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ARCHITECTURAL HISTORY OF RANDOLPH COUNTY, N.C.



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THE ARCHITECTURAL HISTORY OF RANDOLPH COUNTY NORTH CAROLINA

Written and Photographed by Lowell McKay Whatley, Jr.
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Honoring the 400th Anniversary of
The First English Colony

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INTRODUCTION AND ACKNOWLEDGEMENTS

Like others in the series of architectural surveys of North Carolina counties and municipalities, the study of Randolph County's historic architectural environment is an admission that its subject is disappearing. At many points during its creation this inventory seemed to be little more than a sad, depressing record of destruction and decay. With one of the highest continuing growth rates in North Carolina, Randolph County should have good reason to worry about its endangered, dwindling historic resources. The last quarter-century has seen the loss of a vast proportion of the houses, farm buildings and commercial structures that once provided a living link with the past. Through lack of awareness of its significance, there is too often a failure to realize that this historical fabric gives continuity in modern life and generates the security and confidence used to build the future.

It is the destruction of continuity which creates dissatisfaction with the present and fuels nostalgia for the past. This is strikingly evident in Asheboro, founded while George Washington was president: a town which has destroyed virtually all structural evidence of its history before 1900. Ironically, within Asheboro the nostalgia business is booming. Modern versions of Colonial style banks, offices, condominiums and apartment complexes are built by developers while expensive exaggerated versions of Mt. Vernon, Carter's Grove and the Williamsburg Governor's Palace rise to house the wealthy. Despite the facades, a visitor from the eighteenth or even the nineteenth century would find the Randolph County landscape of today shockingly unfamiliar.

In what may well be a subconscious effort to provide ersatz historical continuity, modern society has too often chosen the glittering externalities of America's colonial past. The copying of monumental architecture seems to express the ambition, lifestyle and economic status of modern Randolph citizens more than the historic landscape. Modern practices of "more," "now," waste, consumption, exploitation and mediocrity thus contrast sharply with the traditional values of patience, respect, frugality, pride in workmanship and quality of product. Part of the confusion stems from a failure to grasp the true significance of the historical process. Structures reflect the contemporary social environment and the values of their builders. The rustic log cabin in its original location and environment was a far different creature than the same log cabin taken apart, moved, and reassembled as an expensive antique shop. While the structural element may be preserved to some de-

gree, the life force and sense of place so vital to the historical process are destroyed. Once lost they can never be fully recaptured.

This observation does not intend to imply that log cabins should not be preserved, or that every structure should be maintained and used in its original state. Adaptions and modifications can be made with sensitivity and with recognition of the structure's original integrity. These are the most important aspects of the modern historic preservation movement. Once the purview of professionals and special interest groups, preservation has grown to include everyone interested in maintaining the historical character and integrity of the environment. Buildings not singled out for historic value or architectural merit are now seen as cultural artifacts and resources which contribute to the uniqueness of a community and enrich the quality of its life. In this sense, the vast majority of old buildings would be almost valueless if divorced from their historical contexts. Therefore, a primary goal of this survey has been to gather facts and statistics relating to the built environment that can be used as a foundation for a renewed appreciation of the county's surviving links to its past.

Randolph is a large county with great variety in its built environment. This survey does not claim to be complete and comprehensive. Such a record is never really completed because history continues, but it is assumed that at least those Randolph County structures eligible for the National Register of Historic Places have been identified. One objective of the inventory was to identify those extant structures that were built before the Civil War. At least 85-90 percent of these have been listed, but more may be found behind aluminum siding or under the honeysuckle. Most of the buildings over one hundred years old are included; those built after 1880 have been selected under generalized and somewhat arbitrary criteria. The Asheboro inventory, initially a separate project, had slightly different objectives. An attempt was made to identify those structures more than fifty years old along with more modern buildings demonstrating interest or merit. These criteria were developed in part at the request of the Planning and Community Development Department for use in their planning activities. The names of structures are those of the original builders or occupants, or those of the best remembered residents. The history of many buildings was difficult to uncover in the course of this project. Some information may be inaccurate although it was the best available to the author.

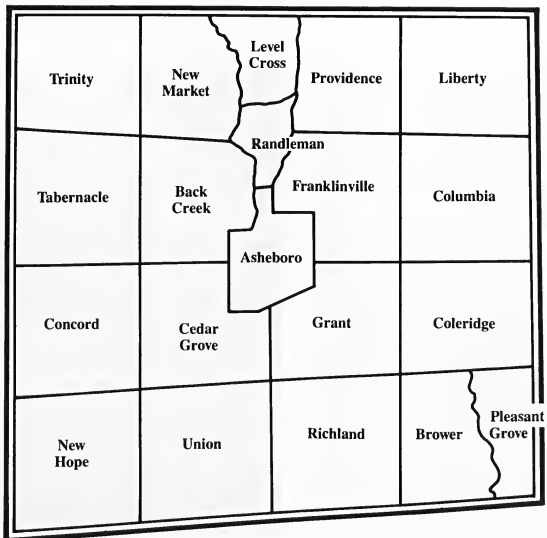
The inventory was initiated in the spring of 1978 under the guidance of the City of Asheboro's Planning and Community Development director, Mary Joan Pugh. With the assistance of Mrs. Carolyn Neely Hager, and through the foresightedness and financial support of both local governing bodies, the project was broadened in scope to become a joint venture between the City and Randolph County. During the course of this project the following people have served on the county commission: Logan White, Matilda Phillips, Frank Auman, W. K. Cromartie, Richard Pugh, Kenyon Davidson, Thurman Hogan, Richard Petty, Bill Boyd, Darrell Frye, and Floyd Langley. The Asheboro City Council has been composed of the following members: Robert L. Reese, C. Hubert Causey, C. M. (Mac) King, C. Tom Morgan, William Joseph (Joe) Trogdon, Jerry G. Ward, Doc Kivett, Barbara Hochuli, Kay Couch, Charlie Robbins, Lee C. Phoenix, Dr. Frank Edmondson, Fred Kearns, and Allen Holt. As the project lengthened beyond its original one year scope, support for it was reaffirmed by Bobby J. Crumley, County Manager; Thomas J. McIntosh, Jr., Asheboro City Manager; and the director of the Asheboro Planning and Community Development Department, J. Terry Wildrick. W. Frank Willis and the Randolph County finance office staff provided invaluable assistance in working through the financial aspects of the project. Dawn McLaughlin-Snootherly, the local coordinator for Randolph County/Asheboro project since 1980, has steadfastly persevered to transform a difficult project into a well organized and illustrated architectural inventory. This publication is clear evidence of Dawn's constant striving for a quality product as well as her commitment to the project's ultimate completion. The author and co-ordinator are greatly indebted for the advice, support and assistance of numerous members of the staffs in the Survey and Research branches of the Division of Archives and History. Michael Southern and McKelden Smith served as initial contacts back in 1978. David Parham and Dru G. Haley subsequently shouldered supervisory burdens and became friends as well as colleagues. Catherine Bishir, Davyd Cross Hood and Brent Glass provided valuable advice and direction. Dr. Jerry L. Ford reviewed the manuscript at every stage, provided guidelines for improvement and undertook the responsibility of editing the final product for publication.

The author acted as both historian and photographer. During the first two years of the project, Randolph County's first history since 1890 was being prepared; this study hopes to complement, not duplicate, that account. Barbara N. Grigg,

Charlesanna L. Fox, Jane L. Delisle and Carolyn N. Hager of that project were valuable aides and resources in the development of this manuscript. They and the following people acted as guides and informants both in the research and in the task of driving up and down every road in the county: Marion S. Covington, Joseph D. Ross, Jr., R. Reynolds Neely, Jr., Frances R. Elkins, Francine H. Swaim, Dr. Joseph R. Suggs, James W. Pickard, the late Miss Katherine Buie, Mrs. Margaret Williams, Seth and Mary Edith Hinshaw, Miss Leah Hammond, Jean Davis Swiggert, Mrs. Zeola English, Mrs. Alene T. Whatley, Lenton Slack, the late Frances L. Stone, Henry King, Ralph Bulla and W. Calvin Hinshaw. Tom Terrell, Damon Hickey and Dr. Lindley F. Butler read and commented on various versions of the manuscript, and their opinions and insights were much appreciated. Nancy F. Brenner of the Randolph County Public Library helped coordinate many of the logistical details of the survey. Linda S. Shirley and Janet L. Graves of the library staff, JoAnne P. Sanders of the Asheboro Planning and Community Development Department, Joyce Allred and Sharon Hall of the Randolph County Tax Department, Sondra L. Ward, Judi S. Owens, Audrey H. Shropshire and Mrs. Kathleen C. Whatley typed various portions and versions of the manuscript. Superior Map Company, the Asheboro/Randolph County Chamber of Commerce and Bobby Kivett were instrumental in producing maps for the inventory section. Carolyn Hager spent countless hours assisting in the organizational format of this publication and was an invaluable source of moral support throughout this project; for this the coordinator is extremely grateful. Jack Lail took a special interest in the project and contributed an important photograph of Cox's Dam. Helen Farlow Neill provided important research on structures in the Richland Township/Seagrove area. For her time, interest and creativity in producing line drawings for this publication, a special debt of gratitude is due to Audrey C. Beck. The author would also like to thank his family for their support and encouragement during the project.

Perhaps this study will brighten the prospects for historic preservation in Randolph County. While individuals are privately active, there is no organized preservation committee and no general public participation. With the county poised on the brink of rapid urbanization, historic preservation should become a primary concern before the opportunity is lost.

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Randolph County, North Carolina (courtesy Superior Map Company and the Randolph County/Asheboro Chamber of Commerce).

PART I. RANDOLPH COUNTY

Parker's Mill was located on Secondary Road 1314 on the Uwharrie River between Farmer and Jackson's Creek. Haman Miller built a mill on this site in 1779 which later came into the possession of Stephen Henley. Victor Parker was owner of the mill when the photograph was taken in 1940 and when the mill closed in 1943. Parker's Mill was a turn-of-the-century frame structure with four-over-four window sash; it was powered by a turbine water wheel. The building and its stone dam were demolished in 1980 when construction of a concrete dam was begun by the City of Asheboro. Completed in 1984, the structure impounds Lake Reese, the city's fifth raw water reservoir.



Parker's Mill ca. 1940



Asheboro's raw water reservoir dam.

RANDOLPH COUNTY AND ITS CULTURAL HERITAGE

A Statistical Summary of Modern Randolph

The tenth largest county in North Carolina, Randolph County covers an area of 801 square miles in the center of the state.¹ The county is almost perfectly square, with 512,640 acres of land divided into twenty townships.² It is part of the state's piedmont plateau, characterized by rolling hills and valleys sloping to the southeast. The average elevation in the northern section is around 960 feet; Shepherd Mountain is the highest point in the county at 1,390 feet. Along the county's southern border the average elevation is approximately 480 feet with Pleasant Grove Township, in the southeastern corner, recording lower spots at 350 feet above sea level.³

The county's semi-mountainous character immediately strikes the visiting eye. Noted in 1701 by explorer John Lawson, one of its first European visitors, the terrain was more recently commented upon by a traveler who wrote:

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The mysterious Uwharries are very beautiful. It is said of Randolph that it is one county where every road is a scenic highway. Every mile has its view of the mountains — isolated knobs, long ridges, rounding mounds...⁴

This combination of woods, of numerous streams, rolling hills swelling into mountain knobs and ridges, all interspersed by occasional wide open lands or "savannas," as Lawson called the prairies, makes Randolph an exceedingly attractive section. A pleasing variety unfolds for the visitor as he alternately rides over mountains, across meadows, enters deep forests, and then suddenly descends into a river gorge to discover there a busy mill and a peaceful village.⁵

The Uwharries are a type of erosion-shaped mountain known as "monadnocks," after Mt. Monadnock in New Hampshire. One controversial theory claims that the Uwharries and other nearby Piedmont mountains are the eroded roots of the Ocoee, a 350 million year-old mountain chain which would have rivaled the Rockies;⁶ other researchers doubt they were ever so spectacular.⁷

The mountains take their name from the Uwharrie River, one of the county's three main discharge basins. The word is of unknown Indian origin and meaning; Lawson spelled it "Heighware" in 1701 and writers through the centuries have varied it from "Voharee" to "Uwary" to "Huwara" to "Uharie" to "Hugh Warren," a Germanic transposition by a colonial Moravian missionary.⁸ The Uwharrie and a second river system, the Little, are part of the Yadkin River watershed which becomes the Great Pee Dee River and flows into the Atlantic Ocean near Georgetown, South Carolina. The Uwharrie rises between Thomasville and Trinity and exits the county at Eleazer. The Little heads at a spring on the Asheboro Municipal Golf Course and enters Montgomery County west of Seagrove. Deep River starts near Colfax in Guilford County, west of the Regional Airport, enters Randolph at Coleraine's Mill and flows southeasterly, joining the Rocky and Haw rivers in southern Chatham County to form the Cape Fear.

The county thus straddles two natural drainage systems, one flowing southward

to South Carolina and the other southeast to Wilmington. Today this creates an unusual situation for municipalities such as Asheboro that take water from one system and empty into another. But in prehistoric times this feature of the terrain created a natural gathering area, the place where a number of Indian trails came together.

The hills seem to temper the climate in the county, moderating temperature readings which "usually lay between the extreme lows and highs reported from neighboring stations."⁹ Forests still cover more than half the county, consisting for the most part of second-growth oak and pine timber. One quarter of the Uwharrie National Forest lies in Randolph.

The 1980 census revealed 91,471 inhabitants of Randolph County, where thirty years before there had been 50,804. The population increase between 1950 and 1970 nearly doubled the state's average.¹⁰ In the decade of the 1950s the urban population of the county grew an amazing 102.3 percent, more than twice the rate of the second place county, Mecklenburg, and representing the highest urban growth rate of any county in the so-called "Piedmont Industrial Crescent" of North and South Carolina.¹¹ The 1970s witnessed a different trend, however, when almost every township grew in population while the demography of the towns and cities declined.¹² Just 30 percent of the Randolph population lives in an urban area today, reflecting in part the persistence of the county's rural tradition.¹³

Yet Randolph's rural population is not a farming population. Fifty percent of county residents were classified as "rural non-farm," in 1970, indicating that over half the population lived in "the country" but did not make a living from agricultural pursuits.¹⁴ Only 2 percent of the 45,000-member workforce are farm laborers; nevertheless, agricultural income remains of great importance to the county.¹⁵ The total value of farm products in Randolph is estimated at about \$4 million per year.¹⁶ While corn is the major crop, income is also derived from poultry, dairy products, tobacco, hogs, beef cattle and lumber.¹⁷

Randolph's rural work force is highly mobile, illustrated by the fact that 3 percent of the labor force commutes to jobs outside the county.¹⁸ Local manufacturing occupations employ 63 percent of the work force, with 60 percent of the total county payroll coming from the textile and apparel industries.¹⁹ Textile work is time-honored tradition in a county that built two of the first fifteen cotton factories in North Carolina.

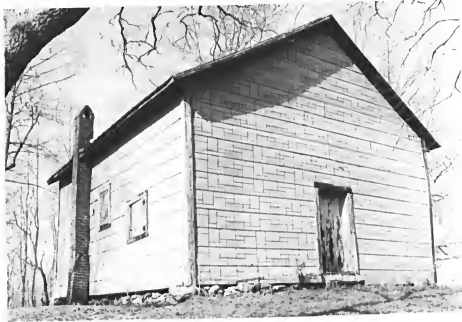
During the past thirty years Randolph County and the surrounding Piedmont have undergone sweeping changes in land use patterns, population composition and employment characteristics, all of which are likely to continue into the next century. Neither can Randolph isolate itself but must deal with regional issues, such as growth rate stimulated by population "spillover" from its rapidly urbanizing neighbors, Greensboro and High Point. These pressures undoubtedly will be reflected by alterations in the local landscape, probably as in "bedroom community" developments which threaten to suburbanize the county. The following study

acre tract as "the Rich lands of the Uwharrie," and from the mid-1750s its charms attracted hordes of settlers. Many of the pioneers in this northwest quadrant of the county were Germans because the original justification of McCulloh's real estate syndicate had been to attract German-speaking Protestants to North Carolina. In the years just before the Revolution the area had become heavily populated by various German groups. In 1771 George Soelle, a visiting Moravian missionary, lamented:

This is a unique species of people. They appear to me like Aesop's crow which feathered itself with other birds' feathers. They have Moravian, Quaker, Separatist, Dunkard principles, know everything and know nothing, look down on others, belong to no one, and spurn others.²²

Further evidence of the diversity of German settlers in the Uwharrie area can be found in other religious tracts. In 1772 the Baptist historian Morgan Edwards wrote that the Uwharrie congregation of Dunkers, or German Baptist Brethren, was the largest of three North Carolina Dunker congregations.²³ These Dunkers spilled across the border into present-day Davidson County, where there were several Lutheran and Reformed congregations. Northwest Randolph also included at least one group of Mennonites.

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Sandy Creek Baptist Church, Liberty Township. Built in 1826, it is the oldest organized church and oldest surviving religious structure in Randolph County. Founded in 1755 by Separate Baptist Minister Shubal Stearns (courtesy Randolph Book 1779-1979 photograph collection in the Randolph Public Library).

Religious Atmosphere

The Dunkers opposed formal education and organized politics because these activities were thought to be incompatible with their understanding of "primitive" Christianity. Dunkers and Mennonites, like some Quakers, refused to take oaths of any kind and were therefore unable to engage in lawsuits or, in some cases, even to register deeds with the county court. Refusal to bear arms during the Revolution resulted in increased suspicion and hostility toward pacifistic religious sects, with the German sectarians persecuted even more fervently than the nearby Quakers. For these and other reasons, the Uwharrie Germans began to give up their lands and move west. By 1807 most of the Dunkers had left Randolph, and the remaining Germanic families slowly blended into ethnic homogeneity.²⁴

In 1755 the Rev. Shubal Stearns (1706-1771) led another group of dissenters, the Separate Baptists, into the northeastern quarter of the county. Separate Baptists were an evangelical sect which had split with the strict Calvinism of the regular Baptists. They were heirs to "the fire and fervor of the Whitefield Revival"²⁵ and were also called "New Light" Baptists because of their insistence that the inspiration and enlightenment of the Holy Spirit could be directly revealed to believers.

Shubal Stearns was a former Boston Congregationalist who was ordained a Separate Baptist minister in 1751.²⁶ In 1755 Stearns, along with sixteen friends and family members, organized the Sandy Creek Baptist Church to which North Carolina historians have referred as the "most significant landmark in Baptist history."²⁷ The burst of religious activity inspired by these companions led directly to the formation in 1758 of the Sandy Creek Baptist Association, the first association of Separate Baptist churches and the third colonial Baptist association.²⁸ Morgan Edwards, writing in the 1770s, thought that

... very remarkable things may be said of this church. It began with sixteen souls, and in a very short time increased to six hundred and six, spreading its branches to Deep River and Abbott's Creek. Sandy Creek is the mother of all the Separate Baptists. From this Zion went forth the word, and great was the company of them who published it: The church in seventeen years had spread her branches westward as far as the great river Mississippi; Southward as far as Georgia; eastward to the sea and Chesapeake Bay; and northward to the waters of the Potomac; in seventeen years, it became mother grandmother, and great grandmother to forty-two churches, from which sprang 12 ministers.²⁹

By 1775 the several groups of Baptists comprised the most populous religious denomination in North Carolina, largely the result of Shubal Stearn's considerable skill as an evangelist. According to Baptist historians,

Stearns was a highly gifted and dedicated man . . . he possessed a strong voice although he was a man of small stature. His tones were particularly impressive and captivating, and his eyes seemed to have had almost magical power over those upon whom they were fixed . . . it is doubtful whether any evangelist, save Whitefield, surpassed Stearns in magnetic power over audiences.³⁰

Although Governor William Tryon, a partisan Anglican, derided the Regulators as a "faction of Quakers and Baptists," the Sandy Creek Association in 1769 had "resolved "That if any of their members should join the Regulators and take up arms against the lawful authority, he should be excommunicated."³¹ But the political conflict expressed by the Regulation offered no escape. Once it burst, Stearns's congregation shrank from 606 to 14 virtually overnight.³²

Close behind the Baptists came the Quakers, the best known of whom was the dissident Regulator leader, Hermon Husband (1724-1795). Husband, who was born an Anglican in Cecil County, Maryland, and later converted to Quakerism, was among a growing number of Quakers who had been arriving in the region from all over the eastern seaboard. Husband himself arrived from the Maryland Quaker settlements in 1751. William Cox, the patriarch of an immense family, moved from the Hockessin Friends Meeting in Delaware in 1752. The Farlow and Millikin the Hockessin Friends Meeting in Delaware in 1752. The Worths families came about the same time from Chester County, Pennsylvania. The Worths and Coffins arrived in the early 1770s from Nantucket Island. After the Revolution, the Englishes and Tomlinsons immigrated from Camden and Bush River, South Carolina, and others, such as the Allens and Hinshaws, came from as far away as Ireland by way of Pennsylvania.³³

The first Quaker monthly meetings in the Piedmont were Cane Creek, established in 1751 and now in Alamance County, and New Garden, established in 1754



Uwharrie Friends Meeting House, 1793-1856. Built in 1793 as a house, it was used as a meeting house until 1856 when the meeting was laid down (courtesy Randolph Book 1779-1979 photograph collection in the Randolph Public Library).

in present Guilford. Colonial Friends in the Randolph County area either traveled to attend these meetings or gathered in private homes. Private assemblies for worship were first held in the Holly Spring community in 1760. In 1762 meetings were held in the Providence community, with others beginning at Back Creek in the 1760s. A meeting house was built at Providence in 1769, but growth was so slow that an independent meeting was not established until the twentieth century. Back Creek and Sandy Creek became "preparative" meetings and built worship houses in the 1780s. Holly Spring and Mariboro established houses in the 1790s and were officially designated Monthly Meetings in the early nineteenth century.³⁴ Despite heavy emigration in the antebellum years, Randolph today has more Quaker meetings than any other county in the state.³⁵

Slavery and County Opposition

Largely because of its strong Quaker influence, Randolph County participated only marginally in the slave economy. North Carolina meetings had adopted a dictum as early as 1772 advising members to limit purchases of slaves and to prevent the separation of slave families.³⁶ In 1776 the Yearly Meeting advised Friends to "cleanse their hands of slaves as soon as they possibly can" and threatened disownment to "any member of this meeting who may hereafter buy, sell or clandestinely assign for hire any slave in such a manner as may perpetuate or prolong that slavery."³⁷

In comparison with the rest of North Carolina, Randolph County constantly had a low proportion of slaves and a high proportion of free blacks in its population. In 1780 the Randolph population was 7.3 percent slave. In 1790, slaves made up 6.2 percent of the population, which included 24 free "persons of color." By 1815, the proportion of slaves in the population had increased to 10.7 percent because the number of slaves had doubled to 1,092, while the white population had declined due to migration.³⁸ The proportion of slaves hovered around 10 percent until the Civil War as the number of free persons of color (the majority of whom were probably black) continued to grow. The twenty-four listed in Randolph in 1790 grew to more than 100 by 1800 and passed 300 by 1830. Restrictive laws regarding manumission of slaves passed after 1835 halted this dramatic increase, and by 1850 the free non-white population had grown to just 392.³⁹

Randolph citizens evidently did not share the prevalent fear that free blacks set a bad example for slaves. The county's politicians often supported the rights of free blacks despite overwhelming statewide opposition. In 1827 both of Randolph's state representatives voted against a bill passed to prevent free blacks from coming to North Carolina from other states. Even more significantly, the Randolph delegates to the constitutional convention in 1835 opposed disenfranchising free blacks.⁴⁰ Despite this support, however, local free Negroes generally were unable to attain high social status. While men such as "Elder" Ralph Freeman, Frank Lytle and families such as the Waldens became successful and respected members of the Randolph community, the majority of free blacks found themselves with few rights in a South that was increasingly hostile to their presence.

The area's last flurry of antislavery activity occurred in the late 1840s and 1850s. Wesleyan Methodist missionaries arrived in the county in 1847 for a tumultuous four year stay. Called "Abolition Methodists" because of their stance in American Methodism's three-way split over slavery, the two missionaries founded six churches in Randolph. Their active and forceful support for abolition led to several near riots and they were driven out of the state in 1851. In 1857 another Wesleyan missionary arrived, Daniel Worth. Worth was born a North Carolina Quaker but became a Wesleyan after immigrating to Randolph County, Indiana. His headquarters during his mission was the home of his daughter and son-in-law in New Salem. Worth's irrational charges that the Quakers fostered the institution of slavery, and his stormy diatribes against the system, alienated Friends and infuriated the state's political leaders. He was subsequently arrested for sedition and escaped prison only by fleeing the state.⁴¹

The failure of local Quakers to resist pro-slavery leadership and to assert actively their moral and ethical opposition to the institution grew out of a profound conflict between political reality and their philosophical ideals. Friends earlier in the century had rallied to support progressive Whig goals and legislation. An identifiable Quaker presence in North Carolina politics was noted in the elections of 1824 and 1828, when Friends joined forces with ex-Federalists and others to oppose Andrew Jackson as a presidential candidate.⁴² In 1828 it was said that John Quincy Adams's "greatest support came from the Quaker counties of Guilford and Randolph."⁴³ Yet, as the Daniel Worth episode illustrates, Friends generally held a dim view of overt political activity and were even inclined to disown members who sought office. Friends seem to have rediscovered their political voice just three months before North Carolina followed her regional neighbors out of the Union. In a February, 1861, referendum Randolph County voters, largely upon Quaker support, defeated the call for a secession convention by a margin of fifty to one.⁴⁴

As North Carolina in general has been called a "Progressive Paradox," Randolph might well be called a "Conservative Contradiction." Against its background of progressive historical traditions the county has happily cultivated a contemporary reputation for political conservatism. The popular explanation—that Randolph is politically conservative because of its Quaker heritage—is perhaps the most widely accepted and least critically examined tidbit of local wisdom. Yet an outside observer would regard this explanation as something of a paradox, since the Society of Friends is normally classified among the "liberal" religions.

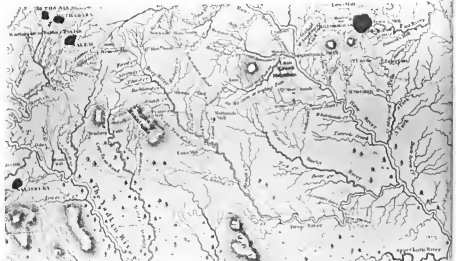
Statistical research seems to underscore the paradox instead of erasing it. A look at the presidential and gubernatorial elections in which the county has participated reveals that the voters overwhelmingly favored the candidates promoting conservatism.⁴⁵ On the state and national level, Randolph has been one of the most conservative counties in North Carolina. In countywide political contests, however, the situation is less clear. Since 1850 Randolph has had thirty sheriffs, and the representation for conservative and more liberal parties has been about equally divided. Elections for other offices would probably yield a similar story.⁴⁶ Thus, on the local level, it would seem that there is a rough parity between the political philosophies.

This confusing amalgamation of religious and political dissent must play a role in any examination of Randolph County history. These progressive and conservative forces interwoven in the county's past are also reflected in its landscape and built environment.

RURAL LANDSCAPE

The America of Jefferson had begun to disappear before Jefferson himself had retired from the presidential chair. That paradise of small farms, each man secure on his own freehold, resting under his own vine and fig-trees, was already darkened by the shadow of impending change. For Jefferson, Utopia had cast itself in the form of a nation of husbandmen.' Those who labor in the earth,' he had said, 'are the chosen people of God, if ever he had a chosen people'; and the American dream required that the land be kept free from the corruptions of industrialism.' While we have land to labor then, let us never wish to see our citizens occupied at a work-bench, or twirling a distaff. Far better to send our materials to Europe for manufacture, than to bring workingmen to these virgin shores, 'and with them their manners and principles.' 'The mobs of great cities,' he concluded ominously, 'add just so much to the support of pure government, as sores do the strength of the human body.'

Arthur Schlesinger, Jr.
The Age of Jackson



1770 map by Collet showing Cox's Mill, Husband's Mill, Fraser's Mill, Caraway Mountains, Richland Creek, Pole Cat and Sandy Creeks, Unwharrie (Voharee River), Deep River, Cape Fear Road, Crafted Path and Trading Path (courtesy Randolph Book 1779-1979 photograph collection in the Randolph Public Library).

Agriculture

The setting for antebellum Randolph's religious, social, political and intellectual life was a rural agricultural landscape which had been wrested from the wilderness within the lifespan of many still living in 1860. The primary unit of social organization was the economically self-sufficient extended family, scattered thinly around the countryside. Randolph County averaged twenty to twenty-one inhabitants per square mile in 1850 and 1860, only slightly above the average in a state whose more prominent political figure, Senator Nathaniel Macon, had once remarked, "No man should live where he can hear his neighbor's dog bark."⁴⁷

In the colonial period, the grassy "savannahs" burned off by the Indians gave rise to a lucrative export trade in livestock. Before the Revolution much of the agricultural economy of the Piedmont revolved around this seasonal trade, where farmers along the way picked up extra money by selling their surplus grain and forage. The keeper of the Bethania Diary wrote on October 20, 1774, that during September and October "more than 1,000 head of cattle have been driven here on the way to Pennsylvania."⁴⁸

The agricultural landscape of Randolph County harmonized rather well with Thomas Jefferson's concept of a "paradise of small farms . . . a nation of husbandmen."⁴⁹ North Carolina in general featured smaller farms than her colonial neighbors with lesser emphasis on the production of cash crops. The agricultural economy of Randolph and its adjoining counties in the "Quaker Belt" (Guilford and the Alamance) was generally one of subsistence food crop production. Corn was the primary product of the area with wheat gaining second place around 1775.⁵⁰ The continuing self-sufficient nature of Randolph agriculture was noted in 1839 by the local newspaper editor who declared that "our provisions are mostly of the domestic



Nineteenth-century Randolph County featured an overwhelmingly rural agricultural landscape (courtesy Randolph Book 1779-1979 photograph collection in the Randolph Public Library).

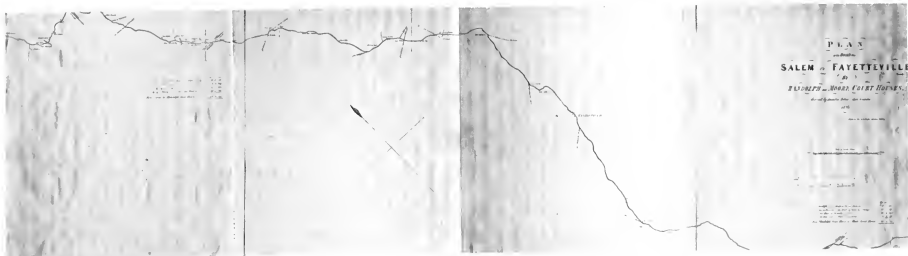
kind—plenty of cheese, Butter and Milk, from the cool Recesses of the Dairy."⁵¹ Farmers in Randolph were still favoring food crops until well into the twentieth century. In 1920, Fred Burgess reported,

Of her agricultural wealth only ten percent was produced by non-food crops. This is a very good record, when we realize that in Scotland County 84 percent of the agricultural wealth was produced by cotton and tobacco. In all of North Carolina 60 percent of all agricultural wealth is produced by cotton and tobacco. In Randolph County 90 percent of her agricultural wealth is produced by food crops.⁵²

Transportation

Transportation was the vital link between production and market. If the land was good and the weather was cooperative, a farmer expected his hard work to produce more food than his family alone actually consumed. This surplus he hoped to sell for cash or trade for goods he could not produce himself. The neighbors had no need of extra wheat or corn or butter or cheese; they had surpluses of their own to sell. Residents of towns with limited garden space were the natural buyers of this produce, so well-maintained access road between town and farm were imperative.

Roads were under the supervision of local county officials and every able-bodied man was required to help with road maintenance under the supervision of road overseers appointed by the county court. Even so, the early roads were often little more than barely-passable trails. Methodist missionary Bishop Francis Asbury was an occasional visitor to Randolph in the 1790s and preserved several accounts of his tribulations. It was, he wrote, ". . . a country as no man ever saw for a carriage. I narrowly escaped being overturned; was much affrighted . . . we had exceedingly uncomfortable roads. Going at this rate is very trying; but it will make death welcome, and eternal rest desirable."⁵³ The poor quality of the dirt roads and the great expense of railroads led to widespread use of wooden plank roads in the mid-nineteenth century. The Fayetteville and Western Plank Road, North Carolina's longest and best known, was organized in 1849 and diagonally bisected Randolph County. The 129 mile-long toll road entered southeast Randolph from Moore County, roughly following the present-day NC 705 to its intersection with US 220 and on to Asheboro. From Asheboro it approximated the route of 220 to New Market, where it turned northwest along the modern US 311 to advance to Salem (now Winston-Salem). Asheboro lawyer Jonathan Worth was a director of the plank road company and with his brother, John Milton Worth, contracted to provide all the pine and oak lumber used on the road through Randolph. To accomplish this, the Worths acquired the first steam-powered sawmill known to exist in the region.⁵⁴ Proper maintenance of plank roads was expensive and, though experiments were made substituting rock and gravel for planks, competition from the North Carolina Railroad led to the abandonment of the road in 1862.⁵⁵ However, the impact of the plank road belies its short life-span. As a convenient, direct route to major urban markets to the north and south, the plank road opened up rural Randolph like nothing else prior to the railroads of the 1880s.



1823 map showing the Randolph County section of the Salem to Fayetteville Plank Road. Surveyed by Hamilton Fulton, State Engineer; drawn by Robert H. B. Brazier (courtesy N. C. State Archives).

Special problems occurred when roads met watercourses. One solution was to float across in ferry boats. William Searcy's Ferry, later known as Waddell's Ferry, crossed Deep River near its entrance into Moore County and was an important colonial link. Those people with carriages, like Bishop Asbury, had particular problems with ferries. In 1780 he "... crossed Deep River in a flat boat, and the poor fisherman sinner swore because I had not a silver shilling to give him."⁵⁶ In December, 1793, "... we crossed Deep River, in a flat, not without danger; thence down Caraway Creek to Randolph town; thence to Uwharrie at Fuller's Ford. Here we were assisted by some young men with a canoe. Thank the Lord, both men and horses were preserved! The young men sometimes prayed and sometimes swore."⁵⁷ A more common method of crossing one of Randolph's streams was to ford it at some shallow point. A ford is still maintained on a rural road near the site of Waddell's Ferry, the only one still in regular use in the county. Other well-known fords, such as the Island Ford in Franklinville or Buffalo Ford near Coleridge, were like Waddell's Ferry, eventually replaced by bridges.

Waterpower and Mills

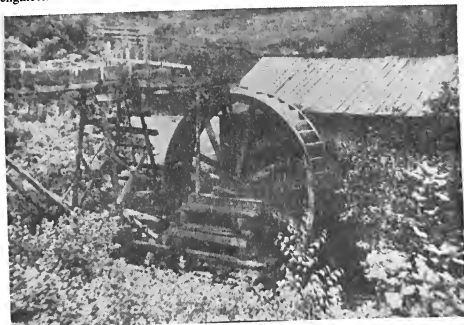
Water was one of the great assets of the agricultural landscape, and one which made it possible both to process and to market agricultural products. Water rights were regulated by local government for the protection of both the property owners upstream whose land might be flooded by a dam and those downstream whose rights to water might be interfered with. Accordingly, county courts had to be

petitioned for the "privilege of riparian rights." Court records show that the first mill privilege in the area which later became Randolph County was granted to Samuel Walker in 1756 for a mill on Sandy Creek.⁵⁸ Soon thereafter, mills were built on waterways throughout the area, an accurate accounting of which is no longer possible. Among them were those operated by Harmon Cox on Mill Creek, Hermon Husband on Sandy Creek, William Bell on Deep River and Andrew Hoover on the Uwharrie River.

The presence of these mills seemed to create as many problems as were solved. Along the Uwharrie and Deep rivers, for examples, they interrupted the supply of shad, eels, sturgeon and certain anadromous fish local residents depended upon for food and livelihood. On December 15, 1773, residents of the part of Guilford County that became Randolph petitioned the colonial Assembly "praying a law may pass to facilitate the passage of Fish in Deep River":

... Your petitioners is Deprived of that Natural and profitable privilege of Catching fish in Deep River as formerly ... by its Chanel being stopt by several Mill Dams being made quite across said River to the Great hurt of many poor families who Depend on said fishing for great part of their living, it being well known that no River of its size in this province afforded a greater quantity of Excellant Shad and other fish. We therefore Humbly pray that you through your great goodness would Condensed to pass a law in favour so far as to oblige the owners of said dams to affix proper flood gates in their dam from the mouth of said River to Field & Dicks Mill above the trading path and that they keep open at proper times from the tenth of february to the tenth of april that the said inhabitants may in some manner be Restored to their former privilege of Catching fish ...⁵⁹

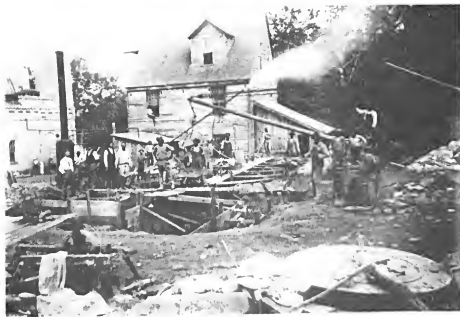
The nature of the earliest gristmills is not clear. Tiny mills powered by tub wheels may have been built of logs, while larger mills with two or more stones were probably of heavy frame construction. The massive timber framing, held together with wooden pegs, was necessary to withstand the vibrations of the turning stones and wooden gearing. The special problems of mill construction were the province of the millwright, a craftsman who stood somewhere between the carpenter and the engineer.



Grist mill powered by an overshot wheel appearing in the December 14, 1928 edition of the Greensboro Daily News. Its accompanying caption identifies the mill only as "on Jackson Creek in Concord Township." The photograph is credited to Frank Jones.

A photograph exists to show the appearance of the gristmill at Franklinville. Tradition credits construction to Christian Moretz in 1801, although the mill privilege had been sold from miller to miller beginning as early as 1785.⁶⁰ The mill was a small two-and-a-half-story building about forty by forty feet in plan. A wooden water wheel powered three stones and a minimum of flour-processing machinery. The gristmill shared the site with a sawmill, a typical combination. In fact, most millsites, once developed, shared the potential power with other kinds of mills. The Franklinville mill later included a cotton gin and wool-carding machine. Peter Dick's mill on Deep River, mentioned in the 1773 petition, included an oil mill which crushed flaxseeds to make linseed oil.⁶¹ Since water was the only convenient source of power at that time, even relatively small streams were used for purposes such as turning the lathes of cabinetmakers.

Shad, a kind of herring, swim upstream from the coast to spawn in fresh water, unless stopped by dams. The members of the Assembly, however, declined to regulate the construction of mill dams; the milling of wheat and corn into commodities suitable for trade or barter was vital in a cash-poor economy.



Franklinville grist mill (built ca. 1801) taken in 1912 when the foundations of the new roller mill were being built around it. The tiny old mill was destroyed soon after.

Dept



Dennis Cox grist mill, now destroyed, as it stood in Union Township.

The Dennis Cox mill (ca. 1835) has been destroyed by fire since the inventory. The Cox mill was, at thirty by thirty feet and two-and-one-half stories with full basement, one of the largest remaining buildings of heavy frame construction in the county. At its site were a sash sawmill and a blacksmith shop. It was technically not just a gristmill, like the one at Franklinville, but a merchant mill, one which included special machines for smutting and bolting flour. These processes refined the coarse yellow flour, separating it into various grades. White flour was the desired end product of this process and brought the highest price. Cox's mill, powered by breast wheel generating ten horsepower, could grind seventy-five bushels of grain each day.⁶² The Peter Dicks mill in Randleman (destroyed about 1970) and the Bell/Walker mill in New Market Township (destroyed about 1965) were both very similar to the Dennis Cox mill. Miller's mill, a later merchant mill near Trinity, is the best preserved of the remaining Randolph County gristmills.

Waterpower not only supplied energy for milling adjuncts to agriculture but also provided the element necessary for manufacturing plants. Rudimentary industry that began in antebellum Randolph emerged later in the century as the county's leading source of income. Because of the difficulty in transporting goods in the Piedmont, antebellum merchants often engaged in manufacturing activities. One such individual was Benjamin Elliott.

"Colonel" Benjamin Elliott (15 February 1781–27 February 1842) was a prominent lawyer and commander of the Randolph County militia. He opened a general store in Asheboro sometime before 1808 when he was involved in the now-legendary tale of Naomi Wise.⁶³ In the late 1820s Elliott acquired a tract of land on Deep River to establish his own manufacturing operation. Since the level of Deep River dropped about fifty feet in the half-mile stretch of the tract, Elliott hired local workmen Isaac Lamb and Grief Cozins to build a dam and sawmill powered by an undershot "flutter" wheel. Soon a "common gristmill, with one run of stones" was added, and the settlement became known as "Elliott's Mills."⁶⁴

As Elliott began to provide his stores with flour and lumber, he also took preliminary steps to obtain wholesale cotton yarn. The southern market for yarn was vast. While northern textile demand could be partially satisfied by European imports, home textile production was a major pursuit in the South. The census of 1810 disclosed the fact that North Carolina produced more domestic textiles than all the New England states together.⁶⁵ In Randolph County alone the census identified 1,333 hand looms, 400 spindles and 14 spinning frames producing 86,000 yards of handmade cotton cloth worth some \$34,000.⁶⁶

Converting raw wool and cotton into spun yarn was the most laborious step in the creation of "homespun" clothing. A difficult part of the complex process was automated in 1793 when Eli Whitney invented the cotton gin, in which a row of rotating, toothed saws pulled the cotton fiber from the seeds. Just nine years later there were five cotton gins in Randolph County.⁶⁷ Once processed and spun, the yarn was ready to weave into cloth. With the development of water-powered factories it was found that much of the time spent in hand-weaving could be saved by buying this mechanically-produced cotton yarn.

Local merchants such as Ben Elliott could meet this demand either



Interior of Miller's Mill, Trinity Township, showing the hoppers and housings of the wheat and corn stones (courtesy of Jane L. Delisle).

importing yarn through circuitous routes to their retail stores, or by producing it themselves in a mill of their own. A wholesale trade to other merchants was even possible if the mill was successful. In February, 1829, the state legislature incorporated The Manufacturing Company of the County of Randolph, a projected cotton textile factory, at the request of Elliott and three friends—Hugh McCain, the county's clerk of court, Jesse Walker, a New Salem merchant and Jonathan Worth, Asheboro lawyer and merchant.⁶⁸ Enterprising Randolph citizens obviously were motivated to invest their capital in ventures other than land and slaves.

One reason may have been the region's affiliation with the pro-development political policies of the Whig Party. Plank roads, railroads and factories were all advocated by proponents of "internal improvements." But a deeper motivation may have been the religious opposition of the "Quaker Belt" toward slavery, which required less objectionable ways of investing the savings of local businessmen and small farmers. Many of the subsequent stockholders in Randolph County factories were Friends, and many Quakers in the North, such as Moses Brown (1738–1836), advocated such developments. Brown, one of the founders of the American textile industry, was a wealthy Rhode Island Friend "who had participated actively in the Quaker abolition and antipoverty movements and had shaped the Friends' belief that manufacturing might relieve social ills."⁶⁹



Dissused iron water wheel of Miller's Mill, Trinity Township (courtesy of Jane L. Delisle).

General Alexander Gray, farmer, Johnstonville merchant and Randolph County's most prominent citizen of the time, was a stockholder in an earlier, unsuccessful North Carolina cotton mill scheme. The Hillsborough Manufacturing company, proposed in 1813, never passed beyond the organizational stage.⁷⁰ A similar fate lay in store for the Randolph Manufacturing Company of 1829. The Randolph County incorporators seem to have underestimated the difficulty of building financial support for the cotton factory, the most expensive local project ever proposed. The lack of banks and other sources of capital in the area meant that funds had to come from individual savings. When fund-raising proved unsuccessful, the Randolph Manufacturing Company charter was allowed to lapse. The time was not yet favorable for manufacturing interests in the state. Four other cotton factory companies were incorporated in that same legislative session and none were in operation before the mid-1830s.

Yet where a public corporation had failed, a private partnership eventually succeeded, attributable largely to Colonel Ben Elliott's son, Henry Branson Elliott (1806–1863). One of Randolph County's most progressive figures in the antebellum movement for internal improvements, Henry Elliott was graduated from the University of North Carolina in 1826 and went to Princeton to study law. About 1830 he returned to Randolph and joined in his father's business ventures. In 1836, Henry

and Ben Elliott formed a partnership with another father-and-son team, Dr. Phillip Horney (1791–1856) and Alexander S. Horney (1815–1891) to build the county's first cotton factory. On March 14, 1837, the *Raleigh Register* noted that "Messrs. Elliott, Horney and others have been for some time actively engaged in erecting a cotton factory at the Cedar Falls on Deep River. . . ." By mid-June the factory's 500 spindles were making "superior quality cotton yarn" suitable for sale in Elliott's store.⁷¹



The 1846 Cedar Falls factory ca. 1900, viewed from the southeast. The monitor roof and chimneys are clearly visible. The stair tower and cupola at the west end are later 19th century additions (courtesy Randolph Book 1779-1979 photograph collection in the Randolph Public Library).

The year 1836 was important to North Carolina's infant textile industry for another reason. In that year Edwin Michael Holt installed machinery for spinning yarn in his father's gristmill, thereby establishing a factory at Alamance Village on Great Alamance Creek. Holt enlarged his factory in 1845, added looms in 1848, and after 1853, when an itinerant Frenchman taught them the dyeing process, Holt and his sons made "Alamance Plaids," the first colored cloth woven on power looms in the South. Five other mills were started in the Alamance area before the Civil War, two of which Holt purchased in 1851 and 1860 to add to his nascent textile dynasty.⁷²

Also in 1836, Charles P. Mallett built two factories in Fayetteville. The second factory included 100 looms for weaving cloth and was perhaps the first mill in the state to boast this innovation.⁷³ Power looms proved tremendously successful in this mill, the Rockfish Manufacturing Company, which by 1860 was the largest factory in

North Carolina. One of the state's first mills had been built in Fayetteville in 1825; with Mallett's mills and three more built in Fayetteville in 1840, the city boasted six textile factories before the war.⁷⁴

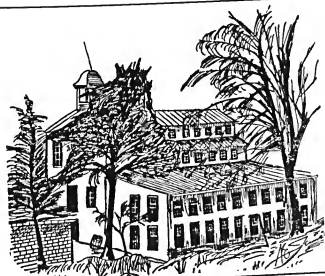
The 1836 Cedar Falls factory was the stimulus for an economic boom in Randolph County. By 1850 there were five textile mills in operation along Deep River, making the area (along with Alamance and Fayetteville) one of the three centers of North Carolina's antebellum textile industry. Just seven months after the Cedar Falls factory began operations, another factory was organized downriver at modern Franklinville. This concern, designed to improve upon the Cedar Falls mill, was created as a corporation rather than a partnership for it needed additional capital. The new factory was housed in a brick building, one of the largest structures in the county, and expanded operations "to include weaving on a pretty large



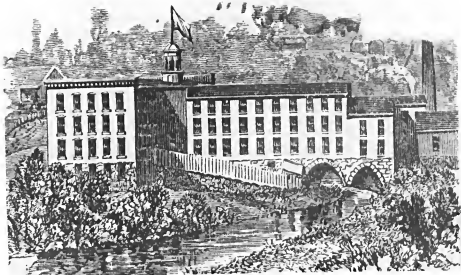
Western side of the Franklinville Manufacturing Company factory, as it appeared in 1874. A cupola is faintly visible at the north end of the roof. The demarcation line between the original 1838 first floor masonry and the darker post-1851 masonry is evident.

scale."⁷⁵ By February of 1839 "a little village had sprung up" as the company constructed houses for "some eight or ten respectable families."⁷⁶ By January of the next year machinery was being installed in the brick "Factory House," and by March the mill at Franklinville was in operation.⁷⁷

In 1845 manufacturing had become such a lucrative investment that fifteen men and women joined to incorporate the Island Ford Manufacturing Company. This small frame mill was also built in Franklinville and also included looms. In 1848 a fourth factory was organized by Quaker residents of the New Salem area. Named the Union Manufacturing Company, the corporation built what was probably the county's largest antebellum factory near the Dicks' grist and oil mill (now Randleman). The county's fifth mill, the Deep River Manufacturing Company, was also incorporated in 1848, but the brick mill at Columbia (now Ramseur) was not completed until 1850.



The only known representation of the 1845 Island Ford factory is this crude wood cut which appeared in the special 1895 "Cotton Mill Edition" of the News and Observer of Raleigh.



This is the only known illustration of the Union factory before it was destroyed by fire and rebuilt in 1885. It appears on the Randleman Manufacturing Company letterhead, dated 1879 (courtesy N. C. State Archives).

Randolph County's early cotton textile factories were not unique. They were not North Carolina's first, although the Cedar Falls and Franklinville factories were among the first twenty. Neither were the Randolph factories among the state's biggest, or best-run, or most-productive antebellum mills. But the five early biggest, and mill villages are important, nevertheless, because much remains. There were about fifty cotton mills in operation in North Carolina when the Civil War began in 1861;⁷⁸ these are among the few survivors.

From 1861 to 1865 these mills were to perform yeoman service for both the State and the Confederacy. Almost without exception North Carolina mills worked at full capacity throughout these four years, and many operated day and night. . . . During the last months of the war the Confederate government drew its entire supply of textile goods from the mills of upland North Carolina. Cotton factories not burned by Sherman's or Stoneman's forces emerged from the war as bankrupt companies with worn and obsolescent machinery, but their own record of production during the war justified the faith their owners had shown in the North Carolina textile industry.

For the years ahead the ante-bellum mills had also provided a valuable service. Despite the precarious existence of mills in the late 1860s and 1870s, there was never a complete breakdown of the industry in the State, and the vast textile expansion after 1880 was built on the foundations that had existed for decades. . . . It was this asset—a number of communities with manufacturing traditions and training and enough mills to form a nucleus for further growth—that attracted capital and made the North Carolina Piedmont area the textile center of the New South.⁷⁹

INDUSTRIALIZATION

Here we still have a lot of personal independence, coupled with a personal initiative, looking toward the personal good of the most people.

There is no higher aim for any business group, large or small, than to help along this Tar Heel way of life and living.

—Speech by North Carolina Governor
R. Gregg Cherry, 22 November 1946

Growth of the Textile Industry

The five Randolph County factories, employing 298 persons in 1860, were the predecessors of local industries now employing 10,000 textile and apparel workers, or about one-fourth of the county work force.⁸⁰ As early as 1850 Randolph had been almost three times as industrialized as all but one of its neighboring counties. The exception, Alamance, pioneered the textile industry in concert with Randolph and Cumberland. Much of the subsequent expansion of the textile industry in North Carolina rested on the foundations laid by industrialists of these counties.

Typical of the influence of the early Randolph factories was the Civil War-era Cedar Falls Company under George Makepeace. During the war the company was

the state's largest supplier of shirts and underwear for the army.⁸¹ Makepeace and his young assistants, J. M. Odell and W. H. Ragan, oversaw production from cotton bale to finished apparel, perhaps the first time in North Carolina that these activities were integrated by a corporation. Odell and Ragan were two in a generation of subsequently prominent "New South" industrialists who entered the textile business before the war.

John Milton Odell, a Cedar Falls native who began working for the factory about 1855, is perhaps the best known.⁸² After brief service in the Civil War, Odell returned to the Cedar Falls factory and seems to have served as superintendent from 1862 to 1869. Odell then moved to Concord and in 1877 bought and reopened a defunct textile factory there. He soon became one of the most successful textile industrialists in the state. Not only was Odell the dominant figure in Concord's industrial boom, he also pioneered textile ventures in Chatham and Gaston counties and the city of Durham. Odell also sponsored James William Cannon's first Concord factory, the Cannon Manufacturing Company.⁸³

J. A. Odell, a brother of J. M. Odell, began work for the Cedar Falls Company as a storekeeper. About 1869 he moved to Greensboro and founded the Odell Hardware Company which remains a major wholesale business. William H. Ragan, the war-time superintendent at the Franklinville factory, became a pioneer merchant and industrialist in High Point and was involved in the early furniture industry also.

Jonathan Worth's primary income while he served as secretary of state and governor came from his job as president of the Cedar Falls Company. His brother,

John Milton Worth, began an influential career in textiles as a Cedar Falls stockholder who rose to the presidency of the company (1877-1901). J. M. Worth involved several family members in the business, founded the mill and village at Worthville, and controlled plants in Randleman and Central Falls as well as Cedar Falls. During his lifetime Randolph became the center of a regional industry:

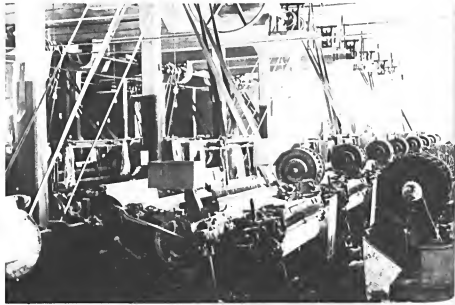
By 1883 the banks of Deep River were lined with eleven cotton factories, nine of which were located in Randolph County. This county had one of the heaviest concentrations of cotton mills before the war. . . . In the 1870s new mills arose at the side of those which had been in operation for decades. There were eleven mills, extending from Jamestown in Guilford County to Enterprise in Randolph. They had in operation 28,000 spindles and 250 looms, which gave employment to about 5,000 persons. The capital invested in these mills was over three quarters of a million dollars.⁸⁴

Other local factories played parts in fostering the textile expansion. The postwar owners of Union factory helped establish the 1879 Naomi plant downtown in Randleman as well as three later steam-powered factories. Randleman's most significant role was perhaps as a pioneer in the hosiery industry. The Randleman Hosiery Mill, established before 1894, was one of the first in the Piedmont.⁸⁵ J. Henry Millis of High Point had taken interest in this mill by 1904 and had hired its superintendent to oversee the first hosiery mill in his city, the High Point Hosiery Mill. That original factory became part of the modern Adams-Mills Corporation, one of the nation's largest hosiery manufacturers and a cornerstone of

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A view of the Worth Manufacturing Company factory at Worthville appears on a 1910 stock certificate.



Interior of the Franklinville Manufacturing Company weaving room in 1916.

in founding the High Point Furniture Company, the town's first furniture factory, which had begun operating by July, 1888.⁹⁶ The railroad and the developing furniture market soon encouraged the opening of plants in Randolph County. The Alberta Chair Works, incorporated in Ramseur in 1889, was the first and continues to operate as the Weiman Company. By 1900 almost every town in the county boasted a chair factory. P & P Chair Company in Asheboro is the best remaining example of that period, although furniture manufacturing plants are currently being constructed and remain an important segment of the local economy.

Industrialism and Community Growth

The practice of building a mill in virtually every town in the Piedmont tended to stabilize the population in and around the towns, in contrast to the tendency in other industrializing areas for rural populations to empty into a few large cities. The dispersion of industry led to the dispersed population and relative lack of large cities that is such a striking characteristic of the region.⁹⁷

The above quote describes the results of a circular development process which provided for slow, steady industrial growth in both Randolph County and North Carolina. This type of industrial development was, in effect, a process of decentralizing factories and centralizing the worker population. Factories and workers were gathered together in small towns, and the rural landscape was kept relatively free of encroaching industrial development and residential subdivision. The process began under the various cotton mill companies both before and after the Civil War and was extended to foster the furniture industry. The philosophy was institutionalized by North Carolina's Governor R. Gregg Cherry in the 1940s as the "Balanced Growth Policy." In a speech entitled "Conserving North Carolina's Resources" given in January, 1946, Governor Cherry said:

... we must not lose sight of the fact that industrialization alone is no panacea. . . . North Carolina will not have a great many industries except as they are added one or two at a time, community by community. It must be a program based on the type of industry best suited to any given community. . . . It should be the type of industry which will be locally owned, locally managed, and locally financed. . . .

We shall never forge ahead relatively to the race with our sister states unless and until we supplement the present vogue for bringing in industries from the outside with an aggressive program of development from within. . . . To obtain locally owned and managed industries, established in the light of needs of a particular community, is to obtain them the hard way. But we can and must do it.⁹⁸

Governor Cherry's call for the creation of small, community-based, rurally located industries built with local capital, utilizing local labor and raw materials contrasts sharply with contemporary notions of growth based on industrial recruitment. Unfortunately, it is an obvious fact that life today does not reflect a situation like that he described. The textile industry today is the largest industrial employer in North Carolina. The state's fifty textile factories of the Civil War period currently have

1,325 descendant textile plants. With mills in 81 of 100 counties, one quarter of the United States textile industry is located in North Carolina. One of every three manufacturing workers in the state is involved with textiles or wearing apparel combining for more than 40 percent of the industrial occupations.⁹⁹

Governor Cherry's lucid description of an ideal was made as changing circumstances began to erode it. The process of decentralizing factories in rural population centers reversed course with advances in mid-twentieth century technology. With good roads, automobiles, inexpensive gasoline and reduced travel time, a centralized worker population was no longer necessary. Employees could live anywhere as long as they could drive to work. Hard times in the 1930s and the demands of World War II brought people from the farms into the wage earning class of industry. The clear distinction between rural and urban life blurred in the years after the war. The final barrier was broken when water and sewage service systems were extended into the rural areas. Annexation and expansion followed, intensifying and encouraging a similarity of growth in the cities and the countryside.

Between 1967 and 1978, the amount of rural farmland in North Carolina decreased by 1.3 million acres, including an average of 2,000 acres per county of prime farmland.¹⁰⁰ Just in part of that period, from 1974 to 1978, Randolph County lost 10,000 acres of rural land to development.¹⁰¹

The history of Randolph County's built environment calls to mind the long running controversy between preservationists and developers, sometimes posed as "the eternal struggle for supremacy between the land and the machine." The county's antebellum industry both coexisted with the agricultural economy and strengthened it. The relationship of the factories to the environment was naturally symbiotic; the environment provided the energy to run the manufacturing operation and the factory workers created a market for agricultural production. That mutually beneficial relationship stands as a perpetual reminder of those brief but exciting years when the machine and nature were working as one. Realistically, however, the clock cannot be turned back and development will continue. The preservationists must work with the forces of progress to conserve that which should be preserved of our architectural heritage. Together they can create an acceptable "balanced growth."

Good-thinking, growing, forward-looking companies . . . working hard with alert civic bodies, will remodel the industrial map of our glorious state in wonderfully helpful ways, bit by bit, month by month, year by year. Here in North Carolina we have our own working problems, our own enthusiasms, our own wholesome pride. Our job to do is in our own garden to tend—in accordance with the local climate, the local rain, the local sunshine. We have, in the final analysis, a North Carolina way of life, a way of doing things, and this is in direct contrast to the vast and regimented industrial complexes in other lands.¹⁰²

ARCHITECTURAL HERITAGE

Structural Development

The need for structural development in early Randolph County was initially filled by amateurs, then by specialists and professionals, and in more recent years by corporations and businesses. Houses, barns, outbuildings, mills, stores, offices and all the other elements of the early Randolph County landscape sprouted out of the



1930s photograph of Enos Blair House, Trinity Township (Frances Benjamin Johnston and the Library of Congress).

fertile and diverse minds of the widely divergent groups of settlers claiming a piece of central North Carolina real estate. The wagon loads of barrels, boxes, furniture and other belongings carried by the early immigrant families pale when compared to the intellectual and cultural baggage each member carried in his head. While remaining an essential truth, it has become much less obvious today due to the mass-produced, homogeneous nature of modern American society. Today's exurban migrant can fill his need for housing with the purchase of some pre-manufactured house trailer or "Jim Walter" home. The pioneer of the early North Carolina Piedmont faced an acute need for shelter which he could only fill by building for himself, with local materials and labor, according to whatever idea of a home he carried in his mind.

In Europe prototypical dwellings varied from country to country, as regional and site-specific as any linguistic dialect, and as easy to identify and attribute. American architectural research is not quite so clear. As in most other aspects of our society, the cultural "melting pot" has blurred those European distinctions. Many national elements which were preserved in New England, Pennsylvania, Maryland and Virginia had been transformed, modified or forgotten completely by the time these settlers or their descendants reached Piedmont North Carolina. While building types and architectural forms found in those states are also found in Randolph County, attributing them to specific national or cultural groups is difficult and highly uncertain.

"In log houses the antecedents of the builder show less than in more highly finished buildings, where details of joinery almost invariably betray early training or environment."¹⁰³ This statement, made by Thomas T. Waterman, the godfather of architectural history in North Carolina, was used as preface to a discussion of Randolph's oldest house, the Enos Blair log cabin. The Blair cabin is the county's only contribution to the author's 1941 book, *The Early Architecture of North Carolina*. Waterman considered the house near Trinity one of the region's oldest structures on the basis of its plan, chimney location, window treatment and construction details. The Blair house survives today with changes. The unglazed windows covered with sheathed shutters have disappeared, replaced with modern sash. The original cabin is the nucleus of a series of rambling additions now further disguised with aluminum siding. Fewer alterations have changed the interior of the cabin, which had led Waterman to exclaim that "The effect of this low dark room with its great fireplace must well exemplify the interiors of the first North Carolina dwellings."¹⁰⁴

The only portion of Waterman's analysis which demands improvement is his use of local information to assign a specific date to the cabin, "said to date from about 1750, when Enos Blair settled here."¹⁰⁵ Enos Blair, born in Virginia in 1750, could not have built a home of his own in Randolph County until about 1770. The cabin could possibly have been built much earlier by a relative or some other pioneer, but this is unclear. Whether 1750 or 1770, the cabin is still Randolph's oldest standing structure and a good example of the simple dwellings of the earliest settlers. Moreover, it demonstrates the fact that some of the ideals brought by the settlers were later changed in response to the local environment. An illustrative

comparison can be made between the Blair cabin and a larger log home built by the Frazier family about 1780 standing a short distance northeast.

Both cabins feature a single story with a sleeping loft. The Frazier cabin, however, used "double-pen" construction to create a two room plan, called a "hall-and-parlor" plan. The front and rear entrances, by opening into the larger east room, or "hall," provided for cross-ventilation in the summer, and the exterior end chimneys relegated excess heat to the outside. The Blair cabin's interior end chimney is the only one known in a Randolph County log house. This type of chimney was



Contemporary photograph of the Enos Blair House porch, now a screened enclosure.



Frazier double-pen log House, New Market Township; built ca. 1780; demolished 1981.

useful for retaining heat in colder northern climates, but hot southern summers soon led builders to place chimneys outside the mass of the house, and even to build separate "summer kitchens" to distance the heat of cooking fires from the living areas.

Log construction had been brought to America by Germans and Scandinavians, but the technique had become a pioneer standard long before the first settlers reached Randolph. Because of the abundance of materials and the relative ease of construction, pioneers left log structures in their wake like bread crumbs along the trail. More log structures are recorded in the Randolph architectural inventory than any other type of building, yet these undoubtedly represent only a fraction of those which still exist and now are hidden by later construction. Inventoried log buildings represent an even smaller fragment of the total number built in the county, for the tradition of log building extended from the earliest days of settlement to the Second World War. Today, a modified version is gaining in popularity.

Because of the technique's ubiquity, the exact dating of a log cabin or house is almost impossible. Size, floor plan and the style of corner joint notching are the only major distinctions between types of log buildings, and any builder could choose any variation which appealed to his tastes and needs. The two most common notching techniques found in Randolph are the "V" notch, as featured on the Blair cabin, and the "half-dovetail" notch such as used in the circa-1840 log mill house at



Dempsey Brown House, Trinity Township; built perhaps prior to 1836.

nique was also known as "post and beam" or "mortise and tenon" construction, so-called after components of the process. Large timbers were mortised, or cut and notched, to make up a skeletal structural frame, then fastened together with wooden pegs, or trunnels ("tree-nails"), instead of iron hardware. This type of construction was superseded in the late nineteenth century by "balloon-frame" construction, developed in Chicago after 1833. The "balloon-frame" technique, using smaller, standardized sizes of lumber fastened with nails, is more familiar today. It is not known to have been used in Randolph until after the Civil War.

Almost any settler with a broadaxe and a strong back could build a log cabin. A heavy-frame structure required greater skill, different tools, longer time and more money. A log cabin could be built without using a single nail, but either masonry or frame construction required plenty of them. Frame construction was something of a specialty and mainly the province of a professional house carpenter. The carpenter was hired to build at least the massive frame of a structure. Once this was done, the neighbors could be called to help raise the frame, peg it and celebrate in the "house-raising" party. In the 1850 census, the first to list professions, there were forty-eight carpenters in Randolph. The number had climbed to seventy-six by 1860.

Little information is available on the lives and careers of the county's aforementioned carpenters. A unique survival is the contract signed by Spencer M. Dorsett and Thomas W. Allred in September, 1850 to build Hanks Lodge for the Masonic Order in Franklinville.



Documentary photograph showing the George Makepeace House in Franklinville ca. 1895.

The framing is to be of oak; the rest may be of good heart pine, but any exposed timber must be heart pine. The shingles to be of good heart pine. The framing to be inches thick and the studding set on 18 inch centre. The upper story to be finished with seats, stands, and a desk suitable for the lodge. The lower story to be finished with seats with backs and desks suitable for a school room. The said Dorsett and Allred are to furnish all the material and to do the whole in good workmanlike style and after the latest fashions. . . . The structure was to be completed within six months for \$1,350.

—original document in the possession of Hank's Lodge No. 12

The same materials and techniques developed for home and commercial construction were also used in building bridges. Throughout most of the nineteenth century timber was the only economical material for rural bridge construction. Its chief drawback, however, was its tendency to weaken and decay. An open bridge has a useful life expectancy of only ten to fifteen years, while other bridges, roofed and covered, have survived over one hundred years. Any large wooden bridge was therefore designed to be protected by a roof, protecting the wooden structural members from rot. North Carolinians built many such bridges in the nineteenth century. One of the first in the Piedmont was authorized in 1818, when Lewis Beard, operator of an important Yadkin River ferry near Salisbury, gained permission from the state legislature to replace his ferry with a toll bridge. Beard went far afield to find a designer for his bridge, hiring Ithiel Town of New Haven, Connecticut. Town, a former apprentice to Boston architect Asher Benjamin, had just completed three

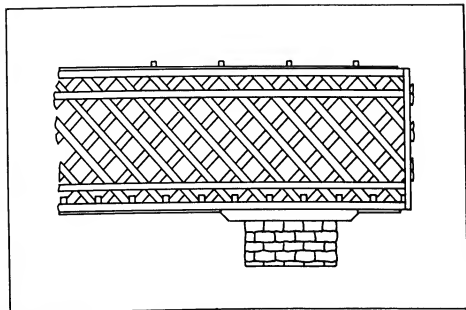


Documentary photograph showing the interior construction of the Skeen's Mill covered bridge, an example of mortise and tenon construction.

important bridges over the Connecticut River and was considered an expert on the subject.¹⁰⁷ While in North Carolina Town patented one of the country's most popular bridge trusses, a latticed web of diagonal timbers in standard sizes. The resulting bridge was sturdy, cheap and easy to assemble, leading Town to boast that his bridge could be "built by the mile and cut off by the yard."¹⁰⁸ Town patented his design and charged a licensing fee for its use.

Although covered bridges were built all over the state, Randolph has long been considered North Carolina's foremost "covered bridge county."¹⁰⁹ Randolph today has two of the state's three existing bridges, although these are the last representatives of a once large assortment. At one time there were more than sixty covered bridges in Randolph. Forty-two remained to be documented in 1936,¹¹⁰ sixteen were still preserved in 1947,¹¹¹ and eight remained as late as 1950.¹¹²

The county's first known covered bridges were built under the Town patent, although not before Ithiel Town's death in 1844. In February, 1845, the justices of the Randolph County Court authorized the construction of bridges at Cedar Falls and Franklinville.¹¹³ The single-span Cedar Falls bridge was accepted by the county in August, 1846, when industrialist Henry B. Elliott was paid \$736, half the cost of having it built. It survived until about 1940. The Franklinville bridge, suffering several delays, was not complete until May 1848. Thomas Rice, a county justice and Franklinville's resident "mechanic," was paid \$1,119 for his work on the structure; the itemized account was \$750 for the woodwork and \$349 for the masonry, with



Schematic of the Town lattice truss



Ca. 1940 documentary photograph of the Cedar Falls factory and covered bridge (courtesy Randolph Book 1779-1979 photograph collection in the Randolph Public Library).

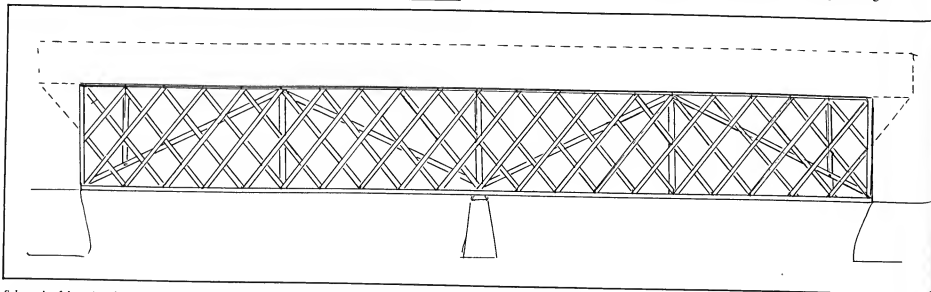
47. Franklin / UNC-CH Library



The Franklinville covered bridge ca. 1930.

additional funds appropriated for special stone "parapets" on the bridge abutments.¹¹⁴ The Franklinville bridge was similar to the Cedar Falls structure but longer, and this fact may have necessitated a design improvement. Photographs show that the Franklinville bridge was a double-span truss utilizing secondary chords for extra strength, characteristics of Town's improved post-1830 design. However, its long, diagonal braces and counterbraces seem to have been unique among Randolph's known covered bridges and may have been Thomas Rice's own invention. The deteriorated Franklinville bridge was replaced by a concrete bridge in 1924 and was finally demolished about 1930.

While covered bridges were being built in the decades preceding the Civil War, some of the largest and best known Randolph bridges were built in the 1880s as new cotton mill companies appeared along the Deep River. In March 1883 the county commissioners authorized the construction of "a covered lattice bridge . . . 210 feet long" at Worthville.¹¹⁵ The bridge was complete by December of that year and stood until washed away by a "freshet" in 1912. Sanborn maps indicate that the bridge as built was actually 237½ feet long; several bridges in excess of 200 feet in length have been identified in Randolph, and the Worthville bridge may have been one of the county's longest. A bridge at Central Falls was authorized in April, 1883, and bridges at Columbia and Enterprise factories were authorized in June, 1884.¹¹⁶ It seems that at this period any competent carpenter could bid to construct a bridge according to county specifications. Those who could provide their own plans seem to have been the more experienced bridge builders. In August, 1884, J. H. Redding's bid of \$1,164.50 won right of construction for an open bridge at Buffalo



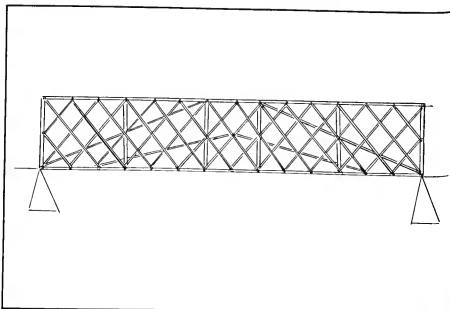
Schematic of the unique braced and counterbraced truss system of the Franklinville covered bridge (courtesy of Audrey C. Beck).



Central spans of the Island Ford iron bridge.



Fuller's Mill covered bridge, built in 1907.



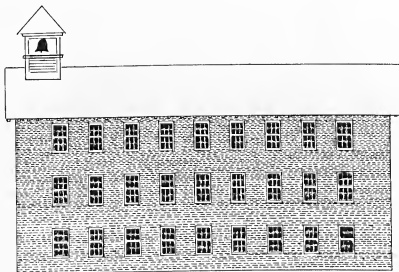
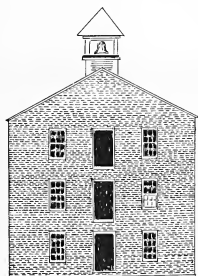
Schematic of the counterbraced truss used in the Fuller's Mill bridge (courtesy of Audrey C. Beck).

Depression when financial responsibility for most roads and bridges was assumed by the State and heavier automobile traffic made them unsafe crossings.

Building for Manufacturing

It has been said that the factory was one of the few new building forms added to western architecture between the Renaissance and the nineteenth century.¹³¹ While North Carolina was not directly in the mainstream of pioneer industrial design, a reasonable idea of contemporary factory architecture can be gained from the few remains of the state's oldest textile mills. That physical record includes, however, a few as six examples. The earliest of these is the 1837 Salem Cotton Manufacturing Company, a steam-powered mill built in Forsyth County by Francis Fries. After later expansion, the factory became known as the "Arista Mill" and has recently been renovated as the "Brookstown Mill," a specialty shopping mall. Another survivor is the Granite Cotton Mill at Haw River in Alamance County, a four-story brick structure built in 1844 that is still in use by Cone Mills. The remaining four antebellum factories are in Randolph County and make up, along with the surviving buildings associated with their mill villages, North Carolina's richest and most significant collection of early industrial structures.

Since the original wooden Cedar Falls factory was replaced, the oldest factory remnants in the county are the surviving portions of the 1839 Randolph Manufacturing Company at Franklinville. The original structure, now called the "Upper Mill,"



Randolph Manufacturing Company; built 1839, rebuilt 1851 (courtesy of Audrey C. Beck).

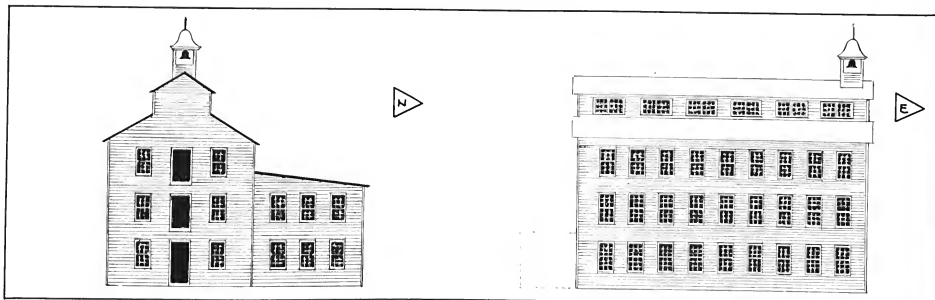
was a 40 by 80-foot brick building, nine window bays long and three wide and three stories high. The bond of the brickwork consisted of a course of alternating stretchers and headers (similar to Flemish bond), five courses of stretchers and another course of alternating stretchers and headers. This unusual bond was never used in other Randolph factories, although it was repeated in the Franklinville plant in 1851 and 1882. All subsequent Franklinville alterations and additions were made in one-to-six common bond. The exact appearance of the 1839 structure cannot be ascertained because of some 140 years of alterations and significant damage by fire. The original roof probably consisted of a simple gable with Greek Revival bell cupola similar to that seen in the earliest photograph (1874) of the mill. It does not seem to have had a clerestory monitor roof like the one found on the 1837 Salem factory.

A fire ravaged the mill in 1851 but left much of the structure standing. Most of the walls remained up to the level of the second floor, where the line between old and new brickwork can be clearly seen in early photographs. The survival of the walls even with destruction of the mill exemplifies the practical philosophy of early mill design. The foundations, built strong enough to withstand both floods and constant vibration from the machinery, were often the most expensive part of a mill. Through experience with large grist and merchant mills, a multi-storied design was preferred because it maximized floor area while minimizing necessary foundations. Thus, the Franklinville mill was reconstructed on the original massive foundations, utilizing the surviving brickwork and repeating the original bond. The Franklinville factory is

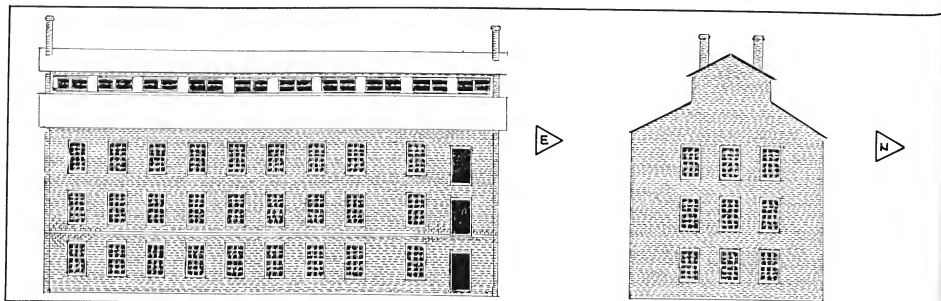
an important link with the vernacular tradition of mill design, a concept more directly an outgrowth of gristmill construction than of English or New England factory planning.

New England factory tradition can be seen in the 1846 Island Ford factory built in Franklinville and destroyed in 1895 but reconstructed from surviving documents. The frame building was 40 by 80-feet in plan, nine bays long and three wide—virtually identical to the Franklinville factory just upriver. The Island Ford structure, however, was four stories tall, boasting a clerestory monitor roof (like the one at Salem) to light the fourth floor. This roof type was a familiar design element imported from English factory design and used in some of the earliest New England factories. The innovation may have been introduced to Randolph County by George Makepeace, a machinist and millwright imported from Massachusetts in 1839, along with the machinery, for the Franklinville factory. Makepeace was one of the founders of the Island Ford factory and almost certainly participated in its design.

In the same year, 1846, Makepeace likely helped Henry Elliott rebuild his Cedar Falls factory on a larger scale. Elliott's was only the second brick factory in the county, but it was a great departure from the one at Franklinville. Fifty by one-hundred-ten feet in plan, the new Cedar Falls factory was more than twice the size of the one in Franklinville. Cedar Falls featured more and larger windows and, like the Island Ford factory, added a fourth story lighted by a clerestory monitor roof. Like all the subsequent antebellum factories, its brickwork was laid in one-to-three common bond.



Island Ford Manufacturing Company; built 1846, destroyed 1895 (courtesy of Audrey C. Beck).



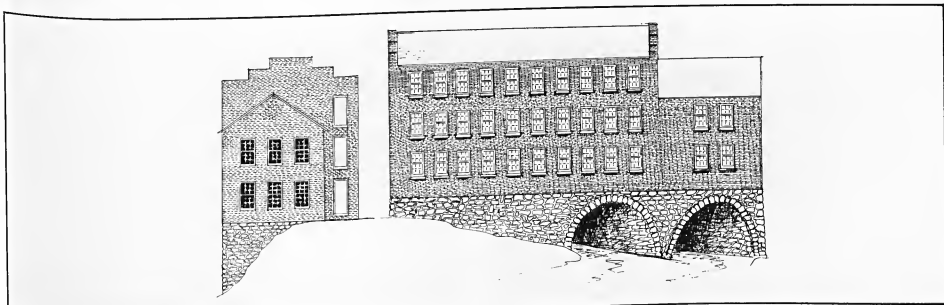
Cedar Falls Manufacturing Company; built 1846 (courtesy of Audrey C. Beck).

Only a small portion of the county's fourth mill, Union factory (1848), still exists due to its destruction by fire in 1885. Like the Franklinville factory, the surviving foundations and walls formed the basis for rebuilding. Union factory, as reconstructed from an 1879 drawing and surviving information, seems even more than the Cedar Falls factory to have been representative of the most advanced theories of New England mill design. Union factory was the largest of the antebellum Randolph mills at 50 by 120-feet. Sited the farthest upstream of any of Deep River's early mills, the builder augmented its waterpower by channeling an adjacent stream early into its headrace. Even then the mill was continually idled by low water, the frustration of which led it to become the first of the county's mills to add steam power after the Civil War. The three-story factory was built on the most elaborate, massive stone foundations of any of the mills and was the only factory which straddled its power canal, housing the wheel under the mill itself. Although in New England this design canal, used so that winter ice could not block the race and stop the wheel, here it was probably influenced more by the steep, sloping terrain on which the factory was located.

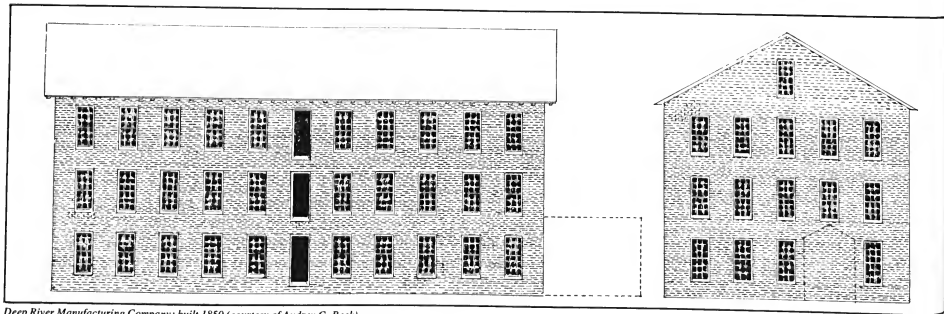
The most important innovation at Union factory was the roof, where crowstep gables concealed the most shallowly pitched roof of any early mill. This is perhaps North Carolina's earliest example of "slow burn" construction principles. These principles for mill construction began to develop in the late 1830s from the experience of New England mutual fire insurance companies who desired to prevent

or limit the damage done by factory fires like the one that destroyed the Franklinville factory in 1851. Shallow gables and flat roofs were considered safety features because steep gables and clerestory monitors required elaborate and combustible wooden rafters, collar beams and braces. Every factory built in North Carolina after the Civil War exhibited some aspects of these "New England Mutual Vernacular" principles, which by then were accepted as industrial standards.¹³² In the 1880s and 1890s the older Randolph County factories sought these lower insurance premiums by adopting features such as stair towers with water tanks and sprinklers. The Franklinville factory even went so far as to rebuild its gable into a flat roof with brick parapet.

While Union Factory presaged later architectural standards in mill design, the last antebellum factory seems to be something of a throwback. Columbia Factory, completed in 1850, is a large scale (50 by 100-feet in plan, 11 bays long and 5 bays wide) version of the Franklinville factory—a rectangular brick box with overhanging gable roof. These retardataire features exist because the mill, officially named "the Deep River Manufacturing Company," was organized and designed in 1843. Construction seems to have begun then, just four years after the Franklinville factory and three years before the construction of the Island Ford and Cedar Falls factories. According to local tradition, a fever epidemic brought construction to a halt, but as the work-stoppage stretched over six years, it was evidently coupled with a shortage of capital among the stockholders. Consequently, when it was finally completed, the



Union Manufacturing Company; built 1848, burned and rebuilt 1885 (courtesy of Audrey C. Beck).



Deep River Manufacturing Company; built 1850 (courtesy of Audrey C. Beck).

factory incorporated few, if any, of the innovations introduced by the other mills. Columbia Factory, now at Ramseur, was later extensively expanded and is the only antebellum Randolph County factory which has been placed on the National Register of Historic Places.

The five early factories were the focal points of larger communities which served the physical and social needs of the factory workers. The need for worker housing was responsible not only for the birth of the seven Deep River factory towns but also for the subsequent growth of earlier crossroads communities and later railroad towns. Much of the expansion and development of those first and third-growth communities during the early twentieth century resulted from the construction of worker housing by factories such as the Liberty Chair Company, the Petty Sash and Blind Company in Archdale and the various Asheboro hosiery mills, chair factories and wood-working companies. An in-depth look at mill villages should therefore shed some light on the importance of industrialization in the development of Randolph County's built environment.

Like most American "new town" schemes, mill towns were conceived as Utopian solutions to the problems of worker availability, housing, health and welfare. The first true American mill town—a village created especially to house workers at a factory—was begun in Connecticut in 1803 by Colonel David Humphreys. Colonel Humphreys and his industrial community, Humphreysville, received encouragement from President Thomas Jefferson, who was beginning to

modify his views on industry.¹³³ The Humphreysville pattern of independent small factories located in rural mill villages, as adopted and elaborated upon by Samuel Slater and other industrialists, became known as the "Rhode Island System." The contrasting pattern of several large mills sharing leased water from a power canal within a city was known as the "Waltham System," even though it was first fully developed at Lowell. During its first two decades Lowell enjoyed a worldwide reputation for successfully integrating industrialism with high moral and ethical standards and spacious, beautiful surroundings. This Utopian ideal lingered for years after wage cuts and increasing workloads began to destroy the "Arcadian simplicity" of life in Lowell. Economic troubles in the late 1830s began to erode the formerly benign working conditions. In 1848 an economic depression, coupled with a large increase in child labor and immigrant labor, caused a rapid decline in the general standard of living of northern workers.¹³⁴

North Carolina's advocates of industrialism worked diligently to demonstrate that manufacturing would not degrade local moral standards. Randolph County editors and industrialists mounted a concerted public relations campaign to promote the virtues of local manufacturing activities. The Asheboro newspaper in 1838, for example, advertised for Franklinville factory workers with the appeal: "Here is a fine opening for hardy, industrious young men, who are willing to work hard, live well, earn money honestly and enjoy one of the most healthy situations in this or any other county."¹³⁵ In 1843 the *Greensboro Patriot* enviously called Cedar

Falls "one of the most picturesque and romantic spots east of the mountains," and in 1845 assured its readers that the Franklinville factory operatives "sustain a moral character equal to that of any portion of the surrounding population."¹³⁶ In 1851 one of the Island Ford stockholders wrote the *Patriot* that his operatives were "experienced and industrious and of the best moral character." An 1851 report on the new Middleton Academy between Franklinville and Cedar Falls stated that "The villages are unsurpassed for morality and good order; the situation is healthy and mountain-like." In 1852 a similar statement insisted that the "location is very healthy and the whole country is remarkably free from immorality of every kind."¹³⁷

While some advocates underscored the moral and social benefits of manufacturing, local Quakers addressed the philosophical and political issues. In 1839 Memorial on Slavery, approved by the North Carolina Yearly Meeting of Friends, was presented to the General Assembly.¹³⁸ Its blunt language denouncing "the manifold evils" of slavery and demanding "the extinction of this evil in our beloved state" aroused a political firestorm in the press. Lost in the controversy over the "Abolition Memorial" was the petition's case for industrialism. One of the consequences of slavery was that it caused the emigration of white craftsmen and laborers, thereby depressing "mechanical enterprise." Emancipation, the Friends believed, would directly aid "the erection of manufacturing."¹³⁹ This view took the position of Northern Friends and may have characterized Randolph County's attitude toward manufacturing. Elisha Coffin, founder of the Franklinville factory, was a former Friend, and a majority of the Union factory stockholders ten years later were Quakers.

Conditions in Randolph differed so markedly from those prevailing around the state that in 1906 Holland Thompson, the pioneer historian of the North Carolina textile industry, explained that:

Upon Deep River in Randolph County, where five mills were built before 1850, conditions were somewhat peculiar . . . These mills were in a section where the Quaker influence was strong. Slavery was not widespread and was unpopular. The mills were built by stock companies composed of substantial citizens of the neighborhood. There was little or no prejudice against mill labor as such, and the farmers' daughters gladly came to work in the mills. They lived at home, walking the distance morning and evening, or else boarded with some relative or friend near by.

The mill managers were men of high character—who felt themselves to stand in parental relation to the operatives and required the observance of decorous conduct. Many girls worked to buy themselves trousseaux, others to help their families. They lost no caste by working in the mills. Twenty years ago throughout the section one might find the wives of substantial farmers or business men who had worked in the mills before the Civil War. Some married officials of the mills.¹⁴⁰

Despite Thompson's idealized memory of "farmers' daughters" living on the farm and walking to work, every Randolph County factory included company-owned worker housing. The Franklinville company completed houses for "some eight or ten respectable families" a year before its factory was built. In 1849 an *Asheboro Herald* report on Cedar Falls noted that "The buildings occupied by the operatives,

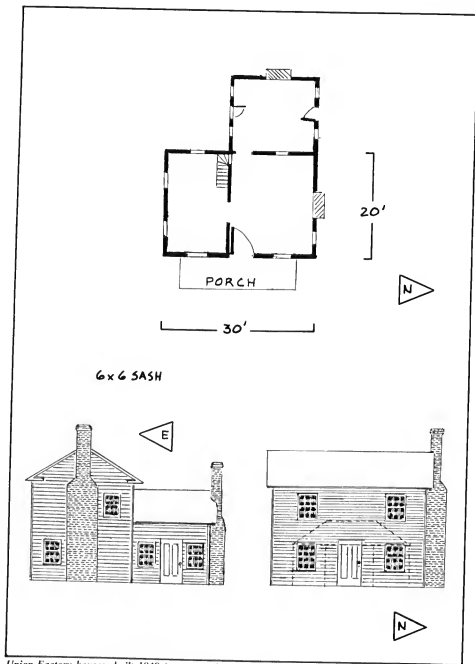
numbering some 25 or 30, are all exceedingly neat and comfortable, and owned by the company."¹⁴¹

The companies built houses and created villages around the factories for the same reason that they publicly emphasized the beautiful geography, healthy climate, and high morality of those involved—they needed to recruit a work force. While northern factories soon came to depend on immigrant labor, those in the South had to rely on an indigenous rural worker population. Southern mill villages consequently assumed open, spacious characteristics attractive to the rural worker population and similar to the northern "Rhode Island System" towns. Single family dwellings on individual lots were the norm, although a mill boarding house was operated at Franklinville.

While the villages were designed to appeal to rural residents, entire farm families did not begin to move from agrarian activities to industrial work until the agricultural depressions of the post-civil War period. More than 80 percent of the heads of antebellum Randolph mill households were artisans such as potters, cabinetmakers, blacksmiths, tinsmiths, harnessmakers, carriage, wagon and buggy makers and cobblers.¹⁴² In the cash-poor southern economy it was hard for these men to ply their trades while farming to keep food on the tables; the mill villages provided them with their first opportunity to work full time, with affordable housing, outside work for their children, and an assured additional income.



Contemporary photograph of a Union factory dwelling.



Union Factory houses; built 1848 (courtesy of Audrey C. Beck).

... the housing provided at the factory allowed for continued supervision of the child employees by their parents. Dwellings furnished by the company, single family structures rented at \$15.00 per year, were designed to attract a special work unit to the factory. Although the owners recruited families to the mill village, they employed only unmarried children and adolescents in the factory. With this arrangement, the family would maintain social control outside the factory proper at the same time that no primary earners were recruited from their already existing occupations and no married women were enticed from their proper sphere, the home.

... with an average of seven children per factory family, a number not rare among families of all economic statuses, enough children could be working in the mill at one time to make the mill village life a comparatively lucrative proposition.¹⁴³

Large families virtually guaranteed numerous workers for the mill and thus made the construction of houses by the corporation a profitable venture. A small number of factory houses built for workers during the 1850s survive across North Carolina, houses which are similar not only in plan, but in size, details and window and chimney placement. E. M. Holt originally built small log houses for his workers at Alamance, but about 1860 these were either replaced or supplemented by substantial two-story houses in a 20 by 30 foot hall-and-parlor plan with simplified Greek Revival detailing. These frame houses were virtually identical to those built by the Union Manufacturing Company in 1848. Five of these still stand in Randleman; at least three from the same period exist in Franklinville; and at least eleven remain in Alamance.¹⁴⁴ Also similar to these houses are those found at Orange Factory in Durham County.¹⁴⁵ Alamance, Orange Factory and a few remaining houses from the Rockfish Manufacturing Company near Fayetteville are the only antebellum millhouses known to exist outside Randolph County. These late antebellum millhouses are not discernibly different from two-story homes produced within the vernacular building tradition throughout the rural Piedmont at that time. A similar situation seems to have existed at an even earlier period in North Carolina's textile development, although the only houses known are those from Cedar Falls and Franklinville.

What may have been Randolph County's earliest mill house was destroyed in Cedar Falls in 1980. A one-and-a-half story log house, its existence implied that Henry Elliott, like Edwin Holt, first provided log homes for his workers. The house was approximately 15 by 20 feet in size with half-dovetail notching. The house was covered with weatherboarding and had later been expanded with a board-and-batten rear shed. This unique house, of pivotal importance in the history of North Carolina textiles, fell victim to the destructive fad of "log cabin collecting."

The Cedar Falls house was, moreover, of additional importance when compared to the houses built two years later in Franklinville. It was identical to the latter houses except in one important respect: it was not built of sawn and dressed lumber with "mortise-and-tenon" framing. Five houses remain in a Franklinville neighborhood known as the "Cotton Row" and are story-and-half houses in a 16 by 22 foot hall-and-parlor plan. Houses of similar shape and size also remain on the hill above the factory in Franklinville, but these were later tripled in size by the construction of much larger wings. Whether this enlargement was done to accommodate larger

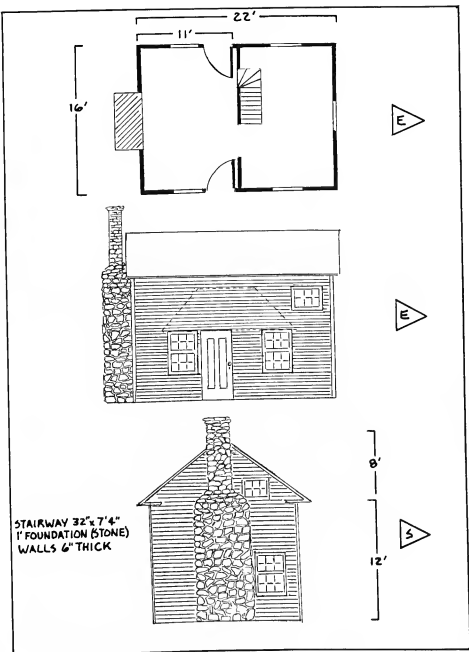


Cedar Falls log house, probably built ca. 1840; destroyed 1980 (courtesy Randolph Book 1779-1979 photograph collection in the Randolph Public Library).

families or multiple families of workers, or as a status symbol for the homes of mill foremen or superintendents is uncertain.

This comparison has two possible implications: that the 16 by 22 hall-and-parlor plan was a standard in Randolph County during the 1830s and was used both in Cedar Falls and Franklinville, or, alternatively, that Henry Elliott and Elisha Coffin and the other Franklinville stockholders exchanged information regarding the appropriate size and form of worker housing. By the 1850s, mill houses from Randolph to Alamance to Orange to Cumberland counties did not vary significantly in size or plan, implying that an actual informational network may have been operating among millowners and manufacturers.

Deep River had been the workhorse of the region since colonial times, so it was natural that all four antebellum factory villages formed around existing mills along its course. The Elliott family's gristmill was converted to house the original Cedar Falls factory. The Franklinville "factory house" shared the dam and power canal of the Elisha Coffin's grist and sawmill. Columbia Factory (Ramseur) formed around the sawmill at Allen's Fall. The Dicks' grist and oil mill, in operation since colonial times, was the nucleus of the Union Factory community. Portions of the village designs therefore responded to these predetermined factors. Franklinville developed around its mill in a sheltered river valley, enabling its buildings to be oriented toward the sun on a south-facing north bank. Union Factory's village streets were laid out along the crest of a ridge on the south side of the river. Cedar Falls and Columbia spread out along both banks of their riverside sites.



Franklinville "Cotton Row" houses; built 1838 (courtesy Audrey C. Beck).



Cedar Falls Company Store, now destroyed (taken in May, 1974 by Ruth Little).

In addition to factories and worker houses, the mill corporations also provided their villages with stores. Although other company stores later became symbols of corporate exploitation and paternalistic control, these village stores were originally seen as nothing more than logical necessities. Privately-owned stores soon provided an alternative for cash customers, although the company stores continued to be built along with the mills of the later nineteenth century. The 1884 Franklinville Manufacturing Company Store is the oldest remaining example, although the antebellum Cedar Falls store survived until 1975. The 1886 Powhatan Manufacturing Company Store survives in Randleman as the "Pilgrim Tract Society" building, and the ca. 1890 Columbia Manufacturing Company Store is now known as the "Carter Mercantile" building.

Establishment of religious and social institutions was left to private initiative. In Franklinville, a Methodist Episcopal church had been organized and built in 1839, even before the factory building was ready for operation. A Wesleyan Methodist church (or "abolitionist meeting house") also operated there in the early 1850s. The Baptist churches built in Cedar Falls (1844) and Columbia (1851) were among the county's first five congregations of that denomination organized in the nineteenth century. Quakers composed the stockholders of Union Factory but not its worker population; St. Paul's Methodist Episcopal Church was organized there in 1855. Hanks Lodge in Franklinville became Randolph County's first Masonic



Interior of Saint Paul's Methodist Church, Randleman, as decorated by "Reubin Rink" or Jules Körner

organization in 1851, and was the only such group in an antebellum mill village. Schools of some type were operated in every village, although the Franklinville Academy and Middleton Academy between Cedar Falls and Franklinville were the most ambitious.

Like the factory buildings, the mill villages were subject to dynamic, ever-changing forces. Just as advancing textile technology produced new equipment requiring additions and alterations to the factories, social and economic conditions changed the faces of the mill villages. The small antebellum houses were enlarged and renovated, new houses were built, and the towns expanded. Both Ramseur and Cedar Falls were so modernized in the late nineteenth century that little remains of their antebellum appearance. Randleman preserves a few of its early houses on the hillside above the mill, but much more remains from the town's turn-of-the-century "boom" years. The Island Ford mill and its community were rebuilt in 1895, but at the other end of Franklinville, many elements of the antebellum village remain. The western side of Franklinville is, in fact, the most complete survival of an antebellum mill village in North Carolina. The town contains more than two dozen structures built before 1860, including the 1838/1851 factory, the Makepeace House, home of the superintendent, at least a dozen workers homes, a former tavern and boarding house, several homes of wealthy stockholders and the unique Hanks Lodge building. Not to be dismissed is an impressive collection of later buildings, such as the 1884

company store, the 1886 Moore's Chapel and a wide range of Italianate and Queen Anne homes. Franklinville is the only spot in Randolph County where the progression of architectural styles can easily be discerned, from Georgian to Federal to Greek Revival to Italianate and Gothic Revival and into the early twentieth century.

The mill villages erected in Randolph after 1870 were less diverse than their antebellum cousins, both architecturally and economically. None of the later villages developed into independent trade and business centers as Ramscur, Randleman and Franklinville did. Naomi and Worthville have since been annexed to Randleman, as Central Falls has been annexed to Asheboro. Coleridge is almost abandoned and disintegrates in peace, isolated from the county's growth centers. While the turn-of-the-century Island Ford and Coleridge factories are interesting architecturally, the mills and mill villages in Worthville, Naomi and Central Falls were severe, utilitarian creations. Planning and construction of these villages was no longer left to the tastes of stockholders and local craftsmen but relied on textile industry handbooks such as *Cotton Mill: Commercial Features* by Daniel A. Tompkins, a Charlotte engineer. Tompkins's book, representing "a codification of the nineteenth century industrial experience," includes specifications for mill houses and community facilities which were widely used and popular.¹⁴⁶ Houses built in the twentieth century according to his specifications exist in every urban area in the county and reflect the area's tremendous identification with the industrialization process.

Stylistic Trends

The architectural style prevalent at the time of settlement and founding of Randolph County is known as the "Georgian," after the eighteenth-century English kings. The style actually developed in the seventeenth century resulting from the spread of the artistic ideals of the Italian Renaissance and was recognized by its bias toward symmetrical balance. In this country the style is best represented in the form toward preserved and perpetuated by Colonial Williamsburg, but elaborate building technology in Piedmont North Carolina developed too late to emulate this "high" Georgian to any significant degree. Instead, the style must be recognized in plans, proportions, materials or trim features which are often mixed with elements from later styles.

The Peter Dicks House in New Salem is a representative home of a late-eighteenth century Randolph resident. Dicks probably built the gable-roof house around the time of his marriage in 1797. With two stories, it could be referred to as a "mansion house" despite its small, 20 by 25 foot size. It featured the hall-and-parlor plan with an end chimney. The parlor was sheathed in vertical boards above a chair rail, and the exposed ceiling joists are chamfered. Plaster was very seldom used in a frame house in Randolph, then or later. Owner and operator of a gristmill on Deep River and one of the founders of Guilford College, Peter Dicks must be considered a successful and wealthy man. His house, modest though it seems, gives us an idea of the dwellings favored by substantial Quaker residents of the county.

The contemporary dwelling of William Colerane offers a contrast. Colerane



The "upper" dam on Deep River in Franklinville, 1901.



Peter Dicks House, New Salem, built ca. 1798.



Interior photograph of the Coletrane House, New Market Township, showing the embattled molding crowning the paneled chimney piece.

was the son of a Scottish resident of Edenton and was elected to a variety of public offices in late-eighteenth century Randolph, including that of deputy sheriff. Though the exterior has been much altered, the two-story, hall-and-parlor plan house is in many ways similar to that of Peter Dicks. The interior trim, however, is much more ornate, with beaded paneling and an elaborately molded chair rail. Both lower rooms boast beautiful Georgian raised-panel overmantels. One surviving mantel exhibits raised panels and a molded shelf. This elaborate woodwork may have been grained, as are the upstairs doors, to imitate mahogany. The interior trim of the Coletrane House is the county's finest expression of the Georgian style. This may be due to the family's link with Edenton, one of the coastal centers of the style in North Carolina; for whatever reason, no other Randolph County homes exhibit this kind of "high style" Georgian.

Other elements of the style can be found among a scattering of structures. The Lytle Johnson House in Trinity Township has the county's only example of a molded cornice which terminates in pattern boards. The house also has a brick double-shouldered chimney, as does the Eli Bray House near Coleridge. The massive chimney is in English bond with glazed headers and paved shoulders, touches rarely seen in the county. The interior trim in unpainted pine is also impressive, featuring raised panel chimney breasts with arched fireplace openings. The house could easily be dated to the late eighteenth century if it were not for the known fact that Bray built it in 1824—an illustration of the conservatism of stylistic change in the area.



Coletrane House, New Market Township. Paneled chimney piece with arched fireplace opening.

Beaded weatherboarding is found only on three structures in the Liberty area: the Ragan Store and Sandy Creek Friends Meetinghouse (both in Julian) and the Henry Kivett House south of Liberty. Both the meetinghouse and the store seem to have been built about 1800, but the Kivett House is said to date from 1818. Beaded weatherboarding is unusual in Randolph, but it is found nearby in both Alamance and Chatham counties. The Kivett House is also unique because it is the county's only known example of Germanic vernacular Georgian, characterized by an elaborately molded chimney breast, arched fireplace openings, raised-panel wainscots and sawn-baluster stair railings. The whole interior is marbledized, grained and painted in a blaze of color.

Three houses display an important innovation of the Georgian style, the center-hall plan. The center-hall plan house has rooms on each side of a central hallway. The symmetrical composition of these plans was much favored in the South after its period of architectural prominence. The Ingram House, Trinity Township (ca. 1810); the "White House," Cedar Grove Township (ca. 1815); and the Julian House, Franklinville (1819) all exhibit this plan and can be considered among the county's oldest examples.

The American Federal style emerged from the English Adamesque style. It was developed from classical Roman models and featured lighter, more delicate ornamentation and flatter, thinner moldings. The Jeduthan Harper House near Trinity is the county's finest example of this style. Harper, an influential county politician and



Paneled entrance to the Makepeace House, Franklinville, showing pulvinated frieze, sidelights and elliptical fanlight.

display elements of all three styles combined to suit the tastes of a local craftsman. The unusual balcony/dormers of the Welborn House are also expressions of the owner or builder taste. This hesitancy to abandon popular building patterns is also seen in the A. C. Bulla House in Back Creek Township. Though constructed in 1844, it shows little overt influence of the dominant Greek Revival style.

The "Grecian taste" began to show itself in Randolph in the 1830s and increased in strength throughout the antebellum period. The Alexander Gray House, built in Trinity Township in 1832, sports two-panel doors and post-and-lintel mantels as well as a staircase with lingering Federal/Georgian trim. By the 1840s the academicism of the Greek Revival was felt more strongly with the appearance and widening use of corner blocks in trim and moldings. The ca. 1840 Carlie Lewis House near Farmer has Greek Revival mantels with corner blocks. The house is



Entrance to the Lambert-Parks House, Franklinville, with Greek Revival style symmetrically-molded corner blocks (Ruth Little).

most important, however, as the county's only antebellum example of "double-pile" construction—two rooms wide, two rooms deep, two stories high. The ca. 1840 Gladesboro Store, New Market Township, has plain corner blocks on its window trim, though the contemporary Thomas A. Finch House (Trinity Township), the Wade Smith House (Tabernacle Township) and the Lambert-Parks House (Franklinville) have more elaborate molded corner blocks.

The founding of the first Deep River textile mills in the late 1830s initiated a building boom in which the millowners and stockholders personally participated. The Henry B. Elliott House, built in Cedar Falls but subsequently moved to Asheboro and renovated into the "Central Hotel," was a Greek Revival house with some architectural pretension. The Wrenn House is the only remaining comparable example in Cedar Falls. The early history of the house is unknown, but it features



Interior view of the Central Hotel, Asheboro, ca. 1940; now destroyed. This shows part of the Greek Revival period trim which survived from its original incarnation as the Henry B. Elliott mansion, moved from Cedar Falls.



Mantelpiece in the Wrenn House, Cedar Falls, copied from a published design by Asher Benjamin (Ruth Little-Stokes).

high quality Greek Revival trim and a mantel decorated with a "Greek key" design, which is the builder's interpretation of one of the illustrations in Asher Benjamin's *Practical House Carpenter*.¹⁴⁷ Benjamin was a successful New England architect/the builder whose popular books were very influential in spreading the style. The Lambert/Parks House and Hanks Lodge reflect this academic pattern-book influence, as did the now destroyed Horney/Parks House (Franklinville). Another important example of the Greek Revival in Franklinville is the Thomas Rice House. Rice, known as a "mechanic," probably came from Greensboro to design and build the 1845 Island Ford Factory. In 1846 Rice built his own home, notable for its distinctive engaged porch carried on stuccoed brick Doric columns. Rice, who also built the 1848 Franklinville Covered Bridge and Greensboro's 1851 West Market Street Methodist Church, was involved with Robert Gray in the design and construction of the "Old Main" building at Trinity College in 1854.

The Greek Revival structures of Cedar Falls and Franklinville, along with a few scattered examples such as the I. H. Foust House (Columbia Township), the Thornburg-Macon House (Farmer) and the T. W. Winslow House (Trinity) represent the height of the style in Randolph. By the mid-1850s new variations suggested by the Gothic and Italianate influences began to dilute its purity. The Winslow and the Gothic and Italianate houses have wide eave overhangs with sawn rafter ends suggesting Thornburg-Macon houses have wide eave overhangs with sawn rafter ends suggesting five of the Italianate, Asheboro's destroyed J. M. Worth House had a low-pitched roof with exposed rafter ends probably intended to resemble A. J. Downing's Cottage Gothic or "Bracketed" style. Downing was one of the foremost proponents of the more picturesque architectural styles such as the Italianate and Gothic Revival. His books were widely read and emulated by all classes of builders. In *The Architecture of Country Houses* Downing said that, "The Bracketed may be the plainest of all styles, showing itself externally only by the ends of the rafters

supporting the extended roof."¹⁴⁸ The "pains taken to extend the roof more than is absolutely needful" and the "bold shadows" this produces combine to create its "picturesque effect."¹⁴⁹ This technique was rapidly accepted and became part of the local building vocabulary in the second half of the century. It can be seen in the Robins Law Office, Asheboro (ca. 1860); the Jess Pugh House, Franklinville Township (ca. 1870); the Franklinville Manufacturing Company Store (1884); and a wide variety of houses and buildings across the county. The county's first Gothic Revival house was built in 1853-1854 by Braxton Craven, the president of Trinity College. The house has been destroyed, but photographs indicate that it was a Gothic design with vertical board-and-batten siding and carved bargeboards. Several other Gothic structures were built in the Trinity area, undoubtedly attributable to the influence of Craven's home. A small cottage in Trinity retains its carved bargeboards and some Gothic porch trim but has been re-sided. The ca. 1860 Tomlinson House in Archdale, recently destroyed, combined Gothic forms with Greek Revival details, while the nearby ca. 1875 Homer Hall House displays Gothic details such as board-and-batten siding, crenelated chimney caps and sawn porch brackets with trefoil cutouts. The Hall House and others such as the John Turner House, Columbia Township, illustrate the 1870 movement away from the academic Gothic Revival toward the Victorian "Carpenter Gothic" style. This trend was promoted and nurtured by millwork companies such as Archdale's Petty Sash and Blind Company which created wide ranges of pre-manufactured ornamentation in popular styles. Early records of the company are not available, but both the Tomlinson and Hall houses may have used some Petty products. The Moses Hammond House in Archdale is a virtual catalogue of the firm's production in the 1880 period. The pseudo-gothic pedimented window architraves were some of the company's most popular products and are found in late nineteenth century homes across the county.



John Milton Worth House, Asheboro, in a documentary photograph taken ca. 1870. The original Greek Revival facade is visible here before the addition of an elaborate Eastlake-style porch ca. 1880.



John M. Tomlinson House, Archdale, built in 1860, demolished in 1982.



Homer Hall House, Archdale, now destroyed, showing Gothic Revival detailing.



This photograph appeared in a June, 1952 edition of the *Raleigh News and Observer*. The Gothic Revival-style Braxton Craven House appears in the background, complete with board and batten siding, sawn bargeboards, shed dormers and succored chimney. The house was demolished soon afterwards (courtesy Duke University Archives).

Growth of a Design Profession

The 1880s and 1890s, a golden age for Louis Sullivan, Frank Lloyd Wright and the nascent Prairie School Movement, saw a minimal but ever-increasing role for architects in Randolph County. While antebellum carpenter-builders could follow the mainstream stylistic trends through published architectural handbooks, these men were not architects by the professional standards of today. Men such as Thomas Rice, with training and experience beyond that of a simple carpenter-builder, might call themselves "mechanics" as well as carpenters, and were entirely capable of designing and building large structures such as textile factories and Trinity College's 1854 "Old Main" building. Others such as Braxton Craven of Trinity College were architectural amateurs in the grand tradition of Thomas Jefferson. Craven's own home, built in the early 1850s, was probably the county's first taste of the Gothic Revival. It seems likely that Craven himself designed the house after consulting one or more of A. J. Downing's popular design manuals which featured the style. When in 1860 Trinity College contemplated a substantial new addition, it appears that Craven, the school's president, drew up plans which were to have been executed by Jacob Holt, a fashionable builder of Warrenton. A daguerreotype of the elevation for this proposed structure survives in the Duke University Archives, showing a large, domed building of significant architectural character. Though the war intervened



Daguerreotype of plans drawn by Braxton Craven in 1860 for an extensive addition to Trinity College. The elevation has the monumental character of English Baroque architecture of the era of Sir Christopher Wren. Construction of the building was cancelled by the Civil War (courtesy Duke University Archives).

and the building was never constructed, the episode is illustrative of the increasing preference for stylish design over vernacular craftsmanship.

Another architectural "semi-professional" was Randolph County native Lyndon Swaim (1812-1893), who in 1869 left his job as editor of the *Greensboro Patriot* to open an architectural practice in that city.¹⁵⁰ Examples of Swaim's designs have not been identified, but he ranks as one of the earliest architectural designers in the area and may have designed buildings in postwar Asheboro. Charles R. Makepeace, son of George H. Makepeace of Franklinville, was another self-trained architectural pioneer. Makepeace left Trinity College's class of 1880 without graduating, worked in Randolph County textile mills for a time, then in 1885 moved to Providence, Rhode Island to join the engineering firm of D.M. Thompson. In less than ten years Makepeace had taken over the firm, renaming it C.R. Makepeace & Company. Specializing in textile mill architecture and industrial engineering, the firm designed cotton and woolen mills, bleacheries and dye works, hydroelectric power stations and water treatment plants all over the United States, as well as in Mexico, Canada, South America and Australia.¹⁵¹ Examples of his work in North Carolina include the T. M. Holt Manufacturing Company, Haw River (1895) and the R. J. Reynolds Building No. 8, Winston-Salem (1899).

Although attributions cannot now be made, architects were probably responsible for designing many of the substantial brick commercial buildings in Asheboro,



Original or "Old Main" building of Trinity College, completed ca. 1854. The photograph, taken in 1861, shows the "Trinity Guard" unit (courtesy Duke University Archives).



Students and faculty arranged before the Trinity College building in 1891. The "Old Main" building is at the left; the wing built in 1874 is at the right (courtesy Duke University Archives).

Randleman and Liberty during the 1890s and early 1900s. Rural areas were slower to accept the use of architects, although the impressive manor house of W. G. Brokaw near Trinity was said to have been designed by New York architect Stanford White. Records of the structure have not been found in White's papers, however. Greensboro architect, W. L. Brewer, designed a public school for Liberty in 1908. The school, which burned in 1925, was an interesting brick structure with a second-floor auditorium. The preservation of Brewer's plans is unusual; most of Randolph's early-twentieth century buildings have lost any identification with their creators.

Development of Construction Industry

Sawnmilling and the timber industry was all-important to Randolph in the late nineteenth and early twentieth centuries, and home building became a corollary industry. The widespread availability of lumber in standardized sizes and pre-manufactured trim from sash-and-blind companies spelled the end for the traditional work of the housewright. By 1880 heavy frame construction had all but died out for residential construction, though it was still used for large structures such as barns and mills (i.e. the ca. 1883 Miller's Mill near Trinity). The 1884 Company Store in Franklinville illustrates a transitional step, as its large framing timbers are mortised but nailed together. The two-story center-hall plan was still popular for home construction, but cosmetic changes began to alter exteriors. Gothic Revival home's

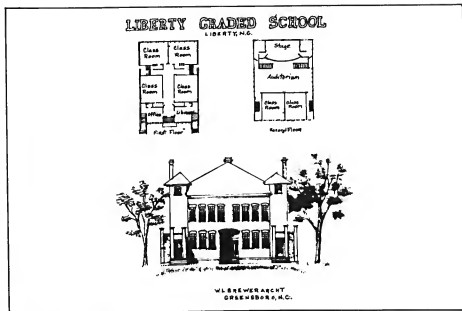


Fairview Park, the William Gould Brokaw mansion, Trinity Township. The extensive dwelling was built in a style known as "Dutch Colonial Revival."

had introduced the use of a centrally-placed decorative gable on the main facade; this became a very popular decorative feature during the latter nineteenth century. As a design feature on contemporary homes, or as added to older houses, the central cross-gable design has come to be known as the "Triple-A" house form.

Other changes altered the traditional house format during the years. Kitchens, formerly detached to reduce the heat and danger of fire from large open hearths, were attached to the rears of houses either as wings or "ells" or by covered breezeways and porches. Porches, too, were lengthened and began to ramble around a house. Shed roofs on porches and gables on houses often became hip roofs instead, and sometimes the hip roofs stood so tall and steep they resembled pyramids crouching above dwarfed residences.

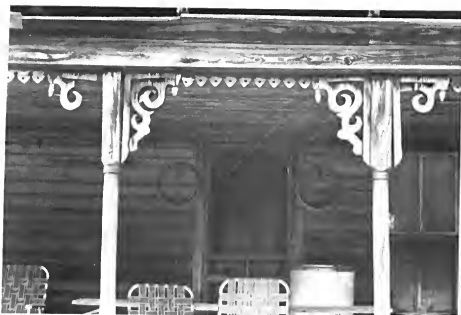
As structural work house forms became standardized and simplified, so did decorative and ornamental work. During the 1880s much trim work was still personally supervised by carpenter/builders with highly interesting and individual results, such as the Talley and Gregson-Pickard houses in Randleman or the series of unusual two-tiered porches built by some Franklinville craftsmen and exemplified by the Curtis-Buie and Makepeace houses. The R. P. Dicks residence, in Randleman, was the county's best example of this kind of Victorian exuberance. The mansard-roofed Italianate style house sprouted brackets and pendants and stained glass at every conceivable point, a Randolph County echo of the big city palatial mansions of the wealthy during the Gilded Age.



Greensboro architect W. L. Brewer's blueprint and rendering of Liberty Graded School, 1908-1925 (courtesy Francine Holt Swaim, Liberty High School 1885-1968).



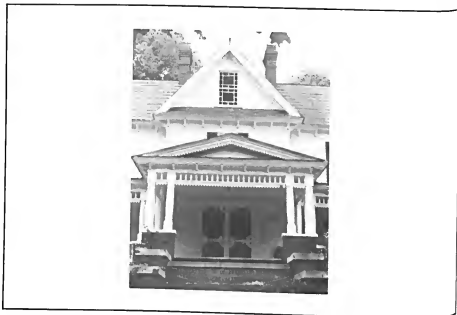
Amos Hinshaw barn, Coleridge Township. A large barn with unusual earthen ramps built up to the second floor.



Detail of house in Coleridge Township showing sawwork brackets, turned porch posts and pierced sawwork soffit decoration.



Elaborate sawn brackets of the Gregson-Pickard House, Randleman (courtesy Randolph Book 1779-1979 photograph collection in the Randolph Public Library).



The beautiful raised porch of the R.L. Caviness House, Coleridge, showing bracketed frieze, pierced sawwork soffit and gabled trim and bracketed cornice.



Magnificent two-tiered Eastlake porch of the Curtis-Buie House, Franklinsville. Several nearly identical porches once existed in the vicinity (Ruth Little).

By the turn of the century, however, this flamboyant period was virtually exhausted even though many attractive, large and rambling Victorian homes would still be built across the county, especially in the more urban areas which had begun to boom under the stimulation of the railroads. But the traditional shapes and plans had lost their popularity. Except where it survived in standardized mill housing, the rectangular central-hallway plan was largely replaced by the polygonal shapes and plans of the "Queen Anne" style. This, and later dwelling styles such as the



Robert P. Dicks House, Randleman, built in 1881 by T. C. Worth. Mr. Dicks extensively remodeled the home in 1885 creating Randolph County's most elaborate Victorian dwelling in the Second Empire style. Destroyed in the 1960s (courtesy Randolph Book 1779-1979 photograph collection in the Randolph Public Library).

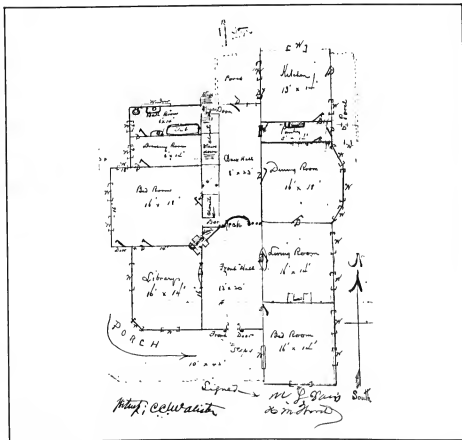
"American Foursquare," bungalow and the Colonial Revival were almost entirely nationwide in scope and popular appeal, accelerated by improved mail service, magazine, newspaper and catalog distribution.

As the construction industry boomed, sash-and-blind companies expanded their product lines to include virtually any part of a house. Catalogs of ornamental trim were printed, orders could be made through the mail, and companies would ship the pieces of a home to the nearest railroad siding. After World War I Asheboro's Home Building and Materials Company became a leader in the provision of housing, especially in the growing popularity of the bungalow. In association with T. J. Lassiter, a local contractor who had become familiar with the Bungalow style while in California, the company began to manufacture all the materials and trim to build a complete house every day. These bungalows were shipped all over the southeast and erected under Lassiter's supervision. The trends toward simplification, standardization and mechanization are still evident in North Carolina's construction industry, although modern technology is a far cry from the eighteenth-century pioneer with his broadaxe.

... the great changes that are altering the cultural landscape of the South almost beyond recognition are not simply negative changes, the disappearance of the familiar. There are also positive changes, the appearance of the strikingly new.

The symbol of innovation is inescapable. The roar and groan and dust of it greet one on the outskirts of every Southern city. That symbol is the bulldozer, and for lack of a better name this might be called the Bulldozer Revolution. The great machine with the lowered blade . . . is the advance agent of the metropolis. It encroaches on rural life to expand urban life. It demolishes the old to make way for the new.

The fact is the South is going through economic expansion and reorganization that the North and East completed a generation or more ago. But the process is taking place far more rapidly than it did in the North. . . . All indications are that the bulldozer will leave a deeper mark upon the land than did the carpetbagger.¹⁵²



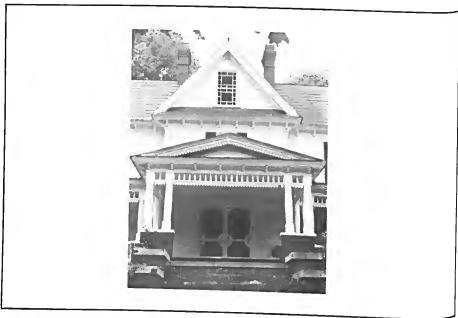
Plan of the Hal M. Worth House, Asheboro. The house was built between December, 1907 and April, 1908 by contractor M. L. Davis for the sum of \$2,005. The plan, contract and extensive notes on its construction are found in the Hal M. Worth papers in the Randolph Room, Randolph Public Library.



Detail of house in Coleridge Township showing sawnwork brackets, turned porch posts and pierced sawnwork soffit decoration.



Elaborate sawn brackets of the Gregson-Pickard House, Randleman (courtesy Randolph Book 1779-1979 photograph collection in the Randolph Public Library).



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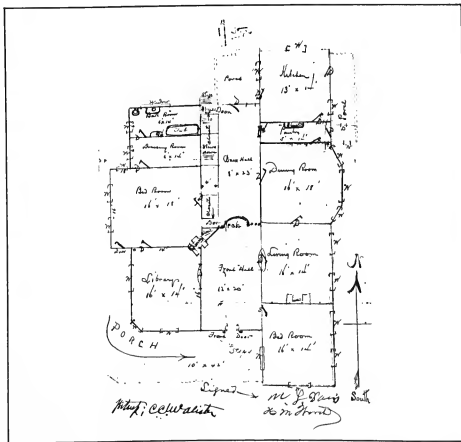
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Notes

¹Hugh T. Lefler and Albert R. Newsome, *History of a Southern State: North Carolina* (Chapel Hill: The University of North Carolina Press, 1973), 714.

²*Ibid.*

³Nancy F. Brenner (ed.), *Randolph Public Library and its Community: A Community Library Analysis* (Asheboro, N.C.: Randolph Public Library, 1979), 10.

⁴Bill Sharpe, *A New Geography of North Carolina*, vol. 2 (Raleigh: Sharpe Publishing Company, 1958), 1023.

⁵*Ibid.*, 1024–1026.

⁶Jasper Leonidas Stuckey, *North Carolina: Its Geology and Mineral Resources* (Raleigh: North Carolina Department of Conservation and Development, 1965), 16.

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¹⁰Brenner, 20.

¹¹E. Stuart Chapin and Shirley F. Weiss (eds.), *Urban Growth Dynamics in a Regional Cluster of Cities* (New York: John Wiley and Sons, Inc., 1962), 14.

¹²George Shadrui, "Randolph Population Undergoes Shift," *Greensboro Daily News Leader*, 11 January 1981, pp. R1, R3.

¹³Brenner, 24.

¹⁴Randolph County Historical Society, *Randolph County 1779–1979* (Winston-Salem: Hunter Publishing Company, 1980), 249.

¹⁵Brenner, 44.

¹⁶*Ibid.*

¹⁷*Ibid.*; also Randolph County Historical Society, *Randolph County*, 268.

¹⁸Brenner, 39.

¹⁹*Ibid.*, 37–38.

²⁰Lefler, *A New Voyage to North Carolina by John Lawson*, 56–59.

²¹Henry E. McCulloh Survey Book. Surveys and plats of land in Rowan County, North Carolina, Southern Historical Collection, University of North Carolina, Chapel Hill, North Carolina.

²²John Scott Davenport, "Earliest Pfauzt/Foats Families in America," *National Genealogical Society Quarterly* 63, no. 4 (December 1975), 255.

²³G. W. Paschal (ed.), "Morgan Edwards' Materials Towards a History of the Baptists in the Province of North Carolina," *North Carolina Historical Review*, 7, no. 3 (July 1930), 393.

²⁴The story of the Uwharrie River German Community is told more fully in L. McKay Whitley, "The Mount Shepherd Pottery: Correlating Archaeology and History," *Journal of Early Southern Decorative Arts*, 6, no. 1 (May 1980), 21–57.

²⁵M. A. Huggins, *A History of North Carolina Baptists, 1727–1932* (Raleigh: The General Board of the Baptist State Convention of North Carolina, 1967), 51.

²⁶*Ibid.*

²⁷Lefler and Newsome, 139.

²⁸The Sandy Creek Baptist Association followed associations in Philadelphia (1707) and Charleston, S.C. (1751), M. A. Huggins, 65.

²⁹*Ibid.*, 57.

³⁰*Ibid.*, 92.

³¹*Ibid.*, 60.

³²*Ibid.*, 62.

³³"Cox Family" file, "Farlow Family" file, "Milliken Family" file, "Worth Family" file, "Coffin Family" file, "English Family" file, "Tomlinson Family" file, "Allen Family" file, "Hinshaw Family" file, Randolph Room, Randolph County Public Library, Asheboro, North Carolina.

³⁴Congregational histories in Seth B. Hinshaw and Mary Edith Hinshaw, *Carolina Quakers: Our Heritage of Hope* (Greensboro: Society of Friends North Carolina Yearly Meeting, 1972).

³⁵Randolph County Historical Society, *Randolph County*, 27.

³⁶Rufus M. Jones, *The Quakers in the American Colonies* (New York: W. W. Norton and Company, Inc., 1966), 326.

³⁷*Ibid.*

³⁸Population figures in Sharpe, 1019.

³⁹John Hope Franklin, *The Free Negro in North Carolina, 1790–1860* (New York: W. W. Norton and Company, Inc., 1971), 15–16.

⁴⁰*Ibid.*, 180.

⁴¹Roy S. Nicholson, *Wesleyan Methodism in the South* (Syracuse, N.Y.: The Wesleyan Methodist Publishing House, 1933), 52; Clifton H. Johnson, "Abolitionist Missionary Activities in North Carolina," *North Carolina Historical Review*, 40, no. 3 (July 1963), 309; Noble J. Tolbert, "Daniel Worth: 'Tar Heel Abolitionist,'" *North Carolina Historical Review*, 39 (July 1962), 290.

⁴²William S. Hoffmann, *Andrew Jackson and North Carolina Politics*. The James Sprunt Studies in History and Political Science, Vol. 40 (Chapel Hill: The University of North Carolina Press, 1958), 17.

⁴³*Ibid.*

⁴⁴The actual vote in Randolph County was 2,466 against the secession convention, 45 in favor (54.8 to 1). Guilford had the highest number opposed, 2,771 to 113, but the proportion there was only 24.5

to 1. Burton Alva Konkle, *John Motley Morehead and the Development of North Carolina 1796–1866* (Philadelphia: William J. Campbell, 1922; reprint ed., Spartanburg, S.C.: The Reprint Company, 1971).

⁴⁵Statistics taken from John L. Cheney, Jr. (ed.), *North Carolina Government, 1585–1974* (Raleigh: Office of the Secretary of State, 1975), 1321–1336; *Ibid.*, 1385–1403.

⁴⁶Statistics taken from Randolph County Historical Society, *Randolph County*, 268.

⁴⁷Arthur M. Schlesinger, Jr., *The Age of Jackson* (Boston: Little, Brown and Company, 1945), 8.

⁴⁸Cornelius O. Cathey, *Agricultural Developments in North Carolina, 1783–1860*. The James Sprunt Studies in History and Political Science, vol. 38 (Chapel Hill: The University of North Carolina Press, 1956), 24.

⁴⁹Schlesinger, Jr., *The Age of Jackson*, 8.

⁵⁰Cathey, *Agricultural Developments*, 134–135.

⁵¹Richard L. Zuber, *Jonathan Worth: A Biography of a Southern Unionist* (Chapel Hill: The University of North Carolina Press, 1965), 42.

⁵²Fred Burgess, "Randolph County: Economic and Social" (Laboratory Study at the University of North Carolina at Chapel Hill, Department of Rural Social Economics, 1924; reprint ed., Asheboro, N.C.: Randolph County Historical Society, 1969), 55.

⁵³Randolph County Historical Society, *Randolph County*, 26; Zuber, 105.

⁵⁴Robert B. Stirling, "The Plank Road Movement in North Carolina, Part II," *The North Carolina Historical Review*, 16, no. 2 (March, 1939), 172.

⁵⁵Randolph County Historical Society, *Randolph County*, 26.

⁵⁶Randolph County Historical Society, *Randolph County*, 22.

⁵⁷William L. Saunders (ed.), *The Colonial Records of North Carolina*, 10 vols. (1–10) (Raleigh: State of North Carolina, 1886–1890), 87–88, 757, 783.

⁵⁸State to Jacob Skeen, 2 November 1784, Randolph County (N.C.) Deed Book 2, p. 136; Jacob Skeen to daughter Jane and husband Revel Safford, 23 September 1790, Randolph County Deed Book 4, p. 108; Revel and Jane Safford to George Mendenhall, 29 September 1795, Randolph County Deed Book 17, p. 226; George Mendenhall to Benjamin Trotter, (Miller), 28 July 1797, Randolph County Deed Book 8, p. 401; Benjamin Trotter to Christian Mortimer, 15 October 1801, Randolph County Deed Book 8, p. 441; John Mortimer to James Ward, 2 April 1818, Randolph County Deed Book 14, p. 124; James Ward to Elitsha Coffin, 25 December 1821, Randolph County Deed Book 14, p. 531.

⁵⁹Randolph County Historical Society, *Randolph County*, 79.

⁶⁰Ninth Census of the United States, 1870: Industrial Schedules, Randolph County, North Carolina.

⁶¹Naomi Wise was an orphan girl strangled by her lover, Jonathan Lewis. Lewis worked as a clerk in Elliott's store, and murdered Naomi in hopes of marrying Elliott's sister, Hettie. The poem and song which grew up around the story is now recognized as North Carolina's earliest surviving ballad. Also, see Hoyle S. Burton (ed.), *North Carolina Folklore*, 1, no. 1 (June, 1948) 14. (Located in "Naomi Wise file" Randolph Room, Randolph Public Library).

Asheboro, North Carolina.)

⁶⁴History of Cedar Falls Written in 1880 Tells of Early Settlers of Area," *Asheboro* (N.C.) *Courier-Tribune*, 15 December 1940.

⁶⁵Richard W. Griffin and Duffie W. Standard, "The Cotton Textile Industry in Antebellum North Carolina, Part I: Origin and Growth to 1830," *North Carolina Historical Review*, 1 (January 1957), 16.

⁶⁶Third Census of the United States, 1810: Industrial Schedule, Randolph County, North Carolina.

⁶⁷"Return of the cotton machine for the Year 1802," *North Carolina State Archives*, C.R. 081.701.5, *Miscellaneous Tax Records*, Randolph County papers.

⁶⁸North Carolina, *Private Acts Passed by the General Assembly* (1829-1830), Chapter 73, pp. 46-47.

⁶⁹Steve Dunwell, *The Run of the Mill: A Pictorial Narrative of the Expansion, Dominance, Decline and Enduring Impact of the New England Textile Industry* (Boston: David R. Godine, 1978), p. 12.

⁷⁰Griffin and Standard, "The Cotton Textile Industry in Antebellum North Carolina, Part I," p. 22.

⁷¹Quoted in *The Asheboro Southern Citizen*, 17 June 1837.

⁷²Richard W. Griffin and Duffie W. Standard, "The Cotton Textile Industry in Antebellum North Carolina, Part II: An Era of Boom and Consolidation, 1830-1860," *North Carolina Historical Review* (April, 1957), 137-138, 145-146.

⁷³*Ibid.*, 143-144.

⁷⁴Griffin and Standard, "The Cotton Textile Industry in Antebellum North Carolina, Part II," 144.

⁷⁵*Asheboro* (N.C.) *Southern Citizen*, 3 March 1838.

⁷⁶*Asheboro* (N.C.) *Southern Citizen*, 8 March 1839.

⁷⁷*Asheboro* (N.C.) *Southern Citizen*, 21 January 1840.

⁷⁸Griffin and Standard, "The Cotton Textile Industry in Antebellum North Carolina, Part II," 159.

⁷⁹*Ibid.*, 159-160.

⁸⁰Statistics from John Roberts, "Textile Fortunes Rebound Through New Technology," *Greensboro Daily News*, 20 July 1980, p. F-1; and Marlene Burger, "Textiles and Apparel," *Greensboro Daily News*, 24 January 1982, p. H-11.

⁸¹George Makepeace to Quartermaster, 9 July 1862, copy from Tom Pressnell's files in "Franklinville" folder, The Randolph Room, Randolph Public Library, Asheboro, North Carolina.

⁸²A recent biographical study is available in Gary R. Freeze, "Master Mill Man: John Milton Odell and Industrial Development in Concord, North Carolina 1877-1907" (M.A. thesis, The University of North Carolina at Chapel Hill, 1980), 25.

⁸³Peter R. Kaplan, *The Historic Architecture of Cabarrus County: North Carolina* (Concord, N.C.: Historic Cabarrus, Inc., 1981), pp. 24-25.

⁸⁴Richard W. Griffin, "Reconstruction of the North Carolina Textile Industry, 1865-1885," *North Carolina Historical Review* (January, 1964), p. 48.

⁸⁵Rev. Levi Branson (ed.), *Branson's North Carolina Business Directory* (Raleigh: Levi Branson, Publisher, 1897), 508.

⁸⁶Molt McPherson (ed.), *High Points of High Point* (High Point, N.C.: Chamber of Commerce, 1976), 32-35.

⁸⁷*The Greensboro Patriot*, 10 October 1863.

⁸⁸Sallie W. Stockard, *The History of Guilford County, North Carolina* (Knoville: Gant-Ogden Co., 1902), 136.

⁸⁹Lewis Publishing Company (gen. ed.), 6 vols. *History of North Carolina*, vol. 1: *The Colonial and Revolutionary Records, 1584-1783*, by R. D. W. Connor, vol. 2: *The Federal Period 1783-1860*, by William K. Boyd, vol. 3: *North Carolina Since 1860*, by J. G. de Rothes Hamilton; vols. 4-6: *North Carolina Biography*, by a Special Staff of Writers. (Chicago: Lewis Publishing Company, 1919), 6, 165.

⁹⁰Established by 1869, it may have been the first such woodworking business in the state. "During the Franco-Prussian War, 1871, this factory furnished the French Army with picks, handles, and spokes for the Cannon Wheel." See Stockard, 125.

⁹¹McPherson, 115.

⁹²*The High Point* (N.C.) *News*, 24 March 1921.

⁹³Stockard, 67.

⁹⁴Levi Branson (ed.), *Branson's North Carolina Business Directory* (Raleigh: Levi Branson, Publisher, 1884), 547-549.

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⁹⁶*Ibid.*, 20.

⁹⁷James W. Clay, Douglas M. Orr, Jr., and Alfred W. Stuart, (eds.), *North Carolina Atlas: Portrait of a Changing Southern State* (Chapel Hill: The University of North Carolina Press, 1975), p. 205.

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¹⁰¹Rod Hackney, "Urbanization Threatens Farmlands," *Greensboro Daily News Leader*, 7 June 1982, p. R-1.

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¹⁰⁶Davidson County Historical Association, *Historical Gleanings of Davidson County, North Carolina* (Reeds, North Carolina: Baker Printing Company, 1976), 74.

¹⁰⁷Richard S. Allen, *Covered Bridges of the South* (Brattleboro, Vermont: The Stephen Greene Press, 1950), 3.

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Session, 4 February 1845, Minute Book 1843-1851, p. 100 (Located in the North Carolina State Archives, Raleigh, N.C.).

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¹¹⁵Randolph County, *County Commissioners' Minutes*, 5 March 1883, p. 200. (Located in Randolph County Register of Deeds).

¹¹⁶Randolph County, *County Commissioners' Minutes*, 2 April 1883, pp. 205-206; 2 June 1884, p. 306.

¹¹⁷Randolph County, *County Commissioners' Minutes*, 4 August 1884, p. 317.

¹¹⁸Randolph County, *County Commissioners' Minutes*, 7 June 1886, p. 487.

¹¹⁹Allen, *Covered Bridges*, 6-7; *Asheboro* (N.C.) *Courier Tribune*, 13 July 1950.

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¹²¹Randolph County, *County Commissioners' Minutes*, 3 October 1892, p. 548; 5 February 1894, p. 105.

¹²²Randolph County, *County Commissioners' Minutes*, 4 June 1894, p. 147.

¹²³Randolph County, *County Commissioners' Minutes*, 5 August 1889, p. 234.

¹²⁴*Ibid.*

¹²⁵Randolph County, *County Commissioners' Minutes*, 7 September 1892, p. 448.

¹²⁶Randolph County, *County Commissioners' Minutes*, 5 February 1894, p. 105.

¹²⁷Randolph County, *County Commissioners' Minutes*, 7 October 1901, p. 574; 4 November 1901, p. 587.

¹²⁸Allen, *Covered Bridges*, p. 6.

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¹³²See the discussion of the New England Mutual factory vernacular in Kaplan, *The Historic Architecture of Cabarrus County, North Carolina*, pp. 28-30.

¹³³Dunwell, 19.

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¹³⁵*Asheboro* (N.C.) *Southern Citizen*, 14 April 1838.

¹³⁶*The Greensboro Patriot*, 30 September 1843.

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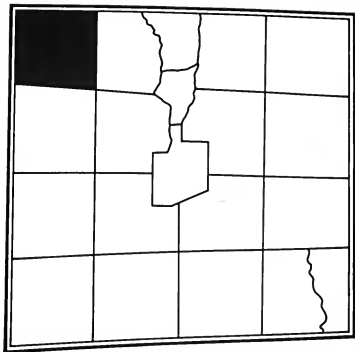
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Randolph County Inventory

Trinity Township



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¹⁴⁶Brent Glass, "Southern Mill Hills: Design in a Public Place," in *Carolina Dwelling: Towards Preservation of Place: In Celebration of the North Carolina Vernacular Landscapes*, (ed.), Doug Swaim (Raleigh: North Carolina State University School of Design, 1978),

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¹⁴⁹*Ibid.*, 73.

¹⁵⁰Bettie D. Caldwell, comp., *Founders and Builders of Greensboro, 1808-1908* (Greensboro: J. J. Stone and Company, 1925), 127.

¹⁵¹Charles Carroll, *Rhode Island: Three Centuries of Democracy*, Vol. 3 (New York: Lewis Historical Publishing Company, 1932), 261-262.

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TKT-1 JEDUTHAN HARPER HOUSE NR
Trinity Township

This architecturally significant structure was the home of the politically active Harper family. The house was probably built ca. 1800 by Lt. Col. Jeduthan Harper (1736-1819), who served at various times as a Randolph County Justice of the peace, register of deeds, clerk of court and member of the state legislature. Harper's son Jesse (1787-1851) followed in his father's footsteps as county clerk of court; daughter Ann Elizabeth married Gov. John Motley Morehead of Greensboro; and daughter Sara married Alexander Gray, Randolph County's general in the War of 1812. Jeduthan Harper's will contained the unusual directions that his slaves be emancipated and provided with land, furniture, horses and money from his estate.

The four-bay two-story frame house has 9/9 sash on the first floor and 6/6 on the second. The entrance door with transom and sidelights, and the hip roof of the house, west wing and the front porch, all may be part of a mid-19th century remodeling. The unusually fine Federal style interior woodwork is the outstanding feature of this house. An open-string staircase rises from the rear of the entrance hall. The turned balusters and newel post support a rail which terminates in a graceful curve, and risers of the stair are carved on the steep ends. A molded chair rail elaborated with a rope molding decorates the hallway, as does the crosssetted surround of the doorway to the west wing. The first-floor parlor, the largest and most elaborate room in the house, opens off this hall. On the east wall is a large fireplace boasting slender, stylized Ionic columns which support a molded frieze and mantel shelf. The chimney breast is flanked by windows whose woodwork carries a raised panel at the head with lunneted corners. Molded chair rail, baseboard and cornice accent the plastered interior of the room.

Unusual features of the second floor are the two corner fireplaces in the small eastern bedrooms. Those fireplaces have deep finish sheltered friezes with bolection moldings and molded mantel shelves. Evidence indicates that most, if not all, of the interior woodwork of the house was painted with decorative wood graining.

The only distinctive outbuilding is a one-story board-and-batten structure formerly used as a kitchen. Local tradition mentions that this building originally sat parallel to the main house and was connected to it by a covered walkway. The

original building probably had brick end chimneys, and some brick nogging remains despite a fire which left the structure partially burned.

The house is listed in the National Register of Historic Places and was bought in 1978 and resold with protective covenants by the Historic Preservation Fund of North Carolina. John May is the present owner.

TKT-2 MILLER'S MILL
Trinity Township

Built by Riley Miller ca. 1883, the mill complex also became known as "Brokaw's Mill" when it was bought by neighboring millionaire William Gould Brokaw around the turn of the century. The complex includes a house, store, machine shop and mill sited in a horseshoe bend of the Uwharrie River where a fifteen-foot dam created the water power. The house and mill are relatively late examples of mortise-and-tenon construction. The mill was powered by a twenty-foot overhead water wheel or a turbine led by a concrete penstock, both of which are still in place. A steam engine and boiler, now replaced by a diesel engine, provided power for summers when water was low. The exterior of the monitor-roofed mill features "dutch" doors and 6/6 sash; the interior features chamfered exposed beams and a corner fireplace. Both the corn and wheat stones remain in place, as does all the bolting and sifting equipment on the second and third floors. The three-bay T-plan house has 6/6 sash. Nearly deteriorated, the store building, once used as a post office, is a simple structure decorated with a "boom-town" front.

TKT-3 INGRAM HOUSE
Trinity Township

Certain features of this two-story three-bay center-hall plan house indicate a date of ca. 1810. The gable roof exhibits a molded cornice with boxed returns and the 6/6 sash have molded exterior frames. The gable-end chimneys with stepped-shoulders and the foundation are all stuccoed. The weatherboarding is now covered with asphalt siding.

The first floor exhibits two types of molded chair rail, as well as a molded baseboard. There are marks of H and HL hinges on the six-panel doors and framing. The fireplace mantels are simple Georgian designs with sunken panels.



TKT-1



TKT-2



TKT-2



TKT-3



TRT-4



TRT-5



TRT-6



TRT-6

TRT-4 "MELROSE"

Trinity Township

"Melrose" was built in 1845-1847 by Lewis M. Leach on a prominent hill just south of Trinity. In the 19th century students boarded in the house, walking the three-quarter mile to college. The original kitchen and dining room were in the basement and accessible from outside by a bulkhead entrance. The original porch, now gone, was a two-story veranda with an entrance from the second floor. The American bond brick house is now painted white, one of many alterations made since 1931 by the present owners. Some two-panel Greek Revival doors survive, as well as two simple post-and-lintel mantels in upstairs bedrooms. The den mantel is a simple yet unusual design with swelling ogee curves resembling furniture in the "Empire" style. The tread ends of the open-string staircase are decorated with brackets and the case itself features raised panels with applied oval shells carved in a sunburst pattern.

TRT-5 REDDICK HOUSE

Trinity Township

A small one-story house which may be a log cabin now covered with board-and-batten siding.

TRT-6 FAIRVIEW PARK (destroyed)

Trinity Township

In the late 19th century "the area formed by the three counties of Randolph, Davidson and Guilford was once the most highly regarded quail shooting country in the United States." That reputation attracted some of the nation's wealthiest men to the region, men who were eager to emulate the practices of the English landed gentry. North Carolina's most prolific legacy from this period is, of course, George Vanderbilt's Biltmore House. But in the Piedmont, Vanderbilt's closest competitor was clearly William Gould Brokaw "of New York, Saratoga, and Luxedo Park," railroad baron Jay Gould's grandson. In 1896 Gould came to Randolph County and began to assemble an estate which ultimately included purchases of 2,300 acres and leased hunting rights on 30,000 additional acres. By the time of World War I Gould was virtually the feudal lord of most of the northwestern quarter of Randolph County.

The original section of Gould's "Manor House" was built in 1896 and later expanded to become a

low, white, gambrel-roofed structure more than 160 feet in length. It included a sun porch, library, dining room, billiard room, gun room, gymnasium, shooting gallery, bowling alley, Turkish bath, indoor swimming pool and squash court, not to mention fifteen bedrooms, some with private baths. The architect of this "harmonious blending of the colonial and French chateau types" is said to have been Stanford White, remembered locally as "that man Harry K. Thaw killed in New York." White, if he was indeed the architect, also designed the lodge of Clarence McKay in nearby Jamestown.

Although the estate boasted such amenities as a race track and polo field, a golf course and trap shooting facilities, it was first and foremost a hunting establishment, including a 35-stall barn, kennels and cottages for game keepers and trainers. Not satisfied with quail, Brokaw built duck ponds and raised mallards, imported live English pheasants, and fenced in a 500-acre tract around the Manor House, stocked it with deer and elk, and created a private deer park.

Hunting was Brokaw's passion and he used his influence to promote it in every way. North Carolina's game laws were entirely rewritten by Brokaw "at the request of the Governor." He backed the establishment of the state-owned game farm below Asheboro which raised and released game birds for sportsmen. He tried to attract his friends to the area, praising its "ideal climate . . . resembling that of France and Italy." To accommodate the resulting overflow of guests, Brokaw built a "Swiss Chalet" (actually an "Adirondack Style" log cabin) about a hundred yards east of the Manor House and connected to it by a bridge that crossed the intervening ravine. Soon after his graduation from Harvard, Franklin Roosevelt was a guest at this "rustic lodge" (which featured running water and marble fireplaces).

This idyllic life was, sadly, transitory. "Inflation following the First World War forced Brokaw into some financial difficulty and the Manor House was turned into a deluxe club for wealthy sportsmen who could shoot and live luxuriously for about \$25 a day." Then, in 1921, the Manor House burned to the ground. Brokaw renovated the Estate Manager's Lodge for his own use, but the times had changed. He finally disposed of the property in 1938 and died in South Carolina in 1941. Fires slowly claimed other parts of the estate, until little was left. Today, massive chimneys mark the sites of the Swiss chalet and Estate Manager's Lodge. The only reminder of the

Manor House is the tiny octagonal shooting stand which once stood behind the Manor House, where Brokaw and his guests practiced trap shooting.

"On a quiet day in November, it is possible to stand on the knoll where the Manor House reared its lofty presence and see in your imagination a pair of hunters moving out for a day's sport, with dogs and handlers. They are wearing English tweeds and carry custom-made double guns. The hunter tips his hat and moves the dogs into a covert. Two quick doubles are scored on the covey rise and the hunters move out of sight, back into the past." (Don Follmer, *The High Point Enterprise*, July 25, 1968.)

TRT:7 ENOS BLAIR HOUSE

Trinity Township

Randolph County's only entry in Thomas T. Waterman's *The Early Architecture of North Carolina* is this one-and-a-half-story log house which may be the area's best known log cabin. The entry in Waterman's book is based on a photograph by Frances Benjamin Johnston, the famous photographer of the New Deal era who traveled the nation recording historic buildings. The original portion of the house, of V-notched log construction, has a massive interior end chimney of mad-chinked fieldstone. A dog-leg stair to the south of the chimney provides access to the second floor. A closet, lit by a tiny window, occupies the space to the north of the chimney. Both the stair and closet are closed off with batten doors hung on strap hinges. Shed additions on the east and west were built in the late 19th century, when thin Victorian sheathing was applied over most of the interior. A concrete foundation and screened-in porches are recent alterations.

Waterman dated the house as ca. 1750 and noted especially an angulated window covered only by a sheathed shutter. The window is now glazed and the shutter has disappeared, a victim of modernization. If the house is to be dated as 1750, it could not have been built by Enos Blair (1750-1834), who was born that year. Indeed, the Blair family had migrated no farther south than Virginia by 1761. It would therefore seem that Enos Blair could not have acquired or built this house before ca. 1770. Even at that, the house remains the oldest standing structure in Randolph County. It is a key example of the log dwellings built by the first generations of settlers throughout the Piedmont.

TRT:8 THOMAS JEFFERSON FINCH HOUSE Trinity Township

The centerpiece of Wheatmore Farms, this massive Queen Anne style house was built on the site of the little T. A. Finch House, which was moved to an adjacent site. The house was designed and built by Charles Franklin Finch, brother of the owner, C. F. Finch graduated from Vanderbilt University in 1894 with a Bachelor of Engineering degree, taught drafting and worked in the lumber business before returning to Thomasville. The house was his first commission; thereafter he built houses, stores and churches in Thomasville, as well as the Palace and Stable theaters and the first "Big Chair."

The structure is a rambling hip-roofed house with a projecting gabled wing and a loggery bay with bracketed overhang. The sawn gable ornamentation includes a spoked "open wheel" design. The glazed sun porch on the southeastern facade may have been added in the 1920s. Nearby is a one-story central-chimney structure which served as kitchen and dining room for the original antebellum house.

TRT:9 DEMPSEY BROWN HOUSE Trinity Township

This is one of the earliest surviving brick structures in Randolph County; an inscribed brick near the front door dates it 1836. Oddly, however, the outstanding interior woodwork seems to date from an earlier period. The exterior has been completely succored at some time, although brickwork visible under the porch is laid in 1:5 common bond. The pylon supports of the porch date from ca. 1935 alterations as do the 1:1 window sash. Sawn Federal-style dentil work decorates the gable and cornice. An unusual detail of the brickwork is that all outside corners are chamfered, including both the edges of the house and the exterior end chimneys.

A simple transom above the door lights the entrance hallway. In a variation of the center-hall plan, two small rooms heated by corner fireplaces lie north of the hall, with a spacious parlor on the south. The partition has been removed from the north room, now called the "Mail Room," after its use as a post office. One of the corner fireplaces exhibits a simple mantel with molded shelf; the other is similar, but a reeded panel is centered below the shelf. A six-panel door survives on the closet of this room and illustrates



TRT:7



TRT:8



TRT:9



TRT-10



TRT-11



TRT-12



TRT-13



TRT-14

the original decorative treatment; the pine door has been painted and grained to resemble more expensive wood, and lunettes have been scratched into the wet paint of the raised panels. The wainscoted hallway has an open string staircase with scrolled stair brackets; the square newel exhibits several moldings and is decorated with an applied cartouche. The parlor with a chair rail highlighting the plaster walls, is dominated by its impressive mantel. A needed fireplace surrounded by a symmetrically-molded frame is surmounted by an elaborate molded cornice which breaks in the center to form a detailed "keystone." The simplicity of the room and the intricacy of the mantel combine to produce an elegant decorative effect.

TRT:10 PAYNE'S MILL HOUSE
Trinity Township

This miller's residence is the only survivor of the miller mill complex operated by the Payne family. The original one-and-a-half-story house dates ca. 1868; a one-room addition doubled its size in the late 19th century. The hall-and-parlor plan house features two-panel Greek Revival doors, a very plain post-and-lintel mantel and a boxed dog-leg stair. The shed porch is supported by columns with bases but no surviving capitals. The mill stood across the Uwharrie River from the house.

TRT:11 SAMUEL GRAY KITCHEN
Trinity Township

Local farmer Samuel Gray (1778-1856) built this half-dovetail log building as the detached kitchen of a planned house which was never built. The one-room building includes 4-4 sash and boxed stairs leading to a loft.

TRT:12 MARTIN LEACH HOUSE
Trinity Township

This hip-roof end-chimney center-hall plan house was built ca. 1850; however, the log rear wing is probably earlier. The facade is divided into three sections by monumental pilasters; coupled 4-4 sash are used on the facade while 6-6 are used on the sides and rear. Double two-panel Greek Revival doors, flanked by four-pane sidelights, give entrance into the hall. An open-string stair rises to the second floor. The interior is plastered and has

simple Greek Revival mantels. The house is a simple rural version of the popular Italianate style.

The Leach family was quite active in North Carolina's political and social activities. Col. Martin W. Leach married Sallie Alston Mangum, daughter of U.S. Senator Willie Person Mangum of Hillsborough. Col. Leach's brother, James Madison Leach, was elected a U.S. Congressman before the Civil War, was a Confederate Congressman during the war and returned to the U.S. Congress after the war.

TRT:13 LYTLE JOHNSON HOUSE
Trinity Township

This early 19th century house is remembered as the home of Lytle Johnson (b. 1796). The original house may be the one-and-a-half-story log cabin now covered with weatherboarding and attached to the main house by a shed porch. The main house is an end-chimney hall-and-parlor plan dwelling with symmetrically placed 6-6 sash; one single-shoulder brick-end chimney; and a granite fieldstone end-and-brick double-shouldered chimney, stuccoed and painted to resemble brick. The molded cornice terminates with a nicely detailed pattern board. A concrete porch with wrought iron posts has replaced the original.

TRT:14 TOMMY WHITE HOUSE
Trinity Township

The brick for this ca. 1860 house was made in a nearby field. The walls, two feet thick, are in 1-5 common bond. There are double entrance doors flanked by four-pane sidelights, and coupled 4-4 sash characterize the three-bay facade. The center-hall plan house has interior chimneys on the rear wall, with simple Greek Revival mantels. There is an open-string staircase, and the interior is completely plastered. The one-story west wing, now used as a kitchen, was originally the one-room log "Glencoe" School.

TRT:15 WILLIAM ZEIGLER LODGE
Trinity Township

This hunting lodge was built by Northern financier William Zeigler about 1910 and consisted of four bedrooms, a large "lodge room," dog lots and support buildings. It was used by Mr. Zeigler until his death in the 1950s and is now owned by former High Point mayor Roy B. Culler, Jr.

TRT:16 MENDENHALL DAIRY HOUSE

Trinity Township

Once the nucleus of the Mendenhall Dairy, former supplier of milk to High Point and the surrounding area, this two-story central-gable house was built perhaps ca. 1890 and remodelled in the 1920s. The house has many surviving elements of Victorian decoration such as the small brackets closely spaced under the main cornice, the sawn brackets of the porch cornice and the sawn porch balusters.

TRT:17 T. A. FINCH HOUSE

Trinity Township

This is known as the Thomas Austin Finch House, although it was probably built ca. 1840, almost twenty years before Finch bought the property from John P. H. Russ in 1857. The one-and-a-half-story end-chimney center-hall plan house is a lovely example of Greek Revival design. The 9/9 sash have molded frames and were once shuttered. The entrance door and sidelights are set in a symmetrically-molded frame complete with corner blocks. The interior trim features corner blocks with raised central panels; even the mantels have symmetrically-molded surrounds with corner blocks. The first floor rooms are wainscoted. A boxed stair leads to the second floor. The rear shed wing is contemporary to the main block and features molded corner boards and cornice end plate. The house was moved from its original site in 1897 when the T. J. Finch House at Wheatmore Farms was built on the site. The kitchen-dining room outbuilding for this house remained at the original site.

TRT:18 HOUSE

Trinity Township

Perhaps dating to ca. 1860, this house has now been converted to the "Gospel Music Hall." The rear wing features a massive granite chimney base, a single shouldered end chimney has been removed, and the opposite end displays what seems to be an original single-shouldered stove chimney. Drip moldings protect the 6/6 sash and viable framing is of the mortise-and-tenon variety.

TRT:19 ALEXANDER GRAY HOUSE

Trinity Township

This beautifully-sited house was built in 1832, probably by General Alexander Gray, whose son Robert Harper Gray lived here until his death in the Civil War. Alexander Gray, the county's largest slaveowner, was a merchant and militia officer who was made a general during the War of 1812. He married Sarah Harper and is buried in the Harper cemetery at the nearby Judtham Harper House. The hip-roofed center-hall plan house is set on the crest of a hill, surrounded by pastureland and original buildings such as the detached kitchen, stable and barn. The rafters ends are decorated with sawn brackets and the porch is supported by an elaborate Victorian trellis featuring pointed pendant drops. The interior exhibits twelve-foot ceilings and four-panel and two-panel Greek Revival doors throughout. All mantels are in a rather plain Greek Revival style; and the window architrave extends down to the top of the high molded baseboard in each room. The ramped, open-string staircase has bracketed stair ends.



TRT:17



TRT:18

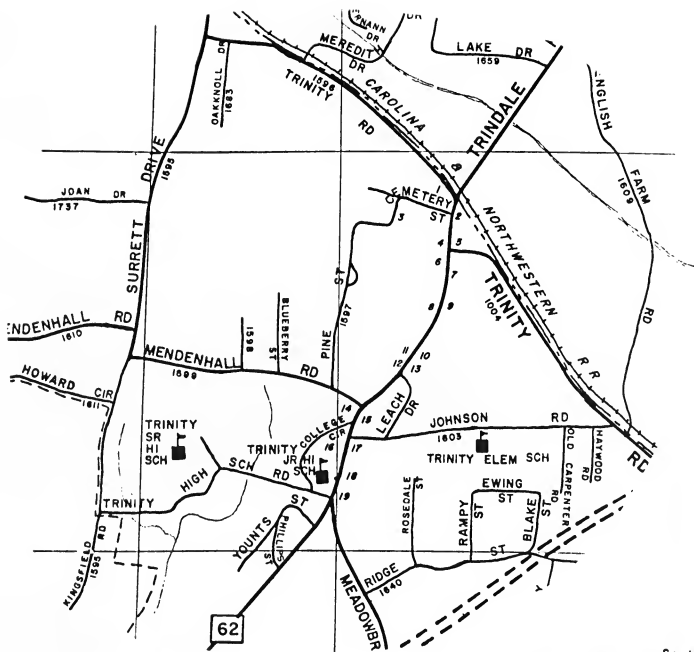


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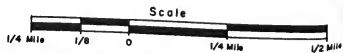


TRT:19

Trinity



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TR:1 BOARDING HOUSE
West Side NC 62
Trinity

This ca. 1871 house served for many years as a student boarding house for Trinity College. The ten rooms on the two floors are said to have originally possessed public entrances opening off a two-story gallery porch. The gabled porch and roof treatment, and perhaps the Palladian window over the entrance, may date from a turn-of-the-century remodeling. Much of the surviving interior trim is of a late Greek Revival character; the closed-string staircase may be original. Some unusual 19th century wallpaper survives in one room.

TR:2 STORE BUILDINGS
East Side NC 62
Trinity

These two gabled roof buildings with false "boom-town" fronts were originally separate stores. Now connected and covered with asbestos siding, they were possibly built around the turn of the century.

TR:3 TRINITY CEMETERY
Cemetery Street
Trinity

The first burial in this public cemetery was on April 9, 1859. It exhibits a variety of Victorian funeral art, as well as a large number of Masonic tombstones. Braxton Craven (d. 1882), the first president and guiding spirit of Trinity College, is buried here.

TR:4 R. W. REDDICK HOUSE
West Side NC 62
Trinity

Almost certainly the oldest existing structure in Trinity, this is known to have been the home of the Reddick family at least by 1850, when Robert Wesley Reddick was one year old. A persistent local tradition also identifies this as the Trinity Masonic Lodge. Trinity Lodge #256 was chartered on December 5, 1866, and its charter was forfeited for unknown reasons in 1876. The 1905 deed records of an adjacent house refer to this as "the Odd Fellows Lodge," and it may be this occupancy which is mistakenly remembered as a masonic lodge. The house is of brick in 1:6 common bond; all interior walls are plastered. The second floor exhibits a center-hall plan, while the first floor is hall-and-parlor, perhaps

the result of an alteration. A simple Greek Revival mantel remains on the second floor. The building has long been abandoned and is in a much deteriorated condition but is a worthy candidate for restoration.

TR:5 T. W. WINSLOW HOUSE
East Side NC 62
Trinity

This house is thought to have been built for Dr. Thomas Winslow, probably ca. 1855. The large pane 6:6 windows, two-pane interior doors and Greek Revival mantels indicate this date. The entrance, with three-pane sidelights and corner-blocked trim, is set in a small area of flush siding; weatherboards cover the rest of the facade. This indicates that the present porch replaces an earlier smaller porch. The wide overhang of the roof, supported by sawn rafter ends, may be original—perhaps a vernacular reference to the popular Italianate style. Now the residence of Mr. and Mrs. Jess Richardson, it was once the home of Lorenzo Mendenhall.

TR:6 CAPTAIN PARKINS HOUSE
West Side NC 62
Trinity

Thought to have been built ca. 1870 by "Captain" Parkins, an official of the Hoover Hill Gold Mine, this four-room center-hall plan house with rear wing has been considerably altered through the years. Pink asbestos siding, wrought iron porch supports and 1:1 window sash have all replaced earlier elements. Some original 6:6 windows remain on the north side.

TR:7 METHODIST PARSONAGE
East Side NC 62
Trinity

This house was probably built shortly before 1881, when it was bought by the Methodist Protestant Church for use as a parsonage. It served in this capacity until the late 1950s. Trim elements still visible under the aluminum siding added in 1975 include bracketed cornice returns and 6:6 windows.



TR:1



TR:3



TR:5



TR:2



TR:4



TR:6



TR:7



TR:8



TR:9



TR:10



TR:11



TR:12

TR:8 WILLIAM LEACH HOUSE

West Side NC 62
Trinity

Built ca. 1900 by the owner's father, this is a simple clapboarded one-story T-plan house.

TR:9 ROYALS HOUSE

East Side NC 62
Trinity

Probably built ca. 1890, this Queen Anne style house features an end pavilion with projecting polygonal bay window. There is a closed string staircase. The porch has been altered to include iron posts and a concrete floor. An interesting original feature is the south-facing glazed "flower house" off the porch. The exterior of this small wing repeats the feathered shingles and dentiled cornice eaves of the main house; the interior is plastered-over lath. Existing outbuildings include a hip-roofed carriage house and a detached kitchen. The house is known as "the old Royals' homeplace."

TR:10 J. F. HEITMAN HOUSE

East Side NC 62
Trinity

Originally built ca. 1860, this house received roof modifications and a bungalow porch in the early 20th century. The interior features such antebellum features as molded two-panel doors and oversized 6/6 window sash which extend to floor level. The main entrance door is flanked by three-pane sidelights. The central hallway holds an open-string staircase. John Franklin Heitman (1840-1904) was born in nearby Davidson County and entered Trinity College with the class of 1861. He left to join the Confederate Army during the war and finally graduated from Trinity in 1868. Following the death of Braxton Craven in 1882, Heitman was nominated for college president but lost to Marquis L. Wood. Heitman was then appointed Professor of Greek and German as well as elected treasurer of the faculty. Following President Wood's resignation in 1884, Trinity was administered by a "Committee of Management" composed of members of the Board of Trustees; Heitman served as Chairman of the Faculty from 1884 to 1886 under the committee, and was responsible for most administrative and academic duties until the election of Dr. John Franklin Crowell as president in 1887. Even though his wife was the sister of Durham industrialist Julian S. Carr, Heitman opposed the

removal of the college to Durham, and remained in Trinity to serve as headmaster of the preparatory school which was established at the old campus.

TR:11 GOTHIC COTTAGE

West Side NC 62
Trinity

This ca. 1860 house is interesting because it illustrates the roots of the one-story and two-story three-bay center-gable houses which became widely popular by the turn of the century. Here the central gable exhibits its original function, that of lighting the second story with a pointed window. The gable is still decorated with the original sawn bargeboard. Now covered with asbestos siding, the house was almost certainly built with board-and-batten siding. Two pilasters remain from the original bracketed porch, now replaced by wrought iron supports. The house may have been a product of the same carpenter as the 1853 Braxton Craven house and the Dr. Tomlinson house in Archdale, two other Gothic-style homes.

TR:12 HOUSE

West Side NC 62
Trinity

This small three-bay house may date from the 1850s, but a variety of alterations through the years make an accurate estimate of its age difficult. The unusual central chimney placement divides the house's interior into two main rooms, and one original simple Greek Revival mantel remains. The three-bay exterior facade has been covered with aluminum siding and most windows converted to 1/1 sash; however, several earlier 6/6 sash remain.



TR:13

TR:13 STEPHEN B. WEEKS HOUSE
East Side NC 62
Trinity

Boasting an end-pavilion and deep cave overhangs, this large two-story house seems to have been built ca. 1870. Its chief decorative features include coupled 6/6 windows in the gable ends, tripled 6/6 sash on the main facade and square coupled porch columns reminiscent of the Greek Revival style. Local residents refer to this as "Dr. Weeks' house," almost certainly recalling Dr. Stephen Beauregard Weeks (1865-1918), one of North Carolina's earliest professional historians. Weeks, a native of Pasquotank County, was graduated from the University of North Carolina in 1886. He received Ph.D.s. from the University of North Carolina in 1888 and from Johns Hopkins University in 1891. In September, 1891, he was elected Trinity College's first Professor of History and Political Science. He resigned from the Trinity faculty in 1893 after following the college to its new home in Durham. Weeks was a founder of both the Trinity College Historical Society and the Southern History Association. A prolific writer, his most prominent work was the book *Southern Quakers and Slavery* (1896), one of the earliest examinations of North Carolina's Quaker heritage. Weeks, who served as Trinity's first librarian, was a bibliophile and collector of North Caroliniana; his extensive collections became the basis for the North Carolina Collection in Chapel Hill. Dr. Weeks established firm connections to the Trinity area in 1893 when he married his second wife Sallie Mangum Leach, the daughter of Colonel Martin W. Leach of Trinity and the niece of Congressman J. Madison Leach.



TR:14



TR:15

TR:14 GEORGE CRAVEN HOUSE
West Side NC 62
Trinity

An early 20th century home substantially altered in a 1950s conversion into apartments. An unusual feature is the casement-windowed wing providing sun rooms on the first and second floors.



TR:16

TR:15 TRINITY MEMORIAL UNITED METHODIST CHURCH
East Side NC 62
Trinity

This church, a substantial hip-roofed structure with projecting end bays, was probably built in the 1930s. The pediment over the entrance is supported by coupled Tuscan columns.

TR:16 TRINITY HIGH SCHOOL
(destroyed 1980)
West Side NC 62, jct. with SR 1600
and SR 1603
Trinity

Designed by the architectural firm of Northrup and O'Brien of Winston-Salem and built by the firm of E. T. Hedrick and Son, this structure replaced the old Trinity College in 1924. Dynamite was required to clear the site of the old three-story brick college, built in 1855 and expanded in 1872-1876. Ten fluted iron columns with lots-leaf capitals suggesting an Egyptian motif were reused to support the balcony of the school auditorium and were the only elements to survive from the 19th century construction. These columns were fortunately preserved when the school, abandoned in 1977, was demolished by the Randolph County Board of Education.

The columns were almost certainly bought originally for the college chapel which occupied the entire second and third floors of the 1872 wing. Observers at the time praised the chapel as "the best auditorium in the country, both for the speaker and the hearer. It will pleasantly seat 2000 persons, and is so perfect in acoustics, ventilation, and arrangement, that a much larger number might be accommodated, each seeing the speaker without obstruction, hearing distinctly, and suffering no inconvenience from impression."

PHOTOGRAPHS BY J. M. LEACH

TR:17 TRINITY INN
East Side NC 62
Trinity

The original portion of this structure was one of the oldest buildings in Trinity dating perhaps as far back as the 1840s. That eight-room original building, demolished in the 1930s, formed the south wing of the present house. It was a three-bay two-story center-hall plan house with a sidelighted front door. When the north wing was built, probably ca. 1850 a two-story gallery porch united both halves. Details of the later wing included coupled 4/4 windows, a front door with three-pane sidelights, projecting end pavilions and a dining room extending the full width of the house. An original detached kitchen serves today as a garage. The inn was run both as a hotel for visitors and as a student boarding house.

TR:18 HOUSE
East Side NC 62
Trinity

A center-hall plan house probably dating from the late 19th century, as evidenced by the 4/4 sash and semicircular gable vent with sawn keystone. The hipped porch with central gable may be original but the bungalow pylons on brick piers were added in the 1920s. The original facade may be the south side rather than the western, street facade.

TR:19 LEMUEL JOHNSON HOUSE
East Side NC 62
Trinity

Lemuel Johnson (Trinity class of 1853) was one of the two brothers who served the college as professors of mathematics. D. C. Johnson was made professor "pro tempore" for the 1850-1851 term; Lemuel was made tutor for the 1853-1854 term and was appointed professor of mathematics in 1855. He served Trinity in this position for more than thirty years. In 1858 he was elected the first president of the Trinity College Alumni Association. In 1864 he was appointed first official librarian of Trinity as well as treasurer of the college. After 1884, failing health forced Johnson to accept a reduced teaching load. A former student wrote the following sketch of Johnson: "From across the hollow, climbing the hill with long steps and swinging gait, Professor Johnson, the Mathematician of the College, comes into view. I seem to see his straight black hat and to hear him say as he demonstrates a problem in calculus or mathematical astronomy on the blackboard, 'Looking at it thus, we will easily understand it'—which was not always the case." (Chaffin, p. 183) Johnson's home may have been built before the Civil War and certainly would have featured Victorian millwork of the 1870s or 1880s, but massive recent alterations such as the "Mount Vernon" porch, Colonial Williamsburg trim and aluminum siding effectively disguise its origins.



TR:17

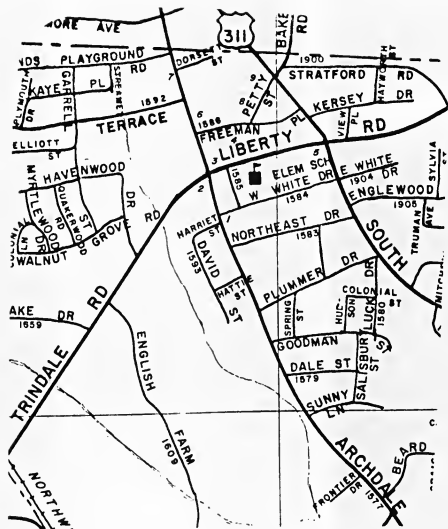


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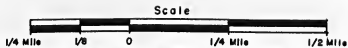


TR:19

Archdale



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AR:1



AR:2



AR:3



AR:4

AR:1 POST OFFICE

Behind 3509 Archdale Road
Archdale

The first official recognition of Bush Hill occurred in 1866 when the United States Government transferred its post office from the declining settlement of Bloomington to the new community of Bush Hill. The first postmaster, W. M. Wilson, installed the office in a small building behind his home, located on the northwest corner of the Trindale/Archdale Road intersection. Ca. 1940 the office was moved to its present location and remodeled to match the adjacent residence. The original gable roof was replaced with a hip roof at that time. The chimney and fireplace have also disappeared. When Bush Hill was incorporated as a town in 1874, postmaster W. M. Wilson also became the first mayor and undoubtedly governed from the office. It is one of the oldest structures in Archdale.

AR:2 JOHN M. TOMLINSON HOUSE

Southwest corner of NC 62 and
Archdale Road
Archdale

Built ca. 1860 this is one of several homes constructed in the Trinity area in the Gothic Revival style. The brick foundation of the center-hall plan house was originally stuccoed and scored to resemble cut stone. Remnants of the original chamfered and bracketed porch posts also survive. A pointed casement sash is positioned in the center gable; pointed double-hung sash flank the interior end chimneys. Despite the stylish exterior, Greek Revival mantels are used throughout, suggesting that the exterior was copied from a pattern book, while the interior was finished in the carpenter's regular style of work. The sash and trim may be early examples of the local work of W. C. Petty and Company. Dr. John M. Tomlinson was the area's most prominent physician during the late 19th century. This historic and architecturally significant home was demolished in 1982.

AR:3 LEATH HOUSE

120 Trindale Road
Archdale

This house is very similar to the neighboring Hammond house and is likewise an example of the work of the W. C. Petty Sash and Blind Company. Although smaller than the Hammond house, this house has many identical elements

such as brackets and sash and was probably also built ca. 1880. A vague local tradition states that the house was built by a Quaker preacher, but it is referred locally as the "Dr. Leath" house.

AR:4 MOSES HAMMOND HOUSE

118 Trindale Road
Archdale

This house is an outstanding example of the work of a well-known 19th century Archdale industry, the sash and blind factory of W. C. Petty. "Clinton" Petty, his brother D. M. Petty and their brother-in-law Moses Hammond, came to Bush Hill ca. 1855 and began manufacturing furniture and building houses. W. C. Petty was an expert machinist and mechanic who, just before the Civil War, invented a machine for making shoe pegs. These pegs were needed for making the shoes and boots so indispensable to the war effort, so Petty and his employees were exempted by the Confederate government from the draft. In 1866 W. C. Petty and Company first engaged in the business of manufacturing window sash and blinds, doors and mantels, moldings, and, in fact, anything made of wood which could be used for building purposes. The company was the only one of its kind in the area and reaped the profitable harvest of the post-war building boom. W. C. Petty died in 1885 at the age of 55. The business, reorganized after a disastrous fire in 1889, was continued for some time under the management of Moses Hammond. Hammond was an active and prominent worker in the Temperance and Prohibition movements on both the state and national levels. For several years he was president of the North Carolina Temperance Union, and in 1888 was candidate for the office of lieutenant governor on the Prohibition ticket.

The house Moses Hammond built for himself ca. 1880 is virtually a catalog of the output of W. C. Petty and Company. The elaborate tapered porch posts, the cornice brackets with drops, the molded pediment frames of the 2/2 window sash, the gable vents, moldings and probably even the clapboards and framing lumber were products of the Petty establishment. On the interior all the mantels, the turned balusters and newel of the open-string staircase and, indeed, everything but the plaster cornices originated in the local factory. Since 1917 the house has been the residence of Mr. and Mrs. H. S. Ragan, Jr.

- AR:5 BEN ENGLISH HOUSE**
(destroyed 1980)
3300 South Main Street
Archdale

The nucleus of this house was a small (approximately 20 feet x 25 feet) V-notched log cabin (hidden from view) which may have been built before the Civil War, although exact dating is impossible. The main portion of the house was a high-ceilinged, early 20th century wing built by Ben T. English as a hunting lodge for Yankee visitors. The family lived in the original wing, and guests roomed in the large wing, hiring Mr. English as a hunting guide.

- AR:6 MERLEY ENGLISH HOUSE**
3307 Archdale Road
Archdale

The rambling character of this house, with gables and wings projecting from all sides, and several different styles of window sash, indicates that the structure was built over a period of time starting ca. 1890. An unusual decorative treatment is the bracketed corner boards which seem to support the frieze of the cornice. The trim may be a product of W. C. Petty and Company. The house was built by Merley English, a hunting dog trainer. Part of the house was used for visiting hunters, and a strong local tradition says that the "Prince of Wales" stayed here on one hunting trip.

- AR:7 GEORGE CROWELL HOUSE**
3108 Archdale Road
Archdale

Built between 1908 and 1912 by a Mr. Welborn, this house was the home of George Crowell, a High Point superintendent of schools. The main feature of the house is its two-tiered porch with access to the balcony from the second floor hall. Projecting gabled bays break the hip roof on the rear.

- AR:8 QUINCE BLAIR HOUSE**
106 Petty Street
Archdale

The pedimented window frames and a bracketed cornice found on this ca. 1880 house are similar to other products of W. C. Petty and Company and almost certainly were purchased from Petty for this house. The porch of the end-pavilion house was replaced ca. 1930. A kitchen wing (now destroyed) is said to have been an earlier house.

- AR:9 HOMER HALL HOUSE**
NC 311
Archdale

The pointed pediment window frames set in the gable end of this house are highly reminiscent of the Gothic style Tomlinson house. This house may originally have been even more similar, for board-and-batten siding survives on the rear wing and may at one time have covered the entire house. Even the brick chimney caps are embatted, suggesting the Gothic, as do the porch brackets and trefoil cut-outs. The three-bay one-and-a-half-story house with its central gable featuring feathered shingle decoration is almost identical to any of the three-bay center-gable farmhouses built in the area up to 1920. The early date of this house—seemingly ca. 1875—suggests a transitional form in a period between the pattern book Gothic of the 1853 Braxton Craven house in Trinity, the Tomlinson house in Archdale and the later houses which dropped the Gothic details altogether, retaining only the masses and shapes of the design. Empty for several years following the death of Mr. Hall, the house was demolished in 1982.



AR:5



AR:6



AR:7

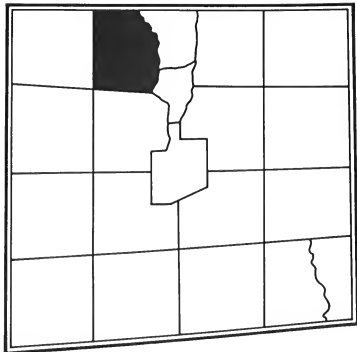


AR:8



AR:9

New Market Township



NMT-1



NMT-2



NMT-3



NMT-4

NMT-1 HOUSE

New Market Township

This house was probably built ca. 1850, although aluminum siding and a variety of modernizations confuse dating. The entrance door has four-pane sidelights; large 6/6 sash are used on the first floor, with smaller 6/6 on the second. The roof is probably a recent replacement.

NMT-2 GRAY HOUSE

New Market Township

A hall-and-parlor plan house with Greek Revival trim, two-panel doors, post-and-lintel mantels and sheathed paneling. Probably built ca. 1840, with alterations dating around 1940.

NMT-3 WELBORN HOUSE

New Market Township

An open-string staircase and simple Greek Revival style mantels characterize this center-hall dwelling. The outside is covered with aluminum and the interior has been heavily altered.

NMT-4 GLADESBORO STORE

New Market Township

The Gladesboro Store is a three-bay hall-and-parlor plan house with 6/6 sash, probably built ca. 1840. The window trim features corner blocks on both interior and exterior. Other trim includes an open-string stair with turned newel and a bracketed-shelf post-and-lintel mantel. The building originally stood at a nearby intersection, the site of Gladesboro, an early crossroads town. It was moved to this site by Cyrus Taylor (1860-1924). Local tradition believes this to be Robert Gray's Store and post office. Robert Gray was a Gladesboro merchant and the progenitor of the prominent Winston-Salem Gray clan. Graylyn, the family manion there, is built of stone collected in the Gladesboro area.

NMT:5 FARM COMPLEX
New Market Township

A ca. 1860 hall-and-parlor plan house with brick end chimneys. An earlier small house is attached as a rear wing; it has a large granite chimney. Nearby is a mortise-and-tenon barn with strap hinges and a V-notched log corn crib.

NMT:6 BLAIR-ANTHONY HOUSE
New Market Township

This tiny story-and-a-half house may have been built ca. 1800. Despite major alterations made ca. 1950, the hall-and-parlor plan house retains 6/6 sash, six-panel doors and sheathed siding under the shed porch.

NMT:7 ED SWAIM FARM
New Market Township

The two-story dwelling of this farm complex was built by Ed Swaim, the father of the current occupants, in 1919. It features 2/2 sash, a hipped porch on Tuscan columns and a roof with wide overhang and exposed rafter ends. The end-chimney center-hall plan house preserves the traditional farmhouse form in all but details such as the shed dormer which is used instead of the familiar central gable. The complex includes an older double-pen half-dovetail log barn as well as a large barn of mortise-and-tenon construction built with the house in 1919. This is an unusually late date to find this technique in use.

NMT:8 WILLIAM COLETRANE HOUSE
New Market Township

One of the county's most significant early houses, this house was probably built ca. 1785. Local residents attribute it to James Rufin Coletrane, but evidence points instead to his father William Coletrane. Born in Edenton to Scotsman David Coletrane, William was a surveyor by profession. He served as constable and tax collector in the 1780-1781 Randolph County court, and was appointed deputy sheriff in 1782. The frame house exhibits a hall-and-parlor plan with massive end chimneys of stone (now succeeded). The interior boasts the county's best Georgian style trim. Both lower rooms feature beautiful raised panel overmantels with molded shelves

capped by an embattled frieze. Vertical beaded boards are used above an elaborate molded chair rail with horizontal beaded boards below. Six-panel doors with strap hinges are used throughout the interior; those on the second floor retain their original red and black pseudo-mahogany graining. The upper floors are accessible by a boxed stair which rises from the engaged south porch. The porch may originally have been open, but is now closed by double-leaf two-panel Greek Revival doors set in a sidelighted frame. The exterior was further altered ca. 1930 when German siding and new double-hung sash replaced the original work.

NMT:9 EBENEZER METHODIST EPISCOPAL CHURCH
New Market Township

In March, 1806, this property was deeded to the trustees of "Gossett's Meeting House," so-called after William and Elizabeth Gossett, the original owners of the land. The church's first minister was the influential minister and teacher Brantley York. The present structure, three bays long, was built in 1858. Sunday school rooms were built to the rear in 1921, and the church was brick veneered in 1964. The cemetery has some impressive early gravestones.

NMT:10 WELBORN-DOUGAN CEMETERY
New Market Township

Some of the county's earliest marked burials are found in this cemetery, predating the Revolution. Local heroine Martha McGee Bell is buried here. Her husband William Bell (who may be buried here in an unmarked grave) was Randolph's first sheriff. Martha Bell was an unwilling hostess to Lord Cornwallis and his army for several days after the Battle of Guilford Courthouse, during which time she spied on the British for General Greene.



NMT:5



NMT:7



NMT:9



NMT:6



NMT:8



NMT:10



NMT-11

NMT-11 FRAZIER HOUSE
New Market Township

Ca. 1780 may be the construction date of this large double-pen log house. A boxed slab provides access to a loft. A shed wing was added to the north; the south porch is engaged between two small rooms. Massive stone end chimneys are the most impressive feature of the house. The firebox of the larger east chimney is constructed of large blocks of hewn granite, with a brick flue. Fireplace openings are arched, with simple mantel shelves. The type of notching is hidden under clapboarding. The house was one of two Randolph County residences photographed in 1940 by Miss Frances Benjamin Johnston, noted architectural photographer. Sadly, this important structure was demolished in 1981. It was sold to a Guilford County antique dealer for reconstruction as a shop.

NMT-12 R. W. SPENCER HOUSE
New Market Township

The original section of this T-plan house is a story-and-a-half log house which exhibits half-dovetail corner notching. This is now attached to an early 20th century two-story center-half plan house. The nearby barn is unusual in that its beams are mortised, but are nailed, not pegged together.

NMT-13 JOSEPH WELBORN HOUSE
New Market Township

This house was built by Joseph Welborn (son of John and Jane McGee Welborn) when his daughter Sarah (born 1838) "was a baby." The gabled dormer balconies are unique in the county. Placed over the engaged porches on the north and south facades, the gabled dormers are open and unglazed, although originally railed. The engaged porches are paneled in flush horizontal boards above and below a molded chair rail. The six-panel doors and 6/6 sash are set in molded three-panel surrounds. The interior of the hall-and-parlor plan house has exposed beams with molded surrounds and a boxed stair. The mantels have been stored for safekeeping but are described by the owner as "carved all up and down." The chimneys are of hewn brick with brick flues; the fireboxes are lined with soapstone. The northwest porch room originally had its own small fireplace.



NMT-12



NMT-13



NMT-15



NMT-16

NMT-14 BELL'S MILL
New Market Township

William Bell's Mill on Muddy Creek is Randolph County's only recognized Revolutionary War site, mentioned as early as 1849 in Benson Lossing's *Pictorial Field Book of the Revolution*. British General Cornwallis camped here a few days before the Battle of Guilford Courthouse and sent his baggage back to the area where he stopped for action on the evening of March 14, 1781. After remaining for two days on the battlefield, Cornwallis spent two days marching back to Bell's Mill where he rested and resupplied his troops for two days before moving on towards Wilmington.

William Bell was elected first sheriff of Randolph County in 1779, the same year he married Martha McFarlane McGee, the area's richest widow. Martha Bell is well-remembered as a local heroine of the Revolution and is commemorated in a monument at Guilford Courthouse National Military Park. The mill itself was known after the Revolution by the name of the Welborn and Walker families. A later mill, built in the early 19th century, was demolished in 1967.

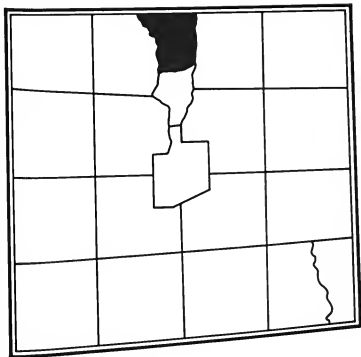
NMT-15 SOPHIA SCHOOL
New Market Township

This now-unused building is a well-preserved example of an early 20th century rural school house built after the pro-education campaigns of Governor Charles Aycock. A gable decorated with feathered shingling embellishes one end of the steeply pitched roof. Oversized 6/6 sash light the twin school rooms.

NMT-16 JOHNSON-SPENCER HOUSE
New Market Township

The two most distinctive features of this dwelling are the "ridge pole" dormers, designed for attic ventilation, and the glassed, second-floor sleeping porch. The house was built for (a) Madison Johnson by contractor Aaron Spencer and completed in May, 1889. It was acquired by Thomas Oliver Spencer, grandfather of the present owner, Eleanor Hartley, in September, 1900. Between 1936 and 1946 Chicago interior designer Ross Crane, former decorator with the popular Greensboro furniture store Morrison Neese, was a frequent visitor.

Level Cross Township



LCT:1 SETH BEESON HOUSE Level Cross Township

Seth Beeson, a Quaker immigrant from present-day Tuscarora Turnpike, West Virginia, built this log house before his death in 1816. The northern shed wing is contemporary with the main block; its logs are mortised into the half-dovetail notching of the house. The three-bay house is divided into a "Quaker" or "Continental" three-room plan by a vertical board partition which features sunken panels above the board-and-batten doors. The second floor is reached by a boxed stair. A huge exterior chimney and fireplace in the main room once served the entire house. The chimney is now in the center of the expanded house. The east wing was added in the 1880s so Cane Creek Friends could board there during quarterly meetings at nearby Centre Friends Meeting in Guilford County. The house has recently been extensively remodeled.

LCT:2 COLETRANE'S MILL Level Cross Township

Deep River enters Randolph County just north of this site, which has seen industrial use for over two centuries. Elisha Mendenhall, one of the county's twelve wealthiest men of 1779, had built a grist mill here by 1787, the supposed construction date of the present dam. The dam, constructed of massive granite blocks (some as large as four feet square) held in place by lead-sealed iron straps, is the most prominent feature of the site. Local tradition maintains the mill was built of stone hauled by oxen from Moore County; however, several granite quarries are found in the immediate area surrounding the mill, and granite is a rarity in Moore County. At any rate, the dam is one of the 18th century engineering landmarks of the county, if not the Piedmont. The existing mill structures of frame and reinforced concrete date from the early 20th century. Ice-making machinery of the period (which used ammonium as a coolant) and a turbine water wheel are still in place, although last used in 1973. The mill is now known after its last owner, Daniel Coletrane, who bought it from the Mendenhalls. The last covered bridge crossing Deep River stood here at Coletrane's Mill until 1950.



LCT:1



LCT:2



LCT-3



LCT-5



LCT-7



LCT-4



LCT-6



LCT-8

LCT-3 FAIR OAKS

Level Cross Township

The imposing pillared portico of this house is the only one of its kind found in the county. As the house seems to have been built ca. 1900, it is probably an early example of the Classical Revival style. The porch and balcony are the only such elements found on the house, which otherwise is a standard L-plan with Victorian details. A one-story kitchen wing on the rear may be an earlier house. A dairy, stable, several barns and rent houses complete the plantation-like setting of the house.

LCT-4 MALCOLM GRAY HOUSE

Level Cross Township

An end-chimney hall-and-parlor plan house built in 1857 and still owned by descendants of the builder. The house has been heavily remodeled, although it retains some interior trim, such as very simple post and lintel mantels. The rock chimneys have been stuccoed.

LCT-5 LOG CABIN

Level Cross Township

Following originally a one-room plan, this small log cabin illustrates an odd combination of both half-dovetail and V-notching construction at each corner. The cabin has a loft and stone end chimney with brick flue. At some time a board-and-batten extension and rear shed wing were added to the cabin tripling it in size. The cabin may pre-date the Civil War.

LCT-6 HOLDER HOUSE

Level Cross Township

A substantial rural house probably built ca. 1850 and recently subjected to extensive renovation. The front and rear entrances have four-panel doors with raised panels and sidelights. Six-over-six sash and two-panel Greek Revival doors are commonly used throughout. Since 1976 the "Mount Vernon" porch has replaced one which was built ca. 1880. Its original chamfered posts and scroll brackets are piled nearby. Aluminum siding has been applied as well.

LCT-7 RITA PARHAM HOUSE

Level Cross Township

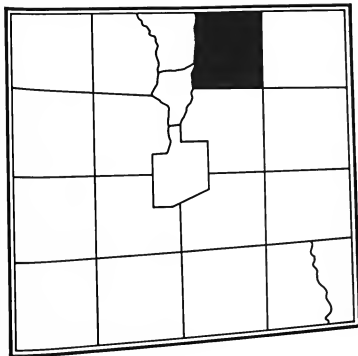
Built in 1978-1979, this is one of the most advanced solar homes in Randolph County. It was designed under a grant from the U.S. Department of Housing and Urban Development by John Alt, who lives nearby. Winter heat is stored in water-filled steel drums stacked inside. The most unusual exterior features are the sail-like fabric shades which can be adjusted to keep out unnecessary heat and light.

LCT-8 WADE HOGGOTT HOUSE

Level Cross Township

This farm complex includes what may be an early one-story cabin with a later two-story addition, both of which probably pre-date the Civil War. The house had 6/6 sash and a clay-mortared stone chimney. Both front and rear porches are supported by deeply chamfered posts. Outbuildings of all sizes and descriptions surround the house. Chief among these are a V-notched log corn crib and a board-and-batten woodworking shop.

Providence Township



PT:1 UNDERWOOD STORE AND GAS STATION

Providence Township

R. H. ("Reggie") Underwood bought this rural store in 1916. It may have been built ca. 1885. The store has survived virtually unaltered both on the interior and exterior. In 1918 Underwood became a Texaco dealer and began to sell gasoline. The cantilevered pump shelter was erected at that time and is perhaps the oldest gas station in the county. The rear wing of the T-plan store is thought to have been part of the former Gray's Chapel Methodist Church.



PT:1

PT:2 ALVIS UNDERWOOD HOUSE

Providence Township

This house, built ca. 1911, exhibits some late Queen Anne-style features such as the polygonal bay on the first floor level of the end pavilion and the zinc cresting on the roof peak. The house otherwise has many elements of the Colonial Revival style and illustrates the melding of styles prevalent in a transitional period. An earlier house occupied the site, but it was moved nearby and converted into a barn. That two-story ca. 1880 house with boxed stair is in ruinous condition.



PT:2

PT:3 PROVIDENCE FRIENDS MEETING

Providence Township

The first meeting house on this site was built in 1769. The present brick sanctuary is entered through the base of the steeple on the north gable end; it was built in 1929. The cemetery contains the grave of folk heroine Naomi Wise, subject of North Carolina's oldest known ballad. According to tradition, Wise was drowned in Deep River near New Salem by her lover, Jonathan Lewis. The original stone was replaced by the current marker in 1949. Unfortunately, the dates "1789-1808" inscribed on it are incorrect. Court records indicate that Naomi Wise died in February or March, 1807; her date of birth is unknown.



PT:3



PT-4



PT-5



PT-7



PT-8

PT-4 MILES CHAMNESS HOUSE

Providence Township

The one-story east wing of this house is thought to have been built by Miles Chamness ca. 1810. That small wing has an interior end chimney, although the two-story antebellum main block of the house has an exterior end chimney. The most unusual feature of the house is its porch posts, massive square timbers which have been beveled to form a diamond-shaped design. The adjoining farm complex includes a huge barn and a small shop, both of heavy frame construction. The two-story barn once featured a threshing floor, now removed to create a center aisle. The shop has been a "coffin factory" or woodworking shop and a weaving house. The once prominent Quaker Chamness family has now died out in Randolph County.

PT-5 STORE

Providence Township

This tiny structure may well be the oldest existing commercial building in Randolph County. Ca. 1866 the store housed a new mercantile and hardware company founded by J. A. Odell and W. H. Ragan, two young former employees of the Franklinville textile mill. The two partners left the factory and came here to the home of Thomas Ragan, W. H. Ragan's father, where they set up shop in this building. In 1867 the Ragans and Odell moved to High Point, reopening the store there. In 1872 Odell moved to Greensboro, where he founded the still-extant Odell Hardware Company.

This building, quite evidently pre-dates the Odell/Ragan business by many years. The original beaded weatherboarding, now gathered on the east facade, is known on only two other structures in Randolph County. All three of these structures stand in this far northwestern corner of the county and all seem to have been constructed ca. 1800. The building originally had an end chimney and fireplace, with a second floor loft reached by an open stair. It is being privately renovated.

PT-6 SANDY CREEK FRIENDS MEETING

Providence Township

Sandy Creek Friends Meeting was set up under the supervision of Cane Creek Friends Meeting in 1780. Quaker congregations in general declined in the late-18th/early-19th centuries

and the Sandy Creek meeting did not prosper. Its records do not survive so the history of the meeting is very unclear. The structure was in a ruinous condition when its remains were disassembled and stored ca. 1970.

The meeting house was some twelve by eighteen feet in plan, covered with beaded weatherboarding. The structure does not seem to have possessed a partition dividing the sexes, in common with what is known of some other early Friends meetings. Evidence suggests that the structure was built ca. 1800, some years before the 1812 Jamestown meeting house. The Sandy Creek meeting house, if reassembled and restored, would be the oldest Friends meeting house in North Carolina. It is presently stored here, under cover.

PT-7 JULIAN DEPOT

Providence Township

A ca. 1886 board-and-batten depot built in connection with the construction of the Cape Fear and Yadkin Valley Railroad. The well-preserved building has been sold into private hands and is being moved to Ramscur.

PT-8 C. H. HARDIN HOUSE

Providence Township

Charles H. Hardin had this house built in 1889 by two builders for just over \$1,000. Hardin operated a store and the Julian post office in a little hardware store which stands nearby. The house is elaborately decorated. Coupled brackets with drops and spindles articulate the cornice. The double entrance doors are framed by a transom and sidelights. The porch posts are meticulously detailed with moldings, applied panels and sawn scroll brackets. The pressed tin roof is patterned to look like tile. An early farm building complex nearby was once part of this property, including a flush-gabled barn surrounded by sheds which may pre-date the Civil War. The iron-banded wooden silo was one of two built ca. 1910 by J. E. Hardin, who ran a beef cattle operation on the farm.

PT-9 THOMAS RAGAN HOUSE

Providence Township

This small two-story house was built ca. 1845 by Thomas Ragan, a miller who moved here from Montgomery County. Ragan's son left for Franklinville to learn the textile business, returning in 1866 with J. A. Odell to open a small store. They lived here with Ragan's family while operating the nearby business. Ca. 1867 the Ragans moved to Jamestown, selling the house and property to the Charles Hardin family. The Hardins later built another house nearby.

The hall-and-parlor plan house is capped by a gable roof with molded cornice and pedimented ends. The interior features some fine work, with two-panel doors and an open-string stair with turned balusters and a massive turned newel post. The building was moved from its original site in the path of US 421 in 1969.

PT-10 ALLRED PLACE

Providence Township

The focus of this rural farm complex is a ca. 1890 two-story center-hall plan house connected by a covered walkway to a two-story V-notched log house. The ca. 1870 log house, known as the "Roddy Deak" house, has a massive stone chimney, as well as frame shed-roofed and gabled wings. The farm complex includes other log buildings such as a smokehouse and corn crib with half-dovetail notching, and a barn with V-notching. The log barn is connected by a breezeway to a large frame structure covered in short lengths of clapboarding. This building was at one time used as a school, although it seems to have been built as a cabinetmaker's shop. Another, smaller frame building nearby has "1882" painted on its door; it is said to have been a blacksmith's shop.

**PT-11 BETHEL METHODIST
PROTESTANT CHURCH**

Providence Township

The sanctuary of this church may have been built ca. 1900, although later classroom wings and aluminum siding have obscured almost all of the building's details and make dating difficult. The congregation is an old one; stones marking burials as early as 1821 are found in the graveyard. In April, 1865, Confederate troops camped in the Bethel Church yard, leaving tons of ammunition and equipment when they were mustered out. Although most of the material was sold to the iron foundry of Franklinville, rifle and cannon balls are still occasionally discovered.



PT-9

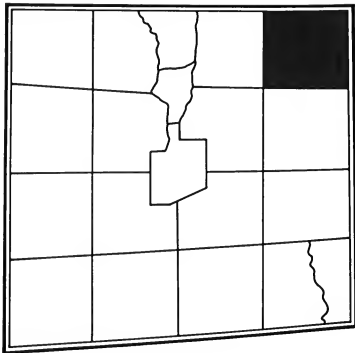


PT-10



PT-11

Liberty Township



LT:1 LIBERTY GROVE METHODIST PROTESTANT CHURCH

Liberty Township

Liberty Grove Church began in 1760 as Barton's Meeting House, a union meeting house established by both Lutheran and Reformed German settlers in the area. In 1787 the Lutherans broke from the union and established Richland Lutheran Church nearby. Barton's was unable to survive the split and the log building stood unused until the 1820s, when dissidents within the Methodist Episcopal Church formed the Methodist Protestant Church. When the Methodist Protestant conference was formed in 1828 Liberty Grove Church was one of four circuits in North Carolina, along with Roanoke, Warrenton and Oxford. Liberty Grove was not only the first Methodist Protestant Church in Randolph County, but the first in the Piedmont. It was served by the Rev. Alson Gray.

The present frame church was built in 1873 by Patterson and Philmore Pickett, and Eli Fogleman. William Overman and A. Cook made 11,902 shingles for the roof between July and August, 1873. The resulting building has 4:4 sash and sawn rafter ends. The entrance porch seems to have been added ca. 1900. A Methodist Protestant Church built in the town of Liberty in 1895 pulled many members from this church, which now has some fifteen members. There are many interesting stones in the cemetery.

LT:2 MELANCTHON LUTHERAN CHURCH

Liberty Township

In 1820 the North Carolina Synod of the Lutheran Church became divided along factional lines due to differences of opinion on doctrines and practices. Disaffected members organized their own faction, the Tennessee Synod. The congregation at Richland Lutheran Church was also divided on the issues but both factions used the old Richland Church. In 1849 the Tennessee Synod decided to build their own church, named Melancthon in 1851. The present church building was built in 1902 and remodeled in 1936. Membership subsequently declined and the church is no longer used for regular services.



LT:1



LT:2

LT-3 RICHLAND LUTHERAN CHURCH
Liberty Township

Richland Evangelical Lutheran Church was organized in 1789 by the Rev. Christian Eberhart Bernhardt, pastor of three other Lutheran congregations in Guilford and Orange counties. The first church was built in 1790. After a doctrinal split in 1820 two congregations shared the church until 1849. On July 14, 1849, the Evangelical Lutheran congregation voted to build a new meeting house "12 feet high, 35 feet wide and 55 feet long," to be paid for by subscription. The 1849 building consists virtually unaltered, with 9/9 sash and one-panel double doors. The church has been inactive since 1950. The adjacent cemetery has many unusual early tombstones.

LT-4 RANDOLPH UNITED METHODIST CHURCH
Liberty Township

The original sanctuary section of this church features a molded cornice with cornice returns and may date to the ca. 1870 period. Ca. 1890 an entrance pavilion with boxed cornice and pointed window sash were added. The classroom wings and asbestos siding probably date from the 1950s.

LT-5 JOHN LONG HOUSE
Liberty Township

This house, sited on the dividing line between Randolph and Guilford counties and near their common border with Alamance, was built by John Long, Jr. (1785-1857). Long was Randolph County's premier early politician, serving in the North Carolina legislature from 1811 to 1815 and three terms in the U.S. House of Representatives (1820-1828). One of his sons became a graduate of the U.S. Military Academy and four were graduated from the University of North Carolina. Long's son John Wesley became a physician, as did his grandson John Wesley, Jr., who practiced in Randleman and later in Greensboro, where the Wesley Long Hospital is named for him.

Reflecting Long's increasing prosperity as well as his growing family, his house was built in two stages. The earliest, northern half built ca. 1810, follows a hall-and-parlor plan some thirty feet square. The two-story house has a two-story extension to the west under a shed roof. The 6/6 sash on the sheathed porch facade are seven feet tall and extend down to the molded baseboard. Painted and grained six-panel doors are used throughout, as is horizontal board paneling above

and below the molded chair rail. There is also a molded cornice and mitred three-part door and window surrounds. The mantel is a large Federal-style design with a molded shelf, sunken panels flanking the fire opening and an unusual central panel carved in an ogee curve. A boxed stair rises from a rear room to the second floor. The exterior has a molded cornice, 9/6 sash on the rear, 4/4 sash on the gable end and well-preserved yellow poplar weatherboarding.

Ca. 1820 a thirty-foot extension was built to the south, which in effect constituted a second house. An off-center two-panel door with three-pane sash opened into a new entrance hall complete with a graceful open-string staircase. The mantel in the parlor of this wing is a simple Greek Revival post-and-lintel design. The sash and trim in general match those of the earlier house, although a boxed cornice with minimal molding is used, as well as pine weatherboarding. The original house has a large double-shouldered chimney laid in 1:8 bond; the wing has a single-shouldered construction in 1:3 bond. The house has been in the possession of the present owner since 1919.

LT-6 HENRY KIVETT HOUSE
Liberty Township

This highly unusual house is an important example of North Carolina Germanic vernacular design related more closely to the Pennsylvania "Dutch" than to the Moravians at Salem. The two-story house is thought to have been built in 1818, while its one-story northern extension seems to date to the 1830 period. The exterior of the two-story section has a boxed cornice and molded corner boards, with an interior end chimney. Some original beaded plowboards remain on the west side. The interior was the glory of the house. A massive arched fireplace (with an opening five feet wide) was paneled with an elaborately molded chimney breast. The main room boasted a raised-panel wainscoting with molded chair rail. H and HL hinges were used throughout. The boxed stair has beaded and molded treads. Upstairs a sawn baluster rail protected the stair opening. The use of color was perhaps the house's most unusual decorative element. The raised panels of the wainscoting were marbled in shades of blue, while the paneling was painted gray. Baseboards were marbled in shades of brown and red. The chimney breast was marbled in blue and gray. The doors were painted and grained. The ceiling and stair rail were



LT-3



LT-4



LT-5



LT-6

PHOTOGRAPHED BY THE HISTORICAL SOCIETY OF WILSON COUNTY, N.C.



LT-7



LT-8



LT-9

painted green. At one time the interior was virtually a riot of color. Unfortunately, most of this interior work has been removed and sold to a Raleigh antique dealer.

LT-7 MILLER'S HOUSE
Liberty Township

This was formerly the site of Nixon's Mill, now destroyed, and the site in the 18th century of Regulator Herman Husband's mill. The small house still standing at the site was the home of the miller. It is of mortise and tenon construction and may date to the 1850 period. Abram York of Melancthon was a millwright and miller here during the Civil War and is said to have filled the space between the exterior and interior walls of the house with grain to hide it from the Yankees.

LT-8 JOHN WRENN HOUSE
Liberty Township

Now serving as a barn, this is one of the few early log houses which remain in the county. In shape and size the house is similar to the frame Peter Dicks house in New Salem, a small square gable-roof house which seems disproportionately tall. Also, like the Dicks house, the Wrenn house has suffered considerably from conversion into a barn. In moving the house some 100 feet from its original site, the double-shouldered brick chimney was destroyed, the interior was gutted and shed wings were added. Original features which are still evident include saddle notching, 6/6 sash and board-and-batten doors with strap hinges. John Wrenn, a native of Virginia, acquired the property in 1805 and died ca. 1833.

LT-9 SANDY CREEK BAPTIST CHURCH
Liberty Township

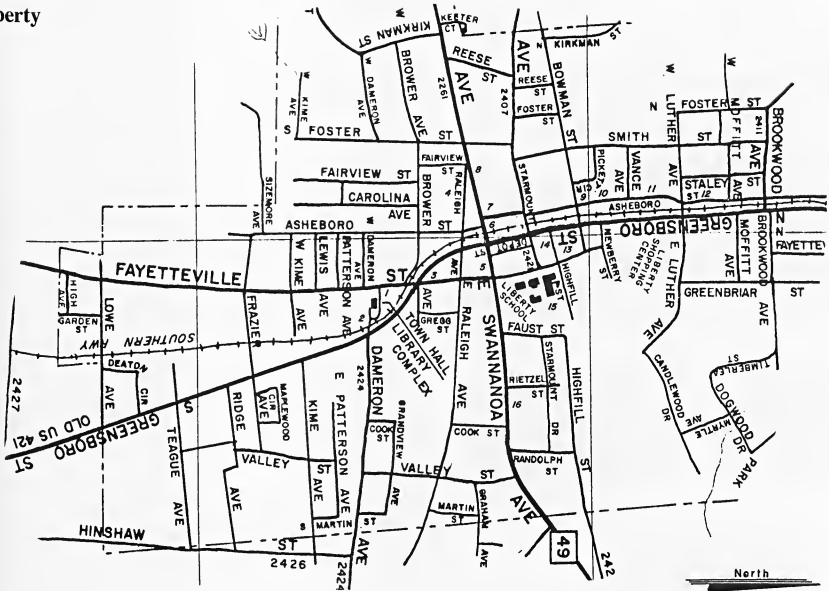
Sandy Creek Baptist Church is both the oldest organized church and oldest surviving religious structure in Randolph County. A recognized landmark in religious history, it is noted by the nearby state historic marker as the "Mother of Southern Baptist Churches." The church was founded by the Separate Baptist Minister Shubal Stearns (1706-1771), a Boston native who led a group of eight families into the area in 1755. Most colonial or "Particular" Baptists were members of the Philadelphia Association and advocated a strict Calvinistic philosophy of "What

will be, will be." Separate or "New Light" Baptists broke with this practice and proposed active campaigns to win converts with Sunday schools, revivals and missionary work. Stearns' efforts to awaken the religious impulses of the back country were wildly successful, with his original congregation of eight families mushrooming into 600 members by 1770. In June, 1758, he had formed the Sandy Creek Association, an organization including not only the original church but three nearby offshoot churches as well. The association soon grew to include members all over the south, and as far west as Mississippi. Morgan Edwards noted in 1772 that "It, in 17 years, is become mother, grandmother, and great grandmother to 42 churches, from which sprang 125 ministers, many of which are ordained and support the sacred character as well as any set of clergy in America." In 1830 the Sandy Creek Association backed the creation of the new Southern Baptist Convention and the two organizations soon combined. Sandy Creek Church itself, centered in the area of most active opposition to the colonial government, suffered greatly during the War of the Regulation. Edwards estimated that 1,500 families left the region after the Battle of Alamance. This, combined with the death of Rev. Stearns in November, 1771, soon caused the membership of the church to dwindle to a mere fourteen.

The existing Sandy Creek Church is the third building to house the congregation, built (according to strong tradition) in 1826. The first building had burned ca. 1785, and the second, built across the road, was blown down by a storm. The log church building is approximately 20 by 25 feet in size. It still houses the original pulpit or "Bible Rail" and some original benches. Raked balconies across each end of the structure were removed in 1936. The church was weatherboarded in 1870 and asphalt siding was added in 1953.

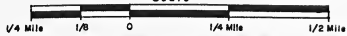
Nationally, the Separate Baptists combined with the Regular Baptists in the early 19th century but the merger was not popular. In 1836 discontent was so profound at Sandy Creek that part of the congregation broke away and formed the nearby Shady Grove Baptist Church, leaving the old building to the Primitive (or anti-missionary) Baptists who maintain it today.

Liberty



North

Scale



Copyright Superior Map Co.

LIBERTY MISSOURI



L:1



L:3



L:5 141-143 W. Swannanoa St.



L:2



L:4



L:5 119, 123-125, 127 W. Swannanoa St.



L:5 120, 122-124 W. Swannanoa St.

L:1 A. J. PATTERSON HOUSE
South Fayetteville Street
Liberty

Dr. A. J. Patterson built this simple two-room cottage with loft ca. 1884 on the lot where he lived, for his parents George and Sophia Coble Patterson. It was located across the street from the business section which burned in 1895 and is the only house on that block which survives today. The original location was Graham Street (now South Fayetteville). It was moved to the grounds of Town Hall in 1974 and renovated as a museum.

L:2 STALEY HOUSE
East Dameron Avenue
Liberty

The Gothic Revival is faintly echoed in this mid-1880s dwelling. The two-story end-chimney center-hall plan house is a typical form of the late 19th century while the sawn bargeboards are holdovers from the Gothic tastes popular in the 1850s and 1860s. Six-over-six sash are used except in the central bay above the entrance where coupled 4/4 sash fill the enlarged space under the shallow gable. This house formerly occupied a site on South Fayetteville Street.

L:3 GRACE EVANGELICAL LUTHERAN CHURCH
South Fayetteville Street
Liberty

This four-bay brick sanctuary was built in 1915. It features a cruciform plan, a roof "kicked" at the eaves and 4/4 sash set in arched openings.

L:4 REESE-SILER HOUSE
229 West Raleigh Avenue
Liberty

Most of this house bears evidence of a major 1930s-era renovation. The asbestos siding and first floor bungalow porch pylons date from this period. The sawn balusters and chamfered posts of the second floor balcony are late 19th century survivals.

L:5 CENTRAL BUSINESS DISTRICT
West Swannanoa Street
Liberty

The Liberty central business district is an attractive early 20th century commercial streetscape. Some of the major landmarks include:

141-143 West Swannanoa Street is a ca. 1920. double storefront built to house the Bank of Chatham. The two-story brick building features granite window sills and lintels and a metal cornice above the shop windows. 141 retains its original metal-clad display windows and frosted glass transom.

127 West Swannanoa Street. Built by Dr. G. A. Foster, president of the bank, this two-story brick commercial structure features star end tie-rods, a corbeled cornice and arched hood moldings linking the three-bay second floor facade. The first business housed here was Farmer's Union Mercantile Co. A. E. Dark later ran a grocery store from this location.

123-125 West Swannanoa Street. Built by Tom Trogdon, this 1930s-era brick double storefront has granite window sills and decorative bands of herringbone brickwork. Five large quartz rocks are inset at the parapet level.

119 West Swannanoa. Known as the Gilliam-Patterson building, this is a lovely turn-of-the-century structure. Its second floor facade is five window bays wide; the segmental-arched openings are linked by an undulating hood molding. Immediately above the windows the parapet is decorated with elaborate brickwork. A miniature blind arcade of round arches is set below a mouse-tooth frieze and corbeled cornice. The storefront is partially preserved, with a recessed entrance and shop windows set on marble knee walls.

120 West Swannanoa displays Randolph County's only remaining complete metal storefront. The facade includes not only patterned sheet metal cornices and pilasters but rusticated "stone" infill panels of press-molded metal. The shop front retains its original paneled wooden window bays, but the entrances and transoms have been remodeled. O'Kelly Overman ran a general merchandise business in this store.

122-124 West Swannanoa is an interesting one-story double shop front. Display windows and entrance doors in wooden frames are set in large elliptical arches which bridge the width of each store bay. A paneled parapet with mouse-tooth frieze and corbeled cornice caps the design. The structure may have been built ca. 1915 by O'Kelly Overman. The little post office building was on this site.

L:6 CAPE FEAR AND YADKIN VALLEY RAILWAY DEPOT
156 West Swannanoa Avenue
Liberty

The Liberty Depot is the last remaining Randolph County structure built by the Cape Fear and Yadkin Valley Railway. (The Julian Depot, however, has recently been moved to Ramseur from Guilford County.) The Cape Fear and Yadkin Valley Railway grew out of early 19th century efforts to connect the Cape Fear and Yadkin rivers by canal, efforts that soon changed in the direction of a railroad. The C.F.Y.V.R.W. was organized in 1879 from the remains of an antebellum railroad company, and ultimately completed its main line from Wilmington to Mt. Airy in 1890. Service on the first part of that line, from Fayetteville to Greensboro, began on March 16, 1884. Construction of that line gave Randolph County its first railroad, founded the town of Staley as a shipping terminal for the Deep River textile factories, and revived the small cross-roads town of Liberty.

The Liberty Depot was built some time before 1905, when photographs of it were made. It is an excellent example of a turn-of-the-century train station and the most elaborate example in Randolph County. The hip-roofed station has both a gabled dormer and an octagonal turret which caps a polygonal window bay at trackside. The eaves of the roof are "kicked" out to overhang at least six feet; this is supported by sawn braces. German siding is now used above an exterior "wainscoting" of beaded vertical paneling.

L:7 R. D. PATTERSON HOUSE
204 West Swannanoa Avenue
Liberty

Originally this was the home of Dr. Rez D. Patterson before he built his home on South Fayetteville Street, and was bought from Dr. R. D. Patterson, Jr. by Carl Loflin to use as a funeral home. At the center of a mass of additions stands a two-story central gable center-hall Plan house of the 1880s. Its overhanging eaves are braced by sawn brackets with pendants, and an ornate circular vent with sawnwork tracery pierces the central gable.

L:8 CHURCH OF CHRIST
West Swannanoa Street
Liberty

This attractive early 20th century sanctuary

has segmental arched windows with hood moldings on the sides and large round arches with hoods on the street facade. The latter frame both the entrance and coupled stained glass windows with fanlight. The entrance is offset in a tower at the southeast corner. The rear quarter of the structure was added sometime later. The brick work is laid in 1:6 common bond and a granite sill trims the large south window. This church was originally called the Christian Church and was the first church organized in the town of Liberty.

L:9, 10 J. M. PICKETT HOUSES
303 and 307 Asheboro Street
Liberty

These homes are two of a dozen or more substantial dwellings which front the railroad tracks and line the west side of Asheboro Street in Liberty. The Asheboro Street neighborhood developed from ca. 1890 to 1915 and its houses illustrate the styles popular at the turn of the century. 303 Asheboro Street is a typical center-hall plan central-gable house with a single chimney on the north end. Its hip porch is carried on turned posts with sawn brackets. 307 Asheboro Street is an end-pavilion or "F-plan" house with chamfered porch posts and elaborate "feathery" sawnwork brackets. Both homes were probably built ca. 1900 by J. M. Philmore Pickett.

L:11 H. C. CAUSEY HOUSE
415 Asheboro Street
Liberty

This attractive ca. 1895 home turns its side toward Asheboro Street, showing off a late 19th century two-story "double decker" veranda popular in North Carolina but rarely seen in Randolph County. The form of the house is that of a common three-bay central gable house, with a central hallway and two-story rear wing. But the center-gable facade faces south toward a neighboring house. The hip porch of that facade features elaborate tapered posts set on square bases; sawn brackets with turned drop pendants brace the cornices of the house and its porches. H. C. Causey, a house builder by trade, built this house for himself.



L:6



L:7



L:8



L:9 L:10



L:11



L-12



L-13



L-14



L-15



L-16

L:12 SMITH-WYLIE HOUSE
605 Asheboro Street
Liberty

This house is one of Randolph County's major landmarks of the Queen Anne style. It was probably built in the mid-1890s. The primary portion of the two-story house is a square hip-roofed block with wings projecting to the south and east. A two-story polygonal window bay sprouts to the north, covered by a cantilevered roof overhang. This bay and the gables are decorated with feathered shingling; the gable which fronts on Asheboro Street displays a turned cave decoration. The patterned slate roof is one of the very few in the county, and the porch with turned posts, spindle frieze and polygonal gazebo is particularly fine. Charles Philip Smith built this home which was later occupied by his daughter Margaret Smith Wylie.

L:13 LIBERTY CHAIR COMPANY
330 North Greensboro Street
Liberty

In 1910 James Alexander Martin organized the Liberty Picker Stick and Novelty Company; reorganized in November, 1923 as the Liberty Chair Company. The original plant was destroyed by fire on February 18, 1926. The nucleus of the present plant dates from the subsequent reconstruction. Built of large brick blocks, a stepped parapet conceals the roof of the main building. It uses metal industrial window sash. The date "1910" on the gable is, of course, the date of the founding of the company, not the construction of the building. Liberty's first electric power was furnished by the generators installed by this company.

L:14 LIBERTY FRIENDS MEETING
316 North Greensboro Street
Liberty

Much of the considerable original charm of this elaborate Victorian structure is now buried under aluminum siding. It was built in 1890 as the home of the Liberty Methodist Episcopal congregation. It was acquired by the Quakers in 1943 after the merger of the Methodist Episcopal

and Methodist Protestant churches. The gabled four-bay structure was lighted by oversized 4/4 sash and topped by an elaborate cupola. The square tower has lost its ornamentation, but the spire covered with feathered wooden shingles and the bellfast roof retain their original iron filigree decoration. This is the only Victorian ironwork remaining in Randolph County.

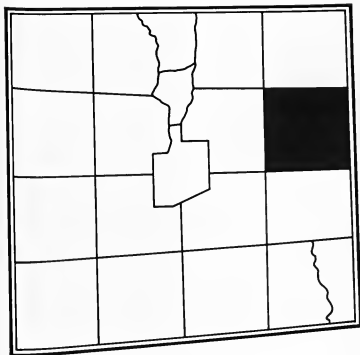
L:15 F. A. SHEPHERD HOUSE
North Fayetteville Street
Liberty

This cruciform-plan house was built ca. 1924 by Henry Frazier for Dr. Frank A. Shepherd. Originally designed to be converted to a medical clinic, it has recently served as office space for the Liberty Furniture Company. The low hip roofs and spreading porches carried on wooden pylons echo the Prairie School of midwestern architecture and hint of bungalows that were to follow.

L:16 BUNN MURRAY HOUSE
421 East Swannanoa Avenue
Liberty

The transitional period between the Queen Anne and Colonial Revival styles are particularly evident in this dwelling. The conical slate-roofed tower capping the engaged porch is a very unusual feature. Feathered shingling decorates the gables and the space above the first floor windows. The hidden offset entrance, window sash and much of the trim indicate a pre-World War I origin.

Columbia Township



CLT:1 JOHN TURNER HOUSE

Columbia Township

This two-story "Triple-A" house was built ca. 1880 in a florid "Carpenter Gothic" style. Four-over-four sash with molded pediments are used throughout, and the paired windows over the central entrance have arched heads, as do those on the side elevations. The entrance door is framed by sidelights. The chief feature of the house is its elaborate sawn decoration, such as the bargeboard under the eaves and the lattice-work porch supports which have intricate pierced brackets.



CLT:1

CLT:2 HOUSE

Columbia Township

This house is clearly related to the John Turner House, its neighbor to the north, in such details as the lattice-work porch supports, pedimented 4/4 sash and sawn bargeboard. Both were probably built ca. 1880. The rear wing of this house, however, is an earlier one-room log building.



CLT:2

CLT:3 I. H. FOUST HOUSE

Columbia Township

A prominent Randolph County businessman, Isaac H. Foust ran a successful store and post office here at Reed Creek, a community which pedated Ramsaur. He was one of the partners who incorporated the Deep River Manufacturing Company at nearby Allen's Fall in 1848 and in 1857 was one of the investors who refinanced the bankrupt Island Ford Manufacturing Company. Foust also ran a grist mill on Sandy Creek and invested in both the North Carolina Railroad and the Atlantic and North Carolina Railroad. One of the three wealthiest men in the county in 1860, Foust owned fourteen slaves. He was politically a staunch Whig, serving as a county justice from 1846 to his death in 1864, and was elected to the House of Commons in 1860.

Foust's home was probably built ca. 1850 although the rear wing may be an earlier house dating to ca. 1840. The house is five bays wide and one room deep, with 9/6 sash. The shed-roofed full-facade porch is carried on rectangular posts decorated with sunken panels, and the siding under the porch is flush with a tall baseboard. The roof and porch have identical boxed cornices with returns. A central gable on the facade was probably added about 1900. The one-panel double-leaf doors have a symmetrically-molded surround with plain corner blocks



CLT:3



CLT-4



CLT-5



CLT-6



CLT-7

and a transom. The house features a center-hall plan with open-string staircase, two-panel doors throughout and wainscoting in both first floor rooms. The rear wing is a four-bay hall-and-parlor plan structure with central chimney. Access to its second floor was originally by a boxed stair. The wing has short 9/9 sash on the first floor, with short 6/6 on the second. The cornice and returns of the wing are molded. The mantels have been removed from the house and are in storage. Four of them are simple post-and-lintel type Greek Revival mantels. Two are more elaborate with symmetrically molded trim and saw vernacular decoration.

CLT-4 WHITE'S CHAPEL METHODIST EPISCOPAL CHURCH
Columbia Township

The White's Chapel congregation was organized in 1897. The present sanctuary seems to have been built about that time. Three bays long with overhanging eaves, it is entered through a vestibule capped by a belfry with rectangular vents. An apsidal bay with 4/4 sash projects from the gable behind the altar. Sunday school rooms have been added on each side of the altar. The early White's Chapel school stands beside the sanctuary.

CLT-5 HOUSE
Columbia Township

This well-preserved house is the centerpiece of a rural farm complex which may date from the mid-1870s. The house has 6/6 sash on the first floor facade with 4/4 sash on the second. The twin exterior end chimneys have stepped shoulders, and the roof has exposed rafter ends and a deep overhang. The wraparound porch is carried on chamfered posts. It links the house to a one-story rear wing which may originally have

been a detached kitchen. A central chimney rises from this wing, which itself has been given a 20th century ell addition. The yard contains large boxwoods and an enormous mulberry tree.

CLT-6 HUNTING LODGE STABLES
Columbia Township
Staley

In December, 1908, local resident C. P. Fox sold lots between Pittsboro and Edwards streets to Edward R. Coleman of Lebanon, Pennsylvania. Coleman built a hunting lodge on the property which was later sold to Senator Harry Byrd of Virginia. A local history records that "many northern dignitaries visited the lodge to hunt throughout the years." The lodge itself is now gone, and this one-story four-stall brick building, built perhaps ca. 1915, is the only surviving element of the complex.

CLT-7 J. W. COX HOUSE
Columbia Township
Staley

This one-and-a-half story end-pavilion house was probably built ca. 1890. It is a late example of the Gothic Revival style, with sawn bargeboards, unusual pedimented doors and 4/4 sash, which display sawnwork decorations in the peak of each pediment. The porches are carried on turned posts with brackets. A colored glass window framed by feathered shingles is set in the end pavilion. The house is now covered with asbestos siding. In the 1930s this was the home of Ed Bray. It is said to have been built by J. W. Cox.

CLT-8 C. P. FOX HOUSE

Columbia Township
Staley

This one-story central-gable house has 4/4 sash and an overhanging cornice with brackets and pendants. The central gable contains a quartered vent. The hip porch is carried on chamfered posts with brackets and pendants. In the 1930s this was the home of C. P. Fox.

CLT-9 JOHN W. STALEY HOUSE

Columbia Township
Staley

This two-story center-hall plan end-chimney house features elaborate porches on front and rear. The two-story front porch is carried by bracketed, chamfered posts, and the balcony has turned balusters railing. The hip-roofed rear porch with projecting central balcony is similar to porches in the Franklinville area. Local residents identify this as the dwelling of John W. Staley, built ca. 1888. During the 1930s it was the home of Brown and Garner families.

CLT-10 HOUSE

Columbia Township
Staley

This one-story hall-and-parlor plan house dates from the 1850 period. The interior features two-panel doors, a molded baseboard, three-part door trim and a post-and-lintel mantel. The exterior has a boxed cornice with returns and a stone chimney with brick stack. Just across the road to the west is the cemetery of the now-defunct Salem Methodist Protestant Church.

CLT-11 SALEM CEMETERY

Columbia Township

Salem Methodist Protestant Church, now destroyed, was established at this site sometime prior to November, 1832, when John Craven (1752-1833) sold the property to the "Trustees of Salem Meeting House." Craven's grave is now the oldest marked grave in the cemetery, although the "corner of the graveyard" is mentioned in the 1832 deed, indicating earlier, unmarked burials. This was probably the location of an early Craven family cemetery. Other families buried here include Doves, Cables, Yorks and Burgesses.



CLT-8

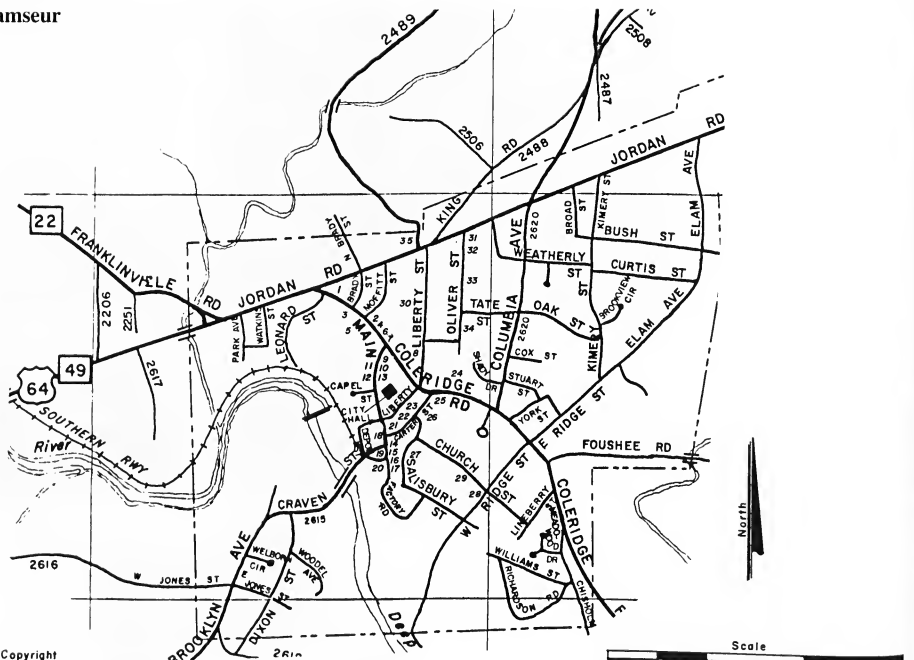


CLT-9



CLT-10

Ramseur



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RM:1 W. H. WATKINS HOUSE
901 Coleridge Road
Ramsaur

W. H. Watkins (1839-1919), former sheriff of Montgomery County, became secretary-treasurer of the reorganized Columbia Manufacturing Company in 1879. Watkins assumed an influential role in the life of the town, donating sites for the Methodist Church and local school, acting as a state senator and town commissioner, and even naming the village for Major General Stephen Ramsaur, his commander in the Civil War.

The Watkins home, built ca. 1885, was an elaborate and eclectic structure, exhibiting elements of the Italianate, Romanesque Revival, Eastlake and Queen Anne styles. The original porches were supported by chamfered square posts with pendant brackets. Among the surviving elements are paired Italianate cornice brackets and round-headed sash. The cornice frieze is embellished with sawn leaf-like dentils. Most unusual is the elaborate hood over the second floor end pavilion window, decorated with pierced scrollwork. The interior was equally elaborate, with plaster cornices and ceiling rosettes. The dining room rosette is decorated with shells, ears of corn, bunches of grapes and sunflowers. The house was converted into a funeral home some twenty-five years ago and is now the nucleus of a series of rambling, aluminum sided additions.

RM:2 HOUSE
907 Coleridge Road
Ramsaur

This T-plan house is placed with its side toward the street, so that its cross-bar becomes a polygonal end pavilion. The hip porch is carried on square posts and is railed with square balusters. The house has double-hung 2/2 sash. The absence of elaborate trim indicates that it was probably built in the early 20th century.

RM:3 E. J. STEED HOUSE
908 Coleridge Road
Ramsaur

This ca. 1895 T-plan house has an end-pavilion on its street facade. A squared one-story window bay with bracketed cornice projects from this end pavilion. The second floor window above the bay is capped by an elaborate wooden hood and sawnwork frieze. Sidelights frame the entrance door which is set in a projecting entrance bay. The original porch posts have been replaced by

bungalow pylons on brick bases. E. J. Steed was superintendent of the Columbia Manufacturing Company at the time of World War I.

RM:4 HOUSE
909 Coleridge Road
Ramsaur

This "L-plan" house probably dates from the middle 1890s. Its 2/2 window sash have molded flat cornices. The Colonial Revival porch is a relatively recent addition. The most interesting feature of the projecting end pavilion is the two-story polygonal window bay decorated with molded recessed panels and coupled brackets. Bays such as this one are found throughout Ramsaur and are the trademark of an as-yet-unknown carpenter-builder. The Copeland family are the earliest-remembered residents who lived here.

RM:5 TOM WEST HOUSE
910 Coleridge Road
Ramsaur

This rambling one-story house is an eclectic combination of late-19th century house forms. The street facade seems to be a three-bay central-gable end-chimney house, but on the southwest this expands into a square deck-on-hip roofed wing with decorative end gable. Yet another small gable-roofed wing is attached to the rear of the house. The porch is carried on Tuscan columns and features a railing with turned balusters. Each gable is pierced by an elaborate sawnwork vent.

RM:6 HOUSE
911 Coleridge Road
Ramsaur

This simple turn-of-the-century dwelling features a center-hall plan and 2/2 sash. Its hip porch is carried by chamfered posts. A rear shed addition now connects the house to what may originally have been a detached kitchen. The exterior has been covered with asphalt siding.



RM:1



RM:3



RM:5



RM:2



RM:4



RM:6



RM-7



RM-8



RM-10



RM-11



RM-12

RM-7 HOUSE
915 Coleridge Road
Ramscur

Take a typical one-story center-hall-plan central-gable house and add a polygonal Queen Anne style end pavilion, and this home is the result. The cantilevered overhang of the polygonal bay is braced by sawnwork brackets with turned pendant drops and applied bull's-eye molding. The gable vents are decorated with elaborate sawnwork moldings. The wraparound veranda was altered in the early 20th century by the replacement of the supporting posts. The existing paired pylons set on prick piers are connected at the throat by miniature collar beams which seem to be mortised together. This is a Craftsman style detail which is similar to bungalow decoration.

RM-8 FERREE HOUSE
Coleridge Road
Ramscur

This substantial two-story house originally faced east or west and has been remodeled to front the south on Coleridge Road. The fenestration and plan have been extensively altered and most detail has been obscured by aluminum siding. Only paired brackets with turned pendants remain, as well as applied quarter-pattern frieze trim identical to that found on the W. C. Watkins House/Loflin Funeral Home. At one time this must have been a very elaborate and beautiful dwelling. From 1883-1891 its resident, Mrs. Sarah Ferree, was Ramscur's postmaster.

RM-9 CHARLES LANE HOUSE
1501 Main Street
Ramscur

A turn-of-the-century residence, this one-story center hall-plan central gable house offers no surprises. It has a single end chimney, a hip porch carried on chamfered posts and 4/4 sash.

RM-10 W. D. LANE HOUSE
1503 Main Street
Ramscur

This two-story hip-roofed dwelling illustrates a variation of the two-tiered veranda and balcony combination popular along Deep River in the late 19th century. Probably built ca. 1905, it is the latest known example of the form. The wraparound porch curves around the corners of the house, carried on Tuscan columns. The bal-

cony gable displays a Colonial Revival style vent, while the balcony itself is railed by a turned balustrade. The central hall-plan house is lighted by 6/6 double-hung sash, with oversized sash used on the first floor facade. Contractor W. H. Tippett of Franklinville is said to have built the house for "Captain" W. D. Lane, local railway conductor.

RM-11 A. W. E. CAPEL HOUSE
Main Street (beside Public Library)
Ramscur

Aaron Capel, a native of Montgomery County, was one of three investors who bought and reorganized the Columbia Manufacturing Company in 1879. Capel moved to the village and became superintendent of the mill. In 1894 Capel founded another industry, the Alberta Chair Works, and in 1895 became a town commissioner at Ramscur's incorporation.

Capel's striking ca. 1880 home features a gable and hip roof with sawn bargeboards and turned and bracketed porch posts supporting a one-story wraparound porch. The ca. 1890 wing with bracketed cornice and polygonal bay is known as the "Ballroom."

RM-12 POST OFFICE MUSEUM
Behind Public Library
Ramscur

On March 4, 1879, the town of Columbia was awarded a post office. This frame building was built in 1880 to house that office. The small size of the office enabled it to be moved to the residences of subsequent postmasters, as it was in 1889 and 1891. By the turn of the century other buildings were serving as the post office and in 1909 this building was moved to the rear of a home on Main Street and became a kitchen. In 1970 the building was given to the town and moved to its current site behind the Public Library. In 1975 the building was restored as a museum.

The old Ramscur Post Office is a small, square, one-room structure approximately 15 by 15 feet in plan and thought by local historians to have been built ca. 1880. One of the two board-and-batten doors has a mail slot cut into its center. A 9/6 sash is used on one end, while a 6/6 sash is found beside the front door.

**RM-13 JORDAN MEMORIAL
METHODIST CHURCH**
Main Street
Ramseur

Finding their Liberty Street sanctuary inadequate, the trustees of the Methodist Church were authorized to build a new building on Main Street in September 1896. The structure was completed by contractor W. J. Jones the following spring. In 1954 the church was renamed to honor the minister who oversaw the construction of the new church, the Rev. Henry Harrison Jordan. Jordan was the father of Sen. B. Everett Jordan and Dr. Henry Jordan of Cedar Falls.

The hip-roofed church is an outstanding eclectic design. The three-tier steeple is clapboarded on top and bottom, shingled in the middle. The cornices are uniformly bracketed. In 1947 a framed educational building was added which sensitively copied the brackets and trim of the original church.

**RM-14 CARTER MERCANTILE STORE
COMPANY**
Main Street
Ramseur

This turn-of-the-century commercial building was built as the "Ramseur Store Company," the third company store of the Columbia Manufacturing corporation. The gable-roofed one-story building is set on a large brick basement. The sloping site allowed a one-story frame commercial building to be placed on a large brick basement, creating a full two stories. The basement walls are built on a rubble stone foundation; the walls themselves are laid in 1:6 common bond with penciled joints. A shed wing added to the north side provided additional floor space, which was lit by a monitor skylight. The street facade of the store was modernized ca. 1960, with the result that brick veneer now conceals the form of the original storefront. In the early 20th century the business was acquired by local merchant H. B. Carter, from whom it took its familiar name. In the late 1960s the building was used as a setting for the motion picture "Killer's Three," which was filmed in Ramseur.

RM-15 OFFICES
Main Street
Ramseur

These two frame structures are charming examples of a type of late 19th and early 20th century commercial construction which has nearly van-

ished in the state. The larger office, with three 2/2 windows fronting Main Street and an entrance door on the south side, was once the business office for the adjoining Carter Mercantile store. Both frame offices have gable roofs with turned pendants brace the overhanging cornice of the large office facade. Both structures at one time housed the Ramseur Public Library with the smaller building being the library's last stop before its present permanent location.

RM-16 RED FRONT STORE
1535 Main Street
Ramseur

Stores of this type were once very common across Randolph County. Standard elements are the gable roof masked by a false "boom-town" front, recessed double-leaf entrance doors and overhanging canopy. The store is now covered with red aluminum siding. It once housed the Crescent Furniture Store, and the Brady Funeral Home was operated out of the basement. The original tenant was J. O. Forrester who sold furniture, jewelry and coffins.

RM-17 THEATRE
Main Street
Ramseur

The rather plain stucco facade of this former movie theatre is a faint echo of the more robust Spanish or Mediterranean styles widely used for motion picture theatres in the 1920s. The theatre was opened and operated by Lee Jones who lived on Oliver Street.

RM-18 COMMERCIAL ROW
1538-1542 Main Street
Ramseur

This brick commercial row was originally a single-story brick block of three stores. The recessed storefronts are tied together by a bracketed wooden cornice and capped by decorative brick corbeling and mousetoothing. The street level side doors and windows (now filled in) are set in arched openings crowned by brick hood moldings. A second floor was later added atop the first with segmental-arched windows cut into the decorative brickwork. These later windows are without hood moldings. During the 1920s and 1930s this building housed a barbershop, J. A. ("Jim") Craven's grocery store and the Dob Johnson Cafe.



RM-13



RM-15



RM-17



RM-14



RM-16



RM-18

RM:19 ROLLER MILL
Main Street
Ramscur

The Ramscur Roller Mill was organized in 1913 with the mill built shortly thereafter. It manufactured Rose Bird flour, Robin Bird self-rising flour, corn meal and feed, with an average output in 1938 of twenty barrels per day. The two-and-a-half-story frame structure has a monitor roof, a widely used feature of early industrial architecture. The mill has recently been renovated and reopened as a feed mill.

**RM:20 COLUMBIA MANUF-
ACTURING COMPANY** NR
Main Street
Ramscur

The Columbia Manufacturing Company mill complex consists of a three-story gable-roof structure, built in three stages; a southeast corner power plant; a four-story tower; and several free-standing auxiliary buildings—an office, pump house and warehouse, located northwest of the main building.

The original mill, built ca. 1850, is the two-story southern section, eleven bays long and five bays wide, whose narrow south end abuts a mill race parallel to the Deep River. This section is of brick laid in 1:3 common bond. Each bay is pierced by a 9:9 sash window with a plain wooden sill and an ovolo-molded surround, surmounted by a simple brick lintel. No original doors remain. Each interior floor is a single large room with one row of eleven posts supporting the wooden ceiling joists at the center of the span. About half of the posts are turned, tapering columns with crude brick and wood bases. These are perhaps the original supports. The other supports are chamfered wooden posts or cast-iron posts. The ceiling joists, each a single beam, are hand hewn and measure approximately two feet by eight inches. The third story of this section, laid in 1:4 common bond, is a pre-1885 addition. This floor has sash windows identical to the first section; it is capped with a gable roof, covered with tin, with overhanging eaves with exposed rafter ends, and has no interior supports.

After 1888 a three-story addition connected the main block and the picker room. This thirteen bay-long section is laid in 1:6 common bond, with star-headed iron tie rods, paneled doors within segmental-arched openings and 9:9 sash windows within two types of openings.

Those on the east side have rectangular openings with simple brick lintels; the remainder have segmental-arched openings, also with brick labels. The interior of each story is an extension of the open space of the original mill, with a single row of center supports bracing the ceiling joists. The turned wooden posts, more slender than those in the original mill, have a metal base and necking. The sawn joists, of identical dimensions as the original joists, are spliced at the center. Wood floors, bare brick walls and wood sheathed ceilings exist within both sections. The third story lacks intermediate supports in this section also. A belfry, sheltered by an onion dome sheathed with tin, perches on the roof ridge in the center of the entire block.

The original wheel house, built over the mill race, has disappeared, but the engine house which powered the mill by 1885, still remains at

the southeast corner of the main block. The picker house was built before 1885 as a one-story free-standing building located north of the main block. Between 1885 and 1888 it was doubled in size and raised to two stories. This structure, which now abuts the northwest corner of the north mill addition comprises five bays of brick laid in 1:6 common bond. It has segmental-arched 9:9 sash windows surmounted by arches and a tin gabled roof. The interior has a dirt floor, bare brick walls, no intermediate supports and an exposed roof truss system of bolted wood trusses with vertical metal tie rods extending from the ridge to the center of the joist.

A four-story brick stair tower abuts the center west side of the mill. Added between 1885 and 1888, the tower is laid in 1:6 common bond, had 9:9 sash windows with segmental-arched openings with brick labels and segmental arches

doors. The original frame fifth story, with bracketed pyramidal roof containing a water tank, was removed after 1949.

The western wings—a two-story wing which abuts the north side of the tower and a one-story room—form the final expansion phase; they were added within a few years of one another, probably in the early 20th century. The two-story wing, laid in 1:6 common bond, has 9:9 sash and double, paneled doors within segmental-arched openings with brick labels. The shed roof has exposed rafter ends on the south side, and the cornice parapet on the remaining sides is ornamented with mousetooth and brick corbel courses. Each floor, one large room, has wood floors and bare brick walls. The first-floor supports consist of two rows of chamfered and bracketed wooden posts supporting sawn ceiling



RM:19

RM:20

ing joists, each of which is spliced at each support. The second-story supports are simple posts without brackets, and the roof truss system is exposed. The one-story wing, laid in random common bond, has door, window and roof treatment similar to the two-story wing. A single row of turned wood columns support the sawn, spliced ceiling joists, and the roof truss system is exposed.

At the northwest corner of the one-story wing is the free-standing mill superintendent's office, a one-story brick building laid in 1-5 common bond, with front and side roof parapets concealing the shed roof. Corner brick pilasters and a parapet frieze of pointed-arched brick panels, brick corbel cornice and molded wooden cave ornament the building. The front (west) elevation contains a paneled door within a segmental-arched opening; each side elevation contains a triple sash window, each sash with two panes, within a segmental-arched opening.

The office interior contains a vertically-sheathed wainscot, sheathed ceiling, plaster walls and molded opening surrounds. Beside the office is the pump house, a hexagonal brick structure with a pyramidal tin roof surmounted by a turned wooden finial. The walls are laid in random common bond, with segmental-arched openings with brick labels. The metal pump is probably a replacement for the original, which supplied water to both the mill and the entire town.

The one-story brick warehouse located west of the pump house, is laid in 1-5 common bond and capped with a tin gable roof with exposed rafter ends. Each of the four sections, divided by stepped, parapeted fire walls on the interior and by brick pilasters on the exterior, has a round-arched opening with a metal door at the front and rear. The gable end and fire wall parapets are ornamented with mouse-tooth and corbel brick courses. Along the south side is a concrete loading platform sheltered by a bracked shed roof.

National Register Nomination written by Ruth Little-Stokes and Brent Glass.

**RM:21 METHODIST CHURCH/
MASONIC LODGE**
729 Liberty Street
Rameur

The Rameur Methodist Episcopal Church, South, was organized in 1886. This, their first sanctuary, was completed in 1890. The growing

congregation soon built yet another new sanctuary on Main Street, to which the church moved in 1897. The Methodist trustees then sold the 1890 building to the local Marietta Masonic Lodge Number 444, which had been organized in January, 1892. The original form of the church was probably one large open sanctuary with a balcony along three sides. Oversized 6/6 sash in the first floor with smaller 6/6 sash above still indicate this layout. After 1897 the building was divided into upper and lower chambers by the addition of a floor at the balcony level. The gable vent in the form of the Masonic emblem was also added at this time. The only major alteration of recent years occurred ca. 1965 when the entrance pavilion was brick veneered.

RM:22 METHODIST PARSONAGE
733 Liberty Street
Rameur

Although its unusual siting on the lot tends to disguise the fact, this is a standard three-bay two-story house with central gable interruption. The house stands at a forty-five degree angle to the street, to which it is related by an entrance pavilion extending from one corner of the Colonial Revival style porch. The interior follows a typical center-hall plan. Though local historians say the house was built as the parsonage for the neighboring Methodist church (now the Masonic lodge) ca. 1890, the house seems to be at least ten years older. Its 6/6 sash suggests an earlier date of construction, as does the angled position of the house which implies that the house existed before the street was built.

RM:23 FIRST BAPTIST CHURCH
Southeast corner Liberty Street and
Coleridge Road
Rameur

Outgrowing their small antebellum church adjacent to the cemetery, the Baptists in 1894 erected a rectangular plan brick church on Liberty Street which is the nucleus of the present structure. Two wings were added between 1897 and 1912, and a baptistry built in 1919, producing a cruciform plan. Additional Sunday school rooms were added in 1921, and an education building was built in 1950.

The original church had a Gothic character, with pointed windows and carved cornice brackets. The tall wooden bell tower and shingled steeple gave the church an almost European Medieval



RM:21



RM:22



RM:23

flavor. In the course of major remodelings in 1921 and 1957, much of the original character was lost; the pointed windows were replaced with round-headed Roman sash windows, and



RM:24



RM:26



RM:25



RM:28



RM:29

the old steeple entrance replaced with a classical facade and colonial-type steeple. The penciled mortar joints are an interesting surviving feature of the original construction.

RM:24 HOUSE
927 Coleridge Road
Ramscur

The saw balusters of its porch railing are the prime features of this rather typical central gable house. Saw balusters are found on houses in Ramscur, Franklinville and Randleman though they are seldom seen in other parts of the county.

RM:25 E. C. WATKINS HOUSE
Carter Street
Ramscur

Like the neighboring I. F. Craven house, this structure is a pre-1880 dwelling with turn-of-the-century cosmetic improvements. The original two-story center-gable three-bay house with 6/6 sash received a polygonal window bay facing Coleridge Road on the east and an elaborate Colonial Revival porch carried on paired fluted Tuscan columns. The entrance, with sidelights and transom, is set in a monumental portico with balcony. E. C. Watkins, son of mill owner W. H. Watkins, was owner and operator of the Ramscur Furniture Company.

RM:26 I. F. CRAVEN HOUSE
1398 Salisbury Street
Ramscur

The original portion of this house seems to have been a two-story three-bay center-gable structure with a central chimney, similar to other nearby mill houses. The original house may have been built before 1880, with enhancements made in the 1890s when a wing and gabled pavilion with polygonal bay were added to the east. The bracketed roof overhang and porches with spindle frieze, brackets and turned posts were probably added during the renovation. Fletcher Craven was the son-in-law of mill owner W. H. Watkins and followed him as company president.

RM:27 MILL HOUSES
Salisbury Street
Ramscur

These three identical houses on a hillside above the cotton mill are ca. 1880 versions of mill-built worker housing. The three-bay center-hall-plan houses were one room deep and had

6/6 sash, rear kitchen wings and side gable roofs. There were originally several more such houses in the area.

RM:28 COLUMBIA FACTORY BAPTIST CHURCH
317 West Ridge Street
Ramscur

Baptists had begun to meet together in the village of Columbia Factory by May 3, 1851. From 1851 until 1853 the "Missionary Baptist Church of Christ of Columbia" was pastored by the Rev. William C. Patterson. In 1855 this frame structure was built to house the congregation. It was heated by an open fireplace. In 1894 a new Baptist church was built with this one sold to the newly-organized Congregational Christian church. In 1897 that congregation built a new sanctuary and the old Baptist building was moved to its present site and remodeled as a dwelling. This small structure has obviously undergone substantial alterations since 1855. The porch and current interior configuration probably date to the 1897 remodeling, while the molded cornice with returns and the 6/6 sash may be survival from the original trim.

RM:29 CONGREGATIONAL CHRISTIAN CHURCH
Church Street
Ramscur

This Christian Church was organized in Ramscur in 1893 by Rev. M. L. Hurley, with nineteen charter members. The denomination had been brought to Randolph County by the Rev. Thomas C. Moffitt who, in 1842, began the organization of five Christian churches in the southwestern quarter of the county. The denomination has since merged with the northern Congregationalists, but this church is now independent. The congregation first purchased the 1855 Baptist Church adjoining the cemetery and in 1896 erected the present sanctuary. The old church was moved to the rear of the property and remodeled as a home. The 1896 building was five bays long with a bellcast steeple over the entrance pavilion. Four classrooms were added in 1926 and a brick educational building added in the 1960s. In 1981 a new sanctuary was built and the 1896 structure was demolished.

RM-30 J. E. BRADY HOUSE
710 Liberty Street
Ramseur

This dwelling is Ramseur's most elaborate and robust example of the Queen Anne style popular at the turn of the century. It is a T-plan house with many decorative elements. The gables feature feathered shingling and sawnwork cave ornaments. A cantilevered gable with pendant brackets and sawn bargeboards accents the south wing. The shed-roofed porch is carried by chamfered posts with sawn balusters and a turned spindle frieze. The house was built by John Emmett Brady and remains in his family.

RM-31 J. H. MARLEY HOUSE
601 Oliver Street
Ramseur

This T-plan house now turns a remodeled facade toward Jordan Road (US 64) but its original form was that of an end-pavilion house fronting on Oliver Street. From that angle the two-story polygonal window bay is evident, as is the side porch with brackets and turned posts. The 4-4 sash are set in molded window frames. Ca. 1925, after the construction of US 64, the hip porch supported by bungalowid pylons on brick bases was added to the north facade. A small projecting central gable on the porch accents the entrance. J. Harris Marley was the father of Vaughn and Woosley Marley, proprietors of a general store on Liberty Street. Vaughn Marley wrote a popular column, "Trash 'N' Whittin's," for the *Asheboro Courier-Tribune* for forty years.

RM-32 GEORGE LAMBERT HOUSE
603 Oliver Street
Ramseur

This is a T-plan house similar to the neighboring Marley house; it also turns its end-pavilion facade towards Oliver Street. Instead of a two-story window bay, as on the Marley house, a one-story polygonal bay is found, decorated with recessed panels and a sawnwork frieze. The second floor window above the bay has a hood molding with a matching sawnwork frieze. The hip roofed side porch is carried on turned posts with sawn brackets. George Lambert's son, J. I. Lambert, ran a local grocery store for many years.



RM-30



RM-31



RM-32



RM-33



RM-34



RM-35

RM:33 ED YORK HOUSE
609 Oliver Street
Ramseur

This house provides a good illustration of the changing faces a home may show the world over the years. A documentary photograph of the house about 1915 shows a solid, respectable late 19th century dwelling. Sawwork "gingerbread" decorates the central gable, the hip porch is carried on chamfered posts with sawn brackets and the porch railing is made up of sawn balusters. At least three contrasting colors are used to pick out and emphasize the various surfaces and edges. Today we see a white house devoid of Victorian ornament, and a massive bungalow porch with white flint pylons speaks of the new tastes of the 1920s and 1930s.

RM:34 HOUSE
314 Oliver Street
Ramseur

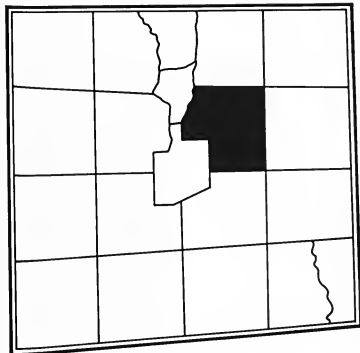
Two-story three-bay center-gable dwellings such as this one were popular and frequently built throughout Randolph County in the late 19th and early 20th centuries. This end-chimney house has a hip porch carried on turned posts with sawnwork brackets and retains a complete set of working louvered window shutters.

RM:35 RAMSEUR GRADED SCHOOL
(destroyed 1981)
Jordan Road
Ramseur

The Ramseur Graded School building was a handsome example of a Colonial Revival style public school. The original block, built in 1921, consisted of an imposing three-story (technically two stories atop a raised basement) classroom block with an 800-seat auditorium wing attached to the rear. Multiple bays of two, three and five 6/6 and 12/12 double-hung window units lighted the classrooms. The double-leaf entrance doors were capped by a fanlight and recessed into an elevated classical pavilion. The entrance arch with keystone was framed by Tuscan order pilasters which carried a classical entablature complete with modillion blocks. An inscribed "Book of Knowledge" sculpture set in a gabled pediment originally capped the entrance bay, but in some subsequent renovation the gable was replaced by a flat brick parapet. A molded cornice ran around the south, east and west facades below the parapet, while a belt course emphasized the first floor level. The belt course, cornice, entrance pavilion trim and door and window sills were constructed of white sandstone.

A classroom wing was added in 1936, a gym in 1948, additional wings in 1949 and 1953, and the building was completely renovated in 1961. The construction of a new high school in the early 1970s demoted the old building to the position of an elementary school. A modern single-story elementary school built elsewhere on the site in the late 1970s finally made the old building totally redundant. It is unfortunate that no imaginative adaptive reuse scheme was proposed for this structure, so much space built at a time when energy and materials were relatively cheap will not be seen again.

Franklinville Township



FT:1 COOL SPRINGS MISSIONARY BAPTIST CHURCH Franklinville Township

The Cool Springs congregation was organized on November 20, 1938 and the present sanctuary built soon thereafter. Contemporary elements such as bungalow brackets, asbestos siding and concrete block foundation make its recent construction evident, but it is interesting to note the conservatism of church design which lasted until World War II. The form of the building and its tripartite vestibule/steeple are similar to churches built fifty years earlier.



FT:1

FT:2 ENOCH PUGH CABIN Franklinville Township

Exhibiting commonly used half-dovetail log construction, the Enoch Pugh Cabin is an important single-pen story-and-a-loft antebellum log dwelling. Characteristic features include the gable roof, the combination fieldstone and brick exterior end chimney and stone foundation. The two-bay facade is distinguished by a batten door with a rare example of a wooden door latch. Exterior weatherboard sheathing appears to be a more recent addition. On the interior a steep ladder-type stair rises next to the stone fireplace with its simple shelf. The cabin is remembered as the home of Enoch Pugh and family.



FT:2

FT:3 JESS PUGH HOUSE Franklinville Township

Exhibiting an unusual five-bay fenestration pattern with two entrances, this vernacular house was probably built ca. 1860. A flush sheathed facade is protected by a hip porch roof, which seems to be original although the porch itself has been dismantled. Large 6/6 sash light the first floor and smaller 6/6 sash are used above. The same size sash is also used in the tight space between the porch roof and the gable-roof eaves — the carpenter simply turned it on its side. The exposed rafter ends supporting the roof are decorated by sawn embellishment. The stone end chimneys have brick stacks. The half-and-parlor plan interior is finished very simply with horizontal board sheathing, two-panel Greek Revival doors and crude shelves instead of mantels.



FT:3



FT:4



FT:6



FT:8



FT:5



FT:7



FT:9

FT:4 D. S. SUMNER HOUSE
Franklinville Township

This house, with 6/6 sash and a handsome bracketed cornice with pendant drops, was probably built ca. 1885. Its two-tiered porch is similar to those of four other houses built in nearby Franklinville. The central balcony is accessible from the second floor. The house has a center-hall plan with end chimneys and a two-story rear wing. The original porch supports were replaced by lattice-work posts set on brick piers ca. 1925. The house may have been built by Matthew Sumner (1823-1886), superintendent of the "upper" mill in Franklinville from 1876 to 1881, or by his son David Spurgeon Sumner (1862-1939), engineer of the "upper" mill from 1886 to 1895. Apparently Matthew Sumner had acquired the property in 1874, and David inherited it at his father's death in 1886. David lived there until he purchased the Lambert-Parks House in Franklinville. The extensive farm lies on the northeast bank of Deep River at its junction with Sandy Creek. The nearby Salem Church property was originally part of the holdings.

FT:5 COX'S DAM
Franklinville Township

The 25-foot high concrete and rubble dam impounding Deep River between Cedar Falls and Central Falls was built between 1919 and 1924 by Clark and Ervin Cox, who operated the Central Falls Manufacturing Company. The 31-acre lake formed by the dam is the largest on Deep River, and the third largest in Randolph County. The three-story wheel house housed two generators powered by turbine water wheels. When completed, it immediately became apparent that the flow rate of Deep River had been miscalculated: two generators could not be run continuously without draining the lake. The facility was used on a limited basis until 1953, when it was abandoned. It is now virtually inaccessible.

FT:6 WALKER'S GROCERY
Franklinville Township

Originally a one-room store expanded ca. 1940 by Charlie Walker, this building included living quarters in the rear. The small bracketed dormers and large 10/10 sash are unusual. The store was operated for many years by Bessie Lawson and closed ca. 1968.

FT:7 KIDD'S MILL
Franklinville Township

This three-story monitor-roofed grist mill was probably built ca. 1890. It was known as "Henry Pugh's Mill on Sandy Creek" until Mr. and Mrs. Charlie Kidd came to run it in 1934. An old board-and-batten store nearby was replaced by the concrete block "Kidd's Place" store, still operating. The frame mill was at an early date covered with pressed tin siding, decorated in a brick pattern. The mill closed ca. 1960.

FT:8 "GAS" REDDING HOUSE
Franklinville Township

This hip-roofed house was built ca. 1880. Its brick end chimney has paved shoulders. The rear wing is an earlier log structure which had a stone end chimney, now surrounded by later construction.

FT:9 STORE
Franklinville Township

This tiny rural store may date ca. 1875. The door and window trim is molded. The 6/6 sash were originally shuttered.

FT:10 WATER TANK

Franklinville Township
Millboro

This frame water tank is now a unique survival in Randolph County. The shingled structure encloses a metal tank which served a gravity-flow water system for the adjoining Halliday hunting lodge. The guest house and lodge still stand nearby, remodeled into private dwellings. Access to the lodge was provided by the Cape Fear and Yadkin Valley Railway, which ran within sight of the complex. All of Millboro grew up along the railroad after 1889 and for a while Millboro was the shipping point for all the surrounding cotton textile mills.

FT:11 W. C. JONES HOUSE

Franklinville Township

The W. C. Jones house was the nucleus of a community across Deep River from Franklinville which is sometimes known as the "Fair Mount" community, after a Methodist Protestant church which stood here at the turn of the century. Wesley Cornelius Jones (1862-1925) is listed in the 1894 Branson Directory as a "contractor and builder" but is best remembered as a wagon-maker. Jones' wagon shop, machine shop and related businesses surrounded his home. As automobiles replaced horse-drawn vehicles Jones began to custom-build truck bodies; his first was for a 1912 Model T. Jones later converted horse-drawn hearses to fit Model T chassis for many local funeral homes. Jones was killed during the construction of a new business, the Franklinville Motor Company, which was subsequently owned and operated by his son, B. C. Jones.

The house was probably built by Jones in the 1880s, and has undergone at least three major remodelings. The original one-story central gable, center-hall plan house has oversized 4/4 sash and an elaborate molded cornice with sawwork corbeling or dentilwork. The simple porch was then replaced by an elaborate Victorian creation with a great deal of decorative "gingerbread." This was, in turn, replaced ca. 1929 by the current gabled porch carried by bungalow pylons on brick pillars.

FT:12 L. M. JONES HOUSE

Franklinville Township

This early 20th century dwelling was built by Leonidas Mountvale ("Lonnie") Jones, son of W. C. Jones whose home stands directly across the road. The hip-roofed house has gables or projecting gabled wings at each corner of the square main block, creating an exceedingly complex roof plan. The turned porch posts are linked with arched tie beams.

FT:13 HOUSE

Franklinville Township

This late-19th century cruciform-plan house has a corbeled chimney at the center of the four wings. Randolph County now has few of this type of home. It has been extensively remodeled.

FT:14 J. F. ALLRED HOUSE

Franklinville Township

The massive stone chimney of this house indicates a pre-Civil War construction date. Now in the center of the house, it was undoubtedly built to one end of a smaller house which was later expanded. A boxed cornice is still partially visible, though aluminum siding, storm windows, replacement sash and a variety of improvements obscure original details. Joseph Franklin Allred was a Methodist Protestant minister.



FT:10



FT:11



FT:12

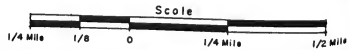
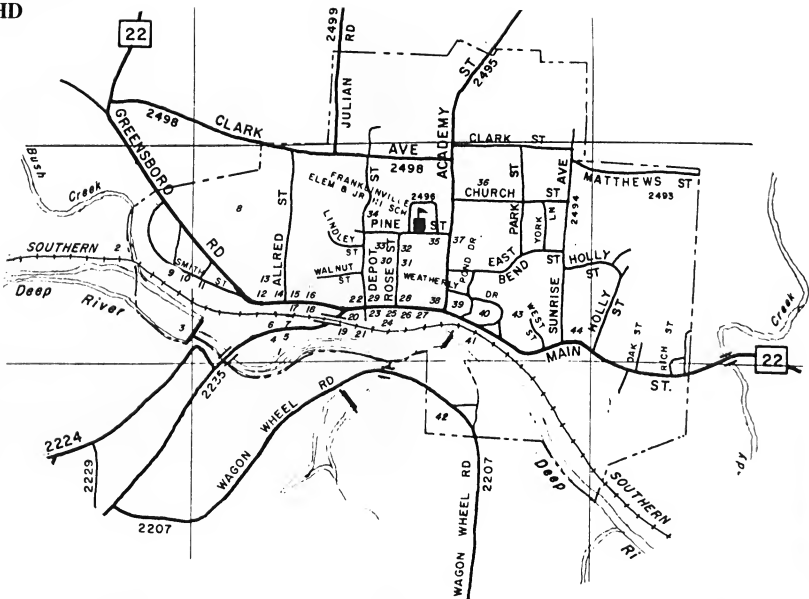


FT:13



FT:14

Franklinville
NRHD



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F:1 FAITH ROCK
Deep River
Franklinville

Rising out of the river several hundred yards upstream from the site of Island Ford is Franklinville's major geographic landmark, a huge bluestone outcrop known as Faith Rock. It was the setting for one of Randolph County's best-known Revolutionary War legends, an incident which has been both elaborated and confused over the years.

David Fanning was the notorious Tory guerrilla leader of Piedmont North Carolina, and Andrew Hunter was a southwestern Randolph resident. On May 2, 1782, Hunter and a neighbor were captured by Fanning while taking a wagon of produce to trade for salt at the Pee Dee River market. Promised immediate execution by Fanning, Hunter took a desperate chance for escape. In Fanning's words, Hunter "sprung upon my riding mare, and went off with my saddle, holsters, pistols, and all my papers of any consequence to me. We fired two guns at him; he received two balls through his body but it did not prevent him from sitting the saddle; and make his escape."¹ Enraged, Fanning plundered Hunter's home, kidnapping his slaves and holding his pregnant wife as hostage for the return of Bay Doe, "a mare I set great store by, and gave One Hundred and ten guineas for her."² Hunter, however, coolly called Fanning's bluff. The war was over; the British had begun the evacuation of Charleston; Fanning and his men could not afford to wait. They were forced to release Mrs. Hunter and ride to rejoin the British.

But before he left, Fanning determined to risk a final return to Randolph for the single purpose of recovering Bay Doe. He rode out of Charleston on September 5, 1782, and left the county in frustration on September 22.³ Fanning does not describe the incident at Faith Rock, which must have occurred at this time, although Caruthers is most specific. Hunter "was riding the Bay doe, on the high ground South of Deep River, and not far above the [Island] Ford, where the village of Franklinville now stands" when "he was like to be overtaken by some of Fanning's men. He first attempted to gain the ford; but found they were heading him in that direction. He then turned his course up the river, but they were there ready to receive him. The only alternative was to surrender, which would be certain and instant death, or to make a desperate plunge down a precipice, some fifty feet high into the river. He chose the

latter. . . . It was such a daring adventure that his pursuers, though they were burning with revenge, would not dare to follow him, but stopped short, in a kind of amazement, and contented themselves with firing two or three pistols after him. As there was no level ground at the bottom of the descent, he plunged right into the river and turned down the stream, sometimes swimming and sometimes on terra firma or floundering over rocks, until he found a place where he got out on the north side and made his escape."⁴ Today a plaque placed by the Daughters of the American Revolution on the nearby highway bridge commemorates Hunter's escape.

¹David Fanning, *The Narrative of Colonel David Fanning* (Spartanburg: The Reprint Company, 1973), p. 59.

²*Ibid.*, p. 60.

³*Ibid.*, p. 62.

⁴E. W. Caruthers, *Revolutionary Incidents: And Sketches of Character Chiefly in the "Old North State"* (Philadelphia: Hayes & Zell, 1856), pp. 280-281.

F:2 FRANKLINVILLE IRON WORKS

(destroyed)

West side Bush Creek at junction with
Deep River
Franklinville

A foundry was built here ca. 1850 to process ore from the Iron Hill mine some four miles to the southwest. The mine and smelter were worked periodically from ca. 1849 to 1868, but particularly during the Civil War when workers were exempted from the military draft. A report of the enrolling officer dated July 4, 1864, listed thirty hands at the iron works, indicating an extensive operation. Little remains at the site although the dam on Bush Creek and the power race are still visible. The property was sold to G. H. Makepeace in 1869 and later operations at the site included a chair manufacturing plant and a rock crusher. The Iron Hill mine was one of the most extensive mining operations in the eastern half of Randolph County with the main shaft reaching a depth of eighty feet.

F:3 "UPPER DAM"

Deep River
Franklinville

A dam has been at this site on Deep River



F:1

since the earliest use of the river's power for grist milling. In 1901 the Franklinville Manufacturing Company replaced all earlier dams with a massive new dam of coarsed rubble stone construction. This impounded water to run both the grist mill and cotton factory. The last water wheel to be used at the factory was a 285 horsepower horizontal Smith wheel, installed in 1909. This turned all of the machinery of the factory through a belt and pulley system until electric drives were installed in 1922. On November 29, 1934 the *Courier* noted that "The Randolph Mills, Inc. are preparing to raise their dam across Deep River at Mill #1 thirty inches higher. This will give them a resource supply of water for their equipment and will be one of the prettiest ponds of water on the river." As a result of that remodeling the 1901 stone dam became the core of a new concrete dam with massive buttresses, floodgates and hydroelectric generating station. This installation, the most elaborate in Randolph County, was used to generate electricity for the mills until 1963.



F:3



F:4



F:5

F:4 FRANKLINVILLE ROLLER MILL
SR 2235
Franklinville

Flour milling is Franklinville's oldest activity. That, and the kinetic energy of Deep River which made it possible, entirely determined the location and subsequent development of the Franklinville community. The potential of the site was realized before the year 1800. Both George Mendenhall, who acquired the site in 1795, and Benjamin Trotter, who bought it in 1797, were millers. It is not known whether those men made any use of the site; their purposes may have been purely speculative. Since at least 1890 local tradition has stated the first mill at this spot on Deep River was built in 1801 by Christian Moretz, or Morris, who bought the property in that year. By 1802 Morris was being taxed for the operation of a large cotton gin, and it is known that a wool-carding machine and saw mill were also operated at the mill. The availability of such a variety of products and services soon led to the formation of a rural trading community at the mill even before Elisha Coffin, a miller and former Quaker, bought the property in 1821.

The small two-and-a-half story mill housed corn and wheat stones which ground and processed the grain into meal and flour with a minimum of machinery. The grist and saw mills continued to be operated into the 20th century as adjuncts to the neighboring textile factory. Methods of producing flour changed in the later 19th century with mills utilizing steel rollers instead of stones to grind grain, a process first demonstrated in Philadelphia at the Centennial Exposition in 1876. This roller process produced a higher yield of finer flour from the wheat and soon became the industrial standard. The all-roller Pillsbury "A" Mill, built in Minneapolis in 1880, was the largest such mill in the world at that time.

This new technology arrived in Randolph County soon thereafter. The Enterprise Roller Mills, built in the early 1880s at which is now Coleridge, was the county's first roller mill and one of the earliest in the Piedmont. In the early 1890s Dr. John Milton Worth founded the Ashboro Roller Mill; it later merged with other local mills to form the Southern Crown Milling Company which survived until 1958. In the early 20th century many rural mills began to upgrade their operations and adopt the roller process. Roller mills were built in Farmer, Seagrove, Archdale

and Ramsour during this period, in addition to the new mill at Franklinville.

In 1912 the Franklinville Manufacturing Company, under Hugh Parks, Jr., decided to replace the antique grist mill with a completely new, greatly enlarged roller mill operation. The three-story frame mill was opened in 1913 and the former structure was demolished. The roller mill retained water power as its primary source of energy, but made use of the textile mill's nearby steam engine for back-up power. Today the mill uses neither steam nor water, being entirely powered by electricity.

Ca. 1920 a new product was added to the traditional brands of whole wheat "Excelsior" flour; this was a new "self-rising" flour, named "Dainty Biscuit" flour. The "Excelsior" name was later discontinued and "Dainty Biscuit" flour today is available in both plain and self-rising styles. Extensive additions were built toward the south in the 1930s and 1940s to house an animal feed operation; tile, concrete and metal grain bins were added for increased storage capacity.

Just three men supervised manufacturing operations at the mill through most of this century. Edgar G. Routh began as miller in 1901; J. A. Wallace took over in 1932 after Routh was elected Randolph County register of deeds; and Wallace's son, Paul Wallace, served until 1978. The general bankruptcy of Randolph Mills, Inc. forced the roller mill to close temporarily in 1978, but it is now in operation once more.

F:5 FRANKLINVILLE MANUFACTURING COMPANY
("The Upper Mill")
SR 2235
Franklinville

The earliest sections of this extensive industrial complex include the oldest textile-related buildings in Randolph County. Although the Cedar Falls factory was established first, none of its original structures remain.

The drive to establish Deep River's second cotton mill culminated in a public meeting on April 2, 1838, when "The Randolph Manufacturing Company" was organized and Elisha Coffin was dispatched "to the North" to buy equipment. On March 4, 1839, the president of the corporation advertised for bids on the "factory House," which was "to be 80 feet by 40, 3 stories high—materials brick, and covered with shingles—the whole to be finished off in the most workman-

like and best style. . . . The Directors prefer making two separate contracts, with different individuals—one for the MASON WORK and the other for the CARPENTER WORK." The structure, the county's first large brick building, was nearly complete by February, 1840, when the local newspaper reported that "they are putting up the Machinery. It is expected they will commence spinning in a few weeks—by the first of March at furthest."

The true appearance of that original building is largely uncertain due to later alterations and damage by fire. It is clear that the structure, nine window bays long and three wide, used an unusual brick bond consisting of a course of alternating stretchers and headers (similar to Flemish bond); five courses of stretchers; and another course of alternating stretchers and headers. This bond was used again in repairs and additions to the factory in 1851 and 1882, although it is not found in any other Randolph County building. The bond may have been designed to strengthen the walls of the factory, which were subject to floods and constant vibration from machinery. The only contemporary description of the 1839 factory is a partial one included in a newspaper account of the fire which destroyed the mill on Saturday, April 18, 1851. "The fire was first discovered about nine o'clock at night, in the dressing room, which was in the upper story of the building. In a short time the flames were communicated to the roof. . . . The walls of the building were of brick, but the falling in of heavy burning timbers left them in a ruined state."

Ironically the stone "Picker House," the one part of the mill complex designed to be fireproof, was not even involved. The picker house was considered to be the greatest fire threat in any mill due to its atmosphere of combustible cotton dust. The stone walls of the building were built to contain a fire and allow the roof and interior to be rebuilt easily and inexpensively. It remains today, embedded in later additions, the county's only major stone structure. Though in a "ruined state," much of the mill's solidly-built lower structure seems to have remained standing after the fire. The factory was soon rebuilt on the original fire floor walls, the dividing line between old and new brickwork can be clearly seen. The earliest photograph (1874) of the mill shows its reconstructed appearance: a simple gable roof with exposed rafter ends; small 6/6 sash lighting the work areas; and the north end crowned by a Greek Revival cupola housing a bell. This earliest section of the building is now

visible only at the northwest corner and on the upper west facade, where the antebellum sash are still in place.

From the scrapbooks of mill superintendent George Russell a complete record of post-Civil War alterations is available. In July, 1882, a two-story wing was added to the south, enclosing the water wheel and providing space for a new steam engine and boiler. This was raised to three stories in 1897. The baling room wing was added to the west in 1883, enlarged in 1888 and raised to two stories in 1900. An addition was built to the picker house in 1887; it was raised to two stories in 1899. When mill output changed from cotton bags to sheeting in 1915, a large new weaving shed wing was added to the southeast.

Some alterations were made for the sake of safety. In 1883 the gable roof was rebuilt as a flat roof with brick parapet. In 1892 a stair tower was added to the north end and the old, open interior stairwells were removed. The tower also supported a large water tank which fed a new sprinkler system. Electric lights were installed in October, 1896, replacing kerosene lanterns and lard lamps. In the most extensive improvement, the mill was doubled in size in 1899, when a three-story, 40 x 80-foot addition was built at the eastern side of the original mill. This 1899 addition, with 12/12 sash, is the present river facade of the mill complex.

F:6 COTTON WAREHOUSE
SR 2235
Franklinville

This brick warehouse was built during the summer of 1900 to shelter cotton bales shipped down the railroad. The four bays were divided by substantial brick firewalls with stepped gables echoing the north and south ends. Arched doorways on the west facade originally opened onto a wooden loading platform; the platform was destroyed and the doorways filled in the 1950s when new doors were opened on the east facade. At that time a metal shelter was constructed which linked the warehouse with the adjacent powerhouse. The powerhouse had been built in radial brick. The powerhouse and coal-fired steam generator were installed in preparation for the conversion of the mills to all-electric operation rather than belt drives. On January 10, 1921, the upper mill first ran entirely on electric motor drives. Both the warehouse and powerhouse are now abandoned and the smokestack was demolished in 1976.

F:7 FRANKLINSVILLE MANUFACTURING COMPANY STORE
(The "Upper" Store)
SR 2235
Franklinville

Mill records note that "The old red store was burned April 18, 1884 just thirty-three years after the old cotton mill was burned." The "old red store" was the company store built by the "upper" mill soon after it began operations. This building, built in 1884, is its replacement and one of the oldest surviving commercial structures in the county. It was originally a rectangular structure approximately 25 by 65 feet in plan. The interior was plastered and white-washed, a seldom-used treatment in Randolph County which must have made the store seem unusually clean and bright. In 1883 the doors and windows were located on the gable ends. The building's exterior was clad in board-and-batten siding, a decorative treatment popular in the Gothic Revival style, which is also hinted at by the trefoil vent in the gable. The exterior seems also to have boasted a highly unusual decorative effect, gained by painting the vertical boards and battens in alternating stripes of pink and gray. After consolidation of the two company stores in 1920, the building was turned into a laundry, and still later into a machine shop. This pivotal structure is clearly deserving of a major restoration effort.

F:8 GEORGE MAKEPEACE HOUSE
Greensboro Road
Franklinville

The most impressive house in Franklinville and one of the most architecturally significant homes in Randolph County, the George Makepeace House is a two-story brick Greek Revival style structure with a low gable roof and partially recessed single-stepped shoulder exterior end chimneys. Its most prominent feature is the ornate Victorian two-tiered porch, probably built in the 1880s, which hints of the Chinese Chippendale style. The facade boasts 9/9 sash and a handsome Greek Revival entrance featuring Doric pilasters, sillsights and fanlight.

The ca. 1840 house displays an austere use of the Greek Revival which, in its simplicity, is as much related to the New England Federal style popular in the early 19th century. It indicates the conservative survival of earlier architectural tastes among Randolph County artisans and clients. The builder of the house may have been Franklinville's founder, Elisha Coffin, who originally



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F-14

owned all the surrounding acreage. Its location, on the west of the highest point in town, was originally a central location in regard to the church and school across the street and the factory at the foot of the hill. In 1850 the property was sold to its earliest-remembered owner, the mill supervisor George Makepeace. It passed into the hands of his son, George Henry Makepeace, and remained in the hands of the family into the early 20th century. It later housed the families of W. A. Grimes and W. P. Ward, and, until recently, a religious cult.

F-9 HOUSE
Smith Street
Franklinville

This house appears to have been built in two stages. The east wing was the early section, a one-and-a-half-story hall-and-parlor plan house identical to the ca. 1838 "cotton row" houses at the bottom of the hill. Ca. 1850 the two-story interior-end chimney section seems to have been added. It features 6/6 sash and a wide cornice with overhanging eaves, while the earlier section has a boxed cornice with returns and 4/4 sash. The later section also features the hall-and-parlor plan with boxed stair and simple Greek Revival post-and-lintel mantel.

F:10 HOUSE
Smith Street
Franklinville

The current owner reports that part of this house is of heavy frame construction, pegged together. This indicates an antebellum date, although the house has been moved and modernized so often that dating is difficult. It now sits approximately on the site of the old Franklinville Methodist Church, which stood here from 1839 to 1913. The house once stood diagonally across the street from its current site; there it adjoined the cemetery and the Franklinville Academy building, now destroyed. Even earlier, the house was part of the Makepeace property and at one time was joined to that house by a rambling porch.

F:11 HOUSE
Greensboro Road
Franklinville

This house has undergone a similar evolution to the nearby house on Smith Street (F-9). A one-and-a-half-story hall-and-parlor "cotton row" type house was first built ca. 1838. Ca. 1850 a

two-story section was added to the east, with 6/6 sash and wide overhanging eaves. The major difference between the Smith Street house and this one is that the former has an interior end chimney, while an exterior end chimney is found here.

F:12 H. B. BUIE HOUSE
Greensboro Road
Franklinville

Hugh Buie and his father "Gib" (M. G.) Buie built this house themselves in 1908. At the time Hugh Buie was in charge of operations at the upper dam power plant nearby; he was later overseer of weaving in the upper mill. The end-pavilion or "T-plan" house was a very popular form in mill villages. Versions of the plan were printed in various books and magazines which may have provided a source for Buie's home. The turned posts, sawn brackets and other trim materials were readily available from local mill-work companies.

F:13 MADISON BROWER HOUSE
Buie Lane
Franklinville

This two-story hall-and-parlor plan house with one-story wing seems to have been built ca. 1840 and is almost identical to the two nearby houses of similar design and age. It is said to have been built by Madison Brower (1826-1914), who is listed as a local "Contractor and builder" in the 1894 Branson directory. Brower, however, acquired the property from an earlier owner, Calvin E. Graves, who may have had it built. The Peter Allred family were 19th-century residents of the house.

F:14 CURTIS-BUIE HOUSE
Greensboro Road
Franklinville

One of the show places of Franklinville, this house was a substantial residence both before and after the Civil War. Though the magnificent Eastlake-style porch is its more prominent feature, the rear wing may be part of one of the earliest remaining structures in Franklinville. The two-story frame building had a massive end chimney; a molded cornice and 9/6 window sash. These early sash relate the building to the nearby Julian House and indicate that it may precede the construction of the textile mill. At that time this probably was the home of Dr. Phillip Horney (1791-1856), father of Alexander Horney. The

two Horneys were deeply involved in the county's textile development, having been partners with Benjamin and Henry Elliott in the construction of the original Cedar Falls factory, and then assisting the establishment of both the Franklinville and Island Ford factories. Phillip Horney acquired the property (a substantial portion of the present town) in 1838. Alexander Horney sold it in 1872 to Dennis Curtis. Dennis Curtis (1826-1885) was a son-in-law and apprentice to George Makepeace, the revered superintendent of the mill. Curtis and his brother-in-law, George Henry Makepeace, were the second owners of the Columbia Factory; they operated it until October, 1879, when they sold out to William Watkins and Company. It was Curtis who, about 1880, more than doubled the size of the old house by adding the impressive two-story river-front facade. It features a deep roof overhang with bracketed cornice; these brackets have turned drop pendants. The center-hall plan house has interior chimneys placed on the rear facade and unusual rounded window and door architraves in the Italianate style. Two-over-two sash are used, as well as a double-leaf entrance with transom. The glorious porch once had a near-twin on the Horney-Parks House across town. The hip porch with central gabled pavilion is an eclectic composition with elements of several styles. Chamfered posts with applied moldings and boxy capitals carry a bracketed cornice with sawnwork details. The balustrades are flat, sawnwork cutouts; the central gable exhibits pseudo-Gothic elements such as an applied bargeboard and trefoil vent.

Curtis moved to Greensboro in the mid-1880s and the house was acquired by Matthew Gilbert Buie (d. 1912), overseer of weaving at the "upper" mill. It then passed to his son J. T. ("Joe") Buie, bookkeeper for the Franklinville Manufacturing Company.

F:15 JULIAN HOUSE
Greensboro Road
Franklinville

This lovely home is perhaps the oldest structure in Franklinville. Local historian Cornelius B. Julian, whose descendants still own the home, said that the date "1819" is carved into one of the sills. The architectural record certainly bears this out for the house exhibits graceful, refined proportions, and trim which indicates the transitional period between the Georgian and Federal styles. The end-chimney house has a molded cornice with returns and a closed-string staircase

which rises from its central hallway. Asymmetrically placed 6-9 sash in a sheathed facade are sheltered by the shed porch which is carried by replacement chamfered posts with sawn brackets. Six-over-nine sash also light the second floor facade with 4-4 sash used on the gable ends. A formerly-detached kitchen dependency is now an attached kitchen wing.

C. H. Julian (1871-1953) was a prominent Franklinville resident, acting as postmaster from 1933 to 1948 and previously serving as depot agent, town clerk and treasurer. The house was for many years the home of Mary Jane Cox (1840-1913), a weaver in the "upper" mill and daughter of former owner Nathan Cox. Nathan Cox (1809-1872) bought the house sometime before 1850 when he operated it as a boarding house for workmen engaged in rebuilding the fire-damaged mill. Like Franklinville's founder, Elisha Coffin, Nathan Cox was a birthright Friend who had been disowned for marrying a non-Quaker. According to C. H. Julian, Cox bought the house from a Mr. Johnson, who had built it. Almost certainly this was James Johnson, who in April, 1844, advertised for sale in the local newspaper his "valuable real property in Franklinville . . . 4 town lots, on which there are 2 excellent dwelling houses, a good blacksmith shop and all necessary and convenient out-houses. . . . The premises are well adapted to keeping Entertainment—there being no other tavern or house of public entertainment in the place. It is also to be remembered that . . . this place is directly on the stage route from Raleigh to Salisbury." (*Southern Citizen*, 1 May 1844)

F:16 J. A. WALLACE HOUSE
Greensboro Road
Franklinville

Older residents of Franklinville think that this 1920s bungalow set on a foundation of quartz or "white flint" rock includes part of a much older house. Arthur V. Jones, overseer of spinning in the "upper" mill, had the bungalow built for his family about 1922. Supposedly it actually remodeled the Lizzie Jobe House, a small two-story house which may have been built of logs. Lizzie Jobe was a daughter of Nathan M. Cox, the owner of the neighboring C. H. Julian House in the last half of the 19th century. The Jobe House could have been part of the complex of buildings described in newspaper advertisements in 1844 by James Johnson. Whether Jones actually did remodel the earlier house is not now



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JULIAN HOUSE
 GREENSBORO ROAD
 FRANKLINVILLE
 WALLACE HOUSE
 GREENSBORO ROAD
 FRANKLINVILLE



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evident. The property was acquired in 1933 by J. A. Wallace, a professional miller from Milton, N.C., who came to Franklinville to take charge of the roller mill. Wallace served as mayor of Franklinville from 1961-1963 and 1967-1969.

F:17 "COTTON ROW" HOUSES
Greensboro Road
Franklinville

These four one-story frame houses, along with four similar structures now attached to larger two-story dwellings, are undoubtedly among the dwellings built by the original Randolph Manufacturing Company after April, 1838. In March, 1839, the *Asheboro* newspaper noted that "since the commencement of that works but one short year ago, a little village has sprung up at the place which has assumed the name of Franklinville, embracing some eight or ten respectable families." Each small, sixteen by twenty-two foot house had two rooms in a hall-and-parlor plan, a single fireplace on the west end for heat and cooking and a loft reached by a boxed staircase.

Five and perhaps six of these houses were built in a row on the hillside above the factory. The western-most one has been destroyed and the eastern-most is now attached to the two-story Will Tippet House, leaving these four in between. Each has evolved similarly, with turn-of-the-century wings and porches, ca. 1920 additions, and ca. 1950 renovations and German siding. But the roof of the original houses can still be seen poking up above the later additions and showing its boxed cornice returns on the western gables.

F:18 W. H. TIPPETT HOUSE
Greensboro Road
Franklinville

Originally one of the "Cotton Row" houses built ca. 1838, this house developed differently from its neighbors. In the later 19th century it became the residence of William H. Tippet (1857-1938), one of the area's most prominent house carpenters and builders of the period. Tippet is first listed in the 1877 Branson directory as a cabinetmaker, but by 1894 he is identified as a "builder and contractor." It was probably Tippet who ca. 1890 moved the original two-room 1838 house to face its gable end north and built the two-story center-gable house as its south wing. That three-bay center-hall plan house is typical of more than a dozen houses built in

Franklinville from 1890 to 1910, some of them no doubt also built by Tippet. Will Tippet is said to have built the George Russell House on Main Street ca. 1903 among many in Franklinville, and the W. D. Lane House in Ramseur among many in that community. He was also responsible for a great deal of industrial construction for the local factories, most of which is now unknown: one notice survives from the *Courier* of 6 May 1915 which states "Mr. W. H. Tippet has commenced the new press house for the Franklinville Manufacturing Company." Ca. 1918 Tippet built and moved into another house (now destroyed) on Clark Avenue near Depot Street.

F:19 TRESTLE (destroyed)
SR 2235
Franklinville

The identification plate on this trestle recorded the facts that it was built by the Roanoke Iron and Bridge Works in 1924. The official North Carolina Department of Transportation information described it as a "bridge with 50' steel thru girder span on frame towers, over 2 lane road, with 50' and 25' timber apparatus." The trestle was destroyed in 1983, as was the 18.7 mile length of railroad originally known as the "Factory Branch" of the Cape Fear and Yadkin Valley Railway.

The "Factory Branch" included three other major wooden trestles: across Sandy Creek, Bush Creek and, the longest, over SR 2141 at Cedar Falls. The branch line was built from 1888 to 1890 in order to connect Randolph County's Deep River textile mills to the main line of the CFVY at Climax. The Cape Fear and Yadkin Valley Railway was the final outcome of early efforts to link the Cape Fear and Yadkin rivers—first by canal, then later by railroad. Organized in 1879, the corporation opened its main line from Fayetteville to Greensboro on March 16, 1884. For the next five years Staley was used as the shipping terminal for the local factories, until the completion of the branch line to Millboro in 1889. The "Factory Branch" was completed by July, 1890. The corporation was reorganized as the "Atlantic and Yadkin Railroad" in 1898 and was absorbed into the Southern Railway system in the 1920s. All of the local depots along the line were demolished in 1976, the line was officially abandoned in 1980, and the tracks and trestles dismantled by February, 1983.

F:20 MILL HOUSES
Main Street
Franklinville

The three houses in this row are very similar and may have been built as worker housing for the Franklinville Manufacturing Company during the 1850s. The house on the southwest corner of Main and Depot streets nearest the Methodist church is abandoned and deteriorating, but it best illustrates the original appearance of the three dwellings. The one-and-a-half-story hall-and-parlor plan house has a boxed stair and Greek Revival style post-and-lintel mantels. A single chimney at the rear serves both the house and a one-story wing. The wing is placed at the east rear corner of this house but is found at the west rear corners of the other two. All three houses have been extensively remodeled, with new siding and 4/4 sash, but mortise-and-tenon or "heavy frame" construction indicates an antebellum date. The center house has been altered most radically, having lost its upper floor in 1978.

F:21 ISHAM JONES WAGON SHOP
River Road
Franklinville

Remembered today for its 20th century use as a town hall and jail, or "calaboose," this building was originally built before the Civil War as part of the Isham Jones (1834-1915) wagon factory complex. It is the only survivor of the houses, shops and commercial structures which lined the River Road in the 19th century Franklinville. Around the turn of the century Jones retired and his shop was remodeled into a town hall and concert hall for use by the Franklinville "Riverside Band." In the 1950s it was renovated for use as a dwelling by Randolph Mills. Due to its deteriorated condition, portions of its mortised and tenoned frame are currently visible.

F:22 HOUSE
Main Street
Franklinville

Essentially two houses combined into one dwelling, the eastern end is of mortise-and-tenon construction, indicating an antebellum date. That original structure was a small end-chimney hall-and-parlor plan house; its details have been lost in subsequent remodelings. The 4/4 sash and twin gables date from the turn-of-the-century enlargement. The house at one time stood across Depot Street behind the Lambert-Parks House

and probably was a dependency of that dwelling. The house was even further remodeled and brick-veneered in 1983.

F:23 FRANKLINVILLE METHODIST CHURCH
Main Street
Franklinville

The Franklinville Methodist Episcopal Church was officially organized August 15, 1839 by trustees Elisha Coffin, Bethuel Coffin, J. M. A. Drake, Alexander Horney and Phillip Horney. Both the first church, built in 1839, and a second replacement building, erected 1894-1895, stood on the hill at the present cemetery across from the Makepeace house. In 1912 the present brick church was built on Main Street to house the growing congregation. Hugh Parks, Jr., mill owner and chairman of the building committee, is said to have personally drawn up plans for the new structure. In a contract dated July 2, 1912, the building committee hired J. H. Burrow as brick mason and D. A. Curtis as carpenter to jointly erect the church. The design is what Methodists call the "Akron Plan," named after the Ohio city where it was formulated, which included a special wing of Sunday school classrooms arranged around a central assembly hall. The Franklinville church plan includes this wing in an apsidal bay on the south side of the sanctuary.

Several alterations have been made over the years. A large folding door which opened between the sanctuary and Sunday school rooms has been removed, the opening walled up and the sanctuary reoriented. The original lancet sash have been replaced by stained glass windows. The entrance, once on the north side of the tower, has been moved to the east due to road widening. The Sunday school wing has not been altered, however, and retains its molded door and window surrounds with bull's-eye corner blocks. The soaring, vaulted two-story interior space of the assembly hall is the county's best example of this once-popular plan.

F:24 GROVE HOTEL
Sumner Street
Franklinville

This building has been called by many names, including "The Teacherage," "The Franklinville Inn" and "The Grove Hotel," which seems to have been its first name. Local tradition says that the hotel is built around an earlier house which



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was the home of a blind man named McPherson. In 1915 it began to be remodeled and was opened as a hotel in the fall of 1919. M. G. (Mack) Maner and wife, Hannah, were the innkeepers. The hotel is a large hip-roofed structure approximately fifty feet square. A projecting bay on the facade marks the off-center entrance facing the railroad and River Road. The hotel included ten guest rooms opening off large central lobbies on the first and second floors. Four-over-four sash are used throughout the structure. The large dining room was once well known for its good food but the hotel housed its last guests almost twenty years ago and is now in a very deteriorated condition.

F:25 BANK OF FRANKLINVILLE
Main Street
Franklinville

In 1920 Hugh Parks, Jr., decided to consolidate the management of the "lower" and "upper" mills—the Randolph Manufacturing Company and the Franklinville Manufacturing Company respectively—in a single new office building which would also house the town's first bank. The first brick was laid on May 20, 1920, and the combined offices moved into the building on August 4. The new Bank of Franklinville opened the next day with fifty-seven accounts and over \$15,000 in deposits. The structure is a typical brick building of the period with recessed entrances and corbelled cornice. The bank housed offices in the west half of the building, closed in the Depression. The entire building then became offices for Randolph Mills, Inc.

F:26 GEORGE RUSSELL HOUSE
Main Street
Franklinville

George Russell, superintendent of the "upper" mill from 1907 to 1927, was a close personal friend and business associate of the Parks family. He left Franklinville in 1927 and died in the 1930s. Russell and Hugh Parks, Jr., were amateur photographers, and perhaps George Russell's greatest legacy is his photograph collection of Franklinville. Arranged in several scrapbooks and given to friends and relatives, Russell left a documentary record of the village from 1874 to the 1920s which is unequalled. Russell's home was built for him in the 1890s by Will Tippett, local contractor. It was a cruciform-plan house with polygonal bays projecting from the east and west. The cantilevered roof overhangs are braced

by sawn brackets with turned pendants. The gables display lacy sawnwork gable ornaments. Most of the original porch has been removed and a two-story shed wing has been added to the rear.

F:27 HANK'S LODGE
Main Street
Franklinville

The first Masonic Lodge in Randolph County was Hank's No. 128, organized March 26, 1850, at Franklinville. The second was built five years later at Fouts's Mill (now Coleridge), with Asheboro's Balfour Lodge third in the same year. Ten Masonic brothers residing in the Franklinville neighborhood were granted permission to establish a Lodge of Ancient York Masons, by 1869 there were 82 members. In July 1850, a building committee was appointed, and on September 10, 1850 the committee signed a contract to "erect a Masonic Hall" in the village with Spencer M. Dorsett and Thomas W. Allred. Dorsett, 28, and Allred, 27, were Franklinville residents. Dorsett listed his occupation in the 1850 census as "Carpenter." The building was contracted for a price of \$1,350.00, to be paid in installments, and to be completed in six months from the date of the contract. It was specified to be of two stories, 40 by 20 feet, with the lower story nine feet high and the upper story ten feet high. The framing was to be of oak five inches thick and the studing set on 18-inch center. The remainder, including shingles and any exposed timber was "to be of good heart pine." The Hall was built on the south side of the River Road between the two cotton mills. In 1890 the railroad was extended from Millboro to Ramseur, running across the lodge lot between the Hall and the River Road. The River Road fell into disuse following the construction of "Highway 99" (the present NC 22), and in early 1924 the Hall was moved to its current location on the south side of that highway.

The temple form Greek Revival building is one of the oldest public buildings in the area, and is doubly important since its construction contract has survived, preserving the names of its builders. Dorsett and Allred were obviously men of some skill, for the Hall is as sophisticated an example of the Greek Revival style as is to be found in Randolph County. The form of the building can best be seen on its rear elevation, where three monumental pilasters rise the full height of the facade, dividing it into two bays. On the front facade the entrance door interrupts

the central pilaster. The pent roof above that door is probably a later addition. Further study of this building may lead to other buildings which can be attributed to Dorset and Allred.

F:28 FRANKLINVILLE STORE COMPANY
Rose Street
Franklinville

The Franklinville and Randolph Manufacturing Companies maintained separate "upper" and "lower" stores until 1920, when it was decided to consolidate the two under one roof. The combined store, renamed the Franklinville Store Company, was ready for occupancy in December, 1920. Its first managers were John Marley and H. S. Edwards. The structure was a 45 x 90-foot brick building with a basement. The store level, with twin entrances on Rose Street, was divided in half down the middle. Dry goods and "notions" were on one side and the meat and grocery department was on the other. At various times the building sheltered a drugstore, doctor's office, beauty parlor and public library. The basement currently houses a barbershop and the post office. The Franklinville Store Company was liquidated in 1981 and the building taken over by store-keeper Harold Poole.

F:29 LAMBERT-PARKS HOUSE
Main Street
Franklinville

Known locally as the "Summer House" after its 19th-century owners, this house has had a long and colorful history of ownership. In 1907 David S. Sumner (1862-1939), superintendent of the "lower" mill, moved here from his former home east of town. He and his family resided here for the next seventy years. Sumner bought the property from the widow of Alexander S. Horney, one of the most influential citizens in Franklinville and Randolph County for much of the 19th century. Horney and his father helped to found both the Cedar Falls and Franklinville cotton factories and Alexander Horney acted as first superintendent of the Island Ford factory. Horney also served as chairman of the county commissioners for many years. He owned the house twice, both before and after the Civil War.

From 1871 until about 1893 the dwelling was the home of Hugh Parks, undoubtedly the most powerful personage in Franklinville. During that period Parks acquired control of both the town's textile corporations, serving as secretary-treasurer

of the Franklinville Manufacturing Company and as president of the Randolph Manufacturing Company, the former Island Ford factory. Under Parks' benevolent paternalism Franklinville first acquired many civic amenities such as its river-side park. He was politically influential, serving as mayor and county commissioner, among a variety of offices. Ca. 1893 Parks engineered a house trade with Ruth Horney in which she moved back to this home and Parks moved his family into the impressive Horney mansion on the hill above the Island Ford mill.

These later deeds and transfers cite the property as "the Lambert lot in the village of Franklinville." This refers to John R. Lambert, who sold the lot to A. S. Horney in July, 1850. The substantial purchase price indicates the house already existed, which confirms the architectural evidence that the home was built in the 1840s. Lambert, 36 years old in the census of 1850, listed his occupation as "Manufacturer." Lambert was probably connected with the "upper" mill, which had been destroyed by fire in April of 1851; besides his wife and six children, Lambert housed two boarders identified as "plasterers" and obviously engaged in the reconstruction of that factory.

The house is one of the county's best examples of the full-blown Greek Revival style. The two-story center-hall plan dwelling has exterior end chimneys, corner boards and a molded cornice with returns. Wide flush sheathing on the first floor facade is sheltered by a shed porch with paneled cornice. The porch superstructure is obviously original to the house, although the chamfered posts with sawn decoration and brackets seem to have been added by Hugh Parks in the late 1880s. The finest exterior feature is the entrance where double leaf raised panel doors are framed by sidelights over raised panels and a Greek Revival architrave with molded corner blocks.

F:30 JAMES BUIE HOUSE
Rose Street
Franklinville

Originally facing south toward the river, this ca. 1885 three-bay center-hall plan house then boasted an engaged porch with elaborate sawn-work detail similar to that of the Dennis Curtis house. This porch has since been enclosed. Entrance to the house is now gained through a door facing Rose Street in the rear wing. James Buie was overseer of spinning in the "upper" mill



F:28



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from 1877 to 1882 and overseer of carding from 1882 to 1923.

F:31 DUNCAN DOVE HOUSE
Rose Street
Franklinville

This two-story end-chimney house has feathered shingles in its central gable and 2/2 sash. The cornice is supported by sawn brackets. The hip porch has lost its original supports. Duncan "Dunc" Dove (1851-1939) worked at the "Dunc" or Randolph Manufacturing Company store and later owned his own general store.

F:32 HOUSE
Rose Street
Franklinville

This dwelling is very similar to the half-and-parlor plan mill houses on Main Street near the Methodist church which seem to date from the 1850s. The two-story house has 6/6 sash and is two bays wide with a door centered on the first floor facade. The house displays a molded cornice with returns and its hipped-roof porch has turned balusters. The structure was moved here from the rear of the neighboring Duncan Dove House to which it was connected by a breezeway. It may have served as a kitchen or servants' quarters.

F:33 FRAZIER-FENTRESS HOUSE
Rose Street
Franklinville

Henry W. Frazier, a director of the Franklinsville Manufacturing Company from 1884 to 1890 and the builder of this ca. 1890 house, moved to High Point in 1899 and founded the Myrtle Desk Company, maker of roll-top desks. The house was then acquired by Lewis F. Fentress, overseer of spinning 1883-1914 and postmaster 1914-1924. The two-story end-chimney house has a sawnwork gable ornament in its gable, along with vents and feathered shingling. The cornices terminate in unusual sawn pattern boards. A one-story wing with matching details extends from the rear toward Depot Street. The "Mount Vernon" porch on the Rose Street facade was added in the 1960s, replacing a one-story hip porch with chamfered posts and sawn brackets.

F:34 T. A. SLACK HOUSE
Pine Street
Franklinville

This two-story half-and-parlor plan house seems unusually tall and narrow because of its short two-bay facade. The date of its construction is difficult to estimate, although the fluted, tapered columns supporting the porch indicate the Greek Revival style. The 4/4 sash and other details imply a later 19th-century date house. The frame house is covered with brick-patterned asphalt siding, which further obscures its features. T. A. ("Bud") Slack was a peddler and farmer.

F:35 HOUSE
Pine Street
Franklinville

Although disguised by later additions, this small, story-and-a-half dwelling has the look of a pre-Civil War structure. The house is built around a massive, stuccoed stone chimney and the east end sags noticeably, implying that it was an addition to the original structure. The second floor is lighted by windows on the west end. The house seems to have been drastically remodeled in the 1930s or 1940s when it received German siding and a rear wing.

F:36 MOORE'S CHAPEL
Church Street
Franklinville

The oldest existing church building in Franklinville, this frame structure was built in 1888. The church was organized in October, 1887 by Franklinville members of the Columbia Baptist Church in Ramseur. At first the Ramseur pastor J. F. Moore served double duty as pastor of the Franklinville church, and the church was named in his honor after his sudden death in 1889. A brick sanctuary was built in 1919 and the frame structure used as Sunday school rooms. In 1928, after the destruction of the local community building, John W. Clark purchased the church, moved it across the street and renovated it for use as a community center. It has not been used for several years. The original church was a simple three-bay, twenty by thirty feet building with boxed cornice returns. The porch was added in the 1958 renovation.

F:37 J. P. MARABLE HOUSE
Academy Street
Franklinville

John Paschal Marable (1856-1932) was the last of a family of potters. Marable's grandfather, Paschal McCoy, was a potter, as was his step-

father, E. K. ("Kelly") Moffitt, whom his mother married in 1866. The 1870 census of manufacturers lists Moffitt as making salt-glazed stoneware. The history of an adjoining pottery site on the creek behind the house is unclear, although it is thought that Marable and perhaps Moffitt worked there. Pottery is believed to have been made in Franklinville well before the Civil War. The three-bay central-gable end-chimney house displays a center-hall plan and turn-of-the-century detailing. It may contain parts of an earlier structure.

F:38 HOUSE
Academy Street
Franklinville

The nucleus of this dwelling is a two-story antebellum building which originally faced south toward the river. This portion of the house has 6/6 sash and a large stone chimney with brick stack. A two-story gable-roofed wing and a single-story shed wing were added later; both feature 4/4 sash. The hip porch on turned posts was added to shelter a new entrance on Academy Street. This seems to be the only dwelling remaining from the Island Ford mill village community which centered around this road, then called Mulberry Street.

F:39 THOMAS RICE HOUSE
Weatherly Drive
Franklinville

One of the most architecturally significant structures in Franklinville, this small house was built by Thomas Rice (1803-1893), a well-known carpenter and "mechanic." Rice worked in both Randolph and Guilford counties, building such structures as the Franklinville covered bridge (1848) and Greensboro's West Market Street Methodist Church (1849-1851). One of his most important commissions came in 1854 when he was hired to build the "Old or Main building at Trinity College," a large three-story brick structure. Rice held several public offices in Randolph, and was a justice of the peace from 1843 to 1859.

In 1846 Rice became one of the founding stockholders of the Island Ford Manufacturing Company. He probably supervised the construction of the frame Island Ford factory. At the same time, Rice bought five acres of land on the hillside above the factory and built a home for his wife and five (later seven) children. The property was part of the mill's Mulberry Street development, where property was sold off to raise operating capital for the company. The most

unusual feature of Rice's house is its distinctive engaged porch, set back under the gabled roof and supported by four stuccoed brick columns. (There is some evidence that these were originally painted to resemble marble.) This kind of engaged porch is a characteristic of the Greek Revival's "Creek Cottage" house type, popular in coastal areas and standard for the area along the Mississippi River. No other examples of this kind of house are known in Randolph County, nor is it often found elsewhere in Piedmont North Carolina. The high quality of Rice's craftsmanship is evident in the sophisticated architectural details of the exterior. Its lines are simple and strong. Since this is the only known example of Rice's work, it is extremely unfortunate that little, if anything, survives of his interior work. The house was remodeled by Randolph Mills in the 1960s for use as a conference center. The interior of the first floor was drastically altered. The second floor is no longer accessible.

Financial difficulties during the 1850s seem to have caused Rice to leave Franklinville; during the 1860's he settled in the Farmer community in southwestern Randolph. Much more research needs to be done on the career of this man, one of Randolph's premier builders.

F:40 D. M. WEATHERLY HOUSE
Weatherly Drive
Franklinville

Henry Parks, a cousin of mill owner Hugh Parks, built this Queen Anne style dwelling ca. 1890. It was subsequently acquired by D. M. ("Dave") Weatherly, principal and headmaster of the Franklinville Academy. The brothers, D. M. and J. A. Weatherly, were prominent local educators at the turn of the century, jointly or individually running schools at Liberty, Rameur, Asheboro and High Point, among others. D. M. Weatherly, settled in Franklinville and lived here in 1922 when he was elected Randolph County clerk of court. The house is a transitional form from the Eastlake to Queen Anne periods. It is essentially a traditional two-story rectangular house with square and polygonal window bays breaking up its angularity. A flowing, rounded porch wraps around the first floor and also works to disguise the sharp edges of the traditional house form. The porch has turned posts with sawn brackets, turned pendants and a spindle frieze. The eaves of the hipped roof are decorated with sawn details. A central gable on the south facade has a sawnwork gable ornament with spindle decoration.



F:38



F:39



F:40



F:41



F:42

F:41 RANDOLPH MANUFACTURING COMPANY
 ("The Lower Mill")
 NC 22 at Academy Street
 Franklinville

On September 5, 1846, Elisha Coffin and three of his sons and nephews, along with A. S. Horney, George Makepeace, Thomas Rice and nine other men and women, incorporated the county's third textile mill, the Island Ford Manufacturing Company. A large frame building was constructed to house the factory and "went into operation in 1848, supplied with the latest and most approved machinery. The dam and canal, factory house and houses for the operatives, store house, cotton house and all necessary appendages [were] constructed by experienced workmen and in the most elegant and durable style." The factory building may have been designed by George Makepeace and built by Thomas Rice, both of whom were stockholders and local residents. The four-story factory "house" was 40 by 80 feet in plan, nine bays long and three wide—essentially the same size as the Franklinville factory just upriver. But at Island Ford, instead of a wholly brick building, a wooden superstructure was built upon a brick first floor, and a fourth floor was lighted by a clerestory monitor roof. This feature was widely used in English and New England factories, and foretold the spread of mainstream industrial innovations into the infant Deep River manufacturing environment.

The corporation prospered for a few years, but deteriorating economic conditions forced the company to declare bankruptcy on July 14, 1856. By October, 1859 the property had been sold to a group of local investors including A. S. Horney, John M. Coffin, Reed Creek merchant Isaac H. Foust and Foust's store clerk Hugh Parks. In 1862, following Foust's death, a revised partnership was incorporated as the "Randolph Manufacturing Company" with John D. Williams as president, Hugh Parks secretary-treasurer and J. A. Luther as superintendent. The corporation at that time had capital stock worth \$30,000, seventy employees and consumed 850 bales of cotton to produce 3,000 yards of 4-4 sheeting.

In 1895 the "Cotton Mill Edition" of the *Raleigh News and Observer* wrote of the Island Ford mill, saying that "the fates have decreed that it shall not stand to see the flowers bloom again, for the architects and brick layers are building long, new brick walls all about it, and

so soon as new floor space is ready, the quaint old wooden building will tumble to the tune of the new order of things, and give way to modern architecture and convenience." The "architects" mentioned by the newspaper seems to have been just one non-professional "architect." W. C. ("Will") Russell (1848-1912), the superintendent of the "upper" mill, Russell's obituary states that "The new mill of the Randolph Manufacturing Company was designed and built by Mr. Russell and stands as a monument to his genius." The new brick factory may have been the largest of Randolph County's 19th-century industrial buildings. It was built immediately to the west of the Island Ford structure, which was located approximately where the present engine room and smokestack of the new factory stand. The 1895 C-plan factory straddled the existing mill race or power canal, which is the only trace of the antebellum factory which is still evident. The building was very visually appealing, with continuous brick hood moldings connecting rows of arched windows on both floors. Its central three-story stair tower was accessible only by a bridge over the power canal, and was capped by a very unusual bell cupola with a semicircular pediment. The stair tower was destroyed in the mid-1950s when new construction filled the central courtyard area, leaving the gable ends of the east and west wings the only visible parts of the 1895 mill.

F:42 J. A. LUTHER HOUSE
 Wagon Wheel Road
 Franklinville

When the Randolph Manufacturing Company was created in 1862, Jonathan Luther was listed as superintendent of manufacturing operations. He held this position for many years. This house was probably built in the late 1880s, although an adjoining outbuilding may have been part of an earlier dwelling. The house is a typical center-hall plan end-chimney design, with 2 1/2 sash. Its most prominent decorative feature was a hip porch on the south facade with central second-floor balcony. This porch-and-balcony arrangement was the trademark of some as-yet-undocumented local carpenter-builder; it is or was found on at least six substantial dwellings in Franklinville.

F-43 KITCHEN OUTBUILDING

Horney-Parks House
West Street
Franklinville

This tiny structure is one of the very few antebellum dependencies remaining in Randolph County. Its flush roof overhang, boxed cornice and 6/6 sash speak of a pre-Civil War construction date. A large chimney once existed on the west end and the structure may originally have consisted of a single large room. Converted into a dwelling, it now features a hall-and-parlor plan with rear wing. Immediately in front of the building are masonry steps down to Main Street which mark the site of the Horney-Parks House, one of the most ornate residences of Franklinville's mill owners.

That two-story double-pile house featured a center-hall plan and interior end chimneys. Its most prominent architectural feature was a hip porch with central balcony similar to, but more elaborate than, the porch of the Curtis-Buie House. Probably built ca. 1846 in conjunction with the Island Ford factory which it overlooked, the house may have been home to the A. S. Horney family for more than forty years. Horney (1815-1891), a mill owner, superintendent, county commissioner and political leader, was one of Randolph County's most prominent men of his generation. In 1937 Jonathan Worth's daughter, Elvira, wrote that "Alexander S. Horney was a fine citizen and his home fittings outside and in was a pattern for any community. The Horney house was later owned by Mr. Hugh Parks, then Mr. John Clark, and was burned Dec. 1935. The furniture in this Horney house was very elegant. . . ." The steps, concrete walkway, tennis court and kitchen are all that survive of this elegant residence. A Colonial Revival-style house was built on part of the site ca. 1940.

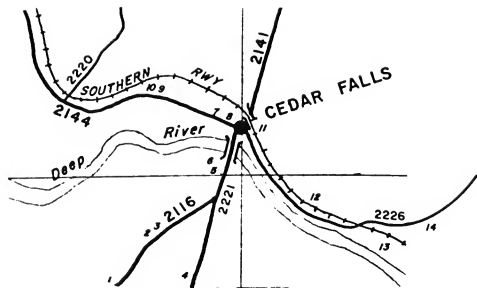
F-44 "CLIFF" TROGDON HOUSE

Main Street at Sunrise Avenue
Franklinville

This ca. 1895 two-story end-chimney center-hall plan dwelling has lost its porch and most of its architectural detail under aluminum siding. Its millwork and decorative detail, such as the fine "sunburst" ornament with spindled frieze which survives in the central gable, was almost certainly purchased from one of the many local millwork companies or by mail from a catalog. This type of "store-bought" millwork features more elements turned on lathes and built from pieces of molding, while "gingerbread" decorative elements were usually cut out with scroll saws by local carpenters. S. Clifford Trogdon worked as engineer for the nearby Randolph Manufacturing Company or "lower" mill. Herbert Edwards, manager of the "lower" company store and later manager of the Franklinville Store Company, lived here just after his marriage while his bungalow-style house across Sunrise Avenue was under construction.

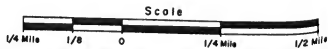
**F-43****F-44**

Cedar Falls



North

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CF:1 CEDAR FALLS BAPTIST CHURCH
SR 2116
Cedar Falls

In the summer of 1844, a group of Baptists met and established a church in Cedar Falls. Within a year the church had more than one hundred members. Negroes were received into church membership and seated in a separate section. The original church building built in 1844-1845 was used until 1975. The building had been extensively remodeled about 1920, when a classroom wing and asbestos siding were added. The window sash have also been replaced. An early feature is the molded cornice with cornice returns. The original pine pulpit has been preserved; it is decoratively painted to resemble a more valuable wood, such as walnut.

CF:2 HOUSE
SR 2116
Cedar Falls

This house may have originally been a single-story house built ca. 1850 and expanded to two full stories about 1880. The double entrance doors are set in a pilastered Greek Revival frame with transom, sidelights and corner blocks. The first floor windows have 9/9 sash; the second floor has 4/4. The roof and porch, with exposed rafters and shallow pitch, seem to be later replacements. A one-story rear wing has sawn rafter ends supporting the deep overhang.

CF:3 HOUSE
SR 2116
Cedar Falls

This 1885-era house exhibits a two-tiered porch and balcony of the type so popular in the area at the time. The cornice and gable cornice returns are braced by a frieze of paired sawnwork brackets. The house follows a central-hall plan with brick exterior end chimneys and 4/4 sash.

CF:4 CEDAR FALLS UNITED METHODIST CHURCH
SR 2221
Cedar Falls

In 1878 a Methodist Protestant congregation was organized in Cedar Falls. The cornerstone of the church building was laid December 25, 1878, in the center of the present cemetery. In 1939 the local Methodist Protestant and Methodist Episcopal congregations merged. In 1941 the Methodist Protestant building was moved to its

present site, where classroom wings, asbestos siding and stained glass windows were added. The simple steeple with pilasters is the only obvious early feature of the building.

CF:5 HOUSE
SR 2221
Cedar Falls

This dwelling has been much altered over the years, but it seems to date from the 1850s. The center-hall plan hip-roofed house with raised basement still retains hints of the Italianate style. An early mark that the structure may have originally stood across the street, and was moved to this location about 1900.

CF:6 O. R. COX HOUSE
SR 2221
Cedar Falls

Commanding the crest of a hill in a horseshoe bend of Deep River just across the bridge from the Cedar Falls factory; this house was built ca. 1895 by Orlando R. Cox, general manager of the Cedar Falls Manufacturing Company. In 1876 Cox was elected sheriff of Randolph County, but resigned the following year to assume the manager's duties. By 1884, under his leadership, the mill had doubled in size and output. Cox later moved to Asheboro; the house was subsequently the residence of Dr. Henry Jordan. The building is a fine example of the Queen Anne style. The iron cresting around the roof deck and the stuccoed arched panels in the chimneys are unusual features. Several contemporary outbuildings remain. An iron planter now in a flower garden behind the house was originally the fountain which stood in Asheboro in front of the old Bank of Randolph building.



CF:2



CF:4



CF:6



CF:3



CF:5



CF:1



CF-7



CF-8



CF-9



CF-10

CF-7 CEDAR FALLS MANUFACTURING COMPANY
SR 2144
Cedar Falls

This mill was the first in Randolph County, organized in 1836 and built in 1837 by Benjamin and Henry Elliott and Dr. Philip and Alexander S. Horney. The original wooden building was replaced in 1846 by a three-story building of brick laid in 1:3 common bond. At least the north and east walls of this structure remain, incorporated with subsequent 1950s-era expansion. There are some timber supports in the interior of this section.

The 1846 factory, fifty by one hundred feet in plan, was almost twice as large as the only other contemporary brick factory at Franklinville. A fourth attic story, was lighted by a clerestory monitor roof. In 1860 the water-powered mill operated 1,500 spindles and 38 looms to produce yarn and sheeting material. In 1870 a water wheel producing as much as 80 horsepower operated 2,249 spindles and 50 looms. The dam and portions of the mill race still exist as well as an unused turbine wheel. A steam engine was added in 1898 for auxiliary power.

CF-8 COTTON WAREHOUSE
SR 2144
Cedar Falls

This structure, built ca. 1900, was used to store bales of cotton brought in on the railroad. It was originally three bays wide divided by fire walls, and a fourth bay was added later. Each bay was entered through a large arched opening. The end wall is decorated with elaborate corbeled brickwork. The mortar joints between bricks were originally striped with white paint, and certain bricks in the corbeled decoration were picked out with white, creating a checkerboard effect.

CF-9 SHOTGUN HOUSE
SR 2144
Cedar Falls

These two nearly identical houses are called "shotgun" houses because of their long narrow plan, said to resemble the barrel of a shotgun. Three rooms long and one room wide, each of the rooms can only be entered one after the other. The east house has cornice returns, boxed rafter ends and a shed front porch. The west house has no cornice returns, exposed rafter ends and a hip-roofed porch. Both have 6/6 sash. Like most houses in the village they date to the ca. 1890 period. (Both homes have been destroyed since 1982.)

CF-10 LOG MILL HOUSE
SR 2144
Cedar Falls

As the only known log house in Randolph County's earliest textile mill village, and the only known surviving example found in the state, this small house was one of the most significant structures in Cedar Falls. Log mill housing was once common in the state's early mill villages. Its needless destruction in 1980 is therefore especially to be regretted. The half-dovetail notched structure had a stone chimney with a brick stack and a board-and-batten rear shed. The house may have been built by the Elliott family for their village as early as 1836. It may always have been clapboarded, to protect the logs and mud-mortared chimney from bad weather.

CF-11 POST OFFICE
SR 2226
Cedar Falls

This tiny store now used as the local post office originally faced the adjoining brick company store, which burned in the early 1970s. The 2/2 sash and "boom-town" storefront suggest that the structure was built ca. 1890. It was once used as a barbershop and cafe.

CF-12 WRENN HOUSE
SR 2226
Cedar Falls

This ca. 1850 dwelling is one of the landmarks of the Greek Revival style in Randolph County. The builder of the two-story center-hall plan house drew inspiration for the decorative trim work from a well-known, widely used builder's guide, *The Practical House Carpenter*, by Asher Benjamin. Benjamin (1773-1845) was a New England builder-architect whose published manuals helped popularize the Greek Revival style all across the United States. A mantel in the house is directly adapted from Benjamin's book, specifically from Plate 51, "Design for a Chimney Piece." The mantel is a traditional "post and lintel" form, with a Greek key design decorating the frieze; this is carried on turned colonnettes. The firebox is framed by a molded architrave with bull's-eye corner blocks. The local artisan's rendition of the mantel is somewhat crude and two-dimensional when compared to the Asher Benjamin design, but it is important to find that Randolph County craftsmen tried to imitate published examples in their work.

The house has a great deal of additional high-quality work. The molded cornice is carried across the gable to form a classical pediment; the gable is covered with sheathed siding as is the area sheltered by the Doric gallery across the facade. The double-leaf entrance is framed by sidelights in a symmetrically molded architrave with beveled corner blocks. The house is built into the hillside so that the rear facade displays only a single story; the central door on the rear facade is set in a crossetted architrave with transom. Nine-over-nine double-hung sash are used on the ground floor, with 9/6 sash on the upper story. The house also features interior chimneys, molded two-panel doors and an opening staircase with turned newel post and square balusters.

CF-13 SAPONA MANUFACTURING COMPANY
SR 2226
Cedar Falls

The Sapona cotton textile mill was built ca. 1895 by the Cedar Falls Manufacturing Company under superintendent O. R. Cox. The original structure, much of which is still visible, was a one-story brick factory built in 1:6 common bond. The northern or railroad facade features nine window bays with 9/9 double-hung sash flanking a central entrance tower. The tower has bracketed cornices and a domed belfry. The original structure is now surrounded on three sides by brick and metal additions built by the Acme-McCrory Corporation. The Asheboro hosiery manufacturer converted the plant to spin silk in the late 1930s; it now processes man-made fibers.

CF-14 SAPONA MILL HOUSES
SR 2226
Cedar Falls

These six houses grouped in a row on a ridge above the Sapona mill were probably built in connection with it in 1895. Five of the houses are two-story central-chimney duplexes, entered through dual entrances on the front porch. The northernmost dwelling is a hall-and-parlor plan house with an end chimney. The story-and-a-half house has six-light casement windows lighting the second floor. All of the houses have shed porches carried on square posts and all are raised high on piers.



CF-11



CF-12

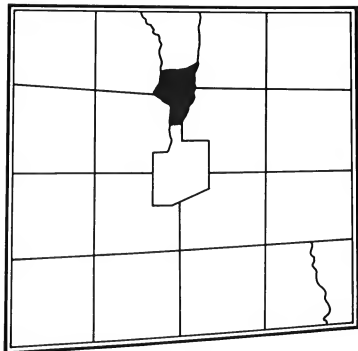


CF-13



CF-14

Randleman Township

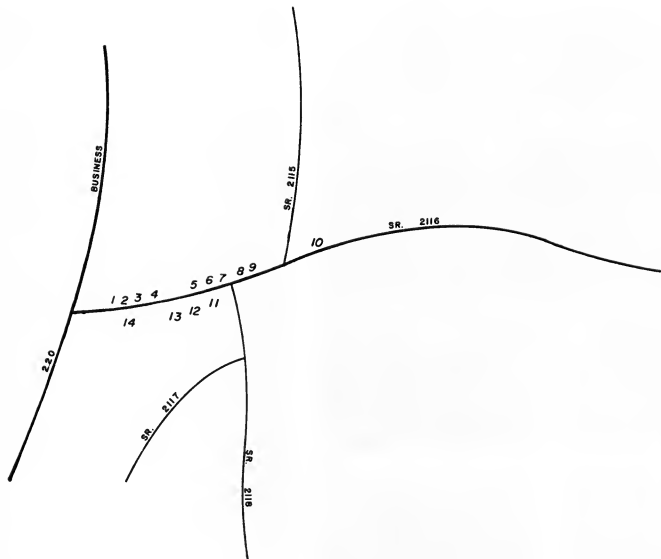


Built by John H. Ferree in 1895 and named after his two daughters, this documentary photograph depicts the mill building ca. 1900. It still stands, but has lost its Classical Revival style conical tower roof which sheltered the sprinkler water tank.



*Mary Antoinette Mill
Randleman*

New Salem



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— No Scale —



NS:1



NS:2



NS:3



NS:4



NS:5

NS:1 ROSS WOOD HOUSE
New Salem

This three-bay center-gable house was built ca. 1900, although its present bungalow style dates from the 1920s. Surviving early features include a dentiled cornice on the east elevation and a decorative attic vent in the facade gable.

NS:2 THE "DOCTOR HOUSE"
New Salem

Known as the "Doctor House" since 1944 when a retired physician purchased it, this modest frame house was bought in 1895 by J. V. Van Arsdale, a New York native and Civil War pensioner. Van Arsdale altered an early 19th century cottage by adding an elaborate porch with decorative fascia, bracketed posts and sawn balusters.

NS:3 HOUSE
New Salem

This small three-bay structure has been greatly obscured by modern additions, but the massive stone chimney indicates a 19th century construction date. The building may be the "Ingold Store and Barroom" mentioned by local writer W. S. Lineberry. The tavern was a part of, but separate from, Joel Ingold's adjacent hotel. In later years the barroom was converted into a house by Billy Brown, a deputy under sheriff Joe Steed.

NS:4 INGOLD HOTEL
New Salem

This structure was heavily altered in the 1950s when the modern window sash, red asbestos siding and rear shed rooms were added. The massive stone gable end chimneys with stuccoed exteriors, double shoulders and brick stacks indicate the antiquity of the house, probably built ca. 1820. Before the Civil War Joel Ingold ran a hotel or stagecoach inn here. His son, A. W. Ingold, was for many years owner and editor of the *Greensboro Patriot* and later editor of the *Yorkville, S.C. Enquirer*.

NS:5 JARRELL-HAYES HOUSE
New Salem

As one of the town's earliest houses, the Jarrell-Hayes House probably dates from the town's incorporation in 1815. The end chimney center-hall plan house retains a beautiful Federal period mantel whose symmetrically molded colonnettes support a molded shelf which breaks in the middle and at both ends. The parlor is wainscoted. The main entrance door was flanked by sidelights, but the trim is now hidden under aluminum siding.

The unusual three front doors undoubtedly relate to the period when the house served as a store, owned and operated by Noah and Manliff Jarrell. The post office was in the store, and elections were held on the porch. Subsequently the house was the home of J. M. (James Madison) Hayes, a stoneware potter. His shop was just to the west of the house, on the present site of the garden.

NS:6 ROM WARD HOUSE

New Salem

Its present owner believes that this house was built by Pierce Hayes, son of the local potter J. M. Hayes, probably ca. 1880. It may originally have been a three-bay center-gable farmhouse, but was extensively altered in the bungalow style after its purchase by Ward in 1918.

NS:7 STORE

New Salem

Dating from the late 19th century, this small frame building originally fronted the road but was moved by Rom Ward into his side yard and is now used as a tool shed. The oversized door, with seven raised panels, is noteworthy.

NS:8 PETER DICKS HOUSE

New Salem

What is now Rom Ward's barn may be the oldest house in New Salem. The house originally fronted the street. It was the home of Peter Dicks (1772-1843), owner and operator of a grist and oil mill on Deep River, about a mile away. Dicks was a prominent Quaker and one of the founders of Guilford College. In 1848 his son, James, was one of the incorporators of Union factory, built on Deep River beside the Dicks mill complex. His daughter Sallie married Dr. John Milton Worth of Asheboro.

The ruinous condition of the house makes dating difficult, but it seems to have been built ca. 1800. What little decorative trim remains in the two-and-a-half-story structure is of high quality. The exposed ceiling joists of the first floor are chamfered; those on the second floor are beaded. The house seems to have had an end-chimney and hall-and-parlor plan, although neither the chimney nor the partition remains.

The original parlor seems to have been sheathed in wide vertical boards above a chair rail, with molding around the ceiling and exposed beams. A surviving board-and-batten door has strap hinges. Clapboards on the west end appear to be riven, not sawed, a very early technique. However, if the chimney was on this end, these boards must be replacements. This important early structure is definitely worthy of further study, documentation and preservation.

NS:9 WARD "RENT HOUSE"

New Salem

This two-room cottage with rear shed wing seems to predate the Civil War, although the decorated mantle inside could date ca. 1870. The stepped single-shoulder chimney is of brick in common bond on a stone base. Several two-panel Greek Revival doors survive in the shed wing. The house may have been an early home of the Woolen family.

NS:10 NEW SALEM METHODIST CHURCH

New Salem

Burials in the cemetery, dating to at least 1813, seem to have predated the official organization of the New Salem Friends meeting house in 1815. In 1859 the Quaker church was sold to a Methodist Protestant group, who erected a new church building in 1895. In 1948 a new brick veneer sanctuary was built and the 1895 building was turned around, brick veneered and rebuilt as a classroom wing. The 1895 church was a one-room four-bay structure with tall 9-9 sash.



NS:6



NS:7



NS:8



NS:9



NS:10



NS:11



NS:12



NS:13



NS:14

NS:11 WOOLLEN HOUSE
New Salem

This was originally the home of Dr. C. W. Woollen, the area's most prominent physician. Woollen married the daughter of the Rev. Daniel Worth, the Wesleyan Methodist minister who was arrested in 1859 and tried both in Asheboro and Greensboro for distributing anti-slavery literature. Woollen later moved to Randleman and the house was sold to J. N. Caudle, who may have been responsible for the extensive Victorian embellishments including the bracketed cornice, pedimented window and door frames and bracketed porch. Caudle was a merchant and his store was located immediately to the west of the house. The front porch was again altered in the 1920s. Down the hill behind this house is "Naomi Spring," the legendary trysting place of Naomi Wise and Jonathan Lewis.

NS:12 JACOB LINEBERRY HOUSE
New Salem

An unusual feature of this early 19th century house is its complex fenestration. The facade has large pane 6/6 sash on the first floor level and small pane 6/6 sash on the second floor. In contrast, the gable ends have 4/4 sash on the first floor, 4/2 above. New Salem's last post office, originally a separate one-story frame structure sited near the road, is now attached to the rear of the house as a kitchen wing. The small mail slot is still visible in the door. Post office service was transferred to Randleman in 1900.

NS:13 WILLIAM VICKORY HOUSE
New Salem

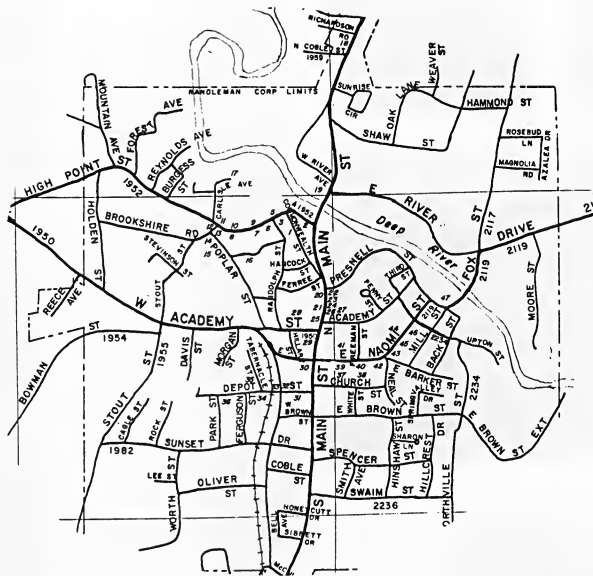
A combination of late Federal mantels and Greek Revival trim indicate a ca. 1820 construction date for this house, which was demolished in 1982. Its 4/4 sash and the molded cornice with matching returns were probably original to the house. (The kitchen, once detached, had a simple Greek Revival post-and-lintel mantel.) Vickory ran a tan yard on the site.

NS:14 VANCE DORSETT STORE
New Salem

This is a typical rural gas station and store of the 1930s. The hip roof was extended to shelter the gas pumps and the shed room was used for storage of meat and produce.

PHOTOGRAPHS BY JIMMY W. HARRIS
 COURTESY OF THE NEW SALEM HISTORICAL SOCIETY

Randleman



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R:1



R:3



R:4

R:1 UNION FACTORY HOUSES
West Side Commonwealth Street
Randlemans

Besides the houses built for the mill agent and superintendent, only three houses survive from those shown on the 1849 map of the Union Manufacturing Company property. The houses built for workers were slightly less elaborate than those of the agent and superintendent, but approximately the same size: two-story structures in a twenty-by-thirty-foot hall-and-parlor plan. The houses were heated by fireplaces on each floor. The houses originally had, or at an early date added, a one-story rear wing with fireplace. This was probably used as a kitchen.

These houses are virtually identical to those built by E. M. Holt in his Alamance Factory village about the same time. They are also similar to the houses built in the 1850s at Orange Factory in Durham County. It is interesting to note that North Carolina textile mill villages built in the 1850s seem similar in size, plan and window and chimney placement, varying only in the quality of the Greek Revival detailing.

R:2 UNION FACTORY SUPERINTENDENT'S HOUSE
210 Commonwealth Street
Randlemans

On the 1849 map of the Union Factory property, this is labeled as the mill superintendent's residence. It differs very little from the two-story end-chimney hall-and-parlor plan houses built for the workers. The cornice returns here are molded both at the roof level and on the shed porch. That porch is carried on square posts with molded capitals. The steeply sloping site made a massive stone foundation necessary. The one-story wing and asbestos siding are recent additions.

R:3 J. B. RANDELMAN HOUSE
215 Commonwealth Street
Randlemans

The 1849 map of the Union Manufacturing Company labels this end-chimney dwelling as the "Agent's House." The agent was then something of a business manager for a textile mill while the superintendent managed the actual operation of equipment and employees. After his acquisition of the Union Factory corporation, John Banner Randlemans chose this house as his own and added the end pavilion to bring it to its

present form. This wing exhibits four-over-four sash set in molded surrounds with odd notched corner blocks and a small diamond-shaped window in the gable. The southeast windows are shaded by bellicast shed awnings on chamfered Eastlake brackets, but the overall style of the house is Gothic Revival. Chimneys are stuccoed and scored to resemble stone, and gargoyles and scored to resemble stone. The most unusual feature is the bulb pendants which drop from the porch cornice and resemble those on the overhang of 17th century Jacobian style houses. While painting the interior of St. Paul's Methodist Church, the painter, "Reubin Rink" (actually Jules Körner of Kernersville), is thought to have redecorated the interior of the house but this is not now evident. Ironically, in 1879 at the height of this flurry of remodeling activity, J. B. Randlemans died and was buried in the cemetery at St. Paul's.

R:4 RANDELMAN MANUFACTURING COMPANY
Northwest corner of High Point Street
and Main Street
Randlemans

In 1848 twelve stockholders, all of whom seem to have been Quakers, organized the Union Manufacturing Company to build a textile mill on this site. The property was provided by James Dicks, and adjoined the grist and oil mill built much earlier by his father, Peter Dicks. Union Factory was the largest mill built in Randolph County before the Civil War, measuring fifty by one hundred-twenty feet. The flow of Deep River at this point was inadequate to run such a mill. Even though the power was augmented by channeling the adjacent "Factory Branch" into the mill headrace, the mill was continually idled by low water. The factory structure itself was an advanced "slow burn" design, with cross-step gables concealing a roof of very shallow pitch. The 1-3 common bond brick building was built on a steeply sloping site which made a massive and elaborate stone foundation necessary. It is unusual that the mill was designed to straddle its power canal, with the wheel housed under the mill itself. This feature was used in Europe and New England to prevent winter ice from freezing the wheel; its purpose here is unknown.

In July 1868, the mill was bought by John Banner Randlemans, who soon augmented the water power with steam. Randlemans died in 1879, and the corporation was carried on by his partner, John B. Ferree. On June 12, 1885, the

mill was destroyed in a fire, although evidence indicates that its immediate reconstruction used the original stone foundation and much of the standing first floor wall structure. As many as four different brick bonds were used in the reconstruction, indicating that several masons were hired, working independently, to rebuild as fast as possible.

In 1911 this mill, the Naomi mill, the Mary Antoinette Mill and the Plaidville mill were consolidated into a single company, Deep River Mills, Inc. The corporation entered bankruptcy in 1929, an early victim of the Depression. For a time the mills were operated by the Hunter Manufacturing and Commission Company of New York, but when it, too, declared insolvency, the mills were closed for several years. In 1934 E. W. Freeze of High Point moved his Commonwealth Hosiery Company from that city to this mill, building the three-story shed-roofed extension facing the river. The site is now used as warehouse space by several companies.

West of the main building across the central square is a three-story brick building in 1½ common bond. Its history is unclear, although it seems to have been built in the mid-1870s. The 1885 Sanborn Insurance Map shows it was used as a warehouse and for storage, as well as for Masonic Lodge meetings. It later served for a time as the Randleman Town Hall and Community Building. The cornice of the gable roof returns slightly and the building has elaborate segmental-arched windows with brick labels. Also on the site are a warehouse, an office and two power plants, one a coal-fired boiler and engine room, the other a small hydroelectric station.

R:5 HOUSE
312 High Point Street
Randleman

Following a three-bay two-story form standard during the late 19th century, the ca. 1880 gable-roof house features such typical characteristics as exposed rafter ends, double-leaf entry and a hip-roof porch with distinctive tapered posts. All the facade's 6/6 sash windows originally had louvered shutters. At one time the house was run as a hotel by Ellen and Ebenzer Ferguson. Later occupied by J. A. Lamb.

R:6 "THE COTTAGE"
315 High Point Street
Randleman

This tiny dwelling, said to be of log construc-

tion, once housed the children's Sunday school classes from nearby St. Paul's Methodist Church. Whether it is or isn't built of logs is really a good question, since it almost certainly has always been covered with weatherboarding. The upper class residential atmosphere of the surrounding St. Paul's Hill neighborhood would have clashed with a rustic log cabin.

R:7 FRANK TALLEY HOUSE
319 High Point Street
Randleman

Like its neighbor, this dwelling was once owned by mill superintendent James O. Pickard. It displays elements of the Italianate style but these are outshown by robust Victorian elements, probably bought from a millwork catalog. The rounded Italianate sash have bull's-eye corner blocks and have been capped by elaborate, detailed cornices set on brackets. A monumental two-story portico shelters a second-floor balcony which repeats the trim of the entrance door below. The portico may have originally been of a two-tiered design similar to the Curtis House in Franklinville; it seems to have been much simplified and altered. With the losses of the R. P. Dicks and John H. Ferree mansions, this house is the best reminder of the flamboyant Victorian residences which Randleman once boasted. Frank Talley lived in the house forty years.

R:8 GREGSON-PICKARD HOUSE
323 High Point Street
Randleman

This dwelling was built in the mid-1880s by Amos Gregson, a carpenter and Methodist minister from Rock Hill, S.C. Gregson later became superintendent of the Naomi mill. In 1889 the house was sold to James O. Pickard, superintendent of the nearby Randleman Manufacturing Company. It is still owned by the Pickard family. The center-hall-plan house is a bold statement of the Victorian Italianate, with arched window surrounds and heavy scrolled brackets on the cornice. The chamfered porch posts with lamb's tongue motifs support extremely elaborate saw-work brackets.



R:5



R:6



R:7



R:8



R:9



R:10



R:12



R:13



R:14

R:9 ST. PAUL'S CHURCH PARSONAGE
324 High Point Street
Randleman

This simple cottage, built ca. 1880, was the minister's residence for nearby St. Paul's Methodist Episcopal Church. The hall-and-parlor plan house has interior end chimneys and chamfered porch posts. The doors and windows are set in elaborate frames with bull's-eye corner blocks and dog-ear surrounds.

R:10 ED KIRKMAN HOUSE
330 High Point Street
Randleman

This small, simple house is said to have been used as a "powder house" or "ammo dump" during the Civil War. Reputed to be of log construction, this point is not immediately evident. The asbestos siding and modern replacement sashes make dating difficult.

R:11 S. E. KIRKMAN HOUSE
338 High Point Street
Randleman

This center-hall plan house is two rooms deep and is capped by a hip roof with decorative side gables. S. E. (Ed) Kirkman was an office manager for the Randleman Manufacturing Company, and later served as Randleman's city clerk.

**R:12 ST. PAUL'S METHODIST
EPISCOPAL CHURCH**
Southwest corner of High Point Street
and Stout Street
Randleman

St. Paul's M. E. Church was founded in the village of Union Factory in 1855, when a small wooden structure was built on the present site, a hillside overlooking the nearby mill complex on Deep River. In 1868, John Banner Randleman and John H. Ferree purchased the factory and renamed it the Randleman Manufacturing Company. Ten years later these two partners called for the erection of a new St. Paul's which they would

donate to the community. Local brick mason Peter Clark and carpenter Allen Redding contracted to build the structure, the first brick church in the county. The most uniquely significant feature of the church is its interior, designed and painted by Forsyth County artisan Jules Körner. Remembered locally today by his trade name "Reubin Rink," Körner and two workmen lived in the town for several weeks, decorating the interiors of several homes as well as the church. At the church Körner expanded on the theme of the single pointed-arch stained glass window behind the pulpit to create a triumph of trompe-l'œil interior design: a marble Gothic cathedral in paint and plaster. The church was used continuously from its opening in 1879 until 1947, when the members of St. Paul's combined with the Naomi Falls Methodist congregation and built a new church on Main Street in Randleman. St. Paul's was donated to the North Randolph Historical Society in 1969.

R:13 HOUSE
154 Poplar Street
Randleman

Though seemingly a house dating to the late 1940s or early 1950s, this structure was originally built ca. 1900 to house a cotton gin. It fronted on High Point Street beside the James O. Pickard house, and was later moved to this location and remodeled.

R:14 HOUSES
153, 156 Poplar Street
Randleman

These two dwellings are typical of worker housing in the late 1870s and early 1880s: three bays long, center chimney and hall-and-parlor plan, with no central gable. There are similar houses in every mill village on Deep River.

PHOTOGRAPHS BY THE RANDOLPH HISTORICAL SOCIETY
 1978

R:15 PLAIDVILLE MANUFACTURING COMPANY
Poplar Street
Randleman

The Plaidville Manufacturing Company was organized in 1886 by Randleman Manufacturing Company officers John H. Ferree, S. G. Newlin and J. O. Pickard. A stair tower topped by a water tank and bell cupola was centered on the east facade of the two-story brick building, six bays wide and about twenty-two bays long. The building has a shallow roof with stepped end gables. In 1894 the mill employed 125 hands and wove 3,500,000 yards of plaid cloth. It is now used by Deep River Dyeing Company.

R:16 MARY ANTOINETTE MILL
Plaid Street
Randleman

This large factory was built in 1895 by John H. Ferree, and named after his two daughters, Mary and Antoinette. The two-story brick building in 1-6 common bond was originally graced with a whimsical, elaborate stair tower on its southwest corner. The round tower and cupola surrounding a water tank was designed to resemble a European castle tower. The cupola has since been dismantled. The building has round-headed 12/12 window sash with hood moldings. Above the second floor level these hood moldings merge into a continuous brick cornice. Also on the site are two other large buildings, probably a picker house and dye house, which have decorative corbeling at the roof level. Several additions were made to the mill around the 1950s. The structure is now a warehouse.

R:17 JAMES DICKS HOUSE
Carlisle Avenue
Randleman

James Dicks (18 May 1804-14 October 1883), the son and heir of Peter Dicks, was the owner of the grist mill which became the nucleus of the later town of Randleman. James Dicks was one of the organizers of the Union factory and lived in this house on a hill above the mill. The house may in fact pre-date the mill, and thus be the oldest structure remaining in Randleman. The two-story frame structure is built on a pebble-stone foundation. A surviving window on the

second floor displays a 6/6 sash, although the first floor windows, now replaced, were larger. The house is now covered with asbestos siding, and little of the Greek Revival trim remains.

R:18 STORE
West Side US 220
Randleman

Albert Hinshaw ran a grocery store from this interesting, tiny, early 20th century commercial building set with its gable end to the street. The jerkin-headed roof and German siding are Bungalow elements suggesting a ca. 1920 date. Once very common, pre-franchise roadside commercial architecture is becoming difficult to find.

R:19 HOUSE
107 West River Avenue
Randleman

This end pavilion house features some of the most intricate sawnwork decoration in Randleman. The hip porch has turned posts and an elaborate sawn frieze. The paired 4/4 sash in the projecting pavilion is capped by a triangular pediment with sawnwork frieze and finials.

R:20 HAYES-LINEBERRY HOUSE
313 Main Street
Randleman

Although this house is said to be "pegged" together, which would indicate a pre-Civil War construction date, its robust Victorian decoration features date from the 1880s. Six-over-six sash can be seen on the two-story rear wing, but 2/2 sash are found on the three-bay end-chimney main block. This portion also features a hip porch carried on chamfered posts with sawn brackets and turned balusters. It is crowned by an eyebrow dormer instead of the usual central gable. An elaborate veranda with decorative features matching the front porch connects the house to a dependency which may have been used as a separate kitchen/dining room. Hayes was the owner and operator of the "New York Racket Store" on Main Street. The house was subsequently owned by local historian W. L. Lineberry.



R:15



R:17



R:19



R:16



R:18



R:20



R:22



R:23



R:24



R:25



R:26



R:27

R:21 AMOS GREGSON HOUSE #2
239 Main Street
Randleman

Amos Gregson, Methodist minister and Nami mill superintendent, built this house and moved here in 1889, after selling his former home on High Point Street to James O. Pickard. This house is not quite as elaborate as his former dwelling. The center-hall plan end-chimney house has a hip porch carried on chamfered posts with sawn brackets. The roof overhang and porch cornice are bracketed. The side windows retain paneled and bracketed hoods.

R:22 R. P. BELL HOUSE
238 Main Street
Randleman

This two-story three-bay house has an end chimney with a roof overhang with exposed rafter ends. Four-over-four sash are used on the first floor but the second floor exhibits four-pane casement windows. The monumental "Mount Vernon" porch was added by R. P. Bell, father of former Randleman mayor Paul Bell, who owned and operated a coffee roasting business.

R:23 SHERWOOD HOUSE
228 Main Street
Randleman

This two-story three-bay end-chimney house has feathered shingles in its central gable and a bracketed cornice. The second floor windows are capped by intricate sawwork hoods which include small brackets. Mr. Sherwood came to Randleman as a mill overseer.

R:24 R. P. DEAL HOUSE
212 Main Street
Randleman

This is an early 20th century vintage, two-story end-pavilion house with 2/2 sash, a colored glass window in the projecting pedimented gable and a hip porch carried on Tuscan columns. R. P. Deal came to Randleman to act as superintendent of the Randleman Manufacturing Company.

R:25 C. A. LAMB BUILDING
205-209 Main Street
Randleman

C. A. Lamb operated his meat market from the southern-most portion of this triple shopfront. The original building was a single story, with

arched shop windows and entrances united by an undulating corbeled brick pattern. The second floor of apartments was added later.

R:26 A. B. CAUDLE HOUSE
206 Main Street
Randleman

This is one of the most elaborate Colonial Revival style homes in Randolph County. The gambrel roof is an unusual feature, as are the Palladian windows set in the gable ends. Three dormer windows face the street; two single window shed dormers flank a larger dormer containing a Palladian window and capped by a Chippendale-type broken-pediment bonnet. The house may have been built by Bart Caudle, a mail carrier, and remains in his family.

R:27 S. G. NEWLIN HOUSE
134 Main Street
Randleman

The nucleus of this home is a two-story T-plan house of the 1880s. The doors and windows of this part of the building are set in molded surrounds with bull's-eye corner blocks. The original windows have been replaced by 1/1 sash; the upper sections of the front windows are edged in colored glass or feature stained glass panels. The sidelights framing the entrance door are filled with beveled glass. The corners of the house are edged with molded corner boards, and a paneled frieze with brackets supports the roof overhang. The windows of the southwest second floor are capped by elaborate bracketed wooden hoods, while the coupled windows of the second floor end pavilion are shaded by bellcast wooden shed awnings on chamfered Eastlake-style brackets.

The extensive Colonial Revival veranda with modillioned cornice, turned balusters and columns with full Ionic capitals, was added in the early 20th century by the owner, Samuel Gray Newlin. The house may have been given to Newlin in the 1880s by his brother-in-law John H. Ferree. Newlin rose through the hierarchy of Randleman Manufacturing Company, becoming first secretary-treasurer and then president, stepping down only when the corporation was forced into bankruptcy during the Depression. Along with A. N. Bulla, Newlin founded and built the Randleman Hosiery Company, the county's first hosiery mill. It was located at 117 South Main Street, the present site of First Union National Bank.

COURTESY OF THE RANDOLPH COUNTY HISTORICAL SOCIETY
 PHOTOGRAPHS BY JIMMYE L. HARRIS
 PHOTOGRAPHS BY JIMMYE L. HARRIS

R:28 RANDLEMAN GRADED SCHOOL
131 West Academy Street
Randleman

The impressive two-story main block of this building was built in 1904. The massive round-arched entrance framed by squat piers and corbelled shoulder pilasters are characteristic of the Richardsonian Romanesque style. It is found here almost twenty years after the height of its popularity in the rest of the country and is the county's only example of this style. Its architect is not known. The entrance bay was originally capped by a pointed brick pediment carrying a flag pole but at some point this was replaced by a curvilinear Flemish gable. This detail, combined with a coat of whitewash which deemphasized the Romanesque brickwork, gives the building its present Mission Style atmosphere. Several wings were added over the years and a detached frame gymnasium still stands in the rear. Ca. 1960 new schools replaced the aging facility and the building was converted into showroom space for the Shaw Furniture Galleries.

R:29 ROBERT P. DICKS HOUSE
(destroyed)
Southwest corner of Main Street
and W. Academy Street
Randleman

"This old home, originally known as "Waverly," is situated on a slight rise well back from the street in an oak grove almost in the center of town. The house fronts on the highway, but now that the business block is extending in front of it, the present owner J. W. Johnson, is planning to make the main entrance on Academy street, which runs by the school building.

The grand old house is three stories, topped by a little tower. It contains 15 rooms, not counting an unfurnished attic under the mansard roof. There are leaded stained glass windows in the octagon-shaped library and music room. On these are designs with a shield in various colors. In the upstairs hall a full length of windows of colored glass pours bright light over the aged wood of the walls.

Downstairs there is a sitting room, a library, two parlors, which were often opened into one for dancing, two bedrooms, a dining room, kitchen, butler's pantry and a bathroom. On the second floor there are five bedrooms and a bath. Large square bay windows ornament several of the bedrooms.

This was one of the first houses in Randleman, in fact, in Randolph County, to boast its own water system, hot air heating system and gas lights. A windmill operated the water system. Back of the large house is a servants' house. There was once an ice house, a smoke house, a big barn—and other structures.

The original house was built in about 1881 by the late T. C. Worth, who with his family occupied it for several years before moving to Worthville. He sold the house to Robert P. Dicks, then secretary-treasurer of the Naomi Falls Manufacturing Company. Mr. Dicks spent nearly \$15,000, a large amount in those days, in remodeling the house. Carpenters worked on it for a year and when it was completed, it was described in the newspapers of that day as "an elegant and stately mansion."

Mr. Dicks had built the home to provide a home for the family where they could show the cordial hospitality which was a characteristic of the family. Unfortunately, he died after having lived in it only one year.

His family continued to live there for a number of years. After the death of Mrs. Dicks the homeplace was sold to John T. Council, Randleman merchant, who moved to Greensboro and sold the house to Mr. Johnson, of High Point, who has moved to Randleman."

Greensboro Daily News, April 23, 1946

Robert Peele Dicks (1847-1888) was a son of Union factory founder James Dicks. He returned to Randolph County from Texas to assume management of the Naomi Falls mill and acquired the house from Thomas Clarkson Worth (1854-1891), son of Dr. John Milton Worth of Asheboro. Worth had moved to Worthville to manage his family's business interests there. Dicks' extensive remodelings from 1885-1886 created Randolph County's most elaborate Victorian dwelling. A mansion in the Second Empire style, it was as impressive as any contemporary home in North Carolina. Its destruction in the early 1960s was a great loss to Randleman and the county.



R:28



R:29



R:30

R:30 O. C. MARSH HOUSE
214 Main Street
Randleman

Probably built ca. 1910, the O. C. Marsh House is a substantial two-story "Triple-A" house with Colonial Revival trim. The door has side-lights set in a classical frame, and there is a delicate fanlight in the central gable. The porch is supported on Tuscan posts, and another small gable highlights the entrance. The house follows a center hall plan with a rear ell and interior chimney.

R:32 O. M. STOUT STORE
Depot Street
Randleman

This store was originally sited on Stout Street behind St. Paul's Methodist Church and was later moved across town to this site. The delapidated building was perhaps built ca. 1890, although its type of bracketed cornice "Boom-Town" front was common up to the World War I period. Such commercial buildings have now become very rare in Randolph County.

R:31 PILGRIM TRACT SOCIETY
Depot Street
Randleman

This large, two-story frame commercial structure was built in 1886 as the Company Store for the Powhatan Manufacturing Company. That corporation was yet another creation of the indefatigable John H. Ferree, with James E. Walker and Samuel G. Newlin joining the venture. Landlocked on Main Street, the frame mill was completely dependent on steam engines and boilers for power. It had a yearly production of 224,500 pounds of yarn and 1,300,000 yards of colored cotton cloth. In September, 1894, the Powhatan factory was sold to members of the Worth family, who renamed it the Engleworth Cotton Mills, Inc. In 1900 the Engleworth property was merged into the Worth Manufacturing Company and operated as "Mill #3." The history of the property after the 1913 bankruptcy of the Worth Manufacturing Company is unclear, but the Powhatan/Engleworth factory building no longer survives. The Company Store was originally sited at the southwest corner of Depot and Main streets, with the factory immediately to the south. Ca. 1960 the corner lot became the site of a service station and the store was moved to front on Depot Street. It is now the headquarters of the Pilgrim Tract Society, a religious publishing house.

R:33 RANDLEMAN DEPOT
Depot Street at Railroad Street
Randleman

This seems to be the original depot built in 1889 when the High Point, Randleman, Ashboro and Southern Railroad reached town. Most detail and trim has either been removed or covered by asbestos siding; however, typical brackets remain bracing the overhanging shed roof. A documentary photograph shows that a sawnwork frieze once embellished the eaves.

R:34 PRESNELL HOUSE
209 Depot Street
Randleman

This two-story three-bay hip-roofed house has been heavily remodeled with asbestos siding—modern sash and a small wing to the side. Corbelled brick chimneys indicate a late 19th or early 20th century construction date.



R:31



R:32



R:33



R:34

- R:35 JOHN BROWN HOUSE**
Northwest corner, Depot Street and
Tabernacle Street
Randleman

This is a two-story hip-roofed T-plan house with projecting dining room bay and 6/6 sash. The generous hip-roofed wraparound porch, features sawn balusters and brackets. John Brown ran a local grocery.

- R:36 HOUSE**
305 Ferguson Street
Randleman

This hip-roofed house has projecting gables on each side. Those on the north, east and south are purely decorative, while that on the west is a projecting dining room/kitchen wing. The entrance door with sidelights on the east opens into the central hallway and another door opens on the north. The hip porch is carried on Tuscan columns; its railing has turned balusters.

- R:37 ARGUS BARKER HOUSE**
Church Street
Randleman

This two-story center-hall plan house originally fronted on Main Street but lost its front yard to a service station. Its rear porch retains some original trim with tapered posts and sawn brackets. The door and window frames include pedimented lintels.

- R:38 HOUSE**
203 Church Street
Randleman

This one-story center-hall plan house with rear ell includes a diamond vent in the central gable and paired 6/6 sash. Most of the house trim is obscured by aluminum siding, but the shed porch retains chamfered posts and sawnwork brackets and balusters.

- R:39 FOX HOUSE**
114 East Naomi Street
Randleman

This two-story end-chimney house has feathered shingles in the central gable as well as a king post and the beam ornament with pierced sawnwork decoration. The doors and 6/6 sash are set in molded surrounds with bull's-eye corner blocks. The cornices of the hip-roofed porch, main house and two-story rear wing are bracketed and feature decorative modillion blocks.

- R:40 A. N. BULLA HOUSE**
116 East Naomi Street
Randleman

This two-story L-plan end-chimney house features a wraparound Colonial Revival veranda with balconied entrance. Sidelights set with colored glass frame the entrance door and fanlight windows are used instead of vents in the gables. A. N. ("Arch") Bulla was mayor of Randleman in the early 1900s. Along with S. G. Newlin, he organized the pioneer Randleman Hosiery Company which was powered by a hydroelectric station built by Bulla on Polecat Creek. Later the site of a Greensboro YMCA Camp, the dam and power plant provided Randleman's first electricity.

- R:41 DOBSON HOUSE**
119 East Naomi Street
Randleman

This T-plan house points its gable end toward the street. The Colonial Revival porch on Tuscan columns includes an octagonal gazebo. Rome Dobson ran a general store on Main Street; his son Charlie Dobson was advertising manager for the *Progressive Farmer* magazine.



R:35



R:37



R:39



R:36



R:38



R:40



R:41



R-42



R-43

R-42 WALKER-STORY HOUSE
204 East Naomi Street
Randleman

Although an earlier house may have stood on this site, the nucleus of this home was built ca. 1880 by Col. J. Ed Walker, one of Randlemans prominent industrialists. It is sited at a commanding location at the head of East Naomi, looking down the street toward the factory building. The original house was similar to the surrounding two-story Naomi village houses, but featured much more elegant and fashionable detailing. The center-gable center-hall plan end-chimney house featured crosssetted window frames with arched 2/2 sash, a bracketed roof overhang and a simple hip-roofed porch carried by turned posts with sawn brackets. Additions were made to the house and the porch was replaced ca. 1905 by Stanhope Bryant, a later owner. The wraparound hip-roofed porch is carried by paired chamfered posts. Small sawn brackets with pendant drops are paired along the eaves above each post. The railing features turned balusters. The house was provided with bathrooms and running water pumped by a windmill. The surviving well house is elaborately decorated to match the residence. In 1917 the property was acquired by Philip Custer Story who arrived from Massachusetts to manage the Deep River Mills Corporation. His daughter still occupies the house, one of Randlemans finest survivors from the era of its greatest prosperity.

R-43 NAOMI METHODIST EPISCOPAL CHURCH
East Naomi and Barker streets
Randleman

The Naomi Methodist Episcopal congregation was organized in 1883, and for some years used the old frame St. Paul's Methodist Episcopal Church building. In 1903 this unusual cruciform-plan sanctuary was built, one of Randolph County's only shingle style building. Although the stubby entrance tower has since been removed, the cross-gable roof is highlighted by flared eaves, pedimented gables distinguished by patterned butt shingling and large arched windows. In 1944 the Naomi and St. Paul's congregations merged to form the First Methodist Church and this building was sold to the Church of God. Later outgrown, it was sold and attached to the 1950s-vintage house next door.

ALABAMA HISTORICAL COMMISSION
 PHOTOGRAPH BY J. B. HARRIS
 1965

R:44 HOUSE
303 East Naomi Street
Randleman

This enigmatic brick structure is said to have been home to several of the superintendents for Naomi mill. The frame wing was originally a separate building, connected to the brick structure within the last 50 years. Despite the identification as a residence, both structures look suspiciously like office or commercial buildings. Its brick construction is also odd; no other early brick residences exist in Randleman. The structure is in a side-hall plan, entered through off-center double doors on the south side. It deserves further study.

R:45 NAOMI MILL SUPERINTENDENT'S HOUSE
310 East Naomi Street
Randleman

The detailing of this house is different from the usual two-story three-bay center-hall plan homes of the Worthville and Naomi villages because this was the local superintendent's residence. Instead of a chimney to the rear, the chimney is placed on the south end, adjoining a small wing. Four-over-four sash are used throughout, although those on the first floor facade are oversized, extending from floor to ceiling. The low hip porch is carried by chamfered posts with lamb's tongue motifs.

R:46 A. R. RUSSELL HOUSE
316 East Naomi Street
Randleman

This two-story three-bay house is typical of those in both the Naomi and Worthville villages. The chimney is placed to the rear of the center-hall plan house, between the house and a one-story gable wing. The wing usually includes a small brick stove chimney and was probably built for use as a kitchen. This wing and the chimney can be placed on either side of the rear facade of the house. Four-over-four sash are used throughout. A. R. Russell was one of the purchasers of the mill properties after bankruptcy hit them during the Depression.

R:47 NAOMI FALLS MANUFACTURING COMPANY
East Naomi Street
Randleman

In 1878 John B. Randleman suggested to his partner John H. Ferree that they ought to build a cotton mill at the Naomi Falls just downstream from their original Union Manufacturing Company mill. The falls were named after the unlucky folk heroine Naomi Wise, who had been murdered by her lover near the spot in 1808. Randleman died in 1879 but the incorporation of the factory went ahead as planned. J. H. Ferree became president, with James E. Walker secretary-treasurer; Randleman residents J. O. Pickard, Logan Weaver and Amos Gregson were stockholders. A three-story building was built, 307 feet in length by 54 feet wide, in 1.5 common bonded brick on a rubble stone foundation.

The mill was dedicated in February, 1880, in an unusual ceremony presided over by Dr. Braxton Craven, president of Trinity College. In his words, "... we are for the first time to dedicate houses and machinery to the service of God. We are to ask, and I hope obtain, the Divine blessing upon capital and product, upon the owners and all who shall hereon do faithful work." By 1884 those faithful workers were producing per day 5,000 yards of plaid cloth, 600 seamless bags and 1,000 pounds of warp yarn. The machinery included 5,500 spindles, 150 plaid looms and 12 bag looms.

On June 11, 1911, the Naomi Falls mill was combined with the other Randleman factories in a new company, the Deep River Mills, Inc. This firm was in 1929 a victim of the Depression; in 1933 R. L. Huffine of Fayetteville bought the property. The Randtex Corporation, with Huffine as president, was organized to manufacture fancy colored cotton fabric. In 1941, Randtex became a subsidiary of the Susquehanna Silk Mills of Sunbury, Pa. The company houses were then sold and the mill closed during World War II. In 1948, Herman Cone of Greensboro bought the mills to house a personal venture manufacturing synthetic yarn. At Cone's death the property was sold to the J. P. Stevens Corporation, which operates it today.



R:44



R:45



R:46



R:47



R-48



R-49

R-48 WORTHVILLE MILL VILLAGE
 Russell Walker Ave.,
 Village Ave., Riverpark Dr.,
 Meadowview Rd.
 Randleman

The Worthville Mill village consists of approximately fifty houses of two basic types. Ten are two-story houses virtually identical to those in the Naomi mill village in Randleman. These three-bay center-hall plan houses have wide roof overhangs, diamond-shaped gable vents, 6/6 sash and single-story hip-roofed porches. A single chimney on the rear facade is shared by a small one-story kitchen wing. Whether the houses were meant for use as single-family dwellings or as multi-family boarding houses is not clear. These houses are grouped together in a row along SR 2128 (Russell Walker Avenue) beginning at the intersection with Village Avenue, and running east downhill towards the factory.

The majority of the village's housing stock is made up of one-story three-bay houses which are essentially smaller versions of the two-story type. All originally featured 4/4 sash, wide roof overhangs, square gable vents and shed porches, although they varied in details such as cornice returns, brackets, porch posts and railings. It may be that the original 1880 village at Hopper's Ford consisted of the two-story houses on the hill above the mill; the smaller houses with larger window panes would date to the period of mill expansion in the later 1880s and 1890s.

Worthville was hit very hard by the closing of its mill; the housing stock of the village became delapidated and some deteriorated houses were demolished. In 1983 the village was annexed by Randleman and has begun a revival, gaining improvements in streets, water and sewage systems, but losing its historic identity.

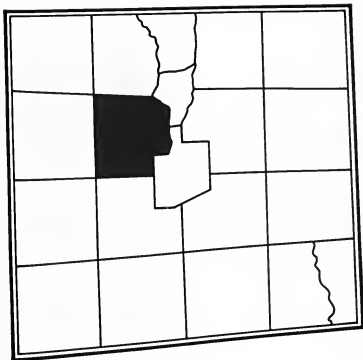
R-49 JOHN M. WORTH MANUFACTURING COMPANY
 Russell Walker Avenue
 Randleman

The original Worth Manufacturing Company building was a very long, narrow, three-story brick structure built into a sloping site. The west facade, exhibiting just two stories, was punctuated by a three-story stair tower. Star-end tie rods brand the floors, while the 12/12 window sash were framed by elaborate corbelled brick moldings. Interestingly, these hood moldings are painted a uniform "brick red" color, with the keystones and terminals picked out in contrasting white. A row of brick dentils at the eaves are also accented with white paint. This unusual decorative treatment is seen in the earliest photographs of the mill and, to a great extent, survives today.

The star tower was later enlarged and became an entrance wing three bays wide and ten bays long. The early mill has also been expanded through the years, but an original stepped-gable survives on the north river facade, concealing a shallow-pitched roof. On the northwest, at the present bridge, is what was probably the original detached picker house. The one-story brick building is built on a stone foundation, repeats the hood molding treatment of the main mill, and features a corbelled parapet.

PHOTOGRAPHS BY JAMES H. HOPPER, JR. FOR THE WORTHVILLE MILL VILLAGE HISTORIC DISTRICT

Back Creek Township



BCT:1 HEARTHSTONE FARM Back Creek Township

This complex includes one log cabin original to the site and several other structures built or moved here by local antiquaries Frances and Lee Stone. The original cabin is a saddle-notched log structure now part of a larger dwelling. A small log cabin with half dovetail notching was half of a saddle-bag cabin which once stood in southwestern Randolph. The largest house of the complex is a log cabin of unknown notching now surrounded by frame additions; the second floor is entered by an enclosed stair which rises from an exterior doorway on the engaged porch. A small half-timbered house with brick nogging was built in 1978, based on Old Salem examples.



BCT:1

BCT:2 JOHN WESLEY'S STAND Back Creek Township

John Wesley's Stand is Randolph County's last remaining example of a once familiar sight: the open-air tabernacle or brush arbor. Despite local tradition, the church was not founded by Methodist clergyman John Wesley, but by Rev. J. F. (Frank) Burkhead of Asheboro in 1903. A small frame church was erected in 1906, and the tabernacle in 1921. Surrounding both was a campground with a complex of outbuildings including a kitchen, dining room and dormitories to house preachers and workers during the annual camp meeting period. The quartz rock pillars of the tabernacle are an echo of the popular Bungalow style of that time. Wooden lattice-work originally filled the space between the pillars. Such a recent example of an antique religious form is unusual.



BCT:2

BCT:3 BACK CREEK FRIENDS MEETING Back Creek Township

A Preparative Meeting was organized at Back Creek in 1785 and the first meeting house was built about four years later. The church still possesses benches and furniture from that original structure. In 1792 Back Creek was established as a monthly Meeting, the oldest such meeting in the Southern Quarter. One of the first Sunday Schools in the area was begun here in 1835. The age of the present building is difficult to determine, due to extensive alterations and brick veneering. Some elements, such as the central gable, would suggest a ca. 1890 or 1900 date, while features such as the oversized 9/9 sash seem earlier.



BCT:3



BCT-4



BCT-5



BCT-6



BCT-7



BCT-8

**BCT-4 CHARLOTTE METHODIST
PROTESTANT CHURCH**
Back Creek Township

A lovely rural chapel, probably built ca. 1890. The pointed transom over the entrance doors echoes the pointed sash on the sides. Chamfered corner boards tie the elaborately shingled gable to the ground.

BCT-5 CARAWAY BAPTIST CHURCH
Back Creek Township

This congregation was organized in 1932 and its sanctuary built soon thereafter. The building is very similar to late 19th century churches with 4/4 double-hung sash, exposed rafters, entrance vestibule and belfry.

BCT-6 MAPLE GROVE DAIRY
Back Creek Township

Maple Grove Dairy supplied milk to Asheboro and the surrounding community in the early 20th century. The Queen Anne style house with a projecting polygonal end pavilion was probably built ca. 1895. The bay has a bracketed cantilevered gable with pendants and feathered shingling. The complex includes many outbuildings, such as a brick flower house and a board-and-batten garden shed. The huge board-and-batten dairy barn was probably also built ca. 1895. The pitch of the barn's roof is very steep, creating an enormous open space as a hayloft. Associated with the barn is a wooden water tank, well house and spring house. The dairy was run by Mr. Earl Bulla. Operations ceased when the City of Asheboro built Lake Lucas in 1943.

BCT-7 TROY REDDING HOUSE
Back Creek Township

At the top of this house's south end chimney is painted "W.C. 1881 W.O.G. (?) 1882." The house is identified with a later owner; the names that match these initials are unknown. This is a well-preserved gem of a house, with molded pediments over the windows, coupled brackets with drops below the cornice and Eastlake-style porch posts with applied panels. The chimneys have painted mortar joints. The house is about one-quarter mile from the site of Sawyer's Gold Mine, and may have had some connection with that operation.

BCT-8 HOUSE
Back Creek Township

This attractive house was probably built in the 1880s. It has 4/4 sash in plain rectangular frames save for the central second-story front window, which has a pedimented architrave. The steep gable roof has a boxed cornice with coupled sawn-work brackets on the frieze board. The hip-roofed porch has turned posts with brackets. The mortar joints of the stepped-shoulder end chimneys are penciled.

THE TOWN OF ASHEBORO, NORTH CAROLINA
 HISTORIC ARCHITECTURE
 A PUBLICATION OF THE
 ASHEBORO HISTORICAL SOCIETY
 1980

BCT-9 DR. A. C. BULLA HOUSE
Back Creek Township

In 1844 the local physician Dr. Archie Castelay Bulla built this house and adjoining doctor's office. The Quaker-plan house has a sheathed facade and unusual two-story veranda. This treatment is well known in coastal areas, but is uncommon in the Piedmont. The single shoulder chimney is laid in 1:5 common bond. The office, probably also built in 1844, is a small structure with matching trim, raised about four feet off the ground. It is said that this was to keep visitors from peeping in at the patients. Beside the office is a small house built as a residence for Dr. Bulla's son. A small board-and-batten building nearby is said to have been a "worker's" house moved from elsewhere on the plantation. This may mean that it was once used as a slave cabin; if so, it would be the only one surviving in Randolph County.

BCT-10 LAKE LUCAS DAM
Back Creek Township

Asheboro's primary raw water reservoir is impounded by this dam, built from 1943 to 1947. Platt and Davis of Durham were the designing engineers; the firm of Wannamaker and Welles of Orangeburg, S.C., was the contractor.

BCT-11 MOODY DOUGAN HOUSE
Back Creek Township

The interior of this small antebellum house is a surprising example of exuberant vernacular craftsmanship. Every door and window originally had elaborate pedimented cornices. The doors and mantel have matching narrow pilasters. At one time there were octagonal porch posts which also matched these pilasters. The house

has, in overall form, been greatly altered. At one time it had a usable second floor, now removed. Ca. 1938 that second story, original roof and porch were removed, a kitchen wing built and asbestos siding added. The chimney, now hidden, is of local soapstone.

The identity of the owner/builder is unknown, though the house was probably built ca. 1830. In the middle of the 19th century this was the home of Newton and then Ramsom Pierce; it is now the home of Moody Dougan. The house is located near an historic spot, the "Forks of the Caraway," where a tavern and trading outpost was located before 1750.

BCT-12 HOUSE
Back Creek Township

The most prominent feature of this Colonial Revival house is the Palladian window in the central gabled dormer. The hip roof is elaborated by twin gables flanking the facade and a side pavilion. The porch is carried on short Tuscan columns elevated on brick piers.

BCT-13 MOUNTAIN CREEK STEEL BRIDGE
Back Creek Township

An exceptional example of a three element Pratt through truss, the Mountain Creek Steel Bridge contains bottom and top lateral bracing in addition to portal bracing. A feature characteristic of most small rural truss bridges is the inner wooden guard rails which flank the plank floor.



BCT-9



BCT-10



BCT-11

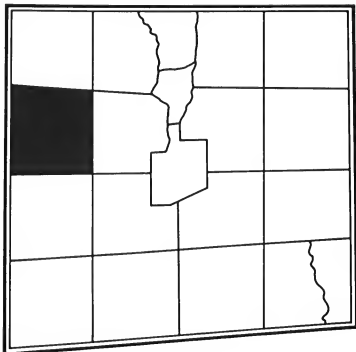


BCT-12



BCT-13

Tabernacle Township



TT-1



TT-2



TT-3

TT-1 ROBBINS HOUSE

Tabernacle Township

This attractive Queen Anne style dwelling is still the home of descendants of its builder. It features a projecting polygonal bay with cantilevered gable braced by brackets decorated with a sawtooth design and turned pendants. The two gables of the primary facade are embellished by feathered shingling, sawnwork peak ornaments and colored glass windows. The hip porch is carried on turned posts and sawn brackets with turned pendants. Sawnwork fascia decoration fills the space between each post.

TT-2 HUGHES HOUSE

Tabernacle Township

This isolated early 20th century hip-roofed house illustrates the transitional period between the Queen Anne and Colonial Revival styles. Queen Anne survivals include polygonal window bays with projecting gables supported by corner brackets. Feathered shingling and sawnwork gable decoration also decorate the exterior. The Colonial Revival details include dentil cornices, Tuscan porch columns on brick piers and elliptical sidelights framing the entrance door.

TT-3 HOUSES (destroyed)

Tabernacle Township

The two dwellings which once stood on this site beside the Tabernacle church cemetery offered an interesting contrast between early and late 19th century house design. The earlier house had been converted into a barn, but was one of the county's few examples of the "Continental" or "Quaker" plan house: one large room with fireplace; two small unheated rooms walled off the opposite end by a partition of hand-planed tongue-and-groove paneling. Two-panel Greek Revival doors were used, and the roof had a wide overhang with exposed rafter ends. The house may have been built in the 1890s.

The adjoining two-story dwelling was probably built ca. 1890 and retained traces of its original polychromatic exterior paint—tan with red and green trim. A projecting polygonal bay was covered by a cantilevered overhang braced by sawn brackets with turned pendant drops. The gable ends were decorated with "fish scale" or "feathered" shingling and sawnwork peak ornaments. The wraparound porch was carried on turned posts; sawnwork fascia decoration was used between the posts instead of brackets. Both houses burned in 1980.

TT:4 TABERNACLE METHODIST CHURCH CEMETERY

Tabernacle Township

Sited near the center of Randolph County's major 18th century German community, this cemetery features examples of folk-art tombstones. "Pierced" tombstones such as these have been discovered primarily in Davidson and Rowan Counties and are attributed to Germanic folk traditions. These are the only examples yet found in Randolph and date to the first quarter of the 19th century.

TT:5 BRILES PLACE

Tabernacle Township

This small Quaker plan house of ca. 1870 is part of a large farm complex with a number of outbuildings and barns. The largest barn, built ca. 1890, has been remodeled as a kennel. Some outbuildings retain early fittings such as strap hinges and wooden latches.

TT:6 WILLIAM KEARNS PLACE

Tabernacle Township

The oldest section of this house was built ca. 1845 by William Kearns. It was a small hall-and-parlor house with an end chimney and a boxed stair. The interior has been remodeled, but original two-panel doors remain. A large "triple-A" addition was built ca. 1890, which faced the old road now replaced by US 64.

TT:7 JESS ROBBINS HOUSE

Tabernacle Township

This T-plan "triple-A" house of ca. 1900 occupies a prominent site on US 64. It is located in a pasture bordered by a stream, with Shepherd Mountain rising dramatically in the background.

TT:8 MT. ZION METHODIST CHURCH

Tabernacle Township

The original Methodist Episcopal congregation was organized here ca. 1881. The current sanctuary was built in 1887. Four bays long, with oversized 4:4 sash, it features a boxed cornice with returns and a square, open cupola housing the church bell. Double entrance doors are centered on the south gable end. A Sunday school wing was added and other alterations made in 1929.



TT:4



TT:5



TT:6



TT:7



TT:8



TT-9



TT-10



TT-11



TT-12

TT-9 POPLAR RIDGE FRIENDS MEETING
 Tabernacle Township

Poplar Ridge Friends Meeting was organized in 1906 and now occupies a modern brick sanctuary. Two earlier buildings remain at the site. The southern structure is the third meeting house, built in 1937. It is a frame structure with 6/6 sash, entrance vestibule, belfry and Sunday school wings. The northern structure is the 1904 Poplar Ridge School. A school was first held here in 1881; it closed due to consolidation in 1951. The school is four bays long, with 9/9 sash, exposed rafters and a belfry. The earliest burial in the Poplar Ridge cemetery is that of Hannah Farlow in 1872.

TT-10 MT. GILEAD METHODIST CHURCH
 Tabernacle Township

According to a local historian, the original Mt. Gilead Church was built of logs and had an elaborately carved pine pulpit, eight feet tall and "round like a barrel." The church was a Methodist Episcopal congregation. In 1892 a second church was built; this sanctuary still exists, surrounded by later additions and covered with aluminum siding.

TT-11 HOUSE
 Tabernacle Township

This sadly dilapidated house is located on a magnificent site, a bluff high above the Little Uwharrie River. The original house was one-story high and two bays wide, in a side-hall or hall-and-parlor plan. A stone and brick exterior end chimney served a fireplace which retains an

interesting mantel. A simple mitred molding frames the firebox, while the mantel shelf is supported on three raised panels or cushion-like boxes resembling a crude pulvinated frieze. The mantel seems to represent the transitional period bridging Georgian Federal-Greek Revival elements in the 1830s. In the later 19th century the house was widened and expanded to two stories.

TT-12 CHARLES PHILLIPS HOUSE
 Tabernacle Township

Dr. Charles Phillips built this house near Fuller's Mill, probably ca. 1890. The T-plan house with bracketed polygonal end pavilion has porch and cornice brackets, as well as elaborate gable ornaments.

TT-13 WADE SMITH HOUSE
 Tabernacle Township

This is a ca. 1845 five-bay Greek Revival house with front and rear shed porches. The exterior end chimneys are of stepped-shoulder design in running bond. The double entrance doors are set in a symmetrically-molded frame with carved corner blocks. Other doors and windows have corner blocks as well. The shallow pitched gable roof has a molded cornice with returns.



TT-13

TT-14 KINDLEY HOUSE
Tabernacle Township

A brick in the chimney of this house is painted "N—1873." A two-panel Greek Revival entrance door is framed by sidelights. The interior has an open-string stair with turned newel and a paneled post-and-lentil mantel. The orange mortar joints of the house were originally stenciled with white paint. This house was probably built in connection with the Hoover Hill Gold Mine, which was located about one-quarter mile north.

TT-15 BOBBY KEARNS PLACE
Tabernacle Township

This log house with upstairs accessible only from an exterior door, has a matching frame addition to the east. It is part of a farm complex which includes a large mortise-and-tenon barn, smokehouse and well cover, all probably built before 1860.

TT-16 MARTIN TROTTER HOUSE
Tabernacle Township

A carved stone in the slate and brick chimney of this log house is inscribed "MT-1831." The area's only "M.T." was Martin Trotter, aged 54 in the census of 1850. The interior of the dwelling was remodeled in the 1890s.

**TT-17 LITTLE UWHARRIE RIVER
STEEL BRIDGE**
Tabernacle Township

Representative of perhaps the most common type of early 20th century truss bridge in North Carolina the Little Uwharrie Bridge, demolished in 1979, featured a Pratt truss spanning 125 feet. Top and bottom lateral bracing further strengthened this simple truss system. Measuring 12 feet in width, the road maintained a characteristic wooden floor. Located only two miles from the Skeen's Mill Covered Bridge which is the state's only example of a Town lattice truss, the Little Uwharrie Bridge offered an important educational opportunity focusing on the evolution of early bridge design. The bridge was destroyed in 1980.

**TT-18 SKEEN'S MILL COVERED
BRIDGE**
Tabernacle Township

Of the scores of covered bridges built in Randolph County, only two survive. One of these is Skeen's Mill Bridge which crosses the Uwharrie River northwest of Asheboro. A map of Randolph County made by J. W. Bean about 1873 shows a Skeen's Mill. Although this map indicates various bridges throughout the county, no bridge is shown at or near Skeen's Mill. The minutes of the June, 1885, session of the county commissioners record a petition for a public road "from Isham Finch's by Widow Thayers, Skeens Mill, John Garrons, and to the Stage Public Road . . ." with John Skeen appointed overseer. It is likely that such a road would antedate a bridge in the area but at the same time create a future need for a bridge across the Uwharrie in this vicinity. County commissioners' minutes of March 5, 1900, show that C. T. Hughes was paid eleven dollars for "repairing bridge at N. R. Skeens," indicating the bridge was constructed sometime before 1900.

Ithiel Town, noted architect and early bridge engineer, built a bridge across the Yadkin River as early as 1818 and patented his "Town lattice mode" of trussing in 1820. Skeen's Mill Bridge incorporates the use of his lattice truss, and is called "the last of the Town lattice bridges in the state in which they were first built."

Skeen's Mill Covered Bridge, one hundred feet long, spans a branch of the Little Uwharrie River twenty-two feet above the river bed. Built on dry wall stone ramps and an auxiliary support, the wooden bridge is a one-span combination of the Ithiel Town lattice-truss and queenpost truss construction systems. The joints of the structural members have been fastened with trunnels. Skeen's Mill Bridge, once toppled during a flood, was set back up and stabilized with steel cables.

The sides of the bridge are covered with vertical board-and-batten sheathing and the gable roof with standing seam tin. Plank tracks or treads run the length of the wooden floor.



TT-14



TT-16



TT-15

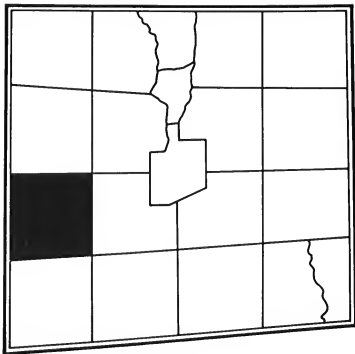


TT-17



TT-18

Concord Township



CT-1



CT-2



CT-3

CT-1 THOMAS RICE FARM Concord Township

Ca. 1860 carpenter-builder Thomas Rice left his home in Franklinville and moved to this farm near Farmer. The nature of Rice's house at this site is not known, as it has not survived. Several outbuildings remain, however, and one is outstanding. The only example of a diamond-notched log building is the small corn crib here. An unusual feature of the crib is that not only the joints but the whole logs are hewn perfectly square.

CT-2 JUBE HORNEY HOUSE Concord Township

The original part of this house is now a rear wing, said to have been built of log construction about 1838 by Jared Horney, father of Julius ("Jube") Horney. Ca. 1890 "Jube" built the two-story frame end-chimney house and established a Farmer's Alliance Store in the rear wing. The Farmer's Alliance was founded in North Carolina in 1887 as part of the Populist movement. A chain of cooperative stores were established where members of the Alliance could purchase groceries, seeds, hardware and fertilizer at wholesale prices. The movement waned, and Horney closed his store ca. 1900.

CT-3 FARGO WOOD HOUSE Concord Township

This house is thought to have been built ca. 1800, and may indeed have been. Extensive alterations and aluminum siding have made this difficult to ascertain. The flush gables and boxed cornice indicate an early date, as does the small boxed staircase. The bulky rock chimney and brick stack have been stuccoed. An early detached kitchen wing is now attached to the rear. Known locally as the Fargo Wood House.

ALFRED W. BENTLEY, ARCHITECT, GREENSBORO, N.C.
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CT:4 CHARLIE LEWIS HOUSE

Concord Township

This is Randolph County's only early double-pile house—a house two rooms wide and two rooms deep and two stories tall. The large ca. 1840 house is an odd combination of monumentality and simplicity. The surviving interior trim is rather plain. Two-panel doors with plain trim or plain batten doors and horizontal board paneling without moldings are used throughout. One mantel is decorated with molded flat panels and has a bracketed shelf. Another mantel has a symmetrical molded surround with rectangular corner blocks. A simple boxed stair provides access to the second floor. The house was abandoned and deteriorated badly in the 1930s. It was extensively renovated in 1942, but it has been unused again since 1964. The surviving exterior trim is minimal. Both front doors are surmounted by three-pane transoms. Large 6/6 sash are used on the first floor, smaller 6/6 sash on the second. The exterior is now covered with asbestos siding; one chimney and the roof have been completely rebuilt. An enormous barn nearby is of mortise-and-tenon construction and is probably contemporary with the house.

CT:5 HOUSE

Concord Township

This odd center-hall plan house is difficult to date; it includes antebellum features such as 6/6 sash and a two-panel entrance door framed by sidelights and transom, as well as later trim such as arched millwork windows with pedimented lintels. The shed porch carried on turned posts and brackets may be a turn-of-the-century replacement of a smaller central porch which sheltered only the entrance. Asbestos siding obscures much of the trim details. The isolated farm complex includes a small log outbuilding with half-dovetail notching.

CT:6 "SEVEN HEARTHS" LODGE

Concord Township

This large dwelling is said to have been built ca. 1900 as a winter residence for a New York man. Though covered now with asbestos siding, a documentary photograph reveals that the house was originally covered completely with shingles.

It is, therefore, one of the very few "shingle style" structures in the county. The large two-story house has a smaller two-story servants' wing. Double-hung 6/6 sash are used throughout. The original porch extended from the entrance hall to cover the carriage drive; it has been dismantled. The lodge was subsequently known as the "Vuncannon House," and later became the summer home of Asheboro industrialist C. C. Cranford and his family.

CT:7 BUNCH POST OFFICE

Concord Township

The "Bunch" post office was located in this large two-story house from 1888 to 1901, but the house seems to be much older. Parts of it may predate the Civil War. The asymmetrical placement of the two front doors and 6/6 sash is unusual for Randolph, as is the central chimney. The shed porch is a replacement, carried on bungalowid pylons and piers. John Thompson was appointed postmaster when the Bunch office was created on February 27, 1888.

CT:8 PARKER'S MILL BRIDGE

Concord Township

A double span concrete spandrel arch bridge over the Uwharrie, built in 1924. The one-lane bridge was designed by engineer Grady L. Bash, and built by the firm of Steel and Leiby of Knoxville, Tennessee. Vic Parker's grist mill once stood at the east end of the bridge; it is now being replaced by a huge dam designed to impound a new raw water reservoir for Asheboro.



CT:4



CT:5



CT:6



CT:7



CT:8



CT-9



CT-11



CT-13



CT-10



CT-12



CT-14

CT-9 ARNOLD HOUSE
Concord Township

Probably built ca. 1830, this house features locally-made two-and-six-panel doors, a boxed stair and a molded cornice with cornice returns. The hall-and-parlor plan house once had two end chimneys of brick set on stone foundations. The original front facade is now the rear; it exhibits 9/6 sash and sheathed siding. Thought to be an old Arnold family home.

CT-10 MOLLIE FULLER SKEEN HOUSE
Concord Township

Built by Mollie Fuller Skeen and renovated recently by Asheboro architect Hyatt Hammond. Probably built ca. 1900, the house is covered by a deck-on-hip roof. The decorative sunken panels in the brick chimney are distinctive features.

CT-11 MAVIN YATES HOUSE
Concord Township

Perhaps built ca. 1820, the house features flush gable and a boxed cornice. The end chimney has been destroyed. Two-panel Greek Revival doors and 6/6 sash are used. A detached kitchen has become attached as a rear wing.

CT-12 IVEY BURKHEAD HOUSE
Concord Township

This abandoned and delapidated dwelling was probably built in the 1870s or early 1880s. The two-story center-hall plan house has an operating stair with square balusters and a chamfered newel post. Its twin end chimneys with stone fireboxes served four fireplaces with post-and-lintel mantels. A one-story gabled wing is attached to the south facade.

CT-13 MT. TABOR METHODIST CHURCH
Concord Township

Though the church was established in 1840, this building seems to have been built ca. 1860. The cornice is molded with cornice returns. The church's most prominent and unusual feature is the coupled window in the gable. The arched 4/4 sash are tied together by an elaborate molded pedimented end frame. The building is used today only for occasional reunions and special events.

CT-14 THORNBURG-MACON HOUSE
Concord Township

Thought to have been built by a member of the Thornburg family, the house was owned by the Macons from 1885 to 1940. A beautifully-preserved example of a one-story house built on a raised foundation, the house has both Greek Revival and Italianate elements. The pedimented porch is outstanding. The double entrance doors are flanked by sidelights and transom. The exposed, decoratively-sawn rafter ends support a deep overhang of the hip roof. The house has two rooms on each side of a central hallway served by interior chimneys. The interior was remodeled ca. 1955; simple four-panel doors and post-and-lintel mantels survive.

PHOTOGRAPHS BY JAMES H. HARRIS FOR THE STATE ARCHIVES

CT-15 C. C. HUBBARD HOUSE
Concord Township

Marvin Kearns built this house in 1905, it was bought in 1907 by Dr. Charles Hubbard, who moved here from Worthville. Prominent features of the house are the three-sided bays which are used for windows on the east and for the entrance door on the north facade. A barn on the property is of mortise-and-tenon construction. The "Farmers" post office was located on this site ca. 1875.

CT-16 KEARNEY PLUMMER HOUSE
Concord Township

An elaborate Queen Anne style house, very similar to several towered houses once standing in Asheboro. The octagonal tower is covered with feathered shingles and engaged into the deck-on-hip roof. A polygonal bay on the south facade is covered by a cantilevered gable.

CT-17 FARMER METHODIST CHURCH
Concord Township

The church was built ca. 1933 after a fire destroyed the old Concord Methodist Church in the cemetery. Local residents say the idea of a stone church was derived from the Eden Methodist Church in Rockingham County. The five-bay fieldstone sanctuary is very attractively sited in its sloping rural setting.

CT-18 FARMER CEMETERY
Concord Township

The cemetery was established around the Concord Methodist Church (not to be confused with the Concord Methodist Church in Coleridge) built in 1856 and destroyed by fire in 1933 and moved several hundred yards to the northeast.

The first burial was in June, 1848. The cemetery holds a great deal of interesting Victorian funeral art, including an elaborate iron fence surrounding a single grave plot.

CT-19 J. O. KEARNS HOUSE
Concord Township

This two-story farmhouse was the residence of John Orpheus Kearns (1867-1937), a local merchant who built a general store and roller mill in Farmer in 1908. Kearns acquired this property in 1896 and probably built this dwelling the following year. The house once fronted on the west, where double-leaf doors opened into a central hallway. The interior of the house is sheathed throughout with beaded tongue-and-groove paneling. Below a chair rail the paneling runs vertically; above the chair rail it runs horizontally. An exception to this treatment is a room at the northwest first floor corner, which boasts a paneled wainscoting below the chair rail. An opening stair ascends from the central hall, with turned newel post and balusters. The exterior of the house is sheathed with unusual double-rabbeted tongue-and-groove siding which resembles miniature German siding. This was once painted green with white trim, while the exterior doors were grained in red and yellow to resemble mahogany.



CT-15



CT-16



CT-17



CT-18



CT-19



CT:20



CT:22



CT:24



CT:21



CT:23



CT:25

CT:20 HOUSE

Concord Township

The enclosed stairs of this two-story hall-and-parlor house are entered through an exterior door, producing the unusual window-door-window layout of the ground floor facade. The house has a one-story side wing, brick chimneys, 6/6 sash and two-panel Greek Revival doors. The metal roof with exposed rafter ends may be a 20th century replacement, as is the asphalt siding of the house.

CT:21 HOUSE

Concord Township

The most unusual features of this house are its twin chimneys with fireboxes built of slate. The two-story house may be a mid-19th century structure heavily remodeled in the 1920s. It now has 2/2 sash and deep roof overhang with exposed rafter ends braced by Warren lattice trusses. The hip porches are partially enclosed and are carried by turned posts. The complex includes a number of barns and outbuildings, most of which seem to date from the early 20th century.

CT:22 SALEM METHODIST EPISCOPAL CHURCH

Concord Township

Originating in 1818 at a nearby site called "Russell's School house," this was the first Methodist congregation in southwest Randolph. A church was built at the present site in 1822, and camp meetings were held yearly before the Civil War. In 1883 a church member wrote that "we distinctly remember the time when the whole hill and hills on each side were covered with tents and a vast number of people assembled from day to day to worship." The existing sanctuary was built in the winter of 1881 and dedicated July 1, 1883. It is three bays long with 4/4 sash with arched muntins added to create a pointed lancet window effect. The roof has exposed rafter ends and the church is covered with asbestos siding. An enclosed belfry with diamond vents is placed above the entrance vestibule. The earliest tombstone in the adjoining cemetery is marked "Priscilla Johnson Elliott-1843."

CT:23 SALEM CONGREGATIONAL CHRISTIAN CHURCH

Concord Township

This frame sanctuary was erected in 1885. Three bays long, it has 4/4 double-hung sash which use extra diagonal muntins to create pointed pseudo-lancet windows. The roof terminates in a boxed cornice with returns. An enclosed belfry with square vents is positioned above the double-door entrance.

CT:24 DUNBAR'S BRIDGE (destroyed)

Concord Township

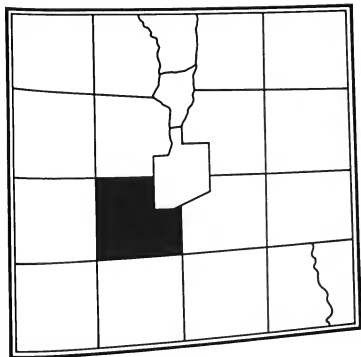
Spanning the Uwharrie River, Dunbar's Bridge was previously the site of a covered bridge built by John Dunbar; however, until recently an unusual combination steel through truss bridge built in 1904 occupied the site. It was distinguished by two Warren lattice trusses: the smaller one had a single central crossing with no top lateral bracing and the taller one had three central crossings with top lateral bracing. Both were reinforced later by a drop brace connecting the top chord with each web crossing. These truss frames rested on rubble stone piers originally constructed to support the former covered bridge.

CT:25 ST. MARK'S METHODIST CHURCH

Concord Township

Organized in 1893, St. Mark's is one of the oldest black congregations in southwest Randolph. Its first pastor was Cicero Laughlin. The frame sanctuary may date from 1893, and is certainly no later than the First World War. Three bays long, it has lancet windows and exposed rafter ends. The enclosed belfry has diamond-shaped vents. St. Mark's is also known as the "Red House" Church, after the nearby "Red House School" which also served the local black community.

Cedar Grove Township



CGT-1 W. W. LASSITER HOUSE
Cedar Grove Township

The north end of this house was originally a two-story hall-and-parlor plan dwelling built in 1884 by A. A. Hammond. It passed into the hands of W. W. Lassiter in 1892, and he added the matching south half to create the present center-hall plan. A second decorative gable was also added then, unifying the two sections and producing the unusual "quadruple-A" facade. The northern chimney retains part of a plaque containing the builder's initials and date of construction.



CGT-1



CGT:2



CGT:3



CGT:4



CGT:5

CGT:2 VARNER PLACE

Cedar Grove Township

This two-story hall-and-parlor plan house was built using mortise-and-tenon construction techniques, and seems to have been built before the Civil War. Nine-over-six sash are used on the first floor, while 6/6 sash are found on the second. Two-panel doors are used throughout. The second floor is reached via an enclosed "dog-leg" stairway. The fireboxes of both chimneys are built of stone, with brick stacks. The overhanging roof with exposed rafters ends is probably a replacement for the original.

CGT:3 THE "WHITE HOUSE,"

Cedar Grove Township

Tradition has it that this center-hall dwelling was the first painted house in the area, hence the name "White House." The house was originally the home of Benjamin Brookshire who ran a tavern here. Brookshire came from the Guilford County area ca. 1815 and is thought to have moved part of the house from that county.

The first floor windows are 9/6, but may once have been 9/9. Four-over-four sash are used on the second story. Paneled mantels with arched openings appear throughout. The house was bought in 1910 by James Jason Hill, a local basket maker.

CGT:4 SCIENCE HILL FRIENDS MEETING

Cedar Grove Township

This meeting was organized in 1892 at the site of Science Hill Academy as a result of missionary efforts of Mary Moon, a Friends minister from Indiana. The building was begun in 1893 and completed in 1894. The 6/6 sash are set in symmetrically molded frames.

CGT:5 HOPEWELL FRIENDS MEETING

Cedar Grove Township

Hopewell Friends Meeting was built between February and May, 1885 at the site of an antebellum cemetery. Local residents John Hammond and Lewis Branson were contractors. The first meeting in the building was held May 6, 1885. The five-bay sanctuary has been well kept, and is now covered with asbestos siding.

VARNER PLACE
 THE "WHITE HOUSE"
 SCIENCE HILL FRIENDS MEETING
 HOPEWELL FRIENDS MEETING

CGT:6 RUPERT FREEMAN HOUSE
Cedar Grove Township

Local merchant Rupert Freeman moved this late 19th century house to this location ca. 1914. The two-story center-hall plan structure features a hip-roofed porch with central balcony. The porch is carried on turned posts with sawn brackets. The central gable has feathered shingle decoration.

CGT:7 FREEMAN'S STORE
Cedar Grove Township

This frame commercial building appears to have been built in the late 19th century. The original store is a gable-roofed structure which has a molded cornice with returns. Shed wings were added on each side and tied to the main portion by a false "boom-town" facade which covers all three sections. For 35 years Rupert Freeman, who bought the store in 1914, ran the Ulah post office from the west wing.

CGT:8 ENOCH WHATLEY HOUSE
Cedar Grove Township

This center-hall plan house is divided into ten rooms and includes a one-and-a-half-story rear wing and two-story end pavilion. Its wraparound porch is carried on turned posts with sawn brackets. The interior trim features molded door facings with cross-hatched corner blocks. The house was built in 1907 by Enoch Whatley (1868-1946), a South Carolina native who arrived in Randolph in 1888 as a section foreman

for railroad construction crews. A sawmill operator and builder, Whatley settled here to run a now-destroyed general store across the street.

CGT:9 ULAH MOTOR COMPANY
Cedar Grove Township

The original building of this complex is a small steel-frame gas station with a corrugated metal skin and oversized industrial sash. A drive-through shed sheltered hand-cranked gasoline pumps, one of which remains. The building is one of the county's earliest automobile service structures, having been built in Randleman ca. 1915 and moved to this site in 1925. Ulah Motor Company was founded in 1925 by Ralph Whatley (1897-1964), Enoch Whatley's son.

CGT:10 BACK CREEK STEEL BRIDGE
Cedar Grove Township

The least complex of Randolph County's truss bridges, the Back Creek Steel Bridge is comprised of a four element Warren pony truss with bottom lateral bracing. Inside the protection of the outer truss system is located a wooden guard rail which flanks the bridge's thickly planked wooden floor. This short span is supported by fieldstone abutments.



CGT:6



CGT:7



CGT:8

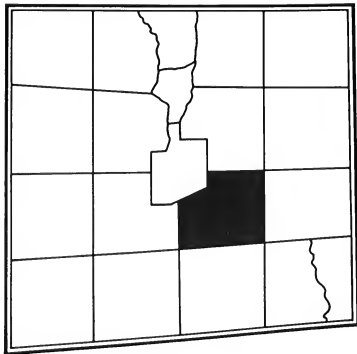


CGT:9



CGT:10

Grant Township



GT:1 OUTBUILDING

Grant Township
(destroyed)

A strong local tradition says that this sadly dilapidated outbuilding was part of the farm where Jonathan Lewis, the killer of Naomi Wise, was captured in 1807. It is not possible to verify this assertion but this outbuilding could date to that period. The long, narrow one-story building was divided into two rooms by a central chimney; the eastern half of the structure has been destroyed. It is almost identical to a kitchen/laundry dependency restored by the Greensboro Historical Museum as part of its McNairy House exhibit. The massive chimney, of fieldstone laid in mud mortar, is of special interest. Few dry-laid stone chimneys and very few antebellum outbuildings have survived in Randolph County.



GT:1

GT:2 HOUSE

Grant Township

This one-story central-gable center-hall plan house is typical of many small homes built in Randolph County from the 1880s to the early 1900s. Four-over-four sash light the facade and the porch features chamfered posts with brackets and sawnwork frieze. Instead of end chimneys, a single chimney is placed between the house and the rear wing. Few rural houses from the period retain much of the kind of architectural millwork which decorates the porch of this dwelling.

GT:3 HOUSE

Grant Township

This small antebellum house perches on a hillside overlooking a low-water bridge across Richland Creek. The three-bay one-and-a-half-story house has 6/6 sash, boxed cornice and a massive stone exterior-end chimney with brick stack. Brick-patterned asphalt siding now covers the original weatherboarding.

GT:4 BROWN-KING HOUSE

Grant Township

The nucleus of this home is a two-story log house with two rooms, one above the other. The ground floor cabin is now the living room of the expanded frame house, which has mortise-and-tenon jointing. The present form of the house is that of an off-center-hall plan end-chimney vernacular design with 6/6 sash and wide overhanging eaves. A closed-string staircase with turned newel rises in the center hallway. The earlier log house retains its batten doors, wrought-iron hardware and corner, dog-leg boxed stair. The Federal style entrance with fanlight and sidelights frames the original two-panel Greek Revival door, although the surround was added by Ervin and Evelyn Cox, local antiquarians and residents of the house. Their research indicates that the house belonged to the Daniel Brown family in 1851. Mrs. Cox's grandfather was William King, a Quaker minister who acquired the property in 1902; it has remained in the family ever since.

GT:5 THE NORTH CAROLINA ZOOLOGICAL PARK

Grant Township

Planning for a state zoo began in 1969, but the facility was attracted to Randolph County in 1971 by the gift of 1,371 acres of property surrounding Purgatory Mountain. A 40 acre interim zoo was opened to visitors in 1974, pending construction of what was billed as the "world's largest natural habitat zoo." The Zebra-Ostrich- and Giraffe habitat ("ZOG") of the African section was the first such exhibit to open, in 1979. The African Plains and African Pavilion opened in October, 1984, completing the park's first geographical area. At least two of the zoo's structures are future landmarks of Randolph County architecture. The R. J. Reynolds Forest Aviary, designed by O'Brien/Atkins Associates of Chapel Hill (opened 1982), features a 55-foot tall plexiglass geodesic dome. The African Pavilion (also called the CES, or Controlled Environment Structure) is the product of Hayes-Howell, Inc., of Southern Pines, with structural engineering by Geiger-Berger of New York. The permanent roof of the Pavilion is a free-form tension canopy made of Teflon-coated fiberglass fabric. The unique "tent" structure is one of the first uses of architectural fabric in a textile-dominated state and county.



GT:2



GT:3



GT:4

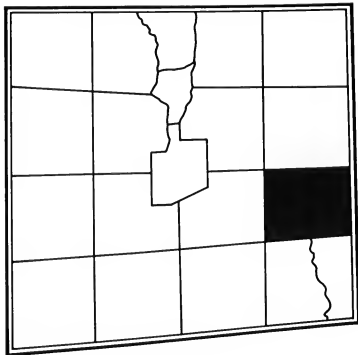


GT:5 African Pavilion



GT:5 R. J. Reynolds Forest Aviary

Coleridge Township



CRT:1



CRT:2



CRT:3

CRT:1 WILLARD BROWN HOUSE Coleridge Township

This two-story ca. 1860 house has 4/4 sash set in pedimented frames. The entrance door has five-pane sidelights. A ca. 1880 rear wing has a bay window, carved bargeboards and lattice-work porch supports.

CRT:2 HOUSE Coleridge Township

A cruciform plan Queen Anne style house probably built ca. 1885. Asbestos siding was added in the early 20th century, and a brick facade and "Mount Vernon" type porch added ca. 1960.

CRT:3 HOUSE Coleridge Township

This is a very deteriorated, ca. 1860, two-story three-bay house with a one-story wing. The 6/6 sash are original. The chimney has a single shoulder with "tumbled" brickwork.

CRT:4 MOFFITT HOUSE

Coleridge Township

The brick chimney of this late Greek Revival house (ca. 1860) displays the "tumbled" shoulder brickwork characteristic of several houses in the area. The interior has two-panel Greek Revival doors, a molded baseboard and molded post-and-lintel mantels. Four-panel doors are used on the exterior. The engaged rear porch was once framed between two small rooms. A very interesting survival is the original detached kitchen, which matches the house in details such as the two-panel doors, flush sheathing and diamond-shaped attic windows. The kitchen chimney, now destroyed, was at one time protected from the weather by an open extension of the roof.

CRT:5 HOLLY SPRING FRIENDS MEETING

Coleridge Township

In 1760 the Quaker community in this area asked or applied to the Western Quarterly Meeting for permission to have a meeting for worship. The first use of the name Holly Spring occurred in 1769. The early location was near the river. In 1787 the present site was bought "for the use of the Society of people called the Quakers," and a building was constructed. A preparative meeting was set up in 1790 and an independent Monthly Meeting in 1818. The buildings here are all modern, although the cemetery contains many early stones. Joseph Bookout (d. 1806) is supposedly the first person buried here.

CRT:6 PARK'S CROSS ROADS CHRISTIAN CHURCH

Coleridge Township

Dedicated in 1840, this is one of the five Christian churches organized by the Rev. T. C. Moffitt. The church building seems to date to the 1890 era, although aluminum siding and brick veneer have recently obscured most of its original character. The original building, of frame construction with "Gothic" lancet windows, was entered through the offset three-tiered tower.

CRT:7 SHILOH CHRISTIAN CHURCH

Coleridge Township

Shiloh Christian Church was organized on December 11, 1843; established by the missionary activities of the Rev. Thomas C. Moffitt. The cornerstone says that the present brick church, five bays long, with classroom wings, was built in 1949. Disagreements with the merger of the Christian church with the Congregationalists recently led Shiloh to affiliate with the Baptist denomination. The original site of Shiloh Academy is just west of the church. Rev. Moffitt (1806-1854) is buried in the adjoining cemetery.

CRT:8 ELI BRAY HOUSE

Coleridge Township

The two-story log house on this property, usually identified as the "original cabin built in 1768," in fact has nothing to do with Randolph County. It was built near Siler City in 1840, and was the home of a Chatham County sheriff. It was moved to its present location ca. 1955 by local antiquarian Thad Ellis, who lived here.

The original section of the large frame house is a two-story hall-and-parlor plan structure built in 1824 by Eli Bray. The rear wing was added ca. 1890. The massive double-shoulder/paved shoulder English bond chimney with glazed headers in a random pattern is an outstanding feature. The interior trim is also impressive. The exposed second floor joists have a double bead. The arched fireplaces have chimney breasts decorated with both raised and sunken panels. Two rooms are paneled in unpainted pine, with a molded chair rail. An original board-and-batten door retains its strap hinges. The exterior was unpainted until the 1950s, when the siding was replaced and the "Mount Vernon" porch was added.



CRT:4



CRT:5



CRT:6



CRT:7



CRT:8



CRT-9



CRT-10



CRT-11

CRT-9 COX'S MILL

Coleridge Township

One of the last operating grist mills in the state, Raymond Cox's mill custom-grinds and mixes animal feed. Still in place, although full of silt and unused since September 1945, is an oversized Fitch water wheel made in Hanover, Pa. The dam used until that time was an oak plank dam, now destroyed. A covered bridge over the river was demolished in June, 1953. The present mill was built in the early 20th century by Allison Beane, and is also known as "Beane's Mill." The site of an earlier mill can be seen nearby. However, this does not seem to be the site of the Revolutionary War era Cox's mill which was the headquarters of the notorious Tory leader David Fanning. In official documents that mill was referred to as "Hammond Cox's Mill"; possibly the reference is to Herman Cox, a Quaker and former Regulator. Fanning referred to his headquarters as "the Fort of Deep River at Cox's Mill." This was probably an earthenwork, not a palisaded, "fort" constructed by Fanning after his arrival in May, 1781. The American general DeKalb headquartered his army at Cox's Mill in July, 1780, while awaiting the arrival of the North Carolina Militia under Gov. Richard Caswell. The place was obviously a strategic colonial source of supply.

CRT-10 SHILOH ACADEMY

Coleridge Township

The academy movement succeeded the era of subscription schools in North Carolina's educational history. Public academies were usually chartered by the legislature and were run by individual boards of trustees. In the Coleridge area, the three academies at Park's Cross Roads, Erect and Shiloh predominated. Shiloh Academy was organized in 1865 by residents of the Moffitt's Mill community. In the 1880s and 1890s, Moffitt's Mill was a prosperous and progressive section of the county. A post office had been established there as early as 1827. Boarding facilities for visiting students were later built. The two-story school house originally contained one large room on each floor. A raised platform served as a stage at one end of the room; a blackboard was painted at the other end, with a recitation bench in front. Several grades were taught in one classroom, with the teacher listening to each grade in turn as the students filed up to the recitation bench.

The first floor of the building is a structure of mortise-and-tenon construction and was probably built in the 1850s. The doors and 6/6 sash are crowned with decorative molded pediments. Louvered shutters protect each window. The second story was added ca. 1885. It is of balloon-frame construction, as were the demolished bell tower and center gable. The porch on Doric-style columns was also added at that time. Since the building seems to have existed even before 1860, it may be that the building was originally the second home of the Shiloh Christian Church, organized in 1843 in a log building.

In 1976 the school was moved to its present site to avoid demolition. It is being remodeled for use as a dwelling. The end chimneys are part of those alterations and do not reflect any aspect of the original building, which seems to have been unheated.

CRT-11 EVERGREEN ACADEMY

Coleridge Township

After the Civil War, the Baltimore Association of Friends began to funnel money and assistance into the war-ravaged south. The first year's relief included food and clothing; the project of the second year was to rebuild the local monthly meeting schools. At one time Holly Spring Meeting had five local schools under its supervision, all within walking distance for children in the area. Several other Quaker academies remain in North Carolina, but Evergreen is the only one to stand unchanged. According to its present owner, the first reference to the academy in Holly Spring records occurs in 1866, when a site one-and-a-half-miles east of the meeting house was donated by Thomas Hinshaw. In 1867, a reference is made in the Levi Cox records to "lumber for the school house." The school subsequently operated for some forty years, with summer schools being conducted there even after the opening of public schools.

The academy is a small structure, six bays long with 6/6 sash. The school's two classrooms were once partitioned by wooden accordion doors which could be folded back to create one large interior space. The academy is now part of the adjoining Hinshaw farm.

CRT:12 HOUSE

Coleridge Township

This one-story center-hall plan central-gable house is in an attractive rural setting. It is raised three to four feet above ground level on brick piers without underpinning, as were almost all houses of the late 19th century. The side porch retains its sawwork decoration with turned posts, sawn brackets with turned pendants and sawwork fascia decoration.

CRT:13 FRIENDSVILLE FRIENDS MEETING HOUSE

Coleridge Township

Something of the history of this structure can be understood from its rarely-used legal name: "Holly Spring Friends Meeting (Conservative)." It was the result of a split in the nearby Holly Spring Friends Meeting in 1910 when some thirty-five members withdrew to form a separate meeting. This portion of the Holly Spring congregation objected to the turn-of-the-century evangelical movement which ended the "quietistic" period of Quaker history. Meetings across the state began to adopt Sunday schools, singing, foreign missionary work and, the subject of most controversy, a paid pastoral ministry. The "North Carolina Yearly Meeting of Friends, Conservative" was founded in 1904 by those congregations opposed to these changes. Interestingly, a similar division between "Garneyites" and "Wilburites" (conservatives) had occurred among northern Friends in 1845.

The two Holly Spring factions continued to share the same meeting house for sixteen years, with the Conservative Friends meeting on Sunday afternoons. After the First World War land was secured less than a mile north of the Holly

Spring location, and in 1926 this meeting house was built. It is said by Quaker historians to be the last meeting house built in the state which included a partition to separate the men's and women's business meetings. The very plain structure is extremely well-preserved, down to the original benches and wood stove.

In the early 1920s an influx of families from Ohio, Alabama and eastern North Carolina arrived in the area. These people, members of other conservative congregations, settled near one another, built the meeting house and established a school there in an effort to preserve the "ancient manner of worship" of the Friends. The Friendsville community and congregation remained active up into the 1950s but as younger members moved away and older members died, membership dwindled. In 1982 only one local member remained.

CRT:14 HOUSE

Coleridge Township

This house at Coleridge airfield was probably built in the late 1880s. It is a common type of two-story center-hall central-gable house with fine sawwork trim. Coupled brackets brace the overhanging cornice and central gable. Pediments cap the doors and 2/2 sash. The original porch posts have been replaced by bungalowoid pylons, although the brackets and sawwork fascia decoration remain. The house is now covered with brick-patterned asphalt siding.



CRT:12



CRT:13



CRT:14



CRT:15



CRT:16



CRT:17

CRT:15 WOODROW ATKINS HOUSE
Coleridge Township

This single-pile hall-and-parlor house seems to have been built ca. 1860. Part of the center-chimney rear wing was built ca. 1853 as "Foust's School," thought to be taught by a Mr. George A. Foust, who was from Alamance County. He may also have been related to the Fousts of Fousts Mill, near Coleridge. The hip-roofed main section of the house has oversized 6/6 sash and a running bond brick chimney built on a rubble stone base. The south facade was remodeled about forty years ago. The shed bungalow porch was built at that time; the windows were replaced with coupled 4/4 sash and the area recovered with German siding. The house was later owned by Gilbert Cox and John Roe Steele. Calah Presbyterian Church was just across the road from this house. Calah, an outpost of the Asheboro Presbyterian congregation, was operated at this Buffalo Ford site from 1881 to 1900. It later became a Holiness Church and is no longer at the site.

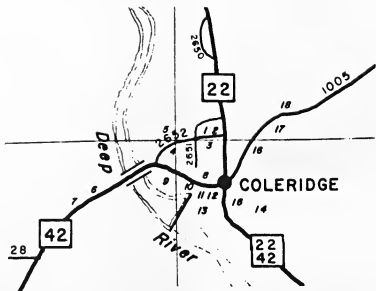
CRT:16 MOFFITT-STOUT HOUSE
Coleridge Township

This two-story frame hip-roofed house displays elements of the Italianate style popular in the 1850s. It features a center-hall plan, end chimneys and 6/6 sash. The entrance door is framed by sidelights. The house crowns a hill above the site of Moffitt's Mill on Richland Creek, though a screen of pine trees hides it from casual view.

CRT:17 AMOS HINSHAW FARM
Coleridge Township

The Hinshaw farm which adjoins Evergreen Academy is a well-preserved example of a prosperous late 19th century rural farmstead. The house, probably built ca. 1885, has two rooms of equal size entered by twin doors off the hip porch. The porch is carried on sawnwork posts and brackets and the roof features a molded cornice with returns and bracketed frieze board. The house uses 6/6 double-hung sash except for the central front windows, which are coupled 4/4 sash. The second floor window is capped by a semicircular hood with applied sawnwork decoration. The interior features molded post-and-lintel mantels with applied sawnwork decoration; the front rooms feature diagonally-paneled wainscoting. Behind the house is a small antebellum house of mortise-and-tenon construction which was a residence of the Stout family. Across the road from the house and academy is the most unusual element of the complex, a huge monitor-roofed barn without parallel in the county. It is said that Thomas Hinshaw brought the concept of this structure from Indiana where he lived as a refugee Quaker during the Civil War. The most unusual feature of the barn is an earthwork-and-stone wagon ramp leading to the second floor, one of two originally. The ramp allowed wagons to drive their loads into the loft, unload and drive out the other side. This barn is one of Randolph County's largest surviving examples of "heavy frame" construction.

Coleridge
NRHD



Scale



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C:1

**C:1 CONCORD METHODIST
EPISCOPAL CHURCH**
SR 2652
Coleridge

The history of the Coleridge community did not start with the establishment of the Enterprise Manufacturing Company in the early 1880s. The community originally centered around Foust's Mill, at or near the present location of Coleridge, and was one of Randolph County's most prominent rural areas. Deep River Masonic Lodge, the county's second masonic group, was organized at Foust's Mill in 1855, a year before the Balfour Lodge was opened in Asheboro. Concord Methodist Episcopal Church was another antebellum creation in the Foust's Mill community, being established there in 1825.

The early 20th century sanctuary complex of Concord Methodist Church is one of Randolph County's most attractive frame buildings. The square hip-roofed sanctuary block is entered through two towers on the south facade. The southwest tower is the taller and contains the bell. Stained glass lancet windows light the south and west facades. To the east is a large Sunday school wing, with small rooms grouped around a larger assembly room following the "Akron"

plan. The Franklinville Methodist Church is the county's only other example of this once-popular design.

C:2 FLORENCE HALL
SR 2652
Coleridge

This fellowship hall or community building for the adjacent Concord Methodist Church is an excellent example of how a modern building can be related to a neighboring historic structure. Asheboro architect John J. Croft, Jr. designed this structure in the 1950's using elements such as a spindle frieze on the porch, the dentiled cornice and the flush sheathing in the gables to relate Florence Hall to the church, as well as to the nearby R. L. Caveness House and the now-vanished Coleridge Academy which stood across SR 2652 on the west side of the church.

C:3 HOUSE
SR 2652
Coleridge

This one-and-a-half story hip-roofed house is an appealing Colonial Revival design. Twin gables flank a tiny pedimented window dormer. A



C:2



C:3

small gable accents the porch above the entrance door.

C:4 MILL HOUSES
SR 2652
Coleridge

A small neighborhood of turn-of-the-century mill houses clusters around Concord Methodist Church. Four are nearly identical one-story center-hall plan central-gable houses with dorsal chimneys and rear wings. Each has 4/4 sash, a shed porch and a diamond vent in the central gable. Those which have not been remodeled have plain square posts supporting the porch. This type of utilitarian mill housing was (and is) extremely common in North Carolina.

C:5 BARBER SHOP
SR 2652
Coleridge

This tiny one-room building was used as a barber shop. It has been moved from its original location near the Enterprise Store. The tall "boom-town" front conceals a gable roof.



C:4

C:6 HOUSE
NC 42
Coleridge

Several one-story center-hall plan center-gable houses still stand across the river from the main village of Coleridge; this one is the most elaborate. The basically plain house has been trimmed with millwork identical to that of the R. L. Caveness House, the hotel and others of the most visually Baroque Coleridge dwellings. Turned posts with sawn brackets carry the shed porch; toothed fascia boards decorate the porch and gable eaves.

C:7 HOUSE
NC 42
Coleridge

The plans for this house may have been taken out of a book or magazine in the early 20th century; it is very similar in several characteristics to many houses of the period. Interesting details include the polygonal end of the projecting bay, with scalloped sawnwork decoration in the cantilevered overhang, elaborate feathered shingling and six-pointed star vents in the gables. The original porch posts have been replaced by peeled cedar logs.



C:5

C:8 THE ENTERPRISE COTTON MILL
NC 42
Coleridge

This one-story, L-shaped brick structure was built in the 1920s. It is laid in 1-5 common bond, with a segmental arched metal casement window in each bay and a brick pilaster every three bays. The heavy wooden rafters of the low gable roof, which is covered with gravel, are exposed at the eaves. In the center of the southwest and southeast street elevations is a two-story entrance tower with crenelated roofline. In the front, lower face of each tower is a glazed and paneled double door. At the second level in each face is a wooden 15/10 sash window. Each entrance tower contains a two-flight stair; the first flight open with a late Victorian style railing, the second flight enclosed with narrow beaded sheathing with a batten door. The interior space of the mill is divided by several brick partition walls. A single row of heavy chamfered wooden posts, bolted to the rafters, support the roof at the ridge line. The brick walls are bare, the rafters are exposed and narrow sheathing covers the underside of the roof. The west end of the mill has several one-story frame additions. North of the mill are several small brick pump houses and a metal water storage tower.



C:7



C:6



C:8



C:9



C:10 C:11



C:12

C:9 WAREHOUSE

NC 42
Coleridge

On the west side of NC 42, across the street from the mill, is a one-story brick warehouse which faces the riverside site of the original, frame 1882 Enterprise Mill. The warehouse was probably built ca. 1910 as a storage facility for that first mill. The 1-6 common bond parapet walls extend above the shed roof and a brick cornice decorates the eaves. Brick pilaster strips define the three bays of the main (west) facade, and a metal door, set in an arched opening outlined by a simple brick cap, opens into each section. The rear elevation contains several window openings.

C:10 MILL OFFICE

NC 42
Coleridge

The 1920s mill office southwest of the mill is a one-story brick building containing two offices, each two bays wide and three deep, with a smaller mid-20th century rear addition. The walls, laid in random common bond, extend as parapets with tile coping above the shed roof. The storefronts have corner pilasters and corbel cornices, and each contains a paneled glazed door with a fanlight set within a simple molded surround in a round-headed opening, and a 6-6 sash within a segmental-arched opening. Brick labels surmount the openings. The side elevations are treated identically, but lack doors.

C:11 THE BANK OF COLERIDGE

NC 42
Coleridge

The Bank of Coleridge, located between the company store and the mill office, is a small rectangular one-story brick building contemporary with the office. It has identical storefront treatment with the exception of the openings.

The flanking windows are larger and are surmounted by fanlights. Three courses of header bricks outline each opening. The bank vault, in the northwest corner of the building, has a cast-iron door with a classically ornamented surround. The Bank of Coleridge was founded in 1919, opened a branch in Ramsseur in 1934 and moved completely to Ramsseur in 1939.

C:12 ENTERPRISE COMPANY STORE

NC 42
Coleridge

The company store, located across NC 42 from the mill, is a one-story tripartite brick building built ca. 1910 and composed of a center block with lower flanking wings. The brick building is laid in 1:7 common bond and has a parapeted main facade with pilastered corners and a prominent corbel cornice. The center section, the store, contains its original storefront consisting of a cast-iron lintel with a wooden bracketed cornice supported by a pair of cast-iron fluted Corinthian columns. Between the columns is a recessed double door, paneled and glazed, and a four-pane display window with a plain wooden dado occupies each flanking bay. A wide toothed brick frieze extends across the upper center facade. Each of the wings contains a similar door with a transom in the inside bay and a 6-6 sash in the outside bay. These segmental-arched openings have simple molded surrounds and dentil-arched labels. The east wing, which contained the Coleridge post office for over seventy years, was probably built for this purpose. The west wing is used for storage.

C:13 BENDING MILL AND POWER HOUSE
HOUSE
NC 42
Coleridge

Although a 555-foot dam built in 1912 across Deep River still impounds water, the headrace of the mill, which flows parallel to the river from the dam through Coleridge, ceased to be the source of power when the steam-powered 1920s mill was built. Three buildings are strung along the north bank of the race. Just west of the warehouse is the 1910 bending mill, which was probably water-powered. This one-story rectangular brick building is laid in 1-7 common bond. The walls extend above the shed roof as parapets, with a brick cornice resembling that at the store and warehouse. The segmental-arched openings have brick labels. At the northwest end of the mill is a one-story frame addition covered with metal sheeting. The building was the home of the Coleridge Manufacturing Company with Dr. R. L. Caveness serving as president and J. A. Brower as secretary, treasurer and manager. The company manufactured "bentwood chair stock which is sold to furniture manufacturers in all parts of the United States."

On the millrace south of the bending mill is a two-story, gabled, frame structure with a metal smokestack on the north side. Southeast of this building is the steam plant constructed for the new cotton mill in the 1920s. This one-story brick structure has a hipped roof covered with tin, round-arched doors, 8/8 sash windows within segmental-arched openings and decorative brickwork identical to the mill office. A large brick smokestack abuts the north elevation. On the west side of the plant is a brick addition with metal casement windows, probably constructed in the 1940s to house hydroelectric generators. East of the buildings which line the race are three small brick structures which probably served as pumphouses for the original 1882 mill.

C:14 R. L. CAVENESS HOUSE
NC 22
Coleridge

From this unobtrusive house tucked away on a hillside behind his brother's home, Dr. Robert L. Caveness ruled his little mill village. In 1917 the local newspaper observed that "Dr. R. L. Caveness is at the head of practically everything in Coleridge. For 10 years he most successfully practiced medicine and his friends assert that he is equally as good as a doctor as he is as a manufacturer. For the past ten years he has been devoting a majority of his time to the duties of the position as secretary, treasurer and general manager of the Enterprise Manufacturing Company." Caveness was the son-in-law of James Cole, the founder of the town, from whom Caveness purchased majority interest in the corporation in 1904. He was directly involved in the operation of the mill until 1922 and served as president of the company until his death in 1951.

The Caveness home is a lovely example of late 19th century domestic architecture. The two-story center-hall plan house has a projecting entrance bay which is echoed by a projection of the wraparound porch. The raised porch is carried on coupled short turned posts set on brick pillars; a spindle frieze and sawnwork decoration is used between the posts. The cornice overhang of the roof is bracketed and the central and end gables have sawnwork eave decorations. It is now the home of the Lynn Albright family.



C:13 Bending Mill



C:13 Power House



C:14



C:15



C:16



C:17



C:18

C:15 JOHN M. CAVENESS HOUSE
NC 22
Coleridge

On the east side of NC 22 just east of the mill store is the John Caveness House, a large, two-story frame Queen Anne style residence built ca. 1895, which is practically unaltered and in excellent condition. John, brother of R. L. Caveness, was vice president of the Enterprise Company and helped his brother manage the mill. The house, with a two-story rear wing, is set on a high lattice-work brick foundation, has steep gable roofs with interior brick chimneys with decorative stacks and a one-story porch with ornate wooden bracketed posts. An arcaded drip-course accents the porch frieze and gable ends. The porch wraps around the north side and continues the length of the rear wing. Behind the house is a frame well house consisting of a small clapboarded storage area with a bracketed porch sheltering the stone well.

C:16 HOTEL
SR 1005
Coleridge

Called "The Hotel" by local residents, this dwelling exhibits some of the county's most eye-catching examples of Victorian millwork. The house is an enlarged version of the typical two-story center-hall plan central-gable house with extra rooms added in the two-story rear wing. The overhanging cornice is braced by brackets with turned pendants and the chimneys are elaborately corbelled. The gables are sheathed in feathered shingling, with toothed fascia decoration. The peak of the central gable includes a spindle frieze with half a spindled "wagon wheel" ornament. The rounded porch, which wraps all around the building, is the primary feature of the exterior. Small gables accent the roof above each window and door; the porch is carried on coupled turned posts with sawnwork brackets and fascia boards. The house is now a private dwelling.

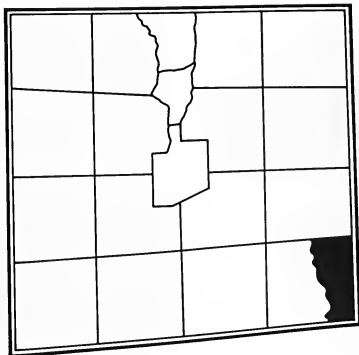
C:17 HOUSE
SR 1005
Coleridge

Little is known about the type of housing originally provided for workers at the Enterprise mill. Unlike other Deep River villages, Coleridge has no rows of identical worker houses. Whether no such dwellings were ever built or whether they have since been destroyed is unclear. This particular mill house, however, could certainly have been built in the early 1880s; some aspects of it are unlike any other mill house in the county. The hip-roofed house has 6/6 sash and a raised shed porch with turned posts and sawn brackets. The off-center entrance door is set in a molded surround with corner blocks. Oddly, the single leaf door is flanked by two additional "blind" doorways filled with sheathed siding and framed by molded surrounds and corner blocks. This treatment is a strange combination of the Greek Revival style with Victorian millwork.

C:18 HOUSE
SR 1005
Coleridge

This well-preserved house is a typical two-story center-hall plan central-gable house with better-than-average millwork. The overhanging cornice is braced by coupled brackets. The shed porch is carried on turned posts with elaborate sawnwork brackets, toothed fascia decoration and turned pendants.

Pleasant Grove Township



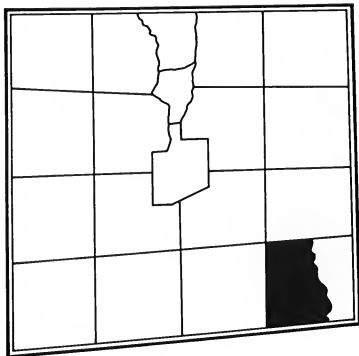
PGT-1 FLAT CREEK FORD Pleasant Grove Township

The only state-maintained ford in Randolph County this now unique crossing is typical of the hundreds of fords which were the only places where rivers and creeks could be crossed throughout the 18th and much of the 19th centuries.



PGT-1

Brower Township



BT:1



BT:2

BT:1 RIVERSIDE BAPTIST CHURCH Brower Township

This Baptist congregation was organized in 1905, and the frame sanctuary was probably built at that time. It was brick-veneered in the 1960s. The building has double-hung 6/6 sash filled with colored panes. It is entered through a three-tiered vestibule which is capped by an enclosed belfry with lancet-head vents.

BT:2 LOG CABIN Brower Township

Displaying both half-dovetail and V-notching, this one-story single-pen log dwelling with gable roof is distinguished by a single-shoulder exterior end fieldstone chimney. Mud chinking in-fill weatherizes the exposed roughly hewn log walls. The house was enlarged by a single room frame addition during the late 19th century.

BT:3 HOUSE

Brower Township

A typical example of a vernacular interpretation of the Italianate style popular during the third quarter of the 19th century in rural North Carolina, this one-story dwelling with low pitched hip-roof characteristically follows a double-pile center-hall plan. The roof was originally punctuated by two interior chimneys and the deep eave overhang is accented by decorative brackets. Although in deteriorated condition, the shed-front porch once protected the three-bay facade. Other distinctive features are the oversized 6/6 sash windows and corner pilasters.

BT:6 HERBERT TYSOR HOUSE

Brower Township

This one-story T-plan house was probably built ca. 1900. Its details such as porch posts, brackets and window sash are identical to the neighboring two-story center-hall plan house, but this dwelling retains more of the flavor of the Queen Anne style by turning its polygonal bay and rounded porch toward the road, its most prominent facade.

BT:7 THOMAS B. TYSOR HOUSE

Brower Township

This is a turn-of-the-century rural home of typical design, a two-story gable-roof house with central interruption. Distinguished by a center-hall plan, the house is three bays wide with 4/4 sash and twin single-shouldered chimneys. The wraparound porch has turned posts and sawn brackets. This particular house has a two-story rear wing with projecting polygonal end pavilion.

BT:4 MT. OLIVET METHODIST CHURCH

Brower Township

Mt. Olivet church was founded in 1813 by the Rev. Enoch Spinks, Jr. The first building was erected about one mile northwest of the present site, where the early graveyard is still maintained. This hip-roofed church building was constructed when the congregation moved in 1874. The classroom wing and stained glass windows were added in a 1926 renovation.

BT:5 SUGG HOUSE

Brower Township

Although one of the earliest surviving houses in southeastern Randolph County, this ca. 1840 dwelling has been substantially modified by recent alterations. Maintaining its basic two-story three-bay form with low-pitched gable roof and exterior end chimneys, the house illustrates the most prevalent vernacular house form found in Randolph County throughout the 19th century. Significant original fabric includes the 6/6 sash and the two-panel Greek Revival doors.



BT:3



BT:4



BT:5

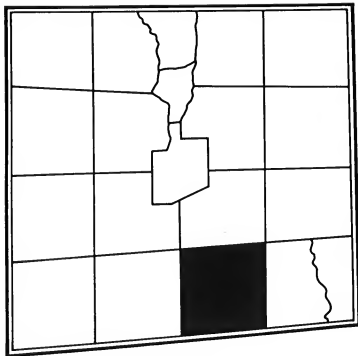


BT:6



BT:7

Richland Township



RT-1 PLEASANT HILL METHODIST CHURCH Richland Township

Brick veneer conceals most of the architectural character of this church but it retains an attractive cupola with dentiled cornice and late Greek Revival-style pilasters. Pleasant Hill Methodist Protestant Church was organized in 1858 and a frame structure was built in 1859. Plans for the present sanctuary were drawn in December, 1885. The church was completed in August, 1886 and dedicated on November 7, 1886. It was remodeled and brick-veneered in 1966. The tombstone of William Bird, who died March 19, 1858, is marked "First to be buried in this cemetery." Some "Lautermilch" (Lowdermilk) family burials from the early 19th century have been moved here, however.



RT-1

RT-2 YOW'S MILL

Richland Township

This grist mill on Fork Creek no longer operates but it is the county's best maintained and most attractively sited rural mill. It retains an iron overshot water wheel and some milling equipment in addition to its stone dam. The two-and-a-half-story frame mill seems to date from the turn of the century but Yow's Mill was established in 1820. A sawmill was added in 1870 and a turbine water wheel was installed ca. 1890; both have been removed. Since 1936 it has been in the possession of Harwood Graves.

The present sanctuary was built in 1900. It is a one-room building, five bays long with lancet windows and a polygonal apse behind the altar. Services here were discontinued in 1935 after Seagrove Methodist Church was built one-and-a-half-miles north. A well-known local school, the Why Not Academy and Business Institute, was located on the church grounds. It was a coed boarding school with an enrollment of 132 students in 1910.

RT-5 HOUSE

Richland Township

The nucleus of this dwelling is a one-story heavy frame hall-and-parlor plan house with 6/6 sash. Ca. 1890 this antebellum house was expanded; a second story and kitchen wing were added, as well as a polygonal bay with overhanging bracketed eaves. A central gable was added on the east facade and the house was transformed into a center-hall plan. The wraparound hipped-roof porch is carried on classical columns which seem to have been added in the early 20th century.

RT-3 OUTBUILDINGS

Richland Township

Four unusual outbuildings are left at the site of the destroyed Richardson House. All four—barn, stable, wellhouse and springhouse—have steep pyramidal roofs which were popular at the turn of the century. The springhouse is built of stuccoed fieldstone, and it and the stable also feature shed dormer windows.

RT-4 FAIR GROVE METHODIST CHURCH

Richland Township

When this Methodist Protestant congregation was organized ca. 1859 the church was called "Auman's Chapel" because Martin Auman furnished its logs. It was renamed "Mt. Moriah" before it burned during the Civil War. A new church, built in 1870, was named Fair Grove.



RT-2



RT-3



RT-4



RT-5



RT-6



RT-7



RT-8



RT-9

RT-6 GEORGE GARNER HOUSE
Richland Township

The chief feature of this two-story center-hall plan is its hip-roofed porch with gabled central balcony. It features turned posts with sawn brackets. This type of two-tiered porch was popular in parts of Randolph County during the 1880s and 1890s. Professor George Garner of the Why Not Academy lived in this house until his death in 1913. The house was built by the community and is located on the Why Not Academy grounds. (The academy held its first commencement exercise in 1897.)

RT-7 JAMES E. HARPER HOUSE
Richland Township

This was the home of James Edward and Caroline Dean Harper. A later section of the house was built in 1897-1898 by a "live-in" carpenter, Mr. Jerdan (Jordan?). The later addition was constructed using the stud and joist method (clapboard exterior-horizontal planking interior) as opposed to log construction covered by clapboards exterior which was employed in the older section of the house. The two sections were joined together with the aid of wooden rollers. The kitchen was housed in a separate building which was floored with handmade brick. Brick used for flooring and chimneys were made on the site by family members.

A 1910 documentary photograph only faintly reveals the original section of the house; the section constructed in 1897-1898 is all that remains today. This two-story center-hall plan features a two-tier porch, feathered shingle decoration in the pedimented gable with boxed cornice, 4/4 shash and turned porch posts with sawn brackets.

RT-8 DEMPSEY BEANE HOUSE
Richland Township

This two-story T-plan house was recently moved to this location from a site on Richland Creek. It featured end chimneys and a two-story central porch and balcony carried on chamfered posts. The bases of the surviving posts are paneled.

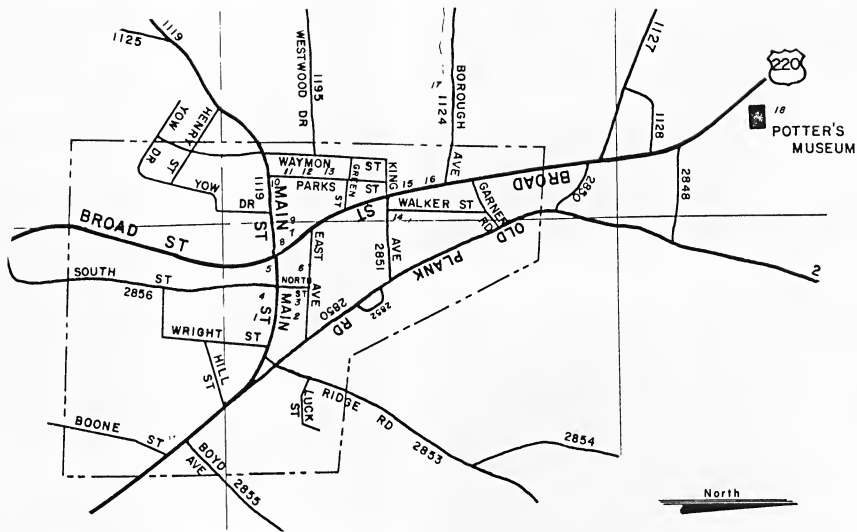
RT-9 CALVIN CASSADY BARN
Richland Township

Built in 1844, this structure was a fine example of 19th century vernacular craftsmanship and its use in the construction of rural service buildings. Unfortunately the barn has been moved from its original site and substantially altered for use as a dwelling. Cassidy utilized pegged construction techniques and heart of pine lumber (sawn with a small, sash saw). The main portion of the barn is two stories high resting on a stone foundation. The lower floor was divided into two sections: one with flooring and used for storage, etc. and one with dirt floors for use as stables. One stall contained a trough hollowed out from a pine log. A trap door located at the top of the interior stairs contained metal strap hinges wrought by Cassidy, as were the lift latch on an exterior door and the lightning rods. The west elevation exhibited a shed with stalls where another pine log trough measuring 20' x 20' x 26 1/2" is located. Another interesting feature of this structure are the Roman numerals indicating date of construction still visibly carved in the overhead beams.

Calvin Cassidy was the last of eight children born to John and Elizabeth Cassidy who came to Randolph County from Ireland in the 1790s. According to local tradition Cassidy built the barn on his father's 468 acre farm with the assistance of two slaves, John and Enoch. Cassidy's intentions were to construct a "substantial home" for he and his bride-to-be, Fannie Moffet, after the completion of the barn. Cassidy died in 1847 of a fever, at the age of 28, prior to the marriage. A portion of John and Elizabeth's original tract, that which contains the barn, is now owned by Mrs. Susan Lowdermilk Burroughs.

Adapted from July, 1980 National Register nomination written by Jo Ann Williford and Jim Sumner.

Seagrove



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S-1



S-2



S-3



S-4



S-5

S-1 FRANK AUMAN HOUSE
Main Street
Seagrove

This is an attractive Queen Anne style dwelling probably built ca. 1900. Its wraparound porch was at one time carried by turned posts with sawn brackets. Two polygonal bays are capped by cantilevered roof overhangs braced by sawn brackets with rows of spindles. John and Clail Cooper built this house for Frank Auman's family where they lived until their move to Asheboro. Mr. Auman owned and operated Seagrove Lumber Company from 1926 until his death in 1941. His son, Howard, continued to operate the business after his father's death until 1944 when it was sold. Frank Auman was also affiliated with the Seagrove Hardware Company and the Bank of Seagrove.

S-2 W.H. (Will) HUGHES HOUSE
Main Street
Seagrove

Chief features characterizing this structure are the pyramidal roof with accenting gables. The hip-roofed porch is carried on tuscan style posts. Built by W. H. Hughes, this house was later occupied by Dr. Helms, partner of Dr. Johnston. (No medical doctors have resided and practiced in Seagrove since Drs. Johnston and Helms.) A. C. Harris, manager of the Bank of Seagrove from 1920 until 1935, purchased the house ca. 1921-22. A. C. Harris' son Wade is now the present owner.

S-3 ELI LEACH HOUSE
Main Street
Seagrove

Built by Charlie Tysor, a prominent builder in the region around the turn of the century, this two-story hipped-roof dwelling has offset gables on the south and east facades and a projecting pavilion on the west. The wraparound porch is carried on turned posts with brackets. The present owner of the house, Bobby Nonemanon, was mayor of Seagrove from 1963 to 1971.

S-4 DAVE CORNELISON HOUSE
Southeast corner of Main Street
and South Street
Seagrove

This early 20th-century house is similar to many other examples in the county; plain, almost utilitarian. A one-story kitchen wing has been added to the rear and the original porch supports have been replaced by 1940-ish bungalow pylons on brick piers. One remarkable feature of the house is the solitary hipped gable which contrasts with the other standard A-gables with cornice returns.

S-5 SEAGROVE HARDWARE COMPANY
Southwest corner of Main Street and South Street
Seagrove

The Seagrove Hardware Company was organized by Frank Auman, Charlie Tysor and Artemas (A. R.) Auman ca. 1915. The building was begun the same year and was open for business by 1916. Brick was hauled from the Elmer Rich brickyard in Grant Township; the masons were Willard Brown and John Wright. The Seagrove Post Office was housed in the building from 1920 to 1923. Shortly after the store was built a railroad siding was built between the depot and hardware store so that crossies could be loaded here. For a time Seagrove was called the unofficial "Crossie Capital of the World." The long shed-roofed building uses a stepped parapet to conceal its change in height from one story in the rear to two full stories at the street. That facade is simple and utilitarian, with brick pilasters framing the relatively unaltered, original cast-iron and glass storefront. The hardware store is owned and operated today by the late Artemas Auman's sons A. R., Jr. and Hubert.

S:6 THE BANK OF SEAGROVE

Northwest corner of Main Street and North Street
Seagrove

The Bank of Seagrove was organized by a group of local citizens on March 10, 1920, with \$10,000 capital stock. The bank was closed by the directors on December 29, 1933, in voluntary liquidation. No depositors lost money. The bank building was constructed ca. 1921. Two entrance facade doors flank a central tripartite window; all three segmental-arched openings are lit by transoms. A corbeled parapet conceals the shed roof. The street facade is composed of light orange-colored brick; the secondary walls are of standard red brick in 1:7 common bond.

S:7 NANCY HOLMES HOUSE

US 220
Seagrove

Built by Henry Stuts, this center-hall plan end-chimney house features a hipped-roof porch with central-gable balcony. The porch was originally carried on turned posts with sawn brackets; feathered shingles decorated the gable. It has 4/4 sash. Henry Yow had this house constructed for his cousin Nancy Holmes. Miss Holmes furnished room and board for passengers from the A & A railroad. Henry and Francis Yow's home was several yards south of the Holmes House but on the same property. Upon the death of Miss Holmes, the house went to the Yow estate where it remained until it was purchased by Henry Yow's grandson, Henry, Boyd King, mayor of Seagrove from 1945-1947, rented the house a number of years between the time of Nancy Holmes' death and the time of purchase by Henry Yow's grandson.

S:8 JASPER AUMAN STORE

Main Street
Seagrove

This small commercial building is typical of many across the county in the early 20th century. Its gabled roof is disguised by a false "boomtown" facade with sawn brackets supporting the cornice. The entrance is recessed between two display windows. Built by Jasper Auman, this structure was moved from downtown Seagrove

(Highway 705) to its present site. This site was once the location of Henry Yow's store which was disassembled and used to construct a residence for the Seagrove School principal on the Old Plank Road. The Jasper Auman building was used as a barber shop operated by Manley ("Crip") Jerdan (Jordan?) and later as a store.

S:9 HENRY YOW HOUSE

Northeast corner US 220 and Main Street
Seagrove

This substantial dwelling illustrates a vernacular house form which was common in early 20th-century Randolph County. The tall, narrow main block of the structure has a matching two-story rear wing. The steeply-pitched gables are decorated by feathered shingling. The first-floor entrance into the central hallway dividing the main block is crowned by a doubled window on the second story. The ground-level doors and windows are completely shaded by a rambing veranda carried on turned posts. Henry Yow owned and operated the general store on Main Street (Lucas Street) until his death in 1918.

S:10 A. R. (Artemas) AUMAN HOUSE

Lucas Road
Seagrove

Built ca. 1913, this two-story dwelling features a center hall plan with central gable and two-story rear wing. The three corbeled brick chimneys have single stepped shoulders. Other features include 4/4 sash, gables with boxed cornice and returns and pointed gable decoration. The hip-roofed porch is carried on Tuscan-order columns with capitals although surviving turned posts are probably the original. Evidence suggests that John and Clai Cooper may have been the builders. A. R. Auman leased the house to Frank Auman and J. M. Green, respectively, before leaving his farm and moving into the house with his family. His new business venture in the Seagrove Hardware instigated the move to the town of Seagrove. A. R. was the son-in-law of Henry Yow whose house was several hundred yards east of the Auman house.



S:6



S:7



S:9



S:8



S:10



S:11

S:11 WELCH HOUSE
Parks Street
Seagrave

This elongated central gable house features a hip porch with second-floor balcony. The porch exhibits turned posts with sawn brackets. The house may have been built ca. 1914 by Dick Boiling. Jeff and Della Welch purchased this home in 1919. Della Welch's niece, Tonnie Richardson Auman and husband Lynn are the present owners.

S:12 HOUSE
Parks Street
Seagrave

This one-story center-hall plan house features an oversized central gable with a smaller gable interruption in the hip porch to accent the entrance; both gables have boxed cornices and returns. Built ca. 1905, the bungalow style porch supports on brick piers are probably replacements. S. G. ("Guyard") Richardson, who in 1925 bought the Seagrave Roller Mills and added a cotton gin, once lived in this dwelling. He later served as chairman of the Randolph County Board of Commissioners.



S:12



S:13



S:14

S:13 CURTIS BROWER HOUSE
Southwest corner of Parks Street and
Green Street
Seagrave

This dilapidated two-story house was probably built ca. 1910 by Jason Freeman. It has lost its original porch but retains feathered shingle decorations in the central gable. German siding has partially replaced the original.

S:14 CARL KING HOUSE
King Avenue
Seagrave

This pyramidal-roofed house is two rooms deep arranged around a central hallway. Shed dormers light the small second floor. The present bungalow porch pylons on brick piers may be replacements of earlier porch posts. Pyramidal roofs were in vogue in the late 1890s and early 1900s. In eastern North Carolina it was thought that they made houses cooler by pulling the heat to the peak. The house was built by W. J. Moore, one of the original town commissioners of Seagrave, in 1913. It was later bought by Carl King, sheriff of Randolph County from 1930 to 1942.

S:15 CLIFFORD HAMMOND HOUSE
US 220
Seagrave

This hip-roofed side-hall plan house is identical to a house two doors north which was recently destroyed. It has a rear wing and a projecting two-story side pavilion. It is now covered with asbestos siding, which also hides the feathered shingle decoration in the gables. The porch posts are replacements. Mr. Hammond was both the builder and owner of the house and in fact constructed several houses during this era in Seagrave. He and Madison Farlow both owned saw mills and furnished much of the lumber for both residential and commercial buildings in the Seagrave area between ca. 1895-1930. This house was later occupied by Madison Farlow's brother-in-law Jethro Harper and still later by Noah and Jewel Williams. Mrs. Williams was postmistress of the Seagrave Post Office from January, 1928 until November, 1945.

S:16 "DUCK" SMITH HOUSE
US 220
Seagrave

This two-story center-hall plan house has feathered shingle decoration in the center and side gables, 1/1 sash and a wraparound porch with a small gable over the entrance. The porch is carried on turned posts with brackets. The south end of the house is clipped to form a polygonal bay capped by cantilevered roof overhangs. These are braced by spindled brackets with turned pendant drops.

S:17 HOUSE
Borough Avenue
Seagrave

Once sited on Waymon Street, this house has been recently moved to its present location and is undergoing renovation. The central portion of this house is a two-story hip-roofed structure with three projecting wings or pavilions. The wraparound porch is carried on Tuscan-order columns. The dwelling was probably built ca. 1915. Eli Leach's son, Garrett, once lived here.

S:18 DEPOT
US 220
Seagrave

The original Seagrave depot of the Asheboro and Aberdeen Railway burned in 1905 and was immediately replaced by this structure. Lumber for the new depot was furnished by Jefferson Auman, who also built the station for \$35. The two-story gabled building was the center of the corporate limits of the new town when Seagrave was incorporated in 1913. A one-story hip-roofed wing housing a waiting room and office was later added to the original section. For many years this was the closest station for wealthy Pinchurst vacationers who wanted to visit the nearby potteries. After the railroad line was abandoned, the station was moved to the grounds of the Seagrave Pottery in 1969, where it functions as the Potter's Museum.



S:15



S:16

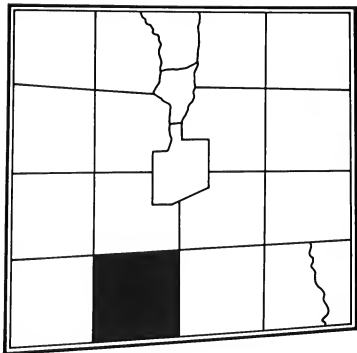


S:17



S:18

Union Township



NORTH

UT-1 DENNIS COX GRIST MILL Union Township

The earliest grist mill and largest frame structure remaining in Randolph County, the Cox Mill on Little River, may have been built ca. 1835 when Thomas Cox (a Quaker of English ancestry) acquired the property. The mill is known today after Dennis Cox, long time miller and son of Thomas. The fabric of the structure is virtually unaltered, with the most important survival being the small unglazed windows. The guillo-tine shutters with original wrought iron latches are unique in the county. Early features of the structure also include strap hinges, two-part "Dutch" door, pent roof over the east entrance, chamfered interior support posts terminating in lamb's tongue motifs and asymmetrical placing of the window and door openings. Much of the

original wooden gearing used with an overshot water wheel has survived later replacement with leather belting run off a turbine water wheel. The location of the mill, far off the present thoroughfares, has contributed to its survival in near-to-original form. Local tradition also cites another factor: the miller during the Civil War is said to have bargained with Sherman's advance troops to spare the mill.

Note: What Sherman's troops failed to do in 1865, lightning and neglect accomplished on 29 July 1981. Randolph County's architectural and cultural heritage is immeasurably poorer for the destruction of this superb building.



UT-1

UT:2 LABON SLACK HOUSE
Union Township

Labon Slack is said to have built this one-and-a-half-story house in the 1850s with money he earned working on the construction of the plank road. A log house, the dual front doors suggest that it may have been built in two stages. The off-center primary entrance is set in a frame with sidelights. The engaged porch is carried on plain posts. The end chimneys have stone fireboxes and brick stacks. The house is now covered with asbestos siding and a metal roof.

**UT:3 PISGAH COMMUNITY COVERED
BRIDGE** NR
Union Township

The Pisgah Community Covered Bridge was built around 1910 by J. J. Welch, who constructed a number of covered bridges in the area. Normally the building of these bridges was authorized by the county commissioners. Upon the satisfactory completion of a bridge, the commissioners paid for materials and labor. Available records, however, do not show county participation in the building of Pisgah Bridge. The bridge is forty feet long and is said to have cost \$40 to build. Its modest proportions indicate it may have been built privately.

Pisgah Bridge is one of two such bridges remaining in a county where the number of covered bridges once exceeded that of any other county in the state. It is a fine example of this particular type of construction and an object of much interest to historians, engineers, architects and artists. Ownership of the bridge appears to be vested in landowners on either side of the bridge, Lacey Strider and Gerald Parker.

A low range of mountains extends through Randolph County, creating many small streams and rivers to be forded or bridged. The Pisgah Community Covered Bridge spans one of these streams, a shallow branch of Little River, about fourteen miles south of Asheboro. It is a small forty-foot wooden structure with a gable roof and vertically sheathed sides resting on a dry wall stone pier foundation. On either side of the bridge above the four piers the floor joists extend beyond the wall and support braces that are sheathed to create small buttresses. Openings for light and ventilation are located directly below the eaves of the roof, which is covered by standing seam tin. On the inside the modified queenpost truss system is exposed, and plank tracks or treads run the length of the floor.

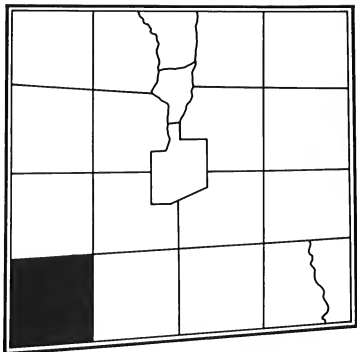


UT:2

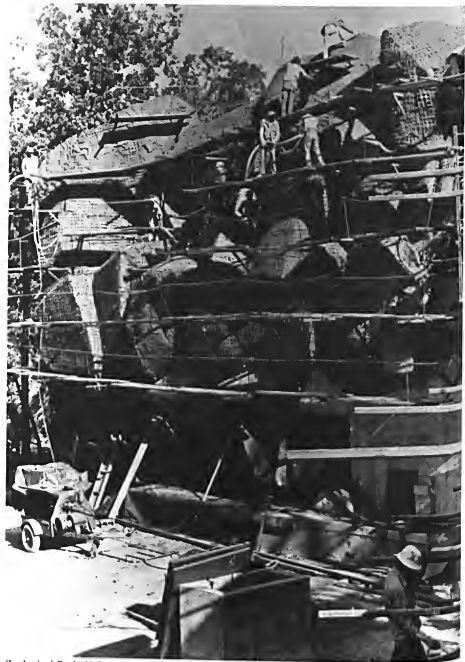


UT:3

New Hope Township



Construction of the Lion habitat at the N. C. Zoological Park, 1981. Perhaps the most pervasive design motif at the state zoo is also one of its most innovative and surprising architectural achievements; the massive rocks which surround many exhibits like the Lion habitat are actually false facades disguising concrete animal shelters. The technique was one of the first inventions of zoo Design Curator Dwight Holland and his staff. The "rocks" are formed around an armature of wire mesh and steel reinforcing rods, with a carefully-shaped and painted concrete skin sculpted by the design crew. The Lion habitat, Aviary and African Pavilion exhibit the most impressive examples of this unique art form. The monkey exhibit in the African Pavilion even boasts a 40-foot tall artificial tree built using the same technique.



Zoological Park (N.C.)
(Photo by Sam Burns)

**NHT:1 OAK GROVE METHODIST
EPISCOPAL CHURCH**

New Hope Township

This frame sanctuary building, five bays long, is among the oldest religious structures in the county. Decorative details suggest it was built at least by 1850 and show that the area was once prosperous and of sophisticated tastes. The trim of both doors and windows consists of eight-pièce segmental arches which spring from plain corner blocks. The doors have round arches, while the windows are pointed. The cornice has a deep overhang with cornice returns. There is no steeple; instead, the bell is attached to a corner of the building. A Sunday school classroom wing at the rear of the sanctuary is covered with asbestos siding and seems to have been built ca. 1940. In the graveyard are many stones which were elaborately carved in the 1850s by the Lauder firm of Fayetteville. In 1864 the church was used as a headquarters by Lt. Col. Hargrave, a commander of the North Carolina Home Guard, who camped there while trying to round up and arrest the many deserters and "outliers" hiding in the area.

NHT:2 HOUSE

New Hope Township

Part of this dwelling is very obviously an early 19th century two-story house with boxed cornices and flush gables. However, the structure was extensively altered and added to ca. 1960 and very little of the early fabric remains. The 2/2 sash, "picture" window, metal carport and aluminum siding all date from this period. Somewhere underneath remains one of the oldest houses in the area.

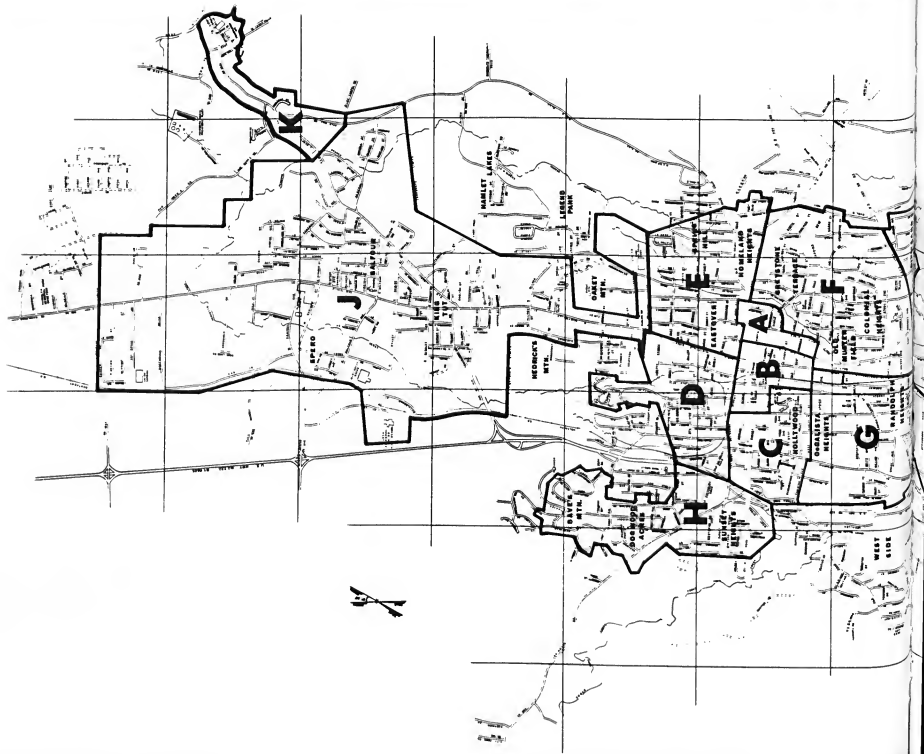


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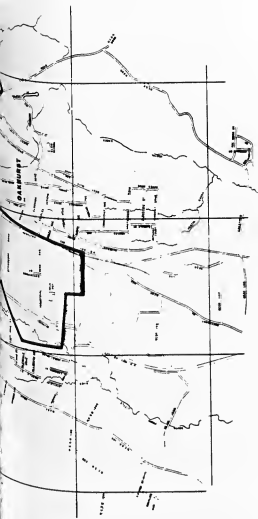


NHT:2

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REPRODUCTION OF THIS MAP IS PROHIBITED BY LAW



PART II. ASHEBORO



Pugh Funeral Home ca. 1930 at its location on the southeast corner of Sunset Avenue and Church Street, Asheboro. Originally built ca. 1900 by C. C. Cranford as a residence, it served as a funeral home until ca. 1934.



ASHEBORO: HISTORY AND ARCHITECTURE

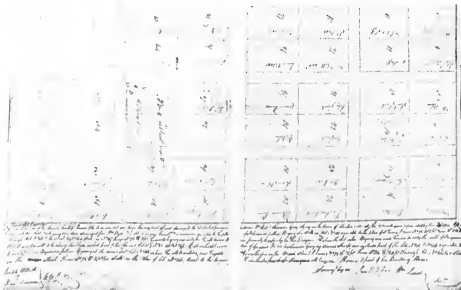
Founding and Growth to 1830

Asheboro can be thought of as Randolph County's original Christmas present; the city received its first corporate charter from the state legislature on December 25, 1796. But while the holiday is a convenient milestone to perpetuate as the city's founding date, the events that led up to the creation of Asheboro began as early as the formation of the county in 1779.

Although what was to become Asheboro was originally established by local settlers as their principal village, it was not Randolph County's first seat of government. Between 1779 and 1785 the county court met first in the home of Abraham Reese and then in the home of William Bell. For the next three years, the court met at different sites while the first courthouse was being built. In November, 1788, the legislature formally created the town of Johnstown around the newly completed courthouse at the crossroads in northwestern Randolph where the Channel Eight television tower now stands (NC 311). It was not convenient for the majority of county residents, however, and agitation for a new location began almost

immediately. Less than two years later state senator John Arnold, a resident of the Jackson's Creek area, introduced a bill "for altering the place for holding the courts in the County of Randolph. . . ." This was passed in December, 1792, and the legislature ordered that a new courthouse, prison and stocks were to be built "in the most central part of Randolph County." Even this explicit order did not persuade everyone; a die-hard effort to prevent the change occurred the day before the scheduled move. Six of the seventeen justices of the county court voted against adjoining to the new courthouse. Nevertheless, the first court met at 9:00 on Wednesday, June 12, 1793, in new facilities at a site in the center of Randolph County known only as "Randolph Court House." Not until that Christmas day three years later was the settlement coalescing around the courthouse officially incorporated and named "Asheborough," after Samuel Ashe (governor from 1795 to 1798).¹

Placement of the courthouse in the center of an almost perfectly square county impartially allowed geography to determine who would benefit and who would be disadvantaged. However, one man did benefit more than anyone else by the town's creation, Jesse Henley, the original owner of the land. On April 14, 1786, Henley



Survey of lots in Johnstown by Samuel Millikan and William Lowe, Surveyors (showing property of William Bell, Alexander Gray and others), Randolph County; no date (courtesy N. C. State Archives).



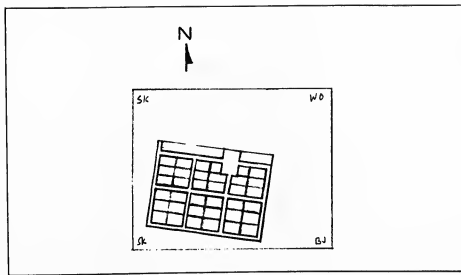
On July 10, 1786 Samuel Millikan, the County Surveyor, platted out a 200 acre tract of land "on deep river waters including the Center of Sd County." The tract was granted to Jesse Henley. The plat is found today in the Land Grant Office of the North Carolina Secretary of State.

entered his application for a grant of 200 acres of land "on Deep River waters including the Center of Sd. County." The land had been part of the vast estate of the Earl of Granville, the ungranted part of which was confiscated by the state of North Carolina during the Revolution. It was some distance to Henley's home near the present Lake Lucas, now Asheboro's raw water reservoir on Back Creek; therefore, his specific concern to include the center of the county indicates that his intentions were shrewdly speculative. His agreement in 1796 to subdivide fifty acres of the tract into one-acre lots substantially increased the value of all his adjoining property.² Asheboro, then, was born in the midst of political maneuverings and land speculations in 1792, the final year of President George Washington's first term in office. The event of its creation doomed another town, Johnstonville, to eventual extinction.

A combination of factors determined the site of the town on Henley's tract of land: the desire to put the courthouse in the center; the presence of high and level ground; and the need for water. The last was filled by the nearby spring and branch today called the "Penn Wood Branch" but originally known as 'Allen Woodell's Spring' and "Abram's Creek," tributaries of Haskett's Creek and Deep River. The street plan laid out by Henley and the five commissioners appointed by the legislature to "regulate" the town is Asheboro's only surviving reminder of the eighteenth century. Yet even this has been altered in the intervening years. The original town plan was probably a standard "Lancaster Square" plan (so called after the Pennsylvania county seat where it was first used). The plan was a variation of the grid street pattern which notched out the corners of adjacent blocks to form a courthouse square in the intersection of the two main streets. It was traditionally identified with county government and reflected the pride of the community in its administrative and legal center, symbolically the heart of the county. This was doubly emphasized in Asheboro, for the courthouse square at the junction of modern-day Main and Salisbury streets was determined to be the exact center of Randolph County as well as the center of town.

Only a vague image of the first years of "Asheborough" can be calculated today. It was not then a commercial hub nor a traveler's way-stop. Those functions were filled in the eighteenth and early nineteenth centuries by natural crossroads communities such as Johnstonville, Gladesborough and New Salem. New roads were built and old ones realigned to connect Asheborough with the rest of Randolph County. Main Street is the only present-day street for which an eighteenth-century name is known: deeds refer to it as "McCulloh Street," after George McCulloh, whose home and law office fronted its western side. McCulloh was the son of colonial land baron Henry Eustace McCulloh, and one of the original residents of the infant town.

No physical evidence whatsoever has survived to give us an idea of the appearance of Asheboro during this period. Records mention the small frame courthouse, a log jail, stocks and pillories and a whipping post. A handful of stores and law offices clustered around the courthouse. Houses would have been a few in number, small and not necessarily of log construction. Homes resembling the Williams-Bryant log cabin at 1430 Sunset Avenue may have been built in the new

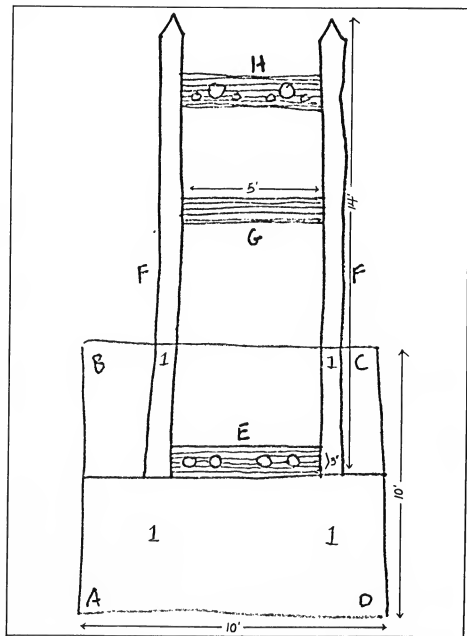


The original Eighteenth-Century Street Pattern as sited on the 200-acre Henley tract. The courthouse square has been placed in the center of the tract. The streets do not run due North, South, East or West, probably because of the steep slopes on the North and East, and a creek to the North. Other tracts of land were added to this as the town expanded.

town, but other examples in Randolph County suggest that elaborate frame construction in the Georgian and Federal styles may also have been known in early Asheboro.

The courthouse was the focal point of most activity for the first ninety-five years of the town's existence. Asheboro in that period resembled one of the present-day coastal or mountain resort towns, which flower each summer or winter just long enough to reap all the benefits of the tourist season, then lapse into dormancy. In the case of a county seat, the tempo of life and the economy of the town were geared to the periodic "court week" when law, politics and hucksterism convened at the courthouse. The swell of population during the first week of each quarter was a lure which attracted a growing number of craftsmen and artisans. One early resident wrote "I wish I could bring to my readers the atmosphere of the little town a few days before court week; on Saturday, Sunday and Monday, the gathering of the lawyers from other places and witnesses and those who had business; then Tuesday when everybody, especially the men, came to court, sell anything they had for sale, swap horses, and lots of them just to get drunk. . . ."³ Another resident recalled that the courthouse square

. . . was often a noisy and riotous place. . . . the judge often had to call a halt in the proceedings of a trial and order the sheriff to go down and restore order and quiet around the building. The noises arose from horse-traders, venders of patent-medicines, hucksters



The Randolph County court records of 1816 contain the following annotated drawing for stocks and a pillory to be built for the use of the sheriff.

for peep-shows and the like, and lastly from quarrellers and battlers likely stimulated by country brands of raw John Barley corn. Many of the hawkers moved from one court to another, and in Asheboro at least, Tuesday was sure to be a big day. They camped often times by open fires alongside their wagon-tongues, and slept in their wagons. . . . In July particularly, with windows open, it often sounded like Bedlam out there.⁴

A two-story frame courthouse was built in 1805 in preparation for the first term of superior court held in Asheboro in 1807. Expansion of the court activities guaranteed increased business opportunities. This set the pattern for the growth of Asheboro and the formation of its character—a rural settlement populated by artisans and professional men, almost totally dependent upon the seasonal meetings of the court. The town was first designated a post office in 1814, and members of the Elliott family dominated as postmasters for its first quarter-century. In 1806 Benjamin Elliott bought lots on the south side of the courthouse square, on which he built one of the town's first substantial homes—a two-story frame house, with a "long porch, square white columns, with door opening into a hallway."⁵ Elliott and his family later moved back and forth between Asheboro and their textile manufacturing interests in Cedar Falls and this early house was converted into a hotel and tavern. It burned about 1890.

The earliest known representation of a structure built in Asheboro is the contractor's drawing of the new stocks and pillory constructed in the summer of 1816.⁶ These were popular devices for punishment until the Civil War. They seemed to deteriorate despite regular maintenance and on the average were replaced about every ten years. Stocks and pillories were normally situated in the yard of the jail, which was moved during the nineteenth century from a site on the creek behind present 303 East Salisbury Street to a site on the southeast corner of Salisbury and Cox streets.

In November, 1824, a twenty-two year old lawyer, Jonathan Worth, bought a lot in Asheboro. Worth, governor from 1865 to 1868, became one of the town's most prominent citizens. He served six terms in the General Assembly, two terms as state treasurer and two terms as governor.⁷ Perhaps as early as 1830, Worth bought or built the house which became his home until 1864. Its site lies just behind present 232 Worth Street. A photograph of the house shows a simple L-plan vernacular structure, with 6-over-6 sash and flat cornice returns hinting at the Greek Revival style. What appears to be a pyramidal ice house occupies the left foreground of the picture. No photograph of the front of the house is known. The house passed out of the Worth family and burned about 1890.

Antebellum Years

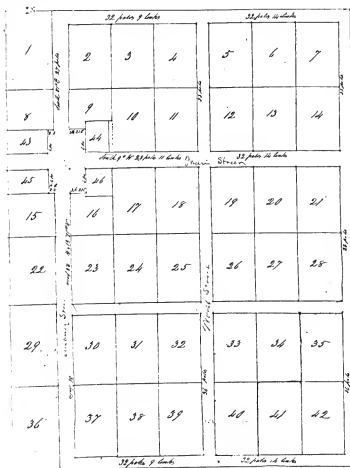
Civic awareness was low in Asheboro during the early nineteenth century, and no new town commissioners were elected or appointed. The eighteenth-century town plan had provided for 42 one-acre lots surrounded by a grid of 32-foot-wide streets or alleys. Forty years later the narrowness of those alleys which had become main thoroughfares was felt to be burdensome, but a remedy was not readily available. Since the town had no functioning government, the state legislature had to



A ca. 1885 view of the home of Gov. Jonathan Worth, from the southeast or Main Street point of view. No photograph of the front or Worth Street facade is known. Worth moved to Asheboro in 1825 but the date of his acquisition of this house is unclear. Worth died in 1869; the house remained in his family until it burned, ca. 1890.

be petitioned to reincorporate the town and appoint new commissioners before improvements could be made. This was accomplished in 1829 when Benjamin Elliott, George Hoover, Joshua Craven, Hugh McCain and Jonathan Worth were authorized to resurvey the town. The number of lots remained the same, but were consolidated in six blocks bordered by five principal streets. The new streets were double the width of the old ones.⁸ In 1843, Worth, McCain and Craven ("the remaining commissioners of the town of Asheborough") were ordered to assist the county surveyor in making a map of the town and in marking the corners of the courthouse square with soapstone landmarks. The plat map which was drawn up still exists in the court records of November, 1843.⁹

Since only Worth, McCain and Craven remained out of the five 1829 commissioners, it was obvious that the townspeople had not been electing replacements for those commissioners who died or moved away, which reflected a widespread political apathy among the local populace. The citizens of Asheboro simply did not seem too interested in maintaining a municipal government. Commissioners were once again appointed and the town reincorporated by the legislatures of 1845, 1849, 1855, 1861 and 1883. The 1855 act directed the townspeople to elect five commissioners who were to appoint a "magistrate of police" as the presiding officer of the board of commissioners and a constable to



To the County Court of said County

in obedience to the Order of this Court at the last term appointing the undersigned to resurvey the county surveyor to survey the streets of a borough, including the Public Square and to cause the corners to be marked and preserved by Markers, he Reports

That we employed Col. Isaac Lamb, the County Surveyor, to make said survey, and the plat shown, made out by him on a Single of Ten poles to the Inch, is a correct representation of the Town

with the Streets and the Public

square and the Public Square as shown on the plat, and

that we further report that all each of the Twelve angles or Corners

of the Public Square or Common Square Mark to be placed

extending one foot into the ground and Two Inches above the Surface

and that portion of Stone mark above the Surface to be four Square

and not less than a Square Foot and one side of said

of visible size for a Lead Mark placed; and at each of the Corners

of the Public Square and one at the South East Corner of said

all at least Eighteen inches and Four Inches from the Street and Six Inches

from the Public Square, to be marked and preserved by Markers of

at least Sixteen inches in diameter and placed in the ground at

at least Sixteen inches and four inches from the Street and Six

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This map of the town of Asheboro was made by the county surveyor and submitted to the county Court of Pleas and Quarter Sessions at their November, 1843 term.

collect taxes, which were to be used for upkeep of the roads. This 1855 act, with amendments in 1861, provided the framework of municipal government until 1883.¹⁰ Although official records are lost, Col. Thomas Moore seems to have been the first unofficial "mayor" of Asheboro, serving perhaps from 1855 to 1876. Lawyer J. T. Crocker was then mayor from 1877 at least until 1890.¹¹

The latter 1830s heralded the first boom period in the history of Asheboro. It originated late in 1836 with the arrival of lawyer and editor Benjamin Swaim. Swaim had decided to move his newspaper, the *Southern Citizen*, from the town of New Salem to Asheboro, and the first Asheboro issue was dated December 31, 1836. For the next eight years Swaim showed himself to be a tireless promoter of "internal improvement." The *Southern Citizen* of August 19, 1837, has preserved Swaim's description of his new hometown:

We have been waiting a good while for room to tell folks at a distance whereabouts, and what sort of place this Asheboro is. . . .

The situation of this place is uncommonly healthy and pleasant, being on a ridge dividing the waters of Deep River and Uwharrie, and within a few miles of Carraway and several other beautiful mountains. Our village, though yet small, has been on the advancing hand for the last two or three years. We number about one hundred inhabitants; very few blacks. We have a pretty good Court House, jail and Methodist [Episcopal] Church. In point of Morality and good neighborhood our community is an exception, and besides very industrious. Nearly all the public offices are kept here. . . .

The two main roads leading from Virginia to South Carolina, and from the Eastern to the Western parts of this state, intersect here, and within a few miles of this place, they respectively branch off in every direction, affording all the necessary facilities of intercourse. We have two arrivals of the mail (in stage) every week from the East, and as many from the West; besides a mail from the North once a week, that ought and we hope will shortly be extended to the South, and carried by stage.

We stand in a great need of more Mechanics, especially carriage and wagon makers, Blacksmith, Hatter, Tanner, Cabinet workmen, Tinner, Saddle and Harness maker—any or all of these occupations, well followed, would find ample encouragement among us. Provisions are plenty and cheap, and likely to be more so. We have never seen a more promising prospect for heavy crops of corn. . . .

Come some of you thorough-going sons of Carolina! give up your hankering notions of the West. Come and settle among us, on the route of the projected Fayetteville and Western Rail Road. Bring capital if you can, if not, bring what is infinitely better—enterprise, industry and economy.

The Fayetteville and Western Railroad of which Swaim spoke caused great excitement in Asheboro from the late 1830s to about 1845. Despite the central geographical locations of both Asheboro and Randolph County, it was difficult for residents to market their agricultural or industrial products. Local Whigs hoped that attracting the railroad through the county would stimulate the economic development of the area. Though the railroad would not come for another fifty years, the efforts did culminate in the Fayetteville and Western Plank Road Company some ten years later.

In November, 1839, The New York Circus and Arena Company came to town,

exhibiting strange animals and promising "a variety of new and interesting feats of Horsemanship and other varied scenes of amusements and Equestrian exercises, which will constitute the most delightful and genteel entertainment ever offered in this place."¹²

The circus may have heralded the completion of the new county courthouse, a tangible result of this era of civic improvement. Construction of a new brick courthouse had been authorized by the county justices in February, 1839. In May, however, some of



This photograph of the Randolph County Courthouse was probably made ca. 1890. The original two-story 1839 courthouse is visible behind the entrance pavilion added in 1876. This is the south facade of the building (courtesy Randolph Book 1779-1979 photograph collection in the Randolph Public Library).



This pair of iron balls and granite troughs were used to grind gold at the Gray mine near Asheboro. Made in Belgium, they were shipped to Wilmington in the 1840s, were barged up the Cape Fear River to Fayetteville and were brought to Randolph County by wagon. Presently located on Marmaduke Circle, behind the home of J. D. Ross, Jr.

the justices seem to have had second thoughts and voted instead to build yet another wooden structure. The advocates of a brick building, not to be outdone, devised a clever ploy to revive the original plan. The old wooden courthouse was precipitately auctioned off to innkeeper George Hoover, who announced that he intended to add the structure to his nearby tavern complex. The commissioners responsible for erecting the new courthouse then claimed that no "proper materials" could be found to build a new wooden courthouse. The county justices, faced with the prospect of homelessness, asked Hoover if the county could rent or buy back the old courthouse. Hoover "appeared in open Court and agreed that the Sale might be rescinded on Condition that the Court would order the erection of a Brick building." The die was cast; the resulting structure was a rectangular brick courthouse divided into six rooms on the first floor with two jury rooms and the courtroom on the second floor.¹³

The town's first religious and educational institutions were also products of this period. The first, and for sixteen years the only church in Asheboro, was a Methodist Episcopal sanctuary built in 1834 adjoining what is now the city cemetery. Other denominations also used the building for many years. South of the church across Salisbury Street was the original site of the Asheboro Female Academy, now the oldest building in the city. The exterior door surrounds and one mantel are surviving original elements of the architectural trim. The identity of the builder remains unknown although he must have been a craftsman of some skill. A male academy was built in 1842 near the local muster field; the building burned in 1969.

Census records note a population of 154 in 1850 Asheboro, including 32 households, 23 wives, 21 single adults, 67 children under 21 and 11 free blacks.¹⁴ A Presbyterian congregation had been organized that year, and in 1852 they dedicated their own church building on Worth Street. Dr. Simeon Colton, Yale graduate and minister, was lured from Fayetteville to serve as pastor and school teacher in 1854. In 1855 he noted in his diary that although

... there is more prosperity here than in any place I have lived ... I have by no means found the place what I expected. I was encouraged to expect a good school, but the prospect is by no means flattering. There is nothing but the mere fact of being a county town that gives to Asheboro any claim to notice above any corner in the country. ... Much of this state of things among the population arises from the mining operators. ...¹⁵

Other sources also attribute the nuisance of drunken gold miners to the presence of the Asheboro saloons.

Construction of the 129-mile-long Fayetteville and Western Plank Road began in Fayetteville in 1849 and was completed to Salem in 1854. The work through Randolph County spanned 1851 and 1852. The toll house for Asheboro's section of



During World War II this small building was used as the office of the newly formed Stedman Manufacturing Company. It stood on or near the present municipal parking lot between Sunset Avenue and Academy Street. Local tradition holds that the tiny building was originally built in the 1850s as the Asheboro toll house for the Fayetteville and Western Plank Road.

The Henry B. Elliott mansion, later known as the Central Hotel, is one of several historic homes in Asheboro whose destruction is recorded in a remarkable series of photographs. The "Finer Carolinas" promotional program administered by Carolina Power and Light during the 1950s awarded grants and prizes to towns and cities for community development and beautification projects. The destruction of "unsightly" old dwellings and the preparation of sites for commercial development was a top priority, and the vast majority of Asheboro's historic homes were leveled due to these yearly competitions. At least the end of these historic properties is well documented, for a number of photographs made at stages during the demolition process were compiled in the contest scrapbooks submitted to the "Finer Carolinas" Committee. These are now located in the Randolph Room at the Asheboro Public Library.

the road stood behind present 226 South Fayetteville Street. Although maintenance of the road bed was abandoned by 1864, the highway was still called "The Plank Road" until the early twentieth century.¹⁶

One major architectural addition to Asheboro's 1850 streetscape was imported. In 1837 Henry B. Elliott had built his home in Cedar Falls where he was superintendent of the textile mill. About 1850

for convenience of business he decided to move his place of residence from Cedar Falls to the county seat. . . . [He] had his home taken down and rebuilt in Asheboro, the work being done by slaves, superintended by "Old Wash" who was skilled in carpentry and industry. The house was erected on what was then described as "the most choice lot in Asheborough on Fayetteville Road."¹⁷

Photographs show the house, known as "Elliott's Mansion," to have been a Greek Revival structure, five bays long, with a porch supported by Tuscan columns running the length of the facade. A photograph of the interior of a first floor room reveals an elaborate arched screen, paneled wainscoting and a very simple Greek Revival mantel.¹⁸



(A) The Elliott mansion ca. 1880, showing Greek Revival style exterior trim and porch details.



(B) The Central Hotel as it stood at the time of its sale and demolition in the summer of 1958. The original Elliott mansion has become the central portion of the hotel, with a two-story veranda linking wings added on each side.



(C) View from the southwest as demolition begins.



(D) The northwest wing under demolition.



(E) Going . . .



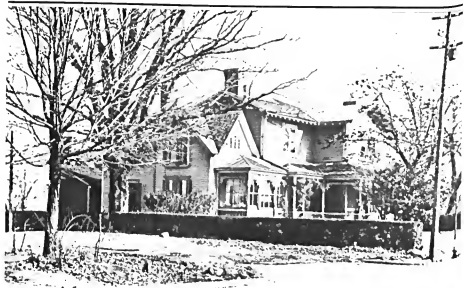
(F) Going . . .

About 1853 Dr. John Milton Worth, brother of Jonathan Worth, moved to Asheboro and built an unusual house on the northeast corner of Cox and Worth streets. The exterior of the two-story house was austere simple; elements such as the door surround suggested the Greek Revival style, and the small coupled windows were a faint reference to the Italianate style so popular in the 1850s. The interior of the house, on the other hand, was surprisingly elaborate. The rooms were wainscoted in walnut and the ceilings were painted with flowers. The house must have truly been looked upon as a "mansion" in antebellum Asheboro. Residents today mostly remembered the elaborate Eastlake style porch which was added in the 1880s by Worth's son-in-law, A. C. McAlister.

The one building which still exists from the 1850s is the Marmaduke Robins law office at 124 North Main Street. It is the second-oldest building extant in Asheboro. The two-room frame structure, now being used as a storage shed, was purchased by Robins in 1874. Robins did not build the office since structural indications suggest an antebellum date. According to Marmaduke Robins's son Sidney, the office was originally set on still-like piers raising it some six feet off the ground.¹⁹ Other buildings in Asheboro are known to have been similarly elevated, but the reason for it is not clear; perhaps the additional height aided ventilation. Offices such as this were common structures in nineteenth-century Asheboro and throughout the county towns of North Carolina; few have survived.



(G) Gone. The hilly lot is being leveled; the Randolph Savings and Loan building, Asheboro's first modern multi-story building, would soon rise on the site.



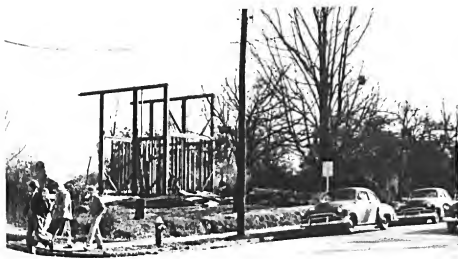
(A) The Worth-McAlister House ca. 1950. The original Greek Revival style dwelling was built by Dr. John Milton Worth ca 1853. His son-in-law, Col. Alexander McAlister, later added wings and the elaborate Eastlake style porch.



(B) Demolition begins in the summer . . .



(C) Continues into the fall . . .



(D) Exposes the massive structural timbers of the antebellum dwelling . . .



(E) Reduces the once-glorious home to a heap of rubble . . .



(F) And, as spring returns, Asheboro possesses another vacant lot ready for redevelopment. This scrapbook sequence was brightly captioned, "An unsightly old building, no longer beautiful or useful, makes way for progress." In 1964 the Asheboro Public Library opened on the site.



Map of Asheboro during the 1875-1885 period drawn by Frances Porter Hubbard. The "Public Square" with the centrally located courthouse is clearly visible. When compared to the 1843 survey map, it is obvious that some streets were never opened, or became disused.

Civil War, Stagnation and a New Beginning

The Civil War was a difficult time for Asheboro and Randolph County but not for military reasons. There were no Federal occupations, battles or burnings. The troubles in Randolph County came as internal struggles, first over the issue of secession and then dissatisfaction with wartime politics. Political sentiments were strongly pro-union as early as the nullification crisis in 1830, when an Independence Day toast in Asheboro declared that "he who wantonly engenders a feeling of hostility between the states instead of soothing it to harmony is a traitor to his country. Let no such man be trusted."²⁰

Randolph's state senator, Jonathan Worth, tried desperately during the "secession winter" of 1860 to keep North Carolina in the Union. On December 28, a public meeting in Asheboro to discuss the crisis drew a crowd of 1,000 people. The sense of the meeting was reported in a final resolution which declared that "all men who love their country . . . should . . . unite for the salvation of the Union and the Constitution."²¹ On February 28, 1861, a referendum was held to determine whether North Carolina should call a secession convention. The vote, sponsored by the secessionists in the legislature, was barely defeated statewide, while in Randolph the population voted against calling a convention by a fifty to one margin.²² However, President Lincoln's "April Policy" turned the tide and forced North Carolina out of the Union on May 20, 1861.

Prominent Asheboro citizens such as Jonathan and John Milton Worth became supporters of the war effort. Jonathan Worth moved to Raleigh in 1862 when he was elected state treasurer. John Milton Worth spent much of the war in Wilmington as director of the state salt works. Under influences such as theirs, opinion in Asheboro ran strongly in favor of the Confederacy. The surrounding county, however, was a center of dissent. Peace meetings were held around the county throughout the war. Draft evaders, or "Outliers," and local deserters from the army hid from authorities in the woods and mountains. In 1864, Randolph was one of only three counties in the state which voted for W.W. Holden (the Peace Party candidate) over Zeb Vance in the gubernatorial election. In addition, Peace candidates swept all local offices, defeating pro-Confederacy leaders such as Marmaduke Robins and John Milton Worth.²³

Asheboro's growth, slowly building since the 1830s was halted by the Civil War. Little major construction took place for the next twenty-five years, and the industrial development of the town was miniscule. The only industries listed in Asheboro in 1872 were a tanyard operated by Samuel Walker and a wool-carding machine run by William Gluyas.²⁴

When compared with the 1843 plat, a map of the village during this period reveals a smaller, more diffuse town than had been planned. Some of the streets surveyed in 1843 had never been opened. Others, such as Gluyas's Pond Road (later

known as Depot Street and Sunset Avenue) had developed in disregard for the survey and ultimately in the middle of a planned block. The growth of Asheboro became increasingly haphazard.

The addition of a monumental entrance portico on the south side of the old courthouse was the only architectural achievement of note in the 1870s. An unusual "time capsule" built into that courthouse addition provided a glimpse into Asheboro of the Reconstruction period. In 1876 the mayor of Asheboro jotted down a series of notes on the current aspects of his town, inserted the papers into four bottles and deposited the bottles in the wall of the unfinished courthouse addition. These were found in 1914 when the structure was demolished.

Asheboro at this writing contains a population of about 200. It has two churches, Presbyterian and Methodist, South. The Rev. Mr. Dalton occupies the pulpit in the Presbyterian Church and the Rev. Mr. Craven in the Methodist Church. Both churches unite in a Sabbath School and it is held in the Presbyterian Church; it number about 75 students from the town and surrounding neighborhood. The cemetery is at the Methodist Church.

Asheboro has two academies of learning, male and female. The colored people have also a church in this town.

Asheboro is incorporated and no intoxicating drinks of any kind of character is allowed to be sold in two miles of the court house. . . .

There is a Masonic Lodge in Asheboro, Balfour Lodge No. 188. The Independent order of Good Templars have a lodge in this town. Good Shepherd lodge No. 4.

The Randolph County Agricultural Society hold their annual fairs in this town; they have a fair ground, enclosed, of four acres.

The Court House was covered with tin this year and painted by Benjamin F. Moore. The ladies of this town is, and always have been remarkable for their beauty, industry, intelligence and virtue. . . .

The grain crop is quite abundant this year and of good quality.

There's much complaint among the people on account of the scarcity of money to pay their taxes owing to the county administration of government.

There is published in this town a weekly newspaper called the Randolph Regulator, Democratic in principles and unflinching advocate of retrenchment and reform in the administration of the government; Hon. Marmaduke S. Robins, editor.

The Hon. John Kerr is judge of the Superior Court. October 16th, A. D. 1876.

Thomas McGhee Moore, Justice of the Peace²⁵

Two other bottles were filled with seed corn and seed wheat, and the last contained some notes on the inhabitants of Asheboro, their occupations and pastimes. Moore seems to have been very proud of the revival of the Randolph County Agricultural Society, which had lapsed during the war. The Society had been reorganized on November 10, 1874, with A. S. Horney, chairman of the County Commissioners, elected president. The first postwar fair was held October 21 and 22, 1875, with exhibits of all kinds of livestock and agricultural products. Moore noted that the Fair Ground included shelters for stock and produce exhibitions as well as a "Floral Hall." He also proudly announced that 500 bales of cotton were sold in the Asheboro market in 1876.²⁶

In reference to the construction trade, Moore stated that three "house carpenters"

lived in Asheboro—Winningham, Porter and Burns. This is the only known reference to those three men, who were well-known buggy and carriage builders, as house carpenters. Examples of their work would be difficult to identify, as only one structure exists in Asheboro dating from the 1860-1885 period. That is the tiny Bunting House at 601 South Main Street.

The end of Asheboro's postwar slump seems to have been signaled by a "wave" of immigration. The arrival of three young foreigners between July and November, 1886, produced a cultural impact on the town second only to the impending arrival of the railroad. The population of Asheboro had remained static for nearly a century and most families were lined in some way. Basil John Fisher, C. Slingsby Wainman and Charles St. George Winn were the vanguard of outside residents the railroad was destined to introduce. Their nationality, strange ways and free spending immediately set them apart from the townspeople, who accorded all three the deferential title of "Captain." One tradition says that the three were British army officers retired from service in India, who had been recruited to manage one of the county's gold mines. This might have a basis in fact, for the Hoover Hill mine was then owned by a syndicate based in London. Taking up temporary residence in the Central Hotel, all three seem to have completed homes within the next two years.

Wainman, a Scot, was a small, tweedy man with a wife and daughter. His home, still standing at the corner of Church Street and Wainman Avenue, is an example of the standard North Carolina vernacular two-story central-gable house, which, in this case, has an ell attached to the northwest corner. The Wainman House



Charles Slingsby Wainman House, fronting on Church Street, and built ca. 1888. It was occupied by the Romulus R. Ross family at the time of the photograph.



A window frame of the Fisher Gatekeeper's House. The Wainman, Winn and Fisher homes used identical exterior millwork, perhaps obtained from the W. C. Petty Company in Archdale.

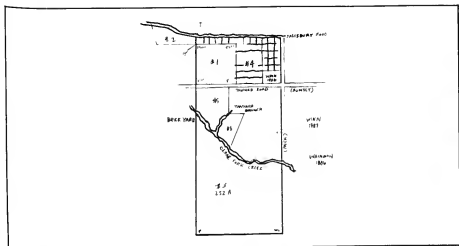
originally boasted elaborate eave and porch post brackets, a sawn-baluster porch railing and arched window sashes set in pedimented frames. The Wainman House, the Fisher Mansion and the Fisher Gatekeeper's House, built simultaneously, shared these elements of decorative trim. Such material was available in ready-made form from local "sash and blind" factories throughout the state. The W. C. Petty Company in Archdale could have provided the trim for these houses.

Fisher, the wealthiest of the three, acquired a 384-acre estate. His land centered

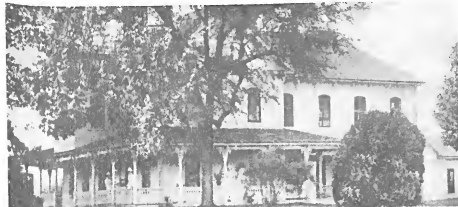


Capt. Basil John Fisher, resident of Asheboro from ca. 1886 to ca. 1895. He acquired a large estate in Greensboro, where he moved upon leaving Asheboro. His real estate dealings there created the elegant turn-of-the-century "Fisher Park" neighborhood which is now a locally designated historic district.

around what is now Sunset Avenue (then called Fisher's Road) and included almost everything west of Park Street between Salisbury Street and Wainman Avenue. His home was universally called the "Mansion House" and stood on the vacant lot just west of the modern Masonic Temple. It was a two-and-one-half story structure at least twice the size of any other house in town, including Wainman's. Fisher's estate possessed the requisite number of service structures; many, such as the gatekeeper's house, have survived the mansion. Most unusual of these is the enormous dovecot



Plat of Fisher's estate in Asheboro, drawn from original deed records by the author. The estate comprised at least eight separate tracts of land on Cedar Fork Creek and Tanyard Branch. Fisher's mansion house stood on tract #1. Tract #4 was later cut into a multitude of tiny lots, the "Hoover Subdivision." This area along Hoover Street became Asheboro's first residential subdivision.



The Fisher mansion, ca. 1925.

now in the backyard of 711 Sunset Avenue. The octagonal structure, approximately twelve feet tall, boasts tiny sliding doors to individually close each nesting compartment. Fisher was also very fond of dogs and horses. Although the kennels and stables apparently did not survive, local tradition claims that the estate's barn was finally cut in half and remodeled into two houses.

The 1890s saw the deaths of one of Fisher's young daughters and both of his comrades. It may have been the weight of all this tragedy which about 1895 caused him to sell his estate and move to Greensboro. The estate was then subdivided,



The Fisher Gatekeeper's House. When a shopping center was built on the site in the mid-1960s, this home, mistakenly labeled as the town's oldest dwelling, was moved and preserved. Whether it actually functioned as a Gatekeeper's House for the Fisher estate is debatable. Its lot was originally owned by Fisher's batchelor associate Charles St. George Winn, and the building may have been built as his residence.



The only surviving structure from the Fisher estate is this elaborate octagonal dovecote.

opening up much of west Asheboro to construction. In 1919 the mansion was converted into Asheboro's second hospital, which closed in 1931. On October 21, 1934, the former mansion was completely destroyed by fire.

The S. W. Kivett House at 308 West Kivett Street is the largest remaining house from the late nineteenth century. It combines several revival styles of decorative trim to embellish what is basically a standard center-gable house. The dentiled cornice suggests the Colonial Revival, which would become one of the most popular styles in Asheboro within the succeeding ten years.

The Railroads and an Era of Change

In 1890, lawyer and local historian J. A. Blair wrote the first history of Randolph County, treating each community to a few descriptive phrases. In doing so, he painted the last portrait of Asheboro before it entered a turbulent period of change.

Thus amid the circling hills of pine, where the golden light of day first breaks upon the dew-gemmed hills, where the tremulous light of evening lingers on the crest of the lonely mountain pine, without a boom, without a puff, without ever assuming an air of greatness, with more merit than praise, . . . this quite country village . . . has stood for a hundred years, without assuming an air of town life, unafflicted with burglars, tramps, or insurance agents. . . .

In July, 1889, the [High Point, Randleman, Asheboro, and Southern] Railroad was completed to this place. What influence this medium of travel and transportation is to exert on the future of a town a century old, containing two stores and twenty-two houses, time alone can tell.²⁷

Blair's question was answered in 1912.

It is amazing to note the influence this medium of travel and transportation has exerted on the advancement of a town a century old. . . . Since the completion of this town tremendous strides have taken place despite an effort on the part of some of the older inhabitants to prevent it. The town almost immediately began to build about the new depot, and since that time a prosperous growth has been continuous. . . . Thus while the town has a history of a century and a quarter, yet its true life dates from the coming of the Southern Railway in 1889. Since then it has grown from a village into a thriving town.²⁸

A resident later described welcoming of the railroad's arrival in Asheboro and its significance:

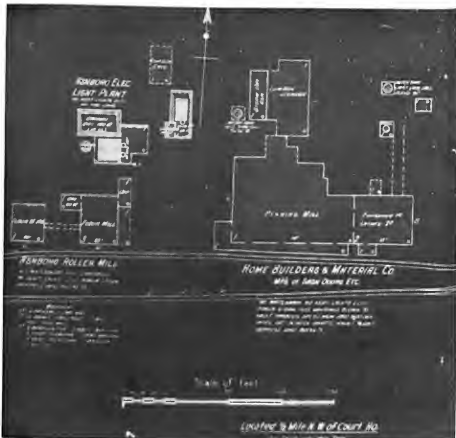
July 4, 1889, had been set aside as a day of celebration for the completion of the railroad. . . . When the day arrived throngs assembled from all parts of the county, coming in horse-drawn wagons, ox carts, on horseback and on foot.

The coming of the railroad to Asheboro marked the beginning of progress for Randolph County. The most important natural resource of the county was its abundance of timber. Due to difficulties of transportation there had been no market for it but with the coming of the railroad the saw mills descended on the county and lumber plants began to be built in Asheboro. Whole train loads of lumber were shipped to High Point and other places. In late afternoon one could look south on what had been the Old Plank Road and as far as one could see there would be wagons loaded with lumber coming into Asheboro.²⁹

In 1896, the Asheboro and Montgomery Railroad was opened from Asheboro to Star in Montgomery County. This railroad, built by the Page family, merged in 1897 with the Aberdeen and West End Railroad, which the family also owned. The

resulting corporation, the Aberdeen and Asheboro Railroad, became part of the Norfolk and Southern system on January 1, 1912 and was abandoned in 1952.³⁰ With the completion of both railroads, Asheboro and Randolph County finally possessed the transportation system that had been dreamed of since the 1830s. Star was two hours to the south, Randleman about a half hour to the north and High Point two hours away. Travel at last could be measured in hours instead of days. Rapid communications followed with the opening of the first telephone exchange in Asheboro in 1897.

The first man to take advantage of the boom was the elderly but indefatigable John Milton Worth. He immediately started a lumber and planing mill and the Asheboro Roller Mill near the intersection of Salisbury and Park streets. But the



This 1910 Sanborn Insurance Company map shows three of Asheboro's most important early industrial sites: the Asheboro Roller Mill, the Home Building and Material Company millwork factory and the town's electric light plant. The generating station was built to power the roller mill and only incidentally provided electrical service to town residents (courtesy of the Sanborn Map Company).



The Clark Cox House was located near the roller mill. The form of the center-hall plan central gable house is not unusual but the porch and wooden fence are attractive exhibitions of the house carpenter's facility in combining millwork products for decorative effect.

first really new industry was founded by W. A. Grimes, who built a factory on the northeast corner of Sunset Avenue and North Street. He bought dogwood lumber from which he manufactured shuttle blocks for use in the local textile mills. Not long after the arrival of the railroad, branches of the Guilford Lumber Company, the Snow Lumber Company of High Point and the W. C. Petty Company also opened in Asheboro.³¹

The brick store buildings of E. A. Moffitt and McAlister and Morris were built around the old courthouse square after the arrival of the railroad but before the center of activity in Asheboro had shifted to the railroad depot from the courthouse. The Moffitt building soon burned, and the McAlister and Morris store was converted into the town's first hosiery mill in the 1890s. The fire that claimed the Moffitt Store expedited the move away from the old courthouse center by destroying the entire east side of Main Street. Burned were Boyette and Richardson's drug store, J. L. Brittain's law office, the Burns Hotel, W. F. Moragne's Jewelry Store, E. A. Moffitt's Store and the *Argus* newspaper office. Most of the businesses rebuilt nearer the railroad.³²

The P. H. Morris general store at 102 Sunset Avenue (1895) was the first brick structure built in the new central business district. A small brick building built across Fayetteville Street in 1897 housed the city's first bank, The Bank of Randolph, which had been founded that year. The tiny structure was enlarged or replaced about 1905 by the neo-classical bank building torn down in 1963. The rest



Ca. 1900 an unknown photographer made three separate photographs from a spot in front of the new Bank of Randolph building. Combined, they create a fascinating panoramic view of Asheboro's most prominent intersection of the turn of the century. Local historian Sidney Robins identified the man crossing the street as Fred Baldwin. The P. H. Morris store is the only building still standing today (courtesy Randolph Book 1779-1979 photograph collection in the Randolph Public Library).

of the infant business district was a motley collection of frame "boom-town" storefronts. Typical of these was the bright yellow Wood and Moring Store, erected in 1899 on the southwest corner of Sunset Avenue and Fayetteville Street.

The late nineteenth century was a boom period for domestic construction as well. With the evolution of Depot Street, or Sunset Avenue, as the centerpiece of the business district, Fayetteville Street underwent a transformation into an upper-class residential area. About 1892 an unknown draftsman built three identical houses in Asheboro for three prominent lawyers and businessmen: W. H. Moring, Col. J. Ed Walker and Col. William Penn Wood, the state auditor from 1910 to 1920.³³ The townspeople at the time were awestruck by these impressive homes, all of which have since been destroyed. About the same time, roller mill executive W. J. Scarboro built an equally impressive home on Fayetteville Street. Its most prominent feature was a second empire style mansard-roofed tower. Palladian windows graced the third floor. In the 1930s, Scarboro Street was opened between the Scarboro House and the Central Hotel and the house was soon moved down the hill, fronting Scarboro, in order to open up the Fayetteville Street site for development. It was finally torn down in the 1950s.

Several equally ambitious houses were built in the Queen Anne style. The T. H. Redding House on Worth Street, the S. B. Stedman and Hiatt-Swaim houses on Fayetteville Street and the E. A. Mofitt House, now on Academy Street, were all of similar design. The Redding House boasted an elaborate veranda with spool-like



Some very substantial homes were built in Asheboro during the 1890s. Three of the largest dwellings were almost identical.

(A) The O. R. Cox House, on the corner of Academy and Main streets (courtesy Randolph Book 1779-1979 photograph collection in the Randolph Public Library).



(B) The W. P. Wood home, on East Salisbury Street (courtesy Randolph Book 1779-1979 photograph collection in the Randolph Public Library).



(C) The W. H. Moring House, on South Fayetteville Street (courtesy Randolph Book 1779-1979 photograph collection in the Randolph Public Library).



Roller mill executive W. J. Scarborough built this large house in the late 1890s. Its mansard-roofed tower was one of the county's few examples of the "Second Empire" style.



Neighbors on North Fayetteville Street, the W. J. Armfield and S. B. Stedman houses were both built around the turn-of-the-century. The Stedman House, built by the Reading family, was almost identical to the Hiatt-Swaim House at the corner of Fayetteville and Academy streets. Octagonal corner turrets were cynosures of both the Queen Anne style homes.

balusters and a spindled porch frieze; the Stedman and Hiatt-Swaim houses sported peaked towers on their hip roofs. But all of the houses were essentially the basic design which can still be seen in the Moffitt House: a square, hip-roofed main block, a projecting polygonal bay with bracketed eaves and a wraparound veranda. An earlier, stylistically related house, was the original Arthur Ross home built at 444 Sunset Avenue but moved east on Sunset in 1905 and later destroyed. This house was the most elaborate and decoratively rich creation of Victorian Asheboro, with all the brackets, spindles and spools its unknown builder could add.

Emergence of Modern Asheboro

After the arrival of the railroads, the population of Asheboro nearly doubled every ten years: 1890 (510), 1900 (992), 1910 (1,865), 1920 (2,559) and 1930 (5,021).³⁴ Industrial expansion attracted most of these people to Asheboro and large scale construction was necessary to provide them with homes, stores and public services. A 1912 observer noted:

At present there are two roller mills, the third one almost completed; two chair factories, a lumber plant, wheelbarrow factory; Home Building and Material Company; a foundry, and a hosiery mill. The community affords two prosperous banks, and there is also a building and loan association. There are already about thirty stores and several more being built.



The first home built by industrialist Arthur Ross on the northeast corner of Sunset Avenue and Park Street was Asheboro's finest example of a decorative style which deserves to be called "Millwork Baroque." The end gable is a virtual catalog of some unknown company's millwork production. The house was subsequently moved and the present Colonial Revival style house was built on the site for Ross (courtesy Randolph Book 1779-1979 photograph collection in the Randolph Public Library).



Two views of the present Randolph County Courthouse under construction in 1909 (courtesy Randolph Book 1779-1979 photograph collection in the Randolph Public Library).

Asheboro has one of the finest school buildings in the State, and its school is second to none. The school for white children has ten grades and nine teachers. The colored children also receive a good education. There are five churches for the white people and four for the colored. Two newspapers are printed, *The Courier* and *The Randolph Bulletin*. There are a telephone system and an electric light plant, and a newly-installed water and sewerage system. To all the foregoing should be added the fact that there are many handsome residences in our town which serve to give it a pleasant appearance. . . .

Judging from the past twenty-five years of progress . . . we cannot but predict for the old county seat of Randolph a large share in the marvelous prosperity which is coming as a tidal wave upon the piedmont sections of North Carolina.³⁵

The last vestiges of old "Asheborough" began to fade in March, 1908, when the county commissioners voted to build a new courthouse. Dr. John Milton Worth's old cornfield and barnyard were bought by a citizens group for \$1,400 and donated to the county. Seven of the town's lawyers purchased adjoining property for \$1,300 on which to build their "Lawyer's Row." After many setbacks and changes, the new government building was completed in July, 1909, at a cost of \$34,000. In April, 1914, the old courthouse was dismantled and the bricks used to build a new county jail.³⁶ In 1919 the sites of the former courthouse and jail were sold into private ownership. The passing of the historic courthouse center does not seem to have been mourned or regretfully acknowledged by many citizens.

The magnificent new courthouse was less symbolic of Randolph County than of Asheboro's booming spirit of civic pride and self-awareness. It signaled the start of ten years of unparalleled growth and unprecedented change. From 1910 to 1920 Asheboro acquired all the virtues of urban life, from public utilities and recreation areas to improved educational and health care facilities to municipal police and fire protection.

The post office had been the first service to move toward the railroad from the old courthouse center. The office occupied several sites in the Sunset Avenue area while serving the growing community. An identity crisis of sorts occurred on January 10, 1923, when without warning the Post Office Department officially changed the town's name from "Asheborough" to "Ashboro." Outraged at the mistake, *Courier* editor and congressman William Cicero Hammer forced the post office to adopt a compromised spelling, "Asheboro." A government-owned downtown post office building was built with WPA funds in 1935, but in 1965 the growing operation moved to its present quarters on the northeast corner of Sunset Avenue and Davis Street.³⁷

Electricity had arrived in 1900 when J. D. and Arthur Ross, owners of the Home Building and Material Company (a sash-and-blind manufacturer), and W. J. Scarboro, operator of the Asheboro Roller Mill, installed a 100 horse-power electric generator between their adjoining plants. Electric power had been available only in the two factories until 1905 when Arthur Ross and C. C. Cranford incorporated the Asheboro Electric Company. In 1911 the town government bought the company, operating it as a municipal utility until 1924 when a 50-year franchise was granted to Carolina Power and Light. Electricity was available for residential use only at night; the power was needed during the day to operate the roller mill and other industries.

Power even to street lights was cut off at 11:00 P.M. on Sundays and at midnight on all other days. A 100-kilowatt, coal-fired dynamo was installed by the city in 1911 in the new "Water and Light Department" complex on the site of the present city hall.

A \$50,000 water system fed by wells had been installed in the summer of 1910. Two circular concrete tanks holding 600,000 gallons and one elevated steel tank holding 75,000 gallons were constructed. In 1914 the wells proved inadequate and a filter plant and concrete reservoir holding 2 1/2 million gallons (called "Lake Number One") were built on the hilltop between Wainman Avenue and Hill Street. When the reservoir ran dry in 1925, Lake Number Two was built in the hills west of Asheboro. Another lake was constructed in 1931, and yet another in 1946. The latter was the Back Creek reservoir, now called Lake Lucas, impounding one-and-a-half billion gallons of water.³⁸

The fire department, originally manned by volunteers, was founded in 1911 by S. B. Stedman, who became its first chief. The only equipment at first was a "hose reel," a two-wheeled hand-drawn carriage holding a drum with a hose wrapped around it. The first truck was purchased in 1914.³⁹ After 1915 the first full-time municipal official was the town constable, whose duties included provisions outlined in the charter of 1855. He was responsible for collecting property taxes, privilege taxes, special license taxes, as well as keeping order in the community. In 1928 the constable was replaced with a chief of police and a policeman.

A large brick public school, called the "Asheboro Graded School," was built in 1909 on the grounds of the old county fair and male academy. Between 1924 and 1926 the building was enlarged, remodeled and stuccoed, and came to be called Fayetteville Street School. A separate elementary school, Park Street School, was built in 1936. It partially burned in April, 1959, and was rebuilt; a later name, Donna Lee Loffin School, honored its principal from 1936 to 1965. Lindley Park School was the third added to the growing system. In the late 1960s the growing profusion of new schools doomed the historic Fayetteville Street building, which was demolished in 1969.⁴⁰

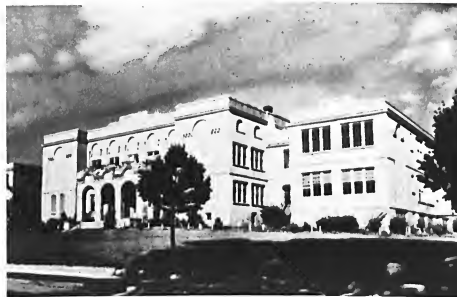
Across the street from what would be the site of Park Street School lay Asheboro's first public park on land donated to the city in 1911 by Rufus W. Frazier and named for him. The site had been a tanyard in the nineteenth century and included a natural spring. Walks were laid off and flowers planted under the guidance of Miss Julia Thorns, a leader of the Women's Club.

Dr. and Mrs. John Floyd Miller operated the first hospital in Asheboro from 1914 to 1917 in a two-story frame house on the southeast corner of Salisbury and North Fayetteville streets. Mrs. Mary Scotten was hired as a cook, later becoming a nurse for the black patients while her son Peldon served as orderly. Mrs. Scotten was the first licensed practical nurse trained in Dr. Miller's nursing program. After the hospital closed she became a well-known midwife and died in November, 1959 at age 94. The hospital ceased operation in the fall of 1917 when Dr. Miller went into the army. His wife soon died in the 1917 influenza epidemic. The second hospital was opened in 1919 by two brothers, Drs. C. A. and R. W. Hayworth in the old Fisher mansion. The original fifteen bed facility was expanded to fifty beds in 1923. R. W. Hayworth later entered the navy, and when his brother Dr. C. A.

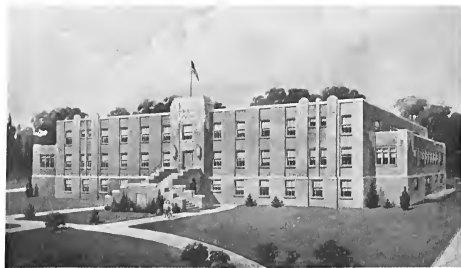
Graded School Building, Asheboro, N. C.



The brick Asheboro Graded School, built in 1909, at 325 South Fayetteville Street.



The school was expanded, remodeled and stuccoed in the 1920s.



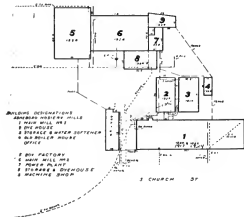
This architectural rendering of the proposed Randolph Hospital was exhibited in 1931. It was produced in the office of Asheville architect Eric G. Flannagan (courtesy Randolph Public Library).

Hayworth fell ill in June, 1930, the hospital closed temporarily. He reopened the hospital in the fall, but closed it permanently in May, 1931, after Randolph Hospital, Inc., was chartered by special legislative act.⁴¹

This burst of civic improvement and municipal responsibility reached a pinnacle in July, 1919, when the first seven miles of Asheboro's streets were paved. To a population accustomed to muddy quagmires instead of streets and sidewalks, this was the most obvious sign of Asheboro's entry into genteel society. "That was the year Asheboro really started gettin on the map. . . ." recalled one resident.⁴²

Industrial development had of course been the impetus behind this boom in public services. In 1920, more than five trains a day left Asheboro with the products of its industries. About 132,000 chairs were shipped out of local factories that year. In 1920, each week saw 690,000 board feet of lumber shipped; 4,320 wheelbarrows and 300 caskets were built; 168,000 pairs of stockings were made; 480 barrels of flour (at 196 lbs. to the barrel) were bought and sold.⁴³

The 1920s and 1930s saw even more changes in Asheboro as the local economy entered a transition from agriculturally-related businesses to fully-industrialized manufacturing. Early wood-products firms were increasingly replaced with textile operations. Before 1905 Asheboro's chief industries had been blacksmith shops, lumber mills and chair factories. The Asheboro Chair Factory opened under J. O. Redding and others in 1904, with wages from 35¢ to 75¢ per ten-hour day.



RECAPITULATION--SUMMARY BY BUILDINGS.

	COST OF REPRODUCTION	SQUAD VALUATION	INSURANCE VALUATION
Building #1- - - - -	\$274,367.25	\$246,865.03	\$242,028.04
Building #2- - - - -	46,064.94	36,305.79	35,852.62
Building #3- - - - -	6,180.38	6,866.14	5,120.28
Building #4- - - - -	5,977.00	2,381.26	2,010.34
Building #5- - - - -	35,780.87	28,953.16	26,617.26
Building #6- - - - -	207,795.94	178,616.92	174,604.71
Building #7- - - - -	10,075.89	8,421.14	7,772.93
Building #8- - - - -	12,135.25	11,406.51	10,878.99
Building #9- - - - -	11,839.66	9,824.30	9,297.69
Office Building- - - - -	7,679.23	7,046.81	7,046.81
General Plant- - - - -	5,266.93	4,694.39	592.15
Totals, Plant Valuation- - - - -	\$616,403.28	\$531,898.45	\$522,024.62
Machinery Away From Plant- - - - -	1,726.00	1,294.50	1,294.50
Grand Totals- - - - -	\$618,209.28	\$541,192.95	\$524,119.32

1929 site plan and appraisal report of Asheboro Hosiery Mills (courtesy of Samuel D. Cranford, Jr.).

National Chair Company was opened in 1914 by C. C. Cranford and reorganized in 1933 by Cranford and W. Clyde Lucas. Their cane-bottomed chairs wholesaled for \$7.50 per dozen. Wagons and trucks carried the unfinished chairs out into the county where women at home could weave the seat bottoms.⁴⁴ Descendants of many of the original wood products industries still survive. The Home Building and Material Company, operated for many years by the Ross family, survives today in Hedgecock Builders, Inc., despite its almost complete destruction by fire on August 17, 1929.⁴⁵ The present-day Dixie Furniture Company is a descendant of the National Chair Company organized in 1914. The one representative which has survived completely unchanged is the P and P Chair Company, organized in 1926 by W. C. Page and Arthur Presnell.

The shift from wood products to textiles is well illustrated by the career of C. C. Cranford, a Randolph County native who came to Asheboro in 1895. Cranford expanded upon the knowledge gained in his first job, driving a delivery wagon for the Asheboro Roller Mill, when he organized his own Crown Milling Company. In 1913 it merged with the Southern Milling Company to form the Southern Crown Milling Company, owned and operated by the W. F. Redding family until 1958. In 1908, Cranford purchased the Randolph Chair Company. He was also involved in organizing the Cranford Furniture Company, the Asheboro Veneer Company, the National Chair Company and the Piedmont Chair Company.

In 1917 Cranford switched his manufacturing interests to the production of men's socks in his Asheboro Hosiery Mills. The company later expanded to make ladies' hose as well and in 1937 began the manufacture of "full-fashioned" hosiery.⁴⁶ The "full-fashion" process was an improved method of knitting ladies' stockings which had been introduced to Asheboro by the brothers Joseph C. and Charles G. Bossong. Their company had been organized in New York in 1927 and brought to Asheboro by Charles Bossong in 1928.⁴⁷ The textile business also drew the Stedman family away from their wholesale grocery operation. Sulon B. Stedman and his father, W. D. Stedman, organized the Stedman Manufacturing Company in 1930. The company originally made handkerchiefs but in 1945 began making T-shirts for the U.S. Navy. The company has since expanded enormously.⁴⁸

The pioneer of the twentieth-century era of textiles was the Acme Hosiery Co., chartered on December 19, 1908 with a capitalization of \$26,000. There were seventeen original incorporators, including prominent local businessmen D. B. McCrary, T. H. Redding and W. J. Armfield. McCrary was the first president of the corporation. O. R. Cox, former superintendent of the Cedar Falls textile mill, moved to Asheboro to act as secretary-treasurer of the corporation and manager of the mill. The venture was not immediately successful and McCrary and Redding the soon left the hardware business to take over personal direction of the mill. The original product of the firm was cotton stockings; production later shifted to rayon, silk and currently, nylon hosiery.⁴⁹ The Acme Hosiery plant was built just northwest of the new courthouse on a site which adjoined the railroad; the southwest corner of Salisbury and North streets. (Mr. Armfield was its neighbor to the east.) All of the early industries were located for similar reasons in what has become Asheboro's central business district. The West Salisbury Street area periodically has been rebuilt

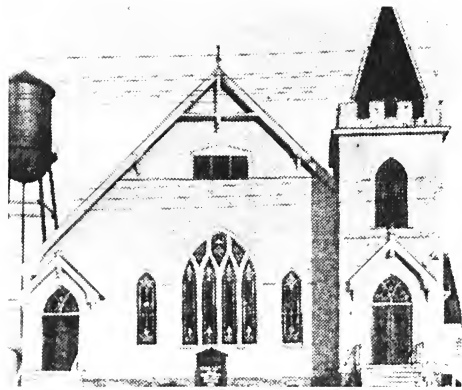


Asheboro's central business district blanketed under the "Great Snow" of 1927.

as fires swept through the rambling frame factories of the woodworking businesses located there. Later furniture plants and all textile mills built brick factories which now make up most of the noncommercial floorspace in the downtown area. Shared wall construction is a dominant feature of the area's inter-related and tightly-packed commercial/industrial buildings.

The development of the Church/Sunset/Fayetteville/Worth streets corridor of brick commercial structures began with the P. H. Morris Store in 1895 and continued until about 1950. These streets comprise Asheboro's only areas of real urban spatial consolidation. The structures are all related in height, building material and second-story fenestration. Though most of the inter-related downtown residences have vanished, and some major original structures have been replaced, Asheboro's central business district retains today a cohesive collection of pre-World War II commercial buildings. Some structures in the area are more attractive architecturally than others, but lesser buildings and factories also play an important part in defining the character of the era.

The ever-expanding population of Asheboro necessitated the creation of a great deal of domestic residential construction. Three-bay central-gable houses, either single-story as at 339 Worth Street or two-story as at 525 South Fayetteville Street, were popular and common into the 1920s. Thereafter, houses in the "Bungalow"



The original Asheboro Baptist Church, a Gothic Revival structure complete with battlemented entrance tower, was built in 1911. It stood beside city hall on the east side of Church Street. The building burned Nov. 19, 1933 and the congregation rebuilt on the opposite side of the street.



This panoramic view of the Sunset Avenue-Fayetteville Street intersection was taken ca. 1925 from the opposite corner of the ca.-1900 panorama. The Bank of Randolph, Capitol Theatre and First National Bank are the landmarks of this important corner; all have been destroyed (courtesy Randolph Book 1779-1979 photograph collection in the Randolph Public Library).

style became standard—low, spreading structures, with deeply-overhung roofs supported on brackets and porches set on squat brick posts or stone bases. The 1917 J. D. Ross House is an example of this style and was probably the city's first brick dwelling as well. Architectural eclecticism in a variety of revival styles was the fashion among the homes of wealthier residents. The homes of the two McCrary brothers on Worth Street are prominent examples.

The Home Building and Material Company served a large segment of the housing market. With production ranging from raw lumber to finished millwork, the company could and did provide every wooden element for a home. After World War I, the company advertised that it produced a complete house everyday. In the 1920s the company manufactured houses according to the specifications of T. E. Lassiter, a local contractor who shipped the packaged components by rail and assembled bungalows all over the South.

The explosion of domestic construction shaped the development of new neighborhoods. The "B. F. Hoover" subdivision of 1890 was one of Asheboro's first efforts at suburban development. Development of the sixty one-acre lots was retarded, however, when most were bought and kept in a block by B. J. Fisher. The 1908 "Randolph Heights" subdivision was the first project which resembled modern development practices; Asheboro High School is in the area today. "Dogwood Acres" was opened in 1928 by Henry P. Corwith on property which he acquired in 1914.

In 1923, the Makenworth Company, a real estate development corporation, established "Greystone Terrace." This originally comprised the Worth Street/Elm Street/Randolph Avenue/Cliff Road areas. In 1924 the company opened the "Old Muster Field" tracts on Cox Street. (The Old Muster Field had been the nineteenth-century assembly point and campground for the county militia.) In 1925, "Rosemont Park" began in North Asheboro, followed in 1926 by nearby "Balfourton." The name of "Rosemont Park" was almost immediately changed to "King Tut," in honor of the discovery of the tomb of that Egyptian pharaoh. In 1929, Millhaven was opened



in the area of Peachtree and City View streets, and a year later the McAlister estate initiated the "Eastover" section. In 1931, came "Worth Terrace," comprising Elm, Randolph and High streets, followed in succession by "OoGalista Heights," "Country Club Estates," "Hollywood" and "Beechwood" (1936), "Forest Hills" near Millhaven (1937) and "Eastside" and "Homeland Heights" (1939). "Westside," in 1947, was one of the last in this flurry of subdivisions.⁵⁰

Industrial development continued at an increasing pace during the 1940s and 1950s, with a resulting civic pride that approached euphoria. Just as residential development spread out from the downtown area, so did industrial and commercial development. Automobiles propelled residents farther from the city center, and the siting and construction of stores and factories reflected new concerns for parking and an orientation toward motorists rather than pedestrians. Asheboro has a very interesting collection of streamlined "Art Moderne" commercial and industrial structures that illustrate this period. A milestone in this trend occurred in 1960 with the opening of Hillside, Asheboro's first shopping center.

The period was not without a measure of conflict among goals and sensibilities. Asheboro's concern for industrial development and civic improvement peaked when the city won Carolina Power and Light's "Finer Carolina" contests in 1954, 1955,

1956 and 1958. Yet the scrapbooks prepared for these contests and meant to boost the city's growth and progressive spirit, inadvertently provide an eloquent chronicle of the nearly total destruction of the city's nineteenth-century heritage. Those buildings which survived were left much-altered due to changing tastes, technology and maintenance costs. Modern storefronts were applied to old buildings. Aluminum or composition siding materials were substituted for wooden clapboarding. Porches, fences, cornices and ornamental trim were removed to reduce repair costs. Such practices as the replacement of multipane window sash with modern jalousie windows and the addition of fake shutters and "colonial" trim almost invariably diminished the historical quality of the buildings' architecture.

Today Asheboro retains only nine structures which seem to have been built before 1900. Almost the entire first century-and-a-quarter of the city's architectural history has vanished, resulting in an irretrievable loss for historic preservation. While the physical evidences of its earlier years no longer exist, much of the city's later cultural legacy still stands and could be revived. If the remaining extant heritage of Asheboro is to be preserved for posterity, a new awareness and understanding of potential contributions of the architectural environment to the "liveability" of the city must become ingrained in its growth philosophy.



One of the last survivors of Asheboro's Fayetteville Street residential neighborhood is destroyed in 1973. Attempts to convert the W. J. Armfield house into a county museum were unsuccessful and the site was developed for commercial uses. Originally known as "Elliott's Green," the park-like corner lot was the site of the Asheborough Female Academy in 1839.

Notes

¹For more complete discussion of this subject, see L. McKay Whaley, "Courthouse Petitions, 1785 and 1788," *The Genealogical Journal of the Randolph County Genealogical Society*, 3, no. 1 (Fall, 1978). See also David Leroy Corbit, *The Formation of the North Carolina Counties 1663-1943* (Raleigh: Department of Archives and History, 1950), 179-180.

²See "An Act to Establish a town on Lands of Jesse Henley, in the County of Randolph, at the Court House of said County," 25 December 1796 Act of incorporation for the town of "Asheborough," in Mrs. W. C. Hammer and Miss Massa E. Lambert, "Historical Sketch of Asheboro," *Asheboro* (N.C.) *Courier-Tribune*, 1938; reprinted, Asheboro, N.C.: Randolph County Historical Society, 1968, p. 13.

³Mrs. J. L. Winningham, "Memories of Old Asheboro," manuscript in the Randolph Room, Asheboro Public Library.

⁴Sidney Swaim Robins, *Sketches of My Asheboro: Asheboro, North Carolina 1880-1910* (Asheboro: Randolph County Historical Society, 1972), 9.

⁵Mrs. Laura Worth, "Manuscript Notebook #1," in the files of the Randolph Room, Asheboro Public Library.

⁶Randolph County Miscellaneous Records, State Archives, Raleigh, N.C.

⁷For a complete discussion of Worth's Asheboro residency see Richard L. Zuber, *Jonathan Worth, A Biography of a Southern Unionist* (Chapel Hill: The University of North Carolina Press, 1965).

⁸Petition to General Assembly to "appoint commissioners to alter the plan of the town of Asheboro, . . ." Randolph County Papers, CRX Box 242, State Archives, Raleigh: "An Act to appoint commissioners to alter the plan of Asheborough, and to incorporate the same, . . ." *North Carolina, Session Record of the North Carolina Legislature (Private Acts)*, 1828-1829.

⁹*Minutes of the Court of Pleas and Quarter Sessions, Randolph County, North Carolina, Book #1*, pp. 18-19 (located in the North Carolina State Archives, Raleigh, N.C.).

¹⁰*North Carolina, Session Record of the North Carolina Legislature (Private Acts)*, 1829-1830 c. 88; 1854-1855 c. 262; 1860-1861 c. 160; and acts dated January 7, 1845 and January 27, 1849 (located in the North Carolina State Archives, Raleigh, N.C.).

¹¹Hammer and Lambert, "Historical Sketch of Asheboro," 11; Rev. Levi Branson (ed.), *The North Carolina Business Directory*

(Raleigh: L. Branson, Publisher, 1877-1878); *North Carolina Session Record of the North Carolina Legislature (Private Acts)*, 1883 c. 79.

¹²*Southern Citizen*, 16 November 1839.

¹³Randolph County, *Minutes of Court of Pleas and Quarter Sessions*, February, May and August terms, 1839 (located in the North Carolina State Archives, Raleigh, N.C.).

¹⁴Nancy W. Simpson, comp., (ed.), *1850 Census of Randolph County, North Carolina* (Wilkesboro, N.C.: Nancy W. Simpson, n.d.).

¹⁵Simeon Colton, Diary, 1855, Southern Historical Collection, University of North Carolina at Chapel Hill.

¹⁶Dorothy Auman and Walter Auman, *Seagrove Area* (Asheboro: Village Printing Co., 1976), 103-104.

¹⁷*Asheboro* (N.C.) *Courier-Tribune*, 13 November 1940.

¹⁸*Randolph* (N.C.) *Guide* clipping, 1954; *Greensboro Daily News* clipping, 1 August 1954, in the files of the Randolph Room, Asheboro Public Library. The Elliotts moved to Missouri in 1863. About 1895, after a succession of owners, the enlarged house was transformed into the "Central Hotel." In the early 1950s the hotel became the subject of indignant newspaper editorials decrying fire hazards and ramshackle buildings; after a fire on July 4, 1954, the building was condemned and demolished.

¹⁹Robins, *Sketches of My Asheboro*, 11.

²⁰Zuber, *Jonathan Worth*, 16-17.

²¹*Ibid.*, 116-117.

²²*Ibid.*, 120.

²³*Ibid.*, 182-184.

²⁴Rev. Levi Branson, ed., *The North Carolina Business Directory* (Raleigh: J. A. Jones, for the author, 1872).

²⁵*The Bulletin and The Randelman News*, 29 April 1914.

²⁶*Ibid.*, 6 May 1914.

²⁷A. Blair, *Reminiscences of Randolph County* (Greensboro: Reece and Elam, 1890; reprinted Asheboro, N.C.: Randolph County Historical Society, 1978), 12-13, 47.

²⁸Unidentified newspaper clipping, dated 1912, Randolph Room, Asheboro Public Library.

²⁹Unidentified, undated newspaper transcription of speech by Dr. J. E. Pritchard, 2 July 1949 at the "Sixty Years of Progress" celebration in Asheboro, N.C.

³⁰Auman and Auman, *Seagrove Area*, 107-112.

³¹"BiCentennial Report," *Randolph Guide*, 21 July, 1976, p. C10.

³²*The Greensboro Patriot*, 1 January 1896.

³³Robins, *Sketches of My Asheboro*, 32.

³⁴Asheboro Chamber of Commerce Pamphlet, 1955, Randolph Room, Asheboro Public Library.

³⁵Unidentified newspaper clipping, dated 1912, Randolph Room, Asheboro Public Library.

³⁶*The Bulletin and The Randelman News*, 22 April 1914.

³⁷*Asheboro* (N.C.) *Courier Tribune*, 14 February 1979.

³⁸Information on the construction of the public utilities was gathered from Asheboro Chamber of Commerce typed brochures, ca. 1923, 1930, 1933, 1941, Randolph Room, Asheboro Public Library.

³⁹*Asheboro* (N.C.) *Courier Tribune*, 14 February 1980.

⁴⁰"Fayetteville Street School," unsigned, undated typescript in Randolph Room, Asheboro Public Library.

⁴¹"BiCentennial Report," F9.

⁴²L. B. Lambert, *Retrospect: Reminiscences of Printers and Printing in Asheboro, N.C. 1907-1957* (Asheboro: Hunsucker Printing Co., 1957), 7.

⁴³"BiCentennial Report," C10.

⁴⁴Lambert, *Retrospect*, 7.

⁴⁵*Randolph Guide*, 28 March 1979, Maxi Page.

⁴⁶*Asheboro* (N.C.) *Courier Tribune*, 28 October 1979.

⁴⁷*Ibid.*

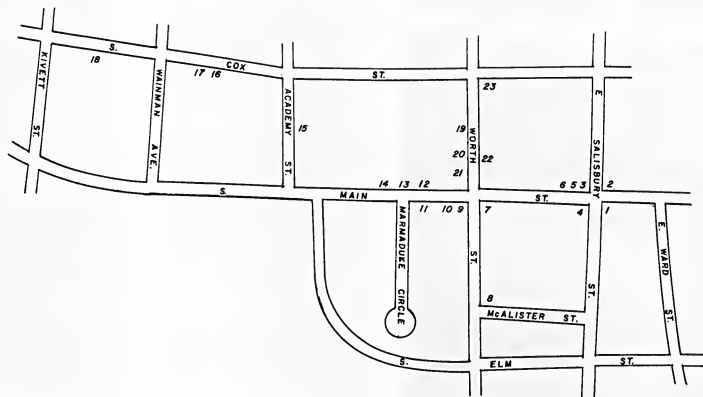
⁴⁸Sulon B. Stedman, "Historical Summary," 19 December 1960. Typescript in the possession of Mrs. Marion Stedman Covington.

⁴⁹Acme-McCrary Corporation 50th Anniversary brochure, 1959, Randolph Room, Asheboro Public Library.

⁵⁰Information on Asheboro real estate development was taken from the plat books in the Randolph County Register of Deeds office, in which the subdivision maps were recorded. Randolph Heights can be found in Deed Book 128, page 548. All others can be found in Plat Book #1. Dogwood Acres (pp. 179, 195, 205, 227, 308); Greystone Terrace (pp. 23, 312, 313, 320); Old Muster Field (p. 49); Rosemont Park (p. 127); Balfourton (pp. 131, 137, 139); Eastover (p. 199); Millhaven (pp. 217, 221); Worth Terrace (pp. 215, 294, 314, 339, 340, 341); OoGalista Heights (p. 177); Country Club Estates (pp. 290, 292, 329, 350); Hollywood (Plat Book 3, p. 2); Beechwood (Book 1, pp. 289, 325); Forest Hills (pp. 295, 337, 342); Eastside (pp. 343, 347, 348); Homeland Heights (p. 349); and Westside (pp. 332, 333).

Asheboro Inventory

Section A—The Courthouse Center



North

Scale

500 250 0 500 1000



A:1 McAlister and Morris Store ca. 1920.



A:1



A:2 Ross and Rush Livery Stable ca. 1890.



A:3 Randolph County Courthouse #6 ca. 1880.



A:3

A:1 McALISTER AND MORRIS STORE
303 East Salisbury Street
1890, 1947

Built for use as a general store by Col. A. C. McAlister and P. H. Morris, this is the oldest commercial structure presently existing in Asheboro. It was built to front the northeast corner of the old public square, a remnant of which is the small grassy area between the sidewalk and entrance. The east wing, yellow-brick facade with Art Deco details and stair tower were 1947 additions. A ca. 1920 documentary photograph of the original facade agrees with local tradition in relating this structure to the now destroyed E. A. Moffitt general store on the southeast corner of the courthouse square. The Italianate corbeling of the cornice and hood moldings over each window of the now white-washed west and north facades indicate that the two commercial structures, constructed in the same year and probably by the same builder, were nearly identical twins.

By 1895 Morris had sole ownership of the business and built his new General Merchandise building at 102 Sunset Ave., moving to the new commercial area growing near the railroad. For a few years around the turn of the century, the original building housed Asheboro's first hosiery mill, afterwards hosting the Carson Wittingham Grocery Store and an auto repair shop. WCWR, the first local radio station, began operation May 24, 1947, moved here in the fall of that year and has remained on the second floor to the present.

A:2 ROSS AND RUSH LIVERY STABLE
243 East Salisbury Street
ca. 1885; destroyed ca. 1915

In addition to the livery stable, this building featured several law offices on the far right, including that of Congressman W. C. Hammer. Fronting on N. Main Street, these were later known as "Old Lawyer's Row." Previous to this structure, the site was that of the Hoover Long House, a hotel and bar.

A:3 RANDOLPH COUNTY COURTHOUSE #6
Salisbury and Main Street Intersection
1839, 1876; destroyed 1914

This was the fourth courthouse in Asheboro. It was authorized to be built in February, 1839. The previous wooden courthouse was sold to George Hoover, who moved it to the northwest corner of the public square for use as part of his "Long House" tavern. Jonathan Worth was appointed to supervise construction of the new building, a 35 x 54 foot, two-and-one-half story rectangle in 1:3 common bond. Six rooms of equal size housed the county offices on the ground floor. Stairs at each side of a central passage led up to the courtroom and two jury rooms on the second. A cupola with a bell and a clock surmounted the roof. In March, 1876, the south wing was authorized to house a stair tower and enlarged courtroom. As built, this was an impressive temple-form, arcaded-front entrance facaded in 1:4 common bond, with brick quoins emphasizing the corners. It is strangely similar to the Roman Revival style popularized by Thomas Jefferson, and may have used one of the many small Virginia courthouses built according to Jeffersonian Classicism as a prototype.

In 1909 the courthouse followed the rest of the town in moving near the railroad, and for a few months this building was used as the jail. Finally in 1914 the structure was demolished and the bricks re-used in the foundation of the new jail built behind the present courthouse. In 1918 the county sold the land, ending 126 years of public ownership of the "Courthouse Square." Salisbury and Main streets were straightened, widened and paved, and the former courthouse site was amalgamated into the block. Today a ca. 1940 brick apartment building at 143 North Main Street occupies the site of Randolph County's eighteenth and nineteenth century courthouses.

- A:4 E. A. MOFFITT STORE**
Southeast corner Main Street and East Salisbury Street
ca. 1890; destroyed 1896

This store, identical to the McAlister-Morris Store, was built by E. A. Moffitt. The general store displayed some very elaborate brickwork such as an intricate corbelled cornice, and crosssetted hood moldings over the windows set in recessed arched panels. A dentilled metal cornice with windowed bossnet capped the entrance door and show windows. An unusual balcony with turned railing overlooked the public square from the second floor of the north facade. On Monday, December 30, 1896, a fire originating in a drug store in the middle of the block destroyed every building on this side of Main Street, including a law office, hotel, jewelry store, the *Argus* newspaper office and this store. The Johnson Service Station occupied this site in the 1930s and 40s.

- A:5 HOUSE**
139 North Main Street
ca. 1910

The high, hip-roofed form with cross gables on two major facades and the veranda with coupled square columns that wraps around two sides of this house relate it to many vernacular houses designed to make the best of a southern climate. A strong, simple design similar to the more elaborate example at 915 Sunset Avenue. (The house burned and was dismantled during the course of the survey.)

- A:6 ROBINS LAW OFFICE**
124 North Main Street
ca. 1860

This two-room frame structure is the last survivor of the small office buildings and commercial structures which clustered around Asheboro's nineteenth-century courthouse square. Sash saw markings on the marble-and-town structural members indicate a construction date prior to the Civil War; extensive ca. 1910 alterations which gutted the building to produce a woodshed and garage make more exact dating difficult. The office originally fronted the street at its present location, perched about six feet above the street. Paired cone-and-go steps led up to a small porch sheltering the entrance into the office itself. A partition separated this room from the combination law library/consulting room where bookcases and filing shelves were built around the walls.

Marmaduke Swaim Robins purchased the office

lot on August 21, 1874. He had been seeking new quarters since dissolving his fourteen-year partnership with Samuel S. Jackson on August 1. Jackson's father-in-law, Jonathan Worth, gave the partners his clients and caseload upon leaving Asheboro in 1862 to serve in state government. That same year Robins was elected to the House of Commons from Randolph County and served for a short period during the term as Speaker of the House. He subsequently served four more terms in the state legislature. Robins was quite active during the war years, as private secretary to Gov. Vance, as treasurer of the State Literary Fund (roughly comparable to Commissioner of Education), as a captain in the Home Guards and as Editor of a newspaper, *The Raleigh Conservative*. This last position provided experience he put to good use when he founded and edited *The Randolph Regulator* in Asheboro in 1876; the name was later changed to *The Courier* and is still published today as *The Courier Tribune*. After the death of Marmaduke Robins in 1905, the office housed the law practice of his son, Henry Moring Robins until the completion of the new courthouse and the adjacent Lawyer's Row offices in 1909. From 1907 to May, 1909, Henry Robins served as mayor of Asheboro, and the office was the site of the town commissioner's meetings, the Mayor's Court and the transaction of municipal business.

Happily, though the structure has been leading a precarious existence for some time, plans are being made for its restoration and re-use.

- A:7 W. R. UNDERWOOD HOUSE**
100 North Main Street
ca. 1910

The deck-on-hip roof, squarish mass and Tuscan-columned veranda wrapped around this house are familiar Colonial Revival elements. The upper side-lighted door and balcony over the entrance, however, are novel variations on the theme. The twin pedimented dormers housing rounded-headed, Italianate windows are tied into the lower facade by brackets flanking the balcony door. The division of the upper lights into four pointed pseudo-Gothic windows is evidence of a whimsical eclecticism. The glass vestibule is the only survivor of a feature once frequent in Asheboro. The house displays an almost modern concern for the value of large interior spaces. Sliding doors can be thrown open to combine the entrance hall, two parlors and dining room. The massive staircase is a fine feature of the house; an unusual element is the bench built at the foot of the steps. The house is presently owned by Mrs. John D. Hager.



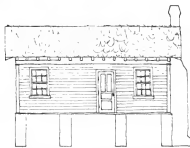
A:4 E. A. Moffitt Store ca. 1890.



A:5



A:5



A:7



A:8



A:9



A:10



A:11



A:12

A:8 HOUSE
339 Worth Street
ca. 1915

The Colonial Revival detailing suggests a rather late date for this small three-bay, cross gable vernacular house.

A:9 DR. J. V. HUNTER HOUSE
103 South Main Street
ca. 1920

The house is fundamentally Colonial Revival in form, with its rectangular, hip-roofed mass and Tuscan-columned porch. Obvious bungalow features include the exposed rafter-ends under the overhanging eaves (now obscured by gutters), the narrow vertical divisions of the transom and side-lights surrounding the entrance, the later arbor attached to the south facade and the non-functional strip shutters—here a purely decorative element accenting the fenestration.

A:10 WALTER A. BUNCH HOUSE
111 South Main Street
ca. 1915

This is a classic of the Colonial Revival style with its boxy mass, hip roof with squat, hip-roofed dormer and wraparound veranda solidly supported on square columns with plain balustrade. The builder was mayor of Asheboro during the late 1930s.

A:11 HENRY MORING ROBINS HOUSE
117 South Main Street
ca. 1925

This pleasant, substantial Colonial Revival house with distinctive triple-casement windows lighting the lower floor was built by the lawyer son of Marmaduke Robins on the foundation of the latter's antebellum house. The Robins farm included all the land now bounded by Worth, Main and Elm streets.

A:12 MARVIN G. LOVETT HOUSE
126 South Main Street
ca. 1900

This three-bay, one story vernacular house has an unusually prominent cross gable. The bracketed posts supporting the veranda are similar to those in photographs of the C. S. Wainman House. The cobblestone retaining wall and steps are attractive features. It was reported to have been built by T. E. Lassiter, a local contractor.

- A:13 HOUSE**
144 South Main Street
ca. 1905

This looks to be a typical three-bay, central cross gable vernacular house with a high hip roof, but it is unusual in that it possesses a usable second floor. Two windows in the gable light the upper floor, and an interesting detail is the decorative shingling carried out of the gable to meet the porch roof. The porte cochere is a nice feature, although the entire porch may be a replacement, built when the house was moved south from its original site beside 126 South Main Street. It was once the house of the George Ferree family.

- A:14 E. G. MORRIS HOUSE**
202 South Main Street
ca. 1910

This elegant and well-proportioned Colonial Revival house has a vernacular-type high hip roof accented by twin gable ends flanking a tall, central dormer with a leaded-glass Palladian window. The broad, flattened porch pediment defining the entrance completes a novel collection of gables and gives the house an active and pleasing vertical accent. This house originally stood on the present site of 240 Worth Street, and was moved south down the hill on Main Street and converted to apartments ca. 1930.

- A:15 E. A. MOFFITT HOUSE**
229 East Academy Street
ca. 1900

This is the best-preserved survivor of the many handsome, picturesque Queen Anne homes once found in Asheboro. It originally occupied the site of 232 Worth Street and was moved through the center of the block about 1930 and turned to front Academy Street. The main block of the dwelling is a two-story hip-roofed block with projecting gabled pavilions. A polygonal bay accents one corner of the entrance facade; its cantilevered gable is braced by sawnwork brackets with turned pendant drops. The fuscian-columned veranda—a Classical Revival style feature—may have replaced an earlier porch when the house was moved.

- A:16 REV. J. FRANK BURKHEAD HOUSE**
339 South Cox Street
ca. 1890

This house is said to have been built for Burkhead, a Methodist circuit-rider, by a contractor from outside Asheboro. It was supposed to have been built in 1883, but there are several indications that point to a later date. One, a newspaper article by Rev. Burkhead, states that the chimneys were built of brick and the fireplaces lined with soapstone slabs taken from the ruins of the Governor Worth House. That house burned sometime between 1885 and 1890. Moreover, there are close similarities between this home and the C. S. Wainman House, which could not have been built before 1885. Although the Burkhead House is only three bays wide compared to the four bays of the Wainman home, the bracketed eaves and central gables of both houses were originally almost identical. Even more striking are the close likenesses of the window frame treatments. The windows of this house all possess triangular pediment-like additions to the usual rectangular sash. The horns of the three Englishmen—Fisher, Wainman and Winn—are the only other local structures known to have used pedimented window frames, although those were products of some sash-and-blind factory, while these are home-made. The evidence suggests that the Burkhead House may have been built in imitation of those dwellings across town. An attractive, comfortable home to a family of twelve, it was remodeled and converted to apartments in 1940. It is still the residence of Rev. Burkhead's daughter.

- A:17 ARTHUR BURKHEAD HOUSE**
357 South Cox Street
ca. 1930

Built next door to J. F. Burkhead by one of his sons, this house is one of the finer examples of the Bungalow style in the city. The smaller, offset gable sheltering the steps to the porch is silhouetted against the main mass of the house and carried on stubby pylons. The exposed framing of the porch and the curved buttresses of the pylon bases are unusual and well-executed.



A:13



A:14



A:15



A:16



A:17



A:18

A:18 HOUSE
513 South Cox Street
1923

This attractive and unaltered bungalow turns its gable end to the street and uses an offset gable carried on quartz pylons to form a porch. The roof overhang is carried on craftsman-style brackets, and 1/1 sash are used throughout. The use of quartz for foundations, pylons, chimney and retaining wall is a good example of the widespread use of native rock during the Bungalow period. The date of construction is inscribed in the chimney cap.



A:19

A:19 D. B. ("DOC") McCRARY HOUSE
212 Worth Street
1905

This beautiful house is a well-preserved example of the Colonial Revival style at its most impressive. An exquisitely-detailed gable dormer surmounts the hip roof and acts visually as a pediment to the coupled Ionic columns (which actually support nothing more than an entablature and railing). These giant-order columns are masterfully combined with a Tuscan order veranda shading three sides of the house, and an elegant, semi-circular portico which both re-defines the ground-floor entrance and creates a balcony entered through the second-floor Palladian window. The house is situated in park-like grounds encompassing the entire interior of the large block. These are shared with the J. Frank McCrary home next door. The house was built by D. B. (Doctor Bulla) McCrary, one of the most influential citizens of early twentieth century Asheboro. McCrary was an owner of the hardware store at 103 Worth Street, a founder of the Acme-McCrary hosiery mill and first president of the Bank of Randolph among many other activities.

A:20 J. FRANK McCRARY HOUSE
232 Worth Street
ca. 1933; W. C. Holleman, Architect

W. C. Holleman, a Greensboro architect, designed what many consider to be the most beautiful home in the city. The rambling Tudor Revival



A:20



A:21

manor house combines native slate with such decorative details of Elizabethan England as the Tudor-arched entrance with embattled hood molding, oriel window and casement windows with leaded glass quarrels. Some of the most attractive elements of the design are the huge trees and well-kept grounds which it shares with the adjoining dwellings of the McCrary family. The trees can be seen in photographs of the Governor Jonathan Worth house which occupied this location, at a site behind the present house. J. F. McCrary was a son of local industrialist D. B. McCrary.

A:21 CHARLES W. McCRARY HOUSE
240 Worth Street
ca. 1930; Harry Barton, Architect

Harry Barton of Greensboro, the architect of the 1925 First Methodist Church, also provided plans for this imposing Classical Revival style house. In features such as the entrance bay and Palladian window framed by Ionic pilasters, the stuccoed walls and green tile roof, Barton's design drew on the academic style of the Italian Renaissance. Yet the rectangular mass of the dwelling with its end chimneys and central gable articulating the entrance is typical of the vernacular house type dominant throughout the nineteenth-century South. This architectural style was popular among the well-to-do during the 1920s and 1930s, and some elements of the McCrary House—stucco, green tile and sun rooms for instance—relate it to dwellings such as Reynolds House in Winston-Salem. The house was built by the oldest son of industrialist D. B. McCrary on the corner lot east of the father's home.

A:22 HOUSE
225 Worth Street
ca. 1915

This is the city's only example of the use of the Bungalow style for a large home. The massive central gable and wraparound porch de-emphasize the true size of the structure, for it conceals a great deal of interior space. The stair hall and parlor boast attractive dark paneling and high ceilings. The shingled gable end, bracketed roof overhangs and the subtle ogee curves found in the porch eaves are typical Bungalow details. The entrance door, off-center on the main block, is defined by a pediment centered on the porch. This creates a nice feeling of asymmetrical balance which is not a small part of the charm of this handsome, unaltered house. Built possibly by an Auman, later owners were E. H. Morris and Jack Hasty. Now empty, its preservation from encroaching development should be given serious consideration.

A:23 ASHEBORO PUBLIC LIBRARY
201 Worth Street
1963; J. Hyatt Hammond Assoc.,
Architects
Alvis O. George, Jr.,
Design Chief

The library, a low, massive structure shaded by a deep roof overhang, received a State AIA award in 1964. While it is one of the city's most sensitive and visually attractive structures, from no angle can it be seen to its best advantage. It would have benefitted from a less restrictive site.

A:23 WORTH-McALISTER HOUSE
formerly 201 Worth Street
ca. 1855; destroyed 1958

Twice a representative to the State Legislature from Montgomery County, Dr. John Milton Worth moved to Asheboro to join his brother Jonathan in various commercial ventures. During the Civil War Dr. Worth was North Carolina's salt commissioner, appointed to obtain and ration that vital and scarce commodity. After his brother's term as governor, Worth served several terms as a representative from Randolph County, and was elected state treasurer in 1876, remaining in office until 1885. A successful businessman as well as politician, Dr. Worth was one of the original contractors for the Plank Road and built the section which ran through Asheboro. Later, he founded the Worth

Manufacturing Company with its own mill village (Worthville), and subsequently owned or controlled many of the Deep River textile operations.

Dr. Worth built the main block of this unusual Greek Revival dwelling about 1855. A one-story western wing was added ca. 1870 to the original cruciform plan; ca. 1890 the handsome Eastlake-style porch and a polygonal-bay dining room was added by Col. Alexander C. McAlister, Dr. Worth's son-in-law and business partner. The projecting entrance bay was articulated by a trabeated door surround with transom and side lights. Small 4/4-paned windows were coupled to form wider-than-usual openings, each crowned with a simple cornice. The chunky exterior proportions, exposed rafters and shallow roof pitch suggest that the design was provided by some vernacular craftsman or builder; the lack of any related designs might imply that he was brought in from outside the county.

The interior of the house was equally unique. The large entrance hall, parlor and music room boasted wainscoting, perhaps of walnut to match the railing, and newel posts of the straight sweep of stairs which have been preserved. In a decorative technique sometimes found in stylish antebellum homes, garlands of flowers were painted on the ceiling of the entrance hall, surrounding a plaster rosette which anchored a brass chandelier and chain. The ceiling was bordered by an elaborate gilded plaster cornice. A most unusual feature was the secret staircase which was entered through a sliding panel in a built-in wardrobe in the west bedroom on the second floor. A steep, narrow flight of steps descended behind the paneled fireplace wall of the parlor and exited outside. Local tradition has it that Col. McAlister scrambled down these steps and onto a waiting horse to escape from the Yankees during the War. This appealing tale is a fitting compliment to this history-laden home, a show-place for more than a hundred years. Its regrettable destruction, eloquently chronicled in a series of photographs in the 1958 "Finer Carolina" contest scrapbook, left a gap in the cultural heritage of Asheboro which can never be filled. The pictures are captioned "An Old House, Neither Safe nor Slightly Comes Down to Make Way for Modern Development." Modern development finally occurred six years later.



A:22

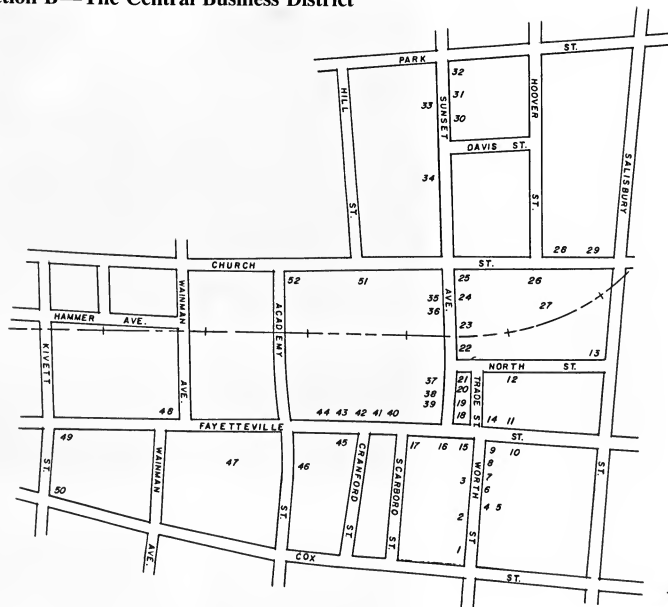


A:23



A:23 Worth-McAlister House ca. 1952.

Section B—The Central Business District



B:1 J. D. ROSS, SR., HOUSE
170 Worth Street
1917

A Greensboro architect was responsible for this very professional and urban use of the Bungalow style. Its most prominent aspect is the jerkin-headed shed roof, combined with the continuous shed dormer, enough additional head room is provided for a complete second floor. The three-bay facade of buff brick boasts many fine bungalow details. Particularly nice are the rafter-ends sawn in graceful curves and notched to support gutters. Stubby, coupled square column support the porch, where a central gable calls attention to the entrance flanked by tripartite windows. A porte cochere and curved eave brackets reinforce the obvious; this is a home of great architectural interest and charm.

B:2 FIRST AMERICAN SAVINGS AND LOAN
(Formerly First People's Savings & Loan)

158 Worth Street
1974; J. Hyatt Hammond Assoc.,
Architects
Alvis O. George, Design Chief

One of the city's best contemporary public buildings, this design won a state AIA award in 1975. Located immediately across Worth Street from the 1909 Randolph County Courthouse, the Savings and Loan responds to the historic building by using brick and cast stone detailing which are similar in color and texture. Rather than bulldozing trees and existing landscape elements, the design was adapted to its hilly site in a former residential area. The oversized hipped roof is used to provide a large, open, expansive interior banking space. The building occupies the site of the T. H. Redding House, a large Queen Anne style dwelling which boasted a fine Eastlake porch with spindle frieze.

B:3 ASHEBORO PRESBYTERIAN CHURCH
formerly 120 Worth Street
1850, remodeled 1919; destroyed 1957

Vernacular architecture is usually the product of a carpenter-builder, not an architect. A good example of this lies in the records of the Asheboro Presbyterian Church, organized in 1850. Meeting temporarily in the courthouse, the congregation purchased a lot and gathered materials. Lumber valued at \$500 was donated by Hugh McCain and Jonathan Worth. The total cost was \$1,339.13, including painting (\$593.13), a fence (\$70) and the services of unknown carpenters (\$600) who were probably solely responsible for the architectural merit of the result. Furnishings were secured by the Women's Missionary Society and the building was dedicated February 29, 1852. The product of this effort was a frame structure of simple Greek Revival design, painted white with green trim. Entrance was into a vestibule with access to the sanctuary and a stairway to a gallery extending across the rear "for the use of colored worshippers." Seating capacity was 225, although even by 1883 the number of communicants totaled only 38. In 1919 Sunday school rooms were added and the structure was brick veneered; a large columned portico was added to the entrance. In 1957 this historic structure was demolished after construction of the First Presbyterian Church (Walker Ave.). People's Savings and Loan (now the architectural office of J. Hyatt Hammond Associates) was subsequently built on the site.



B:1



B:2 T. H. Redding House ca. 1950.



B:3 Asheboro Presbyterian Church ca. 1900.



B:2



B:3 Asheboro Presbyterian Church ca. 1940.

**B-4 RANDOLPH COUNTY
COURTHOUSE #7
145 Worth Street
1909**

NR



B-4

In July, 1907, the Randolph County commissioners began to consider building a larger, more conveniently located home for the county offices. On November 4, 1907, they paid the Charlotte firm of Wheeler, Runge and Dickery \$300 for plans and specifications of a new courthouse. Local tradition says that the Iredell County Courthouse in Statesville was so admired that the architects were asked for duplicate plans. Wheeler and his various partners ultimately built eight courthouses similar or identical to this one of which six remain in existence today. The Iredell Courthouse (1899) was the first of these, followed by Scotland County (1901), Ashe, Stokes, Wilkes and Watauga counties (all 1904), Randolph (1909) and Avery (1912). Citing the need for fireproof vaults for record storage, the Randolph commissioners voted to build anew in June, 1908. A group of local businessmen had purchased Dr. J. M. Worth's old cornfield and barnyard, midway between the old courthouses and Asheboro's new commercial nucleus growing up around the railroad; to encourage the commissioners' decision they donated the land to the county. On July 6, 1908, Joseph R. Owen of Randleman was hired to supervise construction. In November of that year W. J. Armfield, Jr., was elected chairman of the county commissioners and immediately stepped in to cut costs. Owen was fired, with the walls waist high. M. M. Allred of Randleman was hired as carpenter foreman; Ed Brazier as bricklayer foreman. A luxury such as an inlaid tile floor was replaced with linoleum and concrete, and \$15,000 was borrowed from private citizens and from Armfield's bank (at 6% interest) to complete construction. The total cost of about \$34,000 compares favorably with the price range of the seven similar courthouses, which ranged from \$20,000 (Ashe County) to \$74,000 (Stokes County). Work was completed and offices moved in by July 12, in time for the next term of court. 700,000 "hydrolic-pressed" yellow-face brick from Washington, D.C. were used along with 1,000,000 common brick from the Glenola Brick Works in the interior. The county jail was built in the rear of the building in 1914; a sizeable addition for the register of deeds and clerk of court was built in 1950 and remodeled in 1975. A new county office building

is presently under construction at considerably greater expense than the original structure.

The courthouse design combines the complex, flamboyant masses of nineteenth-century Victorianism with the motifs of American Beaux-Arts classicism. The original building consists of a 3-story hipped-roofed square core with 2-story flat-roofed wings. Corinthian columns supporting an elaborate pediment point to the powerful Second Empire dome clad in ribbed copper and set on a rectangular base. In the pressed-tin pediment a bearded male face of indeterminate mythological significance broods at the local Confederate Monument, which in contrast to the grand traditions of Bronze Rebels—faces quietly south rather than defiantly northward. The portico shelters the entrance into a rectangular vestibule flanked by stairs. Much of the original interior finish has survived the extensive alterations; original staircases, vertical panel wainscot, flat panel doors and spitoons can be seen in the first floor cross hall. The courtroom above has been completely remodeled.

The brick facades of the building rise from a roughly-hewn granite base. Round arched windows define the courtroom on the second floor; all other windows—a variety of shapes and sizes—are linteled. The complex textures of materials such as tile, rough granite, sandstone-brick, wood and metal are combined with bold ornamental shapes to create the active, highly plastic surface of the building. The result is one of Asheboro's most important architectural possessions.

The earliest surviving artifact from Asheboro's past is installed in the belfry of this courthouse. In August, 1838, Jonathan Worth, Hugh McCann and John Balfour Troy were ordered by the county justices to buy and hang a bell in the courthouse. The bell was preserved and moved from building to building as county government expanded. It still exists, although unseen and unheard.

B:5 RANDOLPH COUNTY JAIL

149 Worth Street
1914

Now hidden by the 1950 courthouse annex, the jail was originally visible from Worth Street. It is a good example of the use of historic architectural forms to carry a public message: in this case relating the solid forms of a medieval fortress to the penal functions of a modern jail. The battlemented entrance porches and castellated tower are all references to this idea, seen in full-blown use in Raleigh's Central Prison. The foundation, now visible only on the northeast corner, is of common red brick reused from the sixth county courthouse. The previous jails had been located on a 3-acre site at the southeast corner of Salisbury and Cox streets.

B:6 LAWYER'S ROW

125 Worth Street
1909

Built from October to December, 1909, the seven original offices were jointly funded by the town's lawyers in an arrangement similar to modern condominium ownership. Straws were drawn to assign offices. William Cicero Hammer, lawyer, editor and U. S. Congressman, built two offices—one for his legal practice and one for his newspaper, *The Courier*. Five more offices—one on the north end and four as a second story—were subsequently added, for the structure was designed with expansion in mind. The round-headed windows with elaborate brick hood moldings are the dominant visual element of this interesting building. Along with the triple-arched entrance of the County Agricultural Building they echo the arched courtroom windows of the adjoining courthouse. Moreover, Lawyer's Row and the Agricultural Building form the western terminus of the present Courthouse "Square." Including the now-vacant lot directly across from the Courthouse and extending down Worth Street to the Public Library, this is a nebulous environmental space which is still evolving. By extending out to the sidewalk, the proposed county office building could strengthen this visual space, matching Lawyer's Row and finishing the eastern side of the "square."

B:7 COMMERCIAL BUILDING

113-119 Worth Street
ca. 1920

This building first appears on the 1922 Sanborn insurance map, labeled "Dry Cleaning" and "5 & 10 cent Store", respectively. It was built within three feet of the Lawyer's Row building, which until that time had had rear steps and exists. The offices of *The Courier* were moved to 119 from a small Lawyer's Row office. That side of the structure has recently been attractively renovated. The adjoining grocery store boasts the only unaltered store front in Asheboro. An arched opening separating the two halves leads to a stairway.

B:8 COMMERCIAL BUILDING

111 Worth Street
ca. 1915

The brick hood moldings over the upper windows suggest that this building is earlier than its neighbors. The 1922 Sanborn insurance map labels this business as "furniture, undertaking, and millinery." The undertaking business was Pugh's Funeral Home, which later moved to a house at the southeast corner of Sunset Avenue and Church Street, and still later to its present site at B-32.



B:6



B:5



B:7



B:8



B:9 Fayetteville Street-Worth Street intersection, including the McCrary-Redding Hardware ca. 1927.



B:10 Asheboro Motor Car Co. ca. 1916.



B:9



B:10

**B:9 McCRARY-REDDING
HARDWARE COMPANY**
103-105 Worth Street
1902, 1907, ca. 1935

The original section of this structure, on the corner of Worth and Fayetteville streets, was one of the first brick buildings in the new central business district. The original facade can be seen in a photograph of the "Great Snow of 1927." A 35-foot addition was made to the rear in 1907; about 1935 new construction filled the space between this and 111 Worth. An Art Deco facade tied the new structure to the 1902 building and a separate Fayetteville Street entrance facade was given the 1907 addition. This was one of the first business ventures by D. B. McCrary and T. H. Redding. The original store was housed in a frame structure on Sunset Avenue. In recent years this building has housed both Wachovia (1963-64) and Planter's (1969-71) Banks while the new quarters of each were under construction.

**B:10 ASHEBORO MOTOR CAR
COMPANY**
136 North Fayetteville Street
ca. 1912

The Asheboro Motor Car Company, a Maxwell and Ford dealership, was established in 1912 by former Sheriff S. L. Hayworth. The accompanying documentary photograph was taken in 1916 and shows the Fayetteville Street facade of the building. The only decorative feature was the corbeled brick cornice. The wooden storefront is now entirely covered by aluminum siding and the brickwork has been painted red. The building is now used as warehouse space for *The Courier-Tribune*.

B:11 ASHLYN HOTEL
115 North Fayetteville Street
1910-1911

The first forty rooms of this hotel opened September 1, 1911. Its construction was a project of local banker and nearby resident W. J. Armfield, Jr. The brick building exhibits different window treatments at each level of its three-story facade. The ground floor window bays and entrance portico are capped by a metal cornice with applied wooden dentils. The flat-arched second floor windows are crowned by individual molded wooden cornices, while a central arched opening shelters a recessed exit onto the portico balcony. The third floor exhibits round-headed Italianate sash with arched brick hood moldings creating an arcaded effect. A paneled cornice tops the third level. The side elevations hold 1/1 double-hung sash in arched openings. The south ground facade includes several individual shops with outside access. The rear three bays of the building were added at some time after the original construction. The hotel had been closed for several years before the ground floor was re-modeled to house law offices in 1967. The upper floors are unused and deteriorating. The porch became structurally unsound and was demolished in 1983.

B:12 ACME-McCRARY RECREATION BUILDING
148 North Street
1948; Eric G. Flannagan, Architect

It is curious that this gymnasium building by Flannagan, actually designed in 1943 has a more "modern" and less-powerful Art Deco character than the Asheboro High School gym, designed ca. 1949. Buff brick with white accent relates it to Flannagan's other work in the city; the only hint of his usual sculptural or geometrical forms is weakly present in the stainless-steel transom grills above the entrance doors. An unusual effort by a mill to provide recreational facilities for its employees, the building offers a large gymnasium, a cafeteria, a 25-by-75-foot indoor swimming pool and four bowling alleys. Originally open to the general public, the facilities are now available only to employees and their families.

B:13 ACME-McCRARY HOSIERY MILLS
SW corner of Salisbury Street and North Street
ca. 1909

The original knitting mill of this company is a two-story brick building 60 x 100 feet with a one-story dye house 40 feet square. In the beginning a steam engine operated 80 Mayo seamless knitting machines. The building, known as Acme Mill, was built in 1909. The Italianate hood moldings over the windows of this structure are particularly fine. In 1915 a two-story addition 60 x 100 feet was built south of the original plant. This building was also of brick and featured a clerestory. Major additions were constructed in 1917 and 1924, the latter being a three-story mill. A full-fashioned silk stocking mill was built in 1928.

The company was founded in 1908 by D. B. McCrary and his brother-in-law, T. H. Redding, partners in a local hardware and farm machinery store. This was probably the first such mill in Randolph County, itself an historic center of textile manufacturing in the state. In 1916 the company purchased an additional mill in Cedar Falls and in 1932, the Parks Mill in Asheboro was added to the company's manufacturing plant. The company now produces full-fashioned seamless hosiery and operates sales offices in New York, Chicago, Dallas, San Francisco and Asheboro. The descendants of the founders continue to preside over the operations of the company.

B:14 COMMERCIAL BUILDING
105 North Fayetteville Street
ca. 1915

This store first appears on the 1922 Sanborn map as "Grocery Store & Butcher." This may have been either a grocery business called "Covington and Prevo's" or an operation run by J. M. Caviness. It is presently the home of "Jed's Sandwich Shop."



B:11 The Ashlyn Hotel ca. 1981.



B:13



B:12



B:13



B:14



B:15 Bank of Randolph ca. 1925.



B:16



B:15



B:17

B:15 THE BANK OF RANDOLPH
17 South Fayetteville Street
ca. 1900; destroyed 1963

Formed November 4, 1897, the first bank in Asheboro unpretentiously began operations in a tiny frame building. W. J. Armfield, Jr., was hired from a position in High Point to become manager. This brick and granite Neo-Classical Revival structure was undoubtedly the first structure in Asheboro to speak so self-consciously of "Architecture." The rusticated granite base, the deeply-relieved brick quoins, stone string courses and drip moldings, window openings bridged by flat brick arches and carved cap-stones and the elaborate metal cornice fairly screamed classicism. Be-ribboned garlands and hero's laurels (both probably of painted terra cotta) were applied as a kind of frieze just below the cornice. Odd though it may seem, this frenetic structure had closely-related cousins all over the United States: all direct descendants of the Columbian Exposition in 1893, when the grand traditions of Greek and Rome took center stage in the country's imagination. In 1963 the Bank of Randolph merged with Wachovia Bank and Trust Company and this building was demolished to make way for the present structure by J. Hyatt Hammond, Associates. The only part of the building to survive today is the fountain, now in Cedar Falls. Designed as a horse-watering trough, there was also a small outlet at sidewalk level for the use of dogs. The globe on top of the central column was the city's first streetlight.

B:16 COMMERCIAL BLOCK
19 South Fayetteville Street
ca. 1920

The Stedman family built these two common-wall store buildings. They were originally brick with granite trim on the facades. Although much altered, they still serve an important function as the visual termination of Sunset Avenue. They were once flanked by the Bank of Randolph and the Capitol Theatre, both of which are now demolished. The Capitol was the first building built as a theater in Asheboro. It opened December 19, 1922 as a moving picture and vaudeville theater, seating 359 and featuring a functional stage house and dressing rooms. It closed in 1958.

B:17 FIRST SOUTHERN SAVINGS AND LOAN
(Formerly Randolph Savings & Loan)
115 South Fayetteville Street
1962; J. Hyatt Hammond Associates,
Architects
Alvis O. George, Jr.,
Kemp Mooney, Design Team

Located on the site of the old Central Hotel, this was Asheboro's first contemporary high-rise structure. Perched on huge concrete pillars, the building was almost literally built from the top down. The rhythmically-alternating patterns of windows and brick panels enlivens the potentially drab surface of the tower.

**B:18 P. H. MORRIS GENERAL
MERCHANDISE**
102 Sunset Avenue
ca. 1895, ca. 1930

This was the first brick building and is the oldest existing structure in the central business district. The facade (mostly hidden by the billboard) is a particularly good example of the style of Italianate brickwork used so often on turn-of-the-century commercial structures. The decorative corbeling can still be seen, although part of the cornice has been dismantled. The second floor has five roundheaded windows decorated with hood moldings and granite keystones. The center opening held an oversized, double window with fanlight. The original storefront was of wood, with two entrance doors flanking a central display window. A large display window, now bricked-up, opened on Fayetteville Street. The plate glass of all the storefront windows was bordered with squares of colored glass. Ca. 1930 the rear wall was extended ten feet to meet the Trade Street sidewalk. B. C. Moore's Department Store was a tenant of the first floor and basement until 1965. For many years the Asheboro Telephone Exchange was on the second floor of this building. The shaded light visible high on the corner of the building, usually erroneously identified as Asheboro's first streetlight, was actually used by telephone operators to signal the town's policeman. The police kiosk was across the street on the present site of Wachovia Bank. The painting on the east facade depicts scenes from Asheboro's history. It was a Bicentennial project completed in 1977.

B:19 COMMERCIAL BUILDING
114 Sunset Avenue
ca. 1915

Early photographs of this building show a four-windowed upper facade with brick hood moldings. The building was heavily remodeled in the late 1950s and nothing remains of the original facade. It now houses Foust Photo and Music Store.

B:20 COMMERCIAL BLOCK
122-132 Sunset Avenue
1908

These two-story Italianate buildings were built (reportedly by John Ward) in conjunction with the three-story building at 134 Sunset Avenue. Though built as a unit, the buildings are all different. Unifying elements are window height, string course and corbeling. Number 122, now defaced by a 1950-ish facade, was originally a furniture store. Number 128 boasts the most elaborate treatment, topped with a pedimental cornice and its windows capped with granite keystones. Originally a feedstore, from 1916 to 1923 it housed the "Joyland Motion Picture Theatre" (Asheboro's first), seating 175. The flat cornice of Number 132 straddles two buildings on the first floor. One was originally a dry goods store; the other housed the Asheboro Drug Co., a well-known pharmacy. The 1910 Sanborn Map shows that the large open room with a stage above these stores was originally designated "The Opera House." It was entered by way of the stairs off the street at 134 Sunset.



B:18 P. H. Morris General Store during 4th of July parade ca. 1930.



B:19



B:18



B:20



B-21 U. S. Post Office ca. 1909.



B-21

B-21 COMMERCIAL BUILDING
132 Sunset Avenue
1908

At three full stories, this building ranks with the Ashlyn Hotel as the largest early building in the downtown area. Largely unaltered, the facade combines Italianate hood moldings, rustication and a neo-classical cornice. The now-vanished pedimental crest of the latter displayed the date of construction. The United States Post Office was the tenant of the ground floor from 1908 until 1925. Sharing the second floor were a tailor, a photo gallery and for 50 years (1931-1981), the office of Dr. R. P. Sykes. The third floor housed the Masonic Temple.

B-22 FIRST NATIONAL BANK # 1
144 Sunset Avenue
ca. 1905
COX-LEWIS HARDWARE CO.
148 Sunset Avenue
ca. 1905

The bold facade of this structure is clad in yellow-face brick with granite trim in use throughout. Double rows of decorative corbeling accent the cornice. Several small stores and an entrance to the second floor open off the North Street facade. Acme-McCrary now uses the loft space for storage. North Street was originally a street of wholesale groceries, butchers and livery stables. These small businesses have all now fallen to industrial expansion. Cox-Lewis Hardware (O. J. Cox, J. Stanback Lewis) occupied the four-bay storefront from 1905 to 1954. From 1954 to 1978 it housed Sherwin-Williams Paint Store. First National Bank was organized December 4, 1907, with J. S. Lewis as president. The bank's original office was in the corner store. The beveled corner of that store was matched by the set-back entrance of Standard Drug; the two faced each other across the intersection.



B-22 First National Bank ca. 1912.



B-22

B:23 STEDMAN BLOCK
 208-224 Sunset Avenue
 ca. 1905, ca. 1910, ca. 1915

Nothing evident today would suggest that this block of buildings is one of the oldest in the central business district. The original building is that part of the present Eagle's Store farthest to the east—a two bay store of Italianate brickwork built to house the grocery business of "W. D. Stedman and Son." Soon another two bays were added as a meat market; these two buildings plus a modern structure house Eagle's. The original facades still exist behind the aluminum false-front. A June 9, 1915, *Randolph Bulletin* article announced Stedman's plans to "build a new brick building . . . a modern garage 55' x 95' to the east. The Stedman Motor Company opened in August of that year as the dealer for Dodge, Studebaker and Hudson. The building, divided into three bays by engaged pilasters, was shorter than the adjoining grocery and severely plain. This storefront was wholly remodeled in the 1940s and is now unrecognizable.



B:23 W. D. Stedman and Son ca. 1912.



B:23



B:23 Stedman Motor Company ca. 1920.



B:23 The Stedman Block looking east on Sunset Ave. ca. 1923.



B.24

B:24 THE SUNSET THEATRE
234 Sunset Avenue
1929

This was the first building in the city built solely as a theatre for motion pictures. The Sunset opened March 6, 1930, and closed in 1975; it has since been re-opened under a new name. It was built by J. F. White, president of the White Amusement Company and operator of the Capitol Theatre on Fayetteville Street (now destroyed). The Capitol seated 359 and opened December 19, 1922, as a moving picture and vaudeville theatre. It provided complete stage and dressing room facilities. The Sunset is an example of a "Moorish Picture Palace," designed in the Spanish Colonial Revival style popular in southern California. The tile roof and long marquee now give the facade a strong horizontal orientation. The marquee was added ca. 1950. Originally the entrance was sheltered only by a small copper canopy. Engaged pilasters supporting the bracketed cornice added vertical emphasis to the design. The stucco facade boasts well-done details such as window surrounds and plaster capitals. The massive wooden brackets under the eaves are quite attractive. The interior has undergone many changes. Only the upper lobby has preserved much of the Spanish trim and wrought iron.

B:25 HOP'S BARBEQUE
240 Sunset Avenue
ca. 1928

The pyramidal-roofed original section of this structure was a gas station built in the picturesque style of the 1920s. The "kicked" roof overhang, bracketed porch shelters and stone trim are references to English "Country" architecture. The round-headed door and casement windows are original. An unusual feature is the bird house built into the peak of the roof.

B:26 ASHEBORO CITY HALL
146 North Church Street
1938; Albert C. Woodruff, Architect

Built as a WPA project between 1938 and 1939, the City Hall is the city's foremost example of the Art Deco style. The limestone facade is symmetrically massed around the central entrance pavilion. That section projects forward from and is taller than the body of the building. The words "Municipal Building" carved in the relief crown this bay, while a podium of steps with lamp pylons provides access to the entrance. The facade recedes in stages from the entrance bay, ending in what was originally the fire department on the north and the public library on the south. Stair tower windows are concealed behind pierced limestone panels. The building has a horizontal emphasis, with the window and door bays providing a vertical accent. Cast aggregate panels divide these bays at the second floor level. (The previous city hall on the same site was an undistinguished structure built ca. 1910 to house the city's Republic fire truck and the water department.) The tax department, water department, city clerk and finance officer were originally housed in offices accessible through the main entrance. The public library on the south and the fire department on the north had separate entrances. The city engineer and police department were found on the second floor, along with the mayor's courtroom. The latter was the city's traffic court, for the mayor was responsible for municipal justice. Today it is used as city council chambers. The Art Deco style woodwork in this room is particularly fine. Of special note are the door frames and judge's bench. The public library moved to new quarters in 1964; the fire department moved in 1972.



B.25



B.26 Asheville City Hall ca. 1920.



B.26

B:27 WATER TANK
146 North Church Street
1910, 1938

This tank was built as part of the \$50,000 water system installed in Asheboro in the summer of 1910. Built to hold 175,000 gallons, it was later expanded to hold 250,000 gallons. At one time, more than half a million gallons of water were stored in various tanks behind City Hall. This is the last survivor only because its reinforced-concrete construction is so solid that it is virtually indestructible. The tank was no longer needed after creation of the municipal lakes in the 1930s. During construction of the present City Hall, a garage door was added and the tank became a storage area.

B:28 ACME-McCRARY HOSIERY MILL #3
173 North Church Street
1948

This rather sophisticated Art Moderne design includes several features unique to Asheboro's industrial buildings. Even the decorative aluminum railings at the entrance are "streamlined." Yellow, terra-cotta blocks frame the two-story entrance where blue-tinted glass set in an aluminum frame conceals the true second floor level. Decorative horizontal stripes of ridged brickwork outlined with precast concrete copings wrap around the rounded corners of the building, terminating in square window panels. Glass block fills the side windows. An elevated walkway over Church Street connects the structure to another Acme-McCrary plant.

B:29 R. C. LEWALLEN HOUSE
187 North Church Street
ca. 1905, 1961

The details of the surviving ground floor indicate the quality of this house, the top two floors of which were destroyed by fire in 1961. The original house was a hip-roofed Queen Anne mass with projecting gabled bays. The porch—possibly a replacement—was in the Colonial Revival style. One of the existing windows exhibits attractive stained glass in an unusual fleur-de-lis design.

B:30 CHARLES M. FOX HOUSE
412 Sunset Avenue
1923

This simple, yet strong design is a typical example of what has been named the "American Foursquare" house style. A two-story dwelling with a boxlike shape, it has a low hipped roof with hipped dormer above the central entrance. The hipped porch is extended over the driveway to serve as a porte cochere. In many ways the "American Foursquare" house represented a fusion between the "Craftsman" style (also popular for bungalows) and the architectural achievements of Frank Lloyd Wright and the Prairie School.

Charles Michael Fox, a pharmacist, was owner and operator of the Asheboro Drug Company from 1914 to 1954. His wife Elizabeth Spencer Fox was a daughter of A. A. Spencer, owner of the Central Hotel. One of Asheboro's first stenographers, Mrs. Fox was a president of the Asheboro Women's Club. Their daughter, Miss Charlesanna A. Fox, the present occupant, was county librarian of the Asheboro and Randolph County Public Library system from 1949 to 1977.



B:27



B:29 R. C. Lewallen House ca. 1950.



B:30



B:28



B:29



B:31



B:32



B:33



B:34

B:31 W. L. LAMBERT HOUSE
430 Sunset Avenue
1928

The Craftsman styling of the decorative details of this house are typical of large houses of the late 1920s, which sometimes resemble overgrown bungalows. Craftsman elements include sawn rafter ends notched to carry guttering, 6/1 bungalow sash and gable brackets. The porch is carried on brick piers and wraps around the house to end at a porte cochere. The interior trim of the dwelling is in a restrained Colonial Revival style. Dr. W. L. Lambert was on the staff of the Memorial Hospital located to the west on Sunset Avenue. His wife, Julia Ross Lambert was a daughter of Arthur Ross, owner of the neighboring house at 444 Sunset.

B:32 ARTHUR ROSS HOUSE #2
444 Sunset Avenue
1905

This impressive Neo-Classical Revival mansion was built by a prominent local businessman who was one of the founders of the privately-owned Asheboro Electric Company in 1900. Mr. Ross was a former mayor of Asheboro (1923-24) and served as a state senator. (His father, R. R. Ross, was a former postmaster, and at one time owned the C. Slingsby Wainman House at 305 West Wainman.

The house is dominated by the giant columns of the central portico; these Ionic pillars are repeated in miniature by the columns of the veranda (now enclosed). The entrance door with transoms sidelights under the portico used the top of the vestibule as a balcony. This house, with many additions, now serves as Pugh Funeral Home. It replaced the original Arthur Ross home, undoubtedly one of Asheboro's most bizarre Victorian masterpieces.

B:33 KEMP ALEXANDER HOUSE
415 Sunset Avenue
1919

This house imparts a sense of dignity, quiet charm and grace which makes it one of the most attractive homes in the neighborhood. The center hall-plan, Colonial Revival style house is five bays wide. Six-over-one double-hung sash are used with small sets paired over the entrance and in the pedimented-gable dormer. The entrance is set in a side-lighted architrave sheltered by a small hipped porch. A single-shoulder exterior chimney serves fireplaces at the north-east corner. This wisteria arbor on the east side of the house is a striking decorative element, balanced by a screened porch on the west. In 1980 the house was moved to Cedar Grove Township and restored by Mr. and Mrs. William M. Neely. Mrs. Neely is the granddaughter of the original owners, Kemp and Annie Alexander.

B:34 C. A. HAYWORTH HOUSE
349 Sunset Avenue
ca. 1920

This is a sophisticated design in the Dutch Colonial Revival style, vaguely Federal in detail. The gambrel roof with continuous dormer is unusual in Asheboro, but was a standard element in this style of domestic architecture. This dwelling was built ca. 1920, but the style remained popular well into the 1950s.

B:35 THE CRANFORD BUILDING
227 Sunset Avenue
1936

A. J. Maxwell, Architect, from Goldsboro, N. C. was the designer of this Art Deco commercial building. (Mr. Maxwell may have also been involved with the design of several buildings for Asheboro Hosiery Mills.) The original facade was a handsome design clad in black mirror glass and limestone veneer. Two strange lozenge-shaped windows terminating in floral medallions flanked a central tripartite bay window with ruffled accent stripe and a geometrical motif. Five pavilions (probably for mechanical equipment) capped the roof. This building was drastically remodeled after a fire in the early 1960s.

B:36 COMMERCIAL BUILDING
219 Sunset Avenue
ca. 1905

The early history of this building is extremely cloudy. The 1910 Sanborn map lists its occupants as a printing office and a wholesale grocery. The second floor was originally one large room, entered by way of a staircase dividing the two lower stories. During and after World War I, the National Guard used this building as their armory. When they moved to the present "Bargain Warehouse" (113 N. Church St.) built especially for their use ca. 1930, this space was converted to a roller skating rink. The ground floor subsequently housed "Big Bear" Supermarket. The upstairs is now divided into offices. The large side windows with hood moldings are the only decorative features still visible.

B:37 WOOD AND MORING STORE
119 Sunset Avenue
ca. 1915

COFFIN-SCARBORO COMPANY
121 Sunset Avenue
ca. 1915

STANDARD DRUG COMPANY
125 Sunset Avenue
ca. 1915

This group of buildings was undoubtedly built in response to the ca. 1910 erection of a separate passenger train depot, on the present site of McCown-Smith Department Store. Decorative corbeling ties the three into one unit. Wood and Moring had been started ca. 1880 as W. P. Wood and Company in a building across from the old courthouse. W. H. Moring was taken on in partnership and ca. 1895 the business was moved to a frame structure on the corner of Depot (Sunset) and Fayetteville. 119 Sunset was its first brick building. The original storefront was divided in half and had separate entrances—one side sold men's clothes, the other sold women's. Windows are framed by simple granite lintels. The keystones above each one are purely decorative. Wood and Moring sold out to the Belk chain in 1932; Hudson-Belk moved out of the building in 1936.

W. D. Steadman built the middle building for the Coffin-Scarboro Company. Founded in 1915, the store sold men's clothes and shoes; later it converted solely to shoes. The firm closed in 1976. The recessed panel above the second-floor windows was probably meant for a sign.

Standard Drug Company was started about 1893 by W. A. Underwood. Though the main entrance of the pharmacy—highlighted by three fan-lighted windows—was on Sunset, the prime orientation of the building was toward the railroad tracks and passenger depot. This was originally the last building on the block, and the facade facing the tracks included a long row of windows and doors to accommodate rail passengers. A 1918 newspaper advertisement extolled the virtues of the pharmacy's "modern soda fountain"; Standard Drug was one of the centers of small-town life.



B:35 Cranford Building ca. 1936.



B:36



B:37



B:35



B:38 Asheville Bank and Trust Company ca. 1930.



B:38

B:38 ASHEBORO BANK AND TRUST COMPANY
 111 Sunset Avenue
 1920

The bank began operation in this building January 20, 1921. The building was built in the Roman Revival style of neoclassicism. Evidence of this remains in the shed roof resting on a dentiled cornice and the four iron grills similar to those of the Senate in the Roman Forum. The original facade was of rusticated granite, with Tuscan columns supporting a simple entablature. An unusual transom and door of Art Deco design dates from ca. 1940 alterations. The first president of the bank was H. T. Caviness; the last was S. B. Stedman. The bank was closed March 12, 1934 with the consent of its officers; the decision of federal banking officials was that Asheville could not support three banks. Assets were divided between the two remaining local banks; depositors received 100% of their funds.

B:39 COMMERCIAL BLOCK
 103-107 Sunset Avenue
 ca. 1920

These two buildings were destroyed in the summer of 1978, during the course of this survey. They had been built in conjunction with and in an identical style to the First National Bank's second building. The bank moved into that building, of tan brick with a limestone lower facade, in 1921. The bank and these two rental buildings occupied the site of the original frame Wood and Moring Store, which adjoined the graceful Moring home. In the 1930s the American Legion donated a clock to the town in memorial to the casualties of World War I. It was promptly mounted in a prominent position on the corner of the bank. The bank was torn down and the clock removed during construction of the present building in 1967. These structures met a similar fate for a similar reason—bank expansion. They matched the bank building in color and decorative detail. The metal cornice with modulation blocks also matched that of the bank.



B:39 Wood and Moring Store ca. 1900.



B:39 First National Bank ca. 1930.



B:39

B:40 INGRAM-BRINSON BUILDING
144 South Fayetteville Street
ca. 1920, ca. 1955

This structure was one of the first gas stations in Asheboro. It was an example of the Spanish Colonial Revival style popular in the 1920s for both gas stations and movie theatres. Red brick trim was used to accent the stark white stucco of the structure. The large pump shelter was partially cantilevered from twin brick pillars with corbeled brackets. The structure was partially demolished about 1955, with shops and offices built along the street front. The underground parking garage and rear wall of the original building remain, however, and the gables of the upper wall can still be seen above the modern flat roof.

B:41 HEDRICK ARCADE
152-156 South Fayetteville Street
ca. 1932, 1935, 1947

This interesting building assumed its present form in stages. Built on the site of the Hedrick family's bungalow home (which was moved to South Cox Street), the original structure was a one-story commercial block, three shop bays wide. Asheboro Printing Company occupied the northernmost storefront, now the site of Scott Book Store, while the southern bays were taken up by a bowling alley. A second story was added in 1935; it marked the symmetrical center of the block with a tripartite window in an arched opening which features the name and construction date of the building in green mosaic tiles set in the stuccoed tympanum. The new second floor, complete with skylights and maple flooring, provided space for a roller skating rink. In 1947 the building was totally remodeled. The second floor was converted into office space, a large one-story wing was added to the rear to house the relocated bowling alley and printing establishment and the southern shops assumed the character of a shopping arcade. The arcade entrance is not aligned with the central window bay, but is rather recessed under a stubby aluminum cornice which links the entrance and the two small lower shops. The street facades were also covered identically with beige ceramic panels, accented by black stripes of the same material. The clipped corners of the shop fronts, the aluminum hardware of the doors, as well as the streamlined aluminum stair railing and coffee shop counter, are all elements of the Art Moderne style widely used in Asheboro just after World War II. The northern

arcade shop originally housed Williams-Riddle, a men's clothing store, whose painted monogram remains on the interior display windows.

B:42 COMMERCIAL BUILDING
206 South Fayetteville Street
ca. 1925, ca. 1937

This structure was built in the late 1920s to house the U. S. Post Office, which moved here from 132 Sunset Avenue. The original design provided a central entrance flanked by granite-trimmed bay windows. Brick infill panels laid in a herringbone pattern were placed beneath these windows. An arched window bay with keystone accented the second floor level above the entrance. A metal cornice with dentils marks the roof level, while the central summit is crowned by a round stucco panel set with green mosaic tile inlay—seemingly a signature of the buildings built by the C. H. Wood Construction Company for the Hedrick family on this block. In 1935 the post office moved to 241 Sunset Avenue, and the building was remodeled by the Carolina theatre chain into Asheboro's largest theatre, the Carolina, seating 498. The new recessed entrance was an interesting quarter-round passageway with streamlined moldings; this may have been the town's introduction to the new Art Moderne style. The original entrance became the theatre's exit door in the reconstruction. The auditorium was decorated with Art Deco style lighting fixtures and murals painted, it is recalled, by a European artist. Portions of these features can still be seen in what has become a storage area. The Carolina Theatre closed in 1962, and the building stood vacant until 1981, when it was once again remodeled into commercial space.

B:43 WESTERN AUTO
218 South Fayetteville Street
ca. 1930

The original occupant of this building was the Hedrick Motor Company, a Buick dealership. The present storefront marks the location of the automobile showroom; a two-story space (now remodeled) with a balcony or mezzanine level in the rear. Clerestory windows (now closed, but visible as buff-colored brick outlines in the red brick facade) let additional light into this space. A large door bay at the south edge of the facade provided access to the company's garage.



B:40 Gas Station ca. 1958.



B:40



B:41



B:42



B:43



B-44



B-45



B-46



B-47 Fayetteville Street School ca. 1960.



B-47 The Asheboro Summit housing complex located to the east, directly behind the former Fayetteville Street School.

B:44 GAS STATION
226 South Fayetteville Street
ca. 1935

This is one of three similar examples of Art Deco gas stations in Asheboro. (The others are at 131 North Park Street and 1223 North Fayetteville Street.) This is the largest and most elaborate of the three. The shed roof is tiled, emphasizing the Spanish Mission style influence in this stuccoed design. The pylons separating the bays terminate in a crest that is pure Art Deco. These designs were provided and built by the oil companies and reproduced all over the country.

B:45 L. I. WHITAKER HOUSE
211 South Fayetteville Street
ca. 1925

BARNES-GRIFFIN CLINIC
217 South Fayetteville Street
1938, 1941, 1952

The nucleus of this complex of buildings is the two-story hipped-roof house built about 1925 by broom manufacturer Lonnie L. Whitaker. It is the only brick building found in this survey which uses Flerkish bond, where brick stretchers alternate with darker glazed headers in an extremely attractive decorative technique. The square, boxy shape of the house is characteristic of the early twentieth-century "American Four-square" style, but the wide overhanging eaves of the roof and small one-story shed wings also relate it to "Prairie Style" architecture. The roof overhang is carried on exposed rafter ends sawn in a decorative pattern and notched to carry gutting. The house uses two types of bungalowoid double-hung sash: tripartite 4/1 and paired 6/1 window units. This house is the only home to survive in place from the early twentieth-century residential district which once lined Fayetteville Street.

The adjoining Barnes-Griffin Clinic was started in 1938 by Dr. Desjany Barnes and Dr. H. L. Griffin. It offered beds for some thirty patients. The clinic expanded to include the neighboring residence in 1941 and built the two-story addition to the north in 1952. It closed in 1962 after the death of Dr. Griffin. The fluted limestone pilasters with abstract capitals which frame the street facade of the 1938 building hint at the Art Deco style. The Colonial Revival door with pedimented architrave dates from the 1960s.

B:46 J. STANBACK LEWIS HOUSE #2
133 East Academy Street
ca. 1920

This imposing brick veneer residence was the second home of John Stanback Lewis, hardware store owner and president of the First National Bank. It was built on Fayetteville Street at the present site of the Tobias Store, and was moved to this site about 1960. Still facing Fayetteville Street, the original facade displays a hip-roofed block framed by projecting gabled bays. Semi-circular fanlights are set in each gable. The buff-colored brick walls are accented by limestone trim, including window sills and pediments with prominent vousoirs and keystones and a limestone belt course. Double-hung 12/1 bungalowoid sash are used throughout the house. The molded cornice features a prominent dentilled frieze. Original elements lost in the move were a Tuscan-columned porte cochere and veranda which skirted the dwelling, and a granite retaining wall framing the Fayetteville Street sidewalk. The house has been divided into six apartments.

B:47 FAYETTEVILLE STREET SCHOOL
325 South Fayetteville Street
1908, 1923; destroyed 1969

The four acres of the Fayetteville Street School property were for many years known as the "Fair Grounds," since the yearly agricultural fairs and expositions were always held here. The Asheboro Male Academy was chartered January 25, 1843; a school was located on the property for the next 126 years. Superseded by the later school house, the small frame Male Academy building was moved and incorporated in a house on Cox Street that burned in 1967.

The first brick building was built for the Asheboro public schools in 1908. That structure, two stories built on a raised basement, was a hip-roofed central block with gabled wings arranged in an H-plan. It included round-headed Italianate windows as decorative accents, with the classrooms lighted by large tripartite sash. The building was crowned by a domed cupola holding a bell and flagstaff. In 1923 flanking wings were added to the building, which received a flat roof and coat of stucco in the remodeling. A. C. Woodruff, the architect of the City Hall, designed the separate gymnasium in 1936. It was a Neo-Classical building of red brick with a pilastered and pedimental facade.

With the creation of individual neighborhood elementary schools and the building of the high school in 1950, the student population of Fayetteville Street began to dwindle. In its last years, it was the private domain of the seventh grade. The opening of North Asheboro Junior High was the death knell; the school saw its last classes in the spring of 1968.

B:48 DR. L. M. FOX HOUSE
406 South Fayetteville Street
ca. 1905; destroyed 1980

This is a difficult house to date, as it has undergone extensive alterations. The bracketed eaves and unusual sawn cornices over the upper windows suggest a date around the turn of the century. Dr. Fox bought the property in 1906. The "Colonial" door frame was added in conjunction with the aluminum siding.

B:49 WHITE HOUSE
525 South Fayetteville Street
ca. 1900

This three-bay, central gable house was very similar to a typical turn-of-the-century farmhouse—appropriate to the rural nature of this location at that time. It is relatively intact although in a bad state of preservation. This was the home of the White family. A similar house, around the corner on East Kivett Street, has been much altered but may have been built about the same time.

B:50 JESSE PUGH HOUSE
530 South Cox Street
ca. 1925

Cobblestones became a popular building material during the Bungalow period; this powerfully designed home uses them for every visible bit of masonry. The shed porch and recessed dormer are interesting details that emphasize the horizontality of the composition.

B:51 ASHEBORO HOSIERY MILLS
139 South Church Street
ca. 1917

The older, northern end of this building may date to 1917, when the company was founded by the C. C. Cranford family. Nine bays wide by fifteen bays long, the building's segmental-arched window frames once held wooden sash, which have been replaced by blue tinted glass in metal frames. A monitor bay still crowns the shallow gable, but the windows which once lit the upper floor are now completely covered.

B:52 CRANFORD FURNITURE COMPANY
230 West Academy Street
ca. 1925

This early twentieth-century factory is built in 1:5 common bond, with red brick headers creating darker stripes through the orange stretcher courses. Eleven window bays run the length of the building; some retain early 12/12 wooden double-hung sash in the flat arched openings. Stepped ends hide the gable roof. Built about 1925, the building served as finishing and spraying space for the Cranford Furniture Company.

The main factory of the corporation was built about 1918. Now destroyed, it stood between the existing building and the neighboring Asheboro Hosiery Mills. The firm was founded before 1910 as the Asheboro Furniture Company and was reorganized by C. C. Cranford, first as the Cranford Chair Company and later as the Cranford Furniture Company.



B:48



B:49



B:50

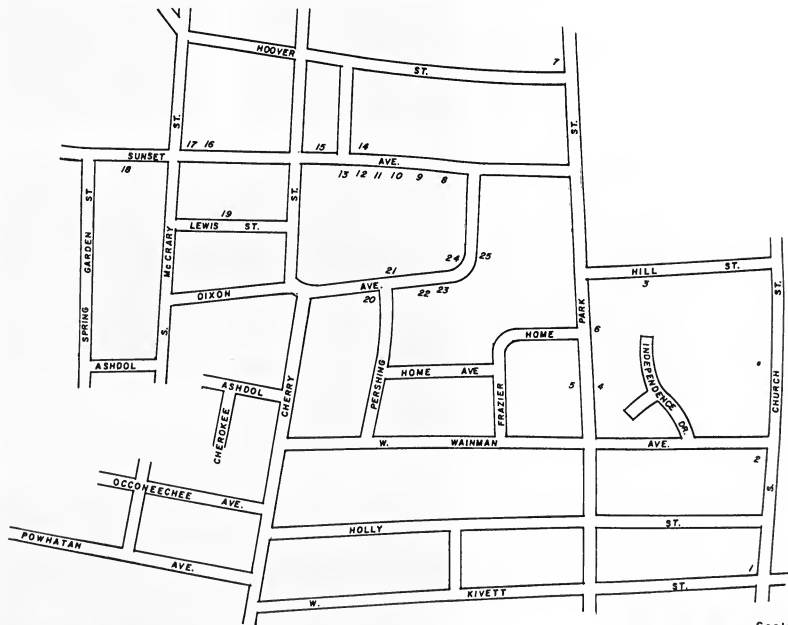


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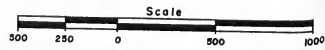


B:52

Section C—The Fisher Estate, Hollywood



North



- C:1 S. W. KIVETT**
308 West Kivett Street
ca. 1890

This is the largest house remaining from nineteenth-century Asheboro. Although extensively remodeled in 1950 to create four apartments, various details remain to indicate its original character. The small screened porch on the Kivett Street facade retains part of the trim of the original latticed porch that once wrapped around the house. Dentils under the eaves of the deck-on-hip roof hint at the impending Colonial Revival style. The most outstanding survival is the detached well shelter, where the unusual bell-cast roof provides an oriental flavor. Stephen Wayland Kivett came to Asheboro from the New Market area of Randolph County where he seems to have been connected with the iron foundry which operated there during the Civil War. In Asheboro, Kivett operated a business building wagons and coffins.

- C:2 C. SLINGSBY WAINMAN HOUSE**
305 West Wainman Avenue
ca. 1888

Wainman, a Scotsman and erstwhile gold miner, built this house while in his middle twenties. He died soon after. The decorative trim must have been purchased from a local sash-and-blind factory, perhaps the W. C. Petty firm in Archdale. Acquired after Wainman's death by the Romulus R. Ross family, it was remodeled as apartments in 1941 and was recently covered with aluminum siding. The pedimented window frames, identical to those of the Fisher mansion and Gatekeeper's House, probably still survive under the aluminum skin. A few of the original porch brackets were re-used on a small entrance porch added to the north side. At least one mantel survives inside; however, the stairs were removed when the main entrance was closed. A unique and important survival is the original kitchen or cook's house. Once free-standing, it has been attached to the south end of the house and is now used as rear entrance and dining room. Beyond important historical associations, this house is the sole survivor on what was once a street of several large, graceful dwellings. Its preservation is an important goal.

- C:3 HOUSE**
405 Hill Street
ca. 1925

This house is illustrative of the Spanish Mission style, another west coast introduction of the bungalow period. The one-story house is of stucco brick or block, with a stepped central gable over the entrance, embattled corners and an entrance portico complete with round arches. The coupled windows of the street facade are sheltered by shed canopies covered in Spanish tile.

- C:4 TOM WINSLOW HOUSE**
327 South Park Street
ca. 1910

The gable of this three-bay, L-plan house is on the north, shingled in a decorative pattern and bearing a vent of classical design. The original site of the structure was at the northeast corner of Cranford and South Fayetteville streets. It was moved ca. 1920 to make way for the granite C. C. Cranford home (now destroyed). It is an odd quirk of fate that this humble building was moved and preserved early in the century while its elegant replacement was destroyed in the 1960s. The Winslow House burned in 1981 and was finally demolished in 1982.



C:1



C:1



C:2



C:3



C:4



C:5

C:5 HOUSE
326 South Park Street
ca. 1905

This dwelling is almost a mirror-image of its neighbor across the street. A three-bay cottage design with a shingle-decorated northern gable.

C:6 BUNGALOW
235 South Park Street
ca. 1930

This is a very attractive, classic bungalow. Its gable roof has a deep overhang supported on corbeled brackets. The shed porch is carried by massive stuccoed pylons; corbeled round arches spring from the house front, while the street facade is carried on a wide elliptical arch. A brick band accents the throat of the pylons, and stucco is used as decorative trim on the brick porch railing. A low gabled dormer is placed athwart the gable above the entrance. A near twin of this dwelling stands around the corner on Hill Street.

C:7 GAS STATION
151 North Park Street
ca. 1935

Almost identical to the commercial building at 226 South Fayetteville Street, although somewhat smaller, this is another fine example of the Art Deco style of architecture. The structure is stuccoed with accenting red brick trim. "Crested" pylons accent the bays.

C:8 HOUSE
605 Sunset Avenue
ca. 1905

This well-preserved, simple house features sawn brackets on the turned porch posts, feathered shingle decoration in the gable ends and a double-leaf front entrance.

C:9 W. E. RIDGE HOUSE
609 Sunset Avenue
ca. 1930

This is an attractive and sophisticated gable-end bungalow. The secondary gable shelters only a screened-in porch; its most important function is to visually disguise the oversized main gable. A wisteria arbor supported by a sturdy brick pylon also ties the main gable to the porch; the sawn ends of the arbor match the sawn rafter ends of the house.



C:6



C:7



C:8



C:9

C:10 BEANE HOUSE
621 Sunset Avenue
ca. 1905

This house illustrates the stylistic transition between the Queen Anne and Colonial Revival periods. The massing of the house is Queen Anne, especially evident in the polygonal bay, deck-on-hip roof and spindled brackets. The porch, carried on Tuscan-order columns, exhibits Colonial Revival detailing.

C:11 W. G. McCASKILL HOUSE
625 Sunset Avenue
ca. 1930

This is an odd-looking yet very appealing bungalow. The gable roof completely covers the second floor, with inset windows serving instead of a dormer. The extra height of the roof might have made the house look top-heavy had the upper corners not been clipped off. This is described as a "jerkin-head" roof.

C:12 JOHN M. NEELEY HOUSE
703 Sunset Avenue
ca. 1915

Evidence suggests that the street facade of this house at one time featured a hip-roofed wrap-around porch carried on turn posts with sawn brackets and off-set gable with boxed cornice returns. Feathered shingles in the eastern gable are surviving decorative elements hinting at a Victorian style. John M. Neely came to Asheboro from Alabama to assist John Stanback Lewis in the initial operations of the First National Bank and later became president. This home is now owned by Neely's grandson Ryan Reynolds Neely, Jr., and wife Anne.

C:13 J. S. LEWIS HOUSE #1
711 Sunset Avenue
ca. 1905

John Stanback Lewis, a Montgomery County native, came to Asheboro from Alabama in 1905 and built this house on a prominent hill directly across the street from the old Fisher mansion, then known as Memorial Hospital. In 1907 Lewis was a founder of the Cox-Lewis Hardware Company and the First National Bank, of which he was also president. (See 144-148 Sunset Avenue.) He was also involved with the Southern Crown Milling Company and the Asheboro Wheelbarrow Company. The site of the house was originally the Fisher barnyard; the stables, fish pond and dovecote are to the rear, and the estate's huge barn was just to the west. The "Goat Mountain," a dry-laid stone structure now used as a garden feature, was built as an inclined ramp into the second story of the barn, much like the Pennsylvania Dutch "bank" barns.

The 2-1/2 story house has a Queen Anne style form with Colonial Revival style trim. A polygonal bay at the northeast corner is covered by a cantilevered gable. Smaller polygonal window bays were placed on the west facade, where an arched stained-glass window lights the stair landing. A gabled dormer with balcony railing allows more light into the third-floor attic space.

The original design was strongly vertical and did not include the verandas which now give it a more horizontal character. Interestingly, the house is identical to a house illustrated in the book *High Point, N. C. 1900-1910*, and identified as the residence of a Charles E. Long. There has to be some connection between the two, whether involvement of the same architect, construction contractor, or sash-and-blind factory.

In 1923 Lewis sold the house to Hugh Parks, Jr., son of the long-time owner of the textile mills in Franklinville. Parks had sold the mills in that year to a corporation headed by John Washington Clark. In Asheboro, Parks opened a hardware store and founded the Parks Hosiery Mill, now a part of Acme-McCrory. Parks died in 1931 and is buried in the Asheboro city cemetery. The house was subsequently re-acquired by the Lewis family.



C:10



C:11



C:12



C:13 J. S. Lewis House ca. 1920.



C:13



C:14



C:16



C:15



C:17

C:14 B. J. FISHER "MANSION HOUSE" SITE
700 Block Sunset Avenue
ca. 1888; destroyed 1934

Visible reminders of the now-vanished Fisher mansion are the terraced lawn, rock steps and goldfish pond; the tree now in the center of Memorial Avenue was in the front yard.

C:15 J. R. HILL HOUSE
722 Sunset Avenue
ca. 1920

This pyramidal-roofed house exhibits details of the Colonial Revival such as Tuscan columns and gabled dormer. The latticed porch creates an interesting decorative effect.

C:16 HOUSE
830 Sunset Avenue
ca. 1925

The chunky, boxy shape and hip-roofed dormer of this house relate it to the "American Foursquare" house type, which grew out of midwestern frame school architecture. The exposed masonry is entirely built up of smooth-edge cobblestones, illustrative of the interest in natural materials which characterized the early twentieth century.

C:17 HOUSE
840 Sunset Avenue
ca. 1915

The main gabled facade of this house actually fronts on McCrary Street, although the address is that of a door facing Sunset. That door is set off-center, behind the main block, in a wing covered by a deck-on-hip roof. Feathered shingles and colored glass windows decorate the gable ends, while the porch is carried on stubby Doric columns set on brick piers.

C:18 HOUSE
915 Sunset Avenue
ca. 1910

A hip-roofed porch wraps around two sides of this house, displaying turned posts and sawn brackets. The deck-on-hip roof is pierced by several gables holding windows which light the second-floor living area. The original weatherboarding has been replaced by asbestos siding.

C:19 CHARLES LOFLIN HOUSE
830 Lewis Street
ca. 1900

This is one of the best-preserved, turn-of-the-century houses in Asheboro. The hip-roofed house with projecting polygonal bay is an example of the "Queen Anne" style, while the knobbed and chamfered brackets under the cantilevered eaves of the bay are examples of the "Eastlake" style. Feathered shingles decorate the gable and colored glass decorates the door and several windows. Charles Loflin was the father of Donna Lee Loflin, long-time principal of the nearby elementary school which bears her name.



C:18

C:20 R. W. THOMPSON HOUSE
703 Dixon Avenue
ca. 1905

Local residents say that this house once belonged to "Old Sheriff Brady." The wraparound porch on bungalowid pylons replaced an earlier porch; aluminum siding covers any remaining details. The house must have been very similar to the end-pavilion type house of nearby 627 Dixon.



C:20

C:21 HOUSE
636 Dixon Avenue
ca. 1900

This odd house resembles two center-gable houses joined at one end like siamese twins. Considered in this manner, each house would be three bays wide, with central chimney, and coupled 4/4 sash above the entrance. The entrance doors, however, are placed asymmetrically off-center on the facade. Local tradition suggests that the structure may have been part of the Fisher estate. The cloned construction of the building indicates that it was built as duplex apartments, perhaps Asheboro's earliest.



C:19



C:21

THE COLLECTION / 1900-1950 HOUSES



C:22

C:22 HOUSE
627 Dixon Avenue
ca. 1905

This is a well preserved end-pavilion type house with a hip-roofed porch, turned posts and sawn brackets. The end-pavilion form was popular in Randolph County; other nearby examples are 703 Dixon and 605 Sunset Avenue.



C:23



C:24

C:23 HOUSE
617 Dixon Avenue
ca. 1900

This T-plan house bears an unusual orientation to the street, with the small end—a projecting polygonal bay—housing the main entrance door. Two additional doors frame the bay on each side of the rear wing, with a wraparound porch uniting all three in a pleasant symmetrical composition. The porch posts have been replaced and the house covered with aluminum siding, but the Queen Anne brackets with pendant drops remain uncovered.

C:24 M. J. BROWN HOUSE
136 Dixon Street
ca. 1910

This is a rambling house which, due to its corner site, has the aspect of a center-gable house from the south and the look of an end-pavilion house from the east. The east is the primary facade, however. The house features turn-of-the-century 2/2 sash and molded porch posts with brackets.

C:25 PRITCHARD HOUSE
127 Dixon Street
LOVETT HOUSE
135 Dixon Street
ca. 1915

The two houses pictured here are nearly identical twins. The one at 127 Dixon is approximately in its original form. The original porch posts at 135 Dixon have been replaced by bungalowid pylons and the house has been covered with asbestos siding. Aluminum canopies also disguise its origins. The deck-on-hip roof with central gable prevents the houses from appearing as large as comparable two-story structures, relating them in size to the neighboring small houses on Dixon.

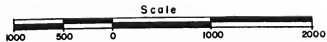


C:25 Pritchard House.



C:25 Lovett House.

Section D—Millhaven





D:1



D:2 Asheboro City Cemetery.



D:2 Methodist Episcopal Church ca. 1890 (Original photograph by H. M. Robins).



D:2 First Methodist Church ca. 1910.

D:1 THOMAS AUTO SALES OFFICE
124 West Salisbury Street
ca. 1950

This tiny, flat-roofed office is Asheboro's only example of a frame structure built in the streamlined Art Moderne style. The facade corners are rounded by flush vertical sheathing; the rest of the building features German siding. Rectangular metal window sashes provide a horizontal accent.

D:2 ASHEBORO CITY CEMETERY
Northeast corner of Salisbury Street
and White Oak Street
1827

The earliest burial in this cemetery was that of Benjamin Augustus Marsh, b. 1826, d. December, 1827. Not until October 25, 1834, did Benjamin Elliott, a local merchant, deed two acres of land to the Methodist Episcopal Church "to erect, or cause to be built, a house of public worship . . . and for a public cemetery." Thus, the property saw its first use as a family cemetery. (An Indian burial mound was said to be located just to the east of the original tract.) By the end of 1834, the Methodists had built a plain, rectangular structure painted light grey. It was located inside the present cemetery, approximately on the site of the marker erected "to the memory of our colored friends" (slaves were also buried in the cemetery). Two front doors of this structure opened into a vestibule where stairs rose at either end to the slave galleries which ran the length of both sides of the building. A "graceful pulpit of red-cherry wood" donated by the wife of Jonathan Worth was considered "the handsomest furnishing in the church." This structure was demolished in 1888; its replacement on the same site satisfied no one. In June, 1900, it was announced that "architect's plans have been procured for a modern, attractive building" proposed for the site of the modern used-car lot adjoining the Armfield Mausoleum. The result was a romantic Gothic Revival frame building entered under the graceful bell tower and steeple. The leaded, stained-glass windows were a particular point of pride, as was another unusual item; a central heating system. The building was demolished ca. 1925.

D:3 CAROLINA WHOLESale
224 North Park Street
ca. 1930

This frame warehouse has 6/6 sash, and is covered with asbestos siding. Its "boom-town" facade disguises a clerestory monitor roof. A similar warehouse stands nearby on Chestnut Street, and others were once found in the area, at one time Asheboro's major warehouse and manufacturing district.

D:4 P & P CHAIR COMPANY
532 West Salisbury Street
1924

This complex of buildings encompasses Asheboro's only surviving examples of large, frame industrial buildings. All of the town's early manufacturing operations were once housed in frame structures, but several disastrous fires (such as ones in 1923 and 1925 which leveled the Asheboro Wheelbarrow and Home Building Company plants) proved the danger of such buildings. (The ca. 1910 Randolph Chair Company and Acme Hosiery Mill plants were among the town's first brick factories.) P & P Chair Company was organized by Arthur Presnell and W. C. Page in 1924, and was one of the few furniture operations which continued throughout the Depression. The best-known product of the company is its "Kennedy Rocker," a type of wooden rocking chair made here and given to President John F. Kennedy by his orthopedic surgeon.

D:5 CEMETERY
227 Peachtree Street

This neglected cemetery marks the former site of Allen's Temple African Methodist Episcopal Church. The ca. 1900-vintage sanctuary, which once stood here, was abandoned and destroyed ca. 1965, when the congregation merged into St. Luke's United Methodist Church.

D:6 WAREHOUSE
305 Chestnut Street
ca. 1930

This small, frame warehouse is covered with German siding and has 6/6 sash. It is lighted by a clerestory monitor roof, much like those once found on several early factories along Deep River.

D:7 BOSSONG HOSEIERY MILL
840 West Salisbury Street
1928, 1950

This company, organized in New York in 1927, opened the original portion of its Asheboro plant in 1928. That building is now the central portion of the present building, including the entrance. It was a small, brick building with four window-bays of square industrial metal sash. Large windows were added in 1950, with similar large windows and sawtooth monitor roofs. Soon after, the exterior of the complex was remodeled into its present monumental form. The windows were filled, the facade was stuccoed and yellow-metal stripes were added to create a unified linear facade. The words "BOSSONG/HOSEIERY" in Art Deco lettering on either side of the central portion add to the decorative effect.



D:3



D:5 Allen's Temple African Methodist Episcopal Church ca. 1960.



D:7 Bossong Hosiery Mill ca. 1945.



D:4



D:6



D:7



D:8

D:8 WILLIAM S. SKEEN HOUSE
291 North Fayetteville Street
ca. 1900

Unusual features of this T-plan vernacular structure are the polygonal window bay and tiny trefoil window in the gable. These eclectic Victorian features, in addition to the bracketed porch on turned posts, indicate that the house was built before neoclassicism swept the nation.

D:9 RANDOLPH HOSPITAL
373 North Fayetteville Street
1932, 1946, 1951, 1964, 1976
Eric G. Flannagan, Architect

The original Art Deco hospital structure, now almost totally obscured by later accretions, was the first work in Asheboro by the Henderson office of Eric Flannagan. It was also the most architecturally important. The hospital, funded partly by the Duke Endowment, was begun in 1931 and completed in July, 1932. The rectangular, 13-bay structure featured buff-face brick, cast stone trim in pseudo-floral geometrical motifs and decorative brickwork in diapered and herndon ringbone patterns. Entrance was made on the second floor level, accessible by a unique T-plan exterior staircase. The entrance bay was capped by an oversize stone cornice including the name of the hospital. Facilities were segregated at that time; the total of 39 beds included a separate ward for blacks on the ground floor near the emergency room. The adjoining 5-bay nurses quarters was also built at this time. In general it remains almost unaltered; the metal entrance door frame in a geometrical design is interesting. Several additions through the years, all by Flannagan, increased the capacity of the hospital to 142 beds. The most extensive alteration was made in 1951, with the demolition of the original entrance facade and the creation of a new entrance wing. The McCrary Memorial Wing, named for hospital corporation president and board chairman, D. B. McCrary, housed the switchboard, information desk and administrator's offices as well as additional ward space. The facade repeats most of the decorative techniques used on the first building and also re-used the original cornice.



D:9 Randolph Hospital ca. 1940.



D:9



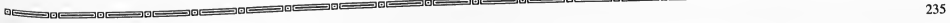
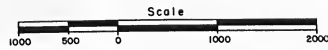
D:10

Its most distinctive feature was the black marble entrance incised with Art Deco patterns. Stainless steel lanterns in the shape of a caduceus light the glass doors covered by geometrical stainless-steel grills. The interior is easy to keep clean: the fireplace and columns of the public lounge are carved Carrera marble, the floors were tiled with contrasting blocks of brown and cream marble and corridors were paneled in marble. The rooftop solarium was said to be the first in North Carolina.

D:10 ED HYDER DATSUN
503 North Fayetteville Street

The central entrance door of this Art Moderne building is set in a frame of glass block recessed by rounded corners in soldier courses. Because of its odd site, the building is not a rectangle but a parallelogram, and the angled corners are turned with "knuckle joints." The stepped front conceals a bowstring truss roof.

Section E—Eastover, Spring Hill, Homeland Heights





E:1 First Methodist Church ca. 1930.



E:2



E:4



E:3



E:5

E:1 FIRST METHODIST CHURCH
224 North Fayetteville Street
1924; Harry Barton, Architect

The original proposal of the Greensboro architect called for a grandiose domed structure in a cruciform plan. This was scaled down to the present structure in the Italian Romanesque style. The Mediterranean character of the design can be seen in the tile roof, corbeled brickwork and polychrome stone decoration. The cornerstone was laid in December, 1924, and first services were held December 18, 1925. The compact adjoining parsonage and Italianate campanile were added ca. 1934. The fellowship hall wing was built in 1960. Barton also designed the First Baptist Church in Siler City, which is virtually identical to this structure in plan and detail.

E:2 GUILFORD DAIRY
428 North Fayetteville Street
ca. 1950

This streamlined Art Moderne-style building was built to house an ice cream bar, dairy warehouse and distribution center. The corners of the facade are rounded by bricks laid in header bond. Regular red brick is used on the north wall, while buff-colored glazed terra cotta brick or tile is used on the west and south. The glazed brick is an unusual feature which may have been designed to give the effect of a clean, antiseptic dairy environment. Glass block is found in three large windows.

E:3 PIEDMONT ELECTRIC MOTOR REPAIR
468 North Fayetteville Street

The street-front display windows of this streamlined, Art Moderne commercial building wrap around the rounded ends of the building. Thus the brick facade seems to be unsupported, resting on sheets of glass. This is a characteristic of the European-derived International style which influenced Art Moderne. The stepped front conceals the warehouse-type bowstring truss roof.

E:4 TRIAD PLUMBING SUPPLY
520 North Fayetteville Street
ca. 1948

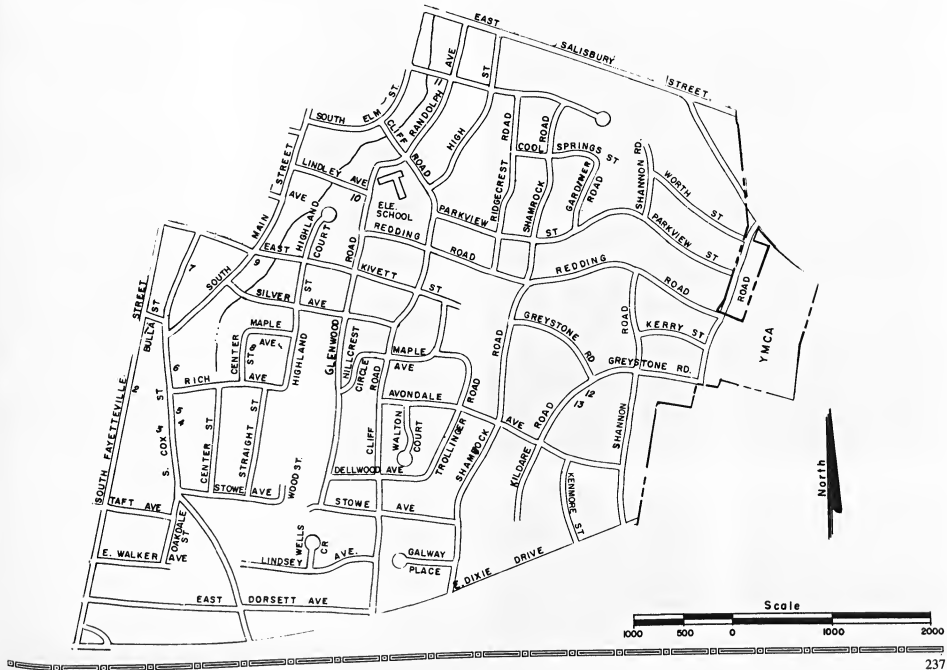
The rounded corners of the recessed entrance are an Art Moderne feature of this building. The soldier courses of brick, set on end, recede toward the double entrance door capped by a glass block transom. The stepped front conceals a bowstring truss roof.

E:5 CENTRAL SCHOOL
414 Watkins Street
1926

One of the first schools for black students in Randolph County was established in Asheboro in the 1880s, when a Quaker missionary group hired a teacher, William Ernest Mead of Brooklyn, N. Y., to open "William Penn High School." Mead returned to New York several years later and the school moved to High Point. At the turn of the century Asheboro Colored Graded School was established in the Burns Street/North Main Street area; it attracted boarding students from across the county. The marble cornerstone in the present building—dated 1911—was probably reused from the earlier wooden structure.

The brick building that now stands on Watkins Street was constructed in 1926 with monies from the Julius Rosenwald Fund and with the assistance of the Slater Fund. When Professor C. A. Barrett opened the new school as principal, its name was changed to the Randolph County Training School. It was renamed Central High School during the term of J. N. Gill, its last principal. High school students were transferred to the newly-integrated Asheboro High School ca. 1964. The school was closed in 1969 when the remaining students were moved to Lindley Park and Charles W. McCrary elementary schools. The building at one time housed various county agencies including the Randolph Sheltered Workshop. In December, 1981, the East Side Improvement Association, a local neighborhood organization, purchased the property for community use.

Section F—Old Muster Field, Colonial Heights, Greystone Terrace





F:1



F:2



F:3



F:4 923 South Cox Street.



F:5 935 South Cox Street.

F:1 HOUSE

817 South Fayetteville Street
ca. 1905; destroyed 1982

A one-story version of the three bay, central gable house. It is possible that this house and two others nearby may have been built by black families. This was a black neighborhood at the turn of the century. At the corner of Bulla and South Fayetteville streets was Bulla's Grove Methodist Church, which subsequently moved to Burns Street and is now St. Luke's United Methodist Church.

F:2 VESTAL MOTOR COMPANY

911 South Fayetteville Street

This is the only Art Moderne design in Ashboro which used precast aggregate panels on the facade instead of brick. Smooth panels turn the rounded corners, while corrugated panels frame the tinted-glass horizontal strip windows. A vestigial aluminum canopy marks the division between the second-floor storage area and the street-front showroom, which is completely walled in plate glass.

F:3 HOUSE

962 South Cox Street
ca. 1910

A variation of the three-bay vernacular house with the gable on an end instead of the center. The bungalow porch piers are probably replacements.

F:4,5 VERNACULAR HOUSES

923 and 935 South Cox Street
ca. 1910

These neighboring, nearly identical houses are examples of the familiar three-bay, central gable, vernacular type. The turned-post porch of 923 still survives, but window sashes have been replaced. The porch and porte cochere of 935 are bungalow features which must have been later additions.

F:6 O. E. RICH HOUSE
845 South Cox Street
1899, 1921, 1978

The foundations of this house are reported to have been started in 1898. The general character of the house is of the early twentieth century; for the most part it may be the product of the extensive 1921 alterations. The shed dormers are unusual. The turned spindles were added to the porch in 1978; the bungalow porch was built in 1921. An interesting survival is the "goat house" in the backyard. It may have begun existence as a well cover. The house has recently been attractively renovated. Rich and his family operated the local brickyard beginning just after the Civil War. His descendants still sell brick in Asheboro.

F:7 HOUSE
707 South Cox Street
ca. 1920

A whimsical example of the "Picturesque" style, this is someone's "bungalowoid" re-affirmation of a man's home as a man's castle. The brick dwelling was probably meant to resemble an English country cottage, although the conical-roofed entrance tower is a rather eclectic adaptation from English castles. The extremely steep roofs and free-standing buttresses add to the quaint flavor of the house.

F:8 HOUSE
835 Center Street
ca. 1905

A vernacular dwelling with a projecting gabled end pavilion and a recessed cross gable centered on the southern half. The porch is a Victorian survival with turned posts and brackets.

F:9 BUNTING HOUSE
601 South Main Street
ca. 1870

Much of the architectural character of this simple vernacular house, owned for the past 60 years by H. H. Bunting, has been obscured by modern aluminum siding and storm doors. The simple, interior moldings of the mantel on the only fireplace are in the style of the late Greek Revival. This simple home is shaded by porches on the north and west. There are references which indicate that originally this was the home of Bill Lytle, a barber and member of one of the most respected black families in Randolph County. The Lytles traced their ancestry back to Frank Lytle, a slave freed and given 100 acres of land by his master in 1794. Thus the Lytles were "Free Persons of Color," eligible to vote in all elections until the North Carolina constitution of 1835 denied them this right. This house stands as a memorial to the Lytle family who, according to Sidney S. Robins, "belonged to the class of superior people, black or white."

F:10 HOYLE HASKINS LOG CABIN
354 Lindley Avenue
1935

This example of the Adirondack-style or "telephone pole cabin" was popular in the Bungalow period. Built by Haskins, it was later owned by Miss Laura Kennedy.



F:6



F:7



F:8



F:9



F:10



F:11

F:11 ROSE RICH LOG HOUSE

426 Worth Street
19th Century, 1936

This 18' x 28' single-pen log house was originally located on the Troy Redding farm near Flint Hill. It exhibits half-dovetail notching and could well have been built before 1860. The house was disassembled, moved to Asheboro and rebuilt in 1936. The interior was greatly altered; modern windows, doors and bungalow detailing were added. The house was the project and creation of Rose Thomas Rich (1889-1951), a professional nurse who was born in Indiana and moved here in 1927. Mrs. Rich envisioned a romantic recreation of mountain life and landscape on the 90' x 160' lot in Greystone Terrace. The house was not only the Richs' dwelling but a showcase for their collection of early crafts and antiques.

F:12 CLYDE DORSETT HOUSE

741 Kildare Road
1956; Clyde Dorsett, Architect

This house is one of the most important examples of modern architecture in Asheboro, strongly influenced by the domestic architecture of Walter Gropius and the Bauhaus. Set on a slope well back and almost invisible from the street, the house is well integrated with a site left almost completely in its natural state. The outside space is a very important element in the design, flowing into the bedrooms, living room and kitchen through a two-story rear facade that is almost wholly thermopane glass. A deep roof overhang and fixed wooden sun shades above the first floor level screen out the heat of the sun. The one-story street facade most clearly exhibits a distinctive feature of the design. Upper and lower clerestories—continuous strips of glass both under the eaves and at ankle-level—dematerialize support for the panels of the wall, which are seemingly suspended in space between foundation and flat roof. Also unusual is the interchangeable floor plan, where wall panels and storage units can be taken out, re-arranged and re-installed at will. The original owner and architect worked for the architectural firm of J. Hyatt Hammond, whose own house is next door.

F:13 J. HYATT HAMMOND HOUSE

801 Kildare Road
1958; J. Hyatt Hammond, Architect

This outstanding contemporary home is closely related to the "Usonian" houses of Frank Lloyd Wright. Sited on a steep slope, it is actually below street level. From that viewpoint the structure seems quite elongated although the entire house is to the left of the central entry court; the right half is a double carport. Containing only 1500 square feet of floor space, the house was originally designed for a bachelor. The walls of native slate and the horizontal character emphasized by the flat roof enable the house to "hug the ground" and blend harmoniously with its surroundings. Clerestory windows remain open at all times to create a system of cross ventilation. The flagstone floors also promote a natural cooling process. Rooms of the house are on several levels, following the hillside contours. The open entrance court is screened from the carport by woven wooden slats. The combination den and solarium is a mid-level room, from which steps lead to the long sunken living room. The architect was graduated from the School of Design of N. C. State University. The house was decorated by his wife, an interior decorator trained at the Art Institute of Chicago.

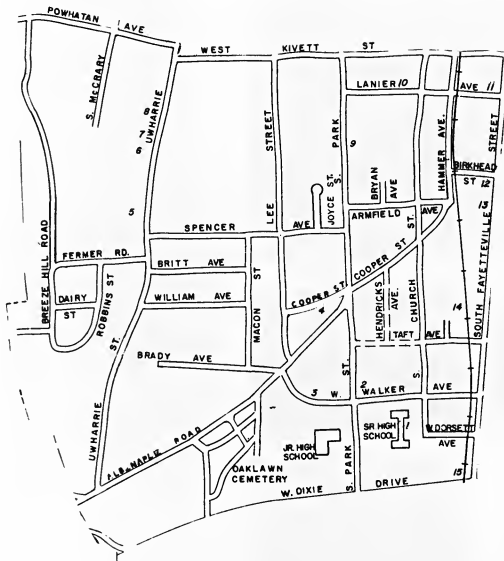


F:12



F:13

Section G—Randolph Heights, OoGalista Heights



North

Scale

1000 500 0 1000 2000



G:1



G:1



G:1



G:2

G:1 ASHEBORO HIGH SCHOOL

1221 South Park Street
1949-50, 1952-53
Eric G. Flannagan, Architect

The school was built in stages, as money became available. The entrance bay and adjoining classrooms were opened for the fall term, 1950. The flanking gym and auditorium wings were ready for the fall term 1953. The buff brick and limestone trim are characteristic of the architect Eric Flannagan; this was his largest project in Asheboro. He was involved in the school design because of Charles W. McCrary, the school board chairman and industrialist for whom he had worked before. The impressive size and scope of the design was further enhanced by its situation, separated from Park Street by a considerable expanse of lawn. This was completely necessary, for the school cannot be appreciated as a whole except when seen from a distance. Such decorative details as the panels of brick set diagonally which flank the entrances to the gym and auditorium are used to break the light falling on the facade, creating vertical bands of shadow which lessen the swat horizontality of the block front. Smaller details, such as the carved stone panels above the entrance, benefit from close examination. These too were designed by Flannagan. They depict, allegorical fashion, various pursuits of education: science, sports, the "lamp of knowledge," drama and music. The main floor of the school is actually the second; the central steps enter on a landing between floors and continue inside. The gym and auditorium are entered by way of impressive flights of steps. The stadium, built in 1957, boasts an unusual cantilevered roof over the press box, designed by Latvia-native Walter Preimats. Heretofore the extensive additions to the school have been made to the south and rear, preserving the building's monumental public face. The new basketball arena, completed in 1980, blocks the original gymnasium front and upsets the harmony and balance of the original facade.

G:2 FIRST PRESBYTERIAN CHURCH

420 West Walker Avenue
1957; Harold E. Wagoner, Architect

This "contemporary colonial" design was the Philadelphia architect's second building in Asheboro; Central Methodist Church was completed in 1955. The cornerstone was laid May 12, 1957; first services were held December 8 of that year. As with the Methodist Church, the completed portion was only a small part of a grand design to be completed as the church grew. Here, only the "Educational Unit" was built. The Fellowship Hall was to serve as the sanctuary until the "Sanctuary Unit and Tower" were built. The design of the completed elements actually stand alone very well. The overhanging entrance gable and tall pillars are an effective entrance. The spire over the hall is twice the height of its counterpart on the Methodist Church. It adds a vertical accent which pulls the sections together.

G:3 ASHEBORO FEMALE ACADEMY
West Walker Avenue, across from the
Junior High School
1839

From 1800 to 1860 the North Carolina General Assembly chartered 287 academies, most of which were short-lived. At some time during the period, practically every county had one or more academies offering "a more thorough and advanced type of education" than the primitive system of statewide public schools. The school later known as the "Asheboro Female Academy" appears to have been chartered on January 9, 1839, as "Randolph Female Academy." The schoolhouse was built on a one-acre plot located on the southwest corner of North Fayetteville and West Salisbury streets, donated by Alfred H. Marsh and James M. A. Drake, trustees of the school.

Miss Eliza Rae of Boston was employed by the trustees to instruct the young ladies for sessions of five months in spelling, reading, grammar, geography, arithmetic, philosophy, rhetoric, needlework and piano (in 1840, wax flowers and wax fruit work were added). The first exercises were held on Monday, June 17, 1879. The academy was described as "a house large enough to accommodate 60 scholars . . . and furnished too with necessary seats, tables and a fine piano." In 1855 the Asheboro Male and Female Academies were incorporated under the supervision of a single board of trustees.

By 1892 the academy had ceased to function, and the property was sold. W. J. Armfield, Jr., built a house on the site and used the building as servants' quarters. In 1969 the academy was given to the Randolph County Historical Society by the family of Mr. Armfield, to be used as a museum. The building was moved in 1970 and restoration began; it was moved to its present site in 1972 and work was completed.

The building is a one-story frame structure five bays long and two bays wide, covered with weatherboard. No attempt has been made to gather original siding in one location; many boards are replacements. The chief feature of the facade is the central entrance which is set in a simple molded frame. Above the entrance is a four-light transom flanked by curious diminutive fluted pilasters. The transom is surmounted by a molded cornice which breaks over the pilasters.

Many alterations have befallen the building and the original floor plan has been all but obliterated. As restored, it is a center-hall plan, one room deep. A considerable amount of original horizontal sheathing survives. Along the north and south walls a chair rail runs beneath the windows forming a sill. One of the two mantels survived, a crudely-rendered but interesting Greek Revival design.

A detailed architectural study was never conducted at the time of restoration to insure authenticity. Therefore, it may never be possible to know for certain if the building actually appeared as it has been portrayed.

G:4 COMMERCIAL BUILDING
520 Albemarle Road
ca. 1940

This is a visually appealing design which transforms a square plan by clipping the corners to accommodate four doors, one at each angle, creating an octagon. The hipped roof is faceted to accommodate these extra angles, adding even more visual interest. It is thought that the structure was built as a road house or "fish camp" restaurant.

G:5 HOUSE
850 Uwharrie Street
ca. 1920

This is a late example of the pyramidal-roofed vernacular house. It possesses an unusual recessed porch. The only bungalow detail is the hip-roofed dormer. It was built by a Mr. Caviness.



G:3 Asheboro Female Academy ca. 1839.



G:3



G:4



G:5



G:6 802 Uwharrie Street.



G:7 732 Uwharrie Street.



G:8



G:9



G:10 Fisher Estate Gatekeeper's House ca.1960.



G:10

G:6,7 VERNACULAR HOUSES
802 and 732 Uwharrie Street
ca. 1920

These are two very similar one-story three-bay cross-gable dwellings. 802 was built by a Richardson. The feathered shingles in the gable are a good decorative touch.

732 was the home of Bob Paisley, the original owner of all the land west of this part of Uwharrie Street. The house was situated in the middle of his farm.

G:8 DAVIS-FREEMAN HOUSE
722 Uwharrie Street
1917

This two-story dwelling is the best preserved cross-gable house on the street. The porch still retains its original turned posts. The barn, flower house and other outbuildings survive. The house was built by a Mr. Davis; both he and his wife died in the 1918 influenza epidemic. Since that time the property has belonged to Reid Freeman.

G:9 CRUTCHFIELD HOUSE
725 South Park Street
ca. 1923

This house is the city's best example of an "Arts-and-Crafts-style" log cabin. This was a revival style in which logs were used more as decorative than structural features. Elements of the Bungalow period are seen in the house, which sets its gable end toward the street, and uses brown river stones for decorative and textural effects on all exposed masonry areas. The house was built by a Shaffer Ferree, and was bought by Mrs. Virlie Crutchfield in 1939.

G:10 FISHER ESTATE GATE-KEEPER'S HOUSE
320 Lanier Street
ca. 1888

The one-story, hip-roofed house was moved to this site from the Northwest corner of Sunset Avenue and Park Street in 1962 to escape obliteration by a shopping center. It must have been moved once before, however, for one source describes the original structure as set up off the ground on piers and approached by many steps. This would relate well to the porch, deeply shading three sides of the house and imparting a very "coastal" feeling to the structure. The exterior is unaltered and well-kept; the interior has been modernized for use as a meeting place for local women's clubs. The pedimented window frames which were used on the Fisher mansion house and the Wainman House are visible here. Little is known about the actual use of this house in guarding the approach to the Fisher estate. It was probably more theatrical than functional.

G:11 NANCE CHEVROLET COMPANY
624 South Fayetteville Street

The street-level facade of this automobile showroom is virtually all glass, which even wraps around the rounded corners of the building. A thin aluminum canopy marks the division between the first-story glass and the second-story brick on the facade. The rounded corners of the canopy echo the rounded corners of the building. The stepped-brick, upper facade is supported on unobtrusive metal posts. The rounded corners of the one-story, secondary office wings are decorated with rusticated brick "quoins"; on the primary facade these become bands running the width of the building which frame the horizontal strip windows. These light a mezzanine storage loft. The warehouse/service area is roofed by bowstring trusses.

G:12 HOUSE
822 South Fayetteville Street
ca. 1905

A well-preserved example of the three-bay, central gable, vernacular house type which was very popular in early twentieth-century Asheville. The porch posts here are identical to those at 836 South Fayetteville, although these are bracketed.

G:13 LOWDERMILK HOUSE
836 South Fayetteville Street
ca. 1905; destroyed 1980

Three-bay vernacular house with turned post supporting the porch. Note the odd off-center placement of the entrance. It is now the site of a cable television studio.

G:14 JOHN McDOWELL HOUSE
1010 South Fayetteville Street
ca. 1910

This rambling house of many additions has one small porch displaying Victorian posts and brackets, but all other porches use Doric columns, and classical details predominate. The only access to the house today is from Hammer Avenue.

G:15 CARRIE KIVETT HOUSE
1326 South Fayetteville Street
ca. 1930; destroyed 1981

An interesting bungalow garage apartment. The bracketed balcony is unusual.



G:11



G:12



G:13

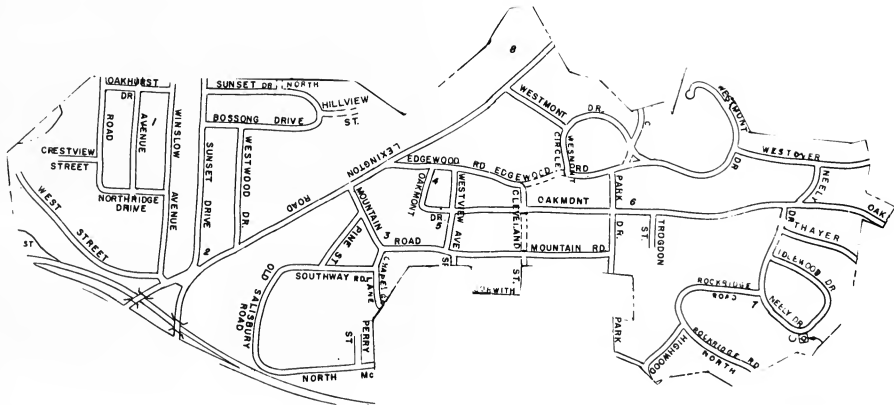


G:14



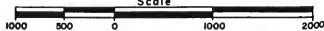
G:15

Section H—Sunset Heights, Dogwood Acres, Dave's Mountain



North

Scale



H:1 WILLIAMS-BRYANT LOG HOUSE
1430 Sunset Avenue
1849, 1969

This log dwelling was built by Solomon Williams on Panther Creek, near Seagrave. A stone in the chimney is inscribed with his name, the date (December 7, 1849) and the name "Richard Suggs" (supposedly a slave responsible for the stone masonry work). The building is of substantial squared-log construction with half-dovetail jointing. The dwellings of eighteenth-century Asheborough may have been similar to this structure. The house was disassembled, moved to Asheboro and restored by Walter and Vivian Bryant.

H:2 JORDAN HOUSE
1214 Sunset Drive
ca. 1935

The form of this house resembles that of Spanish Mission style houses such as 405 Hill Street. The stepped center gable, the embattled corners of the house and portico, as well as the shed roofs sheltering the window bays are all characteristic of this style. Its construction of textured concrete blocks is unusual, though found in several other homes around Asheboro. This construction technique recalls the "textile block" houses of Los Angeles designed by Frank Lloyd Wright in the 1920s.

H:3 EPISCOPAL CHURCH OF THE GOOD SHEPHERD
505 Mountain Road
1937, 1951, 1972
John J. Croft, Jr., Architect

The chapel of this church was built soon after the formation of the congregation and used as the sanctuary for more than thirty years. It is an attractive structure on an intimate scale, and its construction of native slate blends perfectly with the lovely wooded setting. The new sanctuary dwarfs the chapel in size but not in spirit.

H:4 HENRY P. CORWITH HOUSE
1322 Oakmont Drive
ca. 1915

Corwith was the developer of the entire "Dogwood Acres" subdivision. He moved to the area and bought this land in 1915; his home was the first on Dave's Mountain. It is unusual to find a Bungalow period house built entirely of flint rock, as this one is. The small porch is a reference to the Federal style and the Colonial Revival. The attic was originally lighted by an eyebrow dormer near the chimney. It was removed when the roof was replaced.

H:5 BUNGALOW
520 Oakmont Drive
ca. 1935

The "catslide" roof of the central gable, the diamond-paned windows, the "nubby" brick and inset flagstone decoration are all elements of the "Picturesque" style used for many bungalows.



H:1



H:2



H:3



H:4



H:5



H:6



H:7

H:6 LOG HOUSE
933 Oakmont Drive
ca. 1935

The squared logs with half-dovetail joints are unusual; the original logs may have been reused from an older house. The rounded log porch posts and railings are in the Adirondack style. This is now the home of Dr. and Mrs. John Davis.

H:7 JAMES O. TROGDON HOUSE
1049 Neely Drive
1968; Arthur Cogswell, Architect

The flat roof with sheltering overhang, the clerestory windows and the upper stories reaching the ground on tall piers are all elements of modern domestic architecture introduced by Frank Lloyd Wright. This is the only contemporary house in the Dave's Mountain area and is a very well-executed, attractive design by a Chapel Hill architect. Trogdon was the son of local contractor S. E. Trogdon.



H:8

H:8 S. B. STEDMAN HOUSE
745 Lexington Road
1939; Joseph Sawyer, Architect

This particular style of Colonial Revival dwelling was described as "Mount Vernon Regional" by its Greensboro architect, George Washington's home is of course recalled by the monumental portico; here, however, the "regional" detailing seems to be more Williamsburg Georgian than Mount Vernon Adamesque. The Chinese Chipendale balcony railing is a Georgian feature, while the entrance set in a frame with elliptical fanlight and sidelights is definitely in the Federal style. The house includes many features adapted to a comfortable 1930s home, such as screened porch, glassed sunroom and canvas window awnings. The first floor rooms conveniently open onto the stately veranda through jalousied French doors, emphasizing the fact that the imposing hillside site is one of the most impressive aspects of the design. The restoration of Colonial Williamsburg by John D. Rockefeller had only just begun to have the grip on popular tastes which it has now assumed, but this house illustrates the start of the trend. It won a state AIA award after its completion in the spring of 1939. Sulon B. Stedman, son of local merchant W. D. Stedman, founded the Stedman Corporation, a textile manufacturing firm based in Asheboro.



I-1



I-2



I-3

I-1 LUCAS INDUSTRIES/GENERAL ELECTRIC
1758 South Fayetteville Street
1945 and subsequent additions

In 1941 W. Clyde Lucas combined three of Asheboro's early woodworking companies—Ashboro's early woodworking companies—Piedmont Chair Co., National Chair Co. and the Cranford Furniture Co.—into one new corporation, Lucas Industries, Inc. Near the end of World War II Lucas began to plan for a large new factory building designed to consolidate the operations of the three former plants under one roof. The new building was to be built on the former Randolph County Fairgrounds; the Fair had closed during the Depression, and Lucas had bought up the stock of the corporation in order to acquire the site. Construction began in the fall of 1945 and the building was ready for occupancy in May, 1946. Mr. Lucas himself designed the floor plan of the plant based on contemporary furniture operations. The exterior of the building was almost entirely left up to the tastes of the contractor, S. E. Trogdon. Trogdon's firm subsequently became the county's largest building contractor; this plant was one of his first big jobs. Adequate supplies of brick for the structure were impossible to come by in the post-war building boom, so the old Elmer Rich brickyard southwest of Asheboro was leased to make the brick on special order. The 110-foot-high chimney serving the steam boiler was one of the most difficult tasks—it alone cost more than \$10,000.

The 1000-foot facade of the original 145,000-square-foot plant was its most striking visual feature. The exterior of the building was designed in the streamlined version of the Art Moderne style which became popular following the 1936-1939 construction of Frank Lloyd Wright's S. C. Johnson Administration Building in Racine, Wisconsin. The rounded, streamlined corners, horizontal brick banding and glass block of that influential building are hallmarks of a number of late-1940s commercial structures in Asheboro, beginning with the Lucas Industries Plant. The building's twin entrances are highlighted by rusticated brick pilasters topped with stone caps decorated in the earlier "zig-zag" Art Deco style. Stubby canopies protecting the entrance doors and glass block windows (now filled in with brick) are familiar elements of the building vocabulary of this group of local buildings.

In 1952 the bedroom furniture plant was acquired by General Electric and converted to the manufacture of electric blankets. In the late

1970s the complex was extensively expanded and altered, with a modernistic pavilion added to the northern entrance, the glass block windows filled in and the red brick facade painted battleship gray.

I-2 SOUTHERN MOTORS AND EQUIPMENT CO.
1759 South Fayetteville Street
1947

Until recently this was a good example of the relatively late use of the Art Deco style on a commercial structure. Unlike Asheboro's more common examples of rounded, streamlined commercial buildings, this structure uses the angular, geometricized version of the style. A geometrically-patterned metal ceiling is the major interior feature, while a tall central pylon calls attention to the off-center entrance. A glass block window divides the pylon at eye level while a metal fin above the aluminum cornice. In 1978 the building was refurbished to hide all these elements under plywood and cedar shingles.

I-3 INTERNATIONAL HARVESTER BUILDING
1635 South Fayetteville Street
1946

This equipment showroom/warehouse was built soon after the nearby Lucas Industries plant and in the same streamlined Art Moderne style. The building is in fact Asheboro's best example of this style, and illustrates a veritable catalog of its design elements. The exterior corners of the facade are rounded by bricks laid in header bond; these corners are further emphasized by horizontal rusticated bands. The single entrance door is housed in an extended bay flanked by rusticated pilasters. The interior corners of the recessed entrance are rounded by bricks laid in soldier courses; the door is set in a glass block frame with transom; a stubby canopy shelters the entrance. The space above the entrance is enhanced by a panel of decorative brickwork. A number of similar structures around Asheboro use one or more of these features, but this is the only building where all are found on the same facade.

1:4 GAS STATION
1512 South Fayetteville Street
ca. 1930

Asheboro's most significant early gas station appears here. This is an infrequently-found reworking of the familiar Art Deco gas station design complete with rain shelter. The Spanish Mission style is evidenced by the tile roof and earthened stucco; the red brick base is an accent to balance the mass of red tile.

1:5,6,7 VERNACULAR HOUSES
1619, 1626 and 1701 Cox Road
ca. 1910

These three houses are located in a group. 1619 is a one-story three-bay cross-gabled house of standard type. 1626 is an L-plan vernacular cottage with flanking end gables. 1701 is a small central-gable home with a pair of front doors—an unusual four-bay arrangement.

1:8 HOUSE
538 Cox Avenue
ca. 1915; burned 1982

A two-story three-bay central gable farmhouse. This was early twentieth-century Asheboro's favorite design. These homes were built all over the South as standard mill housing.



1:5 1619 Cox Road.



1:6 1626 Cox Road.

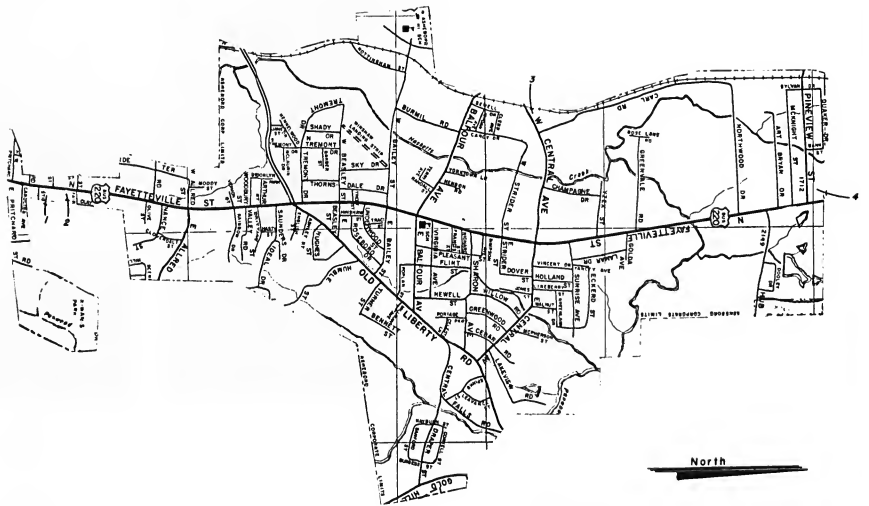


1:7 1701 Cox Road.

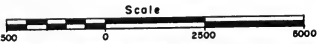


1:8

Section J—Spero, Balfour, King Tut



North



J:1 RANDOLPH DAIRY
920 North Fayetteville Street
ca. 1950

This is another streamlined, Art Moderne style ice cream bar and dairy warehouse. Corners rounded by bricks laid in header bond frame the central entrance. The building is smaller and simpler than the Guilford Dairy structure.

J:2 PIEDMONT ELECTRIC MACHINE AND WELDING CO.
1100 North Fayetteville Street
ca. 1948

Yellow brick are used on the stepped, square-cornered facade of this Art Moderne structure. The corners of the recessed entrance are rounded by bricks laid in soldier courses. Panels of decorative brickwork accent the facade; the corner bricks of the decorative "frame" are mitred.

J:3 HOUSE
Spero Road just west of railroad tracks
ca. 1890

There were many such one-story center-half-plan farmhouses in Randolph County at the end of the nineteenth century. This dwelling was once in rural Back Creek Township but has now been drawn within the limits of Asheboro. The facade is capped by a central gable decorated with feathered shingling; the cornice returns of the end gables have been extended to form pediments. The hip porch is carried on turned posts with sawn brackets. The house is now covered with board-and-batten siding.

J:4 PRITCHARD HOUSE
2455 North Fayetteville Street
ca. 1875

Once this little house stood in rural Randolph County several miles north of Asheboro; now the town has grown out to surround it. The story-and-a-half hall-and-parlor plan dwelling with single exterior end chimney is typical of many small dwellings built in the county both before and after the Civil War. The firebox of the chimney is built of randomly-coursed roughly-quarried stone, with a brick flue. Six-over-six sash are used on the first floor level, while smaller 4/4 sash light the gable ends of the attic story. The rafter ends of the roof have been left exposed, as have those of the roof porch. The porch is carried on chamfered posts with simple brackets. Other details of the exterior are hidden under asphalt siding. The post-and-lintel mantel uses symmetrically-molded millwork trim, and its shelf is supported on sawn brackets. A boxed stair provides access to the loft. Several original outbuildings remain on the site including a hand-hewn log barn and a wooden blacksmith shop. Stones which were once part of a detached kitchen can also still be seen.

Mr. Benoni Pritchard acquired this property in the 1850s. In 1884 Mr. Pritchard sold the property to Thomas E. Sechrist who in 1939 deeded it to Roland A. Briles. Mr. Briles converted the dwelling into a cabin. The property is now owned by Mr. Briles' daughter, Wilda Mae Briles Kearns, and husband Fred M. Kearns, Jr.



J:1



J:2

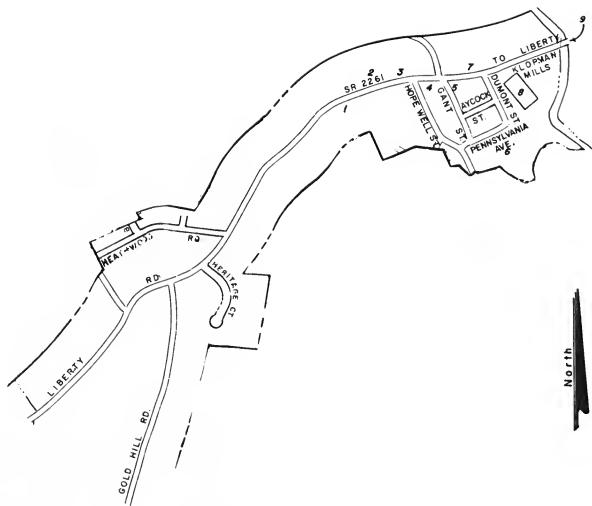


J:3



J:4

Section K—Central Falls



North



K:1 CENTRAL FALLS SCHOOL
Old Liberty Road
ca. 1925

The first school on this site was built about 1905, in the period of expansion of North Carolina's public education system under Governor Aycock. This structure was erected about twenty years later, and was used as part of the Randolph County school system until 1958. For a time it was used as a meeting place and community center by the Central Falls Lions Club, but it subsequently fell into disuse and is now deteriorating. The building has good potential for rehabilitation and reuse.

K:2 HOUSE
Old Liberty Road
ca. 1905

This house is very similar to the Moffitt House at 229 East Academy Street. The polygonal bay with pendant brackets and pyramidal roof are elements of the Queen Anne style. The tapered porch posts are probably the result of a ca. 1930 remodeling.

K:3 SUPERINTENDENT'S HOUSE
Old Liberty Road
1881

Almost certainly one of the original mill structures, this house was probably the home of the factory superintendent directly in charge of the 150 workers. Houses virtually identical to this one can be seen in Cedar Falls, Franklinville, Ramseur and Coleridge, pointing to the great popularity of the "porch and pedimented balcony" type in the county. The quartz trim is a 1930s addition.

K:4 ROLLINS ROCK STORE
2227 Old Liberty Road
1934

Central Falls possesses quite a few structures built out of native milky quartz or "white flint rock." J. W. Rollins had this monumental building built as a grocery store by a Mr. Check, a Franklinville mason. The rough-textured wall surface is strikingly similar to the flint construction of South and East England. There, flint is black and the end of each stone is chipped off to expose a white broken surface or "rind." Flint-laying is a precarious business necessitating the plentiful use of mortar and patience.

K:5 GANT STREET
View from Old Liberty Road

Twenty-five dwelling houses were built to house the mill workers in 1881, but the majority of the present housing stock in Central Falls seems to date from the period of mill expansion in the first quarter of the twentieth century. Those earliest structures which remain are probably located on Pennsylvania Avenue and Gant Street, in the vicinity of the mill buildings. Today, a century of renovations and repairs conceals the simple one- and two-story single-family dwellings.



K:1



K:2



K:3



K:4



K:5



K:6



K:7



K:8



K:9

**K:6 CENTRAL FALLS UNITED
METHODIST CHURCH**
Pennsylvania Avenue
1881 and later renovations

This building was evidently built by the original investors as a community building, used for gatherings, public speakings and shows. About 1883 a Methodist Episcopal congregation was organized, and the community building was bought for use as a church. In 1934 a fire damaged the frame structure; between 1935 and 1940 brick veneer was added and the structure assumed its present pseudo-colonial form.

K:7 HOUSE
Old Liberty Road
ca. 1881

This house probably dates from the creation of the original mill village. The metal roof with ridge ornaments and the feather-edged shingle gable treatment are typical details.

**K:8 CENTRAL FALLS
MANUFACTURING COMPANY**
Dumont Street and Old Liberty Road
1881 and later additions

The eighth of the nine original Deep River cotton mills, this factory was organized in 1881 by a group of Asheboro businessmen and Randleman textile entrepreneurs. The original mill building, of brick on a fieldstone foundation, is a low gabled structure now almost hidden by subsequent additions. The facade was graced with a false front surmounted by a stepped parapet. The arched window openings, now bricked-up, have Tudor brick surrounds. The detached "picker" house is similar and was built at the same time. In 1889 J. A. Blair (a Central Falls investor and biased source) wrote, "This is confessedly the neatest village on the river, and the factory building is unrivaled in beauty and elegance."

The original investors were bought out about 1885 by Dr. J. M. Worth, who had organized the Worth Manufacturing Company in nearby Worthville in 1881. As a result of the merger, Central Falls became known as the "Worth Manufacturing Company Mill #2," with \$100,000 of capital stock and 150 hands in 1894. It is still remembered that Dr. Worth set up a steamboat service on Deep River between Central Falls and Worthville. Its primary purpose was to ferry raw materials and finished goods between the two plants, but it also seems to have served as a great source of entertainment and adventure to the local citizenry. In 1894 the mill produced 300,000 pounds of warps (thread made from raw cotton), and 1,800,000 yards of plaids (a popular type of woven cloth).

The complex until recently was occupied by Burlington Industries Industrial Fabrics Division, it is now being remodeled by Prestige Fabricators of Worthville.

K:9 COVERED BRIDGE
Deep River at Old Liberty Road
destroyed

This photograph records the Central Falls covered bridge just before its destruction and replacement by the present bridge in 1926.

Drawings of three pre-Civil War Randolph County residences were included in the 1896 biography of the Rev. Braxton Craven by Jerome Dowd. Craven grew up in the home of Nathan W. Cox, a Quaker who lived near Deep River about four miles southeast of Ramseur. Cox's original dwelling, erected ca. 1820, was described as "a log cabin, having one room on the ground floor and a sort of a loft above, with a small window in the gable end to admit light." Cox's growing family later caused him to build a new "substantial two-story frame building, having five rooms on the ground floor and two above." In 1853 Craven, then president of Trinity College, designed and built a Gothic Revival cottage for his family at Trinity. Pencil sketches of the residences, none of which still survive, were made for the book by an unknown artist ca. 1895.



COX'S LOG CABIN



COX'S LATER RESIDENCE



RESIDENCE OF DR. CRAVEN AT TRINITY COLLEGE

GLOSSARY

Author's Note

This glossary has been compiled from lists of architectural terms which have appeared in several historic architectural surveys published in North Carolina, including works by Michael Southern, Ruth Little-Stokes, David R. Black, H. McKeldon Smith, Doug Swaim, Peter Kaplan, Gwynn Taylor and Dru Haley. James Coman of the Buncombe County Planning Department drew the illustrations, with the exception of the log corner timbering, which was drawn by John Kinney.

Other sources found to be exceedingly helpful were: John Blumenson's *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945*; Leland M. Roth's *A Concise History of American Architecture*; Labine and Poore's article "The Comfortable House: Post-Victorian Domestic Architecture" in *The Old-House Journal*; Cyril M. Harris, editor of both *Dictionary of Architecture and Construction* and *Historic Architecture Sourcebook*; William H. Jordy and William H. Pierson, Jr., a four-volume anthology *American Buildings and Their Architects*; John Fleming, Hugh Honour and Nikolaus Pevsner's *The Penguin Dictionary of Architecture*; Paul E. Buchanan's article "The Eighteenth-Century Framed Houses of Tidewater Virginia" in *Building Early America*; Fred Kniffen's article "On Corner-Timbering" in *Pioneer America*; John Summerson's *The Classical Language of Architecture*; Marcus Whiffen's *The Eighteenth-Century Houses of Williamsburg*; and Thomas Tileston Waterman's *The Mansions of Virginia, 1706-1776 and The Dwellings of Colonial America*.

Terms relating to milling, the textile industry, water power and bridge construction were assembled from Peter Kaplan's inventory of Cabarrus County; Herman Steen's *Flour Milling in America*; Charles B. Kuhlman, *Development of the Flour Milling Industry in the United States*; the first volume in Louis C. Hunter's projected series, *A History of Industrial Power in the United States, 1780-1930*; Steve Dunwell, *The Run of the Mill*; Mary Meigs Atwater, *The Shuttlecraft Book of American Hand-Weaving*; and Richard S. Allen, *Covered Bridges of the South*.

ABUTMENT The shore foundation upon which a bridge rests, usually built of stone but sometimes in bedrock, iron or concrete.

ACADEMIC Pertaining to formal architecture styles as practiced by architects and masterbuilders.

ADAMESQUE Having qualities of style which derive from the work of the late eighteenth-century Scottish architects Robert and James Adam. The Adamesque mode is characterized by slender proportions, delicate scale, graceful curves and linear compartmented ornamentation held flat to the wall or other architectural surface. In its American form the style is typified by the work of Charles Bulfinch and Samuel McIntire.

ADZ A cutting tool having a thin, arching blade set at right angles to the handle, and thus differing from the ax. It is used to trim the surface of wood.

"AMERICAN FOURSQUARE" A simple early twentieth-century house type growing out of the Craftsman style; basic features include: two stories, unadorned boxlike shape, low hipped roof with dormers and a porch extending the full width of the front elevation.

ANTEBELLUM Dating from before the Civil War (1861-1865).

APSE A semicircular or polygonal part of a building forming a projection from the exterior wall, commonly used for the altar area of a church.

APSIDAL Apse-like, in the shape of a half-round or polygonal projecting bay.

ARCADE A range of arches supported on piers or columns attached to or detached from a wall.

ARCHITRAVE The lowest part of an entablature, sometimes used by itself as around a window or door.

"A" ROOF See Gable.

ART DECO A style of decorative arts and architecture popular in the 1920s and 1930s; characterized by linear or angular composition often with a vertical emphasis and highlighted with stylized "sunrise," chevron, or "zig-zag" decoration. The name is derived from the Paris "Exposition Internationale Des Arts Decoratifs Et Industriels Modernes" of 1925.

ART MODERNE Architectural style of the 1930s and 1940s, characterized by rounded corners, flat roofs, smooth wall finish without surface ornamentation and horizontal bands of windows which create a distinctive streamlined or wind-tunnel look. The streamlined effect is emphasized by the use of curved window glass that wraps around corners. Aluminum and stainless steel often are used for door and window trim, railings and balusters.

ASHLAR Hewn blocks of masonry wrought to even faces and square edges and laid in horizontal course with vertical joints, as opposed to rubble or unheven stone straight from the quarry.

ASYMMETRICAL Lacking symmetry or regularity in arrangement of corresponding parts.

ASYMMETRY An occult and dynamic balance achieved by the irregular distribution of weights and forces around an off-center fulcrum.

AUGER A carpenter's tool for boring holes. It has a handle, placed crosswise by which it is turned with both hands.

"BALLOON FRAME" CONSTRUCTION Method where machine-sawn lumber in standardized sizes is joined with hammer and nails, so light and insubstantial when compared to "heavy frame" construction that it was likened to a balloon rising from the ground.

BALUSTER A turned or rectangular upright member supporting a stair rail.

BALUSTRADE A railing consisting of a handrail and balusters (turned or rectangular upright members supporting the handrail); usually found on stairs or porches.

BARGEBOARD (also known as verge board) A wide board fastened on edge below the slope of the roof on the gable end. A popular device of the Gothic Revival, it was either carved or sawed in ornamental tracery-like patterns.

BAROQUE A style of architecture which flourished in Europe during the seventeenth and eighteenth centuries. Although based on the architecture of the Renaissance, it was more dynamic, with circles frequently giving way to ovals, flat walls to curved or undulating ones and separated elements to interlocking forms. It was also a monumental and richly three-dimensional style with elaborate systems of ornamental and figural sculpture.

BARREL VAULT A semicircular vaulting unbroken by ribs or grains.

BASEBOARD See walls illustration.

BATTEN In building siding, a thin narrow strip of wood applied over the joint between vertical boards to seal it from the weather.

BATTEN DOOR A door (or shutter) of vertical boards held together with two or more horizontal boards (battens) on the back side.

BAY 1. An opening or division along a face of a structure;

e.g., a wall with a door and two windows is three bays wide.

2. A projection of a room, usually with windows.

BAY WINDOW A projecting bay of windows rising from ground level for one or more stories.

BEADED WEATHERBOARD A weatherboard finished with an incised and rounded edge.

BEAM A structural spanning member of wood, iron, steel or reinforced concrete.

BEAUX ARTS STYLE Style based on Classical and Renaissance architecture; popular around the turn of the century. Many followers of this style were trained at the Ecole des Beaux-Arts, the national school of fine arts in France.

BELFRY Bell tower; a room at or near the top of a tower which contains bells and their supporting members.

BELT COURSE A projecting course or courses on the exterior of a building, usually at the floor or window sill level.

BOARD-AND-BATTEN Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

BOBBIN A wooden spool or reel used to hold yarn.

BOLECTION In joinery, a moulding following the outside edge of a panel and projecting beyond the face of the frame in which the panel is set.

BOLTING The sifting of flour into various grades of fineness.

BOND The pattern in which bricks are laid for the sake of solidarity and design. Three basic bonds are seen in North Carolina; **FLEMISH**—headers, or ends, alternate in each row with stretchers, or sides, with the center of each header over the center of the stretcher below; **AMERICAN**—rows of three to seven stretchers between rows of headers; **COMMON**—American bond without the rows of headers. American Bond is also often referred to as Common.

BOXED CORNICE A simple, sometimes bold, projection running along the top of an exterior wall, formed by enclosing either the ceiling joists' ends, the plate, or the rafters' ends. See gable treatments illustration.

BRACE A member placed diagonally within a framework or truss to make it rigid.

BRACKET A device, either ornamental, structural, or both, set under a projecting element, such as the eaves of a house or porch.

BREAST WHEEL A vertical wheel rotated by the weight and percussion of water striking a series of buckets slightly above or below the wheel's axle. If struck from above it was called a high breast wheel; if struck from below, a low breast wheel.

BRICK NOGGING Filling of brick work between timber framing.

BROKEN PEDIMENT A pediment that has been split apart at the center, the gap of which is often filled with an urn or other ornament.

BUCKETS A series of enclosed paddles struck by water, utilizing its force and weight to power both breast and overshot wheels.

BUNGALOID SASH A double-hung window whose upper sash is divided by vertical muntins into long vertical panes and whose lower sash is a single, undivided pane.

BUNGALOW STYLE An early twentieth century architectural style that grew from the arts and crafts movement of the late nineteenth century. Most basic characteristics are long, low profiles; overhanging, bracketed eaves; wide, engaged porches; and informal interior arrangements. The term bungalow refers to a one or one-and-a-half story house in this style.

BUTTRESS A mass of masonry, timber or brickwork projecting from or built against a wall to give additional strength. C. A. Abbreviation for "about" in reference to approximate dates.

CANTILEVER An overhanging horizontal member which is supported at only one end and carries a load beyond its point of support.

CAPITAL The head or cap of a column or pilaster. There are three types of capitals: **DORIC**—the simplest; **IONIC**—characterized by spiral scrolls (resembling ram's horns); and **CORINTHIAN**—the most ornate with ornamental acanthus leaves and various foliage.

CARDING The process whereby the fibers of wool or cotton are combed, straightened and aligned before they undergo spinning into yarn.

CARTOUCHE A scroll-shaped panel used as an ornament in a design.

CASEMENT WINDOW A window having hinged or pivoted sash opening either outward or inward.

CASTELLATED Ornamented with battlements like a medieval fortified castle.

CENTER HALL PLAN See floor plan illustrations.

CHAIR RAIL A molding on a wall around a room at the height of a chair back.

CHAMFERED Cut away at the outer edge where two surfaces meet, leaving a bevel at the junction.

CHAMFERED POST A post whose corners are beveled.

CHEVRON A V-shaped stripe pointing up or down or any ornament so shaped.

CHIMNEY POT A cylindrical pipe of brick, terra-cotta or metal placed atop a chimney to extend and thereby increase the draft.

CHORD the top (upper chord) or bottom (lower chord) member or members of a bridge truss, usually formed by the stringers; may be a single piece or a series of long joined pieces.

CLAPBOARDS Split or rived, instead of sawn, boards used as sheathing or roofing.

CLASSICAL Based upon the arts of ancient Greece and Rome or upon their stylistic derivatives.

CLASSICAL REVIVAL STYLE Late nineteenth, early twentieth century style which combined features of ancient Renaissance and Colonial architecture; characterized by imposing buildings with large columned porches.

CLERESTORY An upward extension of a single-story space, or of the upper floor of a multi-story building, used to provide windows for lighting and ventilation. Monitors and sawtooth skylights are two types of clerestories.

CLIPPED CORNERS Where the corners of a projecting bay or room are truncated for ornamental or spatial effect; often the roof overhangs the missing corners.

CLIPPED GABLE A gable which has been cut back to form a hipped peak.

COLLAR BEAM A horizontal tension member in a pitched roof connecting opposite rafters, generally halfway up or higher. Its function is to tie the angular members together and prevent them from spreading.

COLONETTE A small or slender column or pilaster.

COLONIAL REVIVAL Late nineteenth and early twentieth century interpretation of architectural forms of the American colonial period.

COMMON BOND Brick bonding in which three or more courses of stretchers (large side of brick) alternate with one course of headers (short end of brick); e.g., five-to-one common bond would be five courses of stretchers alternating with one course of headers.

COMPOSITE ORDER A late Roman order whose capital combines the Corinthian acanthus leaves with Ionic volutes.

CONCAVE MOLDING A molding whose surface is curved like the inner surface of a sphere.

CORBEL In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.

CORBEL TABLE A projecting course supported on a range of brackets.

CORBELED CORNICE A molding, decorative band or series of decorative bands created with projecting brick courses along the roofline of a building.

CORINTHIAN Most ornate of the classical orders, the columns of which are characterized by capitals with ornamental acanthus leaves and curled fern shoots.

CORNERBLOCK The square, usually decorated, mellation at the corners of a door or window surround. Common to the Greek Revival and Victorian styles.

CORNICE The uppermost, projecting part of an entablature, or a feature resembling it. Any projecting ornamental molding along the top of a wall, building, porch, etc.

COUNTERBRACE A diagonal timber in a truss which slants away from the midpoint of the bridge (opposite from brace, q.v.).

COURSE In masonry construction, continuous horizontal ranges of brick and stone.

COVED CEILING A ceiling where the junction of wall and ceiling is disguised by a large hollow or concave curved molding.

COVED CORNICE A cornice, or uppermost course of a wall, shaped to a concave pattern.

CRAFTSMAN STYLE Decorative and architectural style emphasizing simplicity of design, use of natural materials and hand-made craftsmanship. An American outgrowth of the English Arts and Crafts Movement, it was popularized by designer Gustav Stickley in his magazine *The Craftsman*.

CRENELATED Describing a parapet in which the top is alternately and uniformly depressed; bearing an embattled pattern of repeated indentations. (Sometimes referred to as "battlemented.")

CROCKET From Old French, *crochet*, "hook." In Gothic architecture, a carved, ornamental foliate hook-like projection used along the edges of roofs, spires, towers and other upper elements.

CROSS GABLE A gable which intersects at right angles the main gable roof.

CROSS PLAN A building plan which assumes the basic shape of a cross.

CROSSETTES Decorative square offsets at the upper corners of a door, window or mantel architrave.

CROW-STEPPED (CORBIE-STEPPED) GABLE A gable finished in steps instead of in a continuous slope.

CRUCIFORM Cross-shaped.

CUPOLA A small structure built on top of a building, usually for ornamental purposes.

CURTAIN WALL A wall supporting no more than its own weight.

DADO A plain or paneled field, defined at top and bottom by moldings, that traverses the lower part of a wall surface.

DECK-ON-HIP A flat roof surmounting a hip. See Hip.

DENTILED Consisting of a series of small block-like projections forming a molding, usually as part of a classical cornice. These small, block-like projections are called "dentils."

DEPENDENCY A building, wing, or room, subordinate to, or serving as an adjunct to, the main building.

DIAMOND NOTCH See log corner timbering illustrations.

DIAPER WORK A diamond-shaped pattern or design on a flat surface.

DOG-EAR SURROUND A door or window surround that features flaps, or "dog ears" at the upper corners. A characteristic of the Greek Revival style.

DOG-TROT PLAN A simple structure, often log, with two rooms or blocks, separated by an open breezeway which affords better air circulation.

DORIC The simplest of the three orders of classical architecture developed by the Greeks.

DORMER WINDOW A window that projects from a roof. See illustration of dormer types.

DOUBLE-HUNG WINDOW A window consisting of a pair of frames, or sashes, one above the other, arranged to slide up or down. Sometimes their movement is stabilized by a system of cords and counterbalancing weights contained in narrow boxing at each side of the window frame.

DOUBLE-LEAF DOOR A pair of doors hung side-by-side which together create a single doorway.

DOUBLE-PEN PLAN A plan in which two pens with their own chimneys are placed side by side.

DOUBLE-PILE HOUSE A two-story center-hall plan house, two rooms deep on either side of the hall. See floor plan illustrations.

DOUBLE SHOULDER CHIMNEY See chimney illustrations.

DOUBLE WEAVE A weave that produces two distinct layers of cloth simultaneously, often connected or interpenetrating at some point.

DRAWING ROOM The room in a factory where the warp yarns are threaded through the heddles.

DRIP MOLDING A molding which is designed to divert rain water from the window or door below it and which follows the shape of the arch over the opening it protects.

DRY-LAID Stone or brick laid up without mortar.

DUTCH DOOR One divided horizontally in two leaves which operate independently; "Dutch" is a derivation of "Deutsch," meaning German.

EASTLAKE Popular decorative and architectural style of the 1870-1890 period named for English interior decorator Charles Eastlake. Porch posts, railings, balusters and pendants were characterized by a massive and robust quality. Brackets, scrolls and other stylized elements often are placed at every corner, turn or projection along the facade, along with a profusion of spindles and lattice work found along porch eaves which added to the complexity.

EAVES The projecting edge of a roof designed to shed water.

ECLECTIC Exhibiting elements and characteristics of more than one historic style simultaneously.

EGG AND DART A molding taken from classical architecture where an oval, egg-shaped motif alternates with a dart form.

ELEVATION Any one of the external faces of a building; also a drawing made in projection on a vertical plan to show any one face of a building.

ELL A secondary wing of a building attached at right angles to its principal axis.

EMBATTLED Having battlements or crenellations.

EMBATTLED MOLDING A molding notched or indented to resemble merlons and embrasures in fortification.

ENCLOSED STAIR A narrow, boxed-in stair usually seen prior to 1840; very common to the hall-and-parlor plan.

ENGAGED COLUMN A column attached to a wall.

ENGAGED PORCH A porch whose roof is continuous structurally with that of the main section of the building.

ENGLISH BOND A method of laying brick wherein one course is laid with stretchers and the next with headers, thus bonding the double thickness of brick together.

ENTABLATURE A three-part horizontal band consisting of architrave, frieze and cornice; located above columns and pilasters of classical orders.

EXTERIOR END CHIMNEY See chimney illustrations.

EYEBROW DORMER A low dormer on the slope of a roof. It has no sides, the roofing being carried over it in a wavy line.

FACADE The principal face or front of a building.

FALL The action of water on a wheel below the point of impact; the gravity stage.

FANLIGHT A semicircular window over the opening of a door, with radiating muntins in the form of an open fan.

FASCIA A flat broad member used in a cornice or other molded part.

FEDERAL STYLE The architectural style popular in America from the Revolution through the early nineteenth century (in North Carolina ca. 1800–1840) similar to the Georgian style but characterized by a much more delicate use of Roman classical ornamentation.

FENESTRATION The arrangement and proportioning of windows.

FILIGREE Delicate ornamental work.

FILLING The threads running crosswise in a fabric; called the "weft" in England.

FINIAL An ornament at the apex of a roof, spire, pinnacle, etc.

FLASHED GLASS Small colored panes of glass with narrow mullions between, usually framing a larger pane or picture glass; also referred to as "Eastlake glass."

FLAT ARCH A series of wedge-shaped stones or brick over an opening which, though simulating the appearance of a lintel, performs the arch function.

FLEMISH BOND Brick bonding in which headers (short end of brick) alternate with stretchers (long side of brick) within each course. Flemish bond with glazed headers refers to a Flemish bond in which the headers have been burned in the kiln to a blue-black color.

FLUSH SHEATHING Wood siding of boards set flush at the edges.

FLUTING Shallow, concave grooves running vertically on the shaft of a column, pilaster or other surface.

FLUTTER WHEEL A type of undershot wheel with a series of long paddles connected to arms radiating from a shaft. The name "flutter" was given to this wheel because of the bird-like sound its paddles made as they cut through the water.

FRIEZE The middle band of a classical entablature, between the architrave and cornice; a horizontal band located under a cornice or under a mantel shelf.

FULL-DOVETAIL NOTCH See log corner timbering illustration.

GABLE The triangular upper part of a terminal wall under the ridge of a pitched roof.

GABLE ORNAMENT A decorative woodwork feature located in the apex of a gable, often used in conjunction with decorative barge boards.

GABLE ROOF A roof sloping upward from two sides and meeting at a ridge in the center, forming a gable at each end;

often called an "A" roof.

GAMBREL ROOF A roof in which the angle of pitch is abruptly changed on each side between ridge and eaves.

GEORGIAN REVIVAL Phase of the Colonial Revival style (see Colonial Revival) focusing on the forms and details of eighteenth century Georgian architecture. The term is sometimes used loosely to describe buildings which revived not only Georgian period details but also those of the Federal period as well.

GEORGIAN STYLE The prevailing style in Great Britain and the American Colonies during the eighteenth century (the reigns of George I–III, 1714–1820) derived from Classical, Renaissance and Baroque forms.

GERMAN SIDING A type of weatherboard siding introduced in this area in the early twentieth century and whose joints are rabbeted, or grooved, so that each board lies flush in the plane of the wall. Sometimes referred to as "ship-lap" siding.

GINGERBREAD The highly decorative turned or sawn woodwork applied to houses of the late nineteenth century.

GIRT A timber framed into the outside posts of a building at the second floor level, or from plate to plate across the gable end.

GLAZED HEADER A glossy, dark coating formed on the ends of brick through direct exposure to flame during firing; this glazed surface used ornamentally by exposing the brick end when laid; so laid the brick is called a header.

GOTHIC REVIVAL Nineteenth century revival of forms and ornament of the architecture of medieval Europe, characterized particularly by the use of the pointed arch.

GRAINED Painted to imitate wood grain.

GREEK REVIVAL STYLE Mid-nineteenth century revival of forms and ornaments of architecture of ancient Greece; also decorative elements associated with the style.

GRIST Grain ground in a mill; originally corn, but later applied to all grains.

GRIST MILL A place where grain was ground into meal and/or flour.

HL HINGE A hinge which resembles the shape of these two letters of the alphabet; usually found on eighteenth and early nineteenth century buildings.

HALF-DOVETAIL NOTCH See log corner timbering illustrations.

HALF-TIMBERING A method of construction where walls are built of timber framework with the spaces filled in with stucco or brickwork, known as nogging. It is sometimes

referred to as mock half-timbering in instances where the technique is used for decorative rather than structural purposes, as in many Tudor Revival designs.

HALL-AND-PARLOR PLAN Simple two-room floor plan in which the larger room, or hall, is divided from the smaller room, or parlor, by only a wall or partition.

HARNESS A frame that supports a group of heddles on a loom.

HEAD The distance water falls to the point of impact on a wheel.

HEADER A brick with its end laid toward the face of a wall. These were often glazed or burned so as to create patterns.

HEADRACE (sometimes called penstock or millrace) A narrow opening or canal through which a large amount of water passes in a strong current, providing a source of power to drive the mill wheel.

"HEAVY FRAME" CONSTRUCTION Method where oversized, usually hand-hewn wooden framing members are joined using the mortise and tenon technique; also called "post-and-lintel" construction.

HEDDLE A wire, strip of metal or cord with an eye in the center. One (or more) warp yarns are threaded through each heddle to control the separation of the warp and create a shed.

HERRINGBONE A pattern used on masonry or wooden doors and made by rows of parallel slanted lines (resembling the spine of a herring).

HEWN TIMBER Wood which has been roughly dressed by an ax or adze, usually to frame a building.

HIP The external angle in which adjacent roofs meet each other; a roof that slopes back equally from each side of a building.

HIPPED ROOF A roof which slopes upward from all four sides of a building, terminating in a ridge.

HOOD MOLD A projecting molding above an arch, doorway or window, sometimes called a label, dripstone or window hood.

INTERIOR END CHIMNEY See chimney illustrations.

IONIC A classical order characterized by a column capital featuring spiraling scrolls, called volutes.

ITALIANATE Mid to late nineteenth century revival of the forms and ornamentation of Italian Renaissance architecture, characterized particularly by the use of overhanging bracketed eaves and round or segmental-arched openings.

JAMB The reveal or lining of a doorway or other aperture.

JERKIN-HEAD A roof which is hipped only for a part of its height, leaving a truncated gable. See also "clipped gable."

JOIST A horizontal member in the framing of a floor or ceiling.

KEYSTONE The central wedge-shaped stone at the crown of an arch.

KICK The change in pitch of a roofline creating an upwardly tilted eave. This eave directed the water away from the sides of the building while still allowing the weight of the roof to set squarely on the walls. This was done in the days when the roofs of buildings were covered with heavy tiles.

"LANCASTER SQUARE" PLAN Governmental town plan where a courthouse is sited in a public square located at the intersection of the primary axial streets. So-called after Lancaster, Pennsylvania, where it was first used in this country.

LANCET WINDOW A window generally tall in proportions and topped by a sharply pointed arch; characteristic of early English Gothic.

LATERAL BRACING An arrangement of timbers between the two top chords or between the two bottom chords of bridge trusses to keep the trusses spaced apart correctly and to insure their strength. The arrangement may be very simple or complex.

LATH A thin narrow strip of wood; used in building to serve as a base for plaster walls and ceilings.

LATTICEWORK An open framework made of strips of metal, wood or some other material interwoven to form regular, patterned space.

LIGHT A window or the main subdivision of a window.

LINTEL A horizontal beam or stone bridging an opening such as a window or door.

LOCK RAIL Rail of a door in or to which the lock is fixed.

LUNETTED CORNER A cut-out crescent shape usually associated with raised paneling.

MANSARD ROOF From Francois Mansart, French architect, 1598-1666, who employed this roof form extensively. A roof with two slopes on each of its four sides—a steep and nearly vertical slope on the outside and a gentle nearly flat slope on the top.

MARBLEIZED Having the appearance of marble, or made to look like marble by a special application of paint, as in marbled woodwork.

MASSING The grouping or arrangement of the primary geometric components of a building.

MEDALLION A large ornament, generally circular, which adorns the center of a ceiling.

MISSION STYLE An architectural style of the early twenty-

eth century reflecting Spanish colonial architecture, particularly in the use of stucco and tile roofs.

MITRE To bevel ends for the purpose of matching together at an angle.

MODILLION A horizontal bracket, often in the form of a plain block, ornamenting or sometimes supporting, the underside of a cornice.

MOLDING A plane surface given the appearance of stripes of light and shade by the addition of combined parallel and continuous sections of simple or compound curves and flat areas.

MONADNOCK A hill or mountain of resistant rock surmounting a penneplain; so-called after Mt. Monadnock in New Hampshire.

MONITOR ROOF A roof with a raised section, usually straddling a ridge, with openings or windows along the sides to admit light or air.

MORTISE A recess cut into a piece of timber to receive a tenon.

MORTISE AND TENON JOINT A joint which is made by one member having its end cut in a projecting piece (tenon) which fits exactly into a groove or hole (mortise) in the other member. Once joined, the pieces are secured by a peg.

MULLION An upright post or similar member which divides a window into two or more units, or lights, each of which may be further subdivided into panes.

MUNTIN The strip of wood separating the panes of a window sash.

NR National Register of Historic Places.

NAVE The main part of a church, or that part between the side aisles and extending from the chancel or crossing to the wall of the main entrance.

NEO-CLASSICAL REVIVAL Early twentieth century style which combines features of ancient, Renaissance and colonial architecture; characterized by imposing buildings with large columned porches.

NEO-FEDERAL A free, twentieth century adaptation of the motifs typical of late eighteenth and early nineteenth century American architecture. Typically includes Flemish bond brickwork, slender columns, fanlights and delicate moldings.

NEO-GEORGIAN A free, twentieth century adaptation of the motifs typical of pre-Revolutionary War American architecture. Typically includes Flemish or English bond brickwork, hipped roofs, swansneck window pediments and robust columns and moldings.

NEWEL (or newel post) The terminating baluster at the foot of a stair, often oversized and ornamented.

NOGGING Brickwork or plaster used to fill spaces of a wooden frame.

NOSING That part of the tread of a stair which projects over the riser.

NOTCHING The various corner arrangements of joining log structural members. Most common being full-dovetail, half-dovetail, square, V and diamond.

OPEN STRING In stairs, the end carriage which has its upper edge cut out to fit underneath the steps.

ORDER A definite arrangement of column, capital and entablature, each having its own set of rules and ornamental features. Types are the Doric, Ionic, Corinthian, Tuscan and Composite; see illustrations.

ORIEL WINDOW A bay window supported on a corbel or bracket, rather than on the ground.

OVERSHOT WHEEL A vertical wheel where the weight and percussion of water strikes a series of buckets on the outer circumference of the wheel.

PALLADIAN WINDOW A three-part window with a central arched opening flanked by smaller rectangular openings, in the manner of sixteenth century Italian architect Andrea Palladio.

PANEL A portion of a flat surface distinctly set off by molding or some other decorative device.

PARAPET 1. A low wall along a roof or terrace, used as a protection or decoration. 2. Low masonry stone walls on either side of the section of roadway leading directly into a bridge.

PATTERN BOARD An applied board serving as a functional as well as a decorative terminus for a cornice.

PAVED SHOULDER See chimney illustrations.

PAVILION A prominent portion of a facade, usually central or terminal, identified by projection, height and/or special roof forms.

PEDESTAL A substructure under a column.

PEDIMENT A crowning motive of porticos, pavilions, doorways or other architectural features, usually of low triangular form, sometimes broken in the center.

PEN A one-room building. Many dwellings erected by the first settlers of the North Carolina piedmont were single-pen structures. Considerable numbers of these dwellings were expanded into two-pen houses following double-pen, saddlebag or dogtrot plans. See floor plan illustrations.

PENCILING In brickwork, the painting (especially in white) of the mortar joints.

PENDANT DROP The often decoratively carved or turned

terminal of a vertical member, such as a bracket, that projects below another member attached to it, such as a cornice.

PENT-ROOF A feature projecting from a vertical wall in the form of the eaves of a roof to protect the wall below from rain.

PICKER ROOM The section of a nineteenth and early twentieth century cotton mill where bagging and ties were removed from the cotton bales and the fiber of several bales was blended to produce a raw material of consistent moisture, color and lengths. The picker room generally adjoined the main mill building, but because it was an area where fires frequently began it was separated from the mill by a brick fire wall.

PICKER STICK A wooden rocker arm in a loom, slammed hard against a shuttle to propel it at high velocity through the warp.

PICKING 1. In weaving, the act of throwing or passing the filling yarn through a shed in the warp. 2. In spinning, an operation in which the compacted mass of fibers is initially opened and blended prior to carding.

PIER A square supporting member.

PIERCED WORK Decoration which consists mainly or partially of perforation.

PILASTER A flat-faced representation of a column, projecting from a wall.

PILE A simple timber span, oftentimes associated with span deck within primary framing of structure.

PITCHED ROOF A roof in which the two planes slope equally toward one another.

PLATE The timber in a roof which rests on the walls of a building and receives the roof rafters.

POINTED ARCH An arch with a point at its apex.

POLYGONAL BAY A projecting window bay with three or more sides or the gable-end of a house or pavilion where the corners are clipped to resemble such a bay.

PORCH A roofed structure supported by posts or columns to shelter an entrance. A similar space formed within a building by recessing the entrance.

PORTE-COCHERE A porch or extension of a porch large enough for wheeled vehicles to pass under.

PORTICO A roofed space, open or partly enclosed, forming the entrance and centerpiece of the facade of a building, often with columns and a pediment.

POST AND LINTEL A structural system in which the main support is provided by vertical members, or posts, which carry the horizontal members, or lintels.

PRAIRIE SCHOOL Architectural movement of the mid-

western United States which grew out of the domestic architecture of Louis Sullivan. Its greatest practitioners were a group of Chicago architects including Frank Lloyd Wright. Characteristics of the style include a long, low building profile, hip roofs with wide overhanging eaves and use of natural materials appropriate to the area of construction.

PULVINATED FRIEZE A cushion-shaped or semicircular frieze.

PURLIN A horizontal beam which supports the rafters in a roof. Also referred to as a purlin plate.

PYRAMIDAL ROOF A roof which slopes upward from all four sides, terminating in a peak.

QUAKER PLAN See floor plan illustrations.

QUARREL A small piece of glass, usually square or diamond-shaped; often set diagonally.

QUATREFOIL A four-lobed, cloverleaf pattern, common in Gothic design.

QUEEN ANNE STYLE Popular late-nineteenth-century revival of early eighteenth-century English architecture, characterized by irregularity of plan and massing and a variety of textures.

QUILL A small bobbin on which the filling is wound for use in a shuttle.

QUOIN The bricks or stones laid in alternating directions which bond and form the exterior corner angle of a wall.

RABBET A groove.

RACKING The face of masonry which is alternately indented in the coursing to receive a future masonry wall.

RAFTER END The end of a sloping beam supporting a pitched roof, often exposed as part of a bungalow style design. See eaves illustrations.

RAFTERS Structural timbers rising from eaves to ridge which support the covering of a pitched roof.

RAISED PANEL A portion of a flat surface, distinctly set off from the surrounding area by a molding or other device, that rises above the surrounding area.

RAISED SIDELIGHT A clerestory of the monitor type.

RAKE The slope or pitch of a roof.

RANDOM COURSED STONE Stone laid in irregular courses rather than in rows.

REEDED Molded with a series of closely-spaced, parallel, half-round, convex profiles; the opposite of fluting.

REINFORCED CONCRETE Concrete in which steel rods have been imbedded for extra strength.

RENAISSANCE REVIVAL Characterized by the re-use of

the classic orders and an emphasis on pictorial impact; revival of designs of Renaissance architects.

RETURNS The continuation of wall cornices, at right angles, partly into the gable ends of a building.

RIDGEPOLE The board or plank at the apex of a roof and against which the upper ends of the rafters abut.

RIPARIAN RIGHT A right of access to or of use of the shore, bed and water of a natural watercourse.

RISER Upright piece of a step from tread to tread.

ROLLER MILL A type of grist mill, introduced in the United States shortly after the Civil War and in widespread use by the late 1880s. Roller mills had a series of spirally fluted rollers, followed by pairs of plain rollers, in contrast to earlier mill types that had one or two pairs of grindstones. The rollers could be adjusted to produce finer grades of flour and meal, and could separate the oil and embryo from the rest of the grain, making possible the manufacture of such by-products as corn oil and fodder.

ROMANESQUE REVIVAL Nineteenth century revival of the medieval period of architecture which preceded the Gothic; characterized particularly by the use of the round arch, often in a series. The style is sometimes referred to as "Richardson Romanesque." Henry Hobson Richardson, a Boston architect, was one of the foremost practitioners of the style.

ROSE HEAD NAIL A handmade nail with a conical head.

ROSETTE A circular floral motif.

ROUND ARCH An arch whose curved portion is a full semi-circle.

RUSTICATION A technique whereby joints in a brick or stone wall were more obviously defined, either through beveling or rebating, thus creating a purposely rough surface with exaggerated joints.

SADDLE NOTCH See log corner timbering illustrations.

SADDLEBAG PLAN See floor plan illustrations.

SALTBOX ROOF See roof illustrations.

SASH From French, *chassis*, "frame." Frame in which glass window panes are set.

SAWNWORK The ornamental, sawn woodwork used to decorate Victorian buildings.

SAWTOOTH SKYLIGHT A clerestory that projects from the main roofline at an angle and whose profile thus gives the appearance of teeth. In large buildings, such as textile mills, sawtooth skylights are set in several rows at regular intervals.

SCALLOP An ornament or other piece carved or molded in the form of a shell, such as a scalloped shingle.

SCORED Having lines scratched in the surface of a material, often in stucco in imitation of cut stone or brick.

SEAMLESS BAGS Bags woven for flour and feed which were sewn only at top and bottom, not along the sides. The exact type of loom, first installed in Randolph at Franklinville in 1872, is unknown. It probably employed a "double weave" technique, weaving two layers of cloth at once to provide a long, continuous tube.

SECOND EMPIRE STYLE Style deriving its name from the French Second Empire, the reign of Napoleon III from 1852-1870; popular in America primarily from 1860 to 1880; characterized particularly by the use of the mansard roof, so that it is frequently referred to as the Mansard Style.

SECONDARY CHORD Single or joined timbers lying between the upper and lower chords and parallel to them, giving added strength to the truss.

SEGMENTAL ARCH An arch formed on a segment of a circle or an ellipse.

SELVAGE The point at which the filling yarns bind the warp to form a finished edge.

SEMI-ENGAGED PORCH A porch whose roof form a continuous surface with, but is in a slightly different plan from, the roof of the adjacent building mass.

SHEATHING Wood siding of boards set flush at the edges.

SHED 1. A lean-to roof. 2. The room created by a lean-to. 3. The space between separated warp yarns through which the filling yarn is passed. A shed is created by raising one or more of the harnesses.

SHINGLE STYLE Architectural style of the period 1880-1900 typified by the uniform covering of unpainted wood shingles from roof to foundation walls.

SHOULDER The sloping shelf created on the side of a masonry chimney where the width of the chimney abruptly changes. Also called "weathering."

SHUTTLE The bullet-shaped device which carries the filling yarn back and forth through the warp in a loom.

SHUTTLEBLOCK A blank wooden turning from which a finished shuttle would be manufactured.

SIDELIGHT Vertical rows of narrow glass panes flanking a door.

SILL The horizontal member laid just above the foundation of a building; also, the horizontal closure at the bottom of a door or window frame.

SINGLE SHOULDER CHIMNEY An exterior chimney, the sides of which angle inward once as it ascends from bottom to top.

SIX-OVER-SIX SASH A sash window with six panes of glass in the upper sash and six in the lower. (Nine-over-six would denote nine panes in the upper sash and six in the lower, etc.)

SOFFIT The lower horizontal face of any projecting feature.

SOLDIER COURSE A row of brick having the stretchers set vertically.

SPAN The length of a bridge between abutments or piers. **CLEAR SPAN** is the distance across a bridge having no intermediate support, and measured from the face of one abutment to the face of the other. The length usually given in for the **TRUSS SPAN**, i.e., the length between one endpost of the truss and the other, regardless of how far the truss may overreach the actual abutment. Bridges of more than one span are called **MULTI-SPAN BRIDGES**.

SPANDREL A wall panel filling the space between the top of the window in one story and the sill of the windows in the story above.

SPINDLE Part of a spinning frame; a slender rod or pin carrying a bobbin on which yarn is twisted and wound.

SPINDLEWORK A row of spindles included as the uppermost decorative feature of a gallery or porch below the cornice, also known as an open-work frieze.

SPINNING The process of drawing out and twisting loose fibers to form a continuous strand of yarn.

STEPPED GABLE See roof illustrations.

STEPPED SHOULDER CHIMNEY See chimney illustrations.

STOOP A small porch or platform at the entrance to a house. **STORY-AND-A-HALF BUILDING** A one-story building with a large usable attic.

STRAP HINGE One in which a long metal "strap" is attached to the face of the door for support; usually seen in the late eighteenth or early nineteenth century dwellings.

STREETSCAPE Term coined to describe the physical appearance of a street including building facades, signage and landscaping.

STRETCHER A unit of masonry placed lengthwise in a course.

STRIATED BRICKWORK Brickwork with bands at regular intervals that are distinguished from the surrounding masonry by color, texture or elevation.

STRING COURSE A projecting course of bricks or other material forming a narrow horizontal strip across the wall of a building.

STRINGER The diagonal structural or decorative member

of the outside face of a stair.

STRUT In a truss, a rigid member which acts as a brace or support. It differs from a post in that it is commonly set in a diagonal position and thus serves as a stiffener by triangulation.

STUCCO Plaster for exterior walls.

STUD The principal vertical supporting element in a wall. **SUMMER** A heavy beam crossing a ceiling from girt to girt and supporting the floor joists above.

SURROUND The frame around a door or window, sometimes moldered.

SUSPENSION ROD (or Hanger Rod or Suspender) Iron rod usually found in arch bridges or in connection with auxiliary arches added to older bridges, attached from arch to floor beams to aid in supporting the roadway.

SYMMETRICAL MOLDING A decorative surround that has an identical moldered treatment on all of its sides, often punctuated by corner blocks.

SYMMETRY A balance achieved by having an exact correspondence in size, shape and relative position of parts on each side of a center or axis.

TAILRACE The lower millrace, which carries the water discharged from the waterwheel back into the stream.

TERRA COTTA From Latin, "cooked earth." A ceramic material made from clay slip poured into molds and fired; capable of assuming many forms; widely used, 1875-1930, as a sheathing material—particularly when glazed.

TETRASTYLE Of a portico with four frontal columns. **THREE-PART MITRED SURROUND** . An enfrainment of three members with mitred joints.

THROUGH TRUSS A covered bridge in which traffic uses a roadway laid on the lower chords between the trusses. Most covered bridges are through trusses.

TIE BEAM A horizontal members in a pitched roof or truss placed low down to tie together the opposing angular members and keep them from spreading outward.

TIE ROD 1. A horizontal iron rod attached to two opposite walls to prevent them from spreading. Sometimes referred to as tie bolts or earthquake bolts. 2. Iron rod used as integral vertical member in some truss bridges to replace wooden posts between upper and lower chords. Bridge members could be tightened by adjusting nuts against washers on the ends of the rods. Their use marked the first step in transition from wooden bridges to bridges made entirely of iron.

TIER Layer or level, as in the two levels of a double-tier porch.

TOWN LATTICE TRUSS A bridge truss patented in 1820

by Connecticut engineer Ithiel Town. It consisted of a series of overlapping timber triangles connected by wooden pins at the point of intersection. Town promoted the truss for the construction of cheap, strong bridges which could be "built by the mile and cut off by the yard" to support spans up to 200 feet in length.

TRABEATED Used here to refer to a standard entrance with a transom and sidelights.

TRACERY The curvilinear openwork shapes creating a pattern within the upper part of a Gothic window or an opening of similar character.

TRANSOM A narrow horizontal window unit over a door.

TRAP-DOOR or EYEBROW, MONITOR In a sloping roof, a large section which is raised to a flatter angle as though it were a trap door hinged at the top, and having a window inserted in the opening. Unlike a clerestory monitor, it does not run the entire length of the roof.

TREAD The horizontal part of a step.

TREFOIL A three-lobed, cloverleaf pattern, common in Gothic design.

TRESTLE A braced framework of timbers, piles or steel-work for carrying a road or railroad over a depression.

TRIPLE-A A colloquial term used to describe the false center gable often found on late nineteenth, early twentieth century domestic roofs. Also used as a name for a vernacular house containing such a roof configuration. Term is derived from the three "A" shaped gables: side, front and side.

TROMPE D'OEIL Illusionistic painting creating a trick of the eye.

TRUSS Structural triangles formed of iron, steel or wooden beams, joined with pins or rivets, the arrangement of which determines the specific truss type.

TUB WHEEL A horizontal wheel mounted in a tub constructed of wooden slats and reinforced with iron hoops. It receives water through a tube that enters the tub at an angle, rotating the wheel by percussion.

TUDOR REVIVAL Based on English Gothic architecture and featuring round arches with points, half-timbering, low-relief vertical ribs, combinations of brick, stone, stucco and wood, crenellated parapets and other Gothic forms.

TUMBLLED SHOULDER Chimney shoulder consisting of a sloping course of brickwork which intersects a horizontal course. The technique is also called "mouse-toothing."

TURBINE A horizontal wheel of great power and efficiency; really a hydraulic motor in which water flowing through the machine turns a vaned wheel or runner with great force.

TURNBUCKLE A metal loop fashioned with a screw at one end and a swivel at the other, used in some covered bridge trusses to tighten iron rods and thus overcome sagging.

TURNED Fashioned on a lathe, as a spindle, baluster or porch post.

TURRET A diminutive tower, characteristically corbeled from a corner.

TUSCAN ORDER The simplest and most massive classical order supposedly derived from Etruscan temples; with unfluted columns, unadorned capitals and plain entablatures.

TWO-PANELED DOOR A single-leaf door with two vertical panels, characteristic of the Greek Revival style.

TYMPANUM The triangular or segmental space enclosed by a pediment or arch, or similar space above a door or window.

UNDERSHOT WHEEL A vertical wheel rotated by the percussion of water striking a series of paddles at the base of the wheel.

VAULT An arched roof or ceiling constructed in masonry;

sometimes simulated in wood and plaster. An arch or a combination of arches used to cover a space.

VERANDA, VERANDAH From Hindi, *varanda*, which is partly from Portuguese, *varanda*, akin to Spanish, *baranda*, "railing." A covered porch extending along the outside of a building, planned for summer leisure.

VERNACULAR In architecture as in language, the non-academic local expressions of a particular region. For example, a vernacular Greek Revival structure draws ideas from formal classical architecture and interprets them in an individual way to suit local needs, tastes and technology.

VESTIBULE A hall between the outer door and the main part of a building.

VICTORIAN Characteristic architecture from the reign of Queen Victoria (1837-1901); includes a number of individually distinctive styles but primarily characterized by fanciful wooden ornamentation or "gingerbread."

VOLUTE A spiral scroll; especially that which forms the distinctive features of the Ionic capital.

VOUSSOIR One of the wedge-like stones which form an arch; the middle one is called a keystone.

WAINSCOT Facing or paneling applied to the lower part of a wall in a room and usually capped by a chair rail.

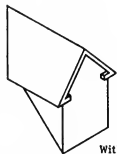
WATER TABLE A projecting ledge or molding running along the sides of a building near the foundation to shed the rain.

WEATHERBOARD Wood siding consisting of overlapping boards usually thicker at one edge than the other.

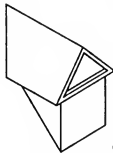
WINDER A wedge-shaped step.

WOOD GRAINING Painted treatment on wood panels simulating patterns of wood grain, sometimes to the point of exotic abstraction.

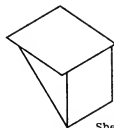
Dormer Types



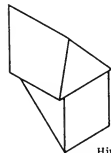
Gable
With Return



Pedimented
Gable

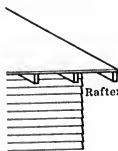


Shed

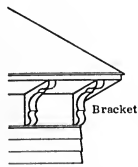


Hipped

Eaves

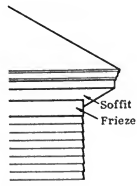


Rafter End



Bracket

Bracketed Cornice



Soffit
Frieze

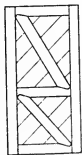
Box Cornice

Door Types

Classical Orders



Vertical Board and Batten



Diagonal Board and Batten



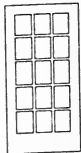
Two-Panel Door



Four-Panel Door



Six-Panel Doors



French Door



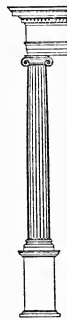
Double Leaf With Panels



Tuscan



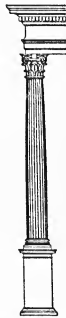
Greek Doric



Ionic

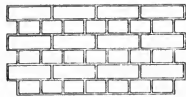


Corinthian

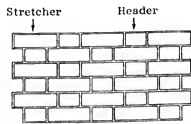


Composite

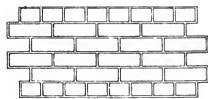
Brick Bond Patterns



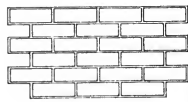
English Bond



Flemish Bond



American Bond

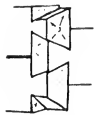


Mechanical Bond

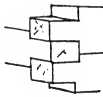
Log Corner Timbering



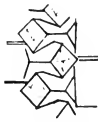
V-Notch



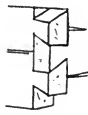
Full Dovetail



Square Notch



Diamond Notch



Half Dovetail

Windows



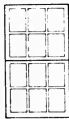
1 Over 1



2 Over 2



4 Over 4



6 Over 6



9 Over 9



12 Over 1

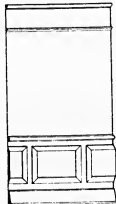
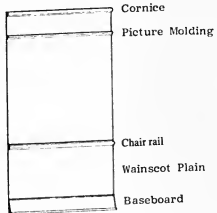


Bungalow

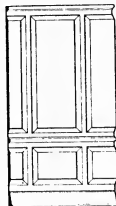


Latticed
Bungalow

Walls

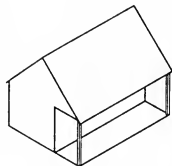


Wainscot Paneled

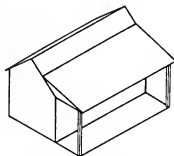


Paneled

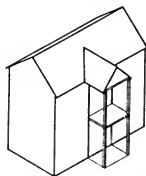
Porch Treatments



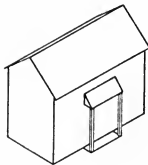
Engaged Porch



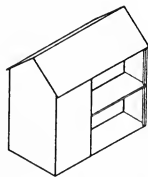
Semi-engaged Porch



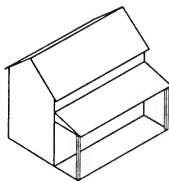
Double-Tier Portico



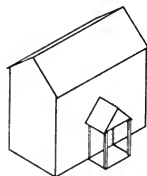
Stoop



Double-Tier Porch
With Porch Rooms



Shed Porch



Portico

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Note: The author conducted hundreds of interviews during the course of the survey and is indebted to all of those who gave so graciously of their time and energy. This important oral history was critical to the project's research process.

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