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United States Department of the Interior
National Park Service

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DEC 11 2015

National Register of Historic Places Registration Form

Nat. Register of Historic Places
National Park Service

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. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Levitt, William and Jane, House
other names/site number _____

2. Location

street & number 3720 Overlook Drive
city or town Macon
state Georgia code GA county Bibb code 021 zip code 31204

N/A	not for publication
N/A	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 X local

Will R. Hoover William R. Hoover 7 December 2015
Signature of certifying official/Title: Dr. David C. Crass/Historic Preservation Division Director/Deputy SHPO Date
Historic Preservation Division, Georgia Dept. of Natural 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 _____

4. National Park Service Certification

I hereby certify that this property is:
 entered in the National Register
 determined not eligible for the National Register
 other (explain:)
 determined eligible for the National Register
 removed from the National Register

John Colson W. Beall 1-26-16
Signature of the Keeper Date of Action

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

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

- private
- public - Local
- public - State
- public - Federal

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

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

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

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

DOMESTIC: single dwelling

DOMESTIC: single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

OTHER: Ranch House

foundation: BRICK

OTHER: Contemporary Style

walls: WOOD

STONE: Sandstone

roof: ASPHALT (shingles)

other: _____

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The William and Jane Levitt House is a mid-20th -century Contemporary-style ranch house in the Ingleside Estates neighborhood northwest of downtown Macon. Designed by Macon architect Bernard Webb and completed in 1952, the house is a sprawling U-shaped ranch house with an east-facing entrance. Multiple patios and courtyards can be accessed from the public rooms, which are clustered on the west end of the house, while more private areas such as bedrooms are located on the east end. The Levitt property slopes down from the street so the house is sited below street level and the lot provides a wooded setting. The exterior walls of the house are covered in wooden, vertical-board sheathing, and the overhanging, shallow-pitched roof emphasizes the house's horizontal silhouette. The interior incorporates many of the ideas made popular by Frank Lloyd Wright, such as bringing nature indoors with large plate-glass windows and indoor planters. Wright's influence is also seen in the indirect lighting in the living room and the flowing interior space. The living room, den, and kitchen feature vaulted ceilings with clerestory windows. The living room and den have wood paneling, a beamed ceiling, and a particular flourish of Wright's: structural elements (in the end wall and stone piers) that appear seamlessly on both the interior and exterior of the house. This is partly achieved with glass that meets at the stone piers without a mullion. A procession of stone piers lines the passage from the living room toward the bedroom wing. The house retains most of its original features, including built-in cabinets in the dining room, kitchen and bathrooms; original flooring in the dining room, living room, den, and bedrooms; and original exterior materials throughout. A non-contributing secondary building is located at the rear of the property. The house was rehabilitated using historic tax credits in 2012 and is in excellent condition.

Narrative Description

(The following description was written by Christopher Howard, and edited by Laura Beth Ingle, Architectural Historian, Historic Preservation Division. It is taken from "Levitt House," Historic Property Information Form, January 19, 2011, on file at the Historic Preservation Division, Georgia Department of Natural Resources, Stockbridge, Georgia.)

The William and Jane Levitt House is located in central Georgia, approximately four miles northwest of downtown Macon. The house is in the Ingleside Estates neighborhood at 3720 Overlook Drive. The U-shaped house was designed for the Levitts by well-known Macon architect, Bernard Webb, and was completed in 1952.

Exterior

The house is sited on the west side of Overlook Drive, on the downslope of a ridge covered with mature, deciduous trees. The wide driveway runs nearly parallel to the street, passes in front of the house, and terminates at a two-bay carport (photograph 1). There is an area for overflow parking in front of the house. A low wall of blonde, stacked stone piers and metal piping separates this parking area from the house and a small, sunken entrance courtyard. To the east and north of the carport are curved retaining walls constructed with the same stacked stone.

The house has a long, low form, indicative of its ranch-house type, and an asymmetrical shape with wide overhanging eaves, exhibiting its Contemporary style (photograph 2). A continuous brick foundation supports the house, while a cross-gabled roof covered with modern asphalt shingles protects it from the elements. The majority of the exterior is sheathed in wooden vertical-board siding; however, several elevations have extensive blonde stone detailing. Windows are primarily plate glass with jalousie windows found in the private areas of the house, such as bedrooms and bathrooms.

The front door, which faces east, is tucked into a corner on the front façade (photograph 3). Large plate-glass windows flank the front door, which is a solid panel with a centrally located doorknob. A three-bay, plate-glass window with fixed transoms is centrally located in the stacked-stone wall that, along with the front door, creates a recessed entrance corner. Through the extensive use of large windows, such as these, and multiple courtyards, patios, and porches, Webb conveyed the importance of the integration of indoor and outdoor space in his design.

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A covered walkway leads north from the main entrance to the carport. The carport is open to the east and west and has three non-historic lattice-screen panels on the north elevation (photograph 5). Passing through the carport and around a wooden screen of horizontal slats, an informal concrete utility patio is accessed (photograph 6). This informal utility patio is shielded from the driveway by three storage closets, which have solid doors made of the same wooden vertical-board siding that can be found on the rest of the house. During the 2012 rehabilitation, a tiki-themed mural was painted on the doors and the adjacent wall, making the outline of storage closet doors nearly impossible to see (photograph 7). Full-light double doors lead from the utility patio to the kitchen. These double doors were installed in the 2012 rehabilitation. Prior to the rehabilitation, a single door was located here. Above the doors, clerestory windows cover more than half of the upper gable end of the house.

Continuing around the house, a more formal, slightly sunken patio is located on the west elevation (photograph 9). This patio can be accessed by descending a few stairs from the utility patio, or via doors from the dining room or living room. Characteristic of the Contemporary style, window walls form several boundary walls of the patio. These window walls include large plate-glass windows, fixed transom windows, and full-light single and double doors (photograph 11). The patio is concrete with inset blonde-colored pea gravel. A low planter constructed of the same stacked stone found throughout the house and topped by a wood wall made of horizontal slats creates another bounding wall for the patio. A railing, created by stacked stone piers and metal piping, runs along the west side of the patio.

Just south of this patio on the west elevation is a chimney, which was added in the 1980s. The chimney is sheathed in vertical-board siding and flanked by clerestory windows, which fill a large portion of this gable end of the house. The remainder of the west elevation is sheathed in vertical-board siding with stacked stone detailing.

The back of the house is low-slung and horizontal in massing (photograph 12). Plate-glass windows and two sets of full-light double doors separate the living room from a tiered wooden deck, which was added in the 1980s. A previously screened porch was also modified in the 1980s, by replacing the screen with glass. The porch is supported by brick posts. Jalousie windows on the east side of the rear elevation are within two bedrooms and a bathroom.

The east side of the house has jalousie windows in a variety of shapes and sizes in the master bedroom and master bathroom. The east elevation, like the other elevations, is sheathed in vertical-board siding. However, horizontal louvers differentiate the upper portion of this gable. These louvers hint at the whole-house fan system that was originally installed in the house but has since been removed.

A small creek runs near the rear of the property, separating the house from a small, non-contributing building (photograph 14). The building is elevated several feet above the ground and sits on wooden stilts. A ramp provides access to a wooden deck that wraps around the north and west elevations. The building is sheathed in a vertical-board siding similar to the house and has a gabled roof.

As noted previously, the lot slopes down away from the street, and the house was designed to complement the terrain. It was typical of Bernard Webb to design houses around the surrounding topography. Mature deciduous trees tower above the house, and the back of the property has retained a natural landscape. In front of the house, mulched flower beds contain ornamental grasses and bushes, cannas, hostas, and several banana trees. The plantings near the house do not appear to be original.

Interior

The ranch house-type floor plan has a sprawling form and exhibits long, low lines that hug the sloping terrain. When designing the house, Webb utilized this sloping terrain to create multiple levels of living space, each accessed by several low, wide steps. The foyer, dining room, kitchen and breakfast area comprise the highest level; the living room, den, half-bath/laundry room, hallway, and master bedroom and bathroom are down about three feet; and the lowest level includes two bedrooms and a bathroom. The house also has a full, unfinished basement.

The house has a zoned interior, with open-space plans in the living room and dining room, which both incorporate patios, and closed-space plans for the bedrooms and bathrooms. In addition to the patios and porches, the large plate-glass windows and full-light doors integrate the interior space with the surrounding landscape.

Once inside the house, an original sideboard separates the foyer from the dining room (photographs 15 and 16). Without this low storage cabinet, the foyer and dining room would feel like one space. To the right, or north, of the foyer is the

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kitchen. The wall separating the dining room and foyer from the kitchen is covered in the same vertical-board siding found on the exterior of the house.

The kitchen and breakfast area are one open space with a vaulted ceiling (photograph 19). Full-light double doors, which replaced a single door in the 2012 rehabilitation, lead to the utility patio, and above the doors are several clerestory windows that extend up to the vaulted, gypsum ceiling. The cabinets in the kitchen are original to the house, although they were painted and received new hardware during the 2012 rehabilitation. A large plate-glass window spans almost the entire wall over the kitchen sink, (photograph 20). The floor in this space is slate tile and was also installed during the 2012 rehabilitation. A simple opening in the south wall leads to the dining room.

Returning to the dining room and foyer, the flooring in these areas is an original natural slate set in an irregular pattern while ceiling is covered in original cloth. A large plate-glass window provides visual access from the dining room to the slightly sunken patio on the west elevation. A full-light, single door to the right of the plate-glass window leads to a small landing with steps down to the patio. Fixed transoms are found above the window and door.

To the left, or south, of the entrance and dining room are the living room, hallway, and den, which all have original hardwood floors. These areas are reached by going down three slate-covered steps from the uppermost level (photograph 26). In addition to the change in levels, low storage cabinets and stone piers, made from the same blonde stone found on the exterior, further help to visually divide the space (photograph 18). The cabinets have their original hardware and original doors, which are finished with painted rough wood. The tops of the cabinets are made of varnished wood that serves as counter space.

From the vantage point of looking to the southeast from the dining room, several elements of Webb's design intent to integrate indoor and outdoor space are apparent. The stone piers, which are structural elements, appear seamlessly on both the interior and exterior of the house (photograph 17). By having the glass meet the stone pier without a mullion, there is no separation or interruption of the material as it transitions from indoor to outdoor space. This impression is repeated in the procession of stone piers which extends from the west end of the house in the living room toward the bedroom wing (photograph 23).

The living room is a light-filled space with windows on three sides. To the left as you enter the room from the hallway is a wall of plate-glass windows and two sets of full-light double doors, which lead to the back deck (photograph 24). Directly across, on the north side of the room, is another wall of plate-glass windows and one set of full-light double doors that lead to the patio (photograph 22). Also on this north wall is a sunken planter, complete with a drain and water source. The planter is flush with the hardwood floor and filled with pea gravel. Planters, which are found throughout the house, inside and out, continue Webb's integration of indoor and outdoor space.

The ceiling in the living room is vaulted and five exposed rafters span overhead from the south to north wall (photograph 24). A decorative pierced soffit runs the length of the living room's north wall and contains hidden lights to illuminate the vaulted ceiling. The soffit continues from the interior to the exterior, further exhibiting Webb's integration of spaces. In addition to the window walls, the living room walls are a combination of horizontal paneling, drywall, and stacked stone. On the west wall of the living room is a fireplace that was added by the Levitt family in the early 1980s.

A hallway leads from the living room through the den to the private rooms of the house. An opening in the hallway between the living room and den provides access to a half-bathroom and laundry room and a staircase to the unfinished basement (photograph 25). The half-bathroom and laundry room, which is accessed through a sliding door, was originally a storage room and modified to its current use at an unknown date. The basement has concrete floors and cinderblock walls, and the Levitt family used this space as a workshop.

The den, like the living room has a vaulted ceiling, exposed rafters, and a pierced soffit (photograph 27). As seen in the living room, lights are hidden in the soffit to illuminate the vaulted ceiling. The walls in the den are a combination of vertical-board paneling, plate-glass windows, built-in shelving, and solid sliding wooden doors, which conceal closet space. The ceiling in this room is covered in original grasscloth which has been painted. The stone piers continue their procession here, and another sunken planter is found on the north wall (photograph 29).

Off the den, to the south, is a glassed-in area that was formerly a screened porch (photograph 30). The ceiling in the porch slopes down from the house and is covered in wood paneling. Plate-glass windows and a set of French doors separate the porch from the den.

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The hallway continues from the den to the bedrooms. The walls and ceiling in the hallway are drywall and the flooring is hardwood. On the north wall as you enter the hallway is a closet with a set of solid sliding wooden doors (photograph 31).

At the end of the hallway, on the north wall, is a small vestibule that leads to the master suite. The walls and ceiling of the master bedroom are covered in gypsum board, and the floor is covered in hardwood. A large closet with four solid sliding wooden doors comprise the entire west wall of the bedroom (photograph 33). Three small jalousie windows are located high on the east wall, while three large jalousie windows are on the north wall (photograph 32).

The master bathroom has original cabinets, and while the countertop has been replaced, the original sink remains (photograph 34). A pair of jalousie windows fills the majority of the east wall. The tile flooring was replaced in the 2012 rehabilitation, and a walk-in shower was added in the 1980s.

The other two bedrooms and bathroom in the house are down a set of four, deep and wide stairs on the south wall at the end of the hallway. The walls in the bedrooms are covered in vertical-board paneling, and the floors are carpeted. Each bedroom has a set of closets with solid sliding wooden doors and a set of three jalousie windows (photographs 35 and 36). A third bathroom is located between the two bedrooms. The original cabinets and sink remain, but the countertop has been replaced. The bathroom has a bathtub/shower combination with tile walls and a non-original slate tile floor.

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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.)

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 old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1952

Significant Dates

1952 – date of construction

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Webb, Bernard A.

Period of Significance (justification)

The period of significance for the William and Jane Levitt House is 1952, the date of construction.

Criteria Considerations (explanation, if necessary)

N/A

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The William and Jane Levitt House is significant at the local level of significance under National Register Criterion C in the area of architecture as an excellent example of a Contemporary-style ranch house in Macon designed by a Macon architect. Its low form with wide over-hanging eaves, U-shaped footprint, zoned interior, use of natural building materials, recessed entrance, and integration of indoor and outdoor spaces are indicative of the style and type. All of these attributes make it an excellent example of a Contemporary-style ranch house as defined in *The Ranch House in Georgia: Guidelines for Evaluation*, a statewide historic context. The William and Jane Levitt House is also an excellent example of the work of Macon architect, Bernard A. Webb. A graduate of the Georgia Institute of Technology, Webb was known for his innovative designs and modern plans. He interned in the office of Macon architect Ellamae Ellis League, who along with her daughter, Jane League Newton, were among the city's pioneers in the Modern Movement. Webb's admiration for the ideas of Frank Lloyd Wright coupled with his creative instincts and forward-thinking clients allowed Webb to produce innovative houses throughout his career. Many of Webb's houses were designed to blend into the landscape and to minimize distinctions between indoor and outdoor settings. As seen in the Levitt house, this was often emphasized through the use of large sheets of plate glass and the incorporation of courtyards and patios as outdoor rooms. Webb's career also included landmark public and commercial buildings, such as the modern Crisp County Courthouse in Cordele, Georgia, and the Westgate Shopping Center in Macon, the first air-conditioned shopping center in Georgia.

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

The William and Jane Levitt House is significant at the local level of significance under National Register Criterion C in the area of architecture as an excellent example of a Contemporary-style ranch house in Macon. Built in 1952, the Levitt house incorporates the majority of the character-defining features of the ranch house type, as defined in *The Ranch House in Georgia: Guidelines for Evaluation*, and specifically contains features associated with the Contemporary style, a variant popular with the ranch house type. Its long, low, one-story form with a basement below; its zoned interior plan; its integrated carport; and its angled siting on the lot are all indicative of the ranch-house type. Its asymmetrical shape with wide overhanging eaves, clean lines, and stylized use of traditional materials, such as wood and stone, exhibit its Contemporary style.

While the earliest ranch houses in Georgia appeared just prior to World War II, the Contemporary-style ranch house did not appear until the 1950s. As such, the Levitt house is an early example of the style in Macon. In the Levitt house, architect Bernard Webb's design takes full advantage of a difficult site and incorporates ideas that were often seen in the work of Frank Lloyd Wright, whose work Webb greatly admired. These ideas include installing large plate-glass windows and indoor planters to bring the landscape inside; using indirect lighting in the living room and den; and incorporating structural elements that appear seamlessly on both the interior and exterior of the house.

The house's Contemporary-style design expresses the inherently unpretentious character of the "new" ranch house. Its U-shaped plan provides the framework for the innovative ranch-house "zoning" of interior spaces and creates two semi-private patios, one for family activities and socializing, the other as utility space. The interior is zoned into easily accessible family activity areas (the living, dining, and kitchen "rooms") and more secluded private spaces (bedrooms and bathrooms). Open-space planning, another hallmark of the mid-century ranch house, is used in the family activity areas to combine the foyer, living, and dining rooms into a single larger space yet with clear definition of specific activity areas through changes in floor levels and flooring materials (slate vs. wood), and the use of a low cabinets as partial walls defining the foyer, dining room, and living room. Windows in public spaces are large and generally plate glass, while the private spaces have jalousie windows, reflecting the different uses of the interior spaces and their relationship to the yard rather than an arbitrary formality of design. The integration of inside and outside to create a virtually seamless living space, yet another hallmark of the ranch house, is achieved through the use of window walls and glass doors in the living and dining rooms opening onto the semi-private patio and window walls and sunken planters in the den and foyer extending into the adjacent sunken courtyard. The integral carport, another signature of the ranch house, reflects the increasing importance of the automobile to post-World War II family life: the car has been brought up from the traditional freestanding backyard garage or "auto house," incorporated into the body of the house, and put on display for all to see.

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The house retains many historic materials including vertical-board sheathing on interior and exterior walls; plate-glass and jalousie windows; stacked sandstone walls and columns; a distinctive front door with central doorknob; hardwood and slate tile flooring; built-in cabinets in the kitchen, bathrooms, and living room; and interior planters with built-in drainage systems.

The William and Jane Levitt House is also significant as an excellent example of the work of architect Bernard Webb. Webb moved to Macon with his family in 1925 when he was ten years old. He studied at Tulane University (1933-1934) and Auburn University (1934-1936) before completing his degree in architecture at the Georgia Institute of Technology (Georgia Tech) in 1938. During his time at Georgia Tech, he interned in the office of Macon architect Ellamae Ellis League. League and her daughter, Jean League Newton, were among Macon's pioneers in the Modern Movement, and undoubtedly influenced Webb's affinity for modern design.

After graduation, Webb briefly attended the Universit  di Firenze in Florence, Italy before the outbreak of World War II. In 1941, he enlisted in the United States Navy and served aboard the USS Alabama and USS New York battleships, earning multiple awards for his service. After the war, following a brief stint in California, he returned to Macon and started his own architecture firm on March 1, 1946.

Webb designed innovative and dramatic houses from the beginning of his career. Many clients became his lifelong friends, and their trust in Webb was reflected in their allowance of freedom in his design of their homes. Webb often incorporated the surrounding landscape into his designs, blurring the line between indoor and outdoor space. He also utilized raised and vaulted ceilings, courtyards as outdoor rooms, and more open floor plans for communal family living. All of these ideas are present in the William and Jane Levitt House.

Webb's own home, completed in 1949 in Macon, was featured in *House Beautiful* magazine. The article discusses Webb's inventive techniques for naturally cooling the house. Similar to the Levitt house, he utilized walls of windows to bring the outdoors in, natural slate floors to create cool surfaces, and multiple built-in cabinets to utilize space. However, the most dramatic feature of his personal house was its location over a stream. Webb dammed the stream to create a small pool on the east side of the house, which helped regulate surrounding temperatures and provided a focal point for the numerous windows.

In addition to houses, Webb designed government and military buildings, schools, churches, banks, offices, stores, restaurants, motels, and apartments. The quality and innovation of his designs extended beyond houses, and his design for the Crisp County courthouse earned him recognition from *Progressive Architecture* magazine in its list of the "100 Buildings of the Year" in 1952. He also designed the Westgate Shopping Center in Macon, the first air-conditioned shopping center in Georgia. Working as an architect prior to integration in the south, Webb was also involved in the design of both Caucasian and African-American schools in Bibb, Jackson, Jasper, and Laurens counties in Georgia.

Developmental history/additional historic context information (if appropriate)

(The first two sections of the following historic context was written by Richard Cloues for the "Joseph and Mary Jane League House," National Register of Historic Places Registration Form, November 14, 2008, and the "Collier Heights Historic District," National Register of Historic Places Registration Form, April 21, 2009, both on file at the Historic Preservation Division, Department of Natural Resources, Stockbridge, Georgia. The text was modified for this nomination.)

Mid-20th -Century Ranch House Type

The mid-20th century ranch house originated in California during the early 20th century as a regional reincarnation of the traditional 19th century Southwestern adobe ranch house. Its chief characteristics are its long, low, sometimes sprawling form, its variety of exterior building materials, its variety of window sizes and shapes, and its zoned interior with open-space plans for family living (living, dining, kitchen, and recreation areas) and closed-space plans for bedrooms, bathrooms, and sometimes a study or den. Ranch houses also employed picture windows, sliding glass doors, porches, and patios to integrate the interior spaces of the house with the surrounding yard. After an initial phase of development as a generally high-end custom-designed house in the 1930s, the ranch house quickly morphed into a new standard middle-

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class suburban house. California merchant-builders were constructing thousands of ranch houses in newly developing suburban communities by the early 1940s. Their efforts were cut short by World War II, but only temporarily. Following the war, the ranch house regained its popularity in California and spread across the country, fueled by the unprecedented demand for new single-family houses and a mass-media frenzy over this new type of single-family house. During the 1950s, the ranch house was the predominant type of house being built almost everywhere, accounting for as much as 70 percent of all new houses in some parts of the country.

Ranch House in Georgia

Although conforming to national norms in most respects, ranch houses in Georgia have several distinctive if not unique regional characteristics. Chief among them is the use of red brick as an exterior building material; indeed from 1947 on, the "red-brick ranch house" is the "signature" Georgia ranch house. However, as seen in the Levitt house, red brick is not a necessity. Other distinctive characteristics include screened porches, integral carports and garages, picture windows with, or flanked by, operable sash for ventilation during warm weather, and jalousie or awning windows also for ventilation during frequent summer thunderstorms. Most ranch houses in Georgia were built in subdivisions; the earliest ranch house subdivisions date from 1947, but most were developed in the 1950s. Unlike the mega-subdivisions with hundreds and thousands of houses being developed in California, Texas, and the Northeast, Georgia's subdivisions were smaller in scale and more scattered throughout emerging suburban areas. However, like those larger developments elsewhere, Georgia's ranch-house subdivisions were usually isolated from major thoroughfares and almost always employed the new curvilinear street layout with cul-de-sacs that was heavily promoted by the Federal Housing Administration starting in the late 1930s. In smaller cities and towns, however, the new ranch house developments were sometimes built on a simple extension of an earlier gridiron street plan. Ranch houses in Georgia also appeared as infill housing in established communities, in small pockets on the outskirts of established communities, and in rural areas where they often served as farmhouses on traditional or newly established farms.

In Georgia, the ranch house first appeared somewhat anomalously during the mid-1930s in the small central-Georgia town of Fort Valley in the form of a distinctive house built for a couple recently returned from a trip to California. Their new house was a long, low house with a simple Spanish Colonial exterior design, stuccoed walls, an unconventional floor plan, and an angled back porch which created a small courtyard clearly inspired by, but on a much smaller scale than, Cliff May's precedent-setting designs for his mid-1930s country-estate ranch houses in California. This proved to be an enigmatic design for a house in mid-Depression Georgia, however. The next documented appearance of the ranch house in Georgia is in 1941 with the construction of two houses in Atlanta. The one, on Lenox Road, was a somewhat rustic-looking red-brick ranch house with an overall L-shape defining a half courtyard to the rear. It was designed by David Cuttino, a Clemson University graduate and Atlanta architect. The other, in nearby Lenox Park, was a low, rambling, buff-colored brick ranch house with integral screened porches. A large, and largely undocumented, gray brick bungalow ranch house was built in then-rural DeKalb County at about this same time.

Ranch houses began to appear in large numbers in Georgia following World War II. Numerous individual houses, ranging from small, compact ranches to large, sprawling estate houses, and early small subdivisions of ranch houses were built between 1945 and 1947. In 1947, the first of the "redbrick" ranch houses that were to become the "signature" ranch house in Georgia appeared in a small subdivision in Decatur, and by 1949 the term "ranch house" was being used in the Sunday real estate section of Atlanta newspapers, laying the groundwork for the unprecedented numbers of ranch houses built all across the state in the 1950s. Most of these early postwar ranch houses did not reflect any particular architectural style but rather conformed to the distinctive plan and interior arrangement of the new ranch type of house: long and low, with zoned interior plans and open-space layouts, and with some degree of integration between the interior of the house and its yard through large windows, window walls, glassed doors, screened porches, and patios and terraces, and usually with the new, integral carport. Brick-veneer construction predominated.

A small number of these postwar 1940s ranch houses in Georgia show evidence of the Modern or International style. They featured precise geometric forms, absence of historic or other details, use of simple modern construction materials including steel- and aluminum-framed windows, and sometimes unconventional roof forms including at least one instance of a butterfly roof (inverted gable) and a flat roof. Their plan-forms and interior layouts appear to conform to the norms of ranch house design at the time. Two, built between 1947 and 1948, are in Macon's Shirley Hills neighborhood about five miles east of the Levitt house. Although not directly related to the Levitt house or other early Contemporary-style ranch houses in any known way, they reveal a progressive aspect of postwar design, especially in Macon architectural circles.

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An even smaller number of postwar 1940s ranch houses in Georgia reflect the influence of the Contemporary style of architecture as it was being developed at the time in California and on the West Coast by ranch-house architects and designers such as Cliff May, Pietro Belluschi, and Paul Williams and promoted by merchant-builders such as David Bohannon of San Francisco (with designs from the architect Edwin A. Wadsworth) and Joseph Eichler in San Francisco and Los Angeles (who relied on the services of several architects including Stephen Allen, Robert Anshen, A. Quincy Jones, and Frederick Emmons). The Contemporary style as developed by these and other architects was essentially a new “look” to the emerging California ranch house, its overall design still based on ranch-house fundamentals of form and layout, and using for the most part traditional building materials including wood, brick, stone, and stucco (as opposed to the more industrial materials like steel and aluminum and reinforced concrete preferred by the Modern architects for their International-style buildings) (although often in technologically innovative ways) but with a new, deliberate, more stylized, more abstracted appearance, stripped of all picturesqueness, rusticity, and historicism that characterized the earlier ranch houses. In Georgia, the few known 1940s examples of the Contemporary style are tentative at best — for example, a 1948 house in Douglas built of red brick with decorative glass-block details under a broad, low gable roof. Indeed, it can be said that at this time there are no known examples of “true” or fully developed Contemporary-style ranch houses in Georgia dating before 1950.

In 1950, the Contemporary-style ranch house appeared on the scene in Georgia with considerable fanfare if not in considerable numbers, in two cities, by two different architects, at the same time. In Atlanta, James “Bill” Finch, a Georgia Tech-trained architect, designed several versions of Contemporary-style houses (including a transverse linear version, an L-shaped version, and an H-shaped version) for a small subdivision off Northside Drive and Collier Road in Atlanta, and in Macon, Jean League Newton designed a house (the Joseph and Mary Jane League House, National Register-listed in 2008) for her brother and sister-in-law. While it cannot be said with any certainty which of these 1950s Contemporary designs was the “first” (because of vagaries in terms of dating plans, construction starts, the completion of houses, etc.), it is clear that both architects were responsible for introducing coherently designed Contemporary-style ranch houses to Georgia, and both received local, state, and national notice for their innovative designs. They set precedents for the design of Contemporary-style ranch houses in the state that were unrivaled until the appearance of the first similarly styled, but somewhat different, “Eichler”-style houses during the mid-1950s with their broad, low, forward-facing gable roofs and exposed structural elements. Also in the mid-1950s, with the lifting of Federal Housing Administration biases against “modern” and “contemporary” style houses, the new Contemporary-style ranch houses began appearing in large numbers and great variety all across the state, from individual almost idiosyncratic combinations of California hacienda roof forms to an entire planned suburban community featuring modest Contemporary-style ranch houses. By 1960, a somewhat “watered-down” version of the Contemporary style became one of the three prevalent forms of ranch houses, along with the plain red-brick ranch house first introduced in the late 1940s and the ever-popular Colonial Revival-style interpretation.

By the late 1950s, ranch houses generally had become much larger, reflecting increasing prosperity and rising expectations. Across the state, ranch houses accounted for between two-thirds and three-quarters of all the new houses built during the 1950s and into the 1960s.

History of the Levitt house

Macon in the late 1940s and 1950s, like many other cities in the United States, was experiencing a post-World War II building boom. There were several neighborhoods being developed at the time, and the ranch house was an increasingly popular house type. Northwoods, Shirley Hills Annex, and Country Club Estates are all neighborhoods developed to cater to upper-middle class and upper-class Macon residents. Northwoods and Shirley Hills Annex both have many examples of the ranch house type, with a few being architect-designed.

The Levitts chose to build their house on Overlook Drive in Ingleside because of the quiet neighborhood and the large wooded lot. They also wanted to stay close to Jane’s brother, who built a house at 590 Eldorado Drive, just a quarter-mile north of the Levitt house. The house site was also close to the Alexander School No. IV, which both Levitt children attended.

Jane Levitt was a very artistic woman and she worked closely with Bernard Webb to create her family’s home. She loved modern art and modern furniture, and the design born out of her partnership with Webb was well-suited to display her collections. She furnished the living room with pieces designed by Isamu Noguchi, an American artist known for his sculptural work from the 1920s to the 1980s. Early modern Swedish furniture was used elsewhere in the house. Many of

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the modern art pieces in the house were painted by the Levitt's son William Levitt Jr., who later became a well-respected artist in New York. William Levitt, Sr., also had an artistic side. The unfinished basement was used as William Levitt's workshop where he would make frames for his son's canvasses as well as create driftwood sculptures that were displayed upstairs in the house.

William and Jane Levitt lived at 3720 Overlook Drive until their deaths, in 1983 and 1980, respectively. The house was sold by the Levitt's estate to Stanton Lee Eversole in 1984. The Eversole family owned the house until 2010, when it was purchased by Marty Young, who completed its recent rehabilitation.

Levitt Biographies

William Levitt, Sr., a native of Ponivez, Lithuania, was born on December 3, 1911. He came to the United States sometime in the early 1930s and initially settled in Beaufort, South Carolina. He moved to Miami, Florida and then to Atlanta to attend the Georgia Institute of Technology, where he earned a degree in civil engineering. While in school, he met his future wife Jane Bernd Kaufman. William was a World War II veteran, where he served as a Lieutenant Colonel in the Army.

Jane Bernd Kaufman was born in Muscogee County, Georgia, on April 22, 1913. She lived most of her life in Macon where her mother, Elberta Bernd Kaufman, was born. Jane was unable to attend college because of the Great Depression and was living with an aunt in Atlanta when she met William.

The couple had two sons, William, Jr. and Bert Louis, who were born in September 1941 and October 1949, respectively. The Levitts moved to Macon in 1945, and William began working at G. Bernd Co., where he served as vice-president and secretary. G. Bernd Co. had been in Jane's family since it opened in 1865. The business started as a harness and saddle store but eventually became a major producer of hides, tallow for soap industries, and meat scrap for feed industries. Jane did not work outside the home. Both William and Jane were prominent members of Macon's Temple Beth Israel.

Levitt, William and Jane, House
Name of Property

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Barfield, James E. "Webb: Architect Billy Webb Brought Groundbreaking Designs to Macon." *Macon Magazine* (April/May 2001): 32.

Cloues, Richard. "Collier Heights Historic District." *National Register of Historic Places Registration Form*, April 21, 2009. On file at the Historic Preservation Division, Department of Natural Resources, Stockbridge, Georgia.

Cloues, Richard. "Joseph and Mary Jane League House." *National Register of Historic Places Registration Form*, November 14, 2008. On file at the Historic Preservation Division, Department of Natural Resources, Stockbridge, Georgia.

Fitch, James M. "How to Live at the Comfort Line." *House Beautiful* (September 1951): 120.

Howard, Chris. "Levitt House." *Historic Property Information Form*, January 19, 2011. On file at the Historic Preservation Division, Department of Natural Resources, Stockbridge, Georgia.

"Mr. Levitt" obituary. *The Macon Daily Telegraph*, October 22, 1983, p. O8A.

"Mrs. Levitt" obituary. *The Macon Daily Telegraph*, September 19, 1980, p. O1B.

New South Associates. *The Ranch House in Georgia: Guidelines for Evaluation*. 2010.

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): _____

10. Geographical Data

Acreage of Property 1.7 acres
(Do not include previously listed resource acreage.)

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 32.864941 | Longitude: -83.683825 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Levitt, William and Jane, House
Name of Property

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

The boundary is indicated by the heavy black line on the attached parcel map, which is drawn to scale.

Boundary Justification (Explain why the boundaries were selected.)

The boundary follows the legal parcel boundary and includes the property historically associated with the William and Jane Levitt House.

11. Form Prepared By

name/title Laura Beth Ingle, Architectural Historian
organization Historic Preservation Division, GA Dept. of Natural Resources date December 2015
street & number 2160 GA Hwy 155 SW telephone (770) 389-7841
city or town Stockbridge state GA zip code 30281
e-mail laurabeth.ingle@dnr.ga.gov

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: William and Jane Levitt House

City or Vicinity: Macon

County: Bibb State: Georgia

Photographer: Charlie Miller, Historic Preservation Division, Georgia Dept. of Natural Resources

Date Photographed: May 2013

Levitt, William and Jane, House

Name of Property

Bibb County, Georgia

County and State

Description of Photograph(s) and number:

- 1 of 36. Approaching house along driveway. Photographer facing west.
- 2 of 36. Front façade of house. Photographer facing south.
- 3 of 36. Sunken entrance courtyard and low wall of stone piers and metal piping. Photographer facing southwest.
- 4 of 36. Detail of front door and plate-glass windows. Photographer facing west.
- 5 of 36. Carport with lattice screening. Photographer facing south.
- 6 of 36. Carport, utility patio, and rear patio with decorative mural and horizontal slat screening. Photographer facing south.
- 7 of 36. Detail of patio mural and entrance to kitchen with windows filling gable end. Photographer facing southeast.
- 8 of 36. Simple hardscaping and landscaping at rear of house. Photographer facing west.
- 9 of 36. Rear patio and low wall of stone piers and metal piping. Photographer facing south.
- 10 of 36. Rear patio with stacked stone planter and horizontal slat screening. Photographer facing northeast.
- 11 of 36. Rear patio with plate-glass windows of dining room and living room. Photographer facing southeast.
- 12 of 36. Rear elevation with 1980s deck and wide staircase and enclosed porch. Photographer facing northwest.
- 13 of 36. Deck and backyard showing slope of lot. Photographer facing south.
- 14 of 36. Two-story secondary building at rear of property. Photographer facing south.
- 15 of 36. Dining room and original sideboard. Photographer facing northwest.
- 16 of 36. Entrance and original sideboard. Photographer facing northeast.
- 17 of 36. Dining room. Photographer facing southeast.
- 18 of 36. Dining room. Photographer facing southwest.
- 19 of 36. Kitchen. Photographer facing northeast.
- 20 of 36. Kitchen. Photographer facing northwest.
- 21 of 36. From kitchen looking into dining room. Photographer facing southeast.
- 22 of 36. Living room. Photographer facing northwest.
- 23 of 36. Living room. Photographer facing northeast.
- 24 of 36. Living room. Photographer facing southwest.
- 25 of 36. Stairs up from basement level. Photographer facing east.
- 26 of 36. Change in levels from living room to dining room. Photographer facing north.
- 27 of 36. Den. Photographer facing southeast.

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Name of Property

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County and State

28 of 36. Den. Photographer facing southwest.

29 of 36. Den with planter and plate-glass window to sunken courtyard. Photographer facing northeast.

30 of 36. Enclosed porch. Photographer facing southeast.

31 of 36. Hallway from bedrooms to public rooms of house. Photographer facing west.

32 of 36. Master bedroom. Photographer facing northeast.

33 of 36. Master bedroom. Photographer facing southwest.

34 of 36. Master bathroom. Photographer facing east.

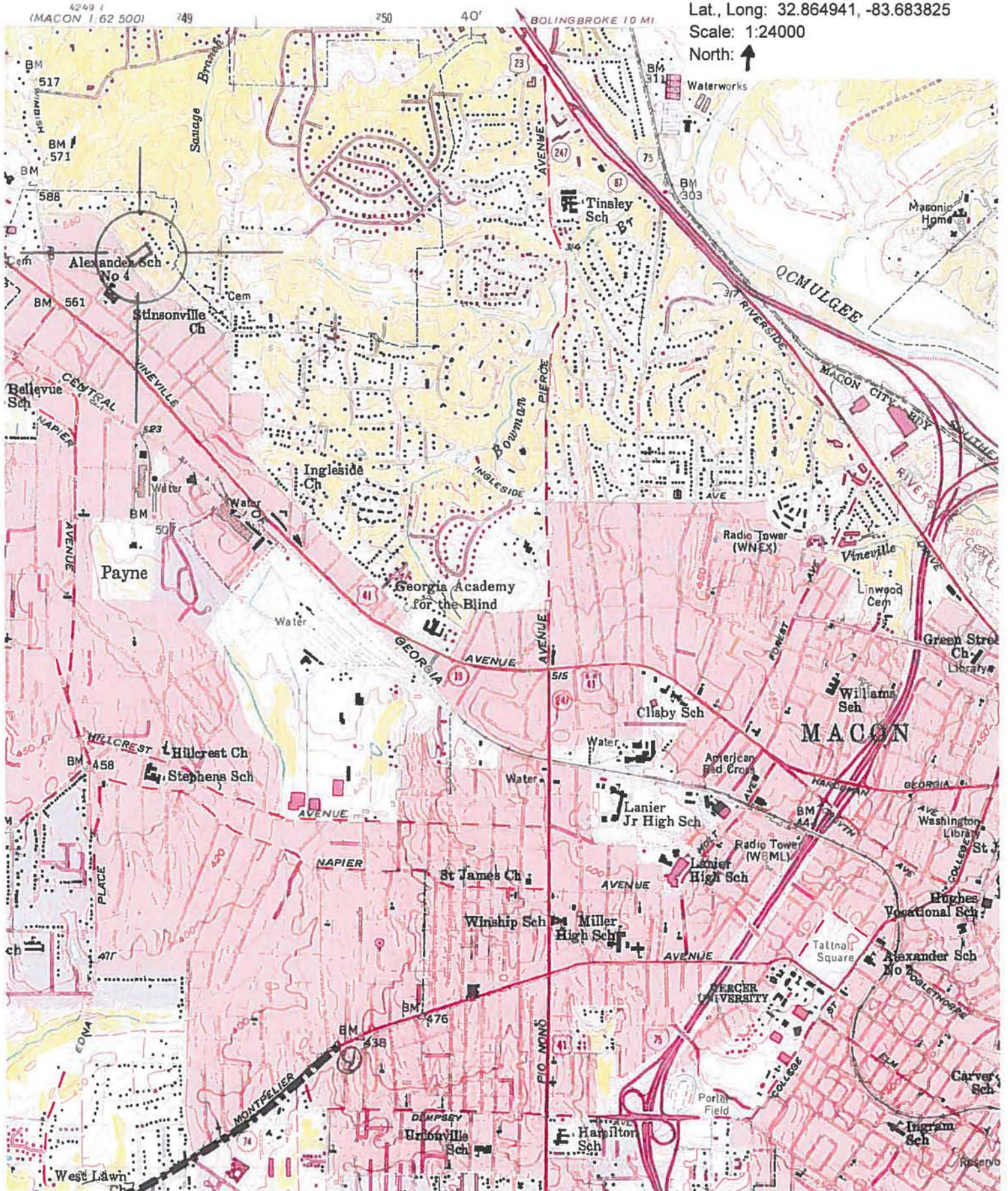
35 of 36. Bedroom. Photographer facing northeast.

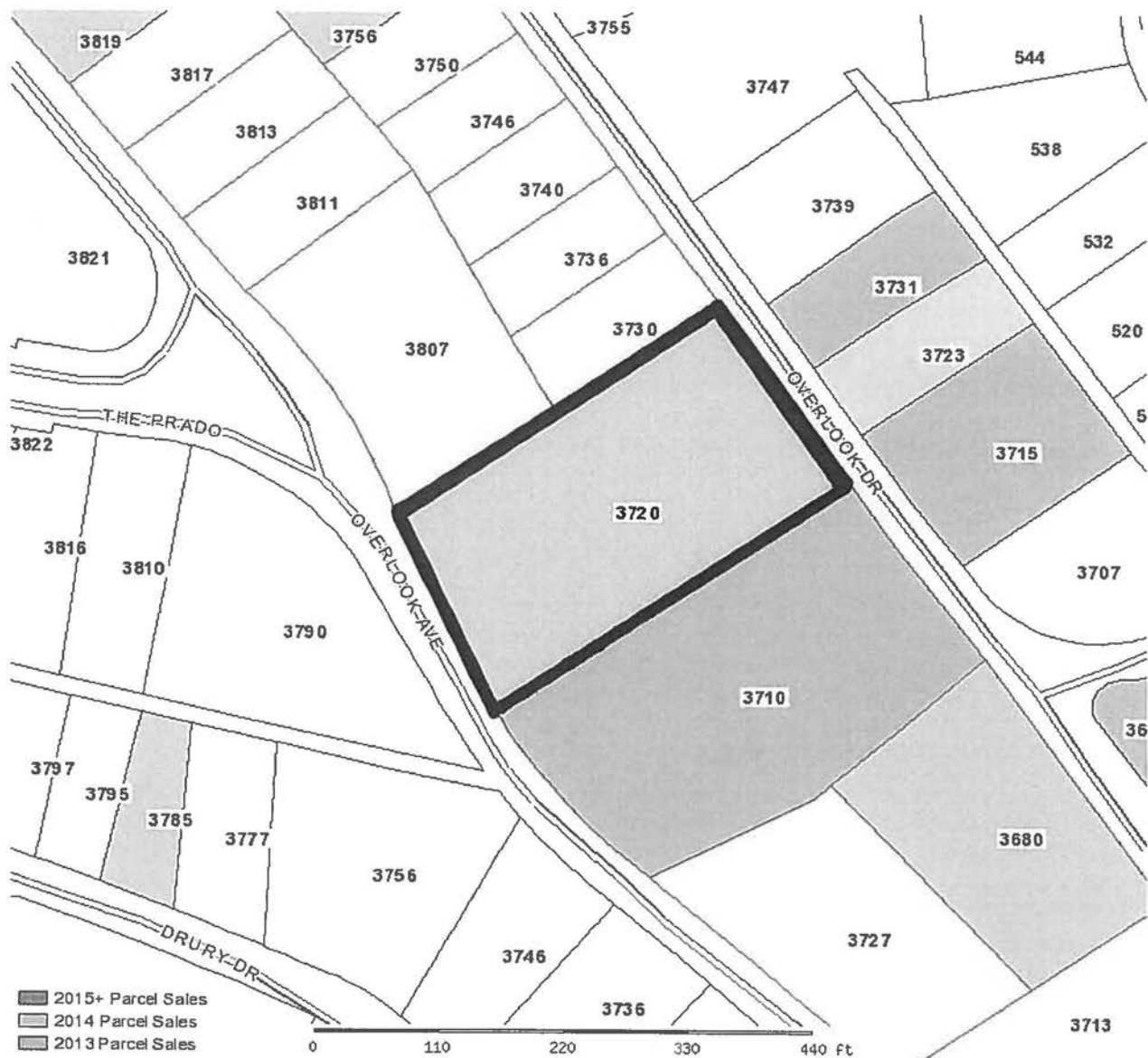
36 of 36. Bedroom. Photographer facing west.

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.).

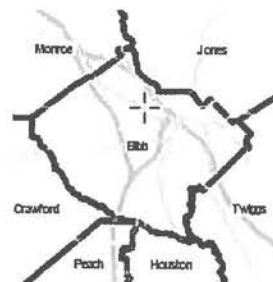
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

William and Jane Levitt House
Macon, Bibb County, Georgia
U.S. Geological Survey
Lat., Long: 32.864941, -83.683825
Scale: 1:24000
North: ↑



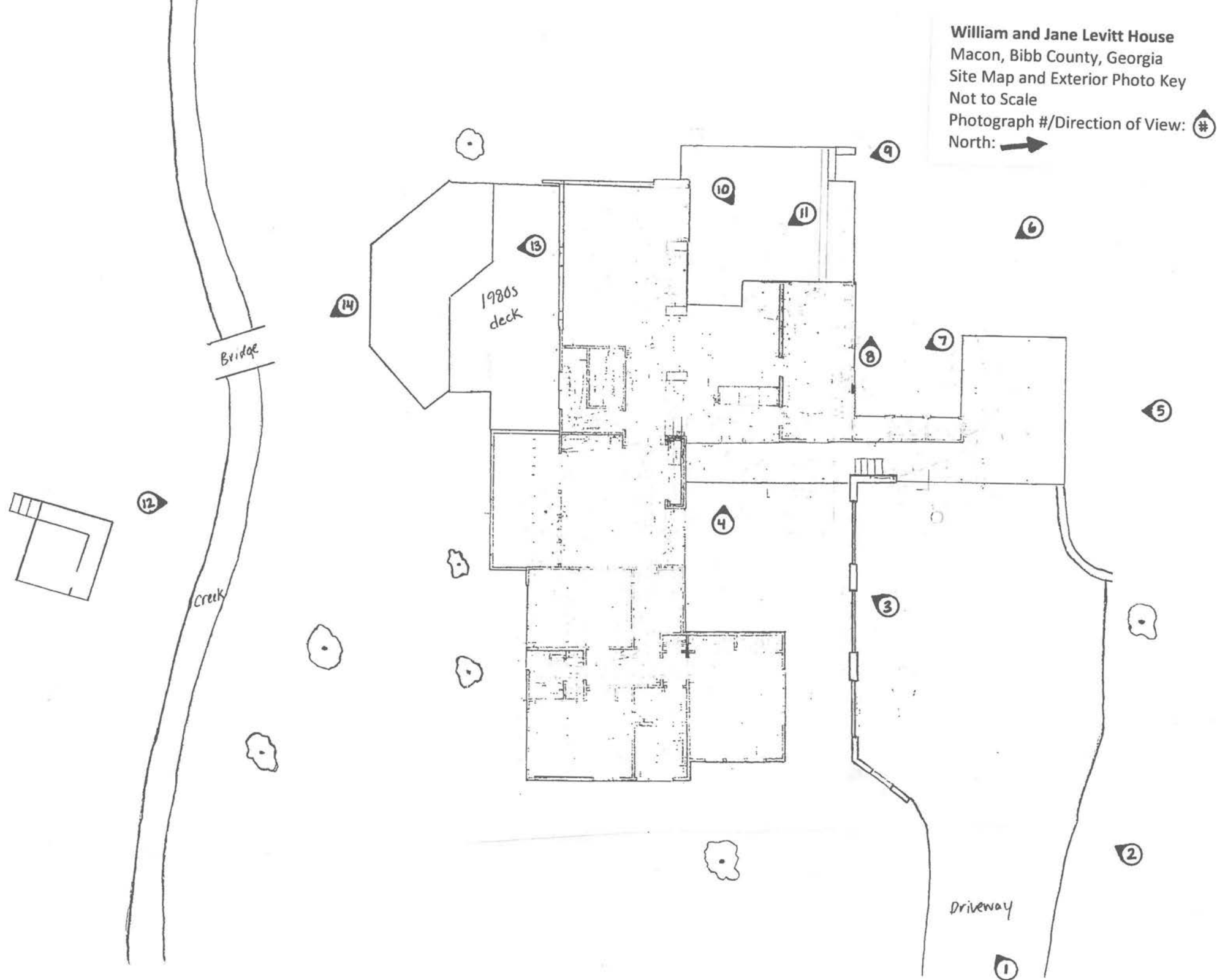


William and Jane Levitt House
 Macon, Bibb County, Georgia
 National Register Boundary: **————**
 Source: Macon/Bibb County parcel maps qpublic
 North: ↑



William and Jane Levitt House
Macon, Bibb County, Georgia
Site Map and Exterior Photo Key

Not to Scale
Photograph #/Direction of View: 
North: 



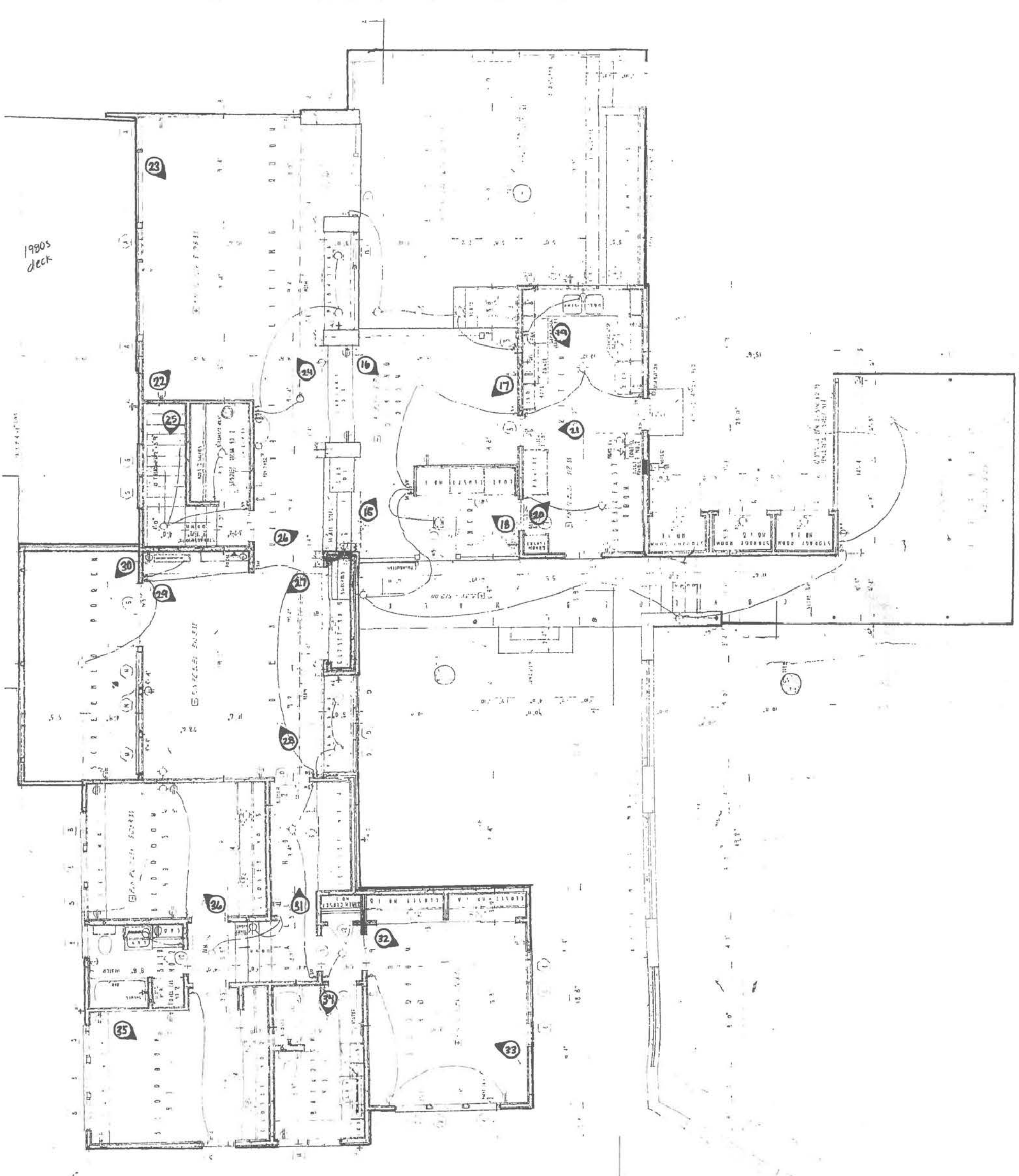
William and Jane Levitt House
Macon, Bibb County, Georgia

Interior Photo Key

Not to Scale

Photograph #/Direction of View: #

North: →









































DONATE
LIFE

Enter in straight line in front

Don't get the
wrong one
impression

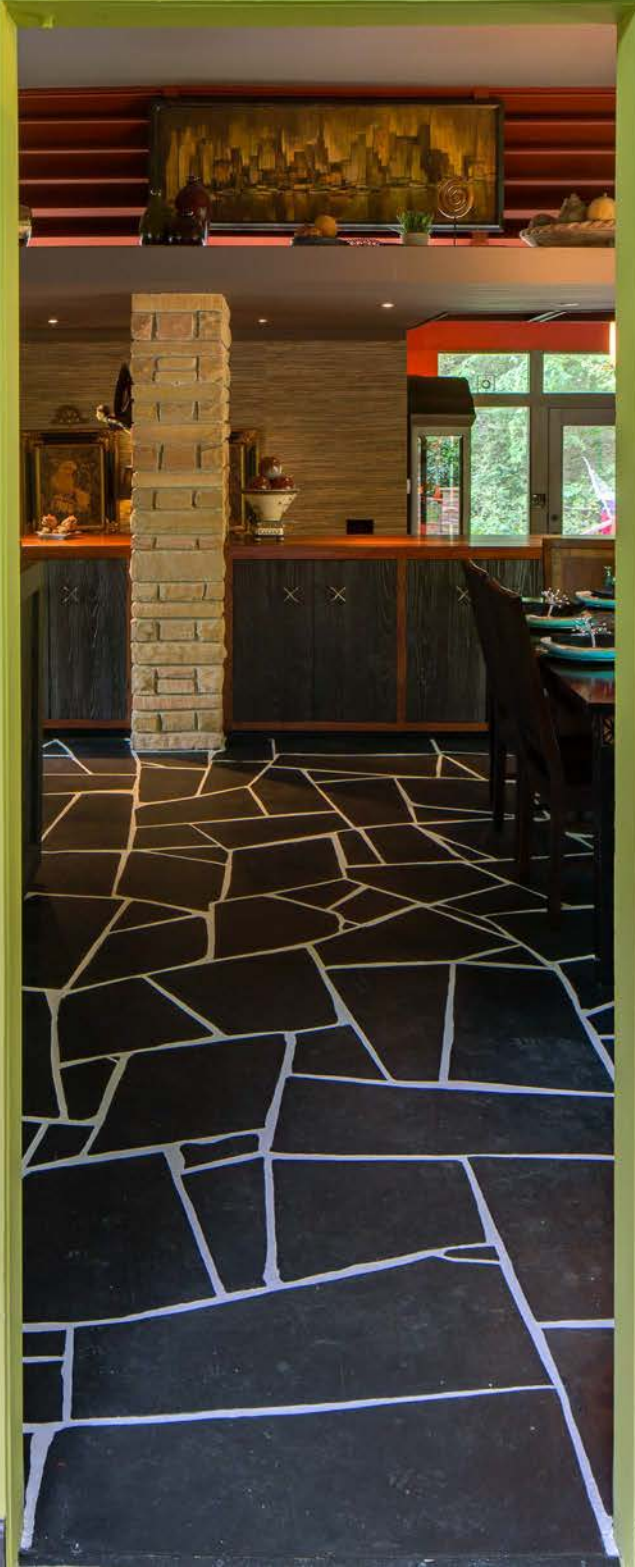


"Enter as strangers, leave as friends"

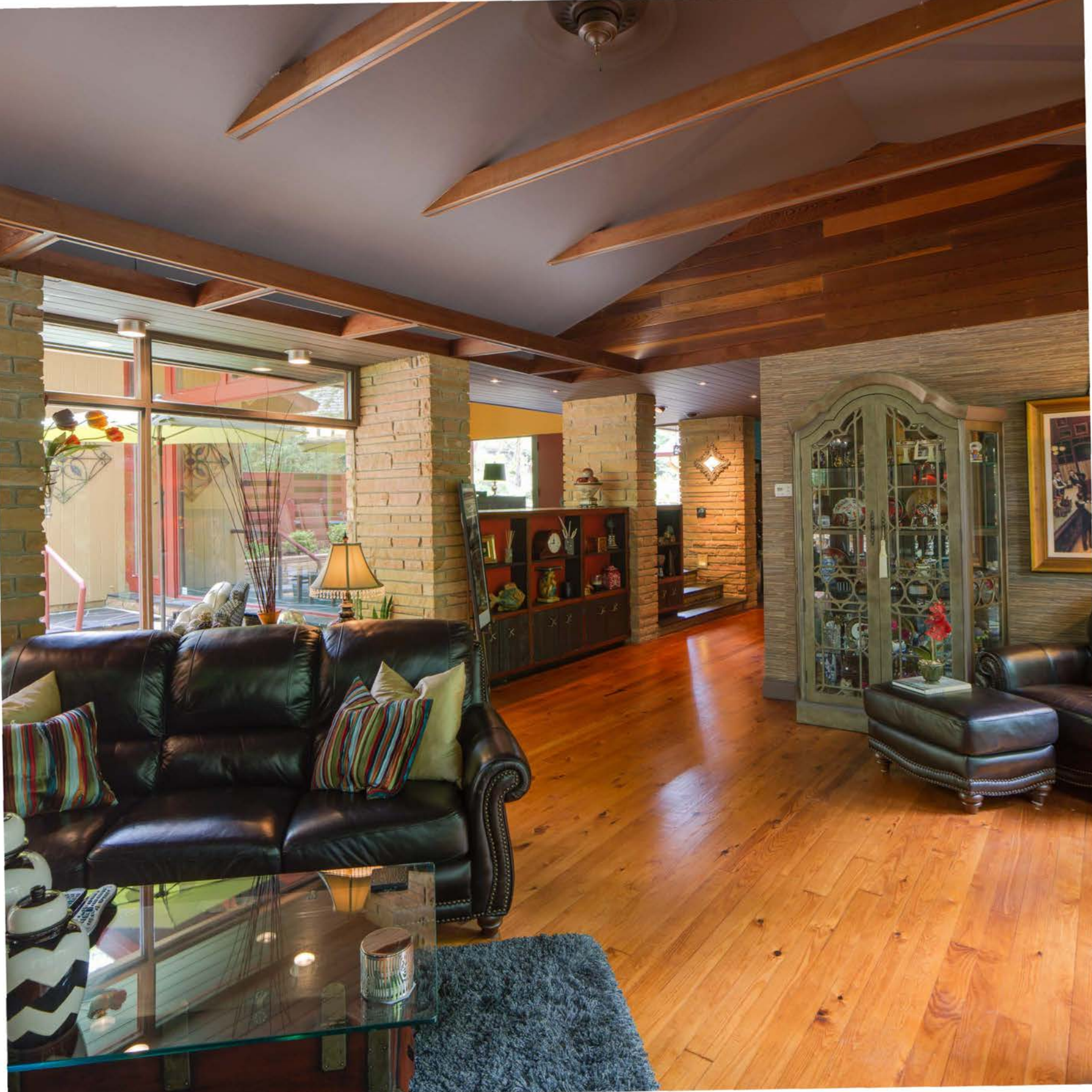
HAPPY HOUR!
WELCOME
FRIENDS
IP ☺

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UR APÉRITIF

















LIVE WELL • LOVE MUCH • LAUGH OFTEN

DREAM



















UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Levitt, William and Jane, House

MULTIPLE NAME:

STATE & COUNTY: GEORGIA, Bibb

DATE RECEIVED: 12/11/15 DATE OF PENDING LIST: 1/08/16
DATE OF 16TH DAY: 1/25/16 DATE OF 45TH DAY: 1/26/16
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 15000996

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 1.26.16 DATE

ABSTRACT/SUMMARY COMMENTS:

**Entered in
The National Register
of
Historic Places**

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



HISTORIC PRESERVATION DIVISION

MARK WILLIAMS
COMMISSIONER

DR. DAVID CRASS
DIVISION DIRECTOR

December 7, 2015

RECEIVED 2280

DEC 11 2015

Nat. Register of Historic Places
National Park Service

J. Paul Loether
National Park Service
National Register of Historic Places
1201 "I" (Eye) Street, N.W. 8th floor
Washington, D.C. 20005

Dear Mr. Loether:

The enclosed disk contains the true and correct copy of the nomination for **William and Jane Levitt House in Bibb County, Georgia** to the National Register of Historic Places.

- Disk of National Register of Historic Places nomination form and maps as a pdf
- Disk with digital photo images
- Physical signature page
- Original USGS topographic map(s)
- Sketch map(s)/attachment(s)
- Correspondence
- Other:

COMMENTS:

- Please insure that this nomination is reviewed
- This property has been certified under 36 CFR 67
- The enclosed owner objection(s) do do not constitute a majority of property owners.
- Special considerations:

Sincerely,

Lynn Speno
National Register Specialist

Enclosures