

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

NATIONAL REGISTER OF HISTORIC PLACES

Garland Scott and Toler Moore Tucker House

Raleigh, Wake County, WA3092, Listed 12/10/2014

Nomination by Cynthia de Miranda

Photographs by Cynthia de Miranda, November 2013



Façade view



Side elevation and rear view

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 Tucker, Garland Scott and Toler Moore, House
other names/site number

2. Location

street & number 418 North Person Street n/a not for publication
city or town Raleigh n/a vicinity
state North Carolina code NC county Wake code 183 zip code 27601

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

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

Signature of certifying official/Title Date
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the 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

5. Classification

Ownership of Property
(Check as many boxes as apply)

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

Category of Property
(Check only one box)

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

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

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

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

n/a

Number of Contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/single dwelling

Current Functions
(Enter categories from instructions)

Other/Events venue

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19th AND 20th CENTURY REVIVALS

OTHER: Southern Colonial Revival

Materials
(Enter categories from instructions)

foundation BRICK

walls weatherboard

roof slate

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.

Narrative Statement of Significance

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1914

Significant Dates

1914

Significant Person

(Complete if Criterion B is marked)

n/a

Cultural Affiliation

n/a

Architect/Builder

Kennedy, James M., architect

Caylor and Snider, builder

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: NC State Historic Preservation Office, Raleigh

Tucker, Garland Scott and Toler Moore, House
Name of Property

Wake County, NC
County and State

10. Geographical Data

Acreage of Property .67 acres

UTM References

(Place additional UTM references on a continuation sheet.)

A 17 713795 3963280
Zone Easting Northing
B _____

C _____
Zone Easting Northing
D _____

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 Cynthia de Miranda
organization MdM Historical Consultants, Inc. July 10, 2014
street & number P.O. Box 1399 telephone 919/906-3136
city or town Durham state NC zip code 27702

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 City of Raleigh, overseen by Historical Resources and Museum Program (Troy Burton, Administrator)
street & number PO Box 590 telephone 919.996.4772
city or town Raleigh state NC zip code 27602-0590

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.

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DESCRIPTION

The 1914 Garland Scott and Toler Moore Tucker House at 418 North Person Street in Raleigh, Wake County, is a Southern Colonial Revival-style two-story frame dwelling with a brick foundation, weatherboard siding, and a slate-covered hipped roof. The rounded double-height classical portico that projects over a full-width single-story porch is an identifying feature of the style. The house straddles two parcels totaling about two-thirds of an acre at the west edge of Oakwood, a residential neighborhood that developed in the late nineteenth and early twentieth centuries a few blocks northeast of the State Capitol. The parcels are generally flat but slope down slightly to the east. The house stands about forty feet back from the street, about ten or fifteen feet farther back than the typical setback on the block. It faces west from the middle of the 400 North Person Street block face, which is in the original Oakwood Historic District (NR1974, enlarged 1987, 1988, 1989). Neighboring houses are also weatherboarded frame dwellings of two to two-and-a-half stories executed in then-popular architectural styles.

The Tucker House originally stood one block west at 420 North Blount Street, where it also occupied a mid-block location on the east side of the street. Neighboring houses were two-story weatherboard dwellings, much like those on North Person Street. The 1974 house move to North Person Street occurred a few months after the Oakwood Historic District was listed in the National Register of Historic Places. The house is located within the historic district.

In its new location, a wide brick front walk doubles as a patio; it matches the width of the facade and reaches to the street. Asphalt driveways lead from Person Street at the outside edges of both side yards into a large gravel parking lot that occupies much of the rear yard. A concrete-surfaced accessibility ramp in an L-shape and edged with low brick walls provides an approach to the south end of the porch that bypasses the curved stone front steps up to the porch. Low brick knee walls with cast-stone caps frame those steps. Mature trees edge the side and back yards, and younger trees dot the property.

The house is a commodious hip-roofed, triple-pile dwelling with rear wings and porches, all on a continuous brick foundation. Three interior brick chimneys with corbelled caps rise through the main roof, and a much narrower brick chimney with plain top extends through the gabled roof of a rear wing. Dominating the facade is the monumental rounded double-height porch, which features four enormous fluted Ionic columns with split-volute capitals. Its modillioned cornice merges with that of the main block of the house, and a Chippendale-style balustrade with blocky paneled posts finishes its flat roof; the ceiling, in contrast, is humble beadboard. Behind the double-height porch, the house's symmetrical facade is three bays wide with broad one-over-one double-hung wood sash windows flanking a centered doorway at each story. At the first floor, the main entrance comprises a single-leaf partially glazed door with sidelights and a transom; all

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have leaded, beveled glass in a foliate design. A full-width porch shelters this entrance and has fluted Ionic columns and pilasters with split-volute capitals and a modillioned cornice. The porch has a terra cotta tile floor and a flush-board ceiling. Both the porch and its rooftop floor are edged with a railing of squared balusters under a molded rail anchored by paneled square posts. A double-leaf, partially glazed door at the second story leads to this rooftop patio; it has a leaded transom and sidelights with elongated lozenges. The balustrade of the single-story roof intersects with the two, rearmost monumental columns of the double-height portico and then curves slightly inward under the shelter of the taller portico.

The north and south elevations of the house are nearly identical to each other. Each features a three-sided pedimented bay at the middle room, topped by a pedimented roof dormer with a modillioned cornice and half-round louvered vent with keystone detail. Windows are wide one-over-one sash, as seen at the facade, except in the center walls of the bays. There, a leaded glass fixed-sash window with elongated lozenges sits high in the wall at each story. Fenestration at the front and rear rooms differs slightly from the north to south elevations. Windows flank fireplaces at each of the north front rooms, while a single window lights each of the front rooms on the south side. The narrow north rear room has a single window at each floor, while the south rear rooms are larger, with two windows at the second story and a single large window at the first.

The rear of the house has original weatherboarded wings and original porches. A single-story gabled wing at the north end of the rear elevation houses a kitchen with one-over-one windows in the north and east sides, a rectangular vent in the rear gable, a simple molded cornice, a brick interior chimney, and a slate roof. A small, flat-roofed wing at the south side of the east elevation holds a bathroom and is lit by a single one-over-one window in its south wall. This smaller wing has a copper roof. A bracketed, shed-roofed canopy with slate shingles at the rear wall of the bathroom wing shelters an entrance to the crawlspace.

At the center of the rear elevation, is a two-story hip-roofed rear porch that projects farther than its flanking wings. The lower story has been enclosed with fixed-sash windows set high in weatherboarded walls below a simple molded cornice that merges with the identical cornice at the flat-roofed bathroom wing to the south. The second story is a sleeping porch with low weatherboarded walls topped by a ribbon of paired one-over-one windows under transoms. Its modillioned cornice is continuous with that of the main block of the house. A single-leaf door toward the north end of the first-floor porch provides entry and is reached from a brick stair that extends down and to the north.

The interior of the Tucker House features a hall-parlor plan at the front two rooms with a center-hall plan for the back four rooms and stair. The "parlor" at the front of the house was historically used by the Tuckers as a library. The main entry opens to the front hall, which has paneled

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wainscot, an inlaid border accented with Greek keys on the wood floor, tall base molding, crown molding, and pocket doors leading into the library and into a rear parlor on the south side of the house. Architraves at doors and windows have egg-and-dart molding in the lintel. A fireplace located south of the staircase has a wood mantel composed of simple columns on low plinths supporting a plain frieze and thick shelf under a plain wood overmantel. The hearth and surround are ceramic tile and the firebox is sealed with a decorative cast-iron firebox cover. To the left, or north, of the fireplace is a trabeated Ionic archway that frames the center hall and stair. It has a dentillated cornice, plain frieze, and spilt-volute capitals at the columns and pilasters. Walls are plaster throughout.

The library north of the hall has a beamed ceiling but lacks both the wainscot and crown molding seen in the hall. The same inlaid border is repeated in the wood floor and the egg-and-dart molding at the architrave lintels is also present. A massive painted-brick fireplace with keystone arched opening into the firebox, corbelled detailing above, dentillated shelf, herringbone-brick hearth, and flanking windows dominates the small but stately room. With the ceiling beams and massive masonry fireplace, there is a feeling of the Craftsman style in the room. When the Tucker family lived in the house and used this room as a library, they had furnished it with large bookcases that protected the volumes behind glass doors.¹

A set of pocket doors in the east wall of the parlor leads into the dining room, which features applied decorative panel molding on the walls, crown molding, baseboards, and the inlaid border with Greek keys at the corners on the wood floor. A fireplace centered on the east wall features a wood mantel with a bracketed shelf flanked by plain, capped pilasters that extend above the shelf to frame the paneling above it. Like the mantel in the library, its simplicity and angularity has more in common with the Craftsman style than with Colonial Revival style, but like the fireplace in the front hall, it has a ceramic tile surround and hearth and a cast-iron decorative cover over the firebox. A wide set of pocket doors in the south wall leads to the center stair hall; to the left of the fireplace, a single-leaf paneled wood door swings into a butler's pantry.

The butler's pantry, and the kitchen in the wing behind it, is much simpler in detailing and finish than the formal, more public rooms of the house. The pantry has painted cupboards, glass-doored cabinets, laminate countertops, and a linoleum floor. There is no crown molding and quarter-round molding instead of the tall baseboards seen elsewhere, but the egg-and-dart molding at the architraves—here painted white—is repeated. The kitchen has similar finishes, but the ceiling is acoustical tile and bordered with crown molding. A single-leaf wood door under a transom in the

¹ Here, and throughout the remainder of the description, alterations, and integrity, information about the Tuckers' use of the rooms and changes to the house is from Garland S. Tucker III, who grew up visiting the house, which was home to his grandparents and the childhood home of his father.

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east end of the south wall leads to the enclosed back porch. A second door in the west wall leads into a storage pantry.

The south side of the house features two rooms and a bathroom behind the front hall. They are nicely but more simply finished than the two front rooms and the dining room. The middle room served as a more informal parlor for the family, and the room behind it a bedroom. Like the dining room, this parlor has the three-sided bay with leaded-glass fixed-sash window high in the center wall of the bay. It also has a fireplace with mantel of black marble richly veined with yellow. Columns on high plinths support the plain, bracketed shelf. The hearth and surround are black ceramic tile, complementing the decorative cast-iron firebox cover. Elsewhere in these three more-private rooms, detailing includes high baseboards, crown molding, and the same architraves seen elsewhere; all trim is painted white. The floor boards are wider and lack the inlaid border detail. The parlor and bedroom each have a closet in their shared wall and a passage door between the two rooms. Each also has a door under a transom in their north walls leading to the center hall. The bedroom adjoins the bathroom to the rear with a door centered on their shared wall. The bathroom also has an exterior door, exiting to the enclosed back porch.

The center stair hall, like the front hall, features wainscot and the inlaid detail at the floor. The stair has a paneled newel post on a very high plinth and slender turned balusters under a molded handrail. It curves slightly at the bottom, leads eastward to a generous landing, and finishes to the north with another short flight of stairs that access the center hall at the second story. A narrow, shaft-less elevator to the second floor occupies space just behind the stair, at the south wall of the center hall. Piercing the east, or rear, wall of the center hall is a single window and, to its south, a door under a transom exits to the enclosed back porch.

The second-floor plan includes four large rooms situated above the main rooms at the first floor: a sunroom at the front of the center hall that leads to the roof of the one-story porch and to the south front bedroom; and a bathroom, kitchen, and storage closets towards the back of the house. A single-leaf door under a transom at the back of the center hall leads to the sleeping porch at the back. The hall is a slightly irregular rectangle and features two curved walls where right-angled corners would otherwise be.

The four main rooms at the second story are similar in finish to the parlor and bedroom on the first floor. The room at the northwest corner has a yellow-veined black marble mantel with a shelf supported by short paired columns standing in turn on taller single columns on blocky plinths. Carved circles and a diamond decorate the frieze. The corner mantel at the middle room on the south side is of the same marble and has small columns on paired brackets supporting the plain shelf, with incised decoration at the frieze and the pilasters below the shelf brackets. The black marble mantel in the middle room on the north side is the simplest of the three upstairs,

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featuring a bracketed shelf with scored decoration implying capitals on the pilasters below the shelf. The rooms feature high baseboards, crown molding, and wood flooring. The two rooms with bay windows repeat the leaded glass with elongated lozenges in the fixed-sash windows at the center walls of the bays. A bathroom and large storage closet are at the back of the north side of the house, above the butler's pantry, and a kitchen and storage room are at the back of the south side, above the first-floor bedroom. A door under a transom in the back of the center hall leads out to the second-story sleeping porch; to its north is a window overlooking the back porch.

At the front of the center hall at the second story is a sunroom that offers access to the porch roof and the southwest bedroom. The east wall of the room comprises a fifteen-light French door under a fixed transom and flanked by double-hung wood sash windows over paneled wall sections. The west wall of the sunroom is the door, sidelights, and transom that form the entrance to the porch roof. A single-leaf door in the south wall leads to the bedroom on the south side, which is the only one of the four main rooms at the second floor that lacks a fireplace.

Both porches at the back of the house have painted wood floors. Stairs at the north side on each floor lead from the first to the second story and from the second story to the attic. The lower stair is partially enclosed with beadboard walls, and a single-leaf six-panel door at the top of the flight secures access to the second-story porch. The attic stair is completely enclosed by beadboard walls with a single-leaf six-panel door at the second-story base of the stair. The exterior walls of the rear wall of the main block of the house are exposed at the porches. Doors exit to the first-floor porch from the kitchen, the bathroom, and the back of the center hall. At the second story, a door in the back of the center hall exits to the porch. The porch stair, of course, provides direct access to all floors without having to enter the house proper.

Alterations

The house was moved one block east, from 420 North Blount Street to 418 North Person Street, in 1974. The move required a new foundation and sited the house a few feet lower than at its original location. Originally, a taller flight of seven steps led up to the front porch, and the original cheek walls were stepped up to match the higher flight of steps; the stepped walls were concrete- or stone-capped brick. The four steps now at the front porch are the original stone reused after the move. The front walk was concrete and fanned out near the house to the width of the porch entry, including the steps and cheek walls. A driveway ran alongside the south side of the house.

Otherwise, remarkably few changes have been made to the house. The Tuckers added crown molding in the front hall in the 1930s, likely when some repairs were made to the house following a fire that damaged the floor in the library; that floor was replaced but the room was otherwise restored to its original appearance. In the 1940s, the Tuckers installed an elevator

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behind the main staircase in the center hall for Garland's use. They enclosed the lower back porch as early as the 1950s, but likely much earlier. After the 1974 move, a second-floor kitchen was installed near the southeast corner of the house, replacing an original bathroom.

Integrity Assessment

The Tucker House retains integrity of design, materials, and workmanship thanks to the very few alterations to the house itself. The porch enclosure at the back of the house does alter the rear view of the house, but the interior porch spaces are unchanged; they have not, in other words, been made to look like finished interior spaces with plaster walls. The elevator is unobtrusive and the addition of crown molding is a very minor change, especially when viewed on balance with how much original fabric the house retains at the interior and exterior.

With the move, the house lost integrity of location. However, its integrity of setting, feeling, and association are little compromised. The house has been moved a single block and remains in a neighborhood of late-nineteenth and early-twentieth-century dwellings. Photographs of the house on North Blount Street show that its immediate neighbors were roomy two-story houses likely built in the late nineteenth or early twentieth century. Today, the house faces west from a mid-block location, as it always has, thereby preserving its original orientation to the street and the land.

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SUMMARY OF SIGNIFICANCE

The Garland Scott and Toler Moore Tucker House is locally significant under Criterion C as an excellent, intact example of the Southern Colonial Revival style. Through their classical detailing and full-height porticos, Southern Colonial Revival-style houses conjure an association with the idea of grand antebellum houses of the state. The Tucker House has a semicircular portico with monumental fluted Ionic columns with split volute capitals. The single-story front porch beneath the portico has smaller-scaled columns with the same classical detailing, and the modillioned cornice, pedimented roof dormers, Chippendale balustrade, and paneled square posts add to the classical detailing. The significant date is 1914, the date construction was completed on the house. Because the house derives significance from its architectural design and has been moved one block east to a compatible residential lot, it meets Criteria Consideration B for moved properties.

HISTORICAL BACKGROUND

Garland Scott Tucker (1869-1949) was a son of Walter Scott and Mary Eleanor Hutchings Tucker. At the time of the 1870 census, the family of seven lived in House Creek in Wake County, which is in the present-day vicinity of 3700 Glenwood Avenue in Raleigh, roughly four and a half miles north and slightly west of downtown Raleigh.²

Garland Tucker started a retail furniture business in Raleigh in 1886 as a very young man. Some of his brothers joined him: Maloney's 1901 *Raleigh City Directory* lists G. S. Tucker & Company at 128 East Martin Street, and the 1896 Sanborn map shows a furniture store at that location. Tucker opened a second store in Wilson and by 1903, he had another in Tarboro, run by his brother Walter C. Tucker. That same year, Garland married Toler Moore of Tarboro and the couple settled in Raleigh. He eventually expanded the business into Rocky Mount, Smithfield, Dunn, and Durham.³

Hill's 1909-1910 *Raleigh City Directory* lists brothers Garland and Celadon residing at 128 North Blount Street. Celadon Derwood Tucker (1864-1941) also worked in the business with Garland. The 1909 Sanborn map shows a two-story dwelling at that location with several outbuildings and a two-story servants' hall in the rear yard. In 1913, the brothers purchased the

² Ancestry.com, *1870 United States Federal Census* [database on-line] (Provo, UT: Ancestry.com Operations, Inc., 2009), viewed online April 15, 2014, at www.ancestry.com; Garland Scott Tucker III, interviews with the author, November 11, 2013, and May 22, 2014; Ancestry.com, *North Carolina, Death Certificates, 1909-1975* [database on-line] (Provo, UT: Ancestry.com Operations Inc., 2007), viewed online April 15, 2014, at www.ancestry.com.

³ Tucker interview; Wedding invitation of Toler Moore and Garland S. Tucker, in the personal collection of Garland S. Tucker III, Raleigh.

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midblock parcel on the east side of the 400 block of North Blount Street from Henry T. Hicks and his wife.⁴

In late 1913, the brothers solicited bids for construction of a house. The winning bid came from Caylor & Snider, a general contractor from Washington, D. C., with an office in Raleigh. The bid reads:

We are pleased to submit the following bid for the construction of your residence according to plans and specifications C. D. Kennedy, Archt. Furnish all material and labor and construct same with the following exceptions, according to the Architects instructions.

Excavating basement and laying basement floor, electrical work, plumbing and gas fitting, heating, mantels, glass & etc as mentioned in the specifications, for the sum of ten thousand five hundred seventy five dollars.

While Caylor & Snider referred to the architect as C. D. Kennedy, at least two other bidders, who replied directly to the architect, addressed him as J. M. Kennedy. Given that Celadon's initials were C. D., Caylor & Snider might have easily made a typographical error.⁵

James Matthew Kennedy (1881-1948) was a Raleigh architect who studied textile engineering, which offered coursework in architecture, at Raleigh's North Carolina State College, now North Carolina State University. He worked first for the Atlantic Coastline Railroad and later with Raleigh architects William P. Rose and Harry P. S. Keller. Kennedy established his own Raleigh firm while also serving as the superintendent of building for the Norfolk and Southern Railroad. Kennedy is known for designing the 1916 Classical Revival-style Murphey School and the 1914 Mission-style City Market (Moore Square Historic District, NR 1985) in Raleigh, and for remodeling the 1881 Gothic Revival-style (former) Tabernacle Baptist Church in Raleigh in 1909.⁶

⁴ Henry T. Hicks and wife to G. S. Tucker et al., September 8, 1913, Wake County Deed Book 276, page 396, viewed online November 6, 2013, at <https://rod.wakegov.com/index.aspx>.

⁵ Caylor and Snider to G. S. and C. D. Tucker, December 29, 1913, letter (and other bids) in the personal collection of Garland S Tucker III, Raleigh.

⁶ "James Matthew Kennedy," *North Carolina Architects and Builders: A Biographical Dictionary*, viewed online April 14, 2015, at <http://ncarchitects.lib.ncsu.edu/people/P000243>.

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The brothers lived together at 420 North Blount Street for some years, at least into the 1930s. Celadon, a bachelor, lived in the downstairs bedroom behind the back parlor, and Garland and Toler and their children occupied the four bedrooms and two bathrooms at the second floor. In 1927, Celadon sold his portion of the property to Garland and Toler.⁷

In the 1930s, a fire left burning in the library fireplace escaped the hearth and spread to the room. Part of the floor was damaged enough to require replacement. The fire, however, was contained to that space. The Tuckers added crown molding to some of the rooms around the same time, and they installed an elevator in the 1940s to help the aging Garland more easily access the second story.⁸

After Garland's death in 1949, a two-family living arrangement occurred again. Toler Tucker remained in the house and another couple, Mr. and Mrs. Penick Smith, close friends of the family, came to live in the dwelling, occupying Celadon's old bedroom. Upon Mrs. Tucker's death in 1974, Garland S. Tucker Jr., donated the house to the City of Raleigh to avoid purchase and perhaps demolition by the state. The city moved the house to Person Street, where it has served as a community center and event venue.⁹

ARCHITECTURAL CONTEXT

Two interpretations of the Colonial Revival style saw overlapping waves of popularity in the state. The first period began in the 1890s, peaked in the 1910s and dissipated in the 1920s. It first focused on classical ornament grafted onto dwellings with Queen Anne massing, and evolved to include symmetry and a monumental double-height portico, the latter known as the Southern Colonial Revival. Both modes were presented in popular publications, such as the 1903 *Colonial Southern Homes* by prolific Raleigh architect Charles W. Barrett. The second period, occurring from the 1910s through the middle of the century, favored Georgian Revival or Federal antecedents and was a more academic—and enduring—take on the style. The double-pile depth and center-hall floor plan remained popular throughout.¹⁰

The Tucker House clearly fits the Southern Colonial Revival mode of the early wave of Colonial Revival residential style. Monumental Ionic columns support the nearly full-circle portico that shelters a single-story, Ionic-columned porch. Classical detailing is seen also at the modillioned

⁷ Tucker interview; City Directories; C. D. Tucker to Garland S. Tucker, December 22, 1927, Wake County Deed Book 536, page 293.

⁸ Tucker interview.

⁹ Tucker interview; Garland S. Tucker, Jr. to City of Raleigh, December 16, 1974, Wake County Deed Book 2300, page 689, viewed online November 6, 2013, at <https://rod.wakegov.com/index.aspx>.

¹⁰ Catherine Bishir, *North Carolina Architecture*, portable edition (Chapel Hill: University of North Carolina Press, 2005), 488-497.

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cornice and the pedimented-gable bays, and the facade follows a strict symmetry. Inside, a trabeated Ionic archway frames the center stair and inlaid borders in the floor intersect in Greek keys. Paneled wainscot, paneled wood doors, and egg-and-dart molding bring classical detailing to the interior. The floor plan, which employs both the hall-parlor and the center-hall plans, is unusual.

Raleigh once had a number of Southern Colonial Reival-style dwellings, but many have been lost. Extant examples include the 1903 Andrew Goodwin House at 220 Hillsborough Street (Capitol Area Historic District, NR 1978), which has a heavier emphasis on classical detailing. The Goodwin House has a weatherboarded exterior, a slate-covered hipped roof, and a monumental fluted tetrastyle Ionic portico. Though it lacks a smaller, single-story porch underneath, the Goodwin House does have a small, triangular one-story porch left of the portico and a larger side porch on the east elevation, to the right of the portico. The entrance is highly decorative with a foliated swan's neck pediment over the sidelights, transom, and glazed entry, all of which feature leaded glass in a foliate design. Windows are heavily molded with pedimented and segmental-arched hoods and Ionic pilasters adorned with lozenges. The interior has architraves with crosssetted shoulders, high paneled wainscot, an inlaid floor border in a front room with a Greek key design, and simple mantels. The plan includes a very wide center hall. A side porch has been altered with the insertion of a ramp to improve accessibility, and an elevator fully enclosed in a shaft has been installed at the interior for the same reason. Spaces at the ground floor are largely unaltered at the front, but at the rear and at the second-story rooms have been subdivided into office, storage, and other functional spaces.¹¹

The ca. 1913 John Boushall House at 1101 Wake Forest Road in the original portion of the Mordecai Place Historic District (NR 1998, expanded 2000) is a simpler version of the style, exhibiting a monumental rounded portico with fluted Corinthian columns, but no single-story front porch. A large side porch features trios of Corinthian columns at the outside corners, but other exterior detailing is scarce. Windows are one-over-one sash and lack decorative molding, and the front entry has a pair of full-light doors with sidelights and a segmental-arched fanlight. The door and sidelights has decorative leaded glass; the fanlight presumably does as well, but is currently covered with plywood. An addition is underway at the rear of the house, and there may be interior work as well. It has a brick exterior and a Juliet balcony over the front door, accessed

¹¹ H. McKeldon Smith and Joe Mobley, "Capitol Area Historic District," National Register of Historic Places Nomination Form, 1977, viewed online December 16, 2013, at <http://www.hpo.ncdcr.gov/nr/WA0053.pdf>.

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by a single-leaf multi-light door flanked by six-over-six windows. Architects Rose and Linthicum designed the house.¹²

The 1926 Capeheart-Lightner House at 312 Smithfield Street in the East Raleigh-South Park Historic District (NR 1990) is a later example, but similar to the Boushall House. Its rectangular pedimented portico features Corinthian columns and it, like the Boushall house, has a Juliet balcony over the front door, accessed by paired French doors at the second story.¹³

The house at 324 Boylan Avenue in the Boylan Heights Historic District (NR 1985) dates to 1913, but is a much simpler dwelling than other examples here. It is a simple, boxy house with some Colonial Revival elements and a pedimented portico. According to Garland S. Tucker III, there was a house in Boylan Heights built from the same plan as the Tucker House, but it has been demolished.¹⁴

The Tucker House compares favorably with these surviving dwellings. Despite its move, the Tucker House is more intact at the interior than the Goodwin House, with which it has more in common stylistically. With its double-porch, Chippendale balustrade, modillioned cornice, and pedimented-gable bays, the Tucker House possesses more classical elements to express the Southern Colonial style than does the Boushall House, the Capeheart-Lightner House, or the Boylan Heights example.

Criteria Consideration B

Because of the move, the house has lost its integrity of location. Other aspects of integrity, however, remain intact thanks to the retention of original architectural elements. The Tucker House has seen little loss of original detailing, materials, or configuration and therefore retains a very high degree of integrity of design, materials, and workmanship. The integrity of setting and feeling are little compromised thanks to the dwelling's relocation into Oakwood, an adjacent residential neighborhood. Oakwood began developing after North Blount Street was a well-established residential neighborhood but before it was completely built out. The Tucker House was one of the later houses built on North Blount Street, and it went up after Oakwood was platted and after development began there. Because of this, it stands among other houses built in the same period as the Tucker House, and just a block from its original location.

¹² Patricia Dickinson, Helen P. Ross, and Susan E. Holladay, "Mordecai Place Historic District," National Register of Historic Places Nomination Form, 1997, viewed online April 16, 2014, at <http://www.hpo.ncdcr.gov/nr/WA4074.pdf>.

¹³ Raleigh Historic Properties Commission, "East Raleigh-South Park Historic District," National Register of Historic Places Nomination Form, 1990, viewed online July 10, 2014, at <http://www.hpo.ncdcr.gov/nr/WA1846.pdf>.

¹⁴ State Historic Preservation Office, "Boylan Heights Historic District," National Register of Historic Places Nomination Form, 1982, viewed online July 10, 2014, at <http://www.hpo.ncdcr.gov/nr/WA0195.pdf>.

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In the move to North Person Street, the Tucker House has been placed to reproduce its original setting as much as possible. The house faces west, as it had originally, and is situated in the middle of the blockface with neighboring houses of similar vintage and size. The original lot was narrower than today's combined parcels.

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VERBAL BOUNDARY DESCRIPTION

The boundary encompasses the entire legal parcels at 418 and 414 North Person Street in Raleigh, Wake County. The tax parcel identification numbers are 1704805928 and 1704805912, respectively.

BOUNDARY JUSTIFICATION

The boundary encompasses two parcels for the large residence and it provides an appropriate setting that is comparable to the house's original location.