

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC
Dillard-Gamble Houses

AND/OR COMMON

2 LOCATION

STREET & NUMBER 1311 & 1307 North Mangum Street

| | | | |
|-------------------------|-------------|-------------------------------|---------------------|
| CITY, TOWN Durham | VICINITY OF | CONGRESSIONAL DISTRICT 4th | NOT FOR PUBLICATION |
| STATE North Carolina | CODE 37 | COUNTY Durham | CODE 63 |

3 CLASSIFICATION

| CATEGORY | OWNERSHIP | STATUS | PRESENT USE | |
|---|---|--|--|---|
| <input type="checkbox"/> DISTRICT | <input type="checkbox"/> PUBLIC | <input checked="" type="checkbox"/> OCCUPIED | <input type="checkbox"/> AGRICULTURE | <input type="checkbox"/> MUSEUM |
| <input checked="" type="checkbox"/> BUILDING(S) | <input checked="" type="checkbox"/> PRIVATE | <input type="checkbox"/> UNOCCUPIED | <input type="checkbox"/> COMMERCIAL | <input type="checkbox"/> PARK |
| <input type="checkbox"/> STRUCTURE | <input type="checkbox"/> BOTH | <input checked="" type="checkbox"/> WORK IN PROGRESS | <input type="checkbox"/> EDUCATIONAL | <input checked="" type="checkbox"/> PRIVATE RESIDENCE |
| <input type="checkbox"/> SITE | PUBLIC ACQUISITION | ACCESSIBLE | <input type="checkbox"/> ENTERTAINMENT | <input type="checkbox"/> RELIGIOUS |
| <input type="checkbox"/> OBJECT | <input type="checkbox"/> IN PROCESS | <input checked="" type="checkbox"/> YES: RESTRICTED | <input type="checkbox"/> GOVERNMENT | <input type="checkbox"/> SCIENTIFIC |
| | <input type="checkbox"/> BEING CONSIDERED | <input type="checkbox"/> YES: UNRESTRICTED | <input type="checkbox"/> INDUSTRIAL | <input type="checkbox"/> TRANSPORTATION |
| | | <input type="checkbox"/> NO | <input type="checkbox"/> MILITARY | <input type="checkbox"/> OTHER: |

4 OWNER OF PROPERTY

NAME
Tempest Villas, Ltd.

STREET & NUMBER
P. O. Box 3444 (1307 North Mangum Street)

| | | | |
|----------------------|-------------|-------------------------|-------|
| CITY, TOWN Durham | VICINITY OF | STATE North Carolina | 27702 |
|----------------------|-------------|-------------------------|-------|

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC. Durham County Courthouse

STREET & NUMBER
Main Street

| | |
|----------------------|-------------------------|
| CITY, TOWN Durham | STATE North Carolina |
|----------------------|-------------------------|

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

DATE

___ FEDERAL ___ STATE ___ COUNTY ___ LOCAL

DEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN STATE

7 DESCRIPTION

| CONDITION | | CHECK ONE | CHECK ONE |
|---|--|---|---|
| <input checked="" type="checkbox"/> EXCELLENT | <input checked="" type="checkbox"/> DETERIORATED | <input type="checkbox"/> UNALTERED | <input checked="" type="checkbox"/> ORIGINAL SITE |
| <input type="checkbox"/> GOOD | <input type="checkbox"/> RUINS | <input checked="" type="checkbox"/> ALTERED | <input type="checkbox"/> MOVED DATE _____ |
| <input type="checkbox"/> FAIR | <input type="checkbox"/> UNEXPOSED | | |

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Dillard House, situated on the southwest corner of Mangum Street and Markham Street, today remains an imposing structure in spite of its deteriorated state. The two-story Colonial Revival-style house was built in 1917 by the B. L. Duke Land Improvement Co. in conjunction with the architectural firm of Milburn and Heister for the prosperous Dillard family.¹ Its spacious site covers half a city block. Northwest of the house is a hiproofed three car garage and storehouse. The house is characteristically Colonial Revival in that it is sided in wide spruce clapboards, has a slated hip roof with gambrel gables, and tongue and groove heart pine eaves, which extend about three feet beyond the walls, and is a self-contained, boxy unit with few projections; the projections that do exist, however, give the Dillard House its distinctive character.

Unlike typical houses in the Colonial Revival style, the Dillard House has an asymmetrical main facade. Its four irregular bays may be divided into two sections: the left bay is larger than each of the other three bays which are symmetrically arranged with a window on either side of the transomed door and are contained in a full two-story projection. In the left bay, the window is tripartite and larger than the others of this main facade which appear to be of uniform size in the twelve over one sash. The asymmetrical design of the projecting three bays is further emphasized by the pedimented gambrel gable in the attic that extends across all three bays and is also surrounded by deep eaves above and on the slopes of the dormer as well as below where the roofline above the second story is unbroken. The greatest emphasis on the projection is due to the portico that is the most striking feature of the house. This one-story convex portico in the Doric order has a plain entablature and frieze, a deep cornice that housed recessed gutters, and a balustrade above. This porch is also outlined on the first story by another balustrade and continues, recessed and uncovered, in front of the tripartite window of the recessed left bay; this uncovered portion of the porch was enclosed in a one-story addition in 1956.²

The asymmetrical placement of the projection and portico very possibly was determined by a desire to impress upon the spectator the grandeur of the house. Although the Dillard House is situated on a very large lot, the house was constructed on the northeast corner of the lot, which happened to be a corner of the city line at the time of construction, very close to Mangum Street which was a major access to Durham. This placement near the corner is accentuated by the projection and portico on the northern end of the east facade. As a passer-by reaches the crest of Mangum Street on his way into Durham from the northeast, the ornate portico would be the first thing to catch his eye.

Other distinctive features include one exterior and two interior chimneys. The interior chimney near the rear of the house may originally have been on the exterior as early photographs and examination of the rear portion indicate that it may have been an early addition.³ The rear portion of the house across the entire width and a depth of one bay has a roofline identical to that of the rest of the house in that it has the same deep eaves, but it is lower and somewhat overlapped by the roofline along the sides of the house; in fact, it appears that at the point of overlapping, the taller roofline turns to run the width of the rear of the house. This rear portion has a flat roof that does not continue the lines of the hip roof of the main body of

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the house, and it rests largely on piers rather than a continuous foundation. Moreover, the chimney in the rear that is located at the change in rooflines is fully exposed as it projects into two of the shallow rooms, one on each story, that compose this rear portion. Examination of the eaves along the rear reveals a diagonal cut through them half way along the roofline that indicates that the southern half of the rear portion was built prior to the northern half.

Except for the stone foundation of the portico and uncovered porch, the foundation of the house is brick, originally unpainted. Examination of the crawl space under the main portion of the house reveals that in addition to this masonry foundation, the house has two wooden foundations above the bricks, one parallel to and resting on the brick foundation, and the other raised about one foot and perpendicular to the lower wooden foundation. The purpose of this "overkill" in solid construction is to greatly minimize the rate of settling of the house.

The fenestration of the Dillard House is varied, with the majority of the windows consisting of twelve over one sash. Some smaller windows in the second story and the dormer are composed of twelve panes, while the windows of the two-story bay on the north facade are fifteen over one in the middle and nine over one in the sides. An early photograph of the south facade reveals that it was originally accented by four tall, narrow windows, each topped by another small, square window. Although the fenestration is symmetrical in areas, as in the projecting section of the main facade, in the bay on the north side, and on either side of the exterior chimney, overall the house is asymmetrical with different accents on the facades visible from the street--the two-story bay on the north, the portico on the east, and the tall, narrow windows on the south.

As is the case of several original features that appear in early photographs, the four narrow windows on the south facade were obliterated by renovations conducted in the 1950s when the house was broken up into six apartments. Only one of the four small, square capping windows remains due to the addition of an elevated entrance between the first and second stories. A second-story entrance was also added to the rear; both of these entrances are approached by metal staircases. As previously mentioned, the uncovered front veranda was enclosed on the first story. The conversion to a multi-family dwelling rendered determination of the original floor plan very difficult; a second-story fire in 1975 and subsequent vandalism has compounded this difficulty. The house is being restored by its present owner to its early appearance on the exterior and is being remodelled on the interior. In the course of clearing debris and making the basic stabilizing repairs, knowledge of the original interior gained through conversations with early residents was expanded.⁴

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It is known that on the first floor there was a living room, dining room, library, parlor, kitchen, and one-and-a-half baths. Removal of much sheetrock added in the 1950s remodelling has revealed raised panelling in the parlor which is one of the few rooms still intact as originally built. At the rear of the parlor, which is entered from the portico, and opposite the entrance, is the main staircase, approached by three convex-shaped steps that repeat the lines of the exterior entrance steps. These interior steps and the staircase, which rises to the left to a landing and then turns 180° to the second floor, remain intact. Behind the landing were the four tall windows. The parlor, living room, and dining room, as well as three of the four upstairs bedrooms, each with its own full bath, had fireplaces with marble mantelpieces. These mantelpieces were removed by vandals, but they have since been recovered by the current owner and will be re-installed. The attic consisted of a servants' apartment with full bath. The apex of the hip roof was severely damaged by the fire; in the process of stabilizing the roof beams, the current owner installed a skylight at this apex.

The Dillard House is surrounded by evergreens, red and royal oaks, magnolia, holly, and fruit trees, crepe myrtle, wisteria, and boxwoods. South of the southwest corner of the house is a small garden pool, along side of which runs a concrete walk that connects the Dillard House with the Gamble House.

The Gamble House, also surrounded by many trees and heavy vegetation, was built in 1935 one hundred feet south of the Dillard House, on the same large lot, for the Dillards' only child and her new husband, Mr. and Mrs. Howard W. Gamble. The Gamble House forms a striking contrast to the Dillard House, as well as to any other house in the area, as it was designed by the architectural firm of Greene & Rogers, in close collaboration with the Gambles, in the International Style developed largely by Walter Gropius and the Bauhaus in Germany. The flat, unadorned walls, which form the box-like sections of the house and truthfully reflect the floor plan, and the bands of windows that often make a 90° turn around a corner are hallmarks of a style that was just beginning to appear in the United States in the 1930s but was never widely accepted, least so in the Southeast, for domestic architecture.

Emphasis throughout the two-story house, with a basement that is halfway above the ground in the rear due to the grade of the lot, is on the horizontal--inside by rooms with large rectangular floor plans, outside by flat rooflines, and both inside and outside through long, rectangular strips of windows. Including the roofline of the attached garage which is a bit lower than the first story of the main part of the house, there are flat rooflines at three different heights. As the first story is larger than the second, the first-story areas project north and south from the two-story areas with a resulting stress on the horizontal. Unadorned surfaces of exterior walls and windows longer than they are tall, particularly on the rear facade, enhance the effect of expansion along the ground. The many windows plus the frequent access to terraces on both levels increases the impression of large open spaces as the

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separation between indoors and outdoors is diminished. On the exterior the reiteration of the lines of the roofs by the rectangular windows is stressed by the use of Tennessee blue marble for the window sills and along the edges of the roofs. Four of the windows on the main facade wrap around 90° corners of the house, creating a certain amount of tension as these small curtains of glass seem to negate the structural function of the large expanses of stucco-covered, hollow-tiled walls while relieving their massive effect. A slight contrast and consequent relief from the many angles of the structure is achieved by a round window 30 inches in diameter to the right of the entrance door, above which there is also a curving porch roof.

The floor plan is also unusual for its time as the communal living areas are at the rear of the house and the kitchen is at the front. Past the staircase and to the left is the kitchen and beyond is a butler's pantry that opens onto the glassed-in porch through which the garage is reached. The dining room is also accessible via the pantry. To the right of the entrance hall are a bathroom and a bedroom. Opposite the main entrance, at the rear of the hall, is a wide, open doorway onto the living/dining room that runs along the rear of the house. The dining and living areas are separated by an architrave and two low partitions directly below that emerge opposite each other from the east and west walls and serve as bookcases. At the other end of the living room there is a large fireplace. On the second floor there are a bathroom and two bedrooms, one of which is a master suite connected to the bathroom by a large dressing room. The living room and both upstairs bedrooms open onto terraces. In one wing of the L-shaped basement is the furnace/laundry room, servant's bathroom and a darkroom, and in the other end there is a storage room and a recreation room which also has a fireplace.

On the interior, the angular effect of the exterior is eased by the use of curves. The floor plan is not a specific type; rather it evolved from the desire of the Gambles for convenience and seems to expand from the stair halls. Upon entering the house from the front porch, there is a curving staircase, on the left, to the second story; the wall of the staircase beneath to the basement is also curved. Set into the back wall of the staircase to the second story is an arched niche with a curved back. Similar niches also appear in one wall of the dining room. Other curves occur in the dining room in the form of a recessed circle in the center of the ceiling. Hidden along the edge of this recess are light fixtures. Similar fixtures are also located beneath the frosted glass bases of the niches, beneath the frosted glass mantel of the living room fireplace, and recessed in the top of the metal valance over the large living room window. All of the built-in light fixtures in the living/dining room are indirect; in other rooms of the house the built-in fixtures are flush with the ceiling, showing only the translucent glass and chrome trim.

The valance in the living room emphasizes the length of the window as well as the length of the room, as do borders raised about ¼-inch at the intersection of the walls and ceiling--one band along the edge of the wall and two bands along the edge

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of the ceiling. These bands are the most decorative trim in the house and the only trim that may be considered unnecessary. On the whole, moulding is very sparse. All doorways are angular, the edges of those framing doors being rounded before an inner frame that projects about one-half inch from the inner edge of the curve. All doors either are plain or have one recessed panel that is equidistant from the edge of the door at the top and sides and farther from the bottom edge. On the front door a pane of glass is substituted for this recessed panel of wood. The only other trim are the baseboards in a stream-lined version of the traditional stepped moulding. The flooring throughout the house is the traditional tongue and groove construction, but it is unusual in that it is of light maple.

There are several features of the Gamble House that deserve mention which are more decorative or functional than architectural. The house has an abundance of closets, particularly in the dressing room; all closets on the second floor, including the storage space above the, are cedar-lined. The combination of several mirrored surfaces with a striking color scheme originally lent the interior some characteristics of art deco, whose stream-lined qualities were not out of keeping with the International Style. Light switch plates were mirrored, as was the fireplace from ceiling to floor. The inner frame of the fireplace opening is faced in black Belgian marble and the hearth is of glazed brick. The mirrored area of the fireplace augmented the indirect lighting and added the illusion of additional space. All niches, including the circle in the dining room ceiling, were painted a terra-cotta shade and, according to Mrs. Gamble, "Dining room was painted a cobalt blue as in its key picture, Franz Marc's Blue Horse," with a painted band in a darker shade of blue between the walls and ceiling.⁵ Vivid color schemes also occur in the bathrooms: the upstairs bath is tiled in gray and has magenta fixtures and the first-floor bath is tiled in yellow and has black fixtures. The kitchen was lined with built-in drawers and cabinets, the upper ones being naturally stained walnut with glass panels, and all the counter tops are marble.

The Gamble House has undergone several alterations, mainly by subsequent owners (excluding the present owner) which, although major, are not as drastic as those of the Dillard House as the integrity of the Gamble House on both the interior and exterior has been maintained. Changes on the interior are mainly decorative as they include the removal of mirrors behind the light switches and the living room fireplace and the re-painting of the dining room in white; only the terra-cotta-colored paint in the niches remains. The removal of these elements creates the more unified space of the living/dining room that is characteristic of the International Style. Another decorative alteration is the panelling of the downstairs bedroom in walnut. Due to severe water damage that occurred when the house was vacant for three years before it was purchased by the current owners, many of the downstairs walls had to be reconstructed according to the original plans and the floors had to be sanded and re-finished with nine coats of polyurethane.

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The most radical alterations, affecting the exterior, were executed in the 1950s when the terrace between the two upstairs bedrooms was enclosed by the Gambles to form a solarium, and the first story of the main facade and portions of the end walls were covered in permastone by subsequent owners. Although the permastone is a contrast to the white stuccoed walls of the second story and is projected to be removed by the present owner, a bit of the stone originally appeared in the entrance steps; moreover, the long, narrow stones emphasize the horizontality of the house. In a similar fashion the enclosing of the terrace does not detract from the lines of the house; the increased verticality is offset by the house's longest continuous strip of windows which run along the entire lengths of the two added walls of the room, making a 90° turn at the corner.

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Footnotes

¹See Durham County Registry, Deed Book 51, Page 79.

²Interview with Mrs. Paul Dillard Gamble conducted by Roddy Tempest in 1977 in Durham, North Carolina.

³Early photographs of both the Dillard and Gamble houses were obtained by Roddy Tempest from Mrs. Paul Dillard Gamble. All descriptions of original aspects of both houses that since have been altered were derived from examination of these early photographs.

⁴Knowledge of the original floor plan of the Dillard House was gained from this author's August 2, 1978, interview with Roddy Tempest, who previously had interviewed Mrs. Paul Dillard Gamble in 1977.

⁵Paul Dillard Gamble, "Pioneering in North Carolina," The American Home, (April, 1939): p. 73.

8 SIGNIFICANCE

| PERIOD | AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW | | | |
|---|--|---|---|---|
| <input type="checkbox"/> PREHISTORIC | <input type="checkbox"/> ARCHEOLOGY-PREHISTORIC | <input type="checkbox"/> COMMUNITY PLANNING | <input type="checkbox"/> LANDSCAPE ARCHITECTURE | <input type="checkbox"/> RELIGION |
| <input type="checkbox"/> 1400-1499 | <input type="checkbox"/> ARCHEOLOGY-HISTORIC | <input type="checkbox"/> CONSERVATION | <input type="checkbox"/> LAW | <input type="checkbox"/> SCIENCE |
| <input type="checkbox"/> 1500-1599 | <input type="checkbox"/> AGRICULTURE | <input type="checkbox"/> ECONOMICS | <input type="checkbox"/> LITERATURE | <input type="checkbox"/> SCULPTURE |
| <input type="checkbox"/> 1600-1699 | <input checked="" type="checkbox"/> ARCHITECTURE | <input type="checkbox"/> EDUCATION | <input type="checkbox"/> MILITARY | <input type="checkbox"/> SOCIAL/HUMANITARIAN |
| <input type="checkbox"/> 1700-1799 | <input type="checkbox"/> ART | <input type="checkbox"/> ENGINEERING | <input type="checkbox"/> MUSIC | <input type="checkbox"/> THEATER |
| <input type="checkbox"/> 1800-1899 | <input checked="" type="checkbox"/> COMMERCE | <input type="checkbox"/> EXPLORATION/SETTLEMENT | <input type="checkbox"/> PHILOSOPHY | <input type="checkbox"/> TRANSPORTATION |
| <input checked="" type="checkbox"/> 1900- | <input type="checkbox"/> COMMUNICATIONS | <input type="checkbox"/> INDUSTRY | <input type="checkbox"/> POLITICS/GOVERNMENT | <input checked="" type="checkbox"/> OTHER (SPECIFY) |
| | | <input type="checkbox"/> INVENTION | | |

| | | | |
|----------------|---|-------------------|--|
| SPECIFIC DATES | 1917 (Dillard House) 1935 (Gamble House) | BUILDER/ARCHITECT | Milburn and Heister Ronald Greene, Ltd. |
|----------------|---|-------------------|--|

STATEMENT OF SIGNIFICANCE

The Dillard and Gamble houses, built for two generations of a wealthy Durham family, create one of the city's architectural landmarks. The Dillard House, erected in 1917 for Richard E. Dillard and designed by the prominent Washington, D.C., firm of Milburn and Heister, is one of the more lavishly built Colonial Revival houses surviving from Durham's early 20th century boom period. It has long served as a landmark to travelers entering the city. The Gamble House, built on the adjoining lot given by the Dillards to their daughter Paul Dillard Gamble and her husband, shows the change in taste that occurred in less than 20 years. Designed by the Asheville firm of Greene and Rogers and influenced by Walter Gropius via Harvard professor Walter Bogner, it may be the earliest full-blown example of the International Style in North Carolina, and certainly the first in its region of the state. A celebrated novelty in Durham when built, the house integrates technology and esthetics and combines metal, glass, and poured concrete in a design for a new open spatial vision boldly expressing the principles of the Bauhaus. The two contrasting houses are linked by their common family history and the landscaping between them.

Criteria Assesment:

- A. Associated with the development of Durham as an industrial and financial center in the early 20th century and the accompanying development of handsome suburban neighborhoods.
- B. Associated with the lives of prominent Durham businessman, R. E. Dillard, and with regional architects, Milburn and Heister, and Rogers and Greene.
- C. The 1917 house is a well-executed example of the popular Colonial Revival style; the 1935 house is an important, full-blown early example of the International style, perhaps the first in the state. The property is not quite fifty years old but its exceptionally early date in the state for the introduction of this avant garde style places it within the "exception" category for the fifty-year criteria. (An even earlier international style building, the Biological Laboratory in Highlands, 1931, has been altered beyond recognition, destroying its stylistic character and thus much of its significance.)

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The significance of the Dillard and Gamble houses may be discussed from two major points of view--as reflections of personalities who played active roles in Durham's affairs and as innovative representatives of distinct architectural styles. With regard to both of these aspects, each house could be discussed individually; a third approach which may be interwoven with the first two, however, concerns the relationship of these two houses to each other through the close ties of the Dillard family.

Richard Ewing Dillard was born in Salem, Virginia, on July 28, 1881. In 1912 he and his wife, the former Miss Adelaide Paul, moved to Durham where Mr. Dillard became active in the business and civic life of the community. He made his commercial fortune in banking, livestock, real estate, and other sound investments in various businesses. His enterprises included ownership of the largest livestock company in central North Carolina and northern Virginia and The Dillard Paper Company of Raleigh. A political promotion published during his campaign for mayor which states that Mr. Dillard's interests cover everything that pertains to Durham apparently is true: He served on the executive committee of the Durham Real Estate Board and was one of its presidents, he was a director of the Durham Industrial Bank, the Citizens National Bank, and a president of the Security Building and Loan Association; he was a member of the board of trustees of Watts Hospital, the City Council and the County Commissioners. He was also on the committee to secure a location for Durham's Classical Revival-style post office, a founding father and director of the Hope Valley Country Club, and a member of the Elks Club and the Durham Kiwanis Club.¹

It is no wonder that five years after arriving in Durham Mr. Dillard had built for his residence a substantial Colonial Revival house, which in its style, construction, and location expressed his commercial and civic accomplishments. The location of the house on a corner of the city along a major entrance to the city, the asymmetrical design and the portico emphasizing the location all proclaim the importance of the family as well as of the structure. The investment in ornament and sound construction methods, such as the double wooden foundation, the effectiveness of which is attested to today by the soundness of the structure in spite of fire and vandalism, were not usual for the war year of 1917. The asymmetrical design of the facade is not typical of the Colonial Revival nor is the one-story convex portico. The use of a convex portico since ancient times derives ultimately from a Roman baroque 17th-century portico by Pietro da Cortona for Sta. Maria della Pace and has been adapted to succeeding architectural styles, American examples including the Federal-style Thomas Poynton Ives House in Providence, Rhode Island, and one of Frank Lloyd Wright's earliest original designs, the Blossom Residence of 1892 in Chicago.

Another distinguishing aspect of the facade, the deep eaves, happens to originate in Wright's Blossom Residence and became an identifying characteristic of his style.² Whether or not these two major characteristics designed by Milburn and Heister and

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incorporated into the design of the Dillard House were inspired by Wright's designs of 25 years earlier cannot be ascertained; but their distinctive, inventive nature at the local level cannot be questioned. The firm of Milburn and Heister was one of the most prominent in the South, specializing in public buildings. Their main office was located in Washington, D.C., where their prodigious output included designs for the House of Representatives Office Building and the Fairmount Hotel. From their only branch office in Durham, they executed designs for the city's most prominent structures of the second boom period, such as the Duke Building, Durham County Courthouse, First Presbyterian Church, and First National Bank and Office Building. The Dillard House appears to be one of their few residential commissions in the Durham area.

The ties within the Dillard family apparently were very close. When the Dillards' only child, a daughter named Paul, married Howard W. Gamble, businessman and noted debater while⁴ at Columbia University, they exercised their desires to maintain the family unity. Howard Gamble became an associate of Mr. Dillard in real estate and general business, and about 1934 the Dillards gave⁵ the Gambles a large portion of their adjacent property on which to build a house. It is not clear whether or not the Dillards financed the Gamble House. The \$61,000 cost of construction was very high for the time, particularly considering that the country was recovering from the Depression, although Mrs. Gamble claimed in an article in American Home that "the expense has been no more to build Modern than it would have been for any other type house of comparable size."⁶ Due to its style, the Gamble House became another residential landmark of Durham and as such is a fitting complement to the family's predecessor next door.

When the Gamble House was constructed, it definitely was a curiosity, and consequently criticized. With difficulty, the Gambles finally convinced their friends and neighbors that the house was to be modern, not futuristic.⁸ With an attitude more typical of New York City than Durham, the Gambles took an active interest in modern art, architecture, and photography, as their art collection and house, including a darkroom, attest. In Mrs. Gamble's words,

We liked everything about contemporary architecture and decoration. Everyone knows that, all through history, furniture and homes have changed to meet the newer ways of living. We knew the Modern building style was very adaptable to our mode of living and felt that living in a Modern home helped to adjust one to the outside contemporary world. Being daily exposed to the twentieth century, we wanted to come home and retain those impressions in a twentieth century environment. To us, Modern meant the things we wanted: simplicity of life, freedom from unnecessary details, an invitation to use bright colors,

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to let in as much sun and light as possible, to use every inch of space, the functional furniture, and the fact that everything which had its reason for being was there while all else was excluded. It all seemed so clean, sane, and convenient.

Mrs. Gamble's statement appears in an article for a 1939 edition of American Home. A 1953 real estate ad for the Gamble House claims that the unusual style of the house resulted in its also being featured in Better Homes and Gardens (which is supposed to have awarded the house a plaque), American Home Annual, and Carolina Architects Annual.¹ These last three citations have not been located, but the house was listed for many years in the Chamber of Commerce's "Points of Interest in Durham, North Carolina."

The Gambles manifested their ideals through their close collaboration with the Asheville architectural firm of Greene & Rogers. Both partners worked on the project,¹¹ with W. Steward Rogers, a personal friend of the Gambles, drawing up the actual plans. The relationship between the architect and his client is noteworthy in this instance as the Gambles' aesthetic and functional desires were so evident in the design of the house. Mr. Rogers' education was a necessary complement in this project to the Gambles' avant garde sense of aesthetics as he had recently completed his studies under the Bauhaus-influenced Walter F. Bogner at Harvard; but Mr. Rogers was by no means committed to International Style ideals. Some of his commercial designs, such as the Bon Marche Department Store and the service station for W. C. Shuey in Asheville, were influenced by the stream-lined art deco, but the body of his domestic work was eclectic.¹² The Bauhaus-influenced Gamble House remains unique for the area and perhaps for the entire state, as the earliest known domestic example of the International style. A stuccoed, flat-roofed house with corner windows was designed by Eccles D. Everhart for Winston-Salem family in 1937 or 1939, a rambling, completely one-story structure.¹³ In the late 1930s and early 1940s the influence of the International Style became slightly more prevalent in the state. According to Mr. Rogers, several years later another of his associates designed a house in Asheville in collaboration with Marcel Breuer,¹⁴ but no documentation that would verify an earlier International Style has been found. If the Gamble House was not unique for the state, it was certainly a first in its region.

The significance of the Gamble House as a rare North Carolina, or American, domestic example of the International Style promulgated by the Bauhaus must be discussed. Bogner's instruction of Rogers in design at Harvard is an essential link in the chain of influence that resulted in the design of the Gamble House. Bogner received his education through the K. K. Staatsgeneregschule in Austria, the American Academy in Rome, and the Rotch Scholarship.¹⁵ Although some of Bogner's

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domestic work about the time he would have influenced Rogers is eclectic, probably reflecting the desires of his clients, the majority of his work from the late 1930s on, such as the Boston Back Bay Center and his residence in Lincoln Massachusetts, reflect the influence of Walter Gropius.¹⁶ Many of the Bauhaus principles were learned by Bogner during his study in Europe and according to Robers subsequently were taught at Harvard.¹⁷

At the Bauhaus in Germany, new principles of design had been developed and applied by Walter Gropius, who strove for the integration of the arts with the machine age. Gropius recognized that the aesthetic satisfaction of the human soul is just as important as structural functions and concise economical solutions and makes possible a new spatial vision which converts building, merely a matter of methods and materials, to architecture.¹⁸ The three basic principles of his New Architecture are the conception of architecture as volume rather than mass, regularity instead of axial symmetry as the chief means of ordering design, and the proscription of arbitrary applied decoration.¹⁹ Each of these principles was applied to the Gamble House in the unbroken wall surfaces and bands of glass, the asymmetrical floor plan, and a minimum of ornamentation, respectively. Gropius believed that through spatial harmony, repose, and proportion²⁰ a room is humanized and goes beyond the fulfillment of its structural function.

Characteristics of Gropius' New Architecture, which quickly came to be called the International Style, that are essential to this humanization include the opening up of the wall surface by continuous horizontal casements subdivided by steel mullions, made possible by new constructional techniques that abolished the separating function of the wall. Other characteristics are concrete framework and flat roofs which allow more light, reduce the chance of fire as there are not rafters, and render the roofs usable for recreation and subsequent expansion. The Gamble House possesses all of these characteristics--the best materials including concrete, substantiated by the high construction cost, the horizontal bands of windows, and flat roofs; according to Mrs. Gamble, "Besides the obvious advantages of the deck and lower terraces is the important one that the house may be enlarged at any one of these points, should the desire or occasion arise."²¹ The Gambles later manifested this possibility by enclosing one of the upstairs decks for a solarium. Although the house's corner windows are a good manifestation of the negation of the structural function of the walls as well as break the vertical edges, it is interesting to note that they appear in Gropius' glass-sheathed commercial designs rather than in his domestic designs. Corner windows do appear in houses built prior to 1935 by contributors to the development of the International Style not connected with the Bauhaus, such as Mies van der Rohe's Tugendhat House and Richard Neutra's Lovill House.²²

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An article by Howard T. Fisher entitled "New Elements in House Design" verifies the fact that by 1929 many of Gropius' basic principles for domestic structures, although rarely, if ever, manifested to the degree by the Bauhaus, were being seriously considered in this country.²³ Fisher promotes the use of concrete, flat roofs, and large expanses of windows, as well as the unification of dining and living areas, the attachment of the garage to the house near the kitchen, kitchens rendered efficient by many cabinets, and dressing rooms equipped with cedar-lined closets. It almost seems as if the Gables and/or Rogers read Fisher's article and applied most of the ideas therein to the Gamble House design. Fisher repeats Gropius' tenets, perhaps a bit more naively, when he concludes his article:

The technical knowledge has already been largely developed and it is merely a matter of applicating it to the problem at hand. The house of the future will bear the same relation to the work of the past as the modern automobile does to the horseless buggy. No longer will our hosues be copies of Tudor and Spanish architecture, no longer will we worship imitation thatch roofs and faked half timber. We shall achieve an architecture as logical as the airplane, and as fine an expression of our age as the modern automobile.²⁴

One of Fisher's recommendations not originally incorporated in the Gamble House is the use of air conditioning; in 1957, however, subsequent owners installed the area's first central air conditioning system.²⁵ The large industrial unit required the introduction of three-phase current to the house. Later converted to the cheaper system using freon, the unit originally water-cooled the air using a redwood tower that still stands behind the garage. At the top of the tower, water was emitted from four sprinklers and was cooled as it flowed down wooden slats to a pool wherein a circulating pump returned the cooled water to the unit inside the house.

It should be noted, finally, that the integrity of the Gamble House is being maintained by the present owners largely due to the fact that they share the Gamble's interests in the arts. The Gambles' collecting of modern art was closely tied to the development of their house, exemplified by the fact that their choice of the color scheme of the dining room was influenced by their Blue Horse by Franz Marc.

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Footnotes

¹A summary of Mr. Dillard's business and civic activities was compiled by Roddy Tempest based on several newspaper articles about Mr. Dillard's 1939 campaign for mayor of Durham and on interviews he conducted with Mrs. Paul Dillard Gamble, Jim Hawkins, E. S. Swindell, Jr., and Dennis Rochelle in 1977 in Durham, N. C.

²See William Allin Storrer, The Architecture of Frank Lloyd Wright (Cambridge: The MIT Press, 1974), no. 14.

³Frank B. Milburn and Michael Heister, Book of Designs, unpublished, undated. This book of designs, apparently printed around 1922 for prospective clients to view, contains a wide range of drawings and photographs of their commissions.

⁴Data on Mr. Howard Gamble was gained from a circa 1940 undated newspaper clipping entitled "Gamble Gains Much Ground," concerning his campaign for County Commissioner.

⁵Durham County Registry, Deed Book 115, pg. 319.

⁶Paul Dillard Gamble "Pioneering in North Carolina," The American Home (April, 1939), p. 74. The cost of \$61,000 was also learned from Mrs. Gamble during her interview by Roddy Tempest in 1977.

⁷Gamble, "Pioneering in North Carolina," pp. 28-29; and Gamble interview by Roddy Tempest, 1977.

⁸Gamble, "Pioneering in North Carolina," p. 73.

⁹Ibid., p. 28.

¹⁰The Durham Sun, 1953.

¹¹Interview by telephone conducted by Claudia Roberts with W. Stewart Rogers, August 3, 1978.

¹²See Henry P. Whitworth, editor, Carolina Architecture and Allied Arts (Miami: Carolina Architecture and Allied Arts, 1939), pp. 13-14.

¹³Carolina Architecture, p. 45.

¹⁴Interview with W. Stewart Rogers.

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- ¹⁵ American Architects Directory, ed. by John F. Gare, A.I.A. (New York: The American Institute of Architects, 1970), p. 84.
- ¹⁶ For a more eclectic early design, see The Architectural Record, 66 (November, 1929), p. 438; for an example of his later, more typical work--his home, very similar to Gropius' 1937 house for himself--see "Houses," The Architectural Forum (January, 1941), p. 31-32.
- ¹⁷ Interview with W. Stewart Rogers.
- ¹⁸ Walter Gropius, The New Architecture and the Bauhaus, trans. P. Morton Shand (London: Faber and Faber Limited, 1935), p. 19.
- ¹⁹ Henry-Russell Hitchcock and Philip Johnson, The International Style (New York: W. W. Norton & Company, Inc., 1966), p. 13.
- ²⁰ Gropius, p. 32.
- ²¹ Gamble, "Pioneering in North Carolina," p. 74.
- ²² For illustrations, see Hitchcock, pp. 187 and 193.
- ²³ Howard T. Fisher, "New Elements in House Design," The Architectural Record, 66 (November, 1929), pp. 397-403.
- ²⁴ Ibid., p. 403.
- ²⁵ Interview conducted by Claudia Roberts with Toddy Tempest, July 26, 1978, Durham, North Carolina.

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Durham Sun. Editorial, 1917.

_____. Advertisement, 1953.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 1.13 acres

UTM REFERENCES

| | | | | | | | |
|---|------|-------------|---------------|---|------|-------------|---------------|
| A | 1,7 | 6,8,9,8,6,0 | 3,9,8,6,8,4,0 | B | 1,7 | 6,8,9,8,3,0 | 3,9,8,6,7,4,0 |
| | ZONE | EASTING | NORTHING | | ZONE | EASTING | NORTHING |
| C | 1,7 | 6,8,9,7,5,0 | 3,9,8,6,7,4,0 | D | 1,7 | 6,8,9,7,8,0 | 3,9,8,6,8,6,0 |

VERBAL BOUNDARY DESCRIPTION

One half a city block bounded by Mangum Street (east side of property and Markham Street (north side of property).

Dillard House--1311 North Mangum Street

Gamble House --1307 North Mangum Street

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

| STATE | CODE | COUNTY | CODE |
|-------|------|--------|------|
| STATE | CODE | COUNTY | CODE |

11 FORM PREPARED BY

NAME/TITLE Description and Significance prepared by Claudia P. Roberts, Consultant

| | |
|--|-------------------------------|
| ORGANIZATION Division of Archives and History | DATE |
| STREET & NUMBER 109 East Jones Street | TELEPHONE (919) 733-4763 |
| CITY OR TOWN Raleigh | STATE North Carolina 27611 |

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL STATE LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE



TITLE State Historic Preservation Officer

DATE November 2, 1978

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
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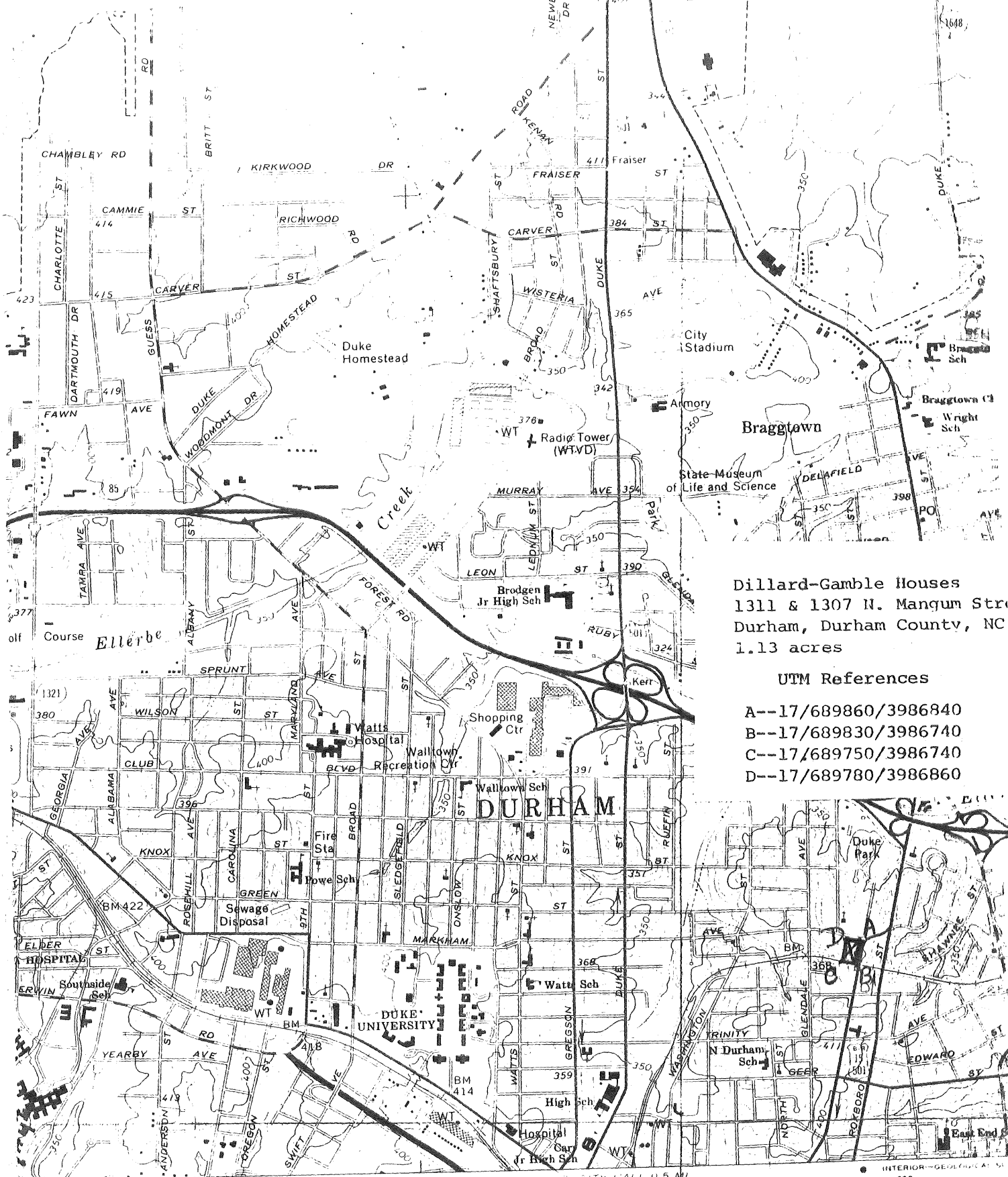
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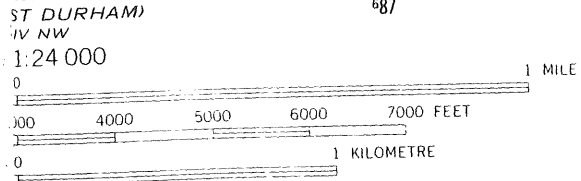
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Dillard-Gamble Houses
 1311 & 1307 N. Mangum Str
 Durham, Durham County, NC
 1.13 acres

UTM References

- A--17/689860/3986840
- B--17/689830/3986740
- C--17/689750/3986740
- D--17/689780/3986860



VERTICAL DATUM OF 1929

CITY HALL U.S. MILE RAIL HIGH 23 MI

ROAD CLASSIFICATION
 Primary highway, hard surface
 Secondary highway, hard surface
 Interstate Route



NORTH



GAMES

