

ARCHITECTURE IN NORTH CAROLINA, 1700-1900

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by


Lawrence Wodehouse

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ARCHITECTURE IN NORTH CAROLINA

1700-1900

Lawrence Wodehouse

When John White, "Governor of the Cittie of Raleigh in Virginia," returned to Roanoke Island in 1590 after an absence of three years, he found only traces of the original settlers of 1584. In a report to geographer Richard Hakluyt, John White describes the "lost colony" as having a palisade of dwellings. This village settlement on Roanoke must have had something of the character of basic English construction, as opposed to slightly later colonies settled in Massachusetts where the "English wigwam" was used for temporary shelter at the Pioneer Village, Salem.

It is not surprising that the settlers of early seventeenth century North Carolina developed the construction of timber struc-

tures. There was an ample supply of timber for construction purposes, although little time and few adequate tools for the laborious task of sawing. Pine and other woods rive so well that it is possible that the early colonists used split timber in lieu of sawed timber to a great extent.

Log construction was not used extensively until the eighteenth century, but was recognized as the readiest and easiest means when it did become available. Few eighteenth century structures in North Carolina are extant, and thus, although log construction was late in developing, it became a popular form of construction once it was introduced. Logs were hewn to size by an adze and a simple dovetail joint constructed at the

corners. The average log without too much taper was about twenty to twenty-four feet in length and dovetailed at the corner. This determined the basic size of the unit which could reasonably be built. These early single cell units had unglazed, shuttered openings for windows, dirt floors and low ceilings. The ceilings were especially low if an upper level below the roof timbers was required for storage or sleeping accommodations.

As more spaces were required, the basic cell was repeated, and it is the way in which these cells were repeated which distinguishes the architecture of the South from that of New England. The New England house developed with back-to-back fireplaces, providing a central

flue between two rooms. In Virginia the general rule was to have fireplaces on the end walls of the house with the flue completely separate from the wood construction above the line of the rafters. This lessened the hazard of fire from cracks that often developed in the thin walls of chimney stacks. Occasionally two individual log cabins were built opposite each other with doorways facing across a passageway. One roof was then used to cover both units and link them together. This development is termed a "dog-run" or "possum trot" by T. T. Waterman in **The Early Architecture of North Carolina**. On rare occasions, when the chimneys were placed back-to-back as in New England, and in the position of the passageway, the result was usually called a "saddle bag" in North Carolina. In time a second story was added, with a staircase in the passageway. Porches, sometimes two stories in height, were added to one or both sides of the house. Some extremely good combinations of these forms can be found in the Mississippi Valley. At one time some Mississippi examples of French vertical log construction were reported to have been built in North Carolina, but none remain.

It is doubtful whether any structures of the late seventeenth century exist in the state, but log construction was used throughout the eighteenth and nineteenth centuries. It is through the continuous tradition of construction that one can more readily understand the early buildings of this area. The McIntyre cabin constructed in Mecklenburg County about 1726 and destroyed in 1941 had roughly hewn logs, an interior stone chimney, no windows, a loft with access by ladder, and spaces between logs caulked with clay. Colonel David

Vance built a large two-story house (Plate I) near Weaverville in Buncombe County about 1786. Another two-story log cabin with second floor joints exposed on the exterior now stands in Hickory. It was constructed in 1820 by Joe Wilson, leader in the creation of Catawba County out of Lincoln County.

The log house seems to have evolved out of the pioneering spirit of the early settlers of America, although it can be traced back in form to Sweden, Russia, Holland, and Britain. Roof forms again seem to have been developed as the need arose. The gambrel roof, a form which did not evolve in Holland until the eighteenth century, could have grown out of the English "clipped-gable" or "jerkin-head" roofs from the region of East Anglia. The earliest forms in America are found in Virginia around 1700. Most surviving examples in North Carolina can be found in New Bern, Edenton, and Halifax. Halifax has the so-called "**Dutch-Colonial**" house now called the Owens house dating from about 1760. Its gambrel roof, dormers and corner porch, are similar in some ways to the remodeled Joel Lane House, "Wakefield," at Raleigh (Plate II). An example of the jerkin-head roof exists on the plantation house "Belvidere" built before 1767 on the Perquimans River in Perquimans County (Fig. 1).

Although timber was the primary building material in North Carolina, several brick houses dating from the period of about 1700 exist in the northeast. The Charles White House, supposedly built in 1686, and the Newbold-White House are situated in Harvey's Neck and Durant's Neck respectively on Albemarle Sound, the Necks being divided by the Perquimans River. The Necks are peninsulas on either side of Hert-

ford south of Route 17. Even today this part of Perquimans County has a rural character and quality like that which must have existed a hundred or more years ago. Tenant houses, farm buildings, barns, and the grand plantation houses grouped in groves of trees are as yet virtually untouched by the encroachment of urban buildings.

The Charles White and Newbold-White brick houses are a story and a half in height, with bedrooms in the roof half story, lighted by dormers. The Charles White House, the earlier of the two, has a gambrel roof while the Newbold-White house has a gable roof. Both houses have many characteristics in common such as "Flemish bond brickwork" consisting of alternating "headers" and "stretchers" in each course, with the headers glazed in blue to create an attractive over-all pattern. The two houses have similar plans with central passageways and a certain amount of refinement in the internal woodwork.

Two other brick houses of a later period are worthy of mention since they, too, formerly had excellent internal panelling and carving. Edward Thatch or Teach, more commonly known as "Blackbeard," supposedly built the Old Brick House (Fig. 2) in Pasquotank County near Elizabeth City, and used it for his pirate activities. (If this house was built in 1752, as is generally supposed, it would have been too late for Blackbeard.) Only the gable ends and basement are of brick, wood being used in the front and the rear walls. The panelled interior with scrolled pediments are of a richness and boldness comparable to designs of a slightly earlier period in England.

The Lawrence Place at Eagletown Community near Rich Square in

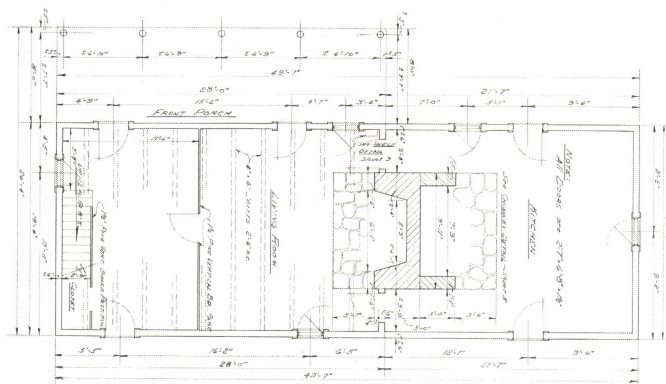
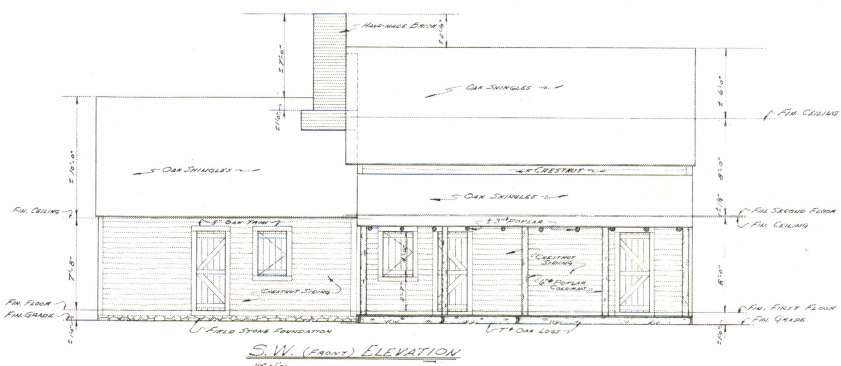
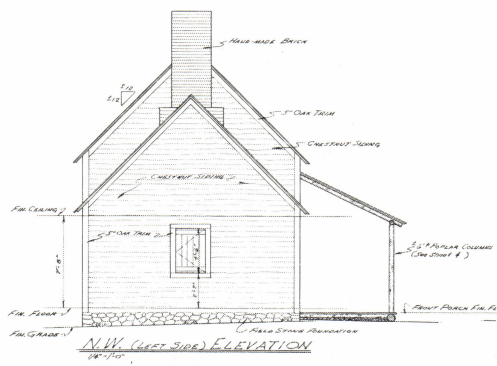


PLATE I. — Zebulon B. Vance Birthplace, Asheville.

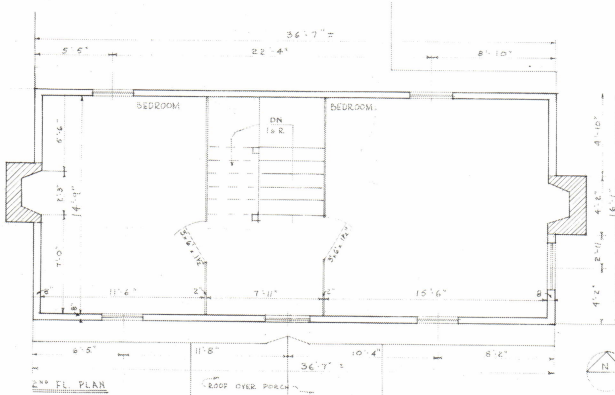
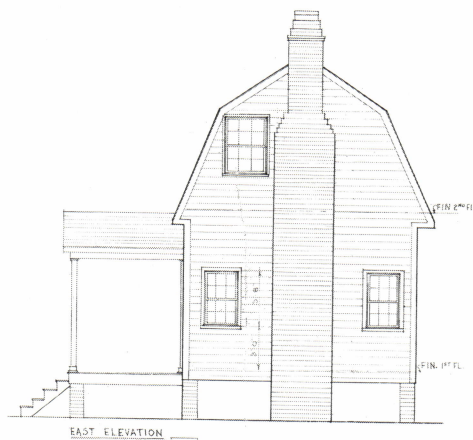


PLATE II. — Wakefield, Raleigh.

Northampton County, is first mentioned in the will of John Duke dated 1783, but could have been constructed as early as 1747. It is "T" shaped in plan and is of wood construction within the angles of the T, but elsewhere all the walls are of brick. On the south side of the house, the walls are taken up two stories in height. Thus the roof pitch is shallower on this side than on all other sides.

In Camden County on the north bank of the Pasquotank River, almost opposite the Old Brick House, stands the Sawyer House (Fig. 3), dating from the 1740's and built by Charles Grice. It must be one of the earliest two-story brick structures still in existence in the state. The chimneys are concealed within the end gables which are stepped in construction to allow for vertical-bond brickwork. Protruding courses of brickwork indicate ceiling levels, and corbelled brickwork at the eaves provides for a large coved plaster cornice. The original windows are quite small in comparison to the large expanses of Flemish-bond brickwork.

Towards the end of the eighteenth century many towns within the state had grown to sizeable proportions, but, generally speaking, the urban house reflected the forms of its rural counterpart. However, there is one house plan, developed essentially to be repeated as a row house, which can stand as an individual form, as individual as its rural neighbors. This type of house is especially prevalent in New Bern. Block-like in massing with strong vertical emphasis, it would be in context more as a repetitive row house in a town than as an isolated house in a rural setting. The design concept can be traced back through England to France and the Paris improvements of Henry IV.¹ When the basic plan for such a row house is used for a single

dwelling in the landscape, the house seems slightly incongruous, as can be seen at Mulberry Hill (Fig. 4), a pre-revolutionary structure on the north shore of Albemarle Sound east of Edenton, Chowan County. The plan of a town house of similar character would have had a horizontal and vertical circulation hall along one side of the house with a bank of rooms adjoining it, and also might have had a walled-in garden at the rear, at the end of which would have been stables, coachhouse and rear entrance. These details are dispensed with in the New Bern house, and only the dwelling form and plan are used. When these houses are built in towns as a part of a continuous street scape but not as row houses, they are less incongruous. The Smallwood-Ward House (Fig. 5) in 1812 on East Front Street in New Bern illustrates this point. All examples of this style so far mentioned were constructed of brick like those in Europe.

With a free standing form of what was essentially a row house taken out of context, it is not surprising that the plans of such houses were altered to accommodate local needs and tasks. The New Bern type house in the rural area of Warrenton tends to be a free adaptation in wood construction of the prototypes in brick. This does not mean that they were derived from New Bern, but probably from wooden prototypes in Virginia. Only a few wood frame examples of this basic design can be found, and they are dispersed over a large area. Between Washington and Bath in Beaufort County is the Harvey House, (Fig. 6), a framed example, with a simple unadorned porch and cornice and sliding sashes of nine panes. Another example stands along the main road east of Trenton in Jones County. Again the porch is simple like



Fig. 1



Fig. 2



Fig. 3



Fig. 5



Fig. 4

the original entrance to Mulberry Hill, but the cornice has a small modillion motif.

When the side hall of the house with a minor entrance is turned to the front, the house develops a character more harmonious with the countryside. The side entrance becomes ornate and is usually symmetrically placed in relation to the windows. What was originally a gable end now develops into the crowning pediment of the whole design.

With the entrance hall and staircase along the front of the house, there are two possible courses for development. Either wings can be added to each side of the central mass as dependencies, or the kitchen and subsidiary quarters of the house, usually one story high, can be placed at the rear, making a T-shaped plan. Occasionally the rear portion of such houses predate the later, more sophisticated front portion. Although it might be logically suggested that a house with dependencies developed from an essentially row house plan, it is possible that the whole development can be traced back to the free standing house in the landscape. T. T. Waterman in his books on Virginia and North Carolina emphasizes the reliance of provincial and colonial builders upon the outgrowth of Palladianism in eighteenth century England. James Gibbs, William Chambers, and the Adams Brothers were the leaders who influenced the Provincial designers by means of their well illustrated "copy books." "Elmwood" in Essex County, Virginia, has a central protruding entrance bay set into a symmetrical arrangement of windows, similar to the side emphasis of the New Bern house. Although ultimately derived from the English "double pile," that is, a pile of rooms on either side of a horizontal and vertical circulation space, it also has a

corridor along the north entrance side of the house. Such an arrangement provided easy access to all rooms and a certain amount of privacy. This elongated plan, which at Elmwood is 100 feet long, developed through various stages, with minor variations. Examples of these variations may be seen in Battersea (c 1800) in Petersburg, or in the Randolph-Semple House (c 1770) in Williamsburg, Virginia. **Vitruvius Scoticus** by William Adam and **Select Architecture** (1757) by Robert Morris were the inspirational copy books.

Two miles south of Warrenton stands Elgin built in 1850 with its Tuscan columned portico on an axis, smaller side porticos at each end of the front hall, and an array of decorative motifs. It has rear additions conforming to the T-plan arrangement although in this case the rear of the house could predate the front. Similar houses, such as "Oakland" at Littleton in Halifax County, can be found in the area of Elizabeth City, in Pasquotank County. Ten miles northwest of Elizabeth City on the edge of the Great Dismal Swamp, is the Morgan House (Fig. 7), another dwelling with attractive detailing, especially in the broken pediment of the porch and the fanlight in the gable.

Internal room arrangements varied but there developed finally a standard plan. For example, Mosby Hall or the Little Manor (Plate III) at Littleton in Halifax County, begun in 1774, was later altered to include drawing rooms on either side of the entrance hall. The Junius Tillery House built in 1765 in Tillery, Halifax County, was also altered to this symmetrical arrangement at the beginning of the nineteenth century. Thus, with the emphasis on a central portico and circulation space and the advent of Classic-Revival architecture, it is not surprising that there is a reversion

to the "double pile," in which there is a pile of rooms on either side of the central hall.

An outstanding example of early nineteenth century architecture, which does not fit into the usual evolutionary trends of design in North Carolina, is "Hope" (Fig. 8), the house of David Stone, Governor of North Carolina from 1808 to 1810; Stone built the house around 1806.² It has symmetrical facades and rare Chinese Chippendale balustrading; inside on the second story, the plan is asymmetrical in order to incorporate the spacious major room three small chambers, and a large library with floor-to-ceiling bookcases.

Several plantation houses dating from the period of the late eighteenth and early nineteenth centuries have the "double-pile" arrangement.

"Tusculum" in Warren County, built by Samuel T. Alston in 1830, has this plan with a simple exterior. Details of exterior corner panels, cornice, window and door surrounds (including the "Palladian motif" of the central doors leading to both levels of the original two-story portico) are picked out in dark green as a contrast to the white background.³

Houses similar to "Tusculum" have two-story porches for their full length. Occasionally there is a "giant order" portico with classical columns the full height of the two-story house. The counties north of Albemarle Sound, especially Perquimans and Pasquotank Counties, have several houses with this type of detailing. In Elizabeth City the Charles House (Fig. 9) has giant Doric capitals but with alternate triglyphs missing from the freely adapted frieze.

Along Durant's Neck is "Lands End" built by Colonel James Leigh, with two-story porticos running the full length of both sides



FRONT ELEVATION
(NORTH)

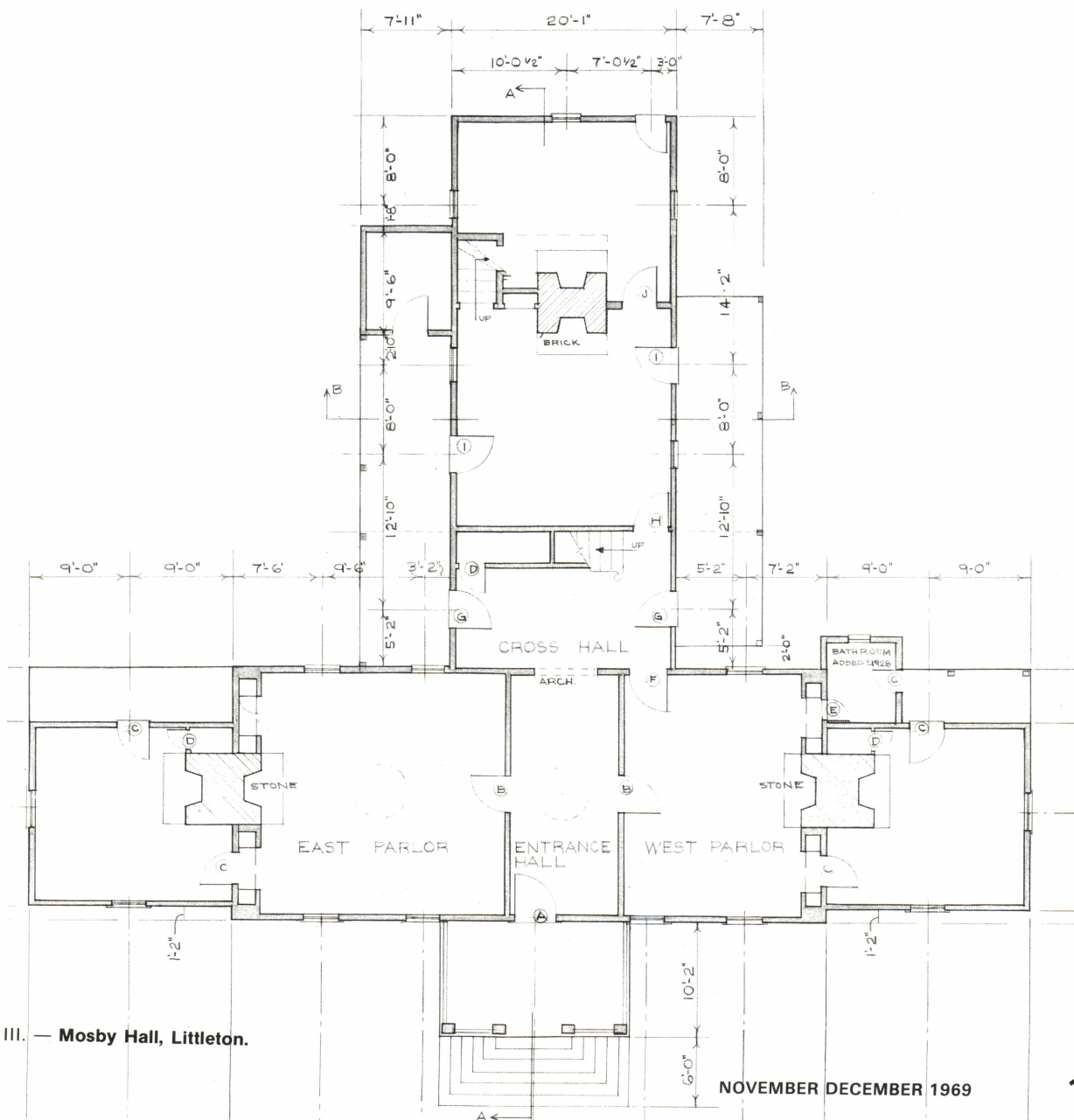


PLATE III. — Mosby Hall, Littleton.

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of the house. Leigh built a similar house, in 1833, called "Cove Grove" (Fig. 10), for his daughter, Elizabeth Leigh Skinner. This house shows a greater refinement, not only in the Ionic capitals which were used, but also in the delicate woodwork of the main entrance, especially the fanlight.

A further development of the "double-pile," or perhaps a reversion to it, is the T-shaped plan in which the central hall is connected to a cross hall at the rear of the main rooms and beyond, which extends back to rooms flanked on either side by porticos.

Perhaps the best example of this style is in Washington County on the great plantation established by Josiah Collins (Fig. 11). The development of the plantation was begun in 1788, on land holdings exceeding 100,000 acres, with the construction of a six-mile long canal for transportation and drainage of the farmland and flooding of rice fields. The main house, built in the early 1830's, is almost entirely surrounded (except on the gable ends) by colonnades of two tiers of columns. It is one of some twenty buildings which originally formed a village around a four-acre garden. Included in the outbuildings was an overseer's house with a gambrel roof, a slave hospital, a chapel, and a "colony" house for the tutor, the minister, and sons of the family.

An earlier plantation house of the Albemarle Sound type is Judge Duncan Cameron's "Fairntosh" (Plate IV) built in 1802 in Durham County. It, too, has a village grouping of law office, slave cabins, schoolhouse, kitchen, and chapel constructed of red brick or wood. The main house has a one-story porch with columns, a cornice of the Tuscan order, and a modillion cornice in the pedimented ends.

Before continuing a description of evolutionary trends in architectural design, it may be well to mention briefly the settlement of towns with origins in the eighteenth century and the buildings of that period which still remain in these towns.

Earliest settlers in the Albemarle Sound area were the younger generation of pioneers who originally settled at Jamestown, Virginia, in 1607. But settlement was slow. Natural harbors did not exist along the coast to encourage the growth of coastal settlement. The first town was not laid out until John Lawson, surveyor-general of the Colony, laid out the plan of Bath in 1704. Sauthier's "Plan of Bath 1769" shows a rather haphazard arrangement of buildings with Colonel Palmer's house as the most important.⁴ Sauthier's map of Hillsborough (platted 1754) is dated 1768. All other maps are dated 1769 and include Bath (1705), Beaufort (1722), Brunswick Town (1725), Edenton (before 1710), Cross Creek (now Fayetteville, 1739), and Wilmington (1732).

Bath in Beaufort County is the oldest town in North Carolina. St. Thomas Episcopal Church (Plate V) built in Bath in 1734, the oldest church extant in the state, is a simple brick building without a tower or an apse, but with a decorative arch above the entrance. Oyster shell mortar was used to bond the courses of brickwork in a Flemish-bond. The Palmer-Marsh House (Fig. 12), the oldest house in the town, dates from the mid 1740's. Built close to and perpendicular to the street, it combined business office with residence. At the far end of the house is a double chimney with closets built between them, but the flue at the street end of the house is situated at the side to enable the business entrance to open directly to the street. The outbuildings include a



Fig. 6



Fig. 7



Fig. 8



Fig. 9



Fig. 10

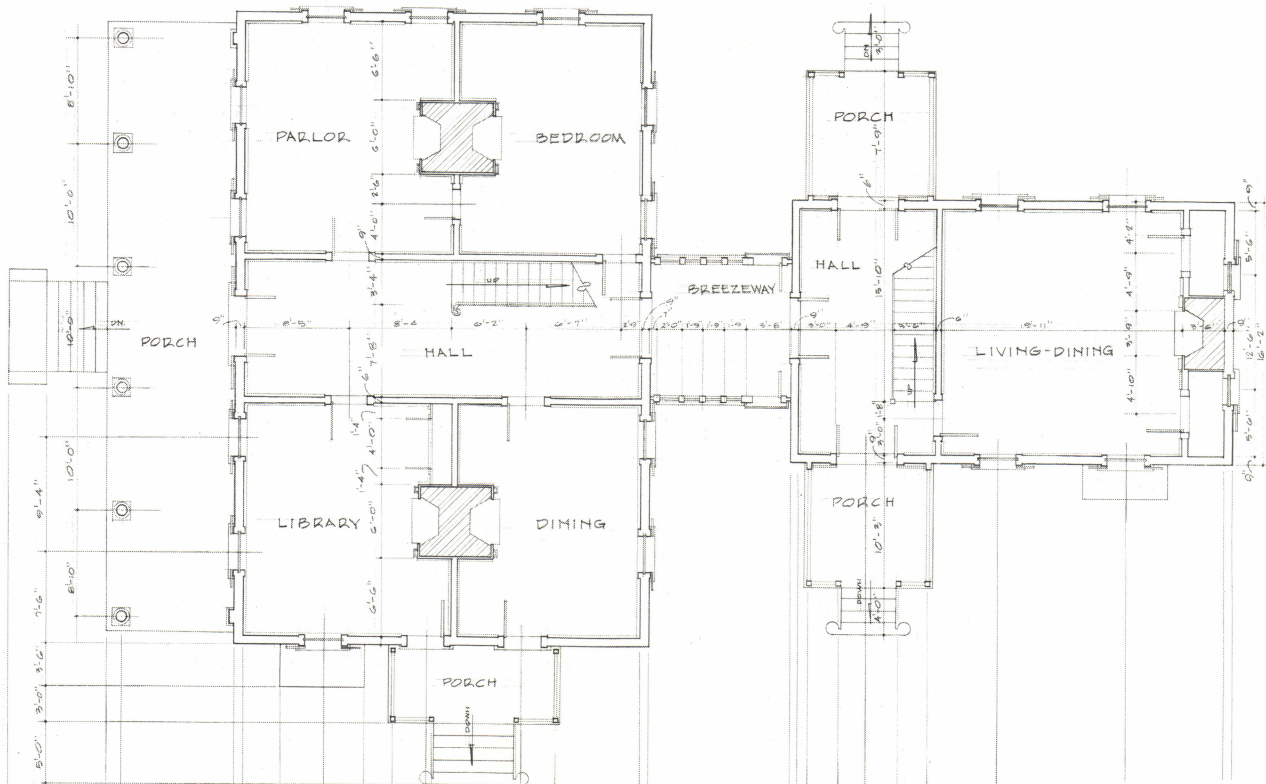
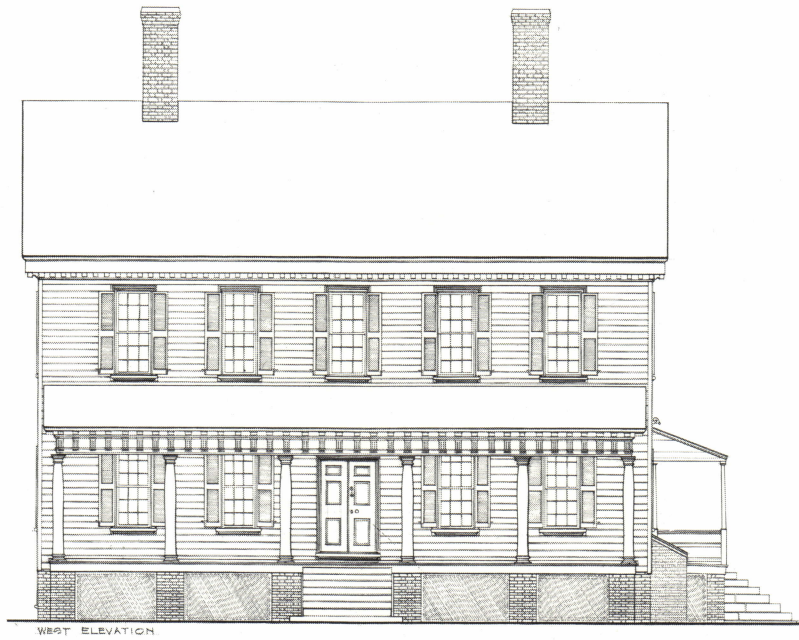


PLATE IV. — Fairtosh, Durham County.



Fig. 11



Fig. 12



PLATE V. — St. Thomas Episcopal Church, Bath.

well, a smoke house, a dairy, and a barn. All were sold to Colonel Robert Palmer in 1764. Even today Bath conveys an understanding of the size of the original settlement.

In Edenton, Chowan County, founded prior to 1710, is a frame house dating from 1724 to 1766. The Cupola House (Fig 13), as it is known, is an American version of the Jacobean house in England and one of the earliest structures in the state to have sash windows. The brick chimneys are unusually large, and the second story overhangs the front. Several houses and plantations of timber construction dating from the middle of the century exist in and around Edenton. Some have the New Bern type plan, but many reflect the coastal climatic conditions and might be termed, for want of a better name, the "Beaufort type" because the town of Beaufort has numerous examples of this type.

The church buildings and government buildings in Edenton were constructed of brick. St. Paul's Episcopal Church (Fig. 14), begun in 1736, was completed in the 1760's. Neglect and fire have necessitated many repairs over the years. It is larger than St. Thomas' in Bath, and has an apse, tower-entrance, and spire, in addition to side doors leading to the side aisle.

Chowan County Courthouse (Fig. 15) of 1767, sometimes thought to be the finest Georgian courthouse in the South, strongly reflects the best simple design of an earlier generation in England. The exterior is simple except for the modillioned cornice and pediment, but the interior woodwork is exceedingly impressive, especially in the assembly room on the second floor. A similar dignified building of equal simplicity was built for Governor Tryon at New Bern (Fig. 16).

New Bern in Craven County was founded by Swiss Baron Christopher de Graffenried, the leader of the German Palatine Protestants who had been expelled from Baden and Bavaria. Queen Ann of England gave de Graffenried a gift of 4000 Pounds with which he purchased 10,000 acres of land from the Lords Proprietors. John Lawson was probably the surveyor who laid out the town in the form of an irregular grid as it appears on Sauthier's map of 1769. A Tuscarora uprising eventually forced some of the Swiss to return to their own country in 1713. Colonel Thomas Pollock then acquired de Graffenried's interests, and the town was incorporated in 1723.

From 1745 to 1761 the sessions of the Colonial assembly met at New Bern; when William Tryon was created royal governor in 1765, he made an attempt, as did his predecessor Dobbs, to establish a permanent seat of government in the town with a building to serve as the repository for all records. The Assembly enacted legislation, December 1, 1766, to erect a combined state house and governor's palace. A contract was drawn up on 9 January, 1767, in which John Hawks, America's first professional architect (as opposed to the gentleman-amateurs such as Peter Harrison of Boston), agreed to design a building, contract and hire labor, buy materials, and keep accounts for a salary of 300 Pounds per annum. The original appropriation of 5,000 Pounds was increased by an additional 10,000 Pounds in 1768 to provide what Tryon and many contemporary visitors described as a handsome residence. John Hawks, who had probably trained under John Leadbeater, the designer of Nuneham Hall in Oxfordshire, England, agreed to complete the palace by 1 October, 1770. Tryon Palace was similar

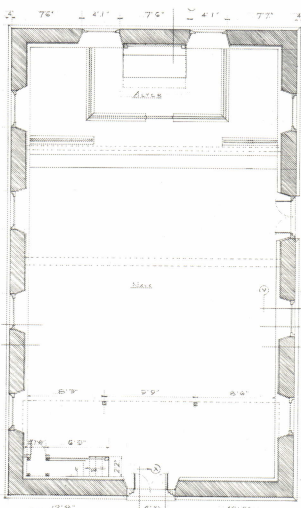
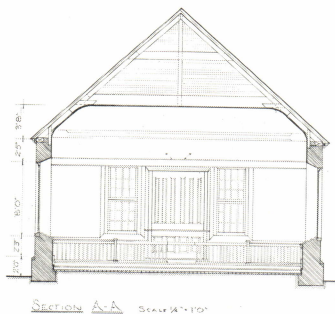
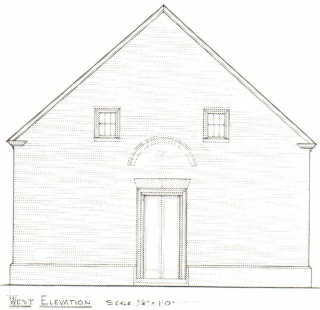




Fig. 13



Fig. 15

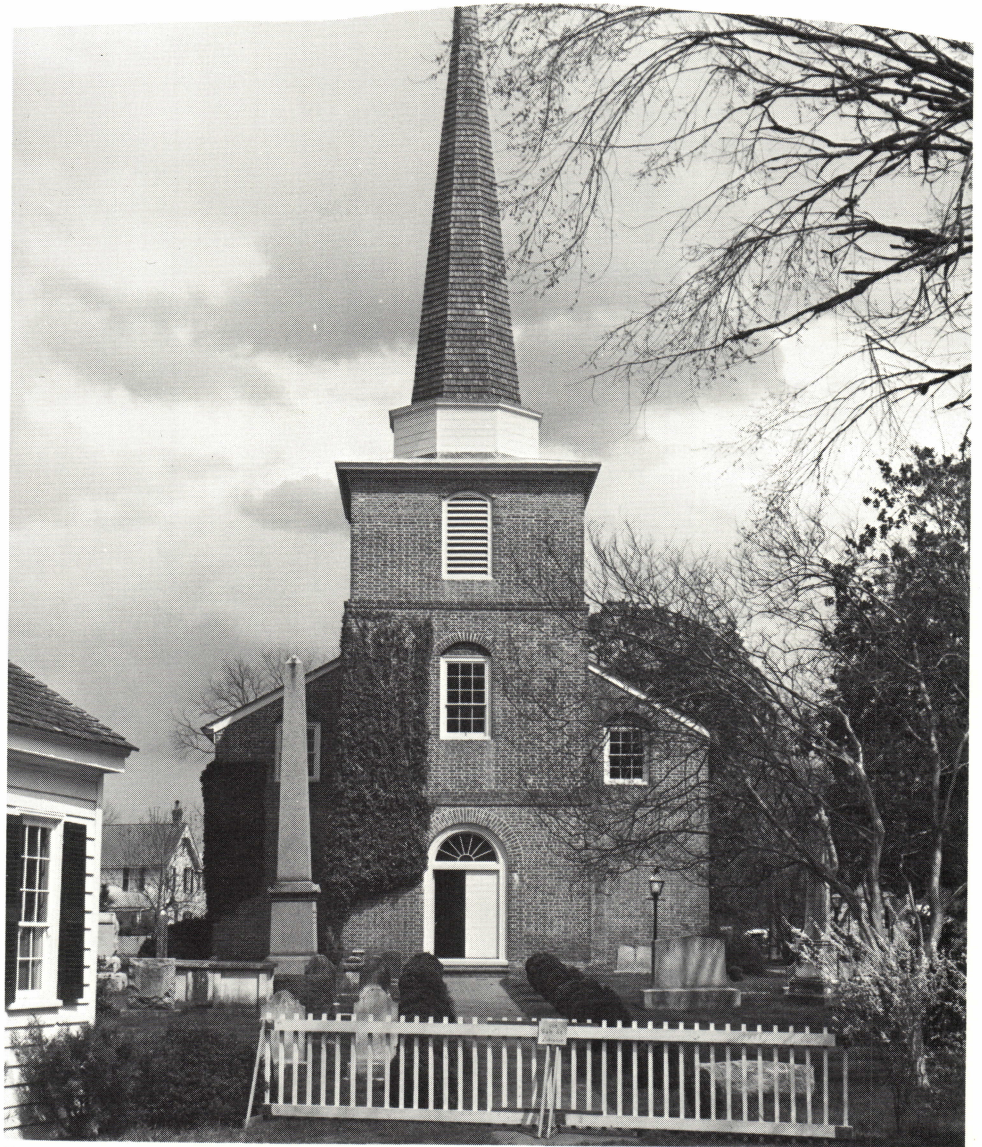


Fig. 14



Fig. 16

in form to the courthouse in Edenton except that it had two dependencies linked by curving colonnades of five columns each. The interior must have been quite lavish with its spacious entrance hall containing four statuary niches like those at Nuneham Hall. To the left of the entrance hall was the library from which one entered the council chamber, the largest room in the palace.⁵

About four miles northwest of New Bern on the south side of the Neuse River stands "Bellair" one of the few surviving plantation houses in the vicinity. Its form and detailing are influenced by the more magnificent palace.

In 1771 Tryon quelled the Regulators at the Battle of Alamance and was appointed Governor of New York. Only four years later Governor Josiah Martin abandoned the palace, and in 1798 it was destroyed by fire, after having been used as an apartment house, a fencing and dancing establishment, and a public school.

John Hawks is also supposed to have built the John Wright Stanly House (Fig. 17) in about 1780.

Except for this flush clapboard structure, only one or two framed white clapboard buildings remain from the 18th century in New Bern, although many notable structures of the New Bern and Beaufort types were constructed during the early years of the nineteenth century.

Beaufort in Carteret County was surveyed in 1713 and dates from 1722 when Robert Turner bought 780 acres of land from the Lords Proprietors and laid it out for a town. A combined courthouse and customs house was constructed in 1722 to meet the needs of a town and port for large ships built on a safe, commodious, and deep inlet. The grid plan of the town followed the contour of the sound, and by 1773 sixty families

resided there. The eight oldest houses in the town which date from before 1800 were all built after 1767. About a hundred houses still exist from the period prior to the Civil War. They all have a character directly relating to the climatic conditions of the area, a character common to the coastline houses as far south as the Gulf of Mexico and the islands of the West Indies. Stone was usually used for foundation walls under the houses which were of frame construction with clapboard walls. At Beaufort porches invariably run along the south side of the houses facing the sound, and steep roofs provide adequate spaces for ventilation. This house type, common to the West Indies, and brought to Beaufort from the islands, is determined essentially by climatic and economic conditions plus availability of timber for building. These characteristics form what has so far been termed a dwelling of the "Beaufort type." Examples can be found along the coast as far north as Hertford, Edenton, and Elizabeth City and as far south, within the state, as Southport. Many examples can be found at the larger towns of New Bern and Wilmington.

Halifax, in Halifax County, is situated in a region settled as early as 1723. Two and possibly three small clapboard buildings of the colonial period are still in existence there. These are the Constitution House (Fig. 18), The Dutch Colonial house (Fig. 19) with a gambrel roof dating from about 1760.

In Brunswick County, Brunswick Town began as a real estate speculation by Maurice Moore in 1726. Fears of British bombardment during the Revolution caused the evacuation of the town. Sixty houses once stood in the town, but only a series of ruins remained in 1830. The remaining walls of



Fig. 17



Fig. 18



Fig. 19

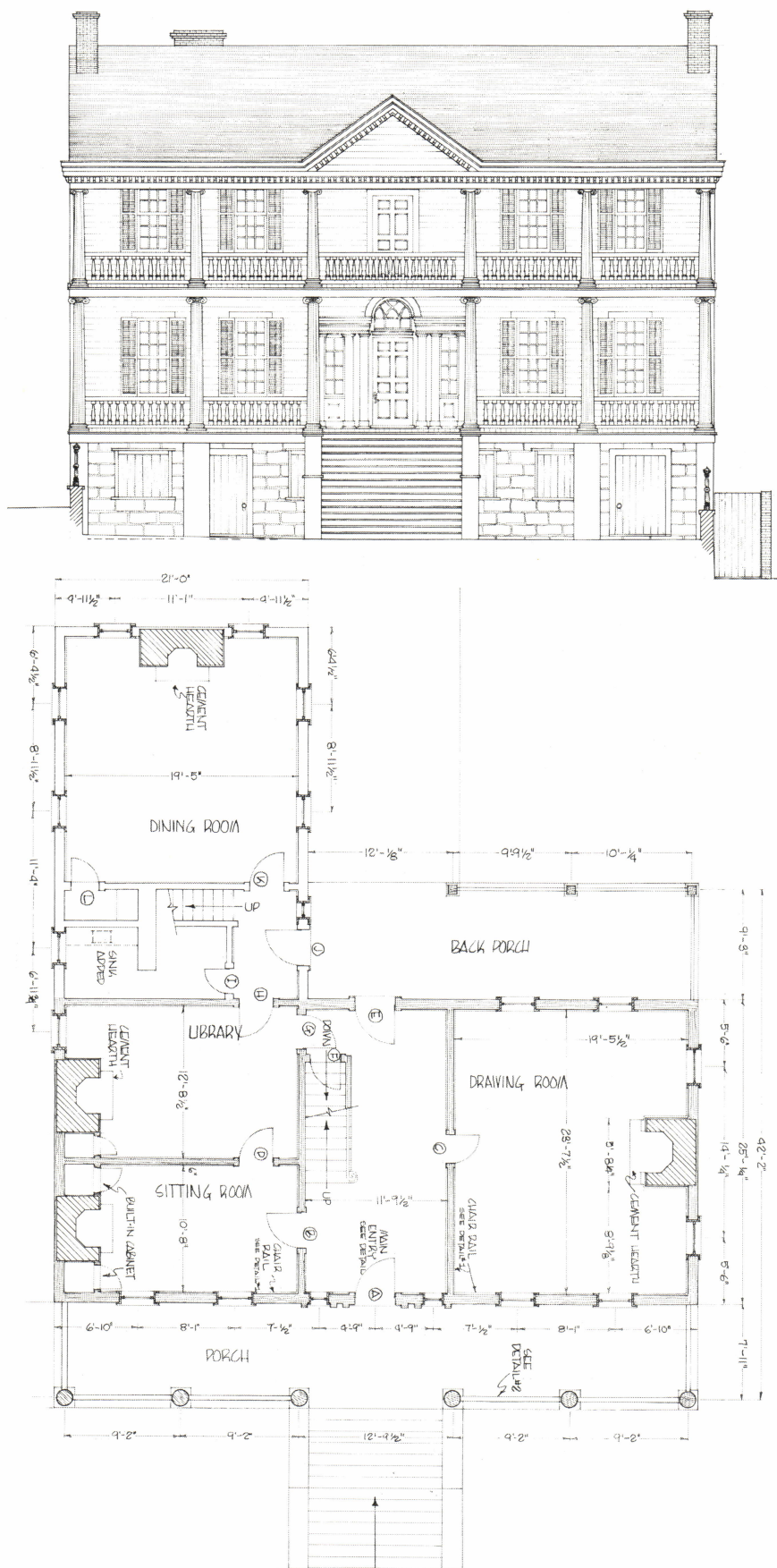


PLATE VI. — Cornwallis House, Wilmington.

St. Philip's Church contain a Palladian window above the position of the altar. The overall dimensions of the ruins suggest a large, rich, and imposing building.

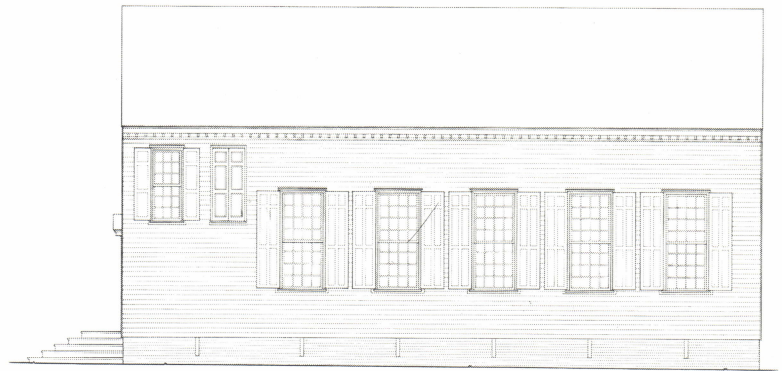
Wilmington in New Hanover County, situated at the junction of two branches of the Cape Fear River was incorporated in 1739. Many settlers of the upper Cape Fear Valley entered the state through Wilmington. John Burgwin built a large two-story frame house above a cellar constructed of masonry (Plate VI). It has a two-story porch running the length of the house on both sides, with fine woodwork inside and out. The plan is similar to that of the Cupola House at Edenton. The majority of the houses in the town have an Italianate quality of a later, more eclectic era.

Williamsboro in Vance County, founded in 1740 as Nutbush, was once a thriving town with the finest race track in the state. Judge John Williams laid out Main Street, ninety feet wide, with lots on either side 148 by 300 feet deep. It became the coach stop between Petersburg, Virginia, and Hillsborough and had stores, a tobacco factory, the first military and law school in the state, and one of the first female academies. Only two votes of the legislature prevented it from being the site of the state university.

It is the Saint John's Church, however, with its excellent colonial detailing on the pulpit and pews, which is the outstanding structure of the town. Originally constructed in 1757, St. John's Episcopal Church (Plate VII), was moved a half mile to its present location in 1772. It has a quality of design and form like the simple New England churches of the eighteenth century but without the usual tower and spire. The large, many-paned windows, modillion cornice, and Flemish bond



WEST ELEVATION - 42' x 110'



SOUTH ELEVATION - 42' x 110'

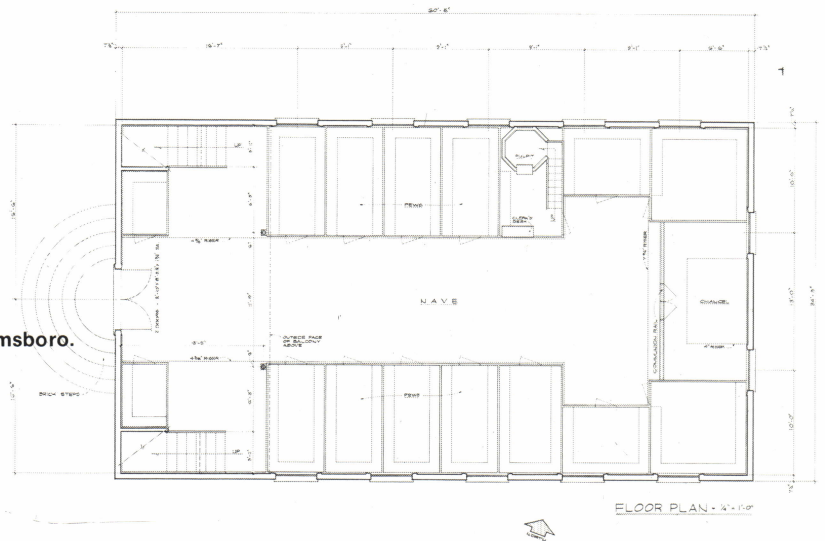


PLATE VII. — St. John's Episcopal Church, Williamsboro.

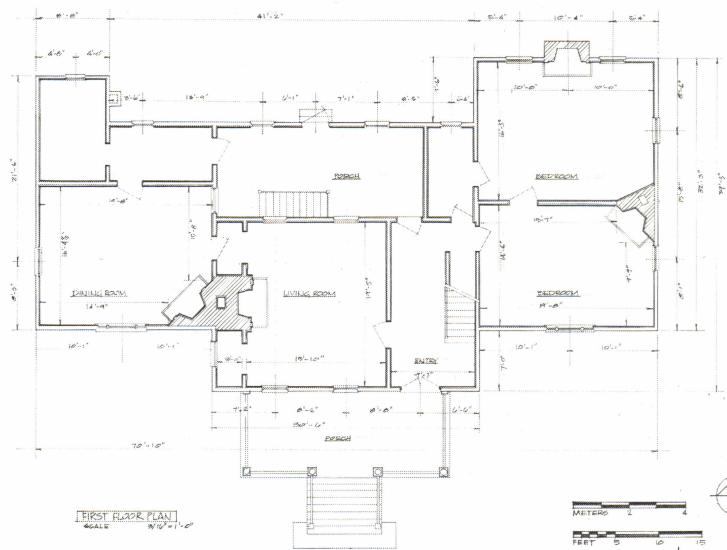


PLATE VIII. — Hazel-Nash House, Hillsborough.

basement wall are characteristic, although the New England examples would have two rows of windows instead of a single row of tall windows.

Salisbury in Rowan County, consisting of a single street leading to the road to Cape Fear was one of the earliest towns of the Piedmont, incorporated in 1753. Nothing remains from the colonial period, although much of the early nineteenth century still exists.

Hillsborough in Orange County, another Piedmont town, was established in 1754. It has several eighteenth century structures. The most interesting is the Hazel-Nash House (Plate VIII); a variation of the New Bern type, it is probably early nineteenth century. It has gable ended wings facing the street, similar to many houses in Virginia.

During the 1760's and 1770's many Scots-Highlander, Scots-Irish, and German immigrants came into the state. As Pennsylvania received more and more immigrants from the Palatinate section of Germany around Heidelberg and Mannheim, a wider area of dispersion became necessary. (Queen Anne and William Penn encouraged such dispersion and, as early as 1713, Lutherans and members of the German reformed sect settled in North Carolina).

The Unitas Fratrum or United Brethren can be traced back to the village of Kunwald in Bohemia, when, in 1457, the Society of the Brethren of the Law of Christ was founded. These were essentially followers of John Hus who was burned for heresy in 1415. Persecution was rife throughout the succeeding centuries.

During the early part of the eighteenth century the Brethren were befriended by a Lutheran nobleman, Count Zinzendorf. By 1734,

fearing renewed persecution, the Count acquired land in Georgia to begin afresh in the New World. This was a short-lived settlement, and in 1740 the Moravians, as they were then known, moved to Pennsylvania. In 1752, encouraged by the Lords Proprietors of North Carolina, they purchased 98,985 acres of land at Muddy Creek, now Forsyth County, North Carolina, on which they hoped to establish a new settlement under the leadership of Bishop Spangenberg. Their tract was called Wachovia after the Zinzendorf estate, "Wachau," and the towns were named Bethabara (founded by eleven Moravian men in 1753), Bethania, and a central town designated Salem, or the Place of Peace.

Several buildings remain at Bethabara including the church (Plate IX), constructed of fieldstone with walls two feet thick. It was consecrated in November, 1788, within the stockade which enclosed the principal houses of the village. It has an octagonal bell tower with conical roof and weather-vane. During the year 1758 Indian attacks drove the settlers into the compound, where crowded conditions caused an outbreak of typhus. A new settlement was then begun the following year at Bethania, about six miles distant, by dissenters who objected to communal living but still remained within the Moravian brotherhood. Their church, constructed of brick, dates from 1807 and is similar to the earlier Home Church at Salem built in 1800.

Salem, the central town of the Moravian settlement, was established in 1766. From it trading routes ran to the northern part of the state and south to Fayetteville, but Salem was about 200 miles from the nearest river and far from the established roads. Members of the community agreed on the layout of the town and con-

struction began on January 6, 1766. The Single Brothers House (1768-1769) is of half-timber construction typical of Medieval Europe and of Germany well into the twentieth century. The space between the timbers was filled with brick panels, a form of construction which the earlier Elizabethan settlers in the state had probably abandoned. The Moravians used half timbering because it was simpler than the usual frame building covered in clapboard. A brick extension was added to the Brothers House in the same year in which construction on the Single Sisters House was begun. The Single Sister's House was constructed of handmade brick in Flemish bond, with arched windows, and a tile roof in the tradition of Germany. A frame construction with clapboard was opened as a tobacco shop in 1773, by Matthew Miksch. The Lick Boner House of 1785 was of log construction.

Each building was utilitarian in nature, recognizing the craft traditions most suited to the period in which they were built. The John Vogler House, built in 1819 proved a distinct break with the simple ideas of the community. Vogler was a silversmith and clockmaker, and his home reflected his affluence.

Home Church, begun in 1797 after the plans of Frederick William Marshall and dedicated in 1800, is a simple gable-ended brick structure with an arch hooded doorway. It has an octagonal cupola on the roof surmounted by an onion dome. The first brick structure, however, was the Tavern of 1784, built for the use of outsiders, as was one of the two stores of the town. By the beginning of the nineteenth century the town was taking shape as planned having five blocks north-south and two blocks east-west, with houses around the perimeter and a central oblong square.

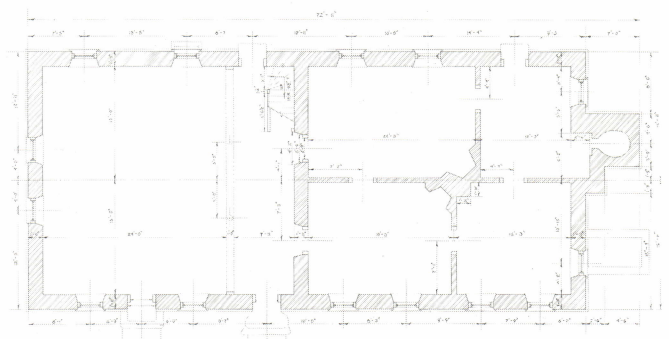
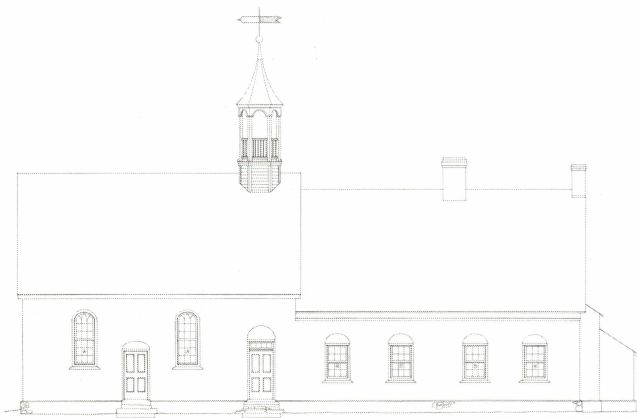


PLATE IX. — Moravian Church, Bethabara.

A larger group of settlers who came from Germany via Pennsylvania, for religious reasons, was the Lutheran group. As early as 1745 they settled along the Haw River possibly as far west as Catawba County. By the 1770's there were some three thousand German Protestant families in Rowan, Orange, Mecklenburg, and Tryon counties. Buildings reflecting the influence of this group are found in the vicinity of Charlotte. They are the Hezekiah Alexander House (Plate X) (1774) and the Ezekial Wallis House (1778), both symmetrical boxes constructed of stone with a central doorway, windows on either side, and three windows above. Another, the Wallis House, has an interesting interlacing stonework pattern on the end wall.

By the end of the century the population of North Carolina was just under half a million, and the state was still primarily rural. Beaufort had a population of sixty families. Hillsborough had forty families; and Wilmington, with its trade and port facilities, was the largest town in the state.

(Part II to be continued in Jan./Feb. issue of N. C. Architect.)

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The author is indebted to Beth Crabtree and Arthur J. P. Edwards for suggestions and corrections to the text.

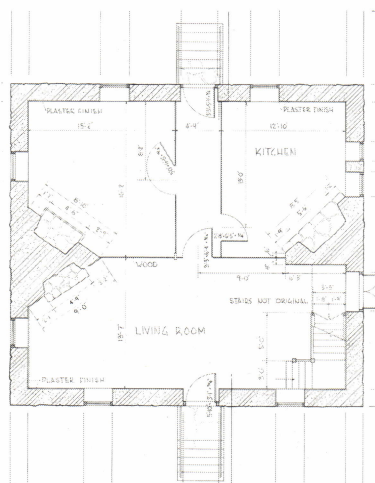


PLATE X. — Hezekiah Alexander House, Mecklenburg County.

Rowan County has several similar stone structures dating from this period. A hickory log church was constructed at Faith (Plate XI) in 1750 and was replaced in 1774 by a large stone church, which was completed in 1794 by the ninety-five Lutherans of the Parish. Just south of Salisbury stands the Michael Braun House, constructed in 1766, with walls two feet thick and foundation walls about twelve feet deep. The plan is similar to the Dutch houses in the Hudson Valley and the houses of the Pennsylvania Germans. The house has a central hall with a pair of similar shaped rooms on one side and, on the other, a great room with a small sleeping chamber at the rear.

Old St. Paul's Church was built by the Lutherans two miles west of Newton in Catawba County in 1759, and logs from this structure were used in a later church erected in 1808. The church was a small, gable-ended box with little windows and doors and simple internal panelling which included a mushroom-shaped sounding board.

FOOTNOTES

¹Here the monarch had the beginnings of city planning concepts which lasted until the overthrow of formal planning at the beginning of the twentieth century. Advancing the ideas of his father, Henry III, Henry IV embellished his capital by building the Place Dauphine (now Place des Voges), in 1605, as a development at the end of the Île de la Cité and as an adjunct to the scheme for building the Pont Neuf. La Place de France followed in 1610, and by the 1630's Isaac de Caus was building houses in London on the north and west sides of Covent Garden to fit into the general scheme of Inigo Jones. Caus worked with Jones on the Banqueting House in Whitehall and was possibly responsible for the characteristically French vaulted colonnade on the ground level of the Covent Garden Piazza. The development of Covent Garden by the Earl of Bedford was the forerunner of town development throughout the eighteenth and the beginning of the nineteenth centuries, not only in London but also in spas such as Bath and at Edinburgh and Cheltenham.

²Mrs. Melonie Taylor of the North Carolina Department of Archives and History wrote a master's dissertation on Governor David Stone, builder of "Hope," East Carolina University. The author is indebted to Mrs. Taylor for the data on "Hope."

³Research on the use of paint in these houses has proven that many all white buildings of today had this color silhouette in the details, as seen in the recently restored Harper House at Bentonville Battleground. Similar research shows that many houses in coastal towns, such as Beaufort, did not have white painted clapboard originally but were painted a brick red.

⁴It has been suggested that Claude Joseph Sauthier made maps of the ten major settlements of the state after the Regulator's uprising in Hillsborough during the spring of 1768. With such maps in his possession, Governor Tryon would have had the advantage in any skirmish because they showed the roads leading into the towns, the location of the Indian tribes, hills, waterways, and farms.

⁵Alonzo T. Dill, "Tryon Palace—A Neglected Niche of North Carolina History," *North Carolina Historical Review*, XIX, No. 2, 1942, pp. 119-167, and Gertrude S. Carraway, *Tryon's Palace*, a pamphlet published by the North Carolina State Department of Archives and History, Raleigh, 1945.

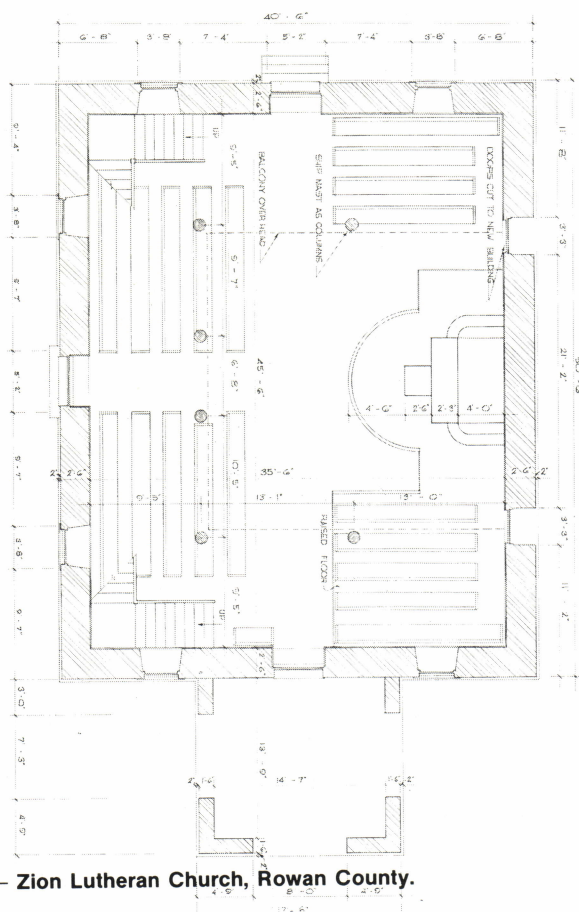
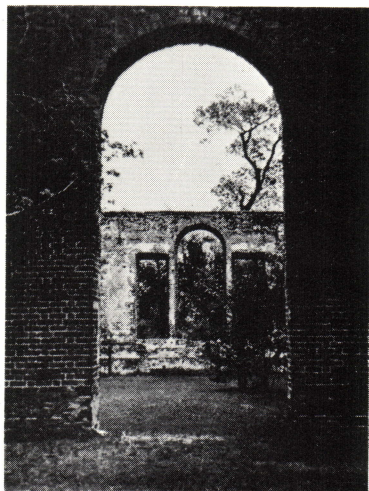


PLATE XI. — Zion Lutheran Church, Rowan County.



PART II

ARCHITECTURE IN NORTH CAROLINA

1700-1900

Lawrence Wodehouse

After the Revolution, and an increase in westward expansion, it became obvious that New Bern was no longer a suitable central location for the capital. The General Assembly met at various towns throughout the state, and each legislature discussed the need for a permanent seat of government. The Hillsborough Convention of 1788 provided for the location of a capital situated within ten miles of the Isaac Hunter plantation in the newly established County of Wake. A petition brought to the General Assembly by Joel Lane in 1771 created Wake County from Cumberland, Johnston, and Orange Counties. During the Revolution the 1781 General Assembly met in the hills of Wake at the house of Joel Lane at Bloomington, and in 1788 they paid him 1378 Pounds for one thousand acres of land on which to build the town of Raleigh. The town was surveyed by

William Christmas in April, 1792. He designated a central square and four quadrants, each with its own square. This plan was rather similar to William Penn's plan for Philadelphia. Rhodham Atkins, a carpenter from Massachusetts, began the construction of a State House in the central Union Square in 1792, and within two years it was sufficiently complete to be used. One of the first houses constructed in Raleigh, and the oldest now standing, was begun in 1794 for State Treasurer John Haywood (Plate XII). It still stands as a dignified "double pile" on the north side of New Bern Avenue only two blocks from Union Square. The interior woodwork is quite refined. At the rear of the Haywood House are a series of outhouses and barns.

In 1800 the population of Raleigh had risen to 669; by 1820 there existed a large brick

Indian Queen Tavern, a Methodist Church (1808 and 1811), a public school (1810), a Baptist Church (1818), the 1818 Building of State Bank of North Carolina and an Episcopal Church (1820).

By 1818 the State house (Plate XIII) was considered too small, and Irvin Nichols Sr. and Jr. were employed to remodel and enlarge it. The capital was damaged by fire in 1830 and was destroyed in 1831. For the construction of a new building Ithiel Town, A. J. Davis, and David Paton were contracted to design the new structure; all were architects by profession.⁶

This is the period which produced the designer trained in architecture through apprenticeship. Whereas the architect of the eighteenth century designed within the limitations of rules of proportion and relied upon copy-

books of the leading designers in the field, the nineteenth century designer was liberated from antiquity by the Romantic Movement. This movement sought liberalism in form and subject matter, an emphasis on feeling and originality, and a sympathetic interest in primitive nature, mediaevalism, and the mystical. This love of nature and idealization of freedom spread from painting, poetry, and landscape architecture to all the arts. Even the work of the classicist designers evolved into a "Neo-Classicism" or "Romantic-Classicism," as it is more usually designated. Therefore, it is not surprising that the design forms resulting from the French Romantic-Classicalists of the mid-eighteenth century, and the English Romantic Mediaeval Gothic Revival of the late eighteenth and early nineteenth centuries were slowly introduced into America.

Thomas Jefferson was appointed ambassador plenipotentiary to Paris by Congress in 1782. On returning to Virginia he designed the capitol at Richmond, based upon the Maison Carree at Nimes, France. An English architect, Benjamin Henry Latrobe, a Romantic-Classicalist apprenticed to C. R. Cockrell, later helped Jefferson to design the University of Virginia. The simplicity of form of these buildings is reflected in many public buildings throughout America today.

A typical example of Romantic-Classicism in North Carolina is the Wilmington Public Library (Fig. 20), built by John Allen Taylor in 1840 as a residence for himself. It is a two-story building constructed of pressed brick and covered with a veneer of marble. The form is of a simplicity uncommon in the Victorian era, having a series of horizontal and vertical intersecting planes completely devoid of ornament.

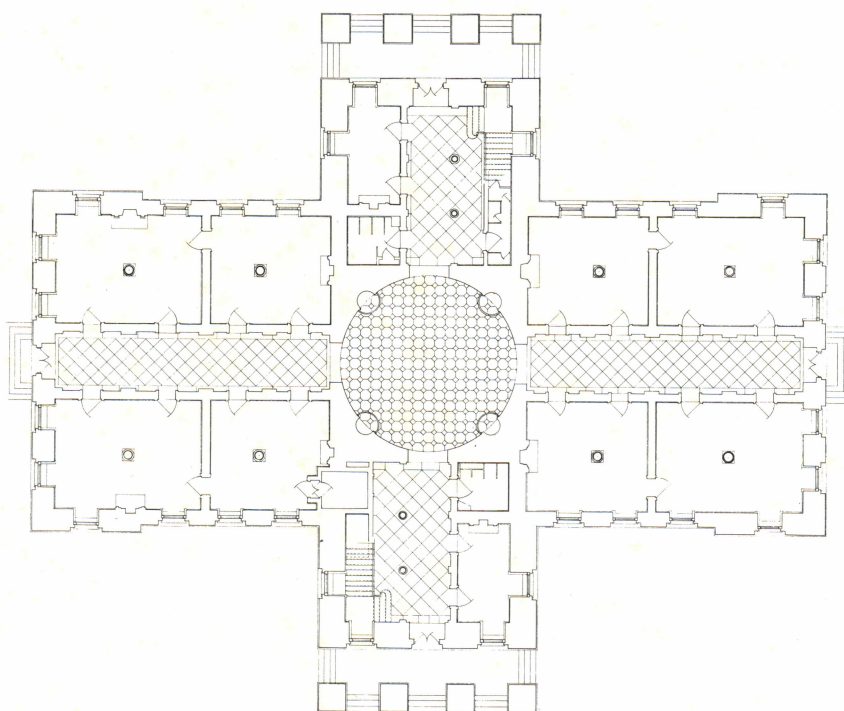
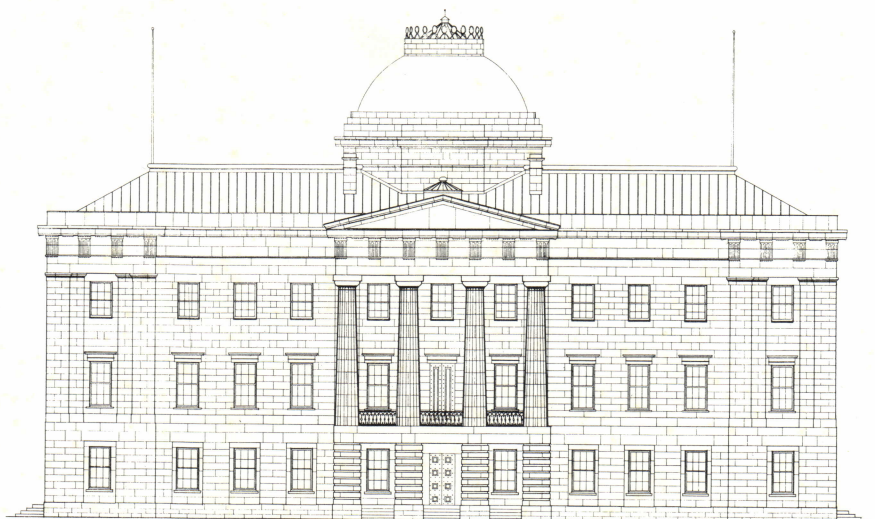


Plate XIII — North Carolina State Capitol, Raleigh.

Even the balusters of the balcony above the main entrance are cylindrical without the usual series of moldings and bulbous shapes. Another building in the classical tradition, but with a simplicity reminiscent of the work of the Adam Brothers in England, is the Masonic Temple in New Bern (1808).

Jefferson's collaborator, Latrobe, who designed part of the nation's capitol, built one structure in North Carolina. Major Daniel M. Forney, United States congressman representing North Carolina, met Latrobe in Washington and invited him to design a mansion for him on the Forney tract in Lincoln County, established by his Huguenot grandfather, Jacob Forney, in 1752. "Ingleside" (Plate XIV), as the house was named, dates from 1817 and is dominated by a two-story portico of Ionic design.

William Strickland, a pupil of Latrobe, planned several notable buildings for the federal government. He designed many buildings in Philadelphia, including the Exchange, completed in 1834. The following year he was given two federal commissions, one of which was a Branch Mint (Fig. 21), for the city of Charlotte. It was destroyed by fire in 1844 but rebuilt two years later according to the same T-shaped plan. Although it has a symmetrical facade with a large pediment over the central bay, it is severely Romantic-Classical. The stucco walls on the piano nobile level above the stone basement are panelled with wall bands and, despite a frieze at the eaves level, the structure is of the utmost simplicity. Only the two Doric columns of the portico betray a reliance upon antiquity.

Orange County Courthouse in Hillsborough, built by Captain John Berry of Hillsborough in

1845, has a Doric columned portico of four columns instead of the usual six. Captain Berry (1798-1870) was typical of the local builder who turned to design. His work reflected that of many of the more famous architects—Richard Upjohn and A. J. Davis working in the state, who were equally at home designing in the style of any period. Berry was able to design the Hillsborough Methodist Church in Greek style, the Baptist Church in early Romanesque, and St. John's College, Oxford, in an eclectic style, with three Islamic domes and gothic windows. "Sans Souci" and several other houses in Hillsborough are attributed to him and, like the courthouse, imitate many of the designs found in the builders' copybooks of the period. These copybooks were written by such men as Minard Lefever, Asher Benjamin, and Alexander Jackson Davis. Davis published his "Rural Residences" in 1837.⁷

Another Jeffersonian structure similar to the courthouse at Hillsborough is the 1857 Rowan County Courthouse (Fig. 22) in Salisbury with a Doric portico and large windows to light the interior. Northampton County Courthouse (Fig. 23) at Jackson, built in 1859, has Ionic columns and a grand flight of steps to the portico as in the Roman prototypes.

A. J. Davis designed Smith Building, now the Playmakers Theatre (Plate XV), on the campus of the University of North Carolina at Chapel Hill in 1849. The form of the building is Jeffersonian, and the corner capitals, a free adaptation of the Corinthian order, reflect the work of Jefferson's collaborator Latrobe, who designed similar capitals for the extension to the Capitol in Washington. John Berry of Hillsborough was the contractor for the building.



Fig. 20



Fig. 21



Fig. 22

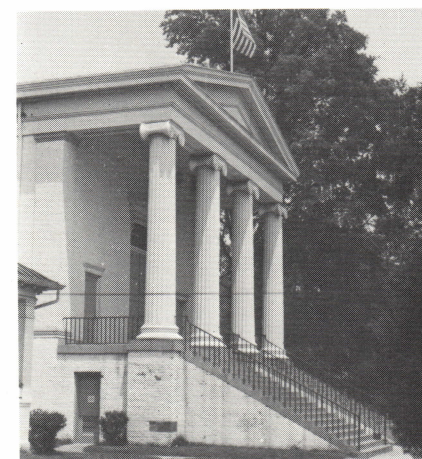


Fig. 23

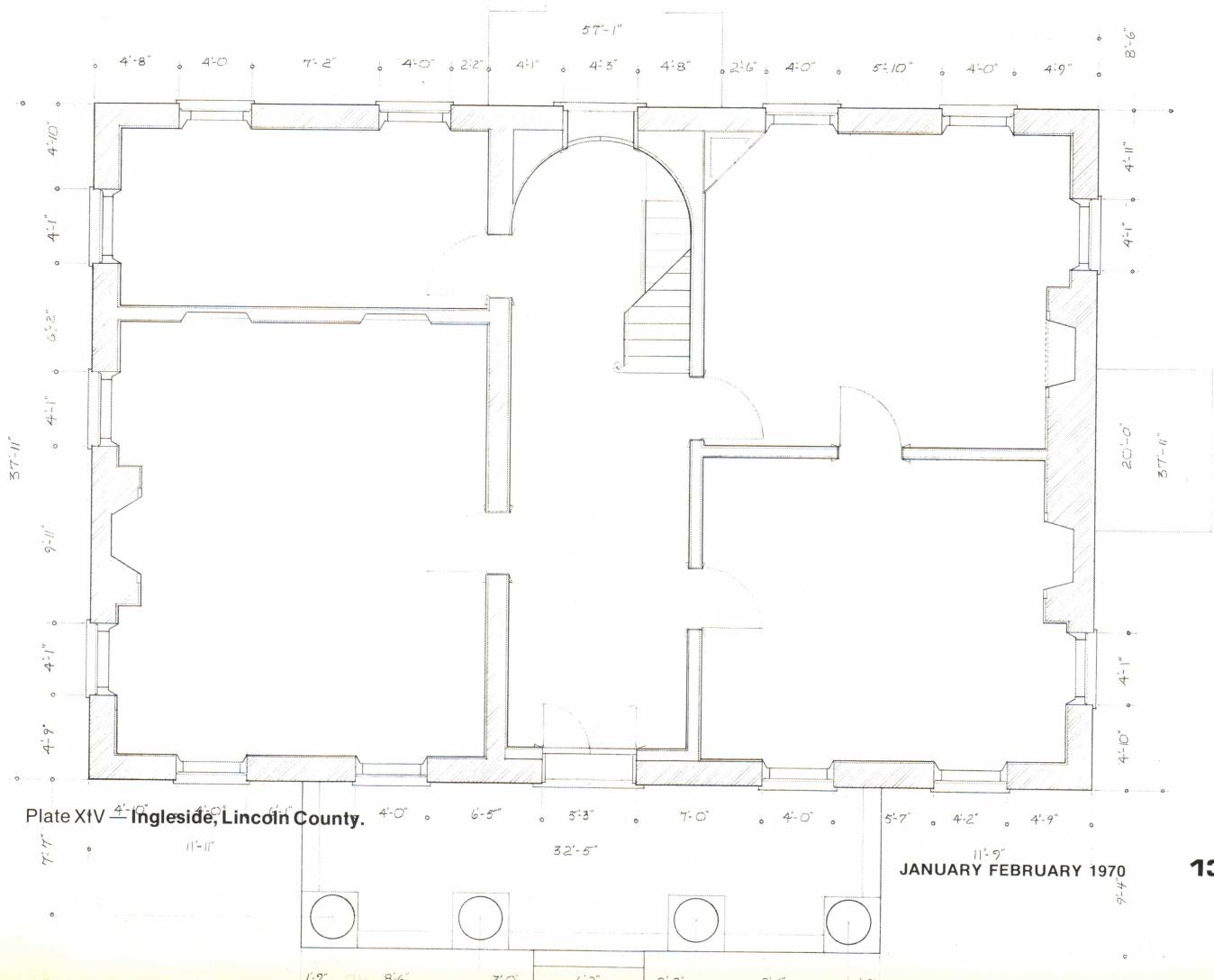


Plate XIV \pm Ingleside, Lincoln County.

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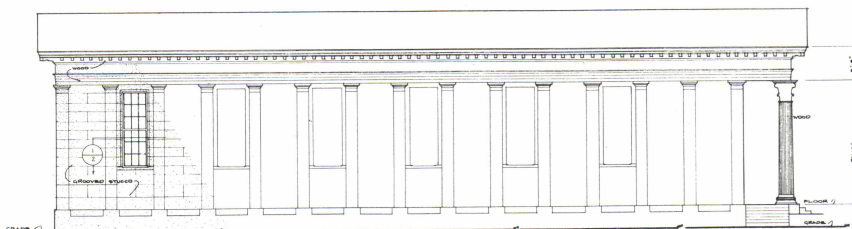


Plate XV — Smith Hall, U.N.C., Chapel Hill.

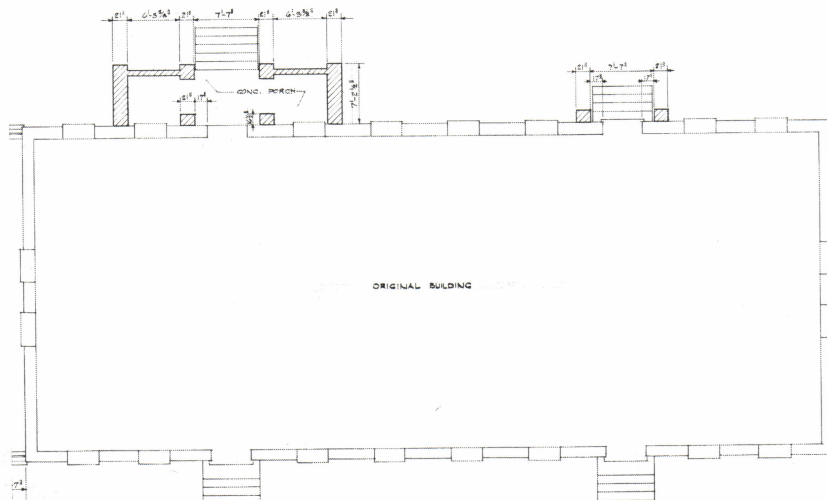
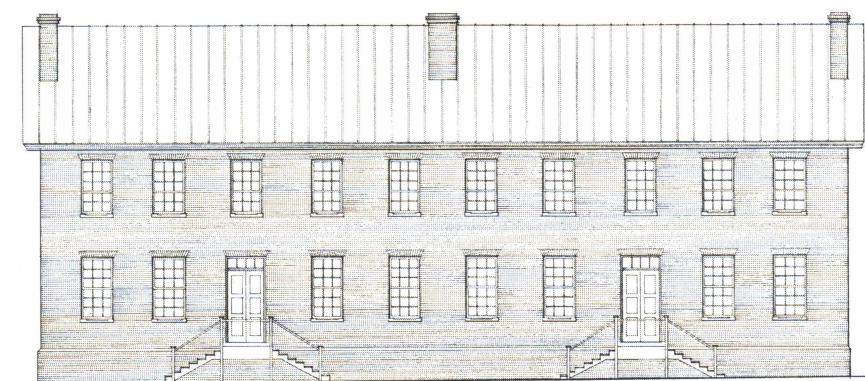


Plate XVI — Old East, U.N.C., Chapel Hill.

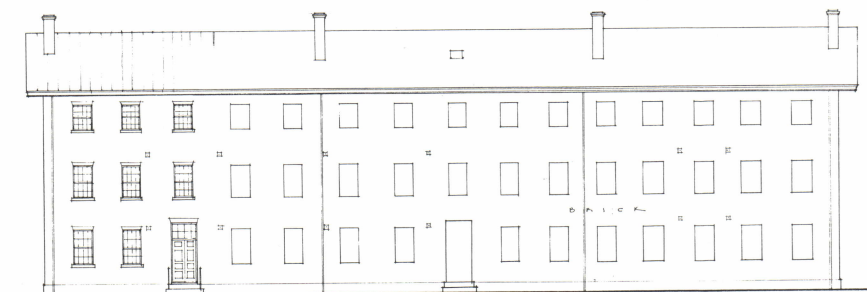


Plate XVII — Old West, U.N.C., Chapel Hill.

Earlier buildings at the University of North Carolina include Old East (Plate XVI), the first building on the campus, dating from 1793, designed by the "mechanic," James Patterson. Old West (Plate XVII) was built by Captain William Nichols in 1822. Nichols was appointed state architect that year. The firm of Town and Davis designed the addition to Old West in 1843.

A. J. Davis, a partner of Ithiel Town, from the year 1829, designed several buildings of differing styles in North Carolina. He received \$170.00 probably remuneration for the general design and layout in 1860 for drawings of Davidson College. C. E. Walker, who was paid \$1000.00 by the College, was probably the architect and designed the individual buildings and supervised their construction. The Eumenean and Philanthropic Halls constructed in 1849 and 1850 on the Davidson campus, have two-story porticos with staircases incorporated into the porticos similar to some of the villas of Palladio. The brick walls are divided into bays by simple pilasters and reflect a careful articulation of design elements.

Slightly earlier in his career, A. J. Davis, of Town and Davis, was responsible for the coordination of the design of the state Capitol in Union Square, Raleigh. The original State House begun in 1793, only one year after the establishment of the capital in Raleigh and designed by Rhodham Atkins of Massachusetts, was completed the following year. It was in a dilapidated condition by 1818, and after a small fire in 1830, it was burned to the ground in 1831. Both houses of the legislature authorized the rebuilding of the State House in the same design as its predecessor and set up a commission for its construction. Captain William Nichols and his

son, of Alabama, who had suggested a Georgian style remodelling of the original brick structure, began the reconstruction of the new State House out of granite from a local quarry. After considerable expenditure and suggestions of underhanded dealings on the part of the Commissioners leading to their resignation, William Nichols, Jr. was replaced by Ithiel Town of New York, who had studied architecture under Asher Benjamin. Davis was in charge of the design and David Paton, a young Scotsman who had trained under Sir John Soane in England, was the supervising architect for construction on the actual site. The services of Town and Davis were dispensed with in 1834. Paton continued as supervisor and before his dismissal in 1840, produced 229 detail design drawings for the building. The Capitol as it stands today, unaltered by succeeding generations, is a pleasant building of cruciform plan with a unity of design that one would hardly expect with so many designers engaged in its construction. The House of Representatives and the Senate Chamber, situated in the east and west arms of the plan, lead directly off of the cantilevered granite balcony within the rotunda. All detailing is classical except for one or two small rooms with simplified form of gothic woodwork.

Davis designed the State Hospital for the Insane in 1848, but only the Jeffersonian courthouse-like entrance portion remained until recently. Davis also received several minor commissions from the state. One example will suffice to illustrate the eclecticism of this architect who exemplified his age. Although a Greek-revivalist in his public buildings, Davis usually used Italianate detailing in his residences. "Montrose," the home

of William Alexander Graham in Hillsborough, was of the New Bern type plan with a hall the full length of one side of the house. Davis proposed a central hall, an octagonal library, and bay windows, all added on to the front of the New Bern form, reducing the rooms of the original building to minor rooms at the rear of his new creation. He made two perspective sketches, one showing the house with overhanging bracketed eaves in the Italian mode, the other with pointed arches and castellated battlements of a mediaeval English manor. The Davis remodelling was never carried out.⁸

The primary roots of the Modern Movement are the introduction of new materials and the effects of mass production of the Industrial Revolution, Romantic-Classicism, and the Gothic Revival.

The mass produced cast iron structures built as a result of the Industrial Revolution are almost nonexistent in the state. The large warehouses built along the waterfronts of Baltimore, Philadelphia, New York, and St. Louis were not needed in the ports of a state whose economy was based upon agriculture.

The Gothic-Revival was another matter. This style, which had its roots in the poetry, painting, and landscape of England was introduced into North Carolina. Horace Wapole, the sophisticated dilettante of Twickenham, England, built a playhouse ("Strawberry Hill") in which he reflected the playful use of Gothic forms prior to the purification evolving with the Gothic Revival of the 1840's. There also existed a continuing Gothic tradition of the mastermason, especially in the country districts of England, which had never outgrown the needs of the Mediaeval period. It is, therefore, the playful-Gothic and the tradition of the Middle Ages which

appear in the early Gothic-Revival buildings in North Carolina prior to the period of Richard Upjohn. Upjohn was the American counterpart of the English purifier Augustus Welby Northmore Pugin.

St. John's Episcopal Church in Fayetteville (Fig. 24) was "built something in the Gothic" in 1817. It burned in 1831, but was rebuilt with its original walls in the Gothic Revival style. The multiple spires on the twin towers of its facade give the structure a theatrical appearance like the engravings of Henry VIII's Field of the Cloth of Gold. St. Matthews Church in Hillsborough, built in 1824 by the local builder Captain John Berry, is picturesque and related to the playfulness of the early Gothic-Revival.

Thomas U. Walter, famous for his designs of the facade and the dome of the nation's Capitol, was typical of the architects of his day and age. He used classical forms for governmental, banking, and public buildings and Gothic forms for religious architecture. He designed two churches in North Carolina: St. James in Wilmington (Plate XVIII) constructed in 1839 and the Chapel of the Cross in Chapel Hill built in 1842. Both have an array of Mediaeval motifs; both have tall pointed windows of the Decorated Period and tower buttresses. There are square-headed windows on the chapel in Chapel Hill and castellations that are rather Tudor in feeling. Both have decorative arches above their entrances which gives the facades a rather flamboyant appearance.

An English immigrant named Richard Upjohn carried the banner of a purer Gothic Revival from the writings of A. W. N. Pugin to the United States. Before discussing his contribution to nineteenth century design, it is well to examine the religious movements of the period to which

the Gothic forms of architecture were adapted.

The Church of England, an established church with Tory clergy, did not fit into the free democratic society of North Carolina in the late eighteenth century. Quakers and Moravians were pacifists who did not contribute to the fight for freedom, but their service to the wounded was commended by the leaders of both sides. Methodists remained loyal to the mother country during the cause for freedom. The Presbyterian Church was split between the loyalist Highlanders and hostile Scots-Irish.

In 1700 the population of the state was an estimated 5000 persons. By 1800 it had grown to a hundred times that number, and throughout each successive decade of the nineteenth century an average of more than 100,000 persons were added. Poverty, transportation difficulties, and the small number of ministers prohibited the gathering together of people of a similar faith.

The Protestant-Episcopal Church founded in Philadelphia in 1789 was not established in North Carolina until 1817 when the Reverend John Stark Ravenscroft became first Bishop of the Diocese of North Carolina. In 1830 there were thirty-one Episcopalian congregations, mostly in large towns, served by eleven ministers.

Richard Upjohn, architect of Trinity Church, Broadway, New York, was invited to design Christ Church (Plate XIX) on Union Square in Raleigh in 1848. It is of the Early English Gothic period in style and typical of churches built in the areas of mediaeval England where stone was plentiful. The leaders of the mediaeval-Gothic Revival believed in this traditional approach. Windows are tall and narrow "lancets," a type common before the development of tracery in the Decorated

and Perpendicular periods of mediaeval Gothic. The broach spire reflects this tradition in its stone construction. Upjohn also designed Grace Church (Fig. 25) in Plymouth, Washington County (1859-60).

Although Upjohn was a professional architect, founding member, and first president of the American Institute of Architects, he also catered to the small rural congregation, which could not afford either professional services or sophisticated design, by publishing and writing "Upjohn's Rural Architecture" in 1852. It was intended for small, poor country parishes which were usually compelled to build in wood using local craftsmen and labor as a "free will offering." If the congregation could raise about \$3,000 for materials and \$5.00 for the copybook, they could have a pleasant building with a capacity of 150 people. As an alternative, they could build a church of a simple box design for as little as \$900.

A frame chapel, which followed one of the copybook designs, can be found on the campus of the Episcopal School for Young Ladies established in Raleigh in 1842 and acquired by the Episcopal Church in 1897. St. Mary's Junior College, as it is known today, has a chapel constructed in 1854 by Mr. Cameron from designs by Richard Upjohn. The chapel measures 24 feet by 53 feet. A certain amount of remodelling, including the addition of two transepts, was done in 1905. The strips of vertical boarding bands look well with the narrow lancet windows. A hooded canopy is over the entrance, and the cartwheel "rose" hexagonal window dominates the south facade. Several other examples of small wooden chapels existed, but they are not necessarily based upon Upjohn's designs. St. Am-



Fig. 24



Fig. 25



Fig. 26

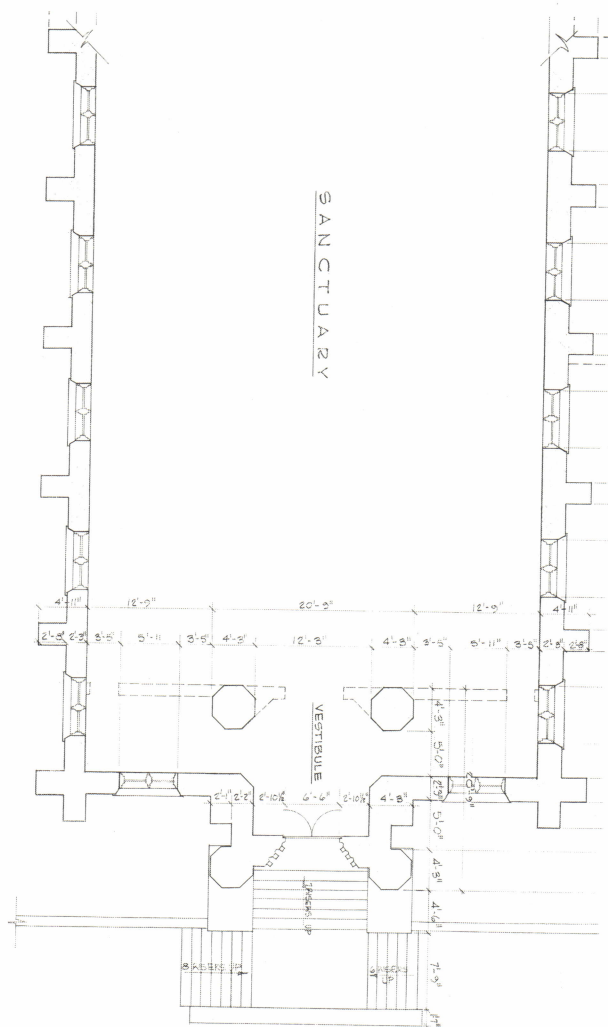
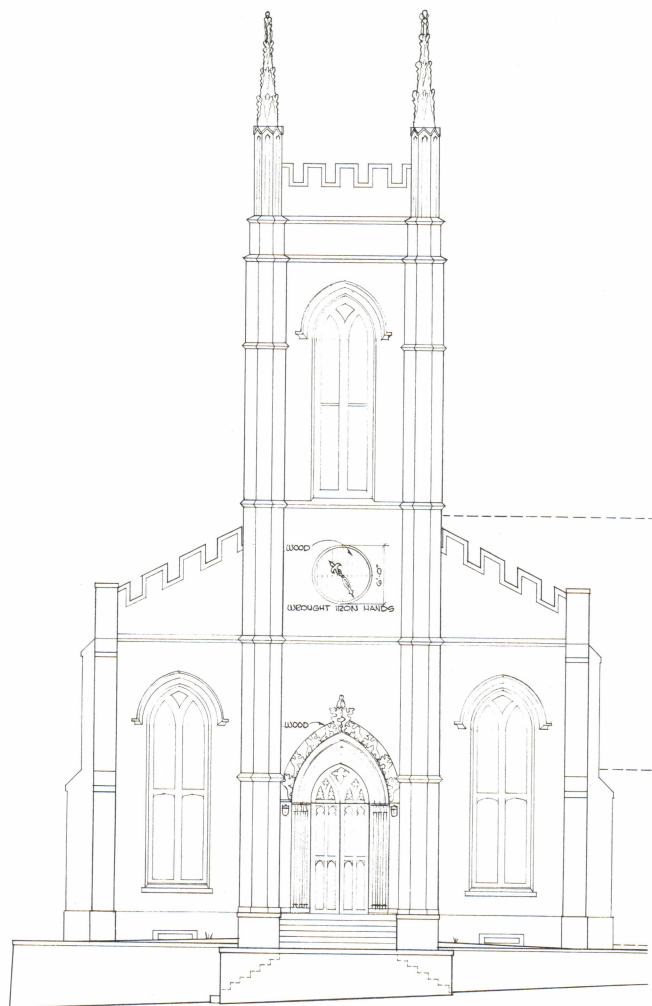
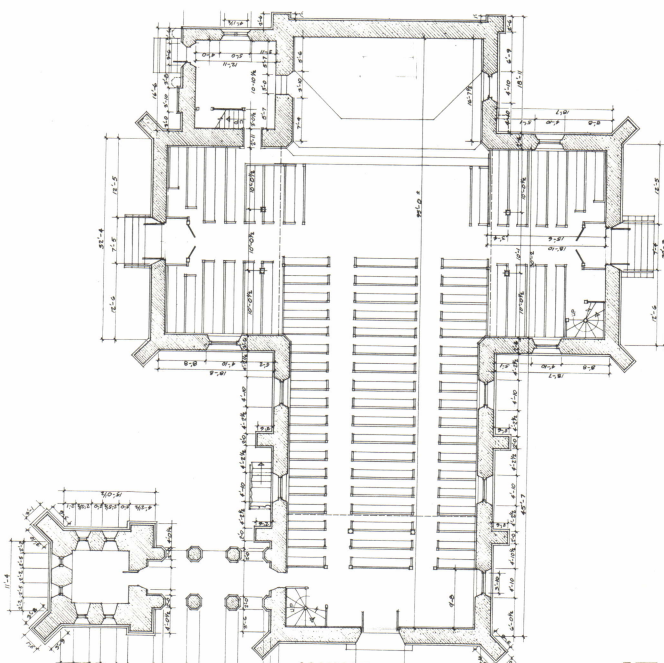


Plate XVIII — St. James Episcopal Church, Wilmington.



Plate XIX — Christ Episcopal Church, Raleigh.



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Plate XX — **St. Ambrose Church, Raleigh**

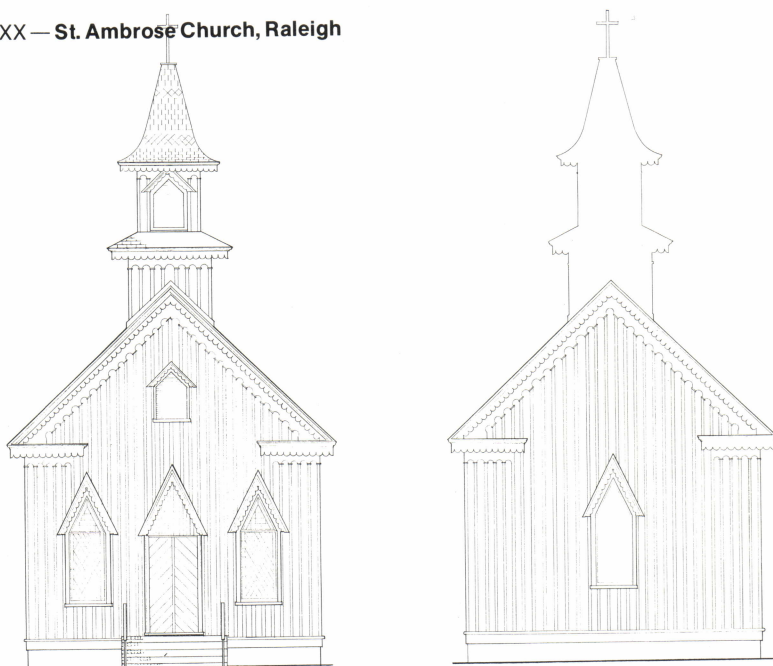


Plate XXI — **Grace Episcopal Church, Trenton.**

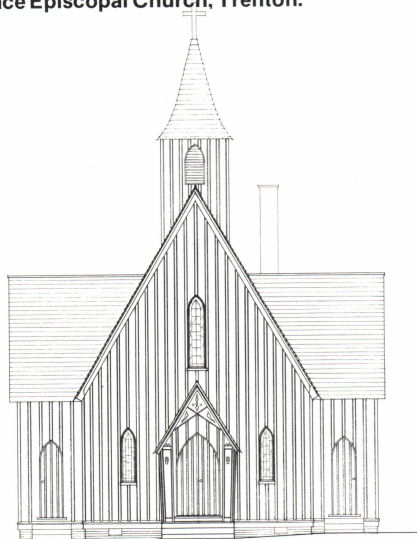


Plate XXII — **St. Mark's Episcopal Church, Halifax.**

brose Episcopal Church (Plate XX) on South Wilmington Street in Raleigh was set up by churchmen connected with St. Augustine's School and ten men from Christ Church in 1868. Many other towns have these carpenter's Gothic chapels; at Burlington in Alamance County is St. Athanasius Episcopal Church built in 1879; Beaufort, Carteret County, St. Pauls Episcopal Church in 1857; Trenton, Jones County, Grace Episcopal Church (Plate XXI) in 1885, a decorative little church with tower and spire over the end gable, and St. Marks Episcopal Church (Plate XXII) in 1854, Halifax, an early simpler version with tower.⁹

The window heads of the Trenton Church are triangular, and the decoration is quite playful, especially the corbel table of small arches which terminate the pattern of the vertical boarding. Weeksville in Pasquotank County has a chapel with an octagonal side tower, but the most ornate of these essentially simple buildings is St. John's (Fig. 26) in Marion, in McDowell County, with a shingle roof and a tower which splays out at the eaves' level above a panelled base.

In the sphere of religious activity the period from 1800 to 1860 is usually termed the Great Revival. During this period the Methodists, who had made a bad start by criticising slavery, soon changed sides and by 1860 had 61,000 members in some 966 essentially rural congregations. They emphasized religious reform, prayer, humanitarianism, education, and camp meetings. Rural Methodists gathered together at an encampment of "wooden tents" and listened to inspired orators preach the word. Pleasant Grove Methodist Camp Ground (Plate XXIII), in Union County, is typical of many of these camp grounds. It has a large square of huts or

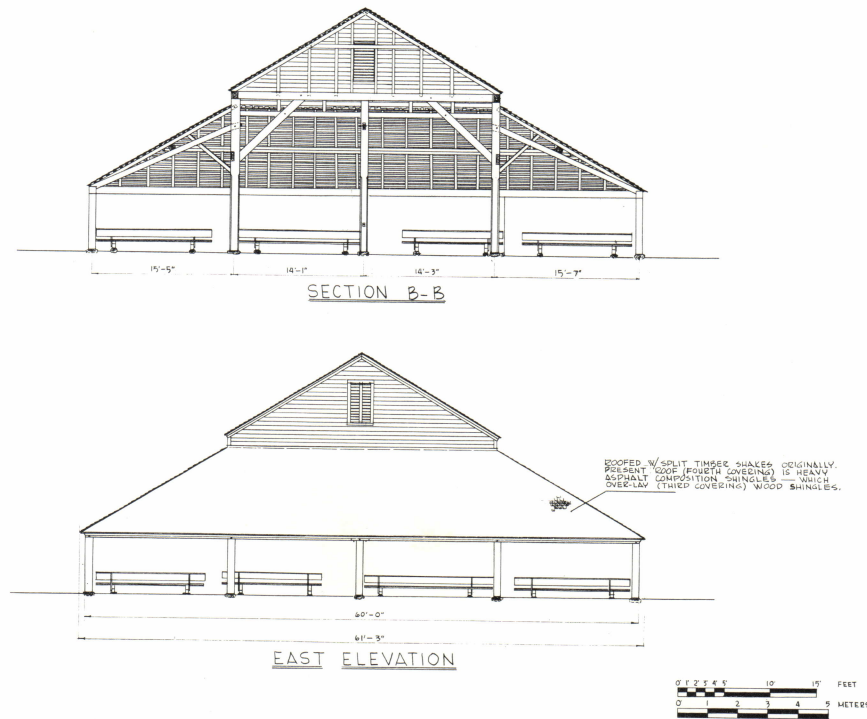


Plate XXIII — Pleasant Grove Methodist Campground Arbor, Union County.

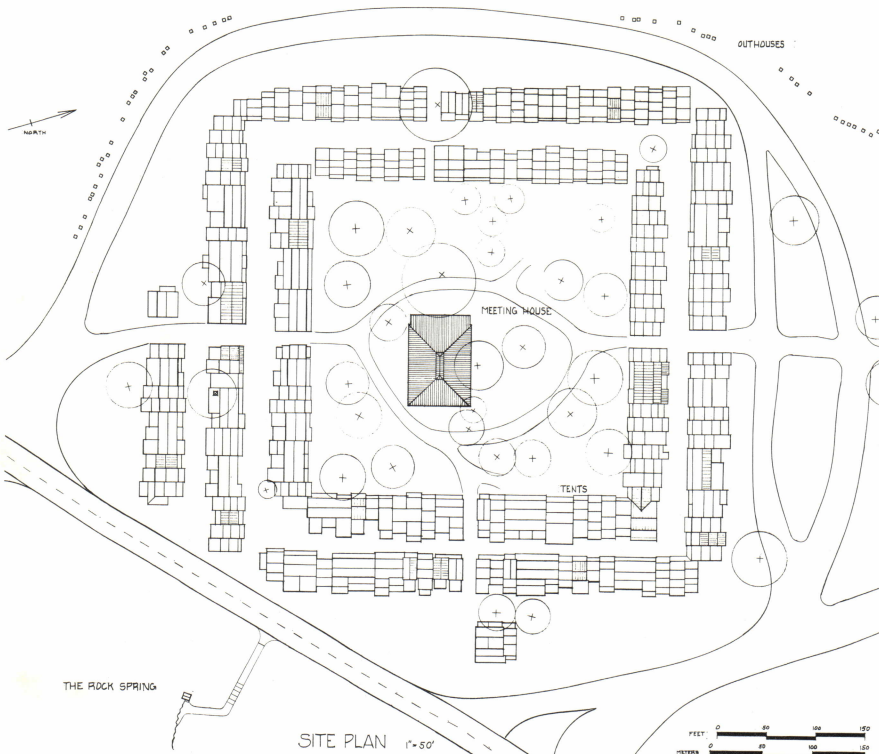


Plate XXIV — Rock Springs Campground, Lincoln County.

"wooden tents" surrounding an arbor under which the meetings were held. The arbor usually consisted of a large pitched roof, similar to a tent with open sides except for wooden supports for the roof structure. Surrounding the square would be a spring for water, horse and cow pens, and various outhouses. The Rock Springs campground (Plate XX-IV) exists near Denver in the northeastern corner of Lincoln County. North of Lincoln towards Maiden is St. Matthew's Church Arbor built for the Reformed Church whose members were generally opposed to camp meetings, especially of the revival type promoted by the Baptists and Methodists.

Upjohn's "Rural Architecture" provided the basis of design for local carpenters. Similar copy-books, concerned with the design of residences, were written by A. J. Davis and one of his close associates, Andrew Jackson Downing. Illustrations from these books reflect styles of building from a number of countries throughout the world. The various styles of the English mediaeval period produced quite a wide choice of fashionable forms; there were styles from almost any Mediterranean country, Suburban Greek, Spanish, Moorish, Etruscan, and Palmyran suitably adapted to local use. However, it was Italian Renaissance forms, especially of Tuscany or Lombardy, which appealed to the taste of most Americans, usually a wooden version of the Italian villas constructed originally of stone, marble, and stucco.

Wilmington, the largest city in the state until 1910, perhaps has the most varied collection of such villas. These appear along avenues lined with oaks, maples, and magnolias, situated between Second and Fifth Streets. Detailing varies from house to house, but

generally they have wide overhanging eaves supported with large ornate brackets. The windows, either square-headed or round-headed, like those of the early Italian Renaissance, have frames, pediments, or overdecorative Mannerist moldings usually made of painted cast iron. Sometimes these window mouldings and eaves brackets are painted in contrasting colors to offset the somber and serene flat colors of the walls which act as a backdrop. A deep frieze is usually situated below the eaves or integrated with the brackets; this sometimes includes attic windows, surrounded by wreath-like decoration, used for ventilating the roof space of the building. Porticos with columns in the form of free adaptations of the classic orders usually run along at least the front of the house. Balustrades and wrought iron railings span the spaces between the columns around the porches.

Many examples can also be found in New Bern, Raleigh, or Salisbury, towns which expanded appreciably during the latter half of the nineteenth century. The Tucker Residence (Plate XXV) formerly on St. Mary's Street in Raleigh, designed by William Percival, had many additions, but the early bulky form of the Italianate structure with its wide tower furnished a cool retreat with a view.¹⁰

Less Italianate and more Grecian are the more symmetrical country villas such as "Cherry Hill" (Fig. 27) in Warren County or a later house called "Casine" in Franklin County.

In the western part of the state at Flat Rock in Henderson County there is an Italianate church by Charles Baring called St. John in the Wilderness (Fig. 28). It consists of a simple gable-ended chancel, a stubby tower, a pyramidal roof, and a large overhang. It was started as early as 1834 by

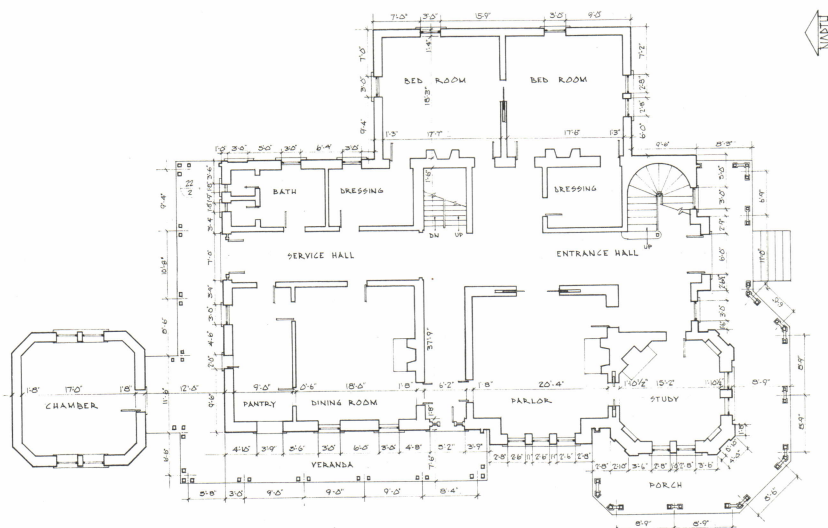
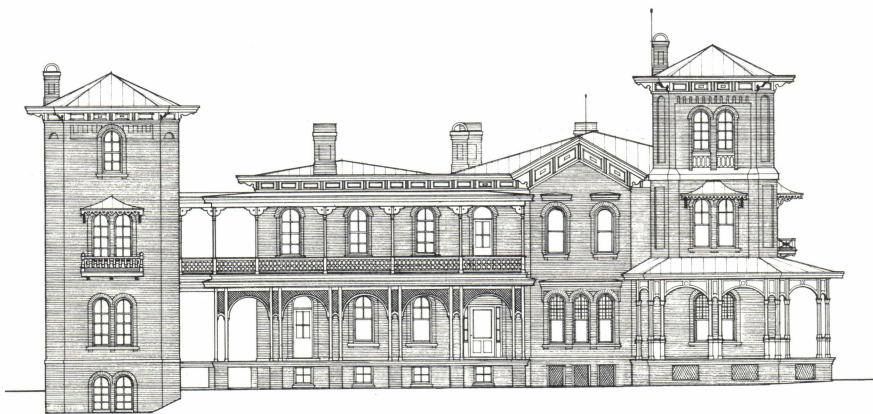


Plate XXV — Rufus S. Tucker Residence, Raleigh.

summer residents from Charleston and Savannah, and the Italianate details date from 1854.

Prior to the Civil War another plan form became popular, especially in New York State. This plan came from a book published by O. S. Fowler in 1854 entitled *A Home For All, or the Gravel Wall and Octagon Mode of Building, New, Cheap, Convenient, Superior and Adapted to Rich and Poor*.¹¹ Fowler suggested the octagonal house because, with the same perimeter wall area as a square house, the owner gained twenty percent more area internally. However, most of the rooms have triangular plans and are difficult spaces in which to arrange furniture. New York still has well over a hundred such buildings, some with surrounding porches and others in the cobblestone style of the Finger Lakes Region. The plans for these octagonal houses are sometimes ingenious. It is usual, however, to have a hall from front to rear incorporating a staircase with a square room on either side and four triangular rooms in the corners with access either directly from the hall or indirectly from the hall or indirectly from the square rooms. Such structures were not constructed in any large number in North Carolina. One exists in the region of Lake Mattamuskeet in Hyde County and another, the "Jones Place" (Fig. 29), just east of Swansboro in Carteret County, dating from 1856.

After the Civil War, Italianate houses took on a different appearance with the admixture of the French Beaux Arts Second Empire style. Such houses had steep mansard roofs pierced with dormer windows and bulbous, concave, or convex towers instead of the earlier low pitched roofs rising from the bracketed eaves. Those built immediately after the war were usually termed General Grant Style.

Two Raleigh contractors, Thomas H. Briggs and James Dodd, incorporated Briggs and Dodd Hardware Company, and in 1874 designed the Briggs Building (Plate XXVI) located on Fayetteville Street. Still used as a hardware store, it is the only storefront of this period remaining untouched by later generations. Briggs also designed the A. B. Andrews House (Fig. 30) on the southwest corner of the intersection of North Blount and East North streets. This house illustrates the addition of French design, especially in the convex and concave bulbous roofs, to the Italianate forms of the lower stories. In 1875 Dodd designed and built a house (Plate XXVII) for himself on the northwest corner of Hillsborough and Harrington streets. Shortly after it was completed he was forced to sell it; and in 1889 it came into the possession of the Hinsdale family, the present owners, who still own it. It is not as ornate as the Andrews House, but has all the characteristics of the period, including rather Mannerist columns and brackets on the front porch. Similar to this house are three smaller but equally pretentious wooden structures built by three brothers, one of the houses is named the Captain Lee House on the northeast corner of North Jones Street and East North Street in Raleigh.

If Wilmington is considered the home of the early Italianate Villa-house and Raleigh the home of the later forms, Warrenton is the home of the so-called Greek-Revival residence. This type of residence is essentially an axially planned house with a symmetrical Georgian facade incorporating, however, both a Greek portico and general detailing. The influence ultimately came from Romantic Classicism and books such as Stewart and Revett's



Fig. 27



Fig. 28



Fig. 29



Fig. 30

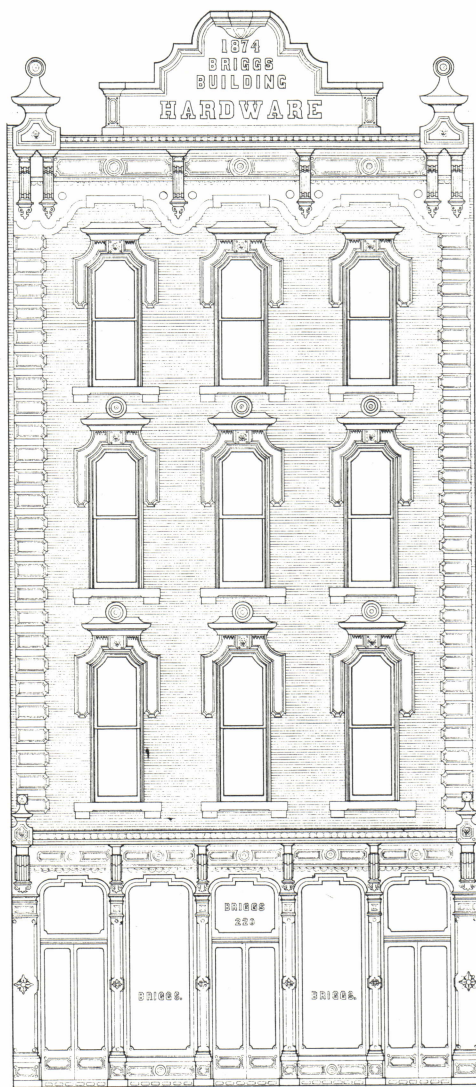
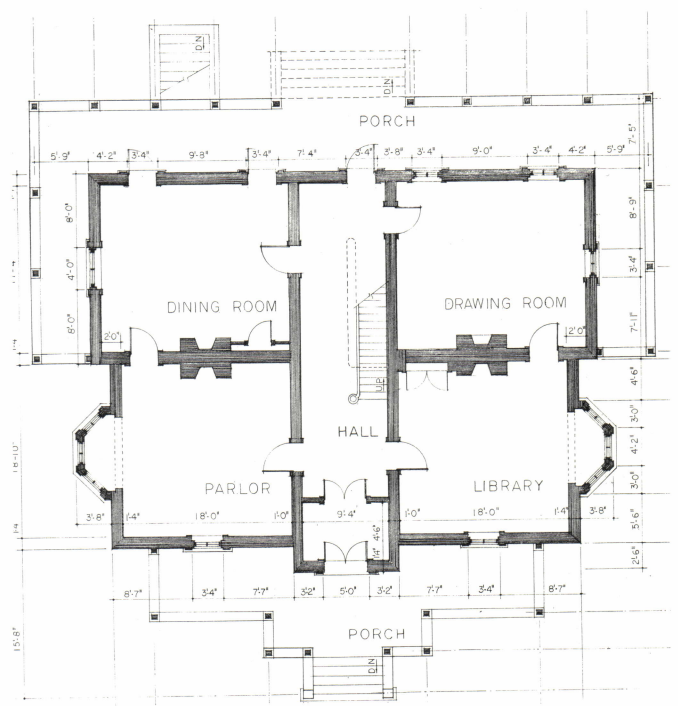


Plate XXVI — Briggs Hardware Store, Raleigh.



Plate XXVII — Hinsdale House, Raleigh.



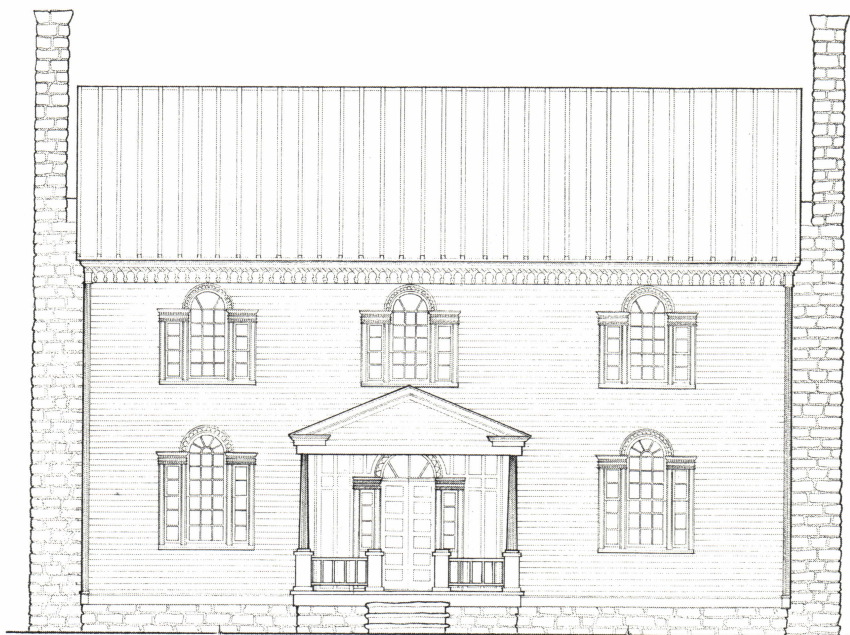


Plate XXVIII—Old Collins Place, Franklin County.

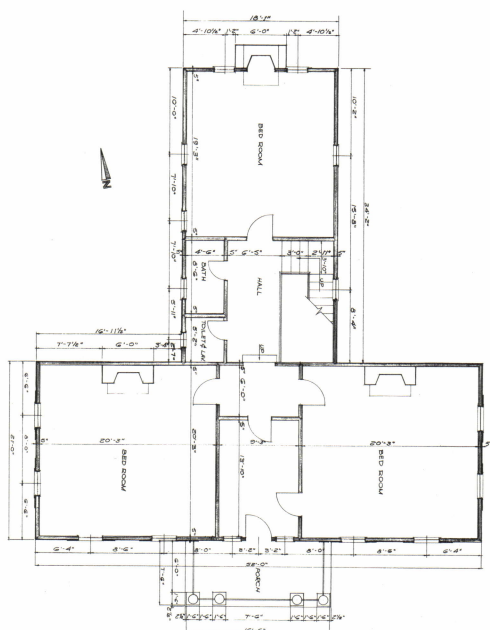


Plate XXIX — Mordecai House, Raleigh.

Antiquities of Athens (1762) and various other copybooks which included advertisements such as *Works in Architecture of Robert and James Adam* (1773). The dozen or so dwellings of this type in Warrenton reflect the influence of the Coleman-White-Jones House remodelled in 1840 by Captain W. J. White. It is of wood construction with pairs of large external brick chimneys at either end. The house has a refined detailing based upon the free adaptation of the so-called "Palladian motif." The Mary Burwell Parsonage of 1843 on Main Street in Warrenton has a similar character, especially in the Doric frieze at eaves' level. However, the single-story portico has brackets of a more Italianate character.

Greek Revival residences of this type can be found in the vicinity of Warrenton, especially to the southwest towards Louisburg and south from there towards Raleigh. Many of the structures are in a poor state of repair today. Between Centerville and Louisburg is the Old Collins Place (Plate XXVIII) which also has the "Palladian motif" repeated on all five windows and the central entrance of the main facade. The design has been well handled, although the Palladian motif has been used as an overall decorative form instead of as a note of emphasis in the centre of a symmetrical facade as is usually the case.

"Midway Plantation" near Raleigh is constructed in a style similar to the Warrenton Greek-Revival style. In Raleigh however the two-story portico predominates and reflects the influence of the brick State Bank (later Christ Church Parsonage) built on New Bern Avenue in 1818. The Mordecai House (Plate XXIX), most of which dates from 1824, is similar to the bank although of wood frame construction. The



Plate XXX — Cooleemee Plantation, Davie County.



Plate XXXI — Bellamy Mansion, Wilmington.

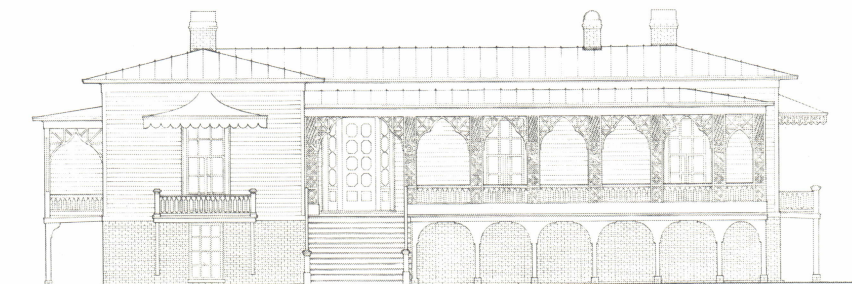


Plate XXXII — Verona, Northampton County.

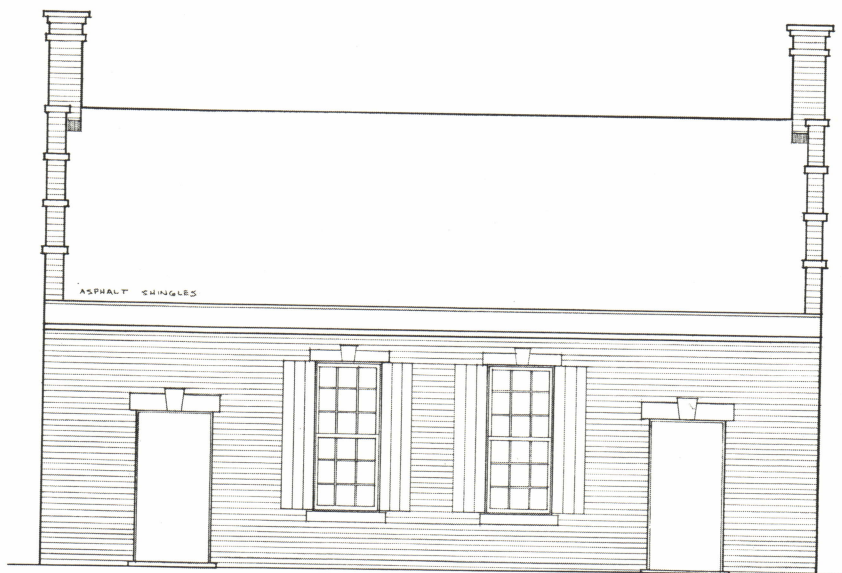
ground level columns are Doric and the second story are Ionic. The Lewis House at 515 North Wilmington Street is also similar, but with the added incongruity of an Italianate bracketed as well as a modillioned cornice and pediment.

Godey's *Lady's Book* for January, 1850, illustrated an Anglo-Grecian Villa, adapted by Major Peter W. Hairston, in 1856, in the house on his 12,000-acre plantation near Mocksville in Davie County. Hairston named his conglomerate pile of Romantic and Classic features "Cooleemee" (Plate XXX). It has bay windows extending the interior out into nature, an Italianate cupola, a classical frieze, cornice, pediments, Ionic porticos, and pairs of round-headed Romanesque windows.

Had North Carolina not been "disloyal" in 1861, it would have prized several buildings in the Greek tradition by Ammi Burnham Young, who held a post equivalent to that of federal architect from 1852 to 1862. He designed the Naval Hospital at Wilmington, which, after a variety of uses, was torn down following the Second World War. In its place, a more Italianate design by federal architect A. B. Mullett was built in the 1870's.¹²

So far, the main movements of the nineteenth century resulting from the Romantic Movement have been analyzed. The Gothic Revival, found chiefly in religious buildings and a few residences, and the Classic and Greek Revival, with Italianate detailing in the design of villas, have also been discussed. There are, however, many examples of the eclectic forms of the Victorian period, a period of the "battle of the styles," throughout the state which reflect a number of other historic periods and styles as well as regional forms.

The Louisiana style house surrounded on all four sides by a colonnade and crowned with a single roof instead of the usual Beaufort shed roof is not too common in North Carolina. One dilapidated house of this type exists in Pender County about eighteen miles north of Wilmington on US 117. Also, the Bellamy Mansion (Plate XXXI) in Wilmington, although over decorated with Victorian details, has the character of a Louisiana plantation. In Northampton County about six miles east of Garysburg on US 158 stands Mowfield with its slender columns, stepped out frieze, and modillioned cornice. It has a colonnade covered by the main roof along only one side. Across the road stands Verona (Plate XXXII) (1857), a low lying Gulf Coast villa with geometric gingerbread decoration on the porches.



Flemish Renaissance forms were introduced in two almost identical county buildings, the Sheriffs Office (1831) in Jackson, Northampton County and the Clerk of Courts Office (Plate XXXIII) (1832) in Halifax, Halifax County. Both have stepped gables and the Halifax office has tall spiky pyramidal forms on each step of the gables. They both have a plaster cove moulding at the eaves and identical stone lintels above the doors and windows.

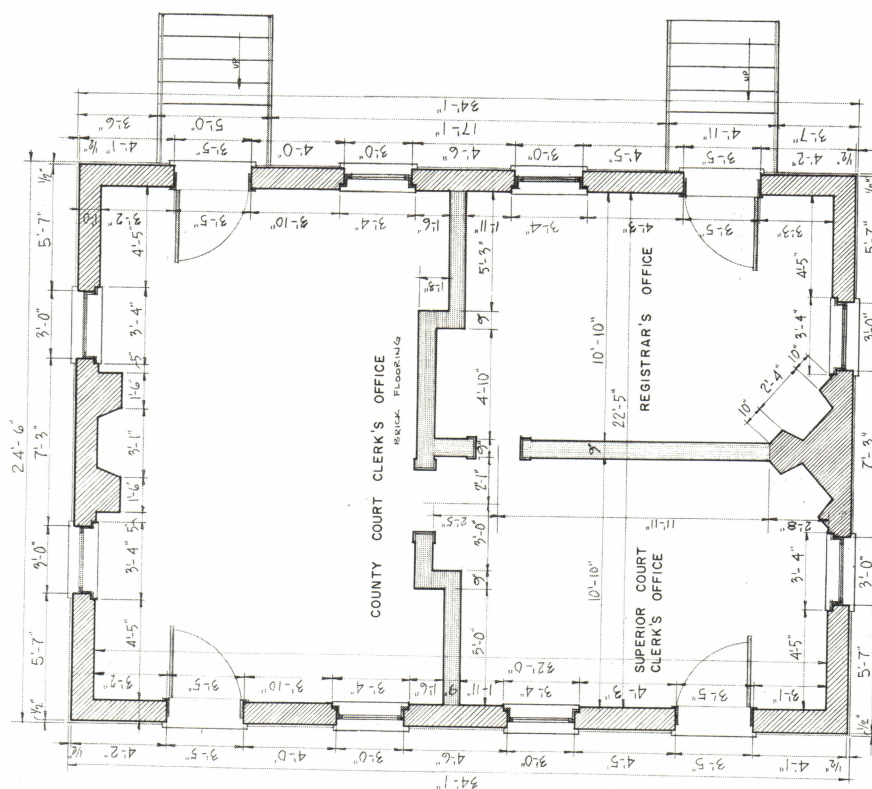


Plate XXXIII — County Clerk's Office, Halifax.

Dutch Renaissance form is represented by the Gaston County Courthouse (1848) at Dallas, Gaston County with stairs leading up to a central entrance on the main upper level. More Dutch in feeling is the Fayetteville Market House, (Plate XXXIV) which is typical of the butter-houses and custom-houses which dominate many of the towns in Holland. Designed in 1838 as a market house for the sale of meat and produce, the Fayetteville Market has an arcaded selling area at

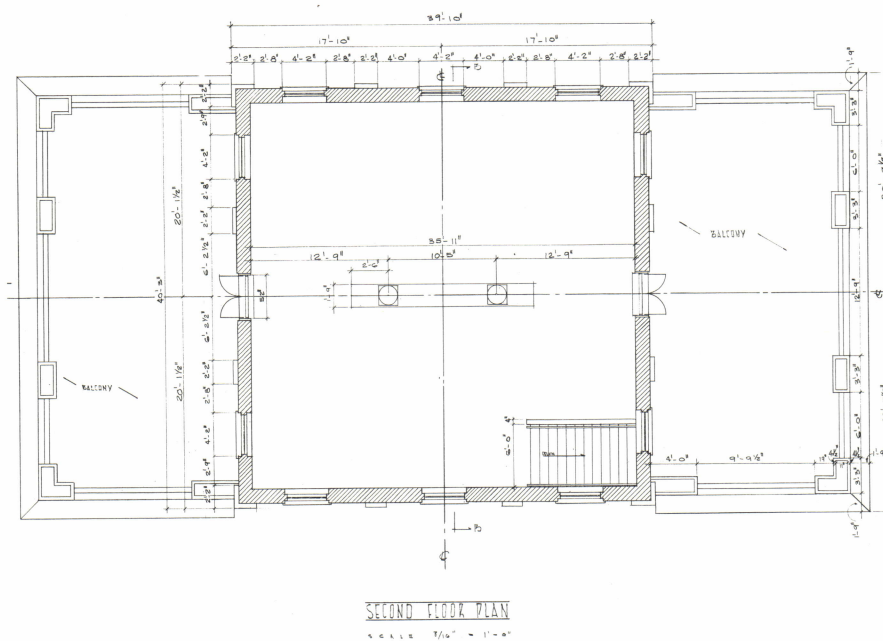
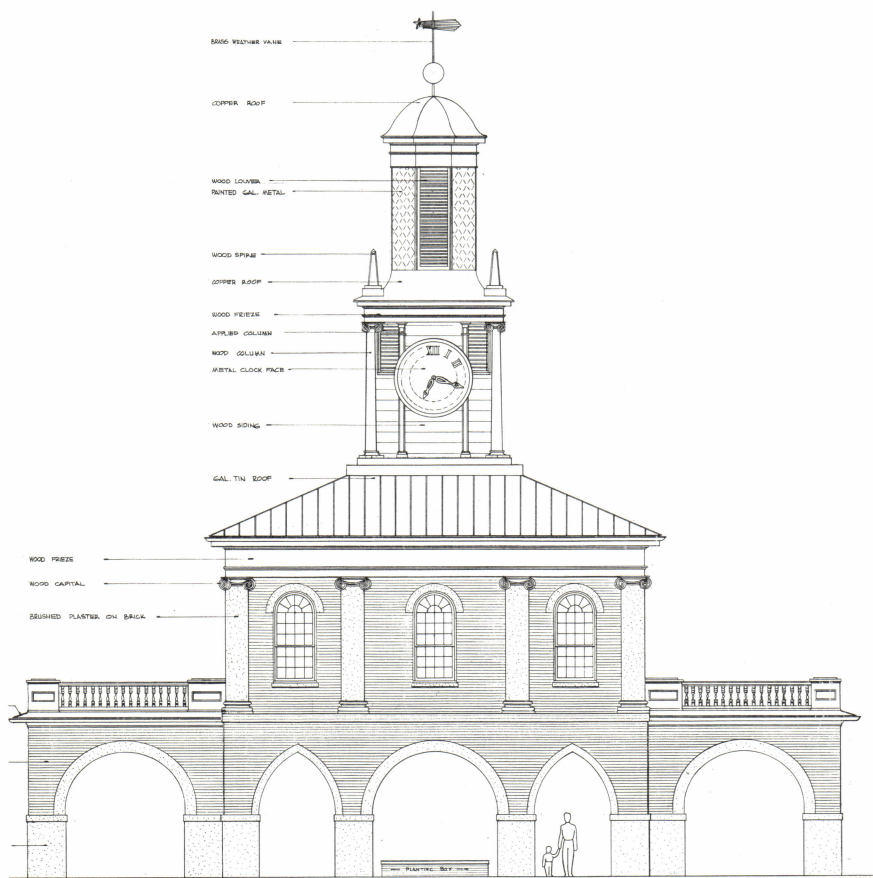


Fig. 31



Fig. 32



Fig. 33

ground level with offices above the roof which is surmounted by a clock tower, as are many of the European predecessors of this American design.

Wilmington is the only town boasting a synagogue with onion domes and horseshoe arches reminiscent of Islamic architecture.

The British Government offices at the Centennial Exhibition in Philadelphia (1876) introduced to the American scene the half-timbered old English cottage in Queen Anne style with a flavor of Gothic. Adopted to the American form of construction, it became the "stick style." It even encouraged America to look back to her own tradition of the colonial period and incorporate simple rustic motifs into the design of the 1880's. Characteristics of this style varied from state to state, but generally the verandahs were of wood whether the walls behind them were of brownstone or of polychromed brick; the roofs were slated or shingled. Such houses tend to be large and rambling with huge central halls, ingle nooks, bay windows, and imaginative hips, gables and turrets in the roof design. New Bern and Washington (Beaufort County) have one or two examples of this style (Figs. 31 and 32), but they are in poor condition. In order to find a well-preserved example it is usually necessary to look to the great institutions which have maintained the structures in a continuous state of repair. The Governor's Mansion (Fig. 33) in Raleigh is a case in point. Here, the State commissioned Samuel Sloan, an architect from Philadelphia, the fountain-head city of the Queen Anne style in America. Sloan brought his young assistant, Adolphus Gustavus Bauer, to Raleigh, and together they designed this noble Gover-

nor's Mansion. It is not as ornate as other "stick style" structures having a reasonably plain fretwork on the porches. The most decorative elements are the turned support columns on the porches. In New Bern and Washington, the better examples of this style have half-timbering on the gables, cart-wheel-like motifs in the corners of the porches, and doily-like edging. One cottage in Murfreesboro has silhouette cut-outs of men in the porch supports (the reverse of pastry gingerbread men).

Much of the work of Frank Lloyd Wright developed from the late nineteenth century. One small house (Fig. 34) in Rockingham has the Wright characteristic of the low lying form with a shallow-hipped roof extending out into the landscape.

Paralleling the "stick-style" is the Romanesque Revival Movement, a logical continuation of the Gothic tradition. Its great protagonist was Henry Hobson Richardson, whose influence extended to the smallest brownstone structures in the smallest town. Salisbury's First Presbyterian Church (Plate XXXV) is slightly more eclectic than is normally expected in the Romanesque vogue. It was constructed predominantly of brick with brownstone detailing around the doors and windows. Much of the craftsman tradition of carefully executed handwashed wood and stone forms can be seen in this church. Biltmore Village in Asheville, subsidiary buildings (Fig. 35) on the Biltmore Estate, and All Souls' Episcopal Church (Fig. 36) in the village all have similar Richardsonian characteristics but with a far more English flavor paralleling the early work of Sir Edwin Lutyens in England. All Souls' is very similar in massing to Richardson's Trinity Church in Boston.

Richard Morris Hunt was the



Fig. 34



Fig. 35



Fig. 36

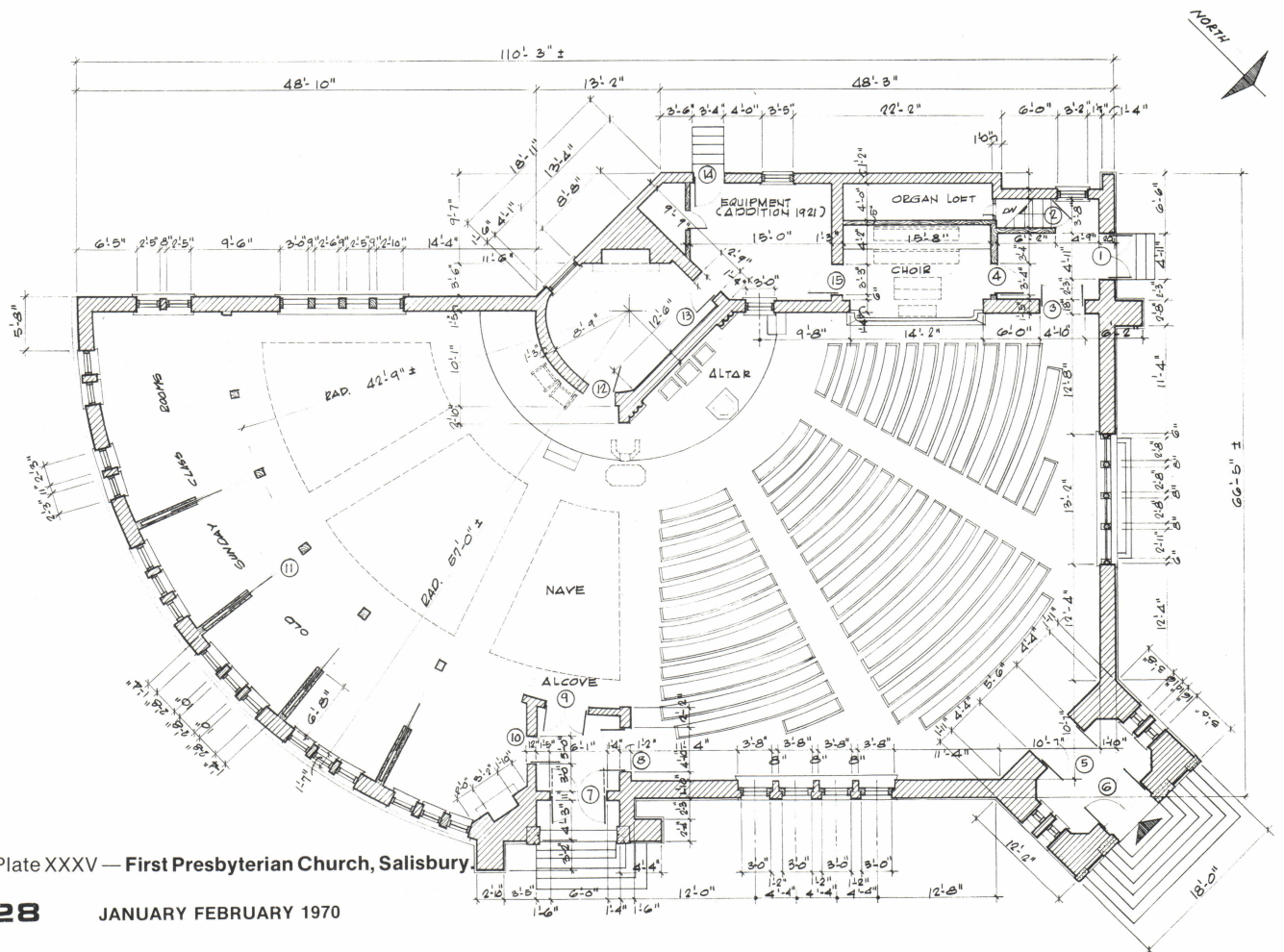
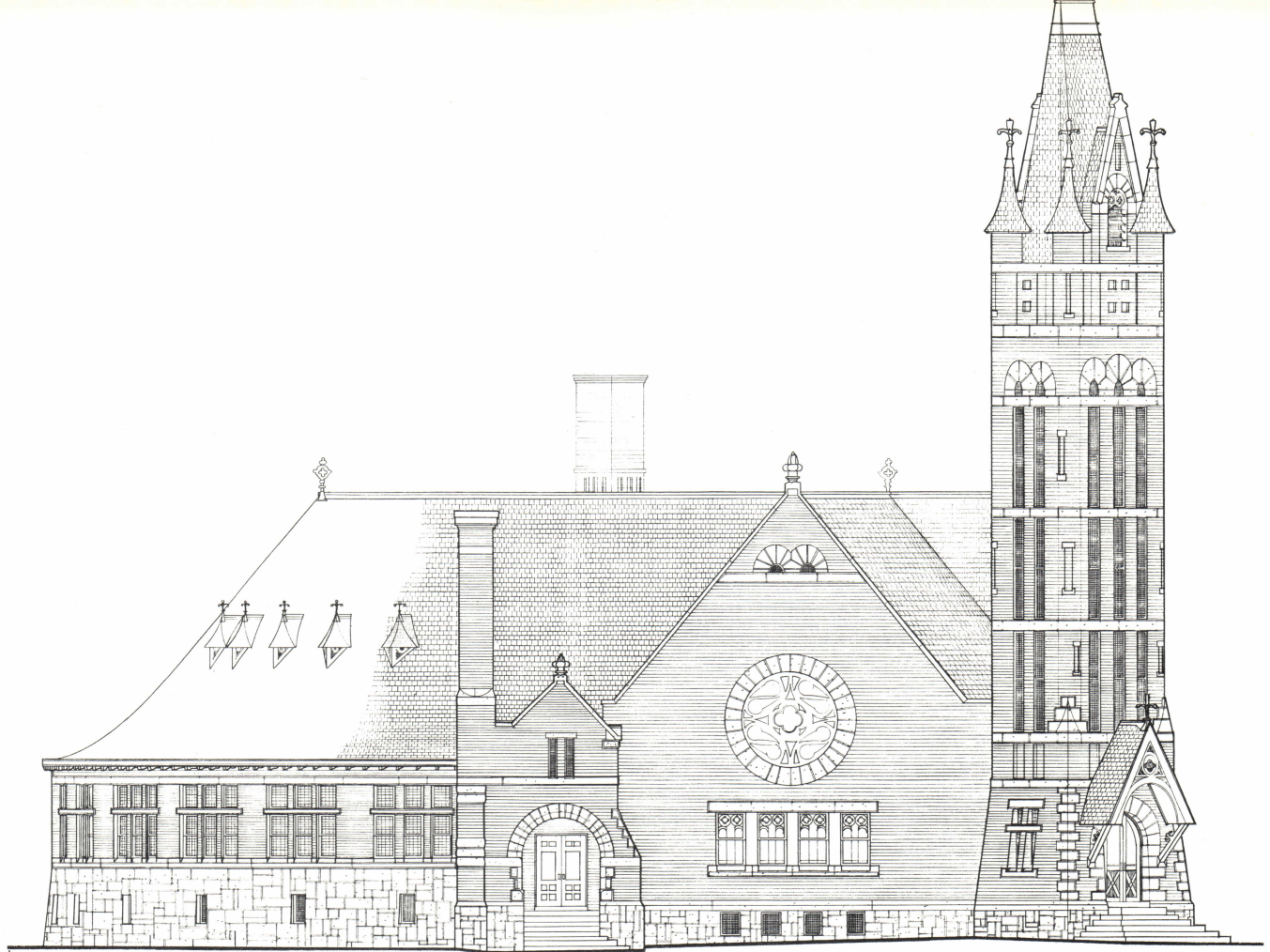


Plate XXXV — First Presbyterian Church, Salisbury

architect of George Vanderbilt's Biltmore structures; Frederick Law Olmstead was the landscape architect and Chauncey D. Geadle the landscape engineer. Hunt was the first American to attend the Ecole des Beaux Arts in Paris, where after graduation he worked for Lefuel on the Bibliotheque du Louvre.

Therefore it is not surprising that when Hunt returned to America, in the late 1850's, his work was influenced by his knowledge of French architecture. At Biltmore he erected a huge pile reminiscent of the early French Renaissance style of the Loire Valley chateaux built by Francis I. The dominant feature of the main facade is the staircase taken from the chateau at Blois. Many interior spaces and supports are reminiscent of the schemes of Viollet-le-Duc who attempted to translate the structural principles of the Gothic period into cast iron, as illustrated in his *Discourses on Architecture*. Rafael Guastovino located in nearby Black Mountain, constructed and patented a special assembly line kiln for brick tile construction for the floor structures at Biltmore. Guastovino used very shallow "Catalan" vaults of brick tiles, about two and a half inches in thickness. This form of construction was widely used at the end of the last century but soon died out. The system was also used by Guastovino in at least two Roman-Catholic churches which he designed: St. Mary's Cathedral in Wilmington constructed in 1906 in the Spanish Renaissance style, and St. Lawrence Church in Asheville (1909) which was in modified early Renaissance in style. In the latter church, the elliptical dome 82 x 58 feet in size, is constructed of three layers of woven brick tiles. Guastovino also contributed to the tile work in the Duke University Chapel in Durham.

One of Hunt's early apprentices was Frank Furness, who in turn became the master of Louis Sullivan. Furness' buildings in Philadelphia have a boldness which links the eclecticism of his predecessors with the originality of a body of architects, including Sullivan, called the "Chicago School." Furness did not build anything in North Carolina but, like Richardson, he had a certain amount of influence in the state. The Cooper Building (Fig. 37) of 1890 on Hillsboro Street in Oxford, Granville County, has some of the bold High-Victorian characteristics of Furness, as does the firehouse in Washington, Beaufort County.

Toward the end of the century several buildings in the modern idiom were being erected with the simple character of the Scandinavian style of the 1920's but predating that style by about twenty years. The railroad station at Salisbury (Fig. 38) is one such building. One or two eclectic motifs are still evident in this building but, generally speaking, the station is composed of simple geometric forms providing a total unity of design.

No discussion of North Carolina architecture would be complete without mentioning the utilitarian structures within the state which strongly reflect their function. The educational establishments housing agricultural laboratories and the technological machinery of the mechanical arts reflect this approach to simple and functional design. Industrial and military architecture has also reflected this simplicity in a functional approach.

The North Carolina State College of Agriculture and Mechanical Arts, now North Carolina State University, was established in 1889, Holladay Hall (Fig. 39) was the first structure and housed every function of the college. It



Fig. 37



Fig. 38



Fig. 39

contained lecture rooms, offices, and temporary dormitories and had a chapel, a dining room, a kitchen, and a laundry in the basement. The architect was Charles L. Carson of Baltimore, who possibly had the same utilitarian attitude as Daniel Coit Gilman, first president of Johns Hopkins University in Baltimore. Gilman favoring utilitarian design stated; "when you do build, get an honest bricklayer, and make him build . . . first such rooms as you really want, leaving ample space for expansion."

This utilitarian approach was common to many industrial buildings springing up throughout the state at the end of the nineteenth century. Cotton mills and tobacco factories were simple, large brick structures devoid of decoration except for wall buttresses, cornice tables, and sometimes a castellated parapet. These buildings were the result of expanding industrial concerns and reflected their financial growth.

The small farmer who cultivated a crop of tobacco and built one or two tobacco barns of simple, traditional log construction was not a part of this expanding economy. Agriculture did not regain its dominant role in the economy until well into the twentieth century. Thus the factory, with its technology and industrial processes, can be found cheek-by-jowl with the log cabin of an earlier tradition, but both were constructed for a similar utilitarian purpose.

All such buildings date from about the 1870's, but several industrial structures date back to the eighteenth century. They were primarily those structures dependent upon water power, the only source of power within North Carolina until the age of industrialization.

Samuel Pearson of New Bern built Yates Mill (Plate XXXVI) on

Lake Wheeler Road in Raleigh between 1748 and 1750. The present mill dates from the 1840's and has a wheel, twelve feet in diameter, for grinding corn, cutting lumber, and carding wool.

Wake County did not exist in the earlier period, and there were few houses and roads in the vicinity. Accordingly, raw materials were transported to the mill, and collected after processing, by boats or barges.

In Union County the Drury Morgan Grist Mill (Plate XXXVII) was the nucleus of all trading in the area and grew to a local trading center.

After the war in the 1860's wheat production never reached prewar levels because of the radically depressed agricultural system. Cotton, textiles, and furniture then became the primary industries and, in the 1870's, the production of chewing and smoking tobacco came into its own and established many fortunes.

Flue curing (as opposed to the slow natural drying process requiring more time and careful supervision) began about 1830 in North Carolina. It became extremely popular by 1880's because the small log barns employed in this process could be used twice during one curing season.

The tobacco barn is usually quite small as the time required to fill a larger barn could hazard the whole crop, especially if the leaves begin to wilt before the curing process takes place. After this heating or curing process the crop is placed in an ordering house for about six hours to replace the moisture in the dry leaves. The final processing takes place in the packhouse.

All these structures were originally of log construction but later developed into clapboard when the horizontal boarding could be satisfactorily sealed with bitu-

minous roofing felt. The "Old Young Place" in Franklin County has a good example of such a tobacco barn which dates from 1898.

The area north of Durham in Caswell, Person, Orange, and Durham counties still has many tobacco structures in reasonably good condition. About three miles out of Durham on the Roxboro Road stands a small log barn built in 1851, at the home place of Washington Duke. Returning from a northern prison after the Civil War, Duke began to use the log barn as a factory where he packaged his tobacco and printed the words, "PRO BONO PUBLICO" (for the public good) on the package.

Cotton presses were constructed throughout the state. Mules were hitched to the projecting arms of the presses which turned the screw to press and pack the cotton. An old press (Plate XXXVIII), built prior to 1850, existed on the Norfleet Plantation in Edgecombe County until it was moved to the Town Common in Tarboro.

Prior to the Civil War there were about thirty-nine cotton mills in the state; but despite an increase in cotton production after this time, there were fewer mills by 1870. Large masonry cotton factories, such as the Great Falls Mill (1876) in Rockingham, Richmond County, were constructed toward the end of the nineteenth century.

State railroads date from the early 1830's when a short line was constructed from the capitol in Raleigh to a nearby granite quarry where stone was quarried for the erection of that building. General construction of railroads was slow and neither they nor the early log roads, ever seem to have achieved the importance of water transportation until the closing years of the nineteenth century. Most towns of any size



The image contains three hand-drawn architectural drawings of a building:

- Side Elevation (Left):** Shows a gabled roof with a brick chimney on the left. The walls are labeled "WOOD SHUTTERS" and "8' WOOD SIDING". The foundation is labeled "RIVER STONE" and "WATER LEVEL". Vertical dimensions on the right indicate floor levels: 1st FL. (9'-2"), 2nd FL. (10'-2"), and 3rd FL. (3'-0").
- Front Elevation (Top Right):** Shows a two-story facade with "WOOD SHINGLES" on the upper story and "8' WOOD SIDING" on the lower story. The foundation is labeled "RIVER STONE" and "WATER LEVEL". Vertical dimensions on the left indicate floor levels: 1st FL. (9'-2"), 2nd FL. (10'-2"), and 3rd FL. (3'-0").
- Floor Plan (Bottom Right):** Shows the layout of the building. It includes a "CONVEYER" system, "AREA LOWERED 2'-8\"", and "AREA RAISED 1'-8\"". Dimensions include 10'x12', 10'x10', 10'x8', 10'x6', 10'x4', 10'x2', 10'x1', 10'x0.5', 10'x0.25', 10'x0.125', 10'x0.0625', 10'x0.03125', 10'x0.015625', 10'x0.0078125', 10'x0.00390625', 10'x0.001953125', 10'x0.0009765625', 10'x0.00048828125', 10'x0.000244140625', 10'x0.0001220703125', 10'x0.00006103515625', 10'x0.000030517578125', 10'x0.0000152587890625', 10'x0.00000762939453125', 10'x0.000003814697265625', 10'x0.0000019073486328125', 10'x0.00000095367431640625', 10'x0.000000476837158203125', 10'x0.0000002384185791015625', 10'x0.00000011920928955078125', 10'x0.000000059604644775390625', 10'x0.0000000298023223876953125', 10'x0.00000001490116119384765625', 10'x0.000000007450580596923828125', 10'x0.0000000037252902984619140625', 10'x0.00000000186264514923095703125', 10'x0.000000000931322574615478515625', 10'x0.0000000004656612873077392578125', 10'x0.00000000023283064365386962890625', 10'x0.000000000116415321826934814453125', 10'x0.0000000000582076609134674071765625', 10'x0.00000000002910383045673370358828125', 10'x0.000000000014551915228366851794140625', 10'x0.0000000000072759576141834258970703125', 10'x0.00000000000363797880709171294853515625', 10'x0.000000000001818989403545856474267578125', 10'x0.0000000000009094947017729282371337890625', 10'x0.00000000000045474735088646411856689453125', 10'x0.000000000000227373675443232059283447265625', 10'x0.0000000000001136868377216160296417236328125', 10'x0.00000000000005684341886080801482086181640625', 10'x0.000000000000028421709430404007410430908203125', 10'x0.0000000000000142108547152020037052154541015625', 10'x0.00000000000000710542735760100185260772705078125', 10'x0.000000000000003552713678800500926303863525390625', 10'x0.0000000000000017763568394002504631519317626953125', 10'x0.00000000000000088817841970012523157596588134765625', 10'x0.000000000000000444089209850062615787982940673828125', 10'x0.0000000000000002220446049250313078939914703369140625', 10'x0.00000000000000011102230246251565394699573516845703125', 10'x0.000000000000000055511151231257826973497867584228515625', 10'x0.0000000000000000277555756156289134867489337921142578125', 10'x0.00000000000000001387778780781445674337446689605712890625', 10'x0.000000000000000006938893903907228371687233448028564453125', 10'x0.0000000000000000034694469519536141858436167240142822265625', 10'x0.00000000000000000173472347597680709292180836200714111328125', 10'x0.000000000000000000867361737988403546461004181003570556640625', 10'x0.0000000000000000004336808689942017732305020905017852783203125', 10'x0.00000000000000000021684043449710088661525104525089263916015625', 10'x0.000000000000000000108420217248550443307625522625446319580078125', 10'x0.0000000000000000000542101086242752216538127613127231979400390625', 10'x0.00000000000000000002710505431213761082690638065636159897001953125', 10'x0.000000000000000000013552527156068805413453190328180799485009765625', 10'x0.0000000000000000000067762635780344027067265951640903997425048828125', 10'x0.00000000000000000000338813178901720135336329758204519987125244140625', 10'x0.000000000000000000001694065894508600676681648791022599935626220703125', 10'x0.0000000000000000000008470329472543003383408243955112999678131103515625', 10'x0.00000000000000000000042351647362715016917041219775564998390655517578125', 10'x0.00000000000000000000021175823681357508458520609887782499195327758828125', 10'x0.000000000000000000000105879118406787542292603049438912495976638794140625', 10'x0.0000000000000000000000529395592033937711463015247194562479883193970703125', 10'x0.00000000000000000000002646977960169688557315076235972812399415969853515625', 10'x0.000000000000000000000013234889800848442786575381179864061997079849267578125', 10'x0.0000000000000000000000066174449004242213932876905899320309985399246337890625', 10'x0.00000000000000000000000330872245021211069664384529496601549926996231689453125', 10'x0.0000000000000000000000016543

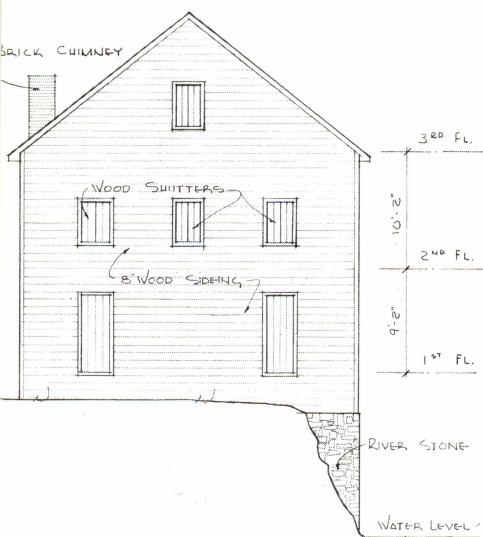
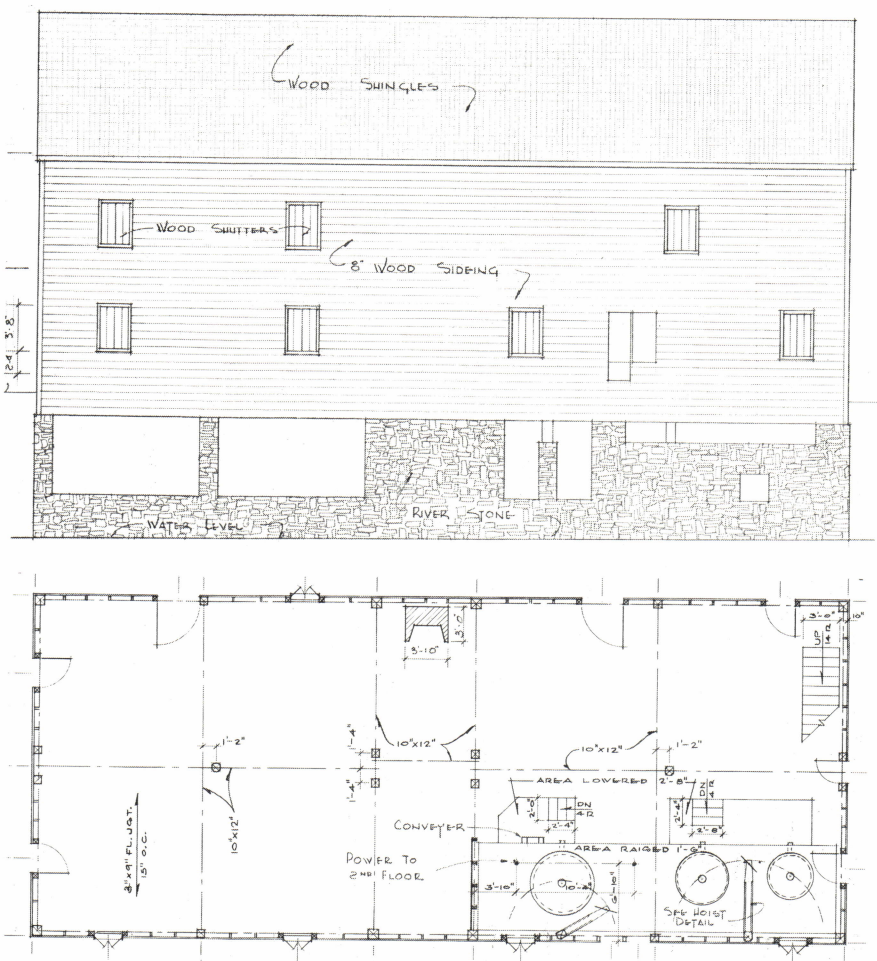


Plate XXXVII — Drury Morgan Mill, Monroe.



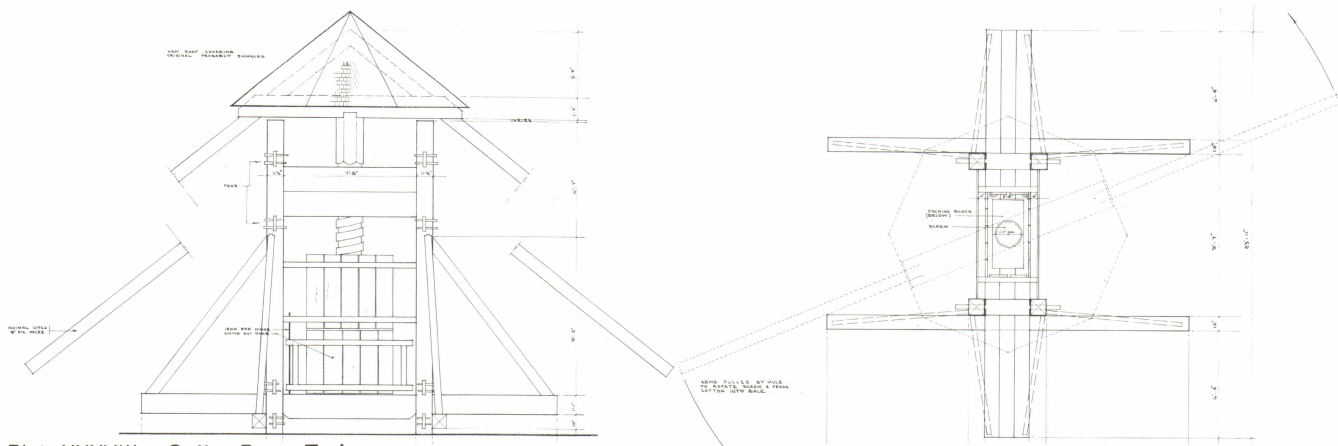


Plate XXXVIII — Cotton Press, Tarboro.

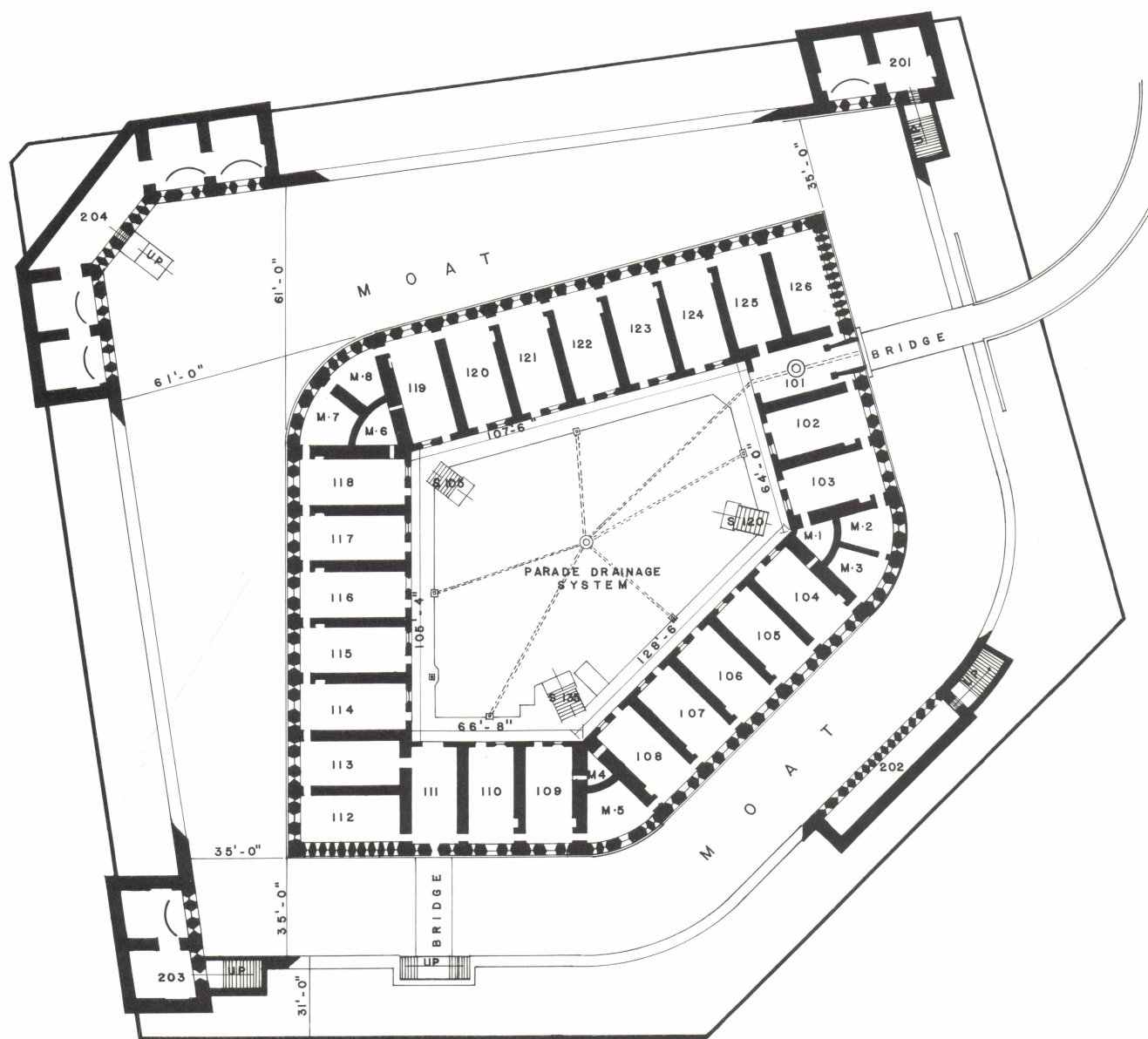


Plate XXXIX — Fort Macon.

have small railroad depots with wide overhanging eaves supported by wooden or cast iron brackets. Washington and Kennesawville have large basilica church-like barns, but the large station is usually twentieth century building type.

Skillful military engineering endowed North Carolina with the large pentagonal brick structure known as Fort Macon (Plate XXX-IX). Built originally in the 1740's to protect Beaufort from Spanish invasion, it was rebuilt in 1828 and completed in 1835. It has barrel vaulted sleeping quarters, storage rooms, and dungeons. The entire structure is surrounded by a wide and deep moat.

The simplicity of form seen in industrial and military architecture returns to the functional needs of the early settlers of North Carolina. The log cabin is one of the early forms of domestic construction and also the prototype for the small tobacco barn. It reflects the indigenous character of an area where resourcefulness of a rural economy combined with available local materials in a subtropical climate to produce a logical vernacular of construction. Many of the houses described in this article were built and remodeled over several generations. Thus they have local character and are important to an understanding of the traditions and heritage of North Carolina. Few houses in this state can be compared to the wealthy plantation houses along the James River in Virginia or along the Ashley and Cooper Rivers near Charleston in South Carolina. Nevertheless, North Carolina has a distinct tradition which can be traced back to many sources. The influence of English architecture is exemplified by St. Paul's Church and the Chowan County Courthouse at Edenton and the Governor Tryon Palace at New Bern. Bermuda

and the Atlantic Seaboard states influenced the North Carolina coastal style, and Scots-Irish, German Lutherans, and Moravians introduced their own methods of construction, and integrated them with those already in existence in the areas in which they settled. An assortment of structures from various origins fused into a logical architecture, based upon local climatic, geographical, religious, and economic circumstances. The final product is a vernacular peculiar to North Carolina with an overlay of stylistic influences becoming most obvious with the battle of the styles in the Victorian era.

FOOTNOTES

⁶Cecil D. Elliott, "The North Carolina State Capitol," **Southern Architect**, V. No. 5, 1951, pp. 19-22, No. 6, pp. 23-26, and No. 7, pp. 24-27.

⁷Eva Ingersoll Gatling, "John Berry of Hillsboro, North Carolina," **Journal of the Society of Architectural Historians**, X, No. 1, (March 1951), pp. 18-22.

⁸John V. Allcott, "Architectural Development at 'Montrose' in the 1950's," **North Carolina Historical Review**, XLII, No. 1, 1965, pp. 85-95.

⁹Lawrence Wodehouse, "Upjohn's Rural Architecture in North Carolina," **North Carolina Architect**, XV, No. 11, 1968, pp. 13-22.

¹⁰Lawrence Wodehouse, "William Percival, Architect, Raleigh, North Carolina," **North Carolina Architect**, XIV, No. 11, 1967, pp. 11-18.

¹¹John Maass, **The Gingerbread Age**, New York, 1957, p. 55.

¹²Lawrence Wodehouse, "Alfred B. Mullett's Court Room and Post Office at Raleigh, North Carolina," **Journal of the Society of Architectural Historians**, XXVI, No. 4, (December 1967), pp. 301-305.

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Mr. Lawrence Wodehouse is a well known figure to the North Carolina Architect readers. In the past few years he has contributed several articles dealing with the historical architecture in North Carolina.

Presently Mr. Wodehouse teaches at the School of Architecture, Pratt Institute, Brooklyn, N. Y. Until June 1969, he has been associated with the School of Design, N. C. State University, in Raleigh.

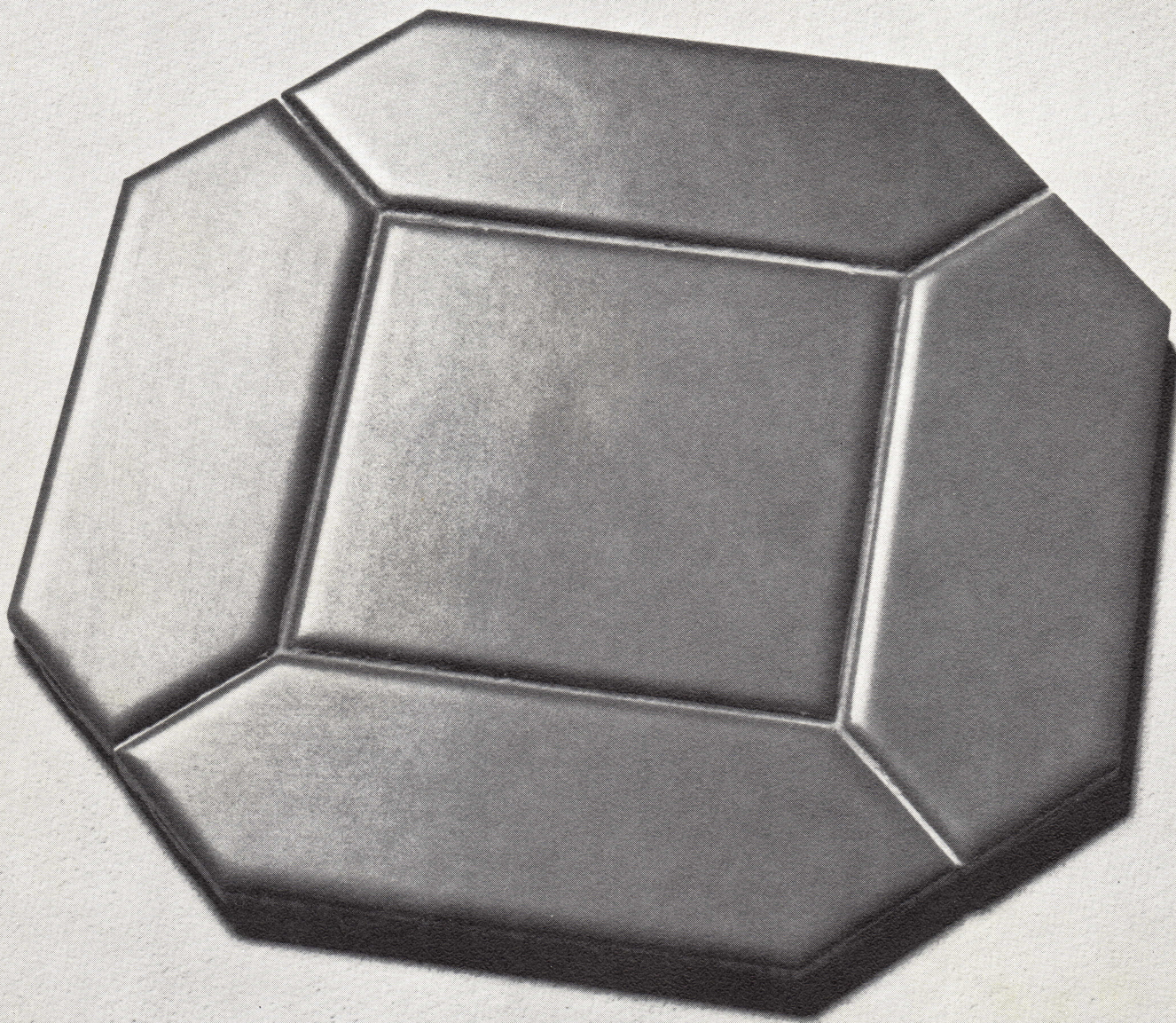
The author is indebted to Beth Crabtree and Arthur J. P. Edwards for suggestions and corrections to the text.

CREDITS

The measured drawings (Plates) appearing with this article are the results of summer projects by students at the School of Design, NCSU. Following is a list of students who participated in the program and the year each drawing was made.

PLATE I	Vance Birthplace, M. A. Guabelly, 1953
PLATE II	Wakefield, R. Miller, 1952
PLATE III	Mosby Hall, L. S. Garner, Jr., 1964
PLATE IV	Fairntosh, G. Blivins, S. Kirk, J. Thompson, 1967
PLATE V	St. Thomas Episcopal Church, B. B. Taylor, 1958
PLATE VI	Cornwallis House, J. F. Barnes, 1964
PLATE VII	St. Johns Episcopal Church, L. L. Ellis, R. E. Fitchett, 1961
PLATE VIII	Hazel-Nash House, R. Craun, J. H. Ross, Jr., 1967
PLATE IX	Moravian Church, R. Jackson, F. Asbury, 1953
PLATE X	Hezekiah Alexander House, H. F. Elias, A. H. Carrier, 1961
PLATE XI	Zion Lutheran Church, M. L. Davis, 1961
PLATE XII	Haywood Hall, R. L. Chartier, T. M. Mayo, 1967
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PLATE XV	Smith Hall, W. B. Little, 1959
PLATE XVI	Old East, T. Herring III, G. W. Hagans, 1966
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PLATE XVIII	St. James Episcopal Church, R. J. Gray, Jr., J. J. Peterson, Jr., 1957
PLATE XIX	Christ Episcopal Church, G. M. Small III, P. B. Wilday, E. L. Jenkins, Jr., 1965
PLATE XX	St. Ambrose Episcopal Church, G. Giles, 1964
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PLATE XXIII	Pleasant Grove Campground, A. B. Moore, Jr., 1962
PLATE XXIV	Rock Springs Campground, J. W. Brown, 1967
PLATE XXV	Rufus Tucker House, K. M. Moffett, J. G. Karpick, C. M. Hager, 1967
PLATE XXVI	Briggs Hardware Store, D. Ross, 1967
PLATE XXVII	Hinsdale House, P. H. May, W. M. May III, 1966
PLATE XXVIII	Old Collins Place, D. Jones, P. Thames, 1967
PLATE XXIX	Mordecai House, D. R. Chandler, J. A. Odom, Jr., 1957
PLATE XXX	Cooleemee Plantation, J. C. Buie, J. A. Kreps, 1963
PLATE XXXI	Bellamy Mansion, J. M. Kinlaw, A. H. Ward III, 1960
PLATE XXXII	Verona, G. K. Ginader, 1965
PLATE XXXIII	Clerk's Office, W. L. O'Brien, Jr., 1961
PLATE XXXIV	Old Market House, P. Braswell, V. Cole, E. Willis, 1955
PLATE XXXV	Presbyterian Church, G. R. Anastes, E. I. Mills, 1965
PLATE XXXVI	Yates Mill, R. C. Wilkanowski, J. P. Paddas, 1955
PLATE XXXVII	Drury Morgan Mill, W. N. Hartsell, Jr., 1961
PLATE XXXVIII	Cotton Press, D. Knight, 1957
PLATE XXXIX	Fort Macon, G. Willis, 1951

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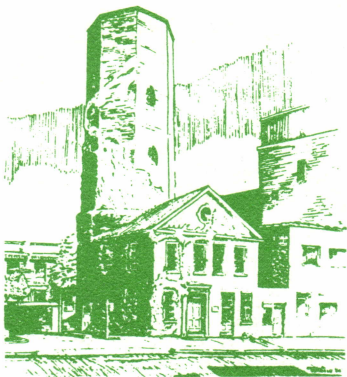
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