

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

NATIONAL REGISTER OF HISTORIC PLACES

Mutschler, William and Barbara, House
Wake Forest, Wake County, WA8698, Listed 4/20/2023
Nomination by Heather Fearnbach, Fearnbach History Services, Inc.
Photographs by Heather Fearnbach, March 2021



Southeast oblique



Northwest Oblique

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 an 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 Mutschler, William and Barbara, House

other names/site number N/A

2. Location

street & number 1320 Country Club Drive

N/A not for publication

city or town Wake Forest

N/A vicinity

stat North Carolina

code NC

county Wake

code 183

zip code 27587

e

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this 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 for in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title

Date

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 certifying official/Title

Date

North Carolina Department of Natural and Cultural Resources

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

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):

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

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

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

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)

DOMESTIC: Single Dwelling

Current Functions
(Enter categories from instructions)

DOMESTIC: Single Dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

Modern Movement

Materials
(Enter categories from instructions)

foundation BRICK
walls BRICK
WOOD: board-and-batten
roof ASPHALT
other _____

Narrative Description

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

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.)

Property is:

- A owned by a religious institution or used for religious purposes.
B removed from its original location.
C a birthplace or grave.
D a cemetery.
E a reconstructed building, object, or structure.
F a commemorative property
G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1973

Significant Dates

1973

Significant Person

(Complete if Criterion B is marked)

N/A

Cultural Affiliation

N/A

Architect/Builder

Mutschler, Barbara, designer

Clark, Dennis, 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:

Mutschler, Barbara, personal papers, Hammondsport, NY

William and Barbara Mutschler House
Name of Property

Wake County, NC
County and State

10. Geographical Data

Acreage of Property 0.91 acres

UTM References

(Place additional UTM references on a continuation sheet.)

See Latitude/Longitude coordinates continuation sheet

1
Zone Easting Northing

2

3
Zone Easting Northing

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 Heather Fearnbach

organization Fearnbach History Services, Inc. date 3/23/2022

street & number 3334 Nottingham Road telephone 336-765-2661

city or town Winston-Salem state NC zip code 27104

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 SHPO or FPO.)

name Andrew O. Grimmatt and Angela M. Wright

street & number 1320 Country Club Drive telephone 919-999-8421

city or town Wake Forest state NC zip code 27587

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 listing. 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 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 Projects (1024-0018), Washington, DC 20303.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 1 William and Barbara Mutschler House
Wake County, NC

Section 7. Narrative Description

Setting

The 1973 William and Barbara Mutschler House stands at the center of a 0.91-acre parcel in the northwest Wake Forest neighborhood developed in conjunction with Wake Forest Country Club, which operated from 1967 until 2007. The rectangular, side-gable-roofed, Modernist, split-foyer-plan dwelling sheathed with rough-sawn dark-brown-painted board-and-batten siding differs in architectural character and orientation from neighboring dwellings, most of which are more traditionally-styled houses erected in the 1970s. The subdivision, which was bounded by the golf course on the north, east, and west, comprises twenty approximately one-acre wooded lots flanking Country Club Drive and Keeter Circle, a short intersecting culdesac at the neighborhood's center. Restrictive covenants required the construction of dwellings encompassing at least 1,500 square feet with a minimum setback of thirty feet from the street, resulting in sizable residences with deep setbacks.¹ Wake Forest Country Club and the associated subdivision were early development initiatives in what had previously been a predominantly agricultural area. However, residential and commercial construction subsequently proliferated along the U. S. Highway 1 corridor and continues today.

The Mutschler House site grade slopes significantly down to the north from the street to a lake that was part of Wake Forest Country Club. Developer E. Carroll Joyner acquired the defunct golf course in 2012 and soon announced plans to erect townhouses and single-family homes in the Club Villas subdivision.² The 2.6-acre tract containing the lake will remain a natural area.

Topography and lake proximity influenced the Mutschler House orientation and design, which facilitates connectivity with the natural environment via large plate-glass windows and sliding doors on the north and west elevations, a sunporch, sunroom, decks, and brick patios. The south elevation appears to be single-story when viewed from the street, but the elevation change allows for above-grade lower-level walls on the remaining elevations. The brick retaining wall east of the house borders a brick sidewalk leading to the lower-level utility room.

Deciduous and evergreen trees, woody shrubs, and perennials punctuate the Mutschler House yard. The Mutschlers fully implemented the naturalistic planting plan rendered by North Carolina State University landscape architecture student Samuel C. Taylor in April 1976 to complement the dwelling's organic character. During the Mutschlers' tenure, a landscape service maintained the yard.³

¹ Wake County Book of Maps 1971, p. 271; Deed Book 2015, p. 86.

² "Plan underway to develop old country club," *Wake Forest Gazette*, Volume 19, Number 22, March 31, 2021.

³ Barbara Mutschler, telephone conversation with Heather Fearnbach, June 11, 2021.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 2 William and Barbara Mutschler House
Wake County, NC

Pea gravel walkways, concrete-paver patios, and raised beds were installed north of the house between 2006 and 2020.

Exterior

The long rectangular residence is sheathed with rough-sawn dark-brown-painted board-and-batten siding above a tall, variegated-red-brick, running-bond foundation embellished with weeping mortar and a slightly projecting header-course cap. The low-pitched side-gable asphalt-shingled roof has deep eaves. West of the entrance, the roof continues in a dramatic cantilever to cover a two-bay carport with a brick south wall. A rectangular brick chimney rises from the roof ridge.

The primary façade (south elevation) is blind with the exception of the central entrance bay, which encompasses a single-leaf wood door with thirty-two small square raised panels, a single-pane plate-glass sidelight and fixed transom, and an aluminum-frame casement window east of the transom. The single-leaf, aluminum-frame, glazed storm door is a circa 2006 addition. A wide brick step rises to the entrance.

The expansive plate-glass windows and sliding doors on the north and west elevations indicate the public function of the spaces within: the living/dining room, kitchen, breakfast room, and sunroom on the upper level, and game room, family room, and sunporch on the lower level. Two low profile aluminum-frame living/dining room skylights on the north roof slope were installed in 1998. At the west elevation's south end, wood steps rise to a wood deck with a simple wood railing that wraps around the north wall's west end, providing kitchen and dining room egress. The aluminum-frame dining room storefront that spans the most of the wall's south half comprises a central sliding-glass door and two fixed outer sections. The single-leaf wood kitchen door to the north has a nine-pane upper section and raised-panel base. The deck's north portion is cantilevered above a brick patio and the den entrance. The storage rooms constructed in late 1989 beneath the deck's south section are enclosed with rough-sawn dark-brown-painted board-and-batten siding and matching single-leaf doors.⁴

The gabled wing containing the upper-level sunroom and lower-level sunporch extends from the north elevation. The sunroom's large wood-frame single-pane casement windows installed in 1998 replaced original similar sash as well as the single-leaf doors in the east and west wall's south bays that supplied deck access. The tall windows, four on the north elevation and three on each of the east and west elevations, provide ample light. The sunporch, initially screened, also became conditioned space with the construction of full-height aluminum-frame curtain walls with plate-glass windows and sliding

⁴ Wake County Department of Tax Administration, real estate data, November 17, 1989 building permit for storage rooms.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 3 William and Barbara Mutschler House
Wake County, NC

doors topped with transoms. This modification occurred between 2005, when the Mutschlers sold the property, and 2020.⁵

West of the wing, the wood deck that spans the north wall's west end is cantilevered above the aluminum-frame sliding-glass door that provides access to the lower-level family room as well as the fixed, full-height, aluminum-frame, plate-glass window west of the door. On the upper level, the two fixed wood-frame plate-glass windows installed in 1998 on the kitchen's north elevation replaced a single aluminum-frame casement window.

East of the wing, the wood deck spanning the main block's north upper-level wall is accessed via the master bedroom's aluminum-frame sliding-glass door. Matching doors provide egress between two lower-level bedrooms and the brick patio beneath the deck. The single-leaf paneled-wood door west of the bedroom entrances leads to a storage room. West of the upper-level master bedroom door, the tall, rectangular, glass-block window that lights the bathroom shower was added between 2006 and 2014. Two aluminum-frame casement windows originally pierced the bathroom wall.⁶

On the east elevation, an aluminum-frame casement window lights the southeast upper-level bedroom. A matching window and a single-leaf door with a nine-pane upper section and a raised-panel base pierce the lower-level utility room's east wall.

Interior

The Mutschler House has a split-foyer plan, with the central entrance stair connecting two equally-sized levels. Public areas (living/dining room, kitchen, breakfast room, and sunroom on the upper level, and game room, family room, and sunporch on the lower level) are west of private areas (bedrooms, bathrooms, and utility and storage rooms). The interior retains many original character-defining features, with the public rooms being the most distinctive. In those areas, the use of natural materials maintains continuity between the interior and exterior. Rough-sawn painted board-and-batten accent walls, exposed ceiling beams, variegated-red-brick chimneys, hardwood floors, a brick stair landing, and lower-level game room, family room, and sunporch brick floors are intact. Gypsum-board walls have a smooth painted finish, while ceilings are textured.

The central stair rises to the sizable open-plan living/dining room, which features stained-wood ceiling beams and painted board-and-batten sheathing on the east wall. A solid gypsum-board railing borders

⁵ Barbara Mutschler, telephone conversations with Heather Fearnbach, March 17 and June 6-26, 2021, and March 24, 2022.

⁶ Ibid.; Vernon C. Beauchamp and W. D. Johnston, "Mutschler House," undated (1973) drawings in the possession of Barbara Mutschler in Hammondsport, New York.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 4 William and Barbara Mutschler House
Wake County, NC

the stairwell in the room's southeast corner.⁷ The oak floor is original. On the north wall, original built-in stained-wood bookshelves and base cabinets flank the kitchen entrance and a broad brick chimney that extends to the ceiling. The cabinets have flat-panel doors and wrought-iron hinges and knobs. The segmental-arched firebox is open to both the living room and breakfast room above a wood storage area incorporated into the raised brick hearth. A single-timber mantel shelf extends across each chimney face.

In 1998, the Mutschlers commissioned Raleigh-based Hawkins Construction Services, Inc. to remove walls between the kitchen, breakfast room, sunroom, as well as the pantry in the kitchen's northwest corner and the closets lining the south wall, to create an open plan. The sunroom became conditioned space. The breakfast room's east wall and all three of the sunroom's walls are board-and-batten. Stained-wood ceiling beams span the breakfast room. The hardwood floor in the breakfast room and sunroom replaced commercial-grade carpeting. The kitchen's large square beige ceramic-tile floor, blonde wood cabinets, and central black-granite-topped island were added in 1998.⁸

The central east-west corridor in the east half of the upper level provides egress to two bedrooms to the south that share the hall bathroom and master bedroom with an attached bathroom on the hall's north side. Original elements include flat-board window and door surrounds, low baseboards, flat-panel wood corridor doors, louvered wood bi-fold closet doors, and built-in bookshelves. The hall bathroom retains the original painted-wood vanity, painted wood-grain-textured wall paneling, and variegated-brown square ceramic-tile floor with a floral motif. A low three-tier bookshelf wraps around two walls of the southwest bedroom. Full-height bookshelves fill the southeast bedroom's south wall around an opening for the bed. The current owners embellished the master bedroom's east wall with gold-painted wood battens. The master bathroom, accessed via a pocket door, received a beige ceramic-tile floor and shower and a wood vanity with a granite countertop between 2006 and 2014.⁹ All woodwork is painted. The corridor and bedrooms are carpeted. Light fixtures have been replaced throughout the house.

On the lower level, the stair terminates in the game room, which contains a pool table. With the exception of the central brick fireplace, the game room and the family room to the north have an open

⁷ Soon after they purchased the house from the Mutschlers in April 2005, Paula S. and Jones H. Winston Jr. had the original railing with a simple handrail and slender square balusters replaced with the solid railing and risers added to the stair. Barbara Mutschler, telephone conversation with Heather Fearnbach, July 7, 2021.

⁸ The sunroom is labeled "breakfast porch" and the breakfast room "dining area" on the 1973 floor plan. Room names throughout the nomination reflect function delineated by the original owner. Barbara Mutschler, telephone conversations with Heather Fearnbach, March 17 and June 6-26, 2021; Vernon C. Beauchamp and W. D. Johnston, "Mutschler House," undated (1973) drawings, and John W. Hawkins of Hawkins Construction Services, Inc., correspondence regarding 1998 renovation in the possession of Barbara Mutschler. in HammondSport, New York.

⁹ Ibid.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 5 William and Barbara Mutschler House
Wake County, NC

plan. The broad brick chimney encompasses a side-by-side wood storage area and firebox, both with segmental-arched openings. Painted flat-board mantel shelves span each chimney face. The board-and-batten sheathing on the chimney's east end and the game and family rooms' east and north walls comprised white-painted boards and lightly stained battens.¹⁰ Original full-height painted-wood shelves fill most of the west wall. The wall behind the family room bar shelves was mirrored by Paula S. and Jones H. Winston Jr. soon after they purchased the house from the Mutschlers in April 2005.¹¹ The original painted-wood bar cabinets have flat-panel doors. Wide aluminum-frame glass sliding doors and sidelights separate the family room and sunporch. The game room, family room, and sunporch retain original lacquered brick floors.

The private wing contains two bedrooms on the corridor's north side as well as an office (originally an exercise room), bathroom, and southeast corner utility room south of the corridor. The finishes are identical to those in the upper-level bedroom wing with the following exceptions. In 2020, the current owner added unpainted cedar accent boards on both faces of the gypsum-board-sheathed wall between the north bedrooms, which were originally separated by a frame wall intended to be easily removable. They also covered the west walls of the office and bathroom with horizontal-board sheathing and installed a painted-wood vanity, ceramic-tile floor and shower surround, and porcelain fixtures in the bathroom, which retains original painted wood-grain-textured wall paneling and a cedar-lined sauna.

Integrity Statement

The William and Barbara Mutschler House possesses the seven qualities of historic integrity—location, setting, feeling, association, design, materials, and workmanship—required for National Register designation. The dwelling maintains integrity of location as it stands on its original site in an area that remains residential. The wooded 0.91-acre lot provides appropriate surroundings in keeping with the dwelling's character, thus preserving integrity of setting, feeling, and association.

The Mutschler House also displays integrity of design, materials, and workmanship. The rectangular side-gable-roofed dwelling is sheathed with rough-sawn dark-brown-painted board-and-batten siding above a tall, variegated-red-brick, running-bond foundation embellished with weeping mortar and a slightly projecting header-course cap. West of the entrance, the roof continues in a dramatic cantilever to span a two-bay carport with a brick south wall. The central entrance bay features a single-leaf door with thirty-two small square raised panels, a single-pane plate-glass sidelight and fixed transom, and an aluminum-frame casement window east of the transom. Expansive plate-glass windows and sliding doors on the north and west elevation, decks, and brick rear patios are also original. The enclosure of

¹⁰ Current owner Angela Wright stripped and stained the previously painted battens in 2020.

¹¹ Barbara Mutschler, telephone conversation with Heather Fearnbach, March 17, 2021.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 6 William and Barbara Mutschler House
Wake County, NC

the lower-level sunporch in the rear wing was executed in a manner that complements the dwelling's Modernist aesthetic.

The interior retains a split-foyer plan and many original character-defining features, with the public rooms being the most distinctive. In those areas, rough-sawn board-and-batten accent walls, built-in bookshelves, variegated-red-brick chimneys, and hardwood and brick floors remain as original features. Stained-wood ceiling beams span the living/dining room and breakfast room. The 1998 removal of walls between the kitchen, breakfast room, and sunroom as well as the northwest corner pantry to create an open plan allows light to permeate the interior. On the living/dining room's north wall, built-in bookshelves and base cabinets flank the kitchen entrance and the broad brick chimney that extends to the ceiling. Full-height wood shelves fill most of the west walls of the game room and the family room, which has a bar at its west end. Original elements in the bedroom wings include flat-board window and doors surrounds, low baseboards, flat-panel wood corridor doors, louvered wood bi-fold closet doors, and built-in bookshelves. Modifications during the 2020 renovation were cosmetic and do not impact the character-defining features of the house.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 7 William and Barbara Mutschler House
Wake County, NC

Section 8. Statement of Significance

The 1973 William and Barbara Mutschler House is locally significant under National Register Criterion C for architecture as an excellent example of a Modernist residence with a split-foyer plan, one of only a few such dwellings in a town where traditionally-styled dwellings predominate. Mrs. Mutschler, a Modernist architecture aficionado, emulated aspects of the family's 1967 split-foyer-plan home in Vestal, New York, as well as Raleigh houses that she admired while planning their new house. The residence manifests Modernist principles in its long, low form and generous use of glass and high-quality natural materials such as rough-sawn board-and-batten sheathing and variegated-red brick to create continuity between the interior and exterior. Beneath the low-pitched side-gable roof, deep eaves shelter plate-glass casement windows and fixed windows and sliding-glass doors. West of the entrance, the roof continues in a dramatic cantilever to create a two-bay carport. The interior retains a split-foyer plan and original character-defining features including rough-sawn board-and-batten accent walls, variegated-red-brick chimneys, exposed ceiling beams in the upper-level public rooms, built-in bookshelves, hardwood floors, a brick stair landing, and lower-level game room, family room, and sunporch brick floors. Intact elements in the bedroom wings include flat-board window and doors surrounds, low baseboards, flat-panel wood corridor doors, louvered wood bi-fold closet doors, and built-in bookshelves. The period of significance is 1973, the construction date.

Modernist Architecture Context

Most early-twentieth-century American architecture was rooted in the past rather than the future. The 1893 World's Columbian Exposition in Chicago created a national preference for classicism that became part of the "City Beautiful" movement—the antithesis of the polluted, unhealthy, industrial city. Other revival styles such as Georgian, Mediterranean, Tudor, and Spanish Colonial also enjoyed widespread popularity. However, architects Frank Lloyd Wright in Chicago, Irving John Gill in San Diego, and brothers Charles Sumner and Henry Mather Greene in Pasadena were among the proponents of a radically different approach, creating buildings that blended organically into their surroundings. Horizontal massing, asymmetrical plans, geometric angles, deep overhanging eaves, bands of windows, and the use of contemporary materials including concrete and steel in conjunction with natural materials such as wood and stone defined their designs.¹²

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

¹² Peter Gossel and Gabriele Leuthauser, *Architecture in the Twentieth Century* (Köln, Slovenia: Taschen, 2001), 67-68.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 8 William and Barbara Mutschler House
Wake County, NC

served as decorative screens rather than structural supports. In the Robie House in Chicago, completed in 1909, he used massive steel beams to carry broad cantilevered roofs over terraces. Other Chicago architects such as William Drummond, Marion Mahony Griffin, Walter Burley Griffin, George W. Maher, William G. Purcell, and Robert C. Spencer Jr. emulated these design components in myriad commissions, resulting in what architectural historian H. Allen Brooks deemed the Prairie School.¹³ Defining characteristics range from horizontal massing to low-pitched roofs with deep boxed eaves, expansive windows, porches, and terraces, and the use of natural materials. Although the Prairie style declined in popularity after 1920, mid-twentieth-century Modernist dwellings such as the Mutschler House display similar features.

The American public's exposure to European architectural trends was negligible until the contemporary architecture exhibit in 1932 at the Museum of Modern Art in New York. The exhibit catalog, authored by art historian Henry-Russell Hitchcock Jr. and architect Philip Johnson, identified principles of modern architecture that were henceforth used to describe buildings constructed in what was called the International Style given its European genesis and subsequent diffusion throughout the world. The exhibit profiled the movement's leading architects Walter Gropius and Ludwig Mies van der Rohe of Germany, Le Corbusier of France, and J. J. P. Oud of Holland, and explored the characteristics of their work.¹⁴

Walter Gropius and Mies van der Rohe were among the European architects and designers who emigrated to the United States beginning in the late 1930s and espoused Modernist principles to a new audience. Gropius, the highly influential founder of the German design school known as the Bauhaus, began teaching at Harvard's Graduate School of Design and used his personal residence in Lincoln, Massachusetts, erected in 1937, to promote the central tenets of Bauhaus philosophy—maximum efficiency and simplicity of design. The house was revolutionary at the time, as it combined traditional building materials including wood, brick, and fieldstone with streamlined modern elements rarely employed in residential construction such as glass block, acoustical plaster, and chrome banisters.¹⁵ Despite the efforts of Gropius and others to “soften” the International Style through the use of natural materials, it proved more popular in commercial than residential applications in the United States, as flat roofs, sleek surfaces, and angular lines were often perceived as being impersonal and harsh.

¹³ Henry-Russell Hitchcock Jr. and Philip Johnson, *The International Style: Architecture since 1922* (New York, W. W. Norton & Company, 1932), 25-26; Mark Gelernter, *A History of American Architecture: Buildings in Their Cultural and Technological Context* (Hanover, New Hampshire: University Press of New England, 2001), 218-220; Virginia Savage McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf), 2013, 551-552, 564.

¹⁴ Hitchcock and Johnson, *The International Style*, 20.

¹⁵ Historic New England, “Gropius House,” <https://www.historicnewengland.org/property/gropius-house/> (accessed May 2021). Gropius designed his house in collaboration with Marcel Breuer, his former student and Harvard School of Design colleague.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 9 William and Barbara Mutschler House
Wake County, NC

Walter Gropius, R. Buckminster Fuller, and other influential architects and artists taught at Bauhaus painter Josef Albers's experimental Black Mountain College near Asheville, North Carolina in the 1930s and 1940s. Although they and others continued to promote Modernism, the philosophy never achieved widespread acceptance in the United States. In 1948, North Carolina State College (NCSC) hired architecture professor Henry Kamphoefner, who recruited George Matsumoto, James Walter Fitzgibbon, Edward W. Waugh, and other University of Oklahoma faculty to help him establish the NCSC School of Design. The men, all strong proponents of Modernism, employed the style in commercial, educational, industrial, religious, and residential commissions throughout the state. The design school's collaboration included a partnership with North Carolina's Office of School Construction that involved developing design standards and advocating contemporary architecture at workshops for local officials and architects in 1949 and 1950. School of Design professors and visiting lecturers including Frank Lloyd Wright, Walter Gropius, and Mies van der Rohe had a significant impact on North Carolina's mid-century built environment, both through the buildings they designed and the students they trained.¹⁶

In the mid-1930s, just before Gropius arrived on the American architectural scene, Frank Lloyd Wright developed what he called the "Usonian House" in an attempt to make high-style design accessible to the average homeowner. His compact, economical, and efficiently-planned buildings, constructed of affordable materials, often used passive heating and cooling mechanisms. Like Wright, California architect William Wilson Wurster designed dwellings built with local materials in a manner that connected indoor and outdoor spaces and integrated residences with their sites. He typically eliminated interior walls between public spaces, opening floor plans and thus making even small houses seem larger. Wurster's influence spread rapidly due to his tenures as dean of the Massachusetts Institute of Technology (MIT) School of Architecture from 1943 until 1949 and then at the University of California at Berkeley beginning in 1950.¹⁷

NCSC School of Design faculty members adopted these premises and expanded upon them in dwellings such as Henry Kamphoefner's personal residence, regarded upon its completion in 1950 as the first truly Modernist house in Raleigh. Kamphoefner designed his home in collaboration with George Matsumoto, using thin, horizontal, Roman brick, naturally-finished birch plywood, and insulating glass to effectively integrate interior and exterior spaces. Matsumoto's own flat-roofed, box-like house, finished in 1954, and his subsequent similar residential commissions incorporated

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

¹⁷ Black, "Early Modern Architecture in Raleigh," E10-13; David Jackson, "Henry L. Kamphoefner House," National Register of Historic Places nomination, 1996; Gordon Young, "Blueprint for Obscurity," *Metro*, January 18-24, 1996, <http://www.metroactive.com/papers/metro/01.18.96/wurster-9603.html> (accessed May 2021).

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 10 William and Barbara Mutschler House
Wake County, NC

Wrightian principles and Miesian forms, as the dwellings are carefully integrated into their settings, constructed of prefabricated panels within exposed structural framework, and cantilevered over masonry foundations.¹⁸

Split-Foyer Houses

As construction revived after World War II, some North Carolina families sought the comfort and reassurance of building in styles of the past such as the Colonial Revival, but, more commonly, new houses took on a decidedly modern appearance. The Ranch house, with its long, rectangular form, low-pitched roof, and open floor plan, became the ubiquitous suburban house type in the mid-twentieth century. Evolving from the nineteenth-century concept of a ranch as a utilitarian rural dwelling or complex of buildings situated in the American West, to a rustic residential style popular in the southwestern United States in the 1930s, by the middle of the century the Ranch had been adapted nationally to meet the needs of families who desired “a lifestyle of simplicity, privacy, and informality that was close to nature.” Craftsman and Modernist design influenced the Ranch style with their emphasis on connectivity between indoor and outdoor spaces, natural materials, and exposed structural elements. Architects combined features of vernacular wood, adobe, and stone ranches with Modernist design principles and spatial organization, resulting in a usually asymmetrical façade that reflected the interior arrangement of private and public spaces in the most efficient manner. The incorporation of familiar building materials made the Ranch house much more appealing to the average consumer than the sleek International Style residences created by architects such as Walter Gropius, which were often viewed as stark and inaccessible. Californians including designer Cliff May and architect William Wurster promoted the Ranch house as an unpretentious, affordable dwelling, and popular magazines such as *House Beautiful*, *Better Homes and Gardens*, and *Sunset* conveyed that message to the American public.¹⁹

The split-level, commonly found in subdivisions developed from the 1950s through the 1970s, embodies many of the same design principles as the Ranch house, but incorporates a two-story wing. This splits the interior plan into three levels, often with a utility room, den, and bedroom in the basement; the garage or carport, kitchen, dining room, and living room on the middle level; and bedrooms on the upper level. This spatial arrangement allowed for the separation of public and private areas. Split-foyer houses were a cost-saving alternative to split-level or full two-story dwellings. Also called bi-levels, split-entries, or raised Ranches, such residences have a central stair leading from an at-grade foyer to a full-height upper floor encompassing the primary living spaces and bedrooms and a semi-subterranean lower level, often containing family and recreational rooms, bedrooms, storage and

¹⁸ Black, “Early Modern Architecture in Raleigh,” E10-13; Jackson, “Henry L. Kamphoefner House;” Waugh and Waugh, *The South Builds*, 40-41.

¹⁹ Alan Hess, *The Ranch House* (New York: Harry Abrams, Inc., 2004), 12-13.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 11 William and Barbara Mutschler House
Wake County, NC

laundry rooms, and a garage with low ceilings. This approach allowed for additional square footage while reducing overall construction cost. Expansive plate-glass windows and sliding doors provide ample light and views of the natural world. Decks and patios supply outdoor living spaces. Like Ranch houses, split-foyers often manifest either Colonial Revival or Modernist features.²⁰

Modernist Architecture in Wake Forest

Most Wake Forest subdivisions planned soon after World War II manifest Federal Housing Administration design guidelines and contain modest, traditionally-styled dwellings. Nationally pervasive mid-twentieth-century architectural styles ranged from Period Revival to Minimal Traditional, Ranch, and Modernist. By the 1950s, Ranch houses, sometimes incorporating Modernist features such as high horizontal windows and deep eaves, enjoyed widespread popularity. Speculative developers built and sold hundreds of almost identical residences in tract subdivisions, while contractors supplied stock plans to potential owner-occupants in custom subdivisions. Popular magazines and catalogs also sold floor plans and elevations that property owners and contractors frequently modified. Residences designed by architects for specific clients represent a very small percentage of the total built environment.

Only a small number of Wake Forest residences are truly Modernist in design, and each stands out in neighborhoods of more traditional houses. The earliest examples embody a softer, more organic approach to Modernism than the hard lines of the International Style. The low, horizontal residences blend in with their settings, reflecting the influence of Frank Lloyd Wright's Usonian House: economical and efficiently-planned buildings constructed of natural materials. Expansive windows and sliding-glass doors facilitate connectivity between the interior and exterior. Common interior features include expressed structural components, cork and stone floors, wood wall and ceiling sheathing, built-in furniture and cabinetry, radiant heating, and passive cooling.

In 2020, architectural historians Heather Wagner Slane and Cheri LaFlamme Szcodronski undertook a survey of Wake Forest buildings constructed between 1958 and 1975. Their work focused on individual resources and subdivisions that possess a high degree of architectural integrity as well as architectural and historical significance. Only a few Modernist dwellings, including the William and Barbara Mutschler House, were identified. Raleigh architect Owen Franklin Smith designed the earliest Modernist residence in the survey sample, the aluminum-sided, gable-roofed, T-shaped house erected in 1950 for Thomas J. and Mary Susan Byrne at 442 Pineview Drive. The house reflects a Modernist influence in its grouped metal-frame casement windows and broad interior brick chimney.

²⁰ Louis Oliver Gropp, ed., *House and Garden: 124 Best-selling House Designs* (New York: Conde Nast Publications, 1978), 98-99; National Cooperative Highway Research Program, *A Model for Identifying and Evaluating the Historic Significance of Post-World War II Housing* (Washington, D. C.: Transportation Research Board, 2012), 166-167.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 12 William and Barbara Mutschler House
Wake County, NC

Intact original interior elements include knotty-pine-paneled walls, built-in wood bookshelves and cabinets, ceramic bathroom tile, porcelain fixtures, and the linoleum-tile kitchen floor.²¹

A more expressively Modernist example, the 1977 John Rich and Ann Melanie Murphy House at 1421 Jenkins Road, is distinguished by a low-pitch-front-gable roof with deep eaves, exposed purlins, a wide brick façade chimney, and large plate-glass windows. The dwelling was expanded with a side-gable wing and attached garage in 1984. The Rich-Murphy House is characterized by rough-sawn board-and-batten redwood siding, fixed plate-glass and casement windows, redwood-paneled interior walls with a smooth finish, exposed rafters, pegged wood floors, and built-in cabinets and shelves. Attorney John Rich and his cousin F. E. Osborne Jr. designed the house and Osborne served as the general contractor. The men grew to appreciate the Modernist aesthetic while working on the carpentry crew of general contractor F. E. Osborne Sr. (Rich's uncle and Osborne Jr.'s father). Under his tutelage, they constructed residences designed by Raleigh architect and NCSU School of design professor Harwell Hamilton Harris, a strong proponent of regional Modernism. The Rich-Murphy House displays features commonly employed in Harris commissions.²²

The Wake Forest Country Club neighborhood contains twenty custom-built dwellings, sixteen of which were erected between 1972 and 1980. The majority are traditional in style, but a few, like the Mutschler House and the brick Ranch house constructed in 1972 for developers Ray and Lillian Faircloth at 1414 Country Club Drive, display Modernist features. The Faircloth residence is characterized by front-gable bays with exposed purlins, expansive plate-glass windows in public areas, and horizontal bands of high multi-section windows in private areas. However, the William and Barbara Mutschler House more fully exemplifies the Modernist style in form and finish. The rectangular side-gable-roofed dwelling is sheathed with rough-sawn dark-brown-painted board-and-batten siding above a tall, variegated-red-brick, running-bond foundation embellished with weeping mortar and a slightly projecting header-course cap. West of the entrance, the roof continues in a dramatic cantilever to span a two-bay carport with a brick south wall. The central entrance bay features a single-leaf door with thirty-two small square raised panels, a single-pane plate-glass sidelight and fixed transom, and an aluminum-frame casement window east of the transom. Original

²¹ Heather Wagner Slane and Cheri LaFlamme Szcodronski, "Wake Forest, North Carolina Architectural Survey Update, 1958-1975," report prepared for the Town of Wake Forest Planning Department, 2020, pp. 30-31, and associated survey files.

²² Ibid; "Home of John Rich and Melanie Murphy," information provided by the couple during the 2020 Wake Forest Architectural Survey. Harwell Hamilton Harris (1903-1990), a California native, gained experience in the Los Angeles offices of influential Modernist architects Richard Neutra and Rudolph Schindler before establishing in 1933 his own firm in that city. After teaching at Columbia University in New York (1943-1944) and serving as the University of Texas School of Architecture's dean (1952-1955), he headed a Dallas practice until moving to Raleigh in 1962. "Biographical Sketch of Harwell Hamilton Harris," Harwell Hamilton Harris collection finding aid, Alexander Architectural Archives, University of Texas at Austin.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 13 William and Barbara Mutschler House
Wake County, NC

expansive plate-glass windows and sliding doors on the north and west elevations, decks, and brick rear patios facilitate connectivity with the natural environment. The 1998 enclosure of the lower-level sunporch was executed in a manner that complements the dwelling's Modernist aesthetic.

The interior retains its split-foyer plan and many original character-defining features, with the public rooms being the most distinctive. In those areas, rough-sawn board-and-batten accent walls, variegated-red-brick chimneys, hardwood floors, the brick stair landing and lower-level game room, family room, and sunporch brick floors are intact. On the living/dining room's north wall, built-in bookshelves with base cabinets flank the kitchen entrance and the broad brick chimney that extends to the ceiling. The 1998 removal of walls between the kitchen, breakfast room, and screened porch as well as the northwest corner pantry to create an open plan allows light to permeate the interior. Ceiling beams span the living/dining room and breakfast room. Original full-height wood shelves fill most of the west walls of the game room and the family room, which has a bar at its west end. Intact elements in the bedroom wings include flat-board window and doors surrounds, low baseboards, flat-panel wood corridor doors, louvered wood bi-fold closet doors, and built-in bookshelves. Modifications during the 2020 renovation were cosmetic and do not impact the character-defining features of the house.

Historical Background

C. R. and Lillian D. Faircloth, Ellis and Elizabeth B. Nassif, J. C. and Jayne G. Keeter, and Hallie D. and Clyde H. Coppedge Jr. incorporated Wake Forest Country Club, Inc. in 1965. The company soon acquired 268 acres west of downtown Wake Forest and U. S. Highway 1. The previously agricultural tract encompassed pastures, cultivated acres, wooded acres, creeks, and a pond. The developers engaged Durham golf course architect Gene Hamm to design the eighteen-hole course completed in October 1966 at an approximate cost of \$350,000.²³ The challenging course was characterized by hybrid Bermuda and bent-grass greens, water features, numerous sand traps and bunkers, and significant elevation changes. The club house was prominently situated on a hill. Wake Forest Country Club, Inc. officers in 1966 were president Ray Faircloth, a businessman; vice president Jayne

²³ Eugene Perry Hamm, formerly a professional golfer, caddied at the Raleigh Golf Association before becoming an assistant golf pro in 1946 at New Bern Country Club. There he joined golf pro Ellis Maples, who later became a prolific golf course designer. Ellis's father Frank Maples was a construction superintendent for Donald Ross, greenkeeper, and golf course maintenance instructor in Pinehurst. Hamm took Maples' course before serving as the golf pro at Washington (N. C.) Yacht and Country Club for several years. He then moved to Mount Airy Country Club, where he remained through 1956. While working for golf course architect Robert Trent Jones on the courses at Duke University and in Wilmington, Delaware, during 1957 and 1958, Hamm gained enough design experience to establish his own firm in North Carolina. Between 1959 and his 1966 Wake Forest Country Club commission, he designed approximately twenty golf courses, most in the Southeastern United States. "Work Starts on New Links at Wake Forest," *News and Observer* (Raleigh; hereafter abbreviated *NO*), July 1, 1965, p. 22; Mac McGrew, "New Wake Forest Course Gets Nearer Completion," *NO*, March 20, 1966, Section II, p. 5; George Kolb, "Par for the Course,"

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 14 William and Barbara Mutschler House
Wake County, NC

Keeter, an elementary school teacher; secretary Ellis Nassif, an attorney; and treasurer Tommy Byrne, a former New York Yankees pitcher heavily involved in Wake Forest development endeavors. All of the country club investors had a strong affinity for golf.²⁴

Wake Forest Country Club, Inc. commenced selling parcels in its residential subdivision south of the golf course in 1971. The neighborhood's proximity to the country club enticed many buyers. Carlton E. and Carol T. Chappell and Edna A. and Francis M. Toney Jr. purchased lots in 1971, followed by William R. and Joan D. Spencer, James W. and Dorothy P. Hunsucker, W. Clifford and Shirley S. Joyner, and Wake Forest Country Club, Inc. developers Ray and Lillian Faircloth in 1972. The Faircloths bought a second lot the following year. William and Barbara Mutschler, Frank C. and Audrey V. Lowe, and Wake Forest Country Club partners Ellis and Elizabeth Nassif, Jayne Ketter, and Tommy and Susan Byrne, who purchased two lots, also acquired property in 1973. All of these early owners soon occupied homes in the subdivision.²⁵

Before building their house on lot 5, William and Barbara Mutschler and their children lived in Raleigh, where they had moved in the late 1960s in conjunction with Mr. Mutschler's job with International Business Machines (IBM). The Mutschlers initially intended to build a Raleigh residence, and had engaged an architect to design it, but that plan was abandoned when Mr. Mutschler, an avid golfer, became aware of the new subdivision adjacent to Wake Forest Country Club. Mr. Mutschler, a Syracuse, New York native, earned undergraduate and graduate degrees in public administration and economics from Syracuse University in 1955 and 1956. While there, he met fellow student Barbara Corcoran, originally from Ocean City, New Jersey. The couple married in 1954. Mr. Mutschler began his career with IBM in Endicott, New York, in 1956 and the family moved frequently as he was promoted to positions including personnel director and site administration manager at Research Triangle Park. Mrs. Mutschler, known as Corky, completed a master's degree at NCSU and was employed in various counseling positions at Meredith College, Charter Northridge Hospital, and VGFW Mental Health, where she developed and supervised the clinic's intensive outpatient treatment program. Concurrently, she worked with Dr. Robert Grew in family and individual therapy in Raleigh.

²⁴ Baltimore native Thomas J. Byrne, a Wake Forest College baseball player who graduated in 1940 while the institution was still located in its namesake town, returned to the community after his 1957 retirement from baseball. In addition to real estate development, his business interests included an oil company, Byrne and Fish Clothing Stores, and four family farms that primarily produced tobacco in Wake and Harnett counties. Byrne was also active in local politics, serving as a town commissioner and mayor of Wake Forest. "Wake Forest Country Club Articles of Incorporation," September 27, 1965, Corporation Book S, p. 21; "George Kolb, "New Wake Course Long, Watery," *NO*, November 27, 1966, Section II, p. 8; Charles Craven, "Tommy Byrne: From Baseball to Golf," *NO*, October 9, 1966, Section 3, p. 2; "Thomas J. Byrne," *NO*, December 23, 2007, p. B6.

²⁵ Wake County Book of Maps 1971, p. 271; Deed Book 1654, p. 367; Deed Book 1730, p. 501; Deed Book 2015, p. 86; Deed Book 2017, pp. 115 and 177; Deed Book 2046, p. 477; Deed Book 2086, pp. 47; Deed Book 2114, p. 193; Deed Book 2118, p. 93; Deed Book 2138, pp. 563, 581, and 603; Deed Book 2195, p. 613; Deed Book 2200, p. 441; Deed Book 2208, p. 409.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 15 William and Barbara Mutschler House
Wake County, NC

She served as a president of the Raleigh Soroptimist Club and Wake Forest Women's Club, a North Carolina Personnel Association conference chair, and was also actively involved with INTERACT Women's Services and Sweet Adelines of Raleigh. ²⁶

Mrs. Mutschler, a Modernist architecture aficionado, emulated aspects of the family's 1967 split-foyer-plan home in Vestal, New York, as well as Raleigh houses that she admired while planning their new house.²⁷ To achieve harmony between the residence and its natural surroundings, she specified the use of wood and brick elements on both the interior and exterior. Although she would have preferred a glazed front entrance, the paneled wood door was deemed more energy-efficient. Draftsmen Vernon C. Beauchamp and W. D. Johnston translated Mrs. Mutschler's sketches and ideas into architectural drawings. General contractor Dennis Clark, who had erected Ray and Lillian Faircloth's neighboring Modernist brick Ranch house at 1414 Country Club Drive in 1972, began building the Mutschlers' house in 1973. Mrs. Mutschler actively monitored the process. When the lower-level brick floor was improperly sealed, she stripped and resealed it herself. The Mutschlers engaged Hawkins Construction Services, Inc. to remodel the kitchen, breakfast room, and sunroom in 1998, but otherwise made no significant changes to the property, undertaking only routine maintenance. They remained in the home until 2005, raising four children and frequently entertaining friends and IBM colleagues. The lower-level game room's south wall was carpeted to dampen noise from the pool table as well as the piano in the family room. The golf course was easily accessible via walking and golf cart paths. The family enjoyed canoeing and paddle boarding in the lake. They vacationed at Bald Head Island, where Mrs. Mutschler designed an elevated two-story, gabled-roofed, frame house built in 1984 for the family.²⁸

After selling the house to Paula S. and Jones H. Winston Jr. in April 2005, the Mutschlers resided in Raleigh until moving to Hammondsport near Keuka Lake in upstate New York, where Mrs. Mutschler remains. Mr. Mutschler died in July 2015. Subsequent owners of the Wake Forest house were Terry W. and Susan S. Carter (February 2006-May 2014) and David H. and Lori S. Mahaley (May 2014-July

²⁶ Barbara Mutschler, telephone conversations and email correspondence with Heather Fearnbach, March, June, and July 2021; "William 'Pete' Mutschler," *NO*, July 28, 2015; Wake County Deed Book 2196, p. 259.

²⁷ The Mutschler's two-story, side-gable-roofed, rectangular home at 721 Old Lane Road in Vestal, New York differs significantly in appearance from the Wake Forest house, but has a similar split-foyer plan. Above the basement garage, unpainted rough-sawn board-and-batten siding covers the north half of the façade's second-story. The remainder of the house is sheathed with unpainted weatherboards. Developer and general contractor John E. Walsh erected the house using stock plans. Barbara Mutschler, telephone conversation with Heather Fearnbach, June 11, 2021; Broome County, New York, Deed Book 1128, p. 659; April 2012 photograph of 721 Old Lane Road from Google Maps.

²⁸ Barbara Mutschler, telephone conversations with Heather Fearnbach, March 17 and June 6 and 11, 2021; Vernon C. Beauchamp and W. D. Johnston, "Mutschler House," undated (1973) drawings, and John W. Hawkins of Hawkins Construction Services, Inc., correspondence regarding 1998 renovation in the possession of Barbara Mutschler. in Hammondsport, New York. After the Mutschlers sold the Bald Head Island house, located at 307 South Bald Head Wynd, it was remodeled by subsequent owners. Brunswick County Deed Book 458, p. 750, Deed Book 557, p. 258, Map Book 12, p. 8.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 16 William and Barbara Mutschler House
Wake County, NC

2020). Andrew O. Grimmett and Angela M. Wright purchased the property on July 31, 2020, and executed a renovation completed in 2021.²⁹

²⁹ Wake County Deed Book 10700, p. 1461; Deed Book 11315, p. 54; Deed Book 11834, p. 408; Deed Book 15664, p. 1909; Deed Book 17994, p. 1725.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 17 William and Barbara Mutschler House
Wake County, NC

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 18 William and Barbara Mutschler House
Wake County, NC

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 10 Page 19 William and Barbara Mutschler House
Wake County, NC

Section 10. Geographical Data

Latitude/Longitude Coordinates

Latitude: 35.997128 Longitude: -78.528912

Verbal Boundary Description

The nominated property consists of Wake County tax parcel # 1831983138 (0.91 acre), as indicated by the heavy solid line on the enclosed boundary map. Scale: one inch equals approximately sixty feet.

Boundary Justification

The nominated tract is the property historically associated with the William and Barbara Mutschler House and provides appropriate surroundings in keeping with the dwelling's character.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Photos Page 20 William and Barbara Mutschler House
Wake County, NC

Photograph Catalog

All photographs by Heather Fearnbach, Fearnbach History Services, Inc., 3334 Nottingham Road, Winston-Salem, NC, on March 15, 2021. Digital images located at the North Carolina SHPO.



1. Southeast oblique (above) and 2. Southwest oblique (below)



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Photos Page 21 William and Barbara Mutschler House
Wake County, NC



3. Northwest oblique (above) and 4. Northeast oblique (below)



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Photos Page 22 William and Barbara Mutschler House
Wake County, NC



5. Living/Dining room, looking east (above), and 6. Living/Dining room, looking west (below)



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Photos Page 23 William and Barbara Mutschler House
Wake County, NC



7. Breakfast room, looking east (above) and 8. Southeast bedroom, upper level, looking south (below)



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Photos Page 24 William and Barbara Mutschler House
Wake County, NC



9. Game room, lower level, looking east (above) and 10. Family room, looking west (below)



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

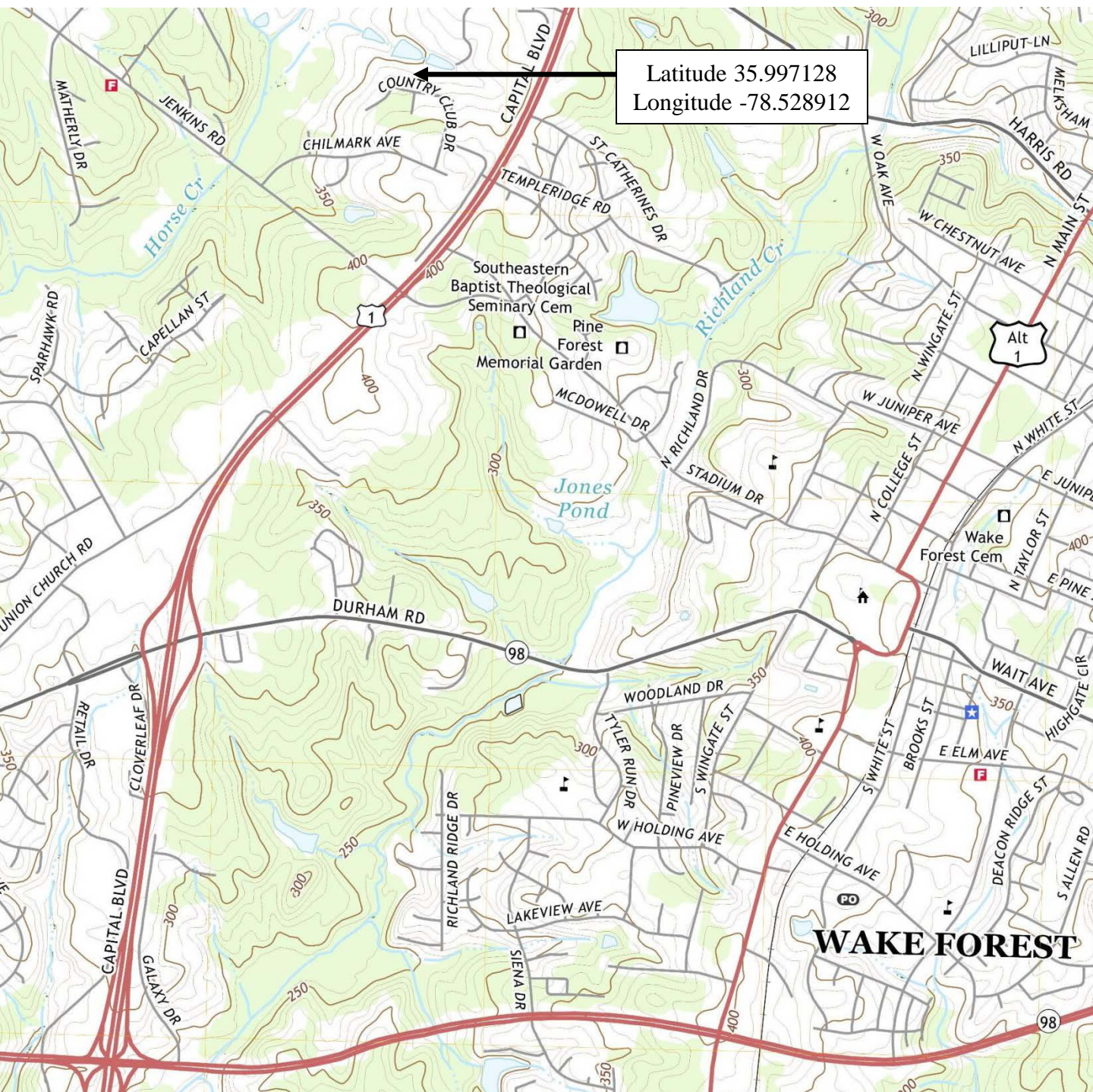
Section number Photos Page 25 William and Barbara Mutschler House
Wake County, NC



11. Northeast bedroom, lower level, looking south

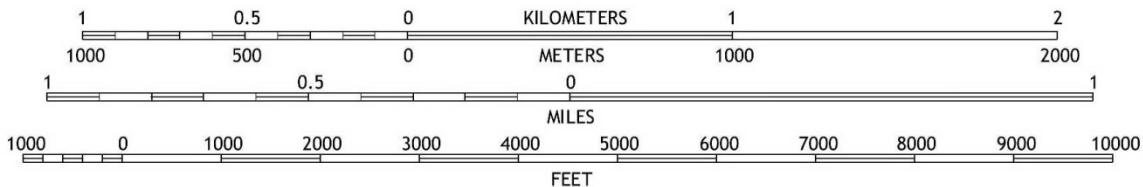
**William and Barbara Mutschler House, 1320 Country Club Drive
Wake Forest, Wake County, North Carolina
National Register Location Map**

U. S. Geological Survey
Wake Forest Quadrangle, 2019



Latitude 35.997128
Longitude -78.528912

SCALE 1:24 000



William and Barbara Mutschler House
1320 Country Club Drive, Wake Forest, Wake County, North Carolina
National Register Boundary Map and Exterior Photograph Key

Latitude 35.997128
Longitude -78.528912

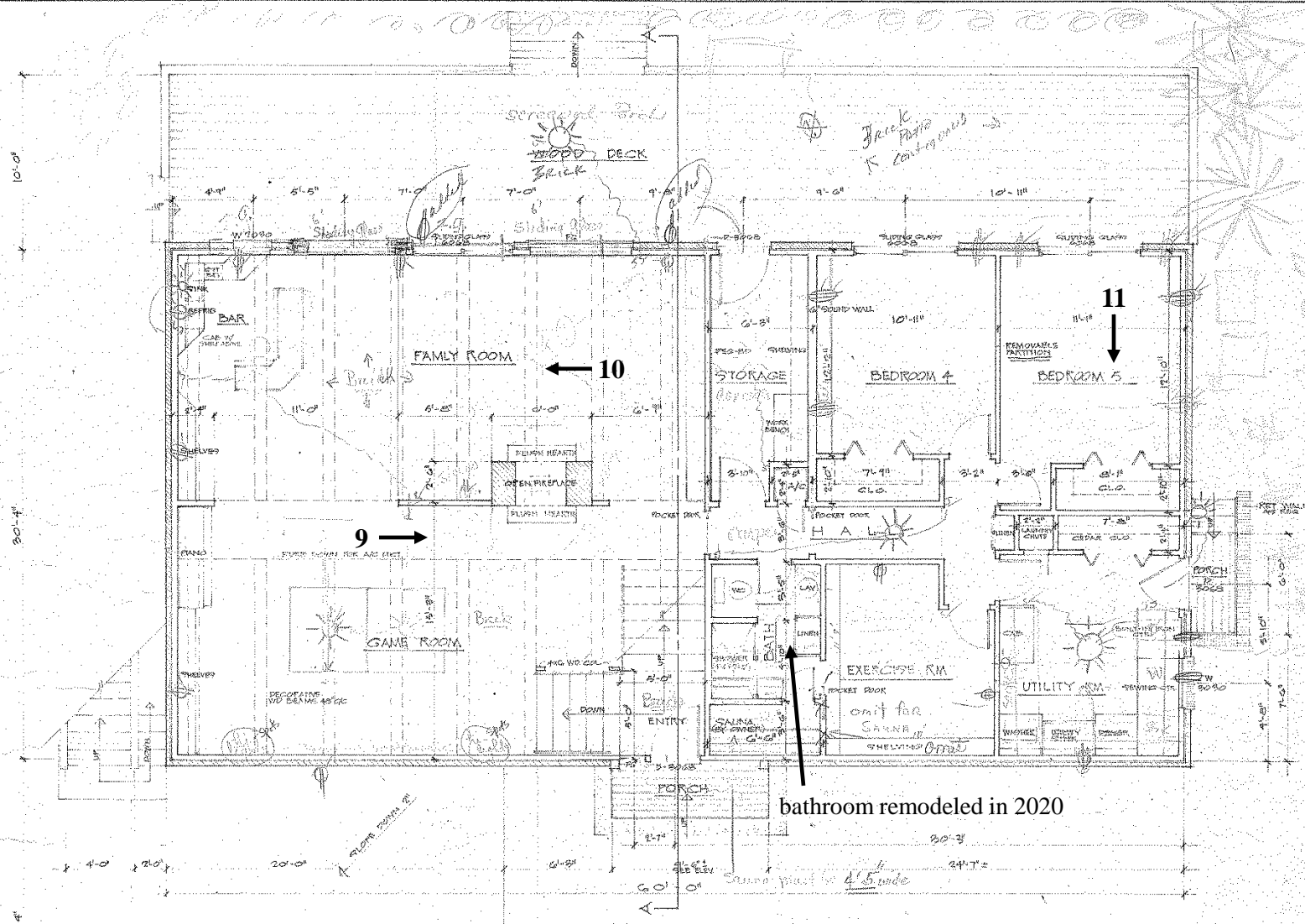


Country Club Drive

National Register Boundary
Wake County tax parcel #1831983138

Heather Fearnbach, Fearnbach History Services, Inc. / March 2022
Base 2017 aerial photo courtesy of City of Raleigh and Wake County GIS
<https://maps.raleighnc.gov/iMAPS/?pin=1831983138>

one inch equals sixty feet



GROUND FLOOR PLAN
1/4" = 1'-0"

Vernon C. Beauchamp
Walter Johnston

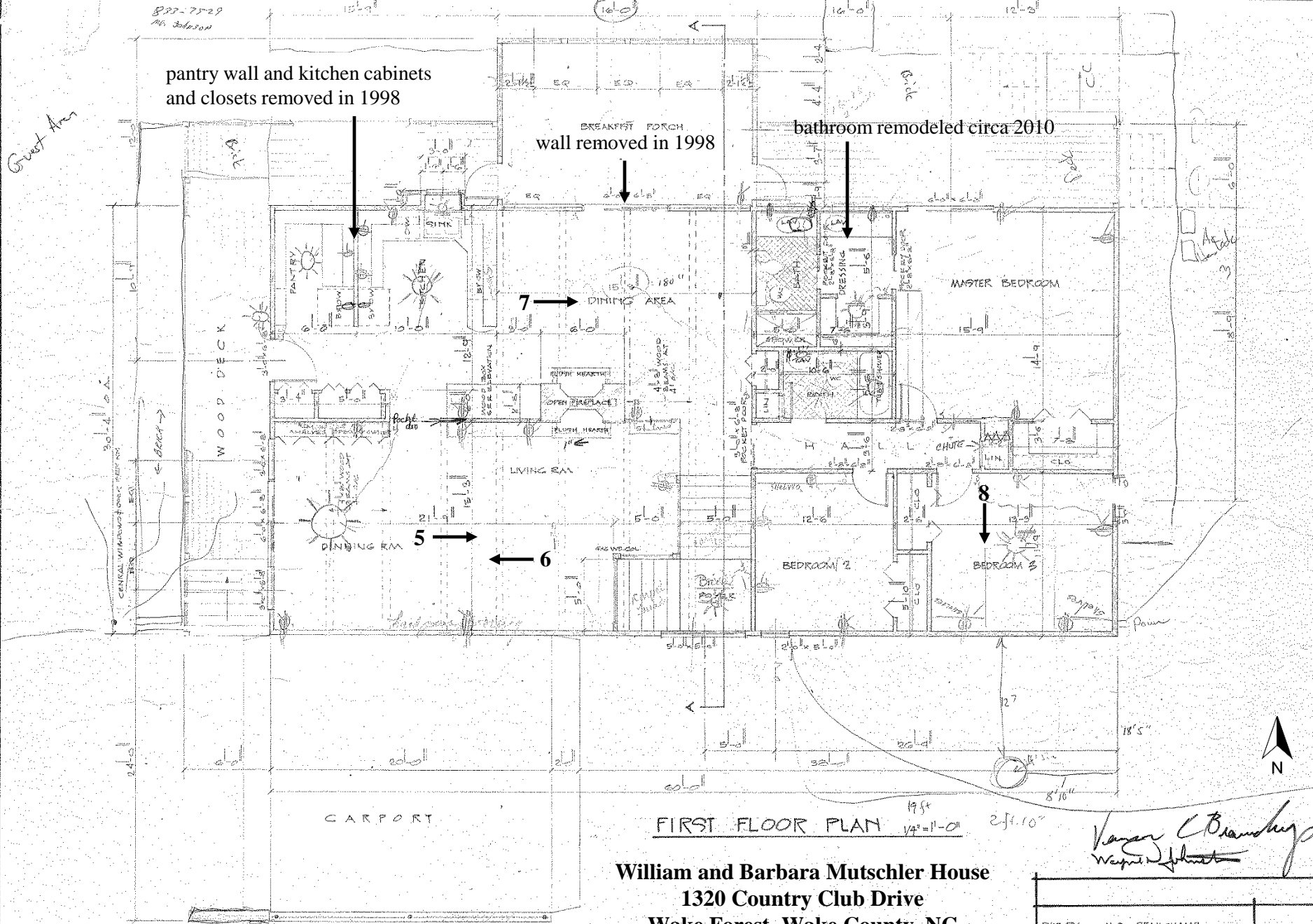


**William and Barbara Mutschler House,
1320 Country Club Drive
Wake Forest, Wake County, NC**

Lower Level Plan and Photograph Key

Drawn by Vernon C. Beauchamp and W. D. Johnston, 1973
Annotated by Heather Fearnbach, Fearnbach History Services, Inc., March 2022

V.C. BEAUCHAMP 276-2091	2
DWG BY W.D. JOHNSTON 467-2897	



Drawn by Vernon C. Beauchamp and W. D. Johnston, 1973
Annotated by Heather Fearnbach, Fearnbach History Services, Inc., March 2022

William and Barbara Mutschler House
1320 Country Club Drive
Wake Forest, Wake County, NC
Upper Level Plan and Photograph Key

DWG. BY	V.C. BEAUCHAMP 216-3091	3
	WD. JOHNSTON 437-2241	