

NORTH CAROLINA STATE HISTORIC PRESERVATION OFFICE
Office of Archives and History
Department of Cultural Resources

NATIONAL REGISTER OF HISTORIC PLACES

John G. and Binford Carr House

Durham, Durham County, DH2857, Listed 8/5/2011

Nomination by M. Ruth Little

Photographs by M. Ruth Little, May 2010 and May 2011



Façade view



Courtyard view

John and Binford Carr House
Name of Property

Durham County, North Carolina
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	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	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: Domestic Sub: single dwelling

Current Functions

(Enter categories from instructions)

Cat: Domestic Sub: single dwelling

7. Description

Architectural Classification (Enter categories from instructions)

Modern Movement

Materials (Enter categories from instructions)

foundation brick

roof Other: tar and gravel

walls brick
weatherboard

other glass
steel

Narrative Description

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

John and Binford Carr House
Name of Property

Durham County, North Carolina
County and State

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

1958

Significant Dates

1958

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Scott, Kenneth C., architect
Walser, Frank, contractor

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: _____

John and Binford Carr House
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10. Geographical Data

Acreage of Property .49

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

Zone Easting Northing
1 17S 684360 3980000
2 _____

Zone Easting Northing
3 _____
4 _____
____ 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 M. Ruth Little

organization Longleaf Historic Resources date March 28, 2011

street & number 2312 Bedford Avenue telephone 919.412.7804

city or town Raleigh state N.C. zip code 27607

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 _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

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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**John G. and Binford Carr House
Durham County, North Carolina**

Section 7: Description

The John G. and Binford Carr House, 3400 Westover Road, is sited on the golf course of the Hope Valley Country Club in the Hope Valley subdivision, in southwest Durham, North Carolina. The .46-acre lot slopes gently down to the north and east and is heavily wooded. The house, on the north side of Westover Road, is set close to the western lot line. While the entrance faces Westover Road, most of the openings face either inside to the courtyard or to the north and east into the woods. From the street, a short paved driveway and low brick retaining wall along the west side lead to the 2-car carport. At the entrance to the driveway from Westover Road, the copper street numbers "3400" are attached to the retaining wall. Between the carport and the front wall of the house, a copper door leads into the paved and graveled courtyard, with a wooden bench attached to the retaining wall. The lot retains its original natural wooded character. Surrounding residences of two-story Colonial Revival style or low traditional rambler ranches occupy spacious lots along the streets that curve through the heavily wooded terrain. An older portion of the Hope Valley subdivision to the east is listed in the National Register (NR, Hope Valley Historic District, 2009).

Durham architect Kenneth Scott designed the house in 1958 for John and Binford Carr. The flat-roofed brick and frame modern house, containing 2,337 square feet, fits generally into California modernism, as well as the Usonian category of small houses designed by architect Frank Lloyd Wright to adapt to the land. A distinct Japanese aesthetic is introduced by the courtyard plan as well as by small decorative features such as the copper door with a simple copper appliqué design that opens from the carport into the courtyard, and by two sets of Shoji rice paper doors, one in the living room and one in the master bedroom.

The T-shaped house is set into the higher elevation of the lot, with an unfinished basement beneath the northeast corner (**Fig. 1. Carr House axonometric presentation drawing, Kenneth Scott architect, 1956**). The main rectangular block is aligned on a north-south axis, above a crawl space, and contains three bedrooms and two baths arranged along a hallway on the western wall. The living room occupies the eastern half of the top of the T; the dining room, kitchen, and screen porch (now incorporated into the kitchen) the western half. A continuous built-up flat roof covers the entire house. A two-car carport is located at the southwest corner, adjacent to the bedroom wing, creating a courtyard between the carport and the west wing of the top of the T. A brick retaining wall along the west property line serves as the west carport wall, the west wall of the courtyard, and extends north of the screen porch to bound a small concrete patio.

The construction system consists of steel, load-bearing masonry, and glass curtain walls. A solid brick foundation supports a steel beam floor, with load-bearing concrete block and brick walls supporting the roof. The dynamic form of the house interacts with the landscape, with each elevation strikingly different. The south elevation features a closed street façade with no openings. The east elevation consists of a continuous wall of bedroom and bath windows overlooking the woods. At the north end of

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the east elevation and wrapping around to the north elevation is the dramatic glass living room with cantilevered wraparound deck at the east end of the T. The remainder of the north elevation contains the projecting windowed dining room wall and patio. The west elevation is somewhat hidden because the house is built into the slope of the hill against the brick retaining wall. The carport has a mid-height brick wall with wood posts, the courtyard is bounded by a brick retaining wall, and the sunroom has a solid brick wall.

All of the brick walls consist of hard-fired light red brick in a running bond, with recessed mortar joints. The roof has a wide overhang with plywood soffits on the east, north, and west sides. A three-part wood cornice, painted black, marks the eaves. Doors consist of original double glazed wooden doors at the main entrance and original aluminum sliding glass doors opening to the courtyard and the deck. All windows are original aluminum sliding windows. Most of these are single glazed, but the dining room windows are double-glazed.

The south elevation, facing Westover Road, is closed and private, with a solid and void juxtaposition created by the solid brick wall of the house balanced by the open two-car carport. The flat carport roof, at the same height as the main house, is supported by four-by-four wood posts. On the west side, the posts rest on a mid-height brick wall. At the rear is a high brick privacy wall that screens the courtyard. A concrete floor and plywood ceiling finish the carport. Connecting the carport and the house is a decorative copper door that opens to the courtyard.

The east elevation, overlooking the woods, cantilevers three feet beyond the brick foundation, with a continuous row of fixed and sliding glass windows set above lapped redwood siding. The roof extends out from the wall several feet, with plywood soffits. At the north end, the living room wall extends to the east, with a brick wall containing an interior chimney along the east wall. To the north of the chimney is a metal sliding glass door.

The north elevation consists of four full-height fixed glass windows and a metal sliding glass door that form a curtain wall for the living room. A deck wraps around the living room, cantilevered fourteen feet on steel beams along the east wall and six feet along the north wall. A treated wood floor and wooden railing with tapered posts and horizontal top and bottom railings complete the deck. The flooring and railing are reproduced to match the original materials, which were too deteriorated to save. The upward slope of the ground is retained by railroad ties in this area.

The remainder of the north elevation consists of a dining room wall with four tall fixed glass windows set above lapped redwood siding that is cantilevered three feet out from the foundation, and the wall of the original screen porch, converted ca. 1980 to a sunroom with a double glazed wood door flanked by fixed glass panels. Outside the sunroom is an original concrete patio enclosed by the retaining wall.

The west elevation contains the original brick west wall with interior chimney of the screen porch, the

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brick retaining wall of the courtyard, and the west wall of the carport. The house cannot be viewed from the side because it is set three feet below grade, with extensive trees and shrubs along the property line, and a long louvered redwood privacy fence west of the retaining wall to shield the courtyard from view.

The house opens to the courtyard through multiple windows and doors. The west wall of the bedroom wing is fully glazed with fixed glass panes and an aluminum sliding glass door at its south end. A four-foot wide covered gallery shelters this glass wall, with a gravel floor and four-by-four wood posts supporting the roof. The gallery was apparently designed as a planting area, with a gravel floor. The main entrance is a double glazed wood door located in the north wall of the courtyard, on an axis with the front courtyard door. The remainder of this north courtyard elevation contains a section of brick wall and the fully-glazed wall of the sunroom. The courtyard, located two concrete steps down, has original concrete paving, with sections left open for planting. Along the west and south edges is an original wooden bench set on a low brick wall.

The interior plan, as already noted, consists of a living room, dining room, kitchen, and screen porch along the top of the T, located two steps below the private wing, with nine-and-one-half-foot ceilings, and a row of three bedrooms and two baths along the base section of the T with eight-foot ceilings. **Fig. 2. Floor Plan, Kenneth Scott architect, 1958**) This does not show the carport, final courtyard design, or patio steps, but these features are shown in the current renovation plan, **Fig. 3. Renovation Floor Plan (Kenneth E. Hobgood, architects, 2011)**. The front entrance opens to a small foyer, with the kitchen accessible through a door in the left wall, and the living room accessible through a Shoji screen to the north. This screen consists of two redwood doors with panes of rice paper that function as a pocket door. Both kitchen and living room are set down two steps from the foyer. The living room stair consists of open wood treads supported on metal brackets. To the west, the screen porch adjoins the kitchen, and was accessed from the dining room. To access the bedroom wing, one proceeds down the hall to the right.

Interior finish consists of original hardwood floors throughout, with exposed brick walls and sections of gypsum board and fir plywood paneling, and gypsum board ceilings. All of the aluminum windows and sliding glass doors are original, of single-pane glass construction, with the exception of the dining room windows of double-pane construction. These latter windows were replaced in the ca. 1980 renovation. All interior doors are of original fir plywood. The doors to the bedrooms and baths from the hallway have fir plywood panels set above as blind transoms.

The living room, sixteen feet wide by twenty-six feet long, is the largest room in the house, and seems even larger because its two outside walls are solid glass, with the cantilevered planes of the deck and overhanging roof framing a panoramic view of the wooded landscape. The fireplace in the south corner of the east wall is set into an exposed brick wall and is raised from the floor. The long south wall of the living room is of exposed brick. On the west side is the paneled wall of the original stair (now removed) and a passage into the dining room.

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The master bedroom is located at the end of the hallway. A large bathroom and dressing room is entered from within the bedroom through a set of Shoji rice paper pocket doors. The bath contains a double sink and separate compartments for the toilet and the walk-in shower with skylight. Opposite the sink wall is a full wall of closets and built-in shelves that serves as a dressing area. A set of closets occupies the bedroom wall opposite the bathroom door. One bedroom wall is exposed brick, the rest are of gypsum board. The other two bedrooms are smaller, each with a single closet. Between the two bedrooms is a second full bath with the toilet and tub in a separate space from the sink, illuminated by a skylight.

Beyond the kitchen is a space that originally functioned as a screen porch, with an outer brick wall containing a small fireplace. The front and rear walls were originally screened. The west kitchen wall contained sliding glass windows set above lapped redwood siding, but this wall has been removed. The dining room has openings to the east into the dining room and west into the sunroom. The south wall originally consisted of an interior Bar-b-que oven set beneath a formica counter, with upper storage cupboards, and a pair of rice paper pocket doors into the kitchen. This wall is now sheathed with new flush veneer with a pass-through with hinged folding doors.

The basement is located beneath the living room and has the same footprint. It has a concrete floor and concrete walls, and is unfinished and unheated. The stairwell to the basement was originally located directly opposite the front door, between the living room and kitchen.

The house has undergone two minor renovations. In the early 1980s the original owner hired Jack Pruden to convert the screen porch into a heated sunroom (Kenneth Scott died in 1980). The front and rear screened walls were replaced with doors and full-length fixed glass. The current owners have done a careful restoration in 2010-2011. In order to return the house to its original condition, it was necessary to replace the deck floor and railing with new wood to match the original design. The wooden bench along two sides of the courtyard has also been replaced in kind. The only substantial alteration to the original house is the reconfiguration of the kitchen. The original galley kitchen was oriented north/south between the living room and original screen porch. The wall between the kitchen and sunroom was removed so that the entire space now functions as part of the kitchen. All of the original galley-shaped kitchen cabinets were removed. The basement stair was moved to the smallest bedroom at the north end of the hallway. The former stairwell space, now incorporated into the kitchen, contains new U-shaped kitchen cabinets of modern, stained wood design that resemble the original cabinets, with a peninsula extending out into the sunroom and one new skylight in the roof. The other minor alteration was the enlargement of the master bath shower.

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**John G. and Binford Carr House
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Section 8: Statement of Significance

The John G. and Binford Carr House, constructed in the Hope Valley subdivision of Durham in 1958 from a design by local architect Kenneth Scott, is a well-preserved modern one-story residence of brick, steel, and glass that is one of Durham's notable mid-century modern landmarks. The Carr House meets Criterion C for its local architectural significance as an important, largely, intact example of a small group of striking and well-preserved 1950s modern residences located in Durham that reflect the influence of the School of Design, established at North Carolina State University in Raleigh in 1948 under dean Henry Kamphoefner. The progressive faculty designed a number of buildings in the Raleigh, Durham, and Chapel Hill area, especially houses for themselves and other faculty members, as well as collaborating with students on architectural projects.

Kenneth McCoy Scott belonged to the first class of graduates who disseminated the faculty's modern aesthetic, characterized by the relation of the building to site, the flowing organization of space, and the interrelationship of interior space with the outdoors. The Carr House, one of Scott's finest designs, exemplifies this aesthetic. The house features an embedded placement on the upper end of a large sloping lot that allows a sweeping vista through side and rear glazed walls to the woods and golf course beyond; a private Japanese-inspired courtyard; and a large living room with glass walls that open to a wraparound deck cantilevered on steel beams over the woods. Scott's modernism, like that of his faculty mentors, combined Frank Lloyd Wright's Usonian-period interest in orientation to site and economical construction with the International Style use of steel and glass to create cantilevered horizontal and transparent vertical surfaces. The period of significance, 1958, is the year that the house was constructed. The Carr House is a relatively intact example of 1950s modernism in Durham.

Historical Background:

Binford Chew Carr (December 6, 1930 – March 8, 2010) grew up an only child in Waynesboro, Virginia, a small town near Staunton. Her father, descended from the Chews of Philadelphia, operated a small business; her mother was an artist and antique collector. Her first cousin Sally, who lived nearby, was like a sister to "Binnie." Binford attended St. Mary's College in Raleigh, North Carolina, then earned her college degree from the University of North Carolina at Chapel Hill in sociology. Binford inherited a love of classical design and acquired a passion for avant-garde art and architecture in college and young adulthood. While at the university, she traveled to Europe with a student group and became interested in architecture. At the age of twenty-two, Binford married John G. Carr, whom she had met during high school when John was a student at a military preparatory school in Waynesboro. The young couple lived in Durham, where John grew up. John worked with his father as a manufacturer's representative for the McCall Chair Company, and traveled during much of the week, coming home on weekends. Binford enrolled in art classes and began painting, an interest that she continued throughout her life. Many of her canvases were abstract. She took some graduate classes in art history at UNC-

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Chapel Hill. She had a life-long fascination with mid-century modern houses of steel and glass that blurred the distinction between indoors and outdoors, as well as with gourmet cuisine.¹

Modernist architect Kenneth Scott and his wife Ruth, who lived in a modern house in Raleigh designed by Scott, were close friends of Binford and John. In January 1956, while the Carrs were living at the University Apartments in Durham, they purchased Lot 8, Block D-2, a .46-acre wooded lot on Westover Road in the Hope Valley subdivision of Durham. The deed specified the construction of a dwelling of a minimum of 1,800 square feet in size, set at least fifty feet from the rear property line abutting the ninth fairway of the Hope Valley Country Club Golf Course.² Most of the funds for construction came from Binford's family inheritance, and her mother advised her to "Hire an expensive architect and build the most contemporary house you can build."³ Scott began designing a house for the Carrs soon afterward. Preliminary drawings of a dramatic brick Ranch facing the golf course, with an interior courtyard, are dated December 1956. The final blueprints were completed in March 1958, and contractor Frank Walser constructed the house that year. The Carrs are first listed at 3400 Westover Road in the 1959 Durham City Directory.⁴

The Carrs enjoyed their strikingly modern house together until the 1970s. Durham photographer Walter Shackelford, one of the leading portrait and wedding photographers of the post-World War II era in Durham, took a series of black and white photos of the house about 1960 that show the interior sparsely furnished with a mixture of antiques, oriental rugs, and up-to-date modern furniture.⁵ One nighttime photo (**Fig. 4**), shot from the deck, looks into the brightly-lit living room, where one man sits on a Knoll sofa and another on a Mies van der Rohe Barcelona chair, conversing with a woman standing in the doorway beside the Shoji sliding screen. The woman and the man on the right are believed to be Ruth and Kenneth Scott (the architect), who were frequent guests at the home. Another photo (**Fig. 5**) shows the kitchen, with Le Creuset cookware, a bottle of wine with two glasses, and a display of fruit along the gleaming cooktop and counters of the galley kitchen. A view of the courtyard (**Fig. 6**) shows modern chairs and lightweight recliners arranged on the concrete floor, with throw pillows along the wooden bench. The Carrs belonged to the Hope Valley Country Club and participated fully in the suburban lifestyle of Hope Valley.

The couple divorced in the 1970s. Binford remained in the house, to which she had a passionate

¹ Sally Johnson, Fearington, N.C., telephone interview with author, Feb. 10, 2011.

² Durham County Deed Book 235, page 128, Hope Valley Country Club, Inc. to John G. Carr and Binford C. Carr, January 6, 1956.

³ Marie Lukens, current owner, Durham, N.C., interview with the author, Feb. 8, 2011. In 2009, Mrs. Carr gave Mrs. Lukens a tour of her house and shared stories of its construction.

⁴ *Durham City Directory*, 1959. John C (Binford C) Carr, 3400 Westover Road.

⁵ Walter Shackelford, a Durham native, was one of two photographers who dominated wedding and portrait photography in Durham in the third quarter of the twentieth century. Jean Anderson, *Durham County: A History of Durham County, N.C.*, 471.

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attachment, for the rest of her life. During fifty years of residence she made only one small change, to convert her screen porch into a sunroom. Kenneth Scott drew the plan in 1980, the year that he died. In later life she worked for several interior design firms, including the Claude May Company in Durham and Bob Hyman's design studio in Chapel Hill, where she was office manager from 1992 to 2007. She traveled widely, but Italy was her favorite destination. Her paintings and custom needlepoint designs are in various North Carolina collections, including that of the Cone family in Greensboro. Binford died on March 8, 2010 after a long illness. John Carr lives in Greensboro, North Carolina.

The Carr House was listed for sale in summer 2009, with preservationists mounting a campaign to find owners who would preserve the house rather than tear it down. As George Smart, creator of the Triangle Modernist Houses web site, commented: "It was an older house on a large lot on a golf course, coupled with an empty lot next door—the perfect storm for a McMansion and a tragedy for a uniquely beautiful house in near-perfect shape."⁶ Fortunately, Binford's beloved house was purchased in December 2010 by Mark Hansen and Marie Lukens, who are in the process of restoring it to its original condition as a residence for themselves and their three children. They purchased one-half of the adjacent vacant lot, and the property owners of the house to the east purchased the other half, in order to keep the parcel from being developed.

Architectural Context: Mid-Century Modern Residences in Durham, North Carolina

The John and Binford Carr House, a modern one-story residence built in 1958 from a design by Kenneth McCoy Scott, meets National Register Criterion C for its local significance as one of a small group of significant mid-century modern buildings in Durham and as one of the finest designs of Scott, a Durham architect who graduated in the first class of the School of Design at North Carolina State College in Raleigh. The modern movement of the mid-twentieth century was a hybrid of early twentieth century American and European modernism. Frank Lloyd Wright's "Prairie Style" was most influential for American modernism. The European strain, known as the International Style, was transplanted to the United States by German immigrant architects, especially Mies van der Rohe and Walter Gropius, as well as Austrians Richard Neutra and Rudolph Schindler, who escaped during the political unrest of the 1930s. In the late 1930s modern architecture began to enter the American mainstream. Wright created his "Usonian" houses, a series of modest, low-cost, high-quality dwellings that often incorporated a carport. The European International Style's favored materials of steel and glass, often with stuccoed exteriors, revolutionized interior spaces in houses, commercial, and institutional buildings.

⁶ "Nick of Time, *Atomic Ranch*, summer 2010, www.atomic-ranch.com/store/pdf/26-nickoftime.pdf.

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Modern design appeared in the mid-1930s in a few International Style residences in Durham that were startlingly different from traditional residential construction. The Gamble House at 1307 N. Mangum Street, designed by Asheville architects Greene and Rogers in 1935, is one of the earliest full-blown International Style houses in North Carolina. [NR, Dillard -Gamble Houses, 1979] The one- and two-story poured concrete house with wide ribbon windows (that often turn the corners), and ground-level and upper-level terraces express the principles of the Bauhaus school of design in Germany.⁷ Another early modern residence in Durham is the Eli Evans House at 1021 Dacian Avenue, designed by local architects Atwood and Weeks and built in 1938. The flat-roofed two-story stuccoed house features an upper front terrace with curved wall and large glass-brick windows characteristic of the International Style.⁸

Not until the late 1940s did modernism take root in North Carolina soil. From 1948 onward, when the new School of Design was established at North Carolina State College in Raleigh, Raleigh became the primary center of modern architecture in the state. Dean Henry Kamphoefner hired an innovative and influential group of practicing architects as faculty, including George Matsumoto, Edward W. Waugh, James W. Fitzgibbon, Eduardo Catalano, and Milton Small. In addition to teaching, they designed houses and public and commercial buildings in the area. The faculty members' earliest residences were built for the most part on relatively ample, wooded suburban lots on the outskirts of Raleigh. They exhibited a careful integration of the house with its site, the blending of outdoors and indoors through large glazed wall surfaces, passive climate control, an open organization of space, and new definitions of roof, wall and floor planes.⁹

The few modern houses that appeared in Durham in the early 1950s were not related to the School of Design. In 1950 Eli Evans, builder of the 1930s modern house mentioned above, hired New York City architect Sol Edelbaum to design a suburban house of rambling split-level form, with Roman brick walls, flat and butterfly roofs, large fixed windows, and a matching pool house to accompany a swimming pool.¹⁰ In 1955 Durham architect Robert W. Carr designed a large modern residence in the Wrightian mode for industrialist Dillard Teer at 43 Beverly Drive in the Forest Hills subdivision. Its two-story walls of Roman brick, fieldstone, and board-and-batten siding, pierced with large fixed and awning windows, and one-story sunroom wings and terraces that extend in several directions into the surrounding garden, reflect the influence of Frank Lloyd

⁷ Claudia Roberts (with Diane E. Lea and Robert M. Leary), *The Durham Architectural and Historic Inventor* (Durham, N.C.: City of Durham), 279.

⁸ *Ibid.*, 204; www.trianglemodernisthouses.com/E.J.EvansHouse, accessed Feb. 15, 2011..

⁹ David Black, "Early Modern Architecture in Raleigh Associated with the Faculty of the NCSU School of Design, Raleigh, N.C." unpublished multiple property documentation form, 1994. N.C. Historic Preservation Office, Raleigh. E. 10-14; F. 1.

¹⁰ Ruth Little, "Forest Hills Historic District National Register Nomination," Durham, N.C., North Carolina State Historic Preservation Office, 7.30-31.

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Wright.¹¹ The Webb brothers, transplants from California who practiced a Wrightian type of modernism in Chapel Hill known as the “Bay Area style,” designed two houses in the Duke Forest subdivision in the 1950s.¹² The style was characterized by the influence of Japanese architecture, the use of wood and stone, and a connection to nature. The two-story Webb house at 1211 Woodburn Road and the one-story Webb house at 2742 Circle Drive feature overhanging shed roofs, vertical wood siding, and plentiful windows, including clerestory and eave glazing.

About 1956 Kenneth McCoy Scott, who graduated in 1950 as a member of the first graduating class of the School of Design, moved from Raleigh to Durham and founded the Pruden and Scott firm with architect Jack Pruden, also a modern designer. Pruden, trained in architecture at the University of Pennsylvania, worked for traditional Durham architect George Watts Carr before going into business with Scott.¹³ Scott’s move gave design school modernism a direct presence in Durham for the first time.

Kenneth Scott (1925-1980) was raised in Charlotte, North Carolina. He absorbed the Modernist aesthetic of the school’s professors, especially George Matsumoto and Milton Small. Scott assisted Matsumoto on the design of two houses in Chapel Hill, the Julian House and the Dewitt House. Matsumoto’s residential designs were carefully integrated into their sites, which often sloped steeply. The Julian House at 101 Ledge Lane, ca. 1956, (within the Rocky Ridge Historic District Building Increase, National Register, 2008) contains the main living space on the upper level and auxiliary space for bedrooms and den on the lower level.¹⁴ In 1960 Scott assisted Matsumoto in the design of the Cecile and Bryce Dewitt House, 702 Old School Road, Chapel Hill. The five-bedroom, 3,300 square foot ranch on fifty-five acres was built for two University of North Carolina physicists and their four daughters. The Dewitt House features almost continuous wall glazing, a wide eave overhang, and patios and walkways that extend the space out into the landscape. The North Carolina chapter of the American Institute of Architects gave the residence a Merit Award in 1960.¹⁵ The low gabled roof may reflect Scott’s design input, since Matsumoto’s trademark roof was flat.

Much of the early work that Scott accomplished on his own was for private residences, including his own residence in Raleigh (1953); the MacNider House, Chapel Hill (mid-1950s); the Welles House,

¹¹ Ibid., 7.9-10.

¹² Jennifer Martin Mitchell, Durham, N.C., email communication to author, Feb. 23, 2011.

¹³ www.trianglemodernisthouses.com/pruden.htm, accessed Feb. 23, 2011.

¹⁴ Ruth Little, *The Town and Gown Architecture of Chapel Hill, North Carolina, 1795-1975*, 88.

¹⁵ Jackson and Brown, *History of the North Carolina Chapter of the American Institute of Architects 1913-1998, an Architectural Heritage* (Raleigh, N.C., North Carolina Chapter, AIA), 110; www.trianglemodernisthouses.com/matsumoto.htm. (Website of George Smart Jr., accessed on April 22, 2008); email from David Black to author, April 21, 2008, copy in NCHPO Welles House National Register file.

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**John G. and Binford Carr House
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Raleigh (1956); and the Carr House, Durham (1958). His earliest known design, a house for his family on a golf course lot on Country Club Road, in the Country Club Hills subdivision in Raleigh, 1953, presents a pure interpretation of Mies van der Rohe's International Style. The two-story flat-roofed rectangular dwelling featured a dramatic contrast of solid and void, but was apparently never built. Instead, he built a Modernist ranch with vertical siding and a lower living level at 3126 Eton Road in Raleigh, which unfortunately has been demolished.¹⁶ A small house Scott designed for Sallie MacNider was published in the *Southern Architect*, the magazine of the North Carolina chapter of the American Institute of Architects, as an example of a modern house designed to harmonize with the owner's antique collection. The front-gabled cottage with wide eaves, cathedral ceilings, and floor to ceiling windows featured a central chimney with fireplaces in both the living room and the kitchen.¹⁷ Although larger, the 1956 Welles House [NR 2008] with a split-level plan with cathedral ceilings, glazed rear walls overlooking the large rear garden, and extensive built-in furniture, shares the soft contemporary vocabulary of the MacNider House.

In 1958 he established his own firm, Kenneth McCoy Scott, Inc. in Durham and practiced for twenty-two years until his early death in 1980 at the age of fifty-five. The Kenneth McCoy Scott Papers in the Special Collections Research Center at North Carolina State University Libraries contain documentation of over 400 different design projects, primarily in Durham, but also in Raleigh, Chapel Hill, Greensboro, Fayetteville, Roxboro and other central North Carolina locations.¹⁸ Scott's oeuvre included residences, churches, schools, commercial buildings, and multi-family residential projects. As a flexible designer who worked in both modern and traditional styles, he allowed the floor plan to determine the outward form of the building. Early in his career he was active in the North Carolina chapter of the American Institute of Architects, serving as its secretary in 1957.¹⁹

In the 1960s Scott continued to design small and medium sized residences of brick, wood and glass that fit carefully into their landscapes and expressed a gentle modern aesthetic. Three modern residences in Durham of this decade are the Billings House, 1628 Marion Avenue, a shallow side-gabled ranch with glazed walls across the rear elevation and cathedral ceilings with exposed joists; the Davison House, 1639 Marion Avenue, with a front gabled two-story living room with interior brick walls; and the Eisendorfer House, 2706 Montgomery Street, a rustic frame split level house.²⁰ In 1963 Scott designed a house at 1911 McDonald Lane in Raleigh for Frank Walser, the building contractor who built the Carr House and many of the modernist houses in Raleigh, and his wife Ellen. The low ranch form hipped roof residence with low hip roof presents a clean traditional appearance on the exterior, while the interior

¹⁶ www.trianglemodernisthouses.com/KennethScott. Accessed Feb. 17, 2011.

¹⁷ "A Contemporary House Full of Antiques," *Southern Architect*, December 1959, 16-17.

¹⁸ Kenneth McCoy Scott Papers and Drawings 1951-1979, Special Collections, North Carolina State University Libraries, Raleigh.

¹⁹ Jackson and Brown, op cit., 152.

²⁰ www.trianglemodernisthouses.com/scott.htm. (accessed on Feb. 9, 2011).

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features a modern design. Modern exterior elements are the deep roof overhang and narrow floor-to-ceiling windows across the façade.²¹

The Carr House is perhaps the finest residence that Scott designed on his own. None of his other identified houses so fully integrate the interior spaces to the outdoors or contain overt Japanese influences, both characteristics of California modern design of the mid-twentieth century. While a few mid-century modern houses in Raleigh featured plans with small courtyards, the courtyard of the Carr House is the largest and most smoothly integrated into its floor plan. Several of its features have no parallel in other modern houses of the 1950s in the Durham, Raleigh, and Chapel Hill area. A subtle Japanese theme is carried out through the private courtyard with copper entrance door, the covered planting area along the east courtyard wall, and the interior Shoji screens. The large deck is boldly cantilevered on steel beams fourteen feet into the woods. Binford Carr's love of modern architecture and her close friendship with Kenneth Scott must have contributed to the high quality of the house that he designed for her. The well-preserved classic 1950s modern residence stands as a memorial to their collaboration.

²¹ www.trianglemodernisthouses.com/scott.htm. (accessed on August 4, 2008.)

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Section 10: Boundaries

Boundary Description:

The nominated parcel of .46 acre is shown on the Durham County Tax Map, gisweb.durhamnc.gov/GoMaps, accessed February 16, 2011, at a scale of 1 inch equals 104 feet.

Boundary Justification:

The nominated acreage is the entire parcel of .46 acre, measuring 100 x 200 feet, associated with the house since its construction in 1958.

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**Section Photos Page 15
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Durham County, North Carolina**

Photographs:

The following information pertains to all photographs:

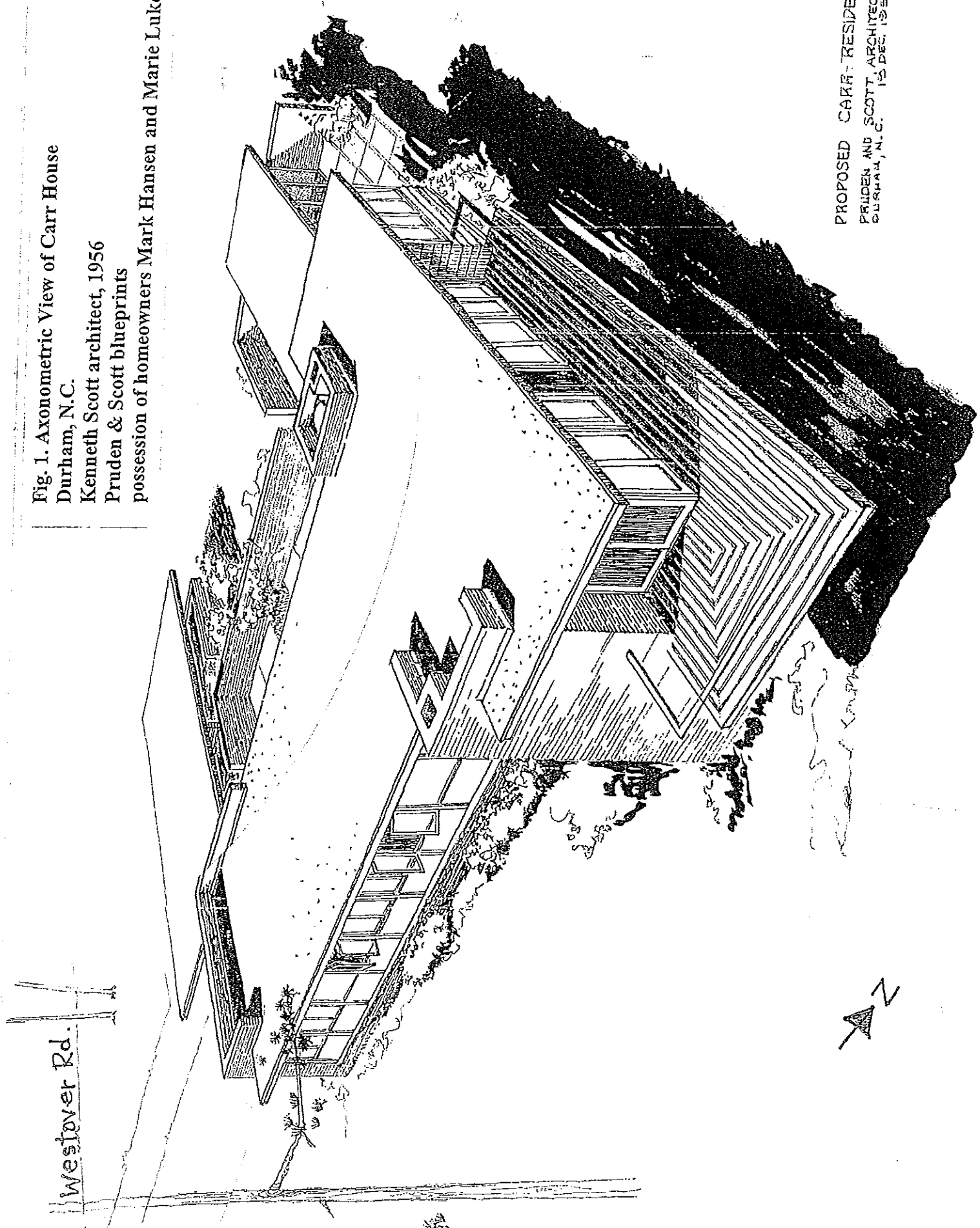
John and Binford Carr House
Durham, Durham County, North Carolina
Photographer: M. Ruth Little

Date: May 26, 2011

Location of Negatives: State Historic Preservation Office, Raleigh, North Carolina.

1. View of courtyard from southwest
2. View from southeast
3. View from south
4. View from northeast
5. Overall from northeast
6. View of courtyard from northeast
7. View of carport from southeast
8. Living room view
9. Dining room view
10. Sunroom, kitchen, dining room view
11. View of hallway to bedrooms

Fig. 1. Axonometric View of Carr House
Durham, N.C.
Kenneth Scott architect, 1956
Pruden & Scott blueprints
possession of homeowners Mark Hansen and Marie Lukens



PROPOSED CARR RESIDENCE
PRUDEN AND SCOTT ARCHITECTS
DURHAM, N.C. 15 DEC. 1956

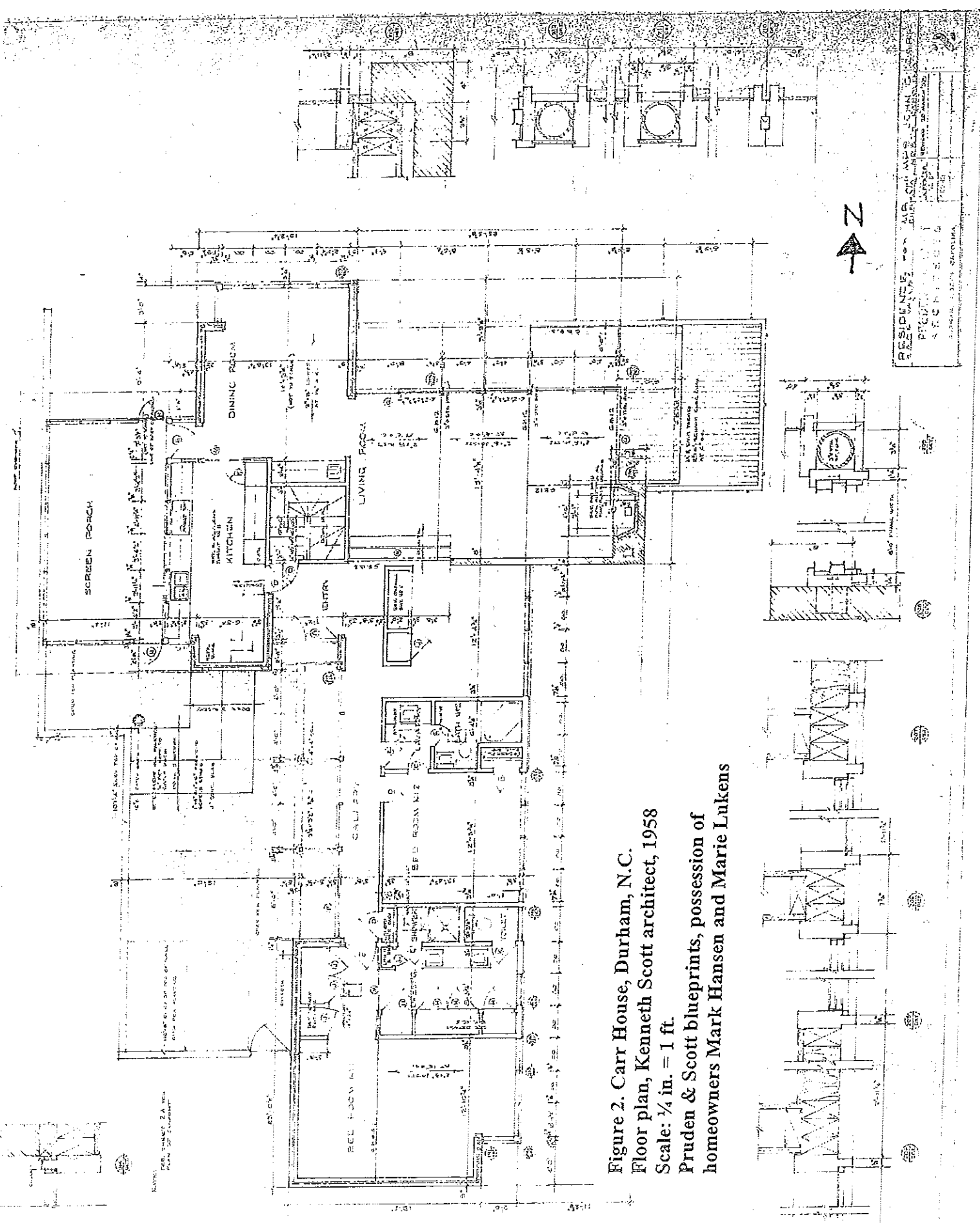
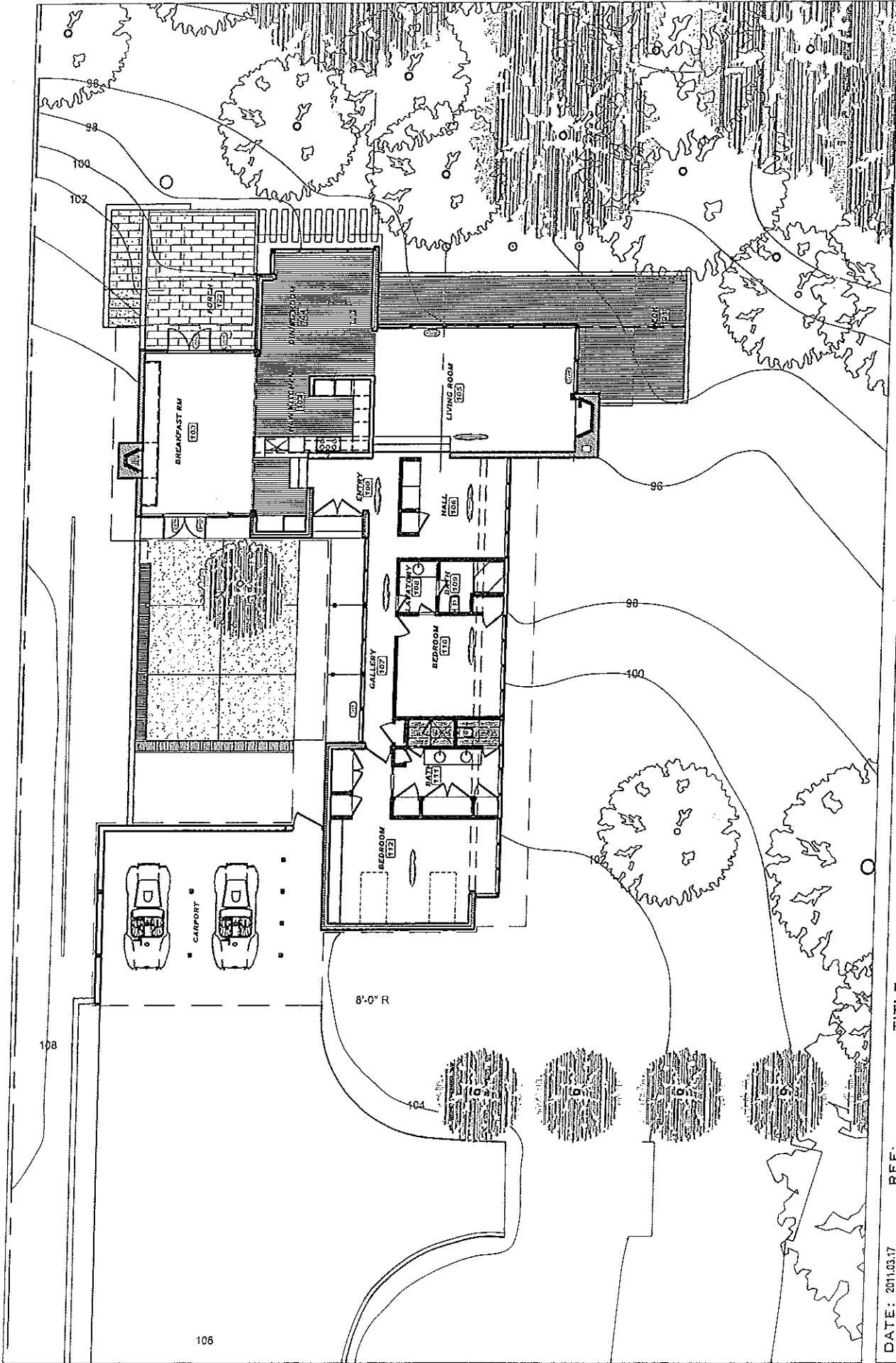


Figure 2. Carr House, Durham, N.C.
 Floor plan, Kenneth Scott architect, 1958
 Scale: 1/4 in. = 1 ft.
 Pruden & Scott blueprints, possession of
 homeowners Mark Hansen and Marie Lukens



DATE: 2011.03.17 REF: TITLE: RENOVATION PLAN FOR EXISTING

HANSEN HOUSE:

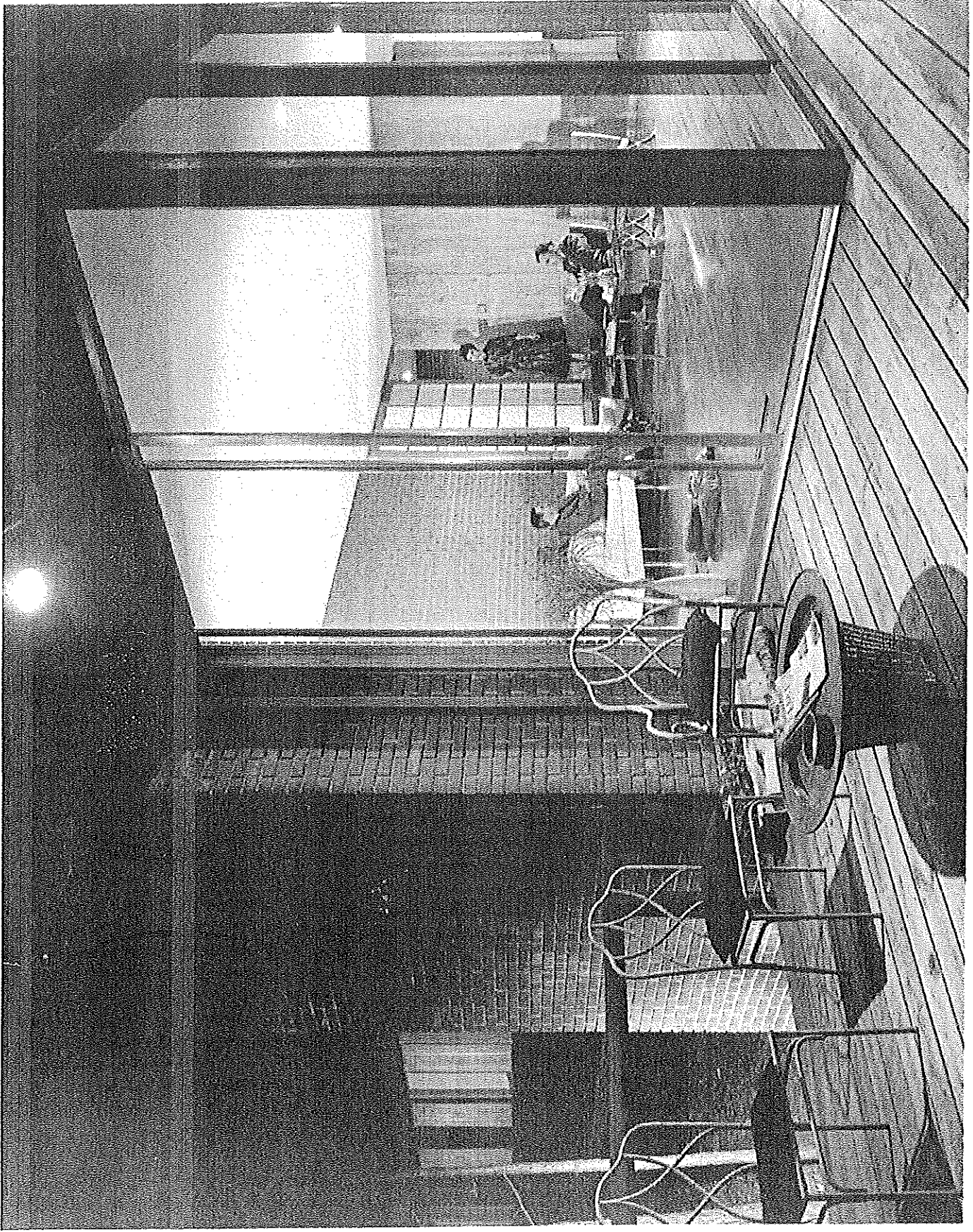
Durham, NC 3400 Westover, Durham, NC

RENOVATION

**Fig. 3. Carr House, Durham, N.C.
Renovation Floor Plan
Kenneth E. Hobgood, architect, 2011**

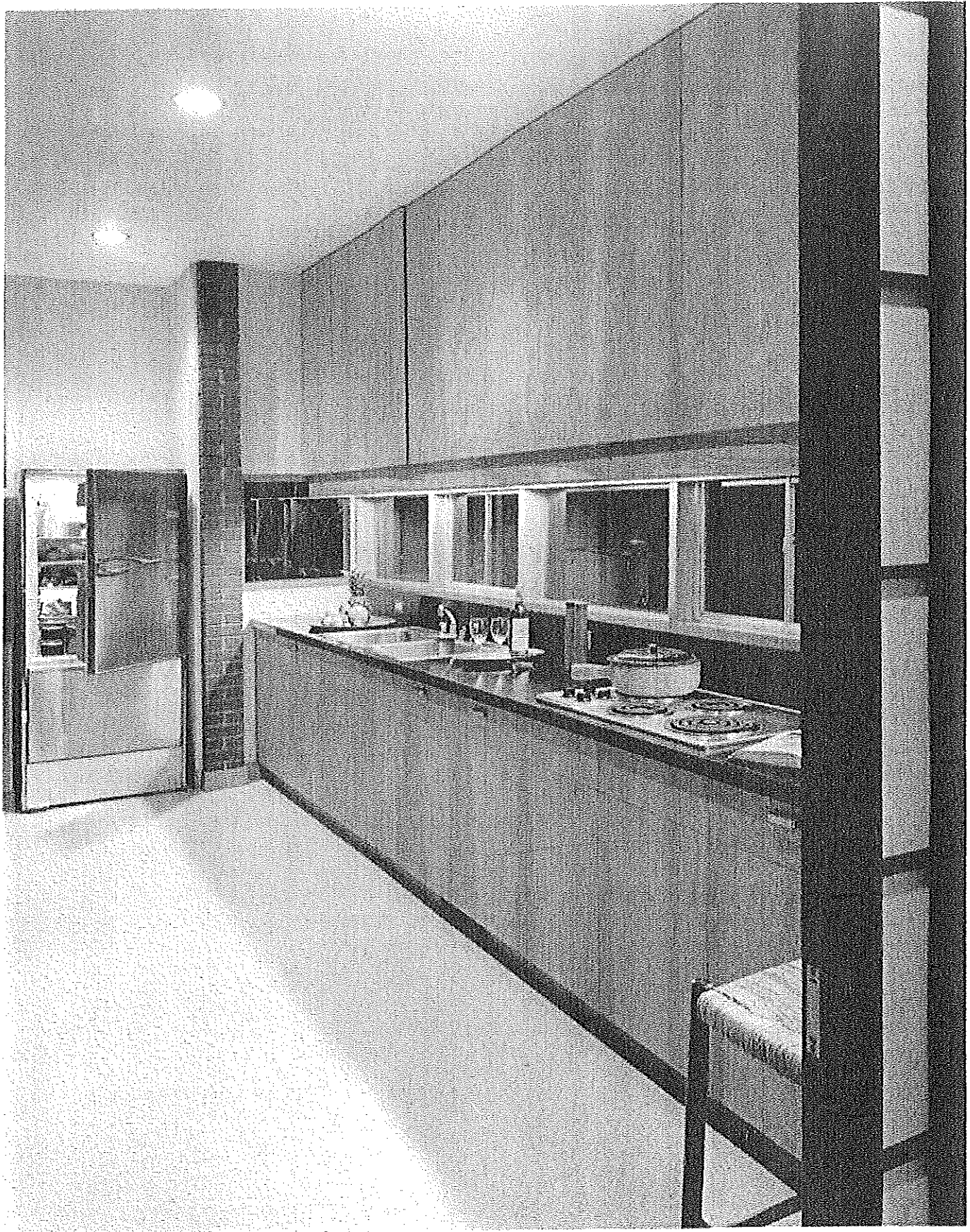


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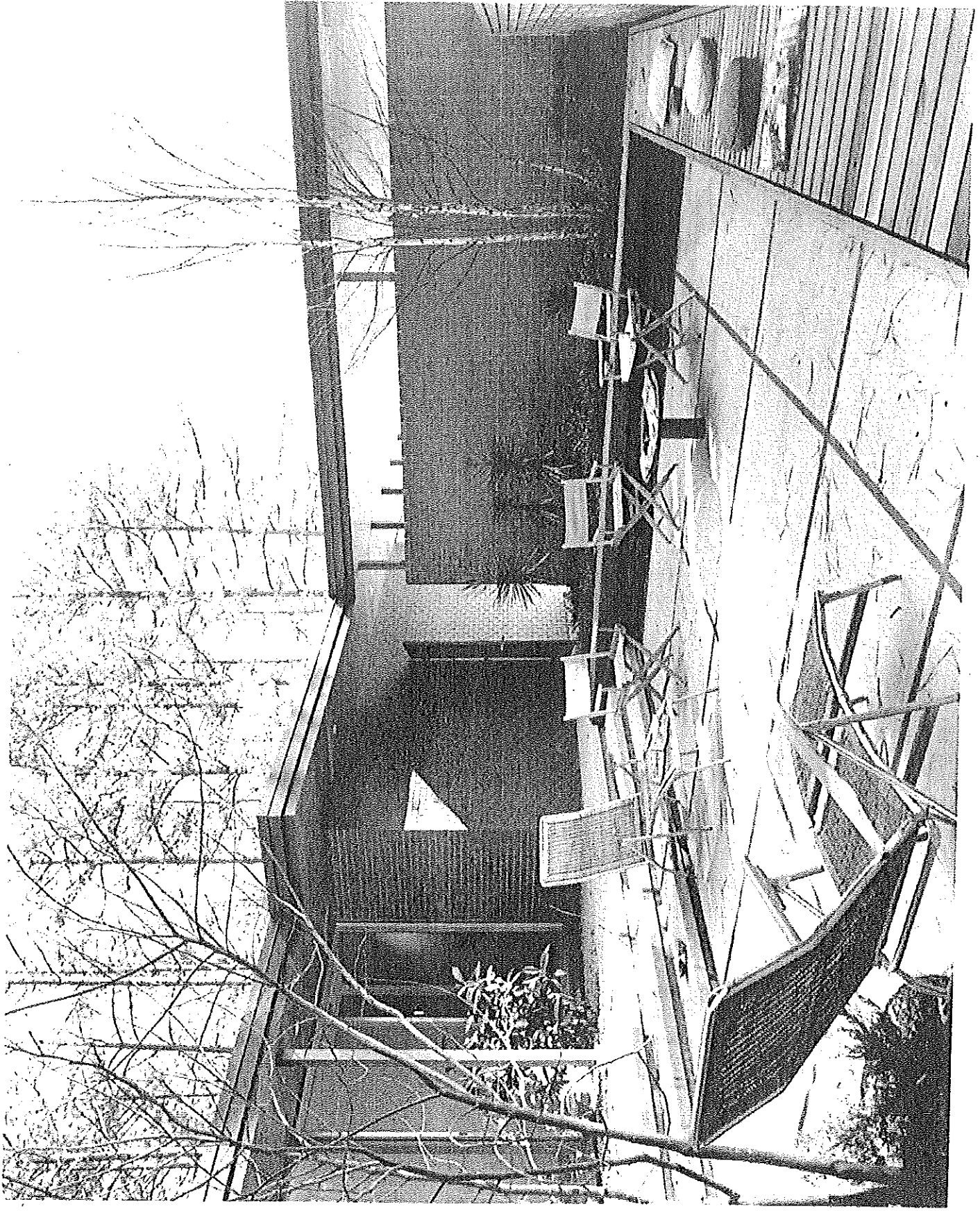


John G. and Binford Carr House
Durham, Durham County, North Carolina

Fig. 4 Ca 1960 photo of
deck and living room



John G. and Binford Carr House
Durham, Durham County, North Carolina
ca. 1960 photo of kitchen Fig. 5



John G. and Binford Carr House
Durham, Durham County, North Carolina

Fig. 6 Ca. 1960 Photo of
Courtyard

