned how to plaster building interiors from Willis Barbee in 1948 and established his own business. Clifton Ingram of Chapel Hill worked with the Barbees from the 1940s through the 1970s. All stated that although the Willis and Alfred Barbee patiently instructed myriad men learning masonry skills, they insisted that employees meet high standards.⁵⁴ Alfred D. Barbee Jr.'s son Ezra also apprenticed with his father and uncle and worked in the masonry trade.

⁵³ Robert Rubin, "Pass it Along," *Chapel Hill News*, August 24, 1980, p. E5. Dan Leigh, "Masters of Mortar," *Chapel Hill Newspaper*, August 22, 1985, pp. 1 and 8; Frances Silva, "Two Brothers," *News and Observer*, August 24, 1985, p. C2.

⁵⁴ Dan Leigh, "Masters of Mortar," *Chapel Hill Newspaper*, August 22, 1985, p. 8; Jada Davis Atwater, "Families Recognized," *Chapel Hill Herald*, December 25, 1995, pp. 1 and 2; Dave Hart, "Church leader Willis Barbee," *Chapel Hill News*, March 8, 1998, pp. 1 and 11.

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Previous documentation on file (NPS):

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

Primary location of additional data:

- ☐ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): OR2774

10. Geographical Data

Acreage of Property 10 acres

Latitude/Longitude Coordinates

- | | |
|------------------------|-----------------------|
| 1. Latitude: 35.953907 | Longitude: -79.119148 |
| 2. Latitude: 35.953903 | Longitude: -79.118857 |
| 3. Latitude: 35.953843 | Longitude: -79.117753 |
| 4. Latitude: 35.953820 | Longitude: -79.117434 |
| 5. Latitude: 35.952076 | Longitude: -79.117405 |
| 6. Latitude: 35.952117 | Longitude: -79.118641 |
| 7. Latitude: 35.952319 | Longitude: -79.120106 |
| 8. Latitude: 35.953274 | Longitude: -79.120002 |

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Verbal Boundary Description

The nominated property consists of ten-acre Orange County tax parcel 9860418728 as indicated by the heavy solid line on the enclosed map. Scale: one inch equals approximately one hundred feet

Boundary Justification

The nominated tract is the property historically associated with the Troy M. and Roberta C. Andrews House and secondary resources including the carport/apartment, stone wall, and stone fountain, and provides sufficient acreage to maintain the resources' relationship to the landscape.

11. Form Prepared By

name/title: Heather Fearnbach
organization: Fearnbach History Services, Inc.
street & number: 3334 Nottingham Road
city or town: Winston-Salem state: NC zip code: 27104
e-mail heatherfearnbach@bellsouth.net
telephone: 336-765-2661
date: February 21, 2026

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

All photographs by Heather Fearnbach, Fearnbach History Services, Inc., 3334 Nottingham Road, Winston-Salem, N. C., on May 19, 2025. Digital images located at the NC SHPO.

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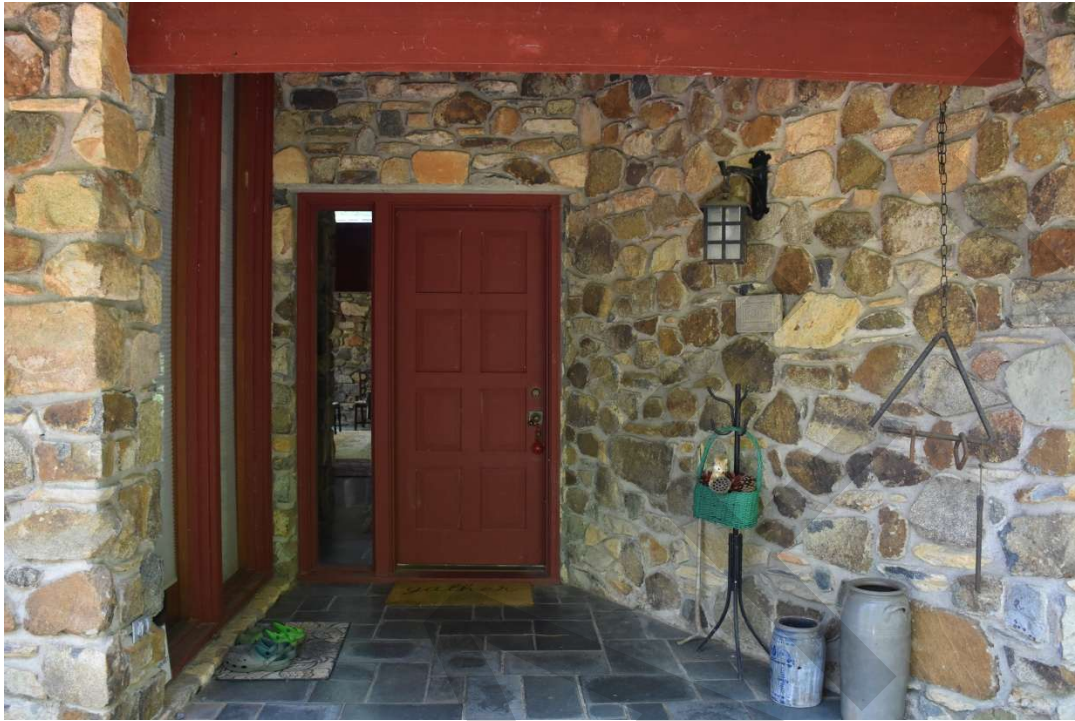


1. Looking northeast at house (right) and carport (left) 2. Northwest oblique (below)



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3. Looking east at primary entrance (above) 4. South elevation (below)



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5. Southeast oblique (above) and 6. East bedroom terrace, looking southeast (below)



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7. North wing, northeast oblique (above) 8. Looking west at primary entrance (below)



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9. Living room, looking west (above) 10. Living room, looking east (below)



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11. Living room fireplace, looking northeast

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12. Looking east into dining room

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13. Kitchen, looking north

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14. East bedroom, looking southeast (above) 15. Carport/Apartment, northwest oblique (below)



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- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

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