

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

**NATIONAL REGISTER OF HISTORIC PLACES**

**Arthur C. and Mary S. A. Nash House**

Chapel Hill, Orange County, NC2289, Listed 10/26/2017

Nomination by Cheri Szcodronski

Photographs by Cheri Szcodronski, November 2015 and January 2016



Front (south) and side (west) elevations



Family room, looking east

# National Register of Historic Places Registration Form

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

## 1. Name of Property

Historic name: Nash, Arthur C. and Mary S. A., House

Other names/site number: \_\_\_\_\_

Name of related multiple property listing:

N/A

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

## 2. Location

Street & number: 124 South Boundary Street

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

Not For Publication:

Vicinity:

## 3. State/Federal Agency Certification

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

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

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

\_\_\_national \_\_\_statewide Xlocal

Applicable National Register Criteria:

\_\_\_A XB \_\_\_C \_\_\_D

\_\_\_\_\_  
Signature of certifying official/Title:

\_\_\_\_\_  
Date

North Carolina Department of Natural and Cultural Resources

State or Federal agency/bureau or Tribal Government

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

\_\_\_\_\_  
Signature of commenting official:

\_\_\_\_\_  
Date

\_\_\_\_\_  
Title :

\_\_\_\_\_  
State or Federal agency/bureau  
or Tribal Government

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#### 4. National Park Service Certification

I hereby certify that this property is:

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

\_\_\_\_\_  
Signature of the Keeper

\_\_\_\_\_  
Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

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

##### Category of Property

(Check only **one** box.)

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

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>0</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>0</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 1

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC – single dwelling

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**Current Functions**

(Enter categories from instructions.)

DOMESTIC – single dwelling

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

Colonial Revival

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property:

weatherboard  
asphalt  
brick  

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### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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#### Summary Paragraph

In 1926, Arthur C. Nash designed a two-and-a-half story, side-gabled, Colonial Revival-style frame house for his own residence. The address was listed as 513 Cameron Avenue and 513 Boundary Street before changing to 124 South Boundary Street in the mid-1980s. The Nash House is a contributing building within the 1971 Chapel Hill National Register Historic District, which includes buildings from 1793, with the establishment of the University of North Carolina, through 1964. The district encompasses diverse architectural styles aligned with regional and national trends during this period. The university and surrounding town grew in tandem, with a period of intense growth in the 1920s that includes the construction of the Arthur C. and Mary S. A. Nash House. The Nash House is a representative example of the Colonial Revival style common to this period of growth.<sup>1</sup> The Nash House was renovated in the 1950s and again c.1983, and rehabilitated in 2016 using Nash's original blueprints. The house remains in good

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<sup>1</sup> Heather Slane, "Chapel Hill Historic District Boundary Increase and Additional Documentation," Nomination to the National Register of Historic Places, 2015.

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condition, and maintains a high level of integrity with respect to setting, design, materials, workmanship, feeling, and association.

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## **Narrative Description**

### Setting

The Arthur C. and Mary S. A. Nash House sits on the western portion of a rectangular 0.55-acre parcel, originally Lots 7 and 8 in the "Battle Estate Development." Battle Estates is a suburban development in the village of Chapel Hill that was occupied primarily by faculty and staff associated with the University of North Carolina. The eastern portion of the Nash House lot is a grassy lawn with a buffer of mature trees, shrubs, and landscaping beds providing privacy from the street on the south and east, and from the neighboring house on the north. The landscaping beds are enclosed with original field stone borders. The south and east property lines have two parallel stone walls creating a landscaped ledge buffer at the edge of the yard, which is elevated from the street below.

The property is located immediately adjacent to the University of North Carolina campus, and the front entrance faces south toward Forest Theater and Battle Park, located across South Boundary Street. The property is accessed by a private alley that travels north-south, connecting Senlac Road to South Boundary Street and bordered along its western side by a tall wooden fence. The alley drops in elevation from the concrete driveway at the rear of the house to its junction with South Boundary Street at the front of the house, so an original stone walkway with six steps leads up from the alley to the front door. The alley also provides access to the house situated north of the Nash House, a c.1932 Colonial Revival home at 514 Senlac Road. To the north is the Battle House at 203 Battle Lane, the c.1843 home built by Judge William Horn Battle when he retired from service in the North Carolina state government to teach law at the University of North Carolina.

### Exterior Description

The façade of the main block (south elevation) is three bays wide with a central entryway. A recessed, two-story wing to the east of the main block has a full-width porch with a flared shed-roof supported by square columns. The house also has a two-story rear-ell. Originally, the second story of the ell was an open sleeping porch that was enclosed in the 1950s. Around the same time, a flat-roofed carport was added, which extends north from the ell. Clad in weatherboard, the house has a brick foundation and two exterior-end brick chimneys. It retains most of the original windows and doors, including hardware. The windows are typically eight-over-twelve wood sash double hung on the first floor and eight-over-eight wood sash double hung on the second floor with simple wooden surrounds and functional replacement wood shutters.

The entrance to the house is centered on the front (south) façade and accessed by two brick steps. The six-panel wooden door has a six-light transom and pedimented, Classical surrounds. Single windows flank the entry door, with three windows at the second story. The full-width porch on the recessed east wing contains two entrances to the house. On the south elevation, there is a fifteen-light door with a four-light transom and on the east elevation there is a second fifteen-light door with a four-light transom. Both doors have the original functional wood shutters. The

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porch is supported by three square columns on the front and one square column on the side, with two pilasters, one each on the south and east walls. Brick steps provide access to the porch on the east and south sides. A large, 6:1 common bond brick chimney with a T-shaped base is visible in the corner of the porch, providing fireboxes to the interior rooms on the east side of the main block and the south side of the east wing. The porch was altered during a previous renovation, but has been rehabilitated to its original open design and appearance.

The east elevation of the main block of the house consists of typical first and second story windows with a smaller six-over-six wood sash double hung window on the third story. The east elevation of the recessed east wing also consists of typical first and second story windows, but with a divided lunette at the attic level. The east elevation of the rear-ell addition consists of a nine-light casement window on the first story and a salvaged six-over-six wood sash window on the second story.

The north elevation consists of the rear of the east wing and the gabled end of the rear-ell addition. The rear of the east wing contains three large replacement picture windows on the first story, four six-over-six wood sash windows centered on the second story, with a narrow four-over-four wood sash window to the west of them. A six-light, wood paneled door with a small hipped roof is angled in the corner between the main block and the rear-ell. There is a shed roof dormer with three nine-light casement windows on the main block of the house. The north elevation of the rear-ell features replacement wood French doors with wide single-light sidelights. The porch was enclosed in the 1950s and the French doors added at that time, which were then replaced during the 1983 renovations. This entrance now also features a semi-circular fanlight, which is original to the house, but was covered during the 1950s alterations to the rear entrance. A portion of the fanlight was uncovered during the 2016 rehabilitation, although the bottom portion is still covered by the 1950s doorframe. On either side of the doors are original four-over-four wood sash windows. On the second story, a fifteen-light door with single-light sidelights is flanked by two six-over-six wood sash windows. All windows have replacement functional wood shutters. A flat-roof carport added in the 1950s extends from the rear-ell supported by four square columns. A new balustrade was added to the roof of the carport in 2016. Based on the original blueprints, the diagonal pattern of the balusters matches the original design of the balustrade that encased the sleeping porch before it was enclosed. The gable on the rear-ell is pedimented with a band of trim and has a louvered semi-circular vent. The rear ell does not extend to become flush with the west elevation, and there is a four-over-four wood sash double hung window on the first story at this location.

The west elevation consists of the rear-ell and the gable-end of the main block of the house. The rear-ell has an eight-over-eight wood sash window on the first story, and a replacement six-over-six window on the second story. The 6:1 common bond brick chimney on the gable end divides the main block symmetrically. On the first story, there is an eight-over-eight replacement wood sash window on the north side of the chimney. The original blueprints show a window in this location, which was converted to a door in the 1980s and returned to a window in the 2016 rehabilitation. On the south side of the chimney, there is an eight-over-twelve window. On the second story, there are two six-over-six wood sash windows, and on the third story there are two smaller six-over-six wood sash double hung windows.

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### Interior Description

The first floor consists of a kitchen on the west and a dining room on the east within the main block, a large family room in the east wing, and a bathroom, laundry room, mudroom, and rear porch in the rear ell. The kitchen and dining room are accessed from the center passage, which also contains a staircase to the upper floors, which ascends from the rear of the hall, and a door to a separate enclosed staircase leading to the basement. A secondary hall at the rear of the house leads to the family room in the east wing, and the bathroom and laundry room in the rear ell. The mudroom and rear porch are accessed through the laundry room, through the kitchen, or by the rear entrance. The main block on the second floor is also a center passage plan, providing access to the two bedrooms on the west, the enclosed sleeping porch and bathroom at the rear, and the bedroom on the east, and containing the staircase to the third floor. This hallway also leads to a secondary hallway extending along the east wing and providing access to the master bedroom and bathroom, as well as a second access doorway to the east bedroom. The third floor consists of a small central hallway containing a bathroom and leading to a storage room on the west and a bedroom on the east. The hall, storage room, and bedroom all provide access to unfinished attic spaces on this floor.

The first floor retains much of its original floor plan and materials, although it was altered to enclose the rear porch in the 1950s and to accommodate a large modern kitchen in the 2016 rehabilitation. The plaster walls and ceilings remain, except in portions of the kitchen where damaged plaster was replaced with drywall (2016). The original hardwood floors and heavy baseboard trim are also in place, except in the kitchen where a portion of the baseboard has been duplicated (2016). The original wall scone locations have been uncovered and replaced with modern fixtures (2016). Doors, brass hardware, and glass doorknobs remain in place throughout. Windows and doors have heavy wood surrounds with beaded detailing.

The front door (south) leads to a central entrance foyer that is decorated with four pilasters at each corner topped by an entablature. The pilasters near the front (south) of the house are not flush with the south wall.

From the central entrance foyer, a pair of twelve-light French doors provide access to the kitchen on the west wall, and a matching pair provide access to the dining room on the east wall. The entrance hall extends the full length of the main block, with a closet and on the east wall, a staircase ascending to the second floor from the rear of the hall, and a door in the west wall leading to a separate enclosed staircase that provides access to the basement. A secondary hallway extends from the main hall through the rear ell, providing access to the family room, a small bathroom, laundry room, and an angled nine-light-over-single-panel wood door leading to the backyard gardens. The bathroom has a four-paneled door, and the original built-in medicine cabinet remains in place. A similar four-paneled door at the end of the hall on the north wall leads to the laundry room that contains an original sink and fixtures. The mudroom and rear entrance may be accessed through the laundry room or kitchen, or from the rear (north) entrance. The rear entrance leads to a small enclosed porch with a pantry and bathroom on each end and

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mid-1900s slate tile flooring. The enclosed porch retains the original exterior weatherboard and window opening between the enclosed porch and kitchen, although the glass has been removed. The east wing family room was built as a studio for Mary S.A. Nash, a painter.<sup>2</sup> Access to the family room is provided by a pair of two-panel doors. The fireplace on the south wall has the original brick firebox, but the mantel was reconstructed during the 2016 rehabilitation using the dining room mantel as a guide. Three large replacement picture windows added c.1983 encompass most of the north wall of the room.

A pair of four-paneled wood doors on the north wall leads from the family room to the dining room. A wood chair rail runs throughout the room. The fireplace in the northeast corner of the room features the original mantel and brick firebox.

The basement can be accessed by a four-paneled wood door leading to stairs directly beneath the stairs to the second story, which retain their original hardwood. The basement is unfinished with brick walls and a concrete floor.

The stairs from the main entry hall to the second floor have square balusters and a decorative newel post. At the top of the steps the balustrade continues down the hall and turns as it continues up the stairs to the attic story.

The second floor retains much of its original floor plan and materials. The floor plan was altered in the 1950s to enclose the sleeping porch, and again in 2016 to add a balcony railing on top of the carport and to accommodate two full bathrooms. It consists of two bedrooms on the west, one bedroom on the east, and a bathroom on the north end of the main block, all arranged around a central hall. The enclosed sleeping porch and balcony on top of the carport form the rear ell. A secondary hall in the east wing leads to a master bedroom and master bathroom, as well as a second doorway into the east bedroom. All of the doors and their hardware are original to the house, and all of the second floor bedrooms retain their original hardwood flooring and original plaster walls. Some of the bedrooms have drywall placed on top of the original plaster ceilings. Throughout the second floor, all of the windows and doors have heavy wood surrounds with beaded detailing. Matching heavy wood baseboard trims all of the second story rooms, as well as the hallway. The bedrooms retain the original picture molding, although it has been shifted down to accommodate the addition of sheetrock to the ceilings.

The southwest bedroom may be accessed from the central hall by a four-paneled wood door. Two closets on the north wall have four-paneled doors matching the door to the hallway. A third four-paneled door on the north wall leads to a passageway closet with built-in shelving between the southwest bedroom and the northwest bedroom. The northwest bedroom has a matching passageway closet door. The north window in the room remains in place and looks into the enclosed sleeping porch. On the east wall is a four-paneled wood door leading to the central hall.

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<sup>2</sup> A 1930 newspaper article noted the bucolic setting of the Nash house and its importance to Mary's art: "the semi-seclusion of the setting and the natural aspect of the countryside makes it ideal for the home of one whose work requires imagination and delicacy of impression." From: "Three Celebrities Form Art Colony in Village," *Daily Tar Heel*.

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The southeast bedroom can be accessed both from the central hall and from the east wing hallway by four-paneled wood doors. In the northeast corner of the room is a fireplace with its original mantel. The north wall has two closets with four-paneled wood doors.

At the end of the east wing hallway is a four-paneled door to the master bedroom in the northeast corner of the house. Three closets with four-paneled wood doors line the south wall. Between the closet to the far east of the room and the middle closet is an original built-in mirror. The secondary hallway also provides access to the master bathroom by a four-paneled wood door, which was updated in the 2016 rehabilitation.

There are three closets in the east wing hallway, all with four-paneled wood doors. Two are on the south wall of the hallway between the door to the southeast bedroom and the east end of the hallway. One is a linen closet in the northwest corner of the hallway. Where the hallway meets the central hall is a four-paneled wood door that can close off the east wing of the house.

At the north end of the central hall is a four-paneled door leading to the central hall bathroom. The narrow four-over-four wood sash window facing the enclosed sleeping porch remain in place, as does the original built-in medicine cabinet. This bathroom contained a shower stall and was expanded to include a full bathtub during the 2016 rehabilitation.

A nine-light-over-single-panel wood door leads from the central hall to the enclosed sleeping porch. On the north wall, a fifteen-light door with single-light sidelights opens to the roof of the carport, which has a new balustrade with diagonally-patterned balusters. The sleeping porch retains the original wood floors, weatherboard, north wall windows, and functional shutters.

The third story consists of a central hallway, single bedroom, storage room, and bathroom, as well as multiple separate attic spaces. The bathroom was installed in the c.1983 renovation on the north end of the small hallway. The east bedroom features three nine-light wood casement windows on the north wall. Heavy wood baseboards trim the original hardwood floors. On the east wall is a small two-panel wood door with wood surrounds leading to an unfinished attic space lit by a divided semi-circular lunette. A four-paneled wood door leads to a small closet on the east wall.

The storage room can be accessed from a four-paneled wood door on the west side of the hall. The room was originally unfinished, but was finished in a recent renovation. In contrast to the painted white windows throughout the house, the two six-over-six wood windows on the west wall of this room were left unpainted. The brick chimney is also exposed on the west wall. There is a small closet on the south wall of the room and access to the attic space at the front of the house to the south. There is also access to the attic space in the rear of the house along the north wall, which contains the heating and cooling systems.

#### Integrity Statement

Overall, the Arthur C. and Mary S. A. Nash House is well preserved. The mid-late 1900s renovations were minor and reversible, and most of the original fabric was retained. The 2016

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renovations rehabilitated the house to its 1926 appearance according to Nash's original blueprints, with the exception of the kitchen and both second floor bathrooms as described above. The landscaping walls, primary trees, and rear planting beds also remain in place, although the foliage chosen for the planting beds and the front and east landscaping has been changed. The property retains a high level of integrity with regard to location, setting, design, materials, workmanship, feeling, and association.

General Statement of Archaeological Potential

The building is closely related to the surrounding environment. Archaeological remains, such as trash pits, wells, and structural remains that may be present, can provide information valuable to the understanding and interpretation of the structure. Information concerning land use patterns, social standing and mobility, as well as structure details, is often only evident in the archaeological record. Therefore, archaeological remains may well be an important component of the significance of the building. At this time, no investigation has been done to discover these remains, but it is likely that they exist, and this should be considered in any development of the property.

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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

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

### Areas of Significance

(Enter categories from instructions.)

Architecture

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**Period of Significance**

1926-1930

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1926

\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

Nash, Arthur Cleveland

\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Nash, Arthur Cleveland

\_\_\_\_\_  
\_\_\_\_\_

**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Arthur C. and Mary S. A. Nash House is significant at the local level under Criterion B in the area of architecture for its association with prominent architect Arthur Cleveland Nash. Nash came to Chapel Hill in 1922 to serve as the university architect during a major expansion period for the University of North Carolina at Chapel Hill. He advocated the Colonial Revival style as the most appropriate style for private residential and commercial buildings adjacent to the university. As a result of his encouragement and example, this style dominated new architecture in Chapel Hill in the early twentieth century. In addition to Colonial Revival, he also excelled in other late-nineteenth century and early-twentieth century styles, especially Neoclassical and Beaux-Arts, and his commissions include a variety of residential, commercial, and university building types.

Although McKim, Mead, & White served as the primary architectural firm during the campus expansion, Nash is credited with the design of many of the university's most significant

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buildings as the local supervising architect, including Louis Round Wilson Library, Kenan Stadium and Field House, the Carolina Inn, and Spencer Hall, among many others. He also designed public buildings and private homes in Chapel Hill, Durham, Raleigh, Asheville, and Wilmington. Nash continued to serve as an architectural consultant for campus expansion projects after his departure from Chapel Hill. He heavily influenced the design of both the University of North Carolina campus and the surrounding town through the mid-1900s. In 1926, he designed his own Colonial Revival home at 124 South Boundary Street, just northeast of the university campus. As his personal residence in Chapel Hill, built according to his design, the Arthur C. and Mary S. A. Nash House is the property most closely associated with the contributions of prolific architect Arthur C. Nash during the most productive and significant period of his career. The house retains integrity to convey this association. The period of significance covers the duration of time Nash lived in the house and worked as university architect at the University of North Carolina, from 1926 when it was constructed until he retired to Washington, D.C. in 1930.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

Arthur Cleveland Nash (1871-1969)

Nash was born in 1871, in Geneva, New York, to Francis Philip Nash and Katharine Cleveland Coxe Nash. Francis Nash was a professor of Romance Languages at Hobart College. Katharine Nash was the daughter of the Episcopal Bishop of New York, Right Reverend Arthur Cleveland Coxe. Nash attended Philips Exeter Academy, then graduated from Harvard University in 1894. After a year at Massachusetts Institute of Technology, he completed his architectural education at L'Ecole des Beaux Arts in Paris under the instruction of Jean Louis Pascal in 1900.<sup>3</sup>

Nash then moved to New York City where he taught architecture at Cornell University from 1900 to 1902. He partnered with architect Charles M. Gay from 1902-1906, then he practiced independently from 1906 until 1922. He did residential work during this time in New York and New Jersey, focusing on the Colonial Revival and Neoclassical styles.<sup>4</sup> He also served as professor and architect for Hobart College, a men's college, and its counterpart for women, William Smith College. He designed the Smith Hall science building and Williams Hall gymnasium at Hobart College in 1909, both in the Beaux-Arts style, as well as the Tudor-style Miller House dormitory at William Smith College in 1911.<sup>5</sup> In 1925, he designed the

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<sup>3</sup> Martha B. Caldwell, Catherine W. Bishir, and John L. Sanders, *North Carolina Architects & Builders: A Biographical Dictionary*, "Nash, Arthur C. (1871-1969)," <http://ncarchitects.lib.ncsu.edu/people/P000500> (accessed October 2016).

<sup>4</sup> City of New York Landmarks Preservation Commission, "Upper East Side Historic District Designation Report, Volumes I and II," 1981, [http://www.nyc.gov/html/lpc/downloads/pdf/reports/UpperEastSide\\_Vol1.pdf](http://www.nyc.gov/html/lpc/downloads/pdf/reports/UpperEastSide_Vol1.pdf) and [http://www.nyc.gov/html/lpc/downloads/pdf/reports/UpperEastSide\\_Vol2.pdf](http://www.nyc.gov/html/lpc/downloads/pdf/reports/UpperEastSide_Vol2.pdf) (accessed March 2017)

<sup>5</sup> Nash has deep roots at Hobart College: His father, Francis Philip Nash, taught at Hobart College, while his mother's great-grandfather, Bishop Arthur Cleveland Coxe, was a benefactor of the school and designed its official seal. "About Hobart and William Smith Colleges," Hobart and William Smith Colleges, [www.hws.edu/about](http://www.hws.edu/about)

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Neoclassical-style Field Club of Greenwich, Connecticut, a traditional private gentleman's club.<sup>6</sup> This early work reflects his later work in North Carolina, with Colonial Revival and Neoclassical styles dominating his residential design, while these styles as well as Beaux-Arts typify his public buildings.

In 1914, he married Mary Screven Arnold, and they had a daughter, Katharine Cleveland.<sup>7</sup> Nash's wife, Mary S.A. Nash, was a talented artist and well-known in Chapel Hill for her portrait painting skills. Before marrying Nash, she spent several years abroad studying art and painting.<sup>8</sup> Some of the North Carolinians she painted include Judge William Battle, R.D.W. Connor (archivist of the United States), and North Carolina Supreme Court Justices Henry G. Connor, George Connor, and W.A. Hoke.<sup>9</sup>

At the time of Nash's arrival in Chapel Hill, the university was small but rapidly growing. It benefitted from high post-war enrollment, new state funding, and the selection of Harry Woodburn Chase as its next president. President Chase envisioned that the university would continue to grow, building "scores" of buildings, saying, "God grant that we may build as they," referring to the founding fathers of the school.<sup>10</sup> He envisioned a "modern University," which he believed would require building exceptional buildings to house outstanding academic programs and faculty.<sup>11</sup> Also critical to the expansion project was the plan for a railroad spur to haul construction materials from the main line into Chapel Hill.<sup>12</sup>

Plans for expanding the campus had already begun when Nash took his new position with the University. From 1913 to 1919, urban planner John Nolen developed a master plan that

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(accessed March 2017); "Miller House," Hobart and William Smith Colleges Archives Online Exhibits, <https://hwsarchives.omeka.net/exhibits/show/campusbuildings/proposedbuildings/millerhouse> (accessed March 2017). "Miller House," "Smith Hall," "Williams Hall," HWS Campus Map, [http://www.hws.edu/about/campus\\_maps.aspx](http://www.hws.edu/about/campus_maps.aspx) (accessed March 2017)

<sup>6</sup> "Index to Volume CII, The American Architect, Fifty Union Square, New York, July to December 1912," *American Architect and Architecture*, Volume 102, 1912 (available via Google Books, accessed March 2017).

<sup>7</sup> Martha B. Caldwell, Catherine W. Bishir, and John L. Sanders, *North Carolina Architects & Builders: A Biographical Dictionary*, "Nash, Arthur C. (1871-1969)," <http://ncarchitects.lib.ncsu.edu/people/P000500> (accessed October 2016).

<sup>8</sup> "Three Celebrities Form Art Colony in Village," *Daily Tar Heel*, April 22, 1930, 1, 4, Newspapers.com (accessed November 2016).

<sup>9</sup> "To Dedicate Portrait," *Daily Tar Heel*, Feb. 5, 1927, Newspapers.com (accessed November 2016), 4; "Connor Portrait is Presented to Supreme Court," *Daily Tar Heel*, Feb. 21, 1929, Newspapers.com (accessed November 2016), 4.

<sup>10</sup> Caldwell, *North Carolina Architects & Builders*, "Nash"; John V. Allcott, *The Campus at Chapel Hill: Two Hundred Years of Architecture* (Chapel Hill, NC: The Chapel Hill Historical Society, 1986), 66.

<sup>11</sup> Joe A. Hewitt, "Louis Round Wilson Library: An Enduring Monument to Learning," *The Louis Round Wilson Library Special Collections*, <http://library.unc.edu/wilson/about/wilsonhistory> (accessed February 2017).

<sup>12</sup> Catherine W. Bishir, Charlotte V. Brown, Carl R. Lounsbury, and Ernest H. Wood, III., *Architects and Builders in North Carolina: A History of the Practice of Building* (Chapel Hill, NC: The University of North Carolina Press, 1990), 327.

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recommended expansion to the south of the university's original core, now known as McCorkle Place, which was located between East Franklin Street and East Cameron Avenue. Fulfillment of Nolen's plans was delayed by World War I and the influenza epidemic, which claimed the life of University President Edward Kidder Graham.<sup>13</sup>

In 1920, the Trustees Building Committee chose New York firm McKim, Mead, and White to design the expansion according to Nolen's master plan. The following year, the committee appointed Durham-based engineer Thomas C. Atwood, a Massachusetts native with experience completing large and complex projects, as Executive Agent of the building committee.<sup>14</sup> He hired additional engineers, draftsman, an inspector, and clerks. He also hired architect H.P. Alan Montgomery, who was replaced by Nash in 1922, and general contractor T.C. Thompson of Charlotte. Therefore, when Nash arrived, the project had already begun.<sup>15</sup> Montgomery designed the Colonial Revival classroom buildings Manning, Saunders, and Murphey Halls for the eastern side of the South Quad, now known as Polk Place. Montgomery also designed the dormitories Ruffin, Mangum, Manly, and Grimes Halls in the Upper Quad.<sup>16</sup> Throughout the 1920s campus expansion, William Kendall of McKim, Mead, and White served as the head architect, while Nash and Atwood were the local supervising architects.

By 1923, Nash and Atwood formed the firm Atwood and Nash, Inc., Architects and Engineers. Together, they continued to fulfill Nolen's vision for the expansion of campus. Nash preferred red brick Colonial Revival style buildings for his campus designs, which still dominate the campus landscape, but he also employed Beaux-Arts, Neoclassical, and other early late nineteenth and early twentieth century styles. Nash began by designing Bingham (1929) and Venable Halls (1925) in the South Quad; Aycock, Graham, Lewis, and Everett Halls in the Lower Quad of dormitories (1924-1933); and Spencer Hall (1924), the first women's dormitory, located on East Franklin Street.<sup>17</sup>

Nash was also instrumental in the design of the Beaux-Arts Neoclassical Louis Round Wilson Library (1929), which was a collaborative effort between Nash, Atwood, and McKim, Mead, and White. The dome was inspired by McKim, Mead, and White's Low Library at Columbia University in New York, and the layout was largely the work of Nash himself. With a limestone exterior contrasting with the surrounding red brick buildings, well-lit reading rooms, and an ornamental stairway, the building was said to be one of the most beautiful on campus when it was completed.<sup>18</sup>

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<sup>13</sup> Caldwell, *North Carolina Architects & Builders*, "Nash."

<sup>14</sup> Caldwell, *North Carolina Architects & Builders*, "Nash."

<sup>15</sup> Bishir et al, *Architects & Builders*, 327.

<sup>16</sup> Caldwell, *North Carolina Architects & Builders*, "Nash"; Allcott, 92-93.

<sup>17</sup> Caldwell, *North Carolina Architects & Builders*, "Nash"; Allcott, 71, 92-93.

<sup>18</sup> Caldwell, *North Carolina Architects & Builders*, "Nash"; Allcott, 69-71, 92-93.

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On the eastern side of campus, Nash designed the Greek styled Kenan Stadium and Spanish Colonial Kenan Stadium Field House (now demolished) in 1927. The Colonial Revival Graham Memorial Building, which served as a student center and later classrooms, and the Beaux-Arts Memorial Hall, which houses the performing arts auditorium, followed in 1931.<sup>19</sup>

In addition to designing these new buildings, Nash also designed renovations to some of the oldest buildings on campus. The South Building was completed in 1814 and had received minor exterior changes since then. In 1926, Nash designed the reconstruction of the interior, alterations to its roofline from steep gables to lower pitched gables, addition of dentils along the cornice line, and the enlargement of chimneys and window openings. The following year, he added a southern entrance with a dominating portico featuring four Ionic columns. This addition made the building a focal point of East Cameron Avenue, and set the stage for the expansion of the campus to the south with new brick, porticoed buildings.<sup>20</sup>

Nash also renovated Old East (1793-1795, 1822, 1844-1848, 1924, 1991-1992), Old West (1822-1823, 1844-1848, 1924, 1991-1992), New East (1858-1861, 1925), and New West (1858-1861, 1925). He converted the Carnegie Library into Hill Hall (1907, 1930) to house the Music Department and altered Smith Hall into the Playmaker's Theater (1849-1852, 1924-1925). After Nash's changes were complete, the brick walls remained the only original material in these early campus buildings.<sup>21</sup>

A number of buildings related to the university were also designed by Nash, including the Carolina Inn (added to the National Register of Historic Places in 1999). Its construction was sponsored by university benefactor John Sprunt Hill. After its completion in 1924, Hill donated the building to the university. Nash designed several fraternity houses on the west side of campus as large Colonial Revival homes, setting a precedent for later Greek housing near the university campus.<sup>22</sup>

In addition to his work on campus, Nash also had a considerable impact on the growth of the surrounding village. Colonial Revival style architecture dominated Chapel Hill in the early part of the twentieth century. It conveyed traditional themes, following a national trend to express Americanism after World War I.<sup>23</sup> Nash applied these themes to his campus buildings, which in turn influenced residential design in the village. Nash preferred red brick Colonial Revival homes for East Franklin Street, believing it was a style that provided the appropriate "dignity, repose, and cultivation" for an academic community.<sup>24</sup> Many storefronts adopted this stylistic theme as a result of his advocacy. The campus still retains predominantly red brick buildings,

<sup>19</sup> Caldwell, *North Carolina Architects & Builders*, "Nash"; Allcott, 71-73, 92-93.

<sup>20</sup> Caldwell, *North Carolina Architects & Builders*, "Nash"; Allcott, 68-69, 92-93.

<sup>21</sup> Caldwell, *North Carolina Architects & Builders*, "Nash"; Allcott, 92-93.

<sup>22</sup> Caldwell, *North Carolina Architects & Builders*, "Nash;" Allcott, 92-93.

<sup>23</sup> Kenneth Joel Zogry, *The Carolina Inn*, Nomination to the National Register of Historic Places, 1999, Section 8, Page 2; Allcott, *The Campus at Chapel Hill*, 65.

<sup>24</sup> Caldwell, *North Carolina Architects & Builders*, "Nash."

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and both the campus and the town reflect Nash's preference for the Colonial Revival style – both in his own buildings, and those designed by others.<sup>25</sup>

Nash's reach extended beyond University and residential buildings in Chapel Hill. In nearby Durham, Atwood and Nash designed updates to the Durham Fire Training Tower (1928), the Valinda Beale Watts Pavilion at Watts Hospital (1926), and the Old Hill Building (1925). They also completed an expansion of the North Carolina Central University campus, designing the classically styled Clyde R. Hoey Administration Building (1929), Alexander Dunn Hall (1930), and Annie Day Shepard Hall (1930). In Raleigh, they completed the Beaux-Arts Revenue Building (1927), the Spanish-detailed State Fairgrounds Exhibition Buildings (1928), and renovations to the State Capitol and Executive Mansion. They also designed Colonial Revival private residences and similarly styled new buildings at Peace College. In 1929, Atwood and Nash expanded even further. They completed Biltmore Forest's John Sprunt Hill House (1929) in Asheville in the Tudor Revival style and the Neoclassical Alexander Sprunt House (1930) in Wilmington.<sup>26</sup>

For the most part, campus construction came to a halt with the stock market crash in 1929, so Nash retired in 1930 to Washington, D.C. When building resumed in the late 1930s, Colonial Revival was still the preferred building style, so Nash served as an advisor to his successor at the University of North Carolina, H. Raymond Weeks, until 1953. In that role, he provided design concepts for Woolen Gymnasium, Bowman Gray Swimming Pool, Lenoir Hall, and Navy Hall, as well as dormitories Alderman, Stacy, McIver, and Whitehead Halls. He also contributed ideas for the additions to the Carolina Inn, Wilson Library, Venable Hall, and the North Carolina Memorial Hospital complex, and renovations to Person Hall and Gerrard Hall. Meanwhile, Atwood formed a new partnership, and Atwood and Weeks moved to Durham in 1930 to continue designing buildings across the state.<sup>27</sup> Nash's career overall demonstrates great skill in several late-nineteenth century and early-twentieth century styles for a variety of residential, commercial, and university buildings across North Carolina.

Arthur Nash died in 1969 in Baltimore at the home of his daughter Katharine and her husband, Edward Caldwell. He is buried in Mount Auburn Cemetery in Cambridge, Massachusetts.<sup>28</sup>

#### Properties Associated with Arthur C. Nash

In Chapel Hill, the Arthur C. and Mary S. A. Nash House is most closely associated with the contributions of prolific architect Arthur C. Nash during the most productive and significant period of his career. The house retains integrity to convey this association. Nash designed the

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<sup>25</sup> Caldwell, *North Carolina Architects & Builders*, "Nash"; Caldwell, *Dictionary*, "Nash".

<sup>26</sup> Caldwell, *North Carolina Architects & Builders*, "Nash."

<sup>27</sup> Caldwell, *North Carolina Architects & Builders*, "Nash"; Allcott, 73-74, 92-93.

<sup>28</sup> Caldwell, *North Carolina Architects & Builders*, "Nash."

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1926 Colonial Revival style house as his personal residence, and lived there with his wife, Mary, and daughter, Katherine, until he moved to Washington D.C. upon his retirement in 1930.

Nash and his wife sold their Chapel Hill home to English professor Roland McClamroch and his wife, Clara. The McClamroch family rented the Nash House to Robert Wettach and Alpha B. Wettach, both significant community leaders in Chapel Hill.<sup>29</sup> Robert Wettach was a law professor and dean of the UNC Law School from 1941 to 1949, as well as an assistant state attorney general.<sup>30</sup> Alpha B. Wettach founded the Chapel Hill Experimental Kindergarten, the first kindergarten in Chapel Hill, which she operated in Mary Nash's former art studio in the Nash House. She joined the university as the Dean of Woman Students in 1951.<sup>31</sup> Alpha and Robert Wettach moved out of the Nash House around 1960, and Roland and Clara McClamroch sold the property to their daughter, Anna McClamroch McFall.<sup>32</sup> The house remained in the McClamroch family until Joseph and Monica Kalo, both UNC law professors, purchased the property in 1983.<sup>33</sup> The current owner, Victor Chen, purchased the house from the Kalos in 2013.

Other resources closely associated with Nash's productive life have either been demolished or significantly altered and no longer express a strong association. Nash arrived in Chapel Hill in 1922, but his home on South Boundary Street was not constructed until 1926. Prior to its completion, he boarded at the home of Mary Manning at 507 East Franklin Street (originally numbered 402 East Franklin Street). The house was razed in 1966.<sup>34</sup> The firm of Atwood and Nash served as the campus engineering and architectural firm, whose office was located in the Alumni Building at 207 East Cameron Street. The interior was renovated in 1939 and again in 1973.<sup>35</sup> Atwood and Nash also maintained an office in downtown Durham in the First National Bank and Office Building at 121-123 West Main Street. This building is a contributing building within the Downtown Durham National Register Historic District; like the Alumni Building, however, the interior has been significantly altered.<sup>36</sup>

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<sup>29</sup> "Arthur C. Nash House, c.1926, 124 South Boundary Street," Preservation Chapel Hill, <http://www.preservationchapelhill.org/arthur-c-nash-house> (accessed November 2016).

<sup>30</sup> *The Carolina Story: A Virtual Museum of University History*, "Names Across the Landscape: Maurice Taylor Van Hecke (1892-1963) and Robert H. Wettach (1892-1964) and the Van Hecke-Wettach Hall" <https://museum.unc.edu/exhibits/show/names/van-hecke-wettach-hall> (accessed November 2016).

<sup>31</sup> Burgess, "Mrs. Robert Wettach, Dean of Women Students."

<sup>32</sup> "Roland P. McClamroch and Clara L. McClamroch to Anna McClamroch McFall," July 1960, Book 179, Page 406, Orange County Register of Deeds.

<sup>33</sup> "Roland McClamroch, executor to Joseph Kalo and Monica Kalo," July 1, 1983, Book 425, Page 510, Orange County Register of Deeds.

<sup>34</sup> Bernard Lee Bryant, Jr. "Occupants and Structure of Franklin Street, Chapel Hill, North Carolina at 5-Year Intervals, 1793-1998," (Chapel Hill Historical Society, 1998).

<sup>35</sup> Heather Wagner Slane, "Chapel Hill Historic District Boundary Increase and Additional Documentation," Nomination to the National Register of Historic Places, 2015, North Carolina State Historic Preservation Office, Raleigh, NC.

<sup>36</sup> Cynthia de Miranda, "Downtown Durham Historic District Additional Documentation," Nomination to the National Register of Historic Places, 2012, North Carolina State Historic Preservation Office, Raleigh, NC; Personal

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communication with Micah Kordsmeier (employee of Self Help Credit Union, current occupant of First National Bank and Office Building), by Cheri LaFlamme Szcodronski, September 2017.

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Name of Property

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County and State

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"Yackety Yack" Yearbook. University of North Carolina. Chapel Hill, North Carolina.

Zogry, Kenneth Joel. "The Carolina Inn." Nomination to the National Register of Historic Places. 1999.

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**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

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

**Historic Resources Survey Number (if assigned):** OR2289

Nash, Arthur C. and Mary S. A., House  
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County and State

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## 10. Geographical Data

**Acreage of Property** 0.55 acres

Use either the UTM system or latitude/longitude coordinates

### Latitude/Longitude Coordinates

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

1. Latitude: 35.914260 Longitude: -79.045360

2. Latitude: Longitude:

3. Latitude: Longitude:

4. Latitude: Longitude:

**Or**

### UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone: Easting: Northing:

2. Zone: Easting: Northing:

3. Zone: Easting: Northing:

4. Zone: Easting: Northing:

### Verbal Boundary Description (Describe the boundaries of the property.)

The boundary aligns with the historic property parcel as described in Orange County deed book 425, page 510. The corresponding tax parcel number is 9788674682. See the attached Orange County tax map.

Nash, Arthur C. and Mary S. A., House  
Name of Property

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County and State

**Boundary Justification** (Explain why the boundaries were selected.)

The property boundaries have not changed since the house was constructed in 1926.

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**11. Form Prepared By**

name/title: Cheri Szcodronski, Architectural Historian  
name/title: Jessica Ruppert French, Research Assistant  
organization: Firefly Preservation Consulting  
street & number: 326 Patriots Pointe Drive  
city or town: Hillsborough state: NC zip code: 27278  
e-mail: cheri@fireflypreservation.com  
telephone: 919-590-5636  
date: 12-1-2016

**Additional Documentation**

Submit the following items with the completed form:

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

**Photographs**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

**Photo Log**

Name of Property: Arthur C. and Mary S. A. Nash House  
City or Vicinity: Chapel Hill  
County: Orange County State: NC  
Photographer: Cheri Szcodronski

Date Photographed: 01-2016  
Photo #0001: Southwest Elevation  
1 of 10

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Date Photographed: 01-2016  
Photo #0002: Northeast Elevation  
2 of 10

Date Photographed: 01-2016  
Photo #0003: North (Rear) Elevation  
3 of 10

Date Photographed: 01-2016  
Photo #0004: Southeast Elevation  
4 of 10

Date Photographed: 11-2015  
Photo #0005: Kitchen facing north  
5 of 10

Date Photographed: 11-2015  
Photo #0006: Family room facing east  
6 of 10

Date Photographed: 11-2015  
Photo #0007: Entry Hall and Stairway facing south  
7 of 10

Date Photographed: 11-2015  
Photo #0008: Sun Room facing northwest  
8 of 10

Date Photographed: 11-2015  
Photo #0009: Southeast Bedroom facing northeast  
9 of 10

Date Photographed: 11-2015  
Photo #0010: Storage Room facing northwest  
10 of 10

**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.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



## Orange County, NC GIS

Arthur C. and Mary S.A. Nash House  
124 South Boundary Street, Chapel Hill, Orange County, NC



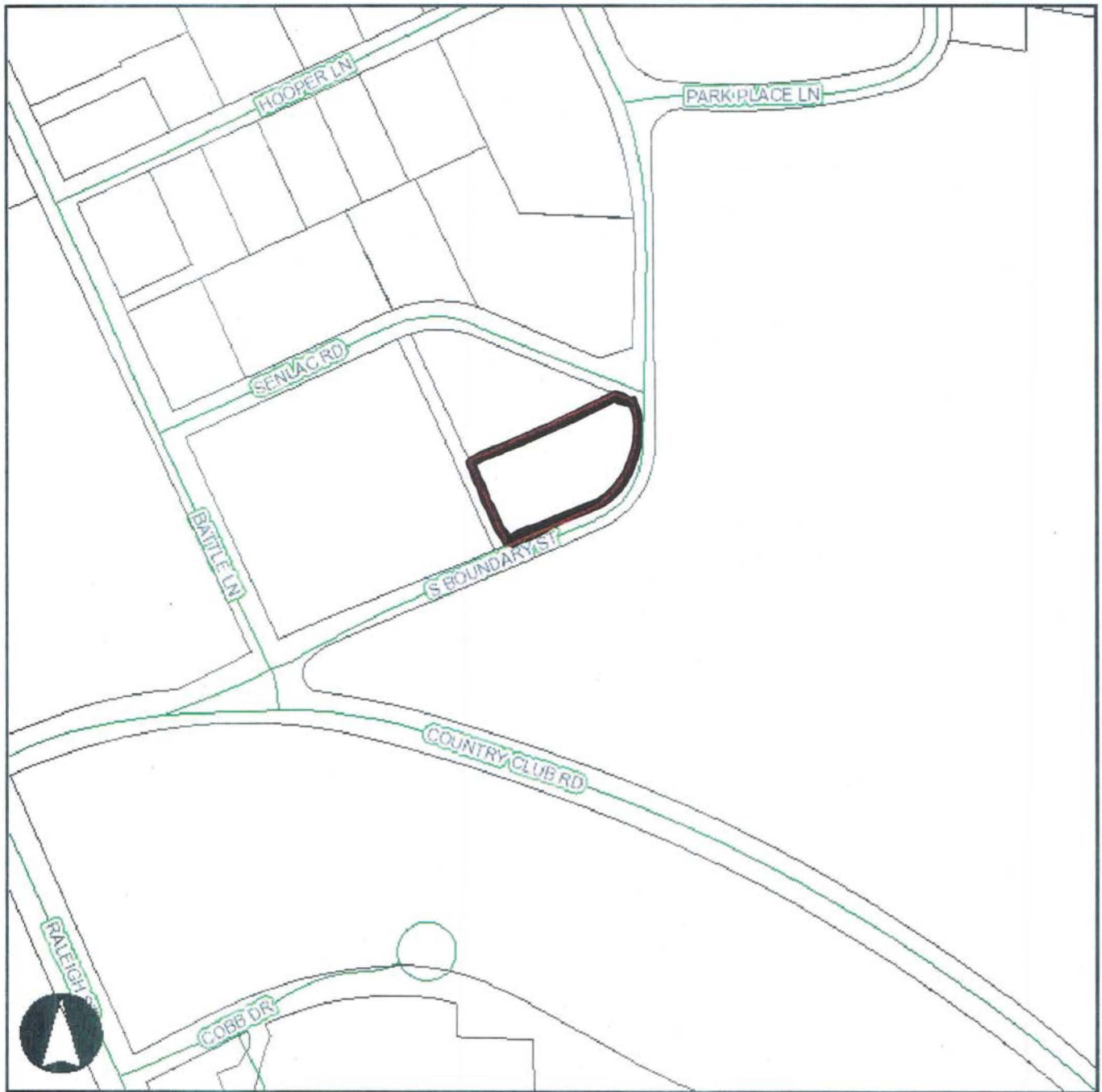
1 inch = 200 feet  
Created on 11/23/2016. Orange County, North Carolina.

 National Register Boundary



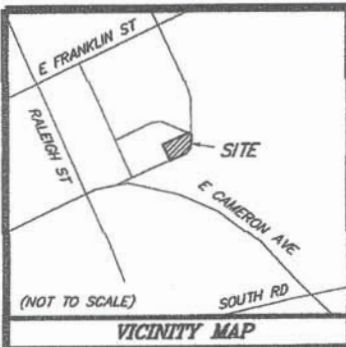
## Orange County, NC GIS

Arthur C. and Mary S.A. Nash House  
124 South Boundary Street, Chapel Hill, Orange County, NC



1 inch = 200 feet  
Created on 11/23/2016. Orange County, North Carolina.

 National Register Boundary



I, Staley C. Smith, do hereby certify that this plat was drawn under my supervision from an actual survey made under my supervision using references shown hereon; that the boundaries not surveyed are shown as broken lines plotted from information shown hereon; that the ratio of precision as calculated by latitudes and departures is 1: 10,000 +; witness my original signature, license number and seal this 13TH day of JUNE, A. D., 2013.

This survey is of an existing building or other structure, or natural feature, such as a watercourse.

*Staley C. Smith*  
Surveyor

L-3766  
License Number

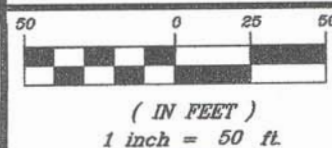
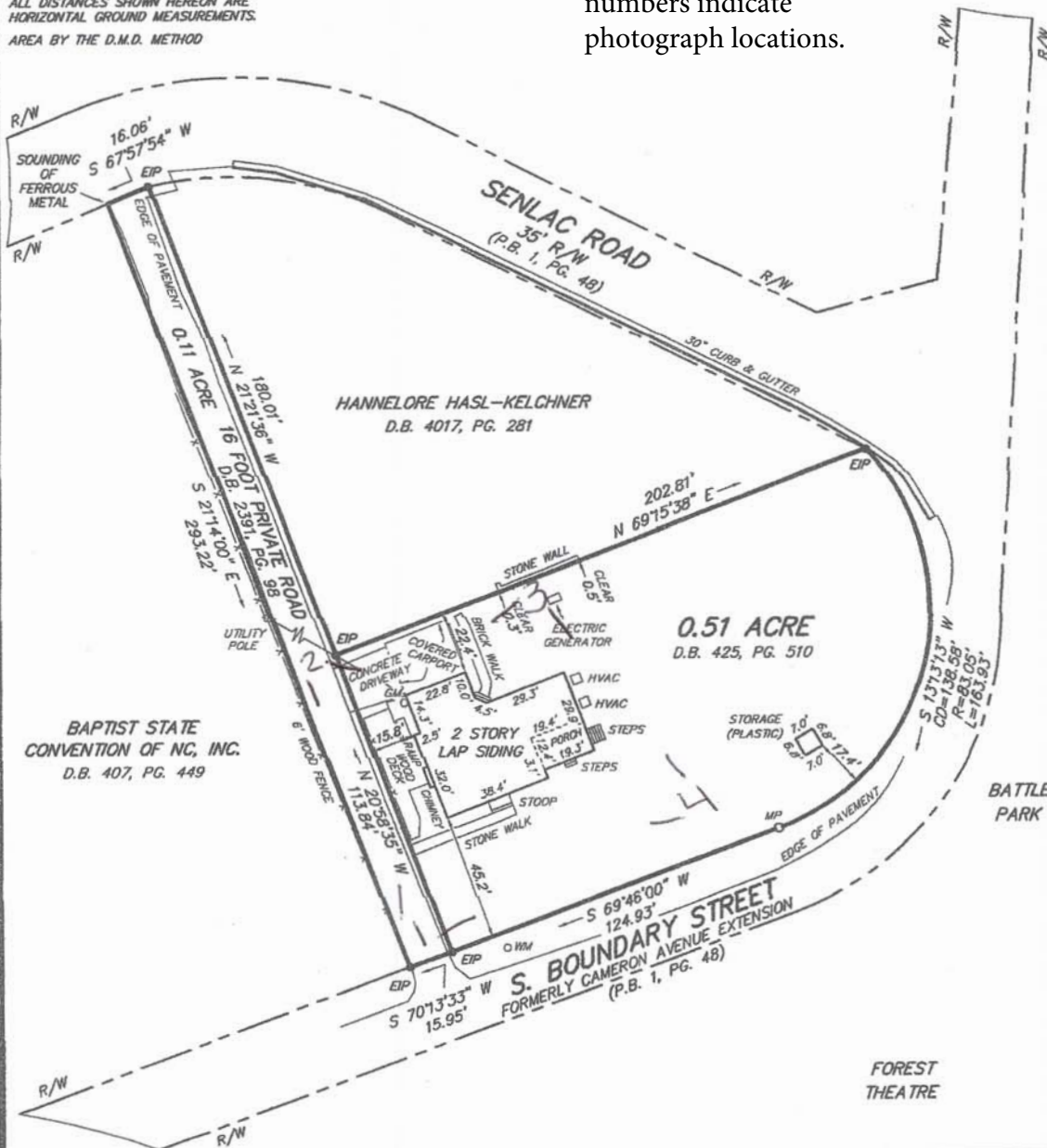


REFERENCES: PLAT BOOK 1, PAGE 48  
DEED BOOK 425, PAGE 510  
DEED BOOK 2391, PAGE 98

PROPERTY ADDRESS: 124 S BOUNDARY ST  
CHAPEL HILL, NC 27514

ALL DISTANCES SHOWN HEREON ARE  
HORIZONTAL GROUND MEASUREMENTS.  
AREA BY THE D.M.D. METHOD

Note: Hand-written numbers indicate photograph locations.



DRAWN BY  
NSH

- LEGEND**
- EIP - Existing Iron Pipe
  - IPS - Iron Pipe Set
  - EIS - Existing Iron Stake
  - RRS - Railroad Spike Set
  - R/W - Right Of Way
  - TL - Total
  - UP - Utility Pole
  - GM - Gas Meter
  - WM - Water Meter
  - MP - Mathematical Point Only

SURVEY FOR

## VICTOR CHEN

TOWN OF CHAPEL HILL, CHAPEL HILL TOWNSHIP, ORANGE COUNTY, N.C.

**Smith and Smith**  
surveyors

FIRM LICENSE No. C-0155

P.O. BOX 457  
APEX, N.C. 27502  
(919) 382-7111

PITTSBORO, N.C. 27312  
(919) 542-4321

DATE JUNE 10, 2013

SCALE 1" = 50'

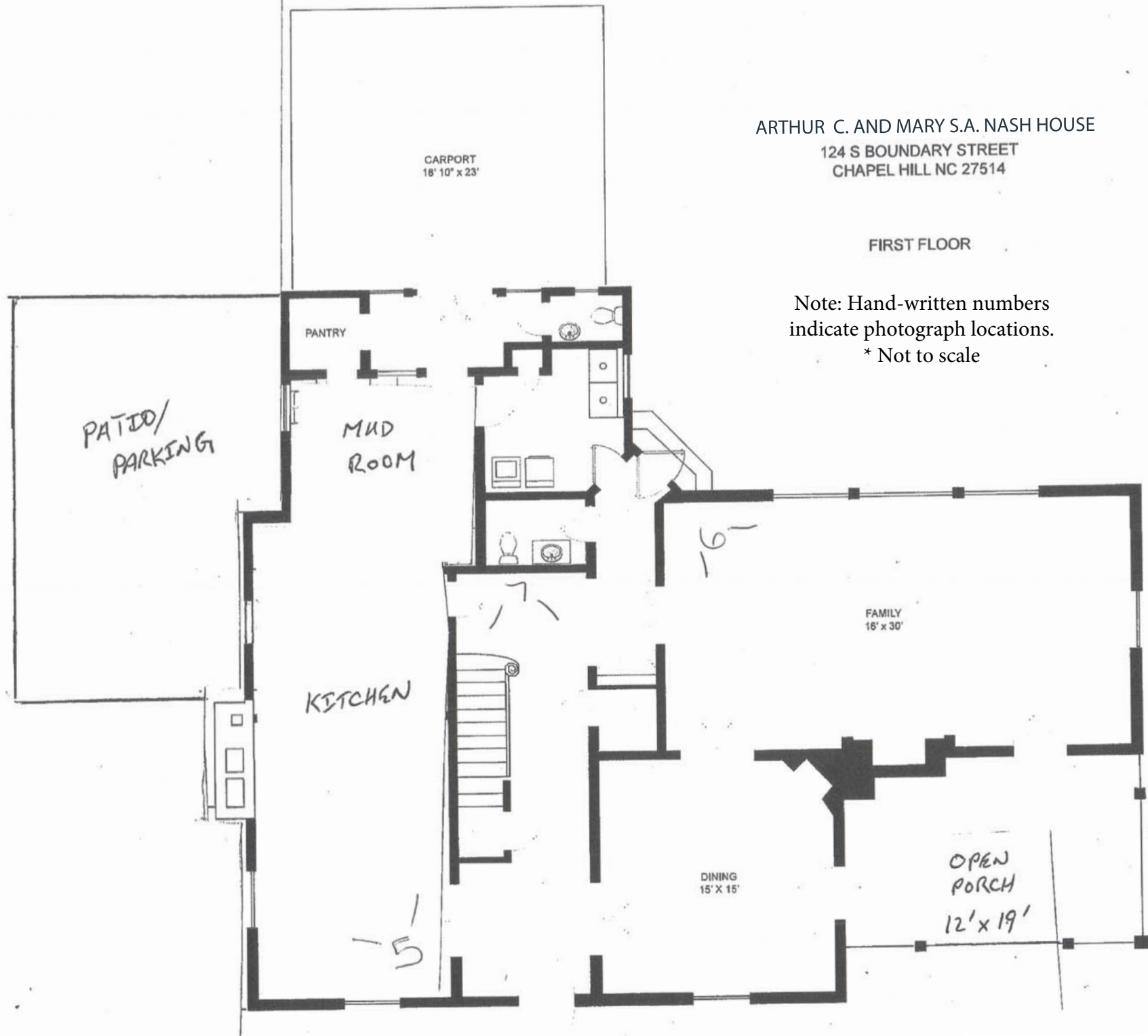
PIN 9788-67-4682

PROJECT No. 13-94

ARTHUR C. AND MARY S.A. NASH HOUSE  
124 S BOUNDARY STREET  
CHAPEL HILL NC 27514

FIRST FLOOR

Note: Hand-written numbers  
indicate photograph locations.  
\* Not to scale

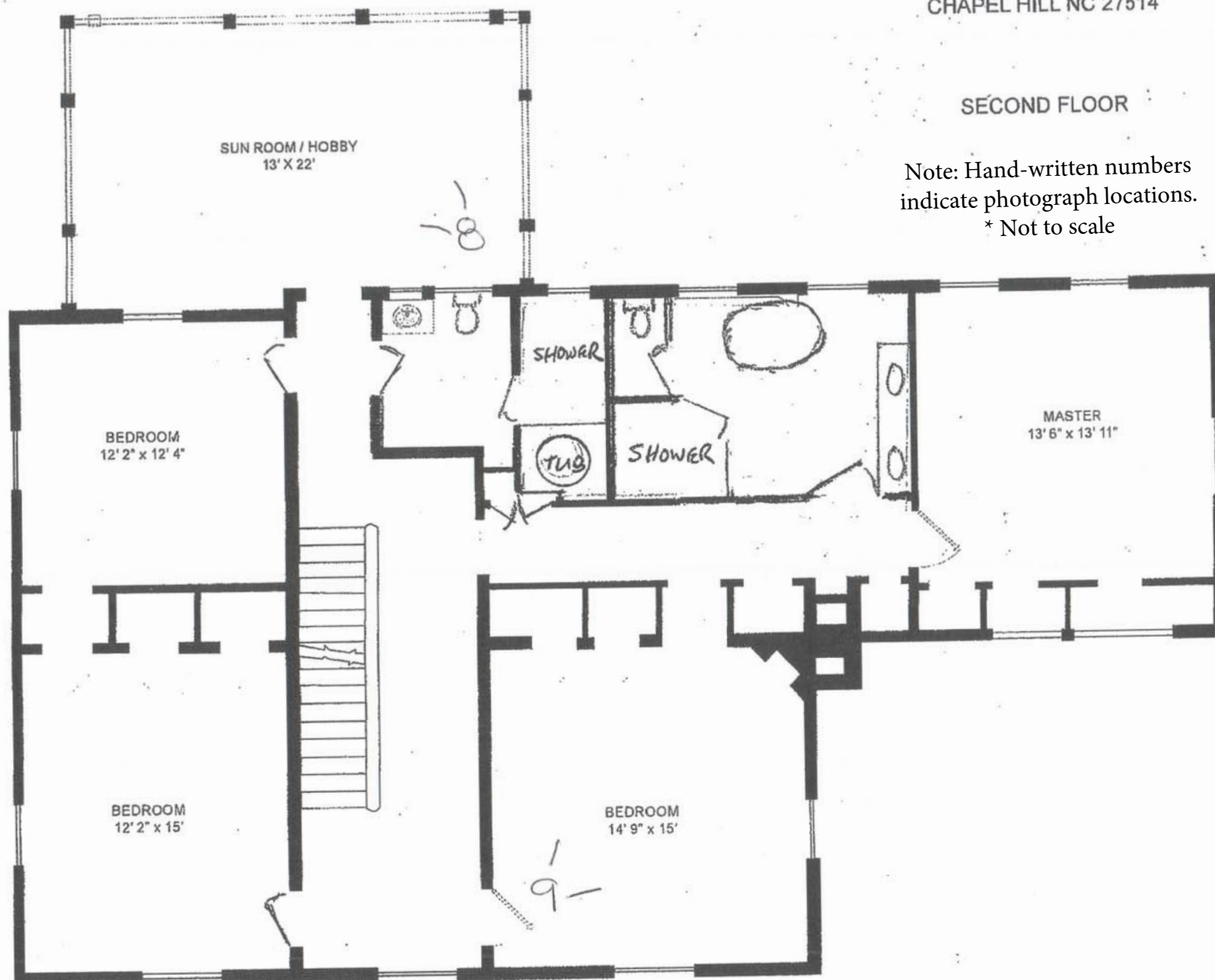


ARTHUR C. AND MARY S.A. NASH HOUSE  
124 S BOUNDARY STREET  
CHAPEL HILL NC 27514

SECOND FLOOR

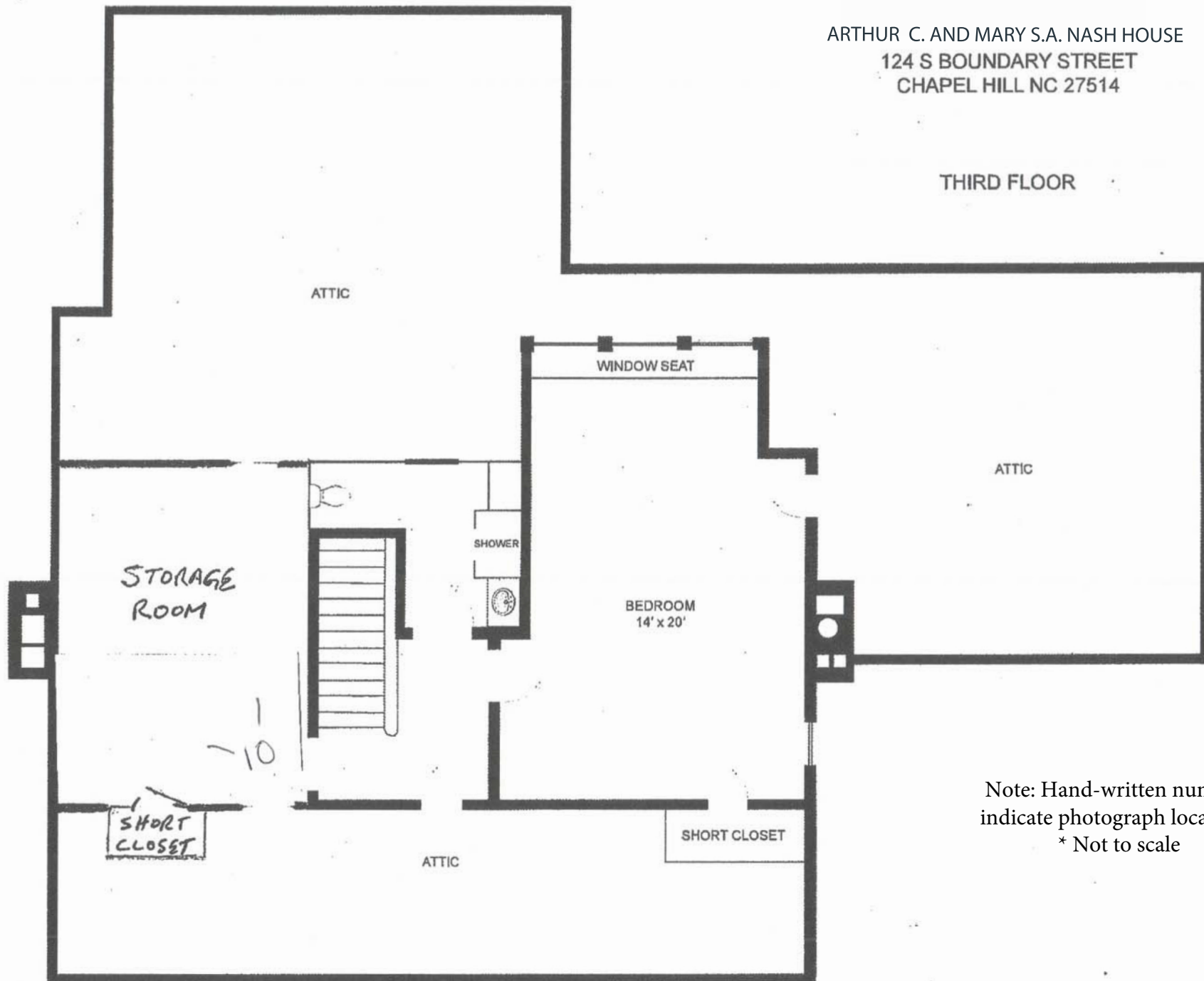
Note: Hand-written numbers  
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THIRD FLOOR



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