

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of property

historic name Poland, George, House

other names/site number _____

2. Location

street & number 502 John Jones Road (SR 1618) not for publication N/A

city or town Bahama vicinity X

state North Carolina code NC county Durham code 063 zip code 27503

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets _____ does not meet the National Register Criteria. I recommend that this property be considered significant _____ nationally _____ statewide X locally. (____ See continuation sheet for additional comments.)

Jessie Crow SHPO 10/14/04
Signature of certifying official Date

North Carolina Department of Cultural Resources
State or Federal agency and bureau

In my opinion, the property _____ meets _____ does not meet the National Register criteria. (____ See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is: Signature of the Keeper Date of Action

____ entered in the National Register
____ See continuation sheet.
____ determined eligible for the National Register
____ See continuation sheet.
____ determined not eligible for the National Register
____ removed from the National Register
____ other (explain): _____

George Poland House
Name of Property

Durham County, NC
County and State

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

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

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

Number of contributing resources previously listed in the National Register
N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

Cat: single dwelling Sub: residence

Current Functions

(Enter categories from instructions)

Cat: single dwelling Sub: residence

7. Description

Architectural Classification (Enter categories from instructions)

modern movement: International Style

Materials (Enter categories from instructions)

foundation CONCRETE

roof RUBBER

walls ASBESTOS

WOOD

other GLASS

Narrative Description

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

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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 a grave.

D a cemetery.

E a reconstructed building, object, or structure.

F a commemorative property.

G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1956

Significant Dates

1956

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder Matsumoto, George, Architect
Walser, Raymond Frank, Builder

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

preliminary determination of individual listing (36 CFR 67) has been requested.

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: _____

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10. Geographical Data

Acreage of Property 24

UTM References (Place additional UTM references on a continuation sheet)

Zone Easting Northing
1 17 689240 4001360
2 17 689700 4001380

Zone Easting Northing
3 17 689740 4001080
4 17 689240 4001060
___ See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Ellen Turco

organization Circa, Inc. date September 21, 2004

street & number PO Box 28365 telephone 919-834-4757

city or town Raleigh state NC zip code 27611

12. Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Dominick DeFeo

street & number 500 North Duke Street telephone 919-225-5400

city or town Durham state NC zip code 27701

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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DESCRIPTION

Setting

The George Poland House, designed by George Matsumoto, is located on a rural twenty-four-acre tract on the south side of John Jones Road (SR 1618) in the Bahama vicinity of Durham County, approximately ten miles north of the city of Durham. The house was moved to this site in 2001. The parcel does not front the road, but is accessed via Willow Lake Road which dead ends at a long serpentine gravel drive leading to the house. The house, sited at the south end of the property, faces north. The tract slopes down gradually from north to south. The land in front of the house is an open, cleared field. Formal landscaping is limited to foundation beds along the front elevation which contain junipers, Japanese maples and other spare plantings compatible with the house. The parcel is bounded on the south and east sides by the wooded buffer of the Little River Reservoir which provides scenic views from the house's rear porch. To the west of the nominated parcel is a horse pasture. To the north, between the nominated parcel's north property line and John Jones Road, are seven small, narrow parcels currently in agricultural use.

Former and Current Settings

The George Poland House was constructed in 1956 on a half-acre lot at 3929 Arrow Drive in Raleigh, North Carolina. In 1939 Ms. Patti Hill Allen subdivided a large rural tract approximately three miles northwest of the city's center into a combination of large and small lots. The larger lots, located along winding Blue Ridge Road, ranged in size from five to twenty-two acres. Thirty half and quarter-acre lots were created on either side of Edwards Avenue, which became Arrow Drive at an unknown date. Homes were constructed on only nine of the thirty lots. Arrow Drive is a straight, narrow street that climbs south from Glenwood Avenue/US 70 to the top the hill overlooking Crabtree Creek. 3929 Arrow Drive was located near the hill's summit. Located a short distance from the street, the house faced southeast fronting Arrow Drive. The house was sited at the front of the lot and the land dropped off sharply behind it to the west. The house's design and orientation permitted views of the pasture and creek at the base of the hill, while minimizing views from and into the house along the public right-of-way. Documentary photos show that at the time of construction the lot was cleared, with the exception of a few large hardwoods.

By 2001 the house's setting and viewshed had been radically altered. The lot was now covered with new-growth pine trees, obscuring the views to the valley below. The formerly picturesque valley had changed as well. Glenwood Avenue/US 70 had become one of the city's major transportation arteries and a busy, multi-lane loop road around the city passed nearby bringing even more vehicular traffic into the area. In the 1970s, a regional shopping mall was constructed in the pasture at the base of the

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hill. This part of Raleigh was rapidly shifting from residential and agricultural to commercial uses. Arrow Drive was no longer residential, as land values rose and homes were replaced with commercial buildings such as hotels and gas stations.

In 2001 the Poland house moved approximately thirty miles from its original site to a new site near Bahama in Durham County. While it is important to acknowledge the differences between the original and new settings, it also crucial to recognize their compatibility, and the ways in which the new site restores aspects of setting, feeling and architect's intent after the original site lost so many of its character-defining features in the years between the dwelling's construction and its relocation. The major differences between the original site and the current one are the lot size and the placement of the house on the lot. In Raleigh, the house was built close to the road due to the small size of the lot and its steep east-west gradient. At the current twenty-four-acre site the house is located at very rear (south) of a cleared parcel that was until recently agricultural land. The house is not visible from a public road. Although sloping, the new parcel is not nearly as steep as the original and is in fact relatively level until the rear of the lot where the house is located. The house stands at the end of a curving quarter-mile drive which passes through open fields. Although the original setting of the Poland House has been lost to "progress," one can guess that the current rural setting is closer to the surroundings of the Poland House in 1956 than when it was moved forty-four years later. The new location also restores the landscaped setting shown in documentary photographs. The house's overall relationship to nature and the outdoors has been reestablished at the new site. The house was carefully oriented on the new site to take advantage of the slope, and so its rear elevation would again overlook a significant natural feature, in this case the Little River Reservoir. Many of Matsumoto's designs incorporate sloping sites. The Ritcher House (3039 Churchill Road, National Register 1994) and his own residence, the Matsumoto House (821 Runnymede Drive, National Register 1994), both in Raleigh, take advantage of graded sites.

Physical Description

Exterior

The George Poland House, built in 1956, was designed by modernist architect George Matsumoto in the International Style. Its geometric exterior encloses a simple yet elegant interior. The flat-roofed boxy form, cantilevered floor and roof planes, and concrete block foundation are characteristic of a particular set of medium-cost, custom residences Matsumoto designed in the Raleigh area during the 1950s.

The house is a rectangular, one-story, flat-roofed dwelling supported by a full basement. The dwelling measures approximately twenty-two by forty-eight feet. The simple box-shaped structure is punctuated

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by cantilevered floor and ceiling beams, a front entry platform and a full-façade covered rear porch. An open elevated walkway wraps from the front (north) to the side (west) elevations.

The house is of post and beam construction. Twelve fir I-beams comprise the primary framing members. Six beams support the floor and six support the roof. These structural beams are exposed on both the interior and exterior of the house. The vertical metal posts that support the roof beams are also exposed. On the front façade they create five equally sized bays, or modules. Each module has a narrow strip window at the roofline, which emphasizes the separation of the roof and wall planes and lights the interior. The strip windows are repeated at the base of each bay above the foundation. The floor system cantilevers out over an unpainted concrete block basement, the details of which, from the size and color of the blocks to the raked mortar joints, were carefully replicated from the original at the new site. The cantilevered roof projects beyond the front and rear wall planes.

The central module of the front façade contains the original solid-wood entry door flanked by undivided sidelights. The entry is accessed by new mahogany step treads supported by the original open-riser metal frame. Large slabs of slate taken from the original site form a walkway to the stair. The modules flanking the entry are white asbestos panels. The east module contains a three-light aluminum jalousie window and a large single-pane picture window. The jalousie windows were commissioned by the owner from Miami Windows, manufacturer of the house's original windows. The new windows are exact replicas of the originals with the exception of energy-efficient insulated glass. Below the windows is another asbestos panel. The west module consists of a matching single-pane picture window with an asbestos panel below and a glass and wood full view door. This door and window arrangement replaces a set of metal sliding glass doors installed by the original owner in the 1970s. The doors led to a deck constructed on the front elevation at the same time. Originally the west window configuration matched that of the east end. The current owner removed the deck, restored the window and asbestos panel and placed the door where the jalousie window would have originally been. The door is a replica of the original exterior doors on the rear elevation.

Both the east and west elevations cantilever out over the foundation and are clad with vertical one-by-six beveled cypress tongue-and-groove siding. This siding replicates the exact specifications of the original pine siding that had to be replaced during the 2002 restoration due to deterioration. Paired jalousie windows with a white asbestos panel below pierce the east elevation. The rear (south) elevation of the house is dominated by an almost full-width cantilevered screened porch at the main level. The south wall of the house consists of large expanses of glass that bring in light and views of the woods surrounding the Little River Reservoir.

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Alterations

Changes to the dwelling have occurred since the relocation, the most significant of which are on the basement level. Changes to the exterior were necessary to accommodate additional living area desired by the new owner. At the original site the basement was unfinished with exposed fir beams and posts, and consisted of an open patio, an unfinished bedroom or study (as specified on the original plans), and a storage/utility room. In 2002 the restoration architect used the beams and posts to define five spatial modules as seen on the front elevation. The interior basement spaces were carefully designed to fit into the modules. The fenestration of the rear (south) wall of the house has been altered to accommodate the new basement arrangement. Two large, full-height, single-pane windows and a set of full-view, double-leaf doors have been added to the first and second modules to enclose the former patio. These doors and windows were copied from those on the rear wall of the upper story. The third and fourth modules contain half-height, single-pane windows and metal casement windows on top of the concrete block foundation. These windows were originally located in the fourth and fifth modules but were moved to accommodate another set of double-leaf doors that lead to the storage and mechanical space of the fifth (east) module. On the west elevation, an opening in the original foundation was retained and infilled with a full-height, single-pane window and full-view door. The dimensions of the opening match the original.

A wraparound walkway with simple metal horizontal rails was added to the corner of the north and west elevations in 2003. The walkway is supported by extensions to the two west I-beams and the addition of two new I-beams resting on a new concrete block wall in line with, but detached from the front foundation wall. The walkway leads to an exterior stair to the basement level. The exterior walkway and stair eliminate the need for an interior stair, which would have taken up square footage in an already small house and radically altered the appearance of the first floor open-plan layout.

Other exterior alterations not previously noted include the replacement of the original 1956 tar and gravel roof with a rubber roof and the in-kind replacement of water damaged fir fascias.

Interior

The interior of the Poland House is arranged laterally, with public spaces flowing into one another and occupying the three west modules, and the private, sleeping quarters housed in the two east modules. Functional living, food preparation and sleeping areas are separated by the clever placement of only two partition walls.

The largest space in the house is the open entry/living/dining area. Structural roof beams are visible in the common area, as are the wood posts that support them. The rear (south) wall of the house consists

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of expanses of glass. Built-in storage units are a typical component of Matsumoto's houses and are found throughout the house. The entire east wall of the public area features original built-in shelves with drop-down work surfaces and sliding door cabinetry. This cabinetry contributes to the uncluttered look of the public areas. Original cork tile floors survive throughout the house but have been covered with carpet. Original stainless steel lighting fixtures also remain.

The galley kitchen is separated from the living space by a walnut plywood-panel partition wall. The kitchen features the original cabinets, black Formica counter tops and black and green marbled asphalt floor tile that were specified by the architect (*The Papers and Drawings of George Matsumoto*, FAIA, 40.20).

A birch plywood-paneled wall at the west end of the living space separates the two small bedroom suites from the common area. The new owner has inserted a flush metal gas fireplace into the wall. The bedrooms are the only rooms in the house that are plastered. Each bedroom is accessed by a narrow passage with built-in storage on the exterior wall and a bathroom on the interior. The suites can be closed off from the common area by birch doors, which blend with the paneled wall. The small size of the passages necessitates that each bathroom be accessed by a pocket door. The bathrooms are unchanged since 1955 with original custom wood vanities and hardware, plumbing fixtures and asphalt tile floors.

The basement level consists of a large room, currently used as a bedroom and living area for guests. Wall surfaces are dry wall. The structural beams and support posts were left visible as in the original design. A bathroom and closet were added in the third and fourth bays (from west to east) adjacent to the front (north) wall of the foundation (see attached plan). A mechanical and storage area, accessed from the exterior, was added in the east end bay.

Integrity Statement

The George Poland House retains a high degree of physical integrity on both the exterior and interior. The dwelling's geometric form and modern materials are present as intended by Modernist architect George Matsumoto. Exterior changes include the repair or compatible replacement of deteriorated materials during the 2001 move and restoration of the house. The conversion of the basement level from utility space to living space is expressed on the exterior by fenestration that, while not original to the structure, matches the dimensions and materials of those on the other elevations of the house. Additionally, the basement conversion is visible only on the rear façade, below grade, and does not significantly detract from the building's historic appearance. The exterior elevated walkway was necessary to preserve the integrity of the interior plan. The detached wall that supports it distinguishes it from the original structure.

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The house's interior is distinguished by its layout--achieved through the clever placement of only two partition walls to divide the functional spaces--and the use of modern and mass-produced materials favored by the architect such as cork, Formica and various types of plywood. These features remain present and in excellent condition.

Although not on its original site, the current location is similar to the original in topography and setting. Matsumoto's residential designs placed particular importance on the relationship of dwellings to their setting. The current placement and setting of the George Poland House continues this crucial relationship between the house and site and conveys the architect's intent and design philosophy.

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Statement of Significance:

The George Poland House is a one-story, rectangular, flat-roofed Modernist residence designed by North Carolina State College School of Design faculty member George Matsumoto in 1956. Both the interior and exterior of the house incorporate low-cost and mass-produced materials such as plywood and asbestos sheets and cork tiles to great aesthetic effect. Matsumoto's design synthesizes concepts from the Modernist architecture movement prevalent at mid-twentieth century in both Europe and America. Matsumoto was particularly influenced by the work of Ludwig Mies van der Rohe and the Bauhaus School. The house is one of four surviving examples in the Raleigh area of the "box-on-basement" form of Matsumoto's highly stylized, residential design. The house is eligible for the National Register of Historic Places under National Register Criterion C as an intact example of a regionally important Modernist architect's body of work. The house compares favorably with other surviving Matsumoto-designed houses in the Raleigh area and retains a high degree of design, feeling, workmanship, and materials.

The original site of the Poland House was compromised by out-of-control development. Although not on its original site, the house's current location is similar in topography and setting. Therefore, the house meets Criterion Consideration B for moved buildings of architectural significance that retain their design values and physical integrity. Matsumoto's residential designs placed particular importance on the relationship of the dwelling to its setting. The current placement and setting of the George Poland House continues this crucial relationship between the house and site, and conveys the architect's intent and design philosophy.

The house also meets Criterion Consideration G that acknowledges the significance of properties less than fifty years of age. The house embodies the tenets of the revolutionary mid-twentieth century Modern design movement, which was international in scope. The house is one of four dwellings of this particular type built in Raleigh. It retains excellent physical integrity and compares most favorably with the other three Matsumoto-designed "box-on-basement" houses in the Raleigh area.

The house is discussed in the National Register multiple property documentation form (MPDF), "Early Modern Architecture in Raleigh Associated with the Faculty of the North Carolina State University School of Design, Raleigh, North Carolina," (1994). The form establishes historic contexts for Modern architecture in Raleigh from 1938 through 1972, and for the North Carolina State College School of Design's influence on the local architectural landscape. The essay frames Raleigh's Modernist works, and thus permits comparisons among houses of the style and period. The multiple property form also establishes the historical importance of the movement and its surviving examples, despite the fact that many of these properties were constructed less than fifty years ago. Two of Matsomoto's dwellings

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were listed in the National Register when they were less than fifty years of age: the Matsumoto House and the Ritcher House. The Matsumoto House is an example of the box-on-basement type. The Poland House cannot be nominated under the MPDF now that it has been relocated to Durham County.

Architecture Context and Historical Background

Poland House History

The George Poland House was constructed in the International Style in 1956 at 3929 Arrow Drive in Raleigh North Carolina. It was designed by architect George Matsumoto for George Poland, a professor of Romance languages at North Carolina State College, now North Carolina State University. The exact origin of George Matsumoto and George Poland's professional relationship is unclear. Perhaps the men were acquainted through their work at the College. Or perhaps Poland had visited and admired the homes of Paul O. Ritcher, professor of entomology or School of Design Dean Henry Kamphoefner. An article in the 1957 *Architectural Record* states that Poland had originally requested a duplicate of Matsumoto's personal residence. So at the very least, Poland had visited Matsumoto's home. Regardless of how their relationship began, the surviving correspondence and drawings for Poland's house indicate that the men worked together to design the house.

Poland lived at the Boylan Apartments, approximately one-half mile east of the college campus, while he and Matsumoto worked on the house's design. Poland purchased Lot 32 in the Glenwood Hills subdivision in 1950. His sloping lot on Arrow Drive overlooked picturesque Crabtree Valley. In the early 1950s this area was still rural; however, it was the frontier of Raleigh's suburban growth. Poland intended for his house to be a private retreat, away from city life, that took advantage of the views of the meadow below.

The Poland House is an example of Matsumoto's custom dwellings. The house displays signature elements of Matsumoto's work such as the use of intersecting walls and planes to form the interior spaces, exposed structural elements that create geometric patterns, the functional arrangement of interior spaces, the precise placement of walls to divide those spaces, the absence of pure "circulation spaces," or hallways, and the use of inexpensive building materials to great aesthetic effect. Matsumoto created an interior plan with consideration to Poland's lifestyle and space needs. Matsumoto persuaded Poland that a replica of his own home was not in his best interest, "since he was a bachelor and intended to rent a room to fellow faculty member, he needed two instead of three bedrooms and two baths instead of one (1957 *Architectural Record*, 192)." Poland shared the house with Richard Walser. (Walser is of no known relation to Raymond Frank Walser, the contractor who built the Poland House.)

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Matsumoto's early undated notes for the project indicate the following: the living room should accommodate twelve to fifteen people "seated" and have a fireplace, "No D.R." (dining room), the kitchen should have at a minimum a range, refrigerator and garbage disposal, there should be two bedrooms large enough for two single beds and a built-in closet/dresser combination, in addition to a study "closed off for guests," one or one-and-a-half baths were needed and should be accessible from the bedrooms, and finally the house should have "exposed construction." Perhaps these notes reflect early discussions with Poland. Clearly, the final plan deviated somewhat from the initial concepts. When constructed the house did indeed have a dining area, two full baths, and was without a study.

During the design phase of the project, Matsumoto created five sets of floor plans which were designated A, B, C, C revised, and D. The first sets were dated June 10, 1954. All of the plans depict a residence of roughly the same size and rectangular shape. Each set of plans shows two bedrooms, so by this stage of the design Matsumoto had convinced Poland that there was no need for the third bedroom or study. In plan A, the two bedrooms shared a bath, and a second bath was placed at the other end of the house. An interior stair to the basement level was also present. Plan B also contained an interior stairwell. The two bathrooms were moved to the bedroom end of the house and were accessed directly from the bedrooms, but omitted the dressing hall present today. Plan C most closely resembles the Poland House as it was constructed. A version dated June 10th had a full-façade front porch, a half-height wall separating the kitchen from the living space, and bedrooms located on the north end of the house. A revised set, dated June 16th, show minor revisions such as the removal of the front porch, the addition of the open-riser stair and a full-height wall between the kitchen and living room. The final set of plans is dated June 28, 1954, and shows the bedrooms moved to the present location and the kitchen slightly reduced in size. Matsumoto's exterior elevations and specifications reveal the house was built almost exactly as it appeared on paper. One exception is the jalousie windows on the façade, which were specified as one-pane casements. Why casement windows were not installed is unknown.

Poland and Matsumoto put the construction job out for bid in December of 1954. Five bids were received. Raymond Frank Walser was the lowest bidder at \$21,140, (*Papers and Drawings*, 42.2.5). Walser (1924- 1995), a civil engineer turned building contractor, was Matsumoto's favored builder, constructing all but one of his Raleigh residences, as well as executing a number of works for G. Milton Small. The construction contract was signed on July 7, 1955. The contract stipulated that work would commence "as soon as practicable, and be completed within 180 days of signing," for a cost of \$21,140 (*Papers and Drawings*, 42.2.5). Correspondence between Matsumoto and Walser reveals that the house was completed sometime after March of 1956.

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The house was recognized in 1957 by the North Carolina A.I.A. with an Honor Award with Special Commendation, "for its delicate appearance and appropriate design solution. For its admirable organization of space; sensitive detailing and respect for the dignity of simple materials, handsomely used (February 1957 *Southern Architect*)." The award went to Matsumoto and his associate Wayne E. Koontz.

George Poland remained in the house until his death in 2000. By then, the fate of the house was in question. The bucolic setting integral to Matsumoto's design was severely compromised by visual and auditory intrusions. The lot now overlooked a major regional transportation corridor and commercial center. The high commercial value of the lot and the land use changes around the property made it highly improbable that an occupant could be found. Therefore, Poland's heirs donated the house to Preservation North Carolina (PNC) with the hope that the house could be preserved. PNC determined the house must be moved in order to save it. The house was offered for sale to a buyer willing to move and restore it in accordance with PNC's protective covenants. Dominick DeFeo purchased the house. It was moved to the present location in Durham County in December of 2001. The house has been meticulously restored using the Matsumoto's original drawings and specifications. Raleigh building contractor Bern Walser, son of Raymond Frank Walser, completed the exterior. The historic interiors were restored by Crawford Dunshaw. The basement was finished by contractor Dale Stansell. The project architect was Ellen Cassilly.

George Matsumoto and the New Aesthetic

Architect George Matsumoto began his teaching career at North Carolina State College School of Design in 1948 at the invitation of Dean Henry Kamphoefner. A native Californian of Japanese descent, Matsumoto attended the School of Architecture at University of California at Berkeley before his studies were interrupted by his confinement in a World War II internment camp. Matsumoto is reputed to have been dissatisfied with the traditional, classical focus at Berkeley (Burns 16), and upon his release from the camp he completed his education at the progressive Washington University in St. Louis, Missouri, from which he graduated in 1944. Matsumoto's arrival at Washington University marks his departure from the romantic ideas of classicism and his full embrace of the modern aesthetic that would distinguish his career. Upon graduation, Matsumoto received a graduate fellowship at the Cranbrook Academy of Art in Bloomfield Hills, Michigan, earning a master's degree in 1945. While at Cranbrook Matsumoto studied under Finnish architect Eliel Saarinen and briefly joined Saarinen's Detroit practice, Saarinen and Swanson, from 1945 to 1946. In 1946 he moved to Kansas City to become a partner in the firm of Runnells, Clark, Waugh and Matsumoto. He also worked in the Chicago offices of Skidmore, Owings and Merrill briefly in 1948 (Black, Section E. 30).

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Although only twenty-six years of age when he accepted Kamphoefner's offer to join the North Carolina State College School of Design faculty, Matsumoto had already won several design awards and was published in *Pencil Points* and *Progressive Architecture* (Black Section E. 30). Matsumoto continued to earn awards and publish his work throughout his tenure at the School of Design. His designs were displayed at the 1958 World's Fair in Brussels and he won three Honor Awards with Special Commendation and four Merit Awards from the North Carolina chapter of the American Institute of Architects (A.I.A.), including one for the Poland House (Burns, 18). Matsumoto returned to California in 1961 to teach at the University of California at Berkeley. He continued to design residential, commercial, educational and industrial buildings through the United States, receiving commissions in Florida, California, Washington, Missouri, Kentucky, New York and Chicago. In 1973 the A.I.A. recognized Matsumoto's contributions to the profession with his induction into the prestigious College of Fellows.

In addition to his teaching duties at the School of Design, Matsumoto cultivated a private architecture practice during his years in Raleigh (1948-1961). It is a result of this practice, and those of other School of Design faculty, that Raleigh has a small but regionally significant collection of mid-twentieth century Modernist architecture. These buildings were built either as residences for School of Design faculty, or for progressive clients comfortable with the new modern aesthetic, one that often stood apart from Raleigh's landscape of conservative, nationally popular housing stock. During his tenure at the School of Design, Matsumoto designed at least fourteen houses and a number of commercial and institutional buildings. However, his work during this period was not limited to Raleigh. He also designed buildings in Southern Pines, Winston-Salem and Greensboro, North Carolina, and Richmond, Virginia. (*Simplicity, Order, and Discipline 27*).

Matsumoto is not known to have written extensively about his work and design philosophy. The written material preserved in the Special Collections Branch of the North Carolina State University Library consists of business letters to and from clients and contractors, and various newspaper clippings about his work. Therefore, we cannot know with certainty which specific architects or schools of thought had the most profound influences. In order to understand the scope of Matsumoto's work, and its mature expression in the Poland House, it is essential to understand the ideas that influenced the architect's professional development. By the 1950s, the first full decade of Matsumoto's career, the Modernist movement had been firmly established as the dominant new paradigm in American architecture. American Modernism had its roots in the German Bauhaus School (1919-1933), founded by architect Walter Gropius. Gropius and his colleague Marcel Breuer were particularly concerned with prefabrication and standardization in building design, motifs that are evident in Matsumoto's own work. The Bauhaus' core philosophy was the marriage of art and technology in creation of a new, functional, and thoroughly modern aesthetic. Historicism in

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architecture was to be avoided. The Bauhaus School influenced architecture, decorative arts and graphic design internationally. When the school closed with the rise of Nazi power in Germany in 1933, key faculty members Gropius, Ludwig Mies van der Rohe, and Marcel Breuer and others relocated to the United States, thus invigorating the American Modern movement. Architects of the German diaspora came to the U. S. to work with those already producing experimental works of Modern architecture between the wars. These architects included the firm of Hall and Lescaze, Philip Johnson, Eliel Saarinen, Rudolph Schindler, Richard Neutra and the unclassifiable Frank Lloyd Wright, who, while often categorized as a "Modern" architect, diverges in thought from the Modern school with his emphasis on natural, organic forms and materials.

Although it is impossible to fully discuss the work of each these architects here, the visual motifs of the Modern movement were aptly described, in general terms, by Philip Johnson and Henry-Russell Hitchcock in the accompanying catalogue to the 1932 Museum of Modern Art's modern architecture exhibit; "There is, first, a new conception of architecture as volume, rather than as mass. Secondly, regularity rather than axial symmetry serves as the chief means of ordering design. These two principles, with a third proscribing arbitrarily applied decoration mark the productions of the international style." Raleigh's Matsumoto-designed buildings illustrate these principles perfectly.

Matsumoto's primary influence was that of master architect Ludwig Mies van der Rohe. Although his designs evolved over his career, Mies' desire for the honest expression of structure remained constant. His buildings are characterized by structural expression, with a preference for steel I-beams and other "modern" materials of the machine age, and the use of glass to cover the intervals between structural bays. The modularity of Mies' austere glass and steel Farnsworth House (Plano, Illinois, 1946-50) is seen in Matsumoto's work. The house's floor and flat roof slabs are supported by a steel frame of beams, girders and columns. The façade is formed by single panes of glass that span from floor to ceiling separated by steel mullions.

By the 1960s Modernism and the International Style transformed from an experimental style practiced by a few, to the mainstream. The effect was the proliferation of poorly designed, cheaply constructed buildings. As Matsumoto himself wrote in 1959, "Merely using a flat roof and corner windows, or the excessive use of glass, does not make a building Modern. Modern architecture is more than a bag of tricks, it involves a certain attitude which must be felt and understood (Papers and Drawings 42.5.4)." George Matsumoto was one of an elite few in Raleigh who truly understood and could articulate the Modern aesthetic (Burns 18). In July of 1959 George Matsumoto sent a letter to Duke University Law School requesting his consideration for the commission of a new building. In the letter Matsumoto conveyed his understanding of the program needs and his belief that the building should not mirror the campus' Gothic revival architecture, but rather embody a "new aesthetic." He did not get the job.

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However, the letter is important because in it he not only describes the physicality of the Modern building, but argues the case for Modernism as a pure and apt expression of its historical moment. He writes,

In a contemporary structure a new freedom can be realized, relieving the walls of their age-old function of supporting the floors and roof above. Flexibility in design and use, strength and economy of construction, and the use of larger openings to provide better lighting and ventilation as well as a feeling of openness—all contribute to a building whose aesthetic qualities are once again integral to its structure, function and time. With sensitive study, understanding and regard for human needs, a form expressive of those requirements will give birth to a new aesthetic.

The George Poland House is a well-executed and intact representation of this new aesthetic.

George Matsumoto's Raleigh-area Commissions

George Matsumoto is known to have designed ten residences for construction in Raleigh and Chapel Hill while at the School of Design. Two were not built, and four have been demolished. Matsumoto's designs fall into three categories; his early experiments with Wright-influenced Usonian designs, the modular, Miesian box-on-basement type, of which the Poland House is an outstanding example, and sprawling split-level masonry houses. Matsumoto's Usonian dwellings are characterized by their earthy, organic appearance, slab construction and passive climate control features. The presence of basements and the use of modern, industrial building materials such as glass, steel, concrete block and asbestos panels contrast the box-on-basement and split-level dwellings from their Usonian counterparts. As air conditioning became widespread these Matsumoto's later forms were freed from siting, massing and fenestration limitations necessary for passive heating and cooling.

Each of Matsumoto's custom residences was designed in consultation with the client. In an interview Matsumoto remarked, "I believe the first few conferences I have with a client are the most important. Frank discussions of their program prejudices, budget, future needs, etc. shape the house along with the site" (1958, *Architectural Record*). Matsumoto's residential commissions reflect his clients' lifestyles. Interior spaces were arranged dependent on the number of children, if any, and the frequency and type of entertaining the client enjoyed. Orientation and landscaping are also of importance. Matsumoto's dwellings are well integrated into their sites and take advantage of natural views. Walls, paths, terraces and plantings are also part of the overall design.

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In addition to his custom residential commissions, Matsumoto also experimented with low-cost speculative or "spec" housing. Plans for these spec houses display Matsumoto's typical hallmarks such as low-cost materials, simple construction techniques, and the use of passive climate control. These small dwellings were designed for competitions, and to demonstrate the latest technologies for various industry groups such as the 1958 Vacation Cabin designed for *Woman's Day* magazine and the Douglas Fir Plywood Association. One of these cabins was constructed in Raleigh and has been demolished; however one survives with a large addition at 9701 Carrie Road in Chapel Hill. In 1949 Matsumoto designed a demonstration house with Henry Kamphoefner for General Electric House. Plans indicate the house was built on Churchill Road in Raleigh, but the house is thought to have been demolished or altered beyond recognition. In early 1950s, Matsumoto was one of five architects selected nationally by Westinghouse to create plans for reasonably-priced state-of-the-art houses called Total Electric Homes. Westinghouse advertisements boasted the dwellings had "a house full of electrical servants to do much of the work for you." The stock plans could be purchased for construction anywhere in the country. The Frank Moore House (3705 Camley Street, Raleigh), built in 1961, was based on one of Matsumoto's Total Electric Home plans. The contractor was Caviness and Sons. The Moore House is the only Raleigh-area Matsumoto house not built by contractor Raymond Frank Walser.

The Ritcher House is Matsumoto's earliest Raleigh residence, built in 1950. The Ritcher House represents the architect's most pure Usonian design before he developed his identifiable International-influenced residential style. The redwood paneled, one-story dwelling is topped by a two-plane roofline with a clerestory. Matsumoto's Usonian designs were experiments in passive climate control and as such, building orientation was of primary importance. In a letter to a later owner, Matsumoto describes the Ritcher House as "...one of the last non air-conditioned house (sic) that I designed and is sensitive to nature. The plan is long and narrow, with major openings to the south. The overhang permits winter sunlight into the house but cuts off summer sun. The north side contains closets, utilities, corridors, etc. as a natural buffer (insulation) against the north wind." The Kamphoefner House (3060 Granville Drive, designed with Henry Kamphoefner, 1949-1950—the house survives with a large addition), the Gus Aretakis House (307 Transylvania Avenue, Raleigh, 1953) and the Poole Lake House (1949-1950, located five miles east of Raleigh, designed with William Cox and Associates, demolished), are other examples of Matsumoto's experiments with the Usonian form.

In his essay "Performance Counts," architect Robert Burns categorized Matsumoto's custom-designed dwellings in two dominant forms. The first he describes as "the elevated house with a dominant upper volume in which the main living spaces are located and a suppressed lower floor accommodating secondary functions." Examples are the George Poland House (1956), the Milton and Virginia Julian House in Chapel Hill (1954), the altered Koontz House (823 Runnymede Road, 1955), designed in

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cooperation with associate Wayne Koontz, and the Matsumoto House (1954) both in Raleigh. These houses were moderate in cost at around \$20,000 and espoused the principals of Modern design and the use of low cost materials. The results are highly refined designs that represent Matsumoto's synthesis and interpretation of mid-twentieth century influences: the aesthetic of Mies van der Rohe and Frank Lloyd Wright's Usonian concepts of economy and passive climate control.

Burns also describes a second, more elaborate and expensive type; the larger split-level or two-story house. A number of local architects were experimenting with this form during the 1950s and 1960s. These houses are less modular, symmetrical, and expressive of structure than those of the first group, but still display Masumoto's characteristic consideration of the building site and the use of walls, gardens and outdoor rooms to frame the surrounding environment. Examples include the Poole House (1955), now demolished, in Raleigh, the Watkins House (2801 Lakeview Drive, 1960-1961) in Raleigh and the Dewitt House (702 Old School Road, 1959) in Chapel Hill. Two good examples of the type outside the Raleigh area are the Thrower House in Greensboro (1958), the Adams House in Roanoke Rapids (1958).

The Watkins House overlooks a lake at the Carolina Country Club golf course. A two-story house with a shallow-pitched, hipped-roof and squat proportions, the massing resembles the much smaller Total Electric House plans. Main living areas are located on the lower level, below grade, and bedrooms are on the second level. One-by-four-inch vertical siding obscures the structural steel so clearly expressed in other examples of Masumoto's work. The house appears to have a cupola-topped addition to the east elevation. The single-story Dewitt House overlooks a reservoir in rural Chapel Hill. Its shallow-pitched hipped roof shelters 3,000 feet of open plan living space with arranged laterally with a master suite at the north end and a suite of four children's bedrooms at the south end. The house has undergone some alteration of materials on both the interior and exterior.

Constructed on a golf course in Greensboro, North Carolina, for \$85,000, the Thrower House was designed for Mr. and Mrs. Edward Thrower, owners of a furniture company. The clients required a large house with sufficient space for visits from their extended family and for entertaining groups of up to 150 guests (*Architectural Record Houses of 1962*, 144). The four-sided brick house has an interior courtyard as well as three terraces for dining and entertaining. Matsumoto designed the sprawling, bi-level Adams House for a suburban neighborhood of Roanoke Rapids. The two-story brick split-level was designed for a couple and their three small children. Informal family spaces are located on the lower level and private sleeping quarters above. Both the Thrower and Adams Houses utilize building materials widely available at the time, including concrete block, gypsum board and asbestos flooring tiles.

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It is the small collection of "elevated houses with dominant upper volumes," that has left Matsumoto's lasting imprint on the local built environment. All of these houses are variations on a theme; however, each is adapted to the unique needs of the occupant. Of all of Matsumoto's works, the Matsumoto, Julian and Koontz houses most closely resemble the Poland House in massing and exterior detail. Matsumoto designed the Weber Residence (606 Transylvania Avenue, 1954) in cooperation with architect William Weber. A variation of the box-on-basement form, its laterally sloping roofline is unique to Matsumoto's designs and perhaps reflects the architects' collaboration.

The houses are one-story, flat-roofed boxes appearing to float above their recessed concrete block foundations. Each has a recessed entry and almost full-façade porch across the rear elevation. Facades are sheathed with asbestos panels and exposed structural framing emphasizes modular bays. The Matsumoto House façade is divided into five equally sized modules, as at the Poland House, the Koontz House has six modules, and the Julian House three.

The Matsumoto, Julian and Koontz houses are larger than the Poland House, reflecting the space requirements of the families for which they were built. Matsumoto designed his three bedroom dwelling for himself and his wife, Kimi. The architect also included a studio in the basement level. The three bedroom Julian House was built for Milton and Virginia Julian and their four young sons. The floor plan separates child and adult bedrooms for privacy, and also has a spacious family room in addition to the smaller living room. While the Poland, Matsumoto, Julian and Koontz houses differ in size and interior arrangement, the flowing spaces, plywood finishes and built-in furniture are characteristically Matsumoto.

The Poland House compares favorably with the Matsumoto, Julian and Koontz houses both in terms of integrity and as a representation of Matsumoto's personal synthesis of mid-twentieth century Modern design concepts. These four buildings are the surviving and intact examples of a local style and type, as well representatives of a highly productive time in Matsumoto's career when his unique and identifiable look fully matured, before he left the Raleigh area to return to California. The Koontz House has been altered with a one-story, flat-roofed addition that projects from house's east (side) and south (rear) elevations. A monochromatic color scheme currently obscures the geometric articulation of the façade. The Matsumoto and Julian houses are virtually unchanged since their construction, although the Julian House is somewhat deteriorated.

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GEOGRAPHICAL DATA

Verbal Boundary

The boundary of the George Poland House is the twenty-four acre area within the heavy black line on the accompanying survey map drawn to a scale of 1" = 200'.

Boundary Justification

The boundary includes the legal parcel on which the house sits. The entire parcel is included because the views from the house are an important part of the house's design and help to convey the architect's intent.

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Photographs

George Poland House. 500 John Jones Road (SR 1618), Bahama vicinity, Durham County, North Carolina.

All photographs except for #1 taken by Ellen Turco. Interior photographs taken January 2003. Exterior photographs taken October 2003. Negatives located at the North Carolina Division of Archives and History, Raleigh, North Carolina.

- Photo 1) View: Front/north and side/east elevations.
- Photo 2) View: Side/west elevation.
- Photo 3) View: Rear/side elevation.
- Photo 4) View: Entry detail.
- Photo 5) View: Living room looking towards bedrooms.
- Photo 6) View: Entry hall.
- Photo 7) View: Basement.

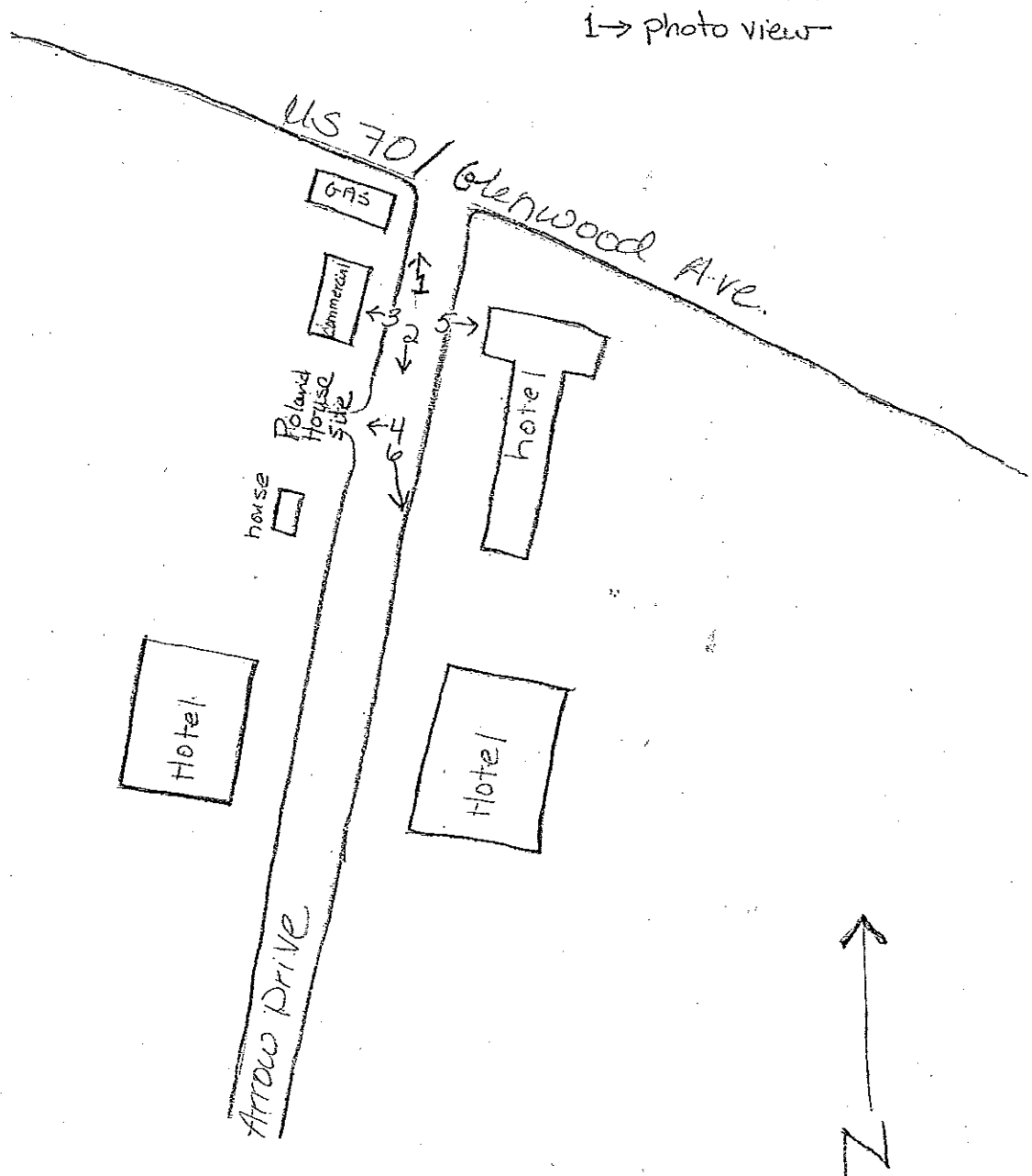
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EXHIBIT A - MAP OF ARRIVE DRIVE, SEPTEMBER 2004
Keyed to Exhibit A photograph views Not to Scale



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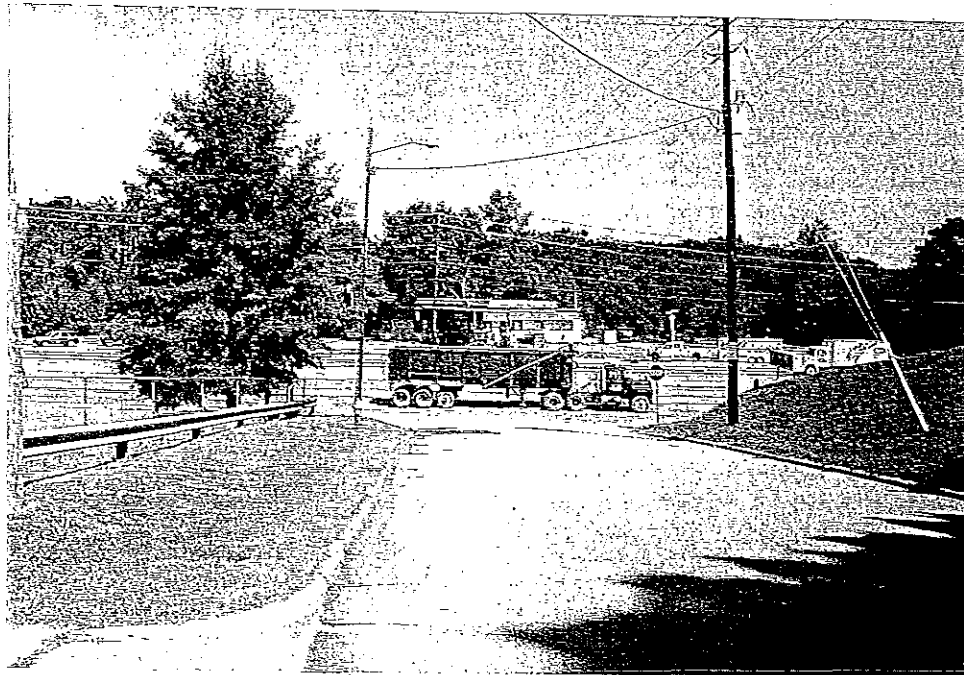
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ARROW DRIVE – SEPTEMBER 2004
PHOTOGRAPH VIEWS

1.



2.



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ARROW DRIVE – SEPTEMBER 2004
PHOTOGRAPH VIEWS

3.



4.



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ARROW DRIVE – SEPTEMBER 2004
PHOTOGRAGH VIEWS

5.



6.



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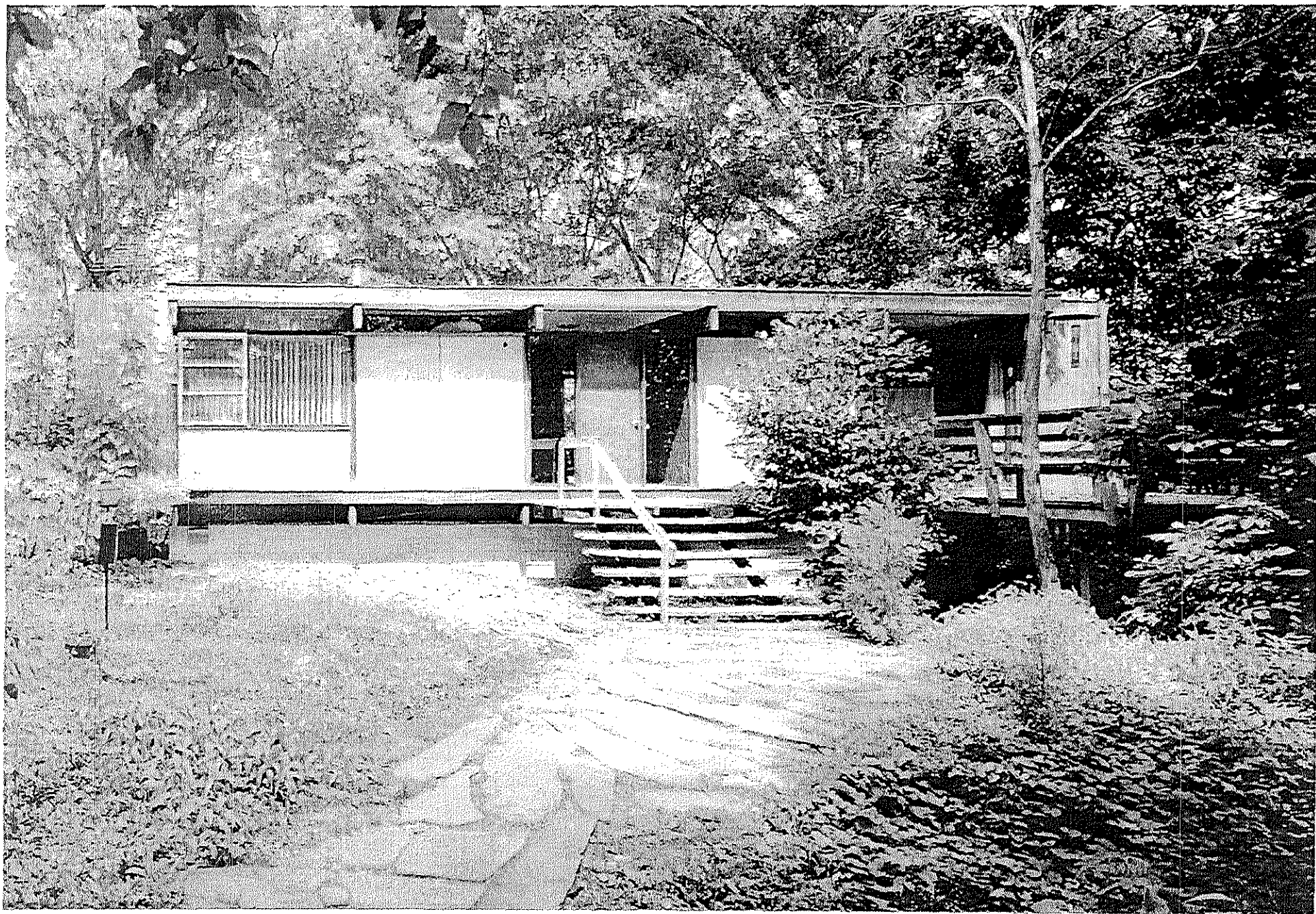
George Poland House
Durham County, NC

Section Number: Exhibit page: 25

ARROW DRIVE – SEPTEMBER 2004
PHOTOGRAGH VIEWS

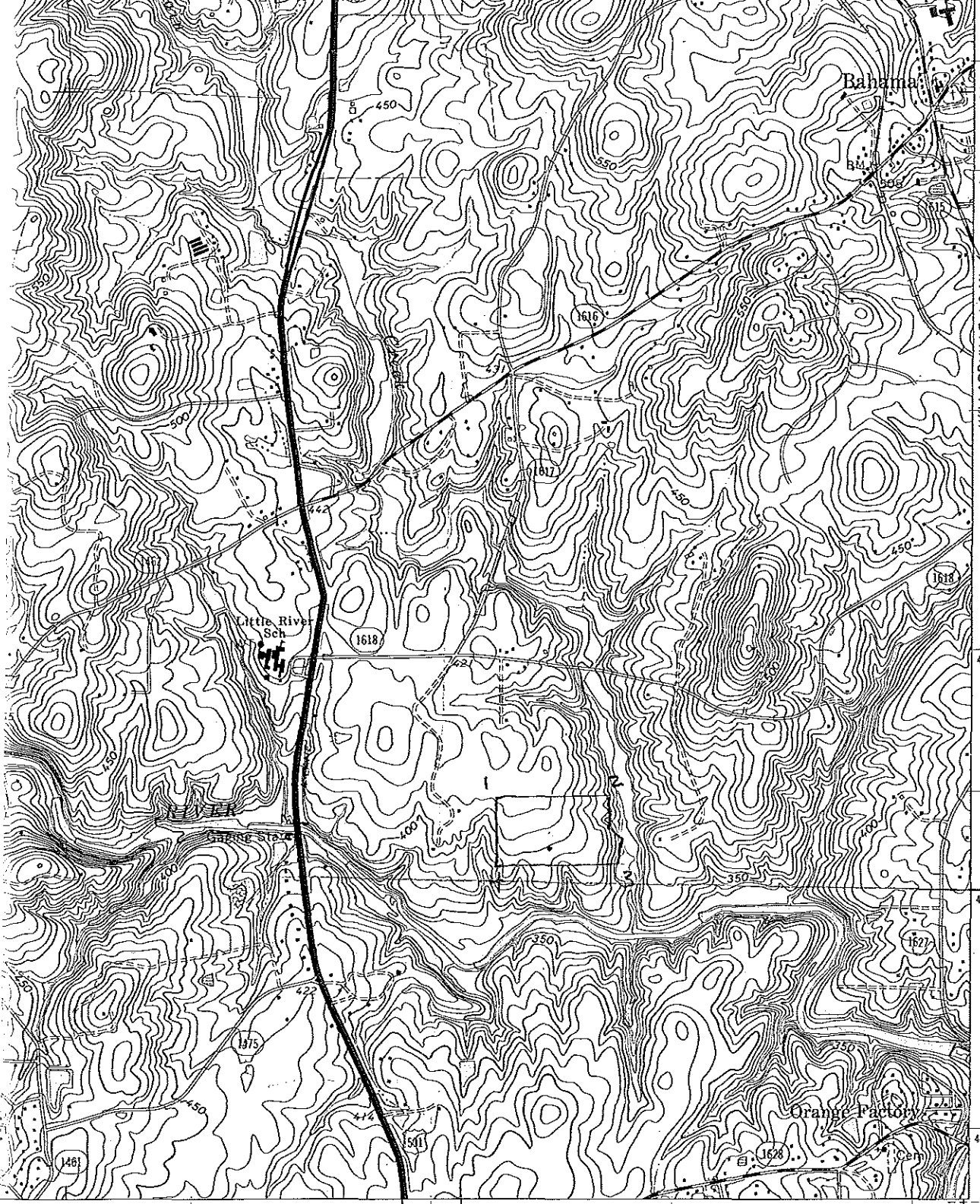
Photograph views of Arrow Drive, September 2004. Keyed to Exhibit A sketch map.

- 1) Arrow Drive looking northeast to US 70/Glenwood Avenue.
- 2) Arrow Drive looking southwest. Note arrow pointing to original Poland House site.
- 3) Arrow Drive looking northwest to modern development on west side of street.
- 4) Poland House site -- visible at the opening in trees.
- 5) Modern development on east side of Arrow Drive.
- 6) Modern development on east side of Arrow Drive across the street from original Poland House site.



George Poland House - ORIGINAL LOCATION
3929 Arrow Drive, Raleigh, Wake Co., NC.

Ruth Little, photog.
12/1991



George Poland
 House
 Bahama visit
 Durham Co, NC

201 17
 1 E 689240
 N 4001360
 2 E 689700
 N 4001380
 3 E 689740
 N 4001080
 4 E 689240
 N 4001060

(NORTHEAST
 DURHAM)
 5226 III SE

ROAD CLASSIFICATION

- Primary highway, hard surface _____
- Secondary highway, hard surface _____
- Light-duty road, hard or improved surface _____
- Unimproved road _____
- Interstate Route ○ U. S. Route ○ State Route

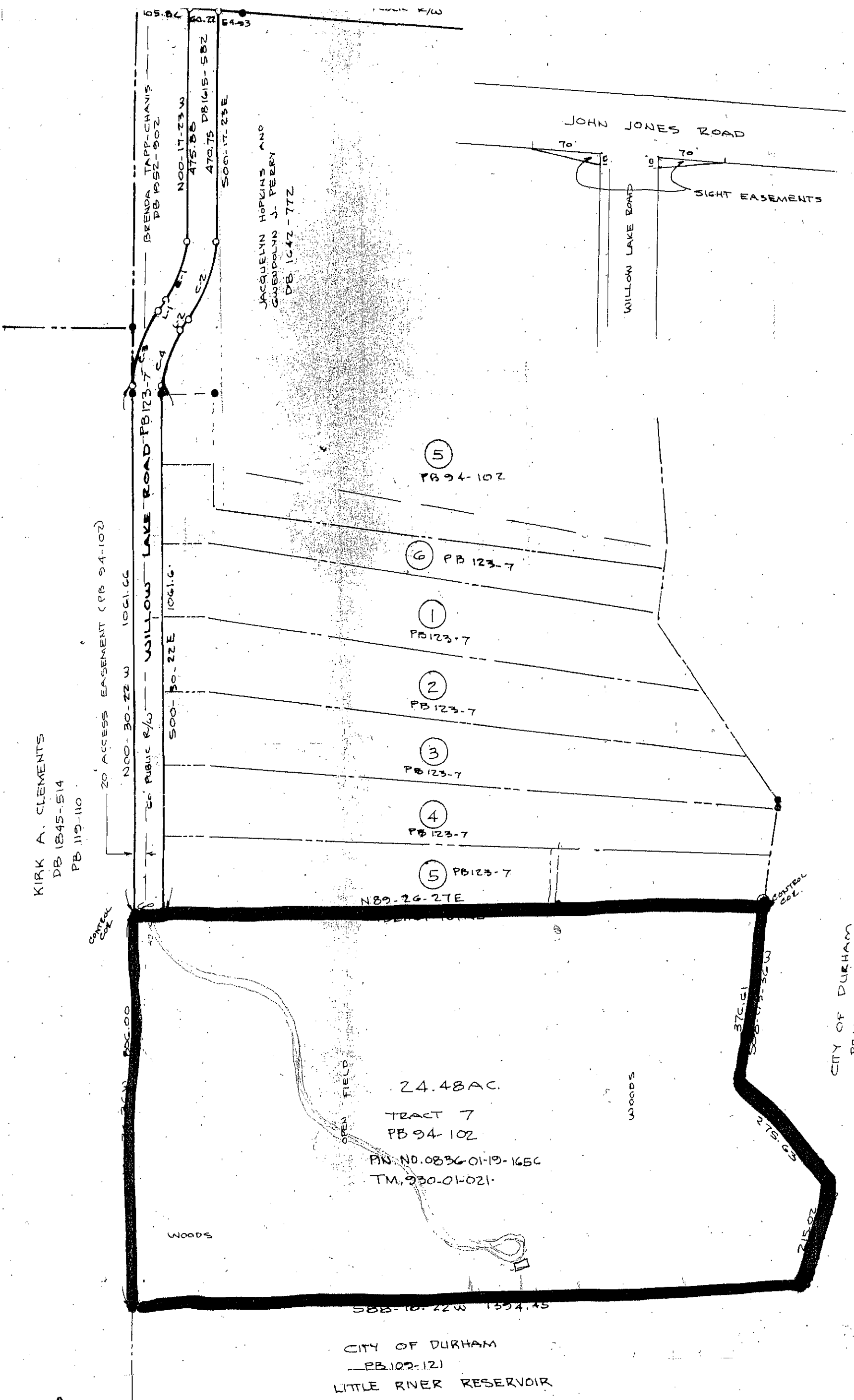


QUADRANGLE LOCATION

ROUGEMONT, N. C.
 NW/4 DURHAM NORTH 15' QUADRANGLE
 36078-B8-TF-024

Revisions shown in purple and woodland compiled in cooperation with State of North Carolina agencies from aerial photographs taken 1984 and other sources. This information not field checked. Map edited 1987

1974
 PHOTOREVISED 1987
 DMA 5256 III NW-SERIES V842



KIRK A. CLEMENTS
 DB 1845-514
 PB 119-110

BRENDA TAPP-CHAVIS
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 475.88
 470.75 DB 1615-582
 500-17-23 E

JACQUELYN HOPKINS AND
 GWENDOLYN J. PERRY
 DB 1642-772

5
 PB 94-102

6
 PB 123-7

1
 PB 123-7

2
 PB 123-7

3
 PB 123-7

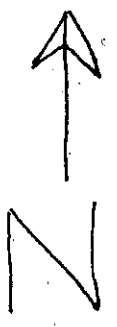
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CITY OF DURHAM
 PB 109-121
 LITTLE RIVER RESERVOIR

CITY OF DURHAM
 PB 109-121
 LITTLE RIVER RESERVOIR



— = National Register boundary

George Poland House
 SR No 18/500 John Jones R
 Bahama, vicinity
 Durham County
 Scale 1" = 200'

