NPS Form 10-900 United States Department of the Interior National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: <u>J. C. Richardson House</u> Other names/site number: <u>____</u> Name of related multiple property listing:



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

2. Location

Street & number: 6	7 Gillison Bra	anch Rd.			
City or town: Rober	tville	State:	SC	County:	Jasper
Not For Publication:	V	'icinity:			

3. State/Federal Agency Certification

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

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

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

D

X C

B

Signature of certifying official/Title:

2014

State or Federal agency/bureau or Tribal Government

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

 Signature of commenting official:
 Date

 Title :
 State or Federal agency/bureau or Tribal Government

United States Department of the Interior National Park Service / National Register of Historic Places Registration Form NPS Form 10-900 OMB No. 1024-0018

J. C. Richardson House

Name of Property

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4. National Park Service Certification

I hereby certify that this property is:

<u>*V*</u> entered in the National Register

____ determined eligible for the National Register

____ determined not eligible for the National Register

____ removed from the National Register

_____ other (explain:)

0 Date of Signature of the Keeper

5. Classification

Ownership of Property

(Check as many boxes as apply.) Private:

Public - Local

Public - State

Public - Federal

Category of Property

(Check only one box.)

Building(s)	х
District	
Site	
Structure	
Object	

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Number of Resources within Property

(Do not include previously list	ted resources in the count)	
Contributing	Noncontributing	
2	2	buildings
		sites
1	4	structures
		objects
3	6	Total

Number of contributing resources previously listed in the National Register

6. Function or Use Historic Functions (Enter categories from instructions.) DOMESTIC—Single Dwelling

Current Functions (Enter categories from instructions.) DOMESTIC—Single Dwelling

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7. Description

Architectural Classification (Enter categories from instructions.) LATE VICTORIAN—Folk Victorian

Materials: (enter categories from instructions.) Principal exterior materials of the property: WOOD—Weatherboard, BRICK, METAL

Narrative Description

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

Summary Paragraph

The J. C. Richardson House is a two-story, center hall, side-gabled, frame Folk Victorian house on a brick foundation (originally consisting of short brick piers), probably built by J. C. Richardson or at his direction circa 1880 and located in the rural Robertville community of Jasper County near the crossroads of S.C. Route 462 and U.S. 321. It is three bays wide, although its main façade is dominated by the Queen Anne-influenced outer bays, both of which feature a pedimented front gable and one of which is highlighted by cutaway bay windows on both the first and second floors. Perhaps the home's most striking features are its prominent, onestory, three-quarter wraparound porch replete with a metal, shed-style roof and a Chinese Chippendale railing, and its recessed upper porches at both the front and rear of the house directly off the main center hall. The house also includes a standing-seam metal roof, two interior chimney stacks that vent four sets of double hearths inside, and a two-tiered, side-set staircase off its central hallway. The interior also includes several ornate mantelpieces, tongueand-groove wood ceilings in the parlor, central hall, master bedroom, and almost the entirety of the second floor, horizontal tongue-and-groove wood paneling throughout most of the second floor, and board and batten ceilings in most of the other rooms of the house. Two contributing

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accessory buildings/structures are also on site. Aside from the possible substantial reconfiguration of the rear elevation of the house, probably during the early twentieth century, and the possible addition of the cutaway bay on the south façade sometime prior to 1930—which in themselves are probably a reflection of Richardson's improving fortunes during the middle part of his career—the J. C. Richardson House otherwise remains nearly unchanged from its original configuration.

Narrative Description

Built circa 1880 either by J. C. Richardson or at his direction, the J. C. Richardson House is a rare surviving example of Folk Victorian domestic architecture in upper Jasper County, and it retains a very high degree of architectural integrity. Erected on a foundation of brick piers that has since been closed in with a jigsaw pattern of brick that mimics the Chinese Chippendale railings of its main porch, the house is a sprawling, two-story, center hall, frame Folk Victorian building dominated by its three distinct bays and its three-quarter, one-story wraparound porch.

The approach to the main, south elevation is via a brick walkway that leads to a set of slightly skewed brick steps with low brick cheek walls. These steps rise to the angled wooden porch, which is bowed at its southwest corner to reflect the west bay's cutaway bay windows—three double-hung sash configurations of six-over-six lights, one for each face of the cutaway bay, on both the first and second floor. Wooden screens cover these windows, and each features a wooden sill and simple wooden trim. The one-story porch is covered by an open-raftered ceiling with standing-seam metal on its roof and undergirded with a tongue-and-groove ceiling. Modest and rather simple square columns support this porch, each supported by an unadorned square plinth and surmounted by a very simple capital. Between these columns are balustrades of Chinese Chippendale that extend the entire perimeter of the porch except at the main entry and two side entries. The first floor of the center bay features a single-door entry behind a wooden screen door, flanked by three-light sidelights and surmounted by a three-light rectangular transom window. The main entry door consists of two elongated, rounded-arch panels above two small rectangular panels and appears to include the original hardware. The main entry sill is wooden and unusually thick. The first floor of the east bay, meanwhile, consists of a single, sixover-six, double-hung sash window with a wooden sill and simple wooden trim. Aside from the brick foundation piers and patterned fill, the entirety of the house is clad in weatherboard, most of which is believed to be original.

The second floor of this south elevation, meanwhile, replicates in many respects the details of the first floor, with the exception that the east and west bays are surmounted by twin, front-facing gables with double pediments and trimmed vents set into the tympanum, the west gable set slightly forward on account of the cutaway bay windows—each a six-over-six, double-hung sash with a wooden screen, wooden sill, and simple wooden trim—that appear below. The second floor of the east bay, meanwhile, has a single, six-over-six, double-hung sash with a wooden screen, wooden sill, and simple wooden trim, just like its counterpart below. The other significant difference appears in the center bay, where a recessed porch, covered with an open-raftered overhang with a standing seam metal roof, is quite prominent and features a slightly

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smaller entryway that is otherwise nearly identical to the main entry directly below. A Chinese Chippendale railing extends between the east and west bays at the front of this center bay porch. Behind these projecting gables, both of which feature standing seam metal roofs, and the second floor porch roof, a standing seam, side-gabled roof rises to the main beam of the house, where twin interior chimney stacks with unusually elaborate corbelling serves as a chimney collar.

Moving on to the east elevation, the first floor porch continues to wrap around to the north, terminating at the south wall of the rear bathroom. The porch's columns and Chinese Chippendale railing continue along this east elevation as well, save for an opening near the center of the east elevation, where a set of wooden steps with a bottom step of brick descends to the yard, flanked by twin wooden handrails that continue the Chinese Chippendale pattern. The first floor windows of this elevation include a single, six-over-six, double-hung sash with a wooden screen, wooden sill, and simple wooden trim toward the south end of the east elevation; a small, four-light window with wooden screen and sill (mechanics inaccessible, but probably of the casement type); and a single-entry, fifteen-light modern door covered by a modern wooden screen door and surmounted by a single pane transom light. This latter feature, installed at an unknown date, occupies the space originally filled by a six-over-six window similar to most of those found on the first floor. Along the entire lower east elevation are numerous scars in the weatherboard that suggest that some portion of the porch was either enclosed at an earlier date or had a prolonged shed roof attached underneath the main porch; the origin of these scars is not known, and it is not visible in historic images of the house taken circa 1930, so they are presumed to pre-date 1930. At the extreme north end of the east elevation is an enclosed interior bathroom area, with a single, wooden, six-over-six, double-hung sash with wooden screen and wooden trim and sill on its east face. This was likely a later enclosure of the rear porch area, but the presence of scars on this wall suggests that this enclosure occurred before the scarring porch elements were removed.

The upper portion of the east elevation features two widely spaced, six-over-six, double-hung sash wooden windows with wooden screens and wooden sills and trim that are set asymmetrically along the plane of this elevation. At the center of this elevation is the pedimented end gable of the center roof section of the house, with the south elevation's eastern projecting front gable to the left and the north elevation's eastern projecting rear gable to the right. At the center of the tympanum of the east elevation is a triangular arch louvered vent.

The north elevation of the house represents the one portion of the exterior that has seen some substantial alteration over time. Beginning at the east end, the lower portion of this elevation includes the enclosed bathroom space, with a single, wooden, six-over-six, double-hung sash with wooden screen and wooden trim and sill immediately adjacent to small, one-story, exterior chimney stack that punctuates the overhanging, open-raftered, standing seam metal roof that wraps as a continuation of the roof of the wraparound porch and onto the rear/north elevation of the building. Indeed, based on known changes to this space, it is likely that the original porch wrapped the entirety of the house when it was first built but was subsequently closed in at its northeast and northwest corners at an unknown time. To the right or west of this bathroom space, trelliswork obscures the closed-in wall of a laundry space partitioned from the rear porch sometime in the late twentieth century. At the center of the lower north elevation is a set of

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concrete steps rising to a concrete block porch and concrete slab, over which has been constructed an extension of the open-raftered, standing seam metal porch, supported by simple posts. The rear porch entrance off of this concrete slab porch is a wooden screen door with louvered panels below, flanked by two screen sidelights. Inside the porch area is an open-raftered ceiling with walls decked in weatherboard, as well as an older door leading into the modern kitchen area to the west and a recessed modern door leading into the laundry room area to the east, with closet space flanking both sides of this recessed entrance to the laundry room. Along the main house wall to the south are the original rear entrance with a transom light above, as well as a single, six-over-six, double-hung sash, wooden window just to the west of this doorway. Trelliswork covers much of the porch opening to the west of the screen door to the porch. To the east of the porch opening is the enclosed modern kitchen area, with a small, six-over-six, wooden window with wooden screen and wooden trim and sill located high on the first floor wall. Trelliswork covers much of the porch foundation along the north elevation.

The second story of the north elevation, meanwhile, is dominated by the projecting, pedimented gable located in the northeast corner of the house. This gable and the cutaway porch and bathroom space below appear to have been a later addition at an unknown date, given that their elimination would correct the symmetry problem of the second floor windows on the east elevation. While the tympanum of this gable is unadorned aside from the weatherboard found throughout the exterior of the house, immediately below the tympanum is a cutaway porch with simple square columns and capitals, as well as an L-shaped balustrade of somewhat ornate turned spindles that do not resemble the balustrades at the front of the house. To the left of east of this cutaway porch is another single, wooden, six-over-six, double-hung sash with a wooden screen attached and a wooden sill and wooden trim. Within the confines of the porch, the ceiling appears to be tongue-and-groove wood, with a cutout for access to the attic. The east wall has been weatherboarded to fill in an old doorway into the present second floor bathroom in the northeast corner of the house, although the original wooden frame is still evident; a plywood cabinet has been attached to this wall. Immediately to the right along the north plane of the interior porch wall is a fifteen-light wooden door set within a sturdy wooden frame with a single transom light above. This doorway appears to have been a modern addition, installed to replace a window originally located here. Projecting slightly forward of this north plane of the interior porch wall is an entrance to the center hall that appears to be original to the house. At its center is a single wooden doorway with a four-square pattern of lights dominating the upper portion of the door. This entry is flanked with three-light sidelights that are paneled at the bottom and surmounted by a three-light transom window. West of the projecting porch area, the north elevation continues with a single, wooden, six-over-six, double-hung sash window with a wooden screen, wooden trim, and a wooden sill.

The west elevation bears some similarities to the east elevation, in that the first floor portion continues the wraparound porch and its Chinese Chippendale railing toward the north elevation, where it terminates at the filled in modern kitchen area. A single, wooden, six-over-six, double-hung sash window with wooden screen, wooden trim, and wooden sill occupies the west wall of this kitchen space. As with the east elevation, a wooden staircase, terminating in a brick bottom step and flanked by twin Chinese Chippendale railings, descends from the porch to the yard. Unlike the east elevation, however, only two, evenly spaced, wooden, six-over-six, double-hung

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sash windows occupy the long wall of the first floor. Another variation is that the porch terminus at the kitchen wall on the north end of the house features an unusual two-over-three, double-hung sash window in a square shape—obviously not original to either the house or the finishing of this space.¹ Another unusual feature is the obvious seam in the weatherboard of the lower west wall, approximately three feet back from the beginning of the cutaway bay of the south elevation. This seam appears to extend to the second floor weatherboard as well. This odd feature suggests that the projecting bays of the south elevation may have originally been symmetrical and that the current porch configuration was altered to accommodate the addition of the cutaway bay extension sometime after the original date of construction. While there is no other evidence for such a modification and its date is otherwise unknown, historic images dating to at least the 1930s clearly show the present configuration. The widely spaced, asymmetrical arrangement of the second floor windows—both of which are wooden, six-over-six, double-hung sash windows with wooden screens, wooden sills, and wooden trim—also hints at such an alteration; were the cutaway bay addition not present, the windows would be equidistant from the nearest end of the elevation at the southwest and northwest corners of the house. As with the east elevation, a triangular arch louvered vent is located at the apex of the tympanum of the west gable.

The interior of the home, meanwhile, is filled with stunning Folk Victorian appointments, beginning with its center hall and two-tiered, side-set staircase, located along the east side of the hallway. The floors are of wide-plank pine, the ceiling is board and batten, and the walls are of plaster. Tongue-and-groove wainscoting capped with a thick piece of carved molding follows the pattern of the staircase up the east wall. The staircase banister spindles, while not an exact match, nonetheless evoke the Chinese Chippendale pattern of the front porch railing, while the risers evoke the board and batten ceiling and the treads are of the same wide-pine used for the hallway flooring. At one time, the present owner's father installed a privacy screen at the middle landing of the staircase to facilitate the rental of a portion of the house to tenants, necessitating the removal of a small portion of the banister and flooring when the screen was removed and the hall restored to its original configuration. Scars from this process are still evident in a handful of places. Large newel posts with broad newel caps are perhaps the most prominent decorative feature of the staircase. Underneath the stairs, a stunted, paneled, wooden doorway provides egress to a storage area. The tongue-and-groove wainscot with surmounting chair rail continues throughout the perimeter of the hallway. The front entrance consists of the paneled wooden door described previously (although the interior panels are rectangular rather than arched), flanked by deep, triple sidelights with shelves and a triple transom light above. Dark wooden trim surrounds all of the features of the main entry. Doorways into rooms off the hallway are also surrounded with this same dark wooden trim. At the rear of the hallway, dark wooden trim surrounds the paneled doorway to the rear porch, with a double transom light located immediately above the door with attached hardware that allows it to function as an interior projecting window.

Beginning with the parlor located in the southwest corner of the first floor of the house, the interior continues the elegance of appointments found in the hallway. Wallpaper (not original)

¹ The present owner indicates that her father installed the window at an unknown date to allow her mother to see her father's second store across the street while working in the kitchen. Gloria Tuten to Eric Plaag, email communication, November 11, 2013.

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adorns the plaster walls, while gorgeous, stained, tongue-and-groove wood covers the ceiling and fills the space created by the cutaway bay windows. Floors are of the wide pine found in the hallway. Perhaps the most striking feature, though, is the ornate, mirrored mantelpiece supported by ornate, Ionic order columns with prominent volutes over the brick hearth on the north wall of this room. The light fixture, while appropriate to the period, is not original. To the rear or north end of this room, a recessed, narrow, paneled door enters into the main dining room, which continues the elegance of this formal portion of the house. Floors are again of wide pine and walls are of stuccoed plaster (aside from one portion of the north wall, which had to be repaired with stuccoed drywall following extensive water damage several decades ago). The ceiling is of board and batten, as in the main hallway. Here, the other side of the double hearth from the parlor is of brick, with a less ornate wooden mantelpiece surrounding it. A paneled doorway on the east wall of this room enters from the center hall, while a paneled door on the south wall, just to the right or west of the fireplace, enters into a closet. On the north wall, a paneled doorway enters from the modern kitchen located at the northwest corner of the house. This latter room is otherwise unremarkable, featuring vinyl flooring, modern cabinetry and appliances, and a stuccoed drywall ceiling. A paneled door opens from the east wall of this kitchen space onto the rear porch.

Beginning again at the front of the center hallway, the east half of the first floor displays less elegance than the formal parlor and the dining room. The southeast room, for example, retains its original board and batten ceiling, but the remainder of the room has been paneled with modern plywood paneling. Floors, as throughout the majority of the first floor, are of wide pine. A paneled doorway opens from the center hall into this room along its west wall, and another doorway, this time recessed, opens from the north wall into the family room to the north of this bedroom. To the right of this doorway is one half of the double hearth on the first floor of this side of the house, surrounded by a rather simple mantelpiece not unlike the one in the dining room. To the right of this fireplace is another closet space that was subsequently converted into a bookcase. The family room to the north of this front bedroom continues many of these same decorative features—the wide pine floors, the modern plywood paneling, the board and batten ceiling, and the simple mantelpiece surrounding the brick hearth. In the southeast corner of the family room is a framed in closet—a later addition to the house. On the west wall of the family room, a paneled doorway opens from the center hallway into the room. At the center of the north wall is a prominent bookcase that fills the original molding for a large window that once occupied this wall-lending credence to the supposition that the rear projecting gable, second story porch and bathroom, and first floor bathroom were all later additions to the home. To the right of this bookcase, a stunted doorway opens from the step-down bathroom in the northeast corner of the house. Both the rear bathroom and the adjacent laundry room located to the west feature vinyl flooring and board and batten ceilings. An iron, claw foot tub in the bathroom area is original to the house but not original to that location within the house.

The second floor center hallway is nearly as impressive as the first floor hallway. Here, tongueand-groove horizontal paneling rises the full height of the walls and covers the ceiling, with an unadorned crown molding running the perimeter. Floors are of wide pine, although they are covered with an industrial-grade carpet. The upper balustrade strongly evokes the Chinese Chippendale pattern of both the upper and lower front porches. Door frames throughout this

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upper center hallway—unlike their counterparts downstairs—are fluted and feature prominent medallions at their upper corners; this pattern is continued throughout the rooms with nearly all door and window surrounding trim. At the front of this hallway, a wooden door with a four-square pattern of lights in its upper section—apparently identical to the door at the rear of the second floor center hall—and panels in its lower section is framed by flanking twin triple sidelights and surmounted by a triple transom light, with heavy, fluted trim surrounding and medallions in the upper corners of this trim. The rear and front porch entry configurations, in fact, appear to be nearly identical, although a pilaster is visible on each side of the hallway about two feet south of the rear entryway; the purpose of these pilasters is unknown.

Beginning with the southwest bedroom and its cutaway bay windows, the details of the parlor directly below this room seem to be largely replicated here. The floor is composed of narrow pine, while the walls are of horizontal, tongue-and-groove paneling, which also covers the ceiling, separated from one another by unadorned crown molding. An ornate, mirrored mantelpiece—different in design from the parlor's and more colonial in appearance—surrounds the open brick hearth on the north wall of this room. To the left or west of this fireplace is a paneled door with a fluted and medallioned molding surrounding it, leading into a closet that also has horizontal, tongue-and-groove paneling, this time of cedar. To the right of the hearth, a recessed, paneled door, surrounded by fluted and medallioned molding, opens from the rear (northwest) bedroom. This room continues the decorative details of the southwest bedroom, included the horizontal, tongue-and-groove paneling, the tongue-and-groove ceiling, crown molding separating the walls and ceiling, and the narrow pine floors. A simple mantelpiece, not unlike the one found in the dining room below, surrounds the north side of the double hearth on the second floor of this side of the house. To the right or west of the fireplace is another paneled closet door surrounded by the familiar fluted, medallioned trim.

On the opposite side of the second floor hallway, a paneled wooden doorway opens into the southeast bedroom, which also features the same tongue-and-groove paneling treatments on the walls and ceiling, with unadorned crown molding separating them. Floors are of narrow pine here as well. A narrow, paneled closet door is located on the north wall of this room, surrounded by the familiar fluted, medallioned trim. The interior of this closet is ceiled and its walls covered with tongue-and-groove paneling. To the left or west of this doorway is the southern half of the second floor double hearth, surrounded by a simple mantelpiece. Curiously, the brickwork of the facing surface of the hearth appears to have been covered in plaster, creating a rough-finished appearance. To the west or left of this fireplace is a paneled door with a fluted, medallioned trim surrounding it, opening into the rear bedroom in the northeast portion of the house. This rear bedroom departs substantially from the appearance elsewhere in the second floor of the house, featuring modern plywood paneling with a picture rail and crown molding, the latter of which separates the paneling from an acoustical tile ceiling. A simple mantelpiece surrounds the north portion of the double hearth in this room, its face also plastered as in the southeast second floor bedroom. Bi-fold doors fill the fluted, medallioned opening for a closet to the left or east of the fireplace. Floors are likely of narrow pine, although they have been covered with an industrialgrade carpet identical to the hallway carpet. In the northeast corner of this room is a small patch of vinyl flooring within the kitchenette built into this corner. A door on the north wall of this room, surrounded by fluted, medallioned trim, opens onto the cutaway porch at the rear of the

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Name of Property County and State house. To the right of this doorway is a paneled door with a fluted, medallioned trim surrounding it, opening into the bathroom in the northeast corner of the second floor. The floor in this bathroom is of vinyl, while the walls are of plywood paneling with a picture rail and crown molding. The ceiling is board and batten. Fixtures in this bathroom are all modern.

One additional contributing building appears elsewhere on the property. It is a large, square, former smokehouse (now used as a shed) located a short distance to the northeast of the house. It features a low-pitch, overhanging pavilion roof capped by a very old, standing seam metal roof topped with an elongated spire. Its open box soffit reveals the rafters of the building. Walls of this building are of wide pine, although interior inspection reveals that many of these boards have been replaced due to decay. The present owner has argued that this building is identical to a building visible in a circa-1910 image of Cora Richardson, except that the 1910 version is on a low riser, suggesting that it was originally used as a farm building, probably the smokehouse that the owner attributes as its former purpose (or perhaps a chicken house—Cora Richardson is seen feeding chickens in the image—or a corn crib). The spire on both buildings is no doubt the same, although the original roof on this building appears to have been of wood shingle. The two buildings are otherwise nearly identical in appearance.²

There is one contributing structure on the property. It is a rectangular brick trough, approximately three and a half feet tall with a concrete copestone and some of the metal hardware still visible through the weeds that have begun to consume the trough's interior.

Non-contributing buildings and structures on the property include a temporary building and kennel at the northeast end of the property, a modern, front-gabled pump house built from plywood and located near the trough, which is used to protect the current water pump for the property, as well as a modern brick fire ring located just north of the north elevation of the house. Yet another non-contributing structure is a concrete slab located at the northwest corner of the building—probably the slab over an old septic tank. Another non-contributing structure lies immediately north of the main entrance to the rear porch; it is an exposed portion of the current septic tank for the house.

² The present owner indicates that her father identified this building as a former smokehouse when she was a child. Gloria Tuten to Eric Plaag, email communication, November 11, 2013.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- A. Owned by a religious institution or used for religious purposes

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- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

United States Department of the Interior National Park Service / National Register of Historic Places Registration Form NPS Form 10-900 OMB No. 1024-0018

J. C. Richardson House Name of Property Jasper County, SC County and State

Period of Significance ca. 1880-1931

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

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

The J. C. Richardson House, located at the heart of the Robertville community in upper Jasper County, is eligible for listing on the National Register of Historic Places at the local level under Criterion C for its architectural significance. It is an example of a two-story, center hall, Folk Victorian home in rural upper Jasper County, replete with Queen Anne influences, cutaway bay windows, a Chinese Chippendale balustrade on both its first and second floor porches, an ornate central hallway with its two-tiered, side-set staircase, and numerous rooms with tongue-and-groove wood ceilings, horizontal tongue-and-groove wood paneling, and decorative mantelpieces, all of which are original to the house or were added during its period of significance.

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

Architecture

Built circa 1880, the J. C. Richardson House is an example of a two-story, center hall, Folk Victorian home with Queen Anne influences, cutaway bay windows, a Chinese Chippendale balustrade on both its first and second floor porches, an ornate central hallway with its twotiered, side-set staircase, and numerous rooms with tongue-and-groove wood ceilings, paneling, and decorative mantelpieces, all of which are original to the house. Other than some modest changes to the rear of the home that brought the originally detached kitchen into the house and expanded the living space onto an original porch and into the space above this porch, as well as a possible pre-1930 alteration of the western front gable to its present cutaway bay configuration (perhaps reflecting Richardson's improving fortunes during the middle of his career), the J. C. Richardson House remains mostly unchanged in both its original configuration and materials. The architect responsible for its design is not known, and although the house design bears some passing similarities to the early work of nationally renowned architect and mail-order catalog entrepreneur George Franklin Barber (1854-1915), particularly his early Queen Anne variations, the J. C. Richardson House lacks Barber's typical ornate flourishes.³ It is far more likely that the J. C. Richardson House was a locally derived, vernacular variation on the highly popular Queen Anne architecture of the period.

The Folk Victorian style is marked typically by its reliance on National Folk forms that were often modified during the later nineteenth century by homeowners eager to make their homes seem more stylish, typically by adding occasional Victorian detailing (often of the Queen Anne style) or a grand Victorian porch.⁴ The J. C. Richardson House generally adheres to the characteristics associated with Folk Victorian architecture. While its general form, with its grand center hall and interior chimneys, is more sophisticated than the National Folk forms on which the Folk Victorian style usually builds, the home nevertheless displays many of the Folk Victorian hallmarks, including its large, wraparound porch, the Queen Anne-influenced, projecting bays of the southwest corner (which may have been an early modification of the house's original form), and the Chinese Chippendale detailing of the porch balustrades.⁵ Also

³ For examples of Barber's work, see George F. Barber, *Modern Artistic Cottages, or The Cottage Souvenir* (DeKalb, IL: Tyrell and Fay, n.d. [ca. 1885]), available in the Calvin M. McClung Digital Collection (online), Knox County (TN) Public Library, and George F. Barber, *The Cottage Souvenir, No. 2* (Knoxville: S. B. Newman and Co., 1891), available at Google Books (online).

⁴ Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2006), 308-17. ⁵ Chinese Chippendale railings originated in the late 1700s and are typically associated with neoclassical architecture, but during the Victorian period, this detailing found its way back into style as one of the many variants of Queen Anne and Folk Victorian balustrade patterns that incorporated flat, jigsaw-cut trim. Notable examples of Chinese Chippendale balustrades in late nineteenth century architecture in the southeast include the Italianate-style Brockington Hall in Savannah, Georgia, and the Reid House in Matthews, North Carolina. A number of George Franklin Barber's mail order homes also exhibit this detailing, including the Covington House in Hazleton, Mississippi, the house at 817 Eleanor Street in Knoxville, Tennessee, the J. E. Paullin House

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marking the house as a Folk Victorian variant, and differentiating it from high Victorian examples, the J. C. Richardson House lacks texture variations in its exterior wall surfaces as well as the towers, elaborate moldings, and decorative windows that are conventional to true Queen Anne homes. Even its spacious wraparound porch, while a distinctive feature, lacks the turned spindles, lace-like spandrels, and other sophistications of the Queen Anne style, utilizing instead its simple, boxed columns and open-tailed porch rafters. In the interior of the J. C. Richardson House, the mantel pieces of the main bedroom and parlor include sufficient detailing to suggest Queen Anne influence, yet they lack the sophistication of the grand Queen Anne carvings of the period, while mantelpieces in the other rooms of the house are relatively spare and functional. Similarly, the center hall balustrade repeats the Chinese Chippendale pattern from the exterior porch, but the center hall is otherwise spare in its decorative elements, relying only on medallioned door frames and handsomely carved newel posts for occasional stylistic emphasis.

The J. C. Richardson House appears to be the finest and perhaps only example of this architectural type from this period not only in the Roberts Township vicinity of Jasper County, but also in the county as a whole. No other similar property is presently listed on the NRHP for Jasper County, and of the ten homes identified in a 1995-96 survey of Jasper County properties as being built between 1875 and 1895, none bear a stylistic resemblance to the J. C. Richardson House.⁶ To further illustrate just how unique the J. C. Richardson House is in Jasper County, this same survey identified only seventeen total properties (domestic, institutional, commercial, and landscape) in the entire county that were built between 1861 and 1889, none of which resembles the J. C. Richardson House stylistically. The J. C. Richardson House is a truly rare and outstanding example of a Folk Victorian home with Queen Anne influences for this part of South Carolina, and its remarkable integrity makes eligible for listing on the National Register of Historic Places at the local level of significance.

Additional Historic Context

Constructing the ownership record of the property prior to J. C. Richardson's ownership is difficult, as the 1945 deeds transferring ownership from Cora Richardson's heirs to C. H. Warnock, Sr., make no mention of the prior deeds for Richardson's purchase of the land, most likely because they originated in Hampton County and would not have been readily available to the Jasper County clerks recording the 1945 transaction. Nevertheless, a number of surviving resources may suggest some additional details about the property prior to Richardson's purchase of it.

in Ft. Gaines, Georgia, and the Manley DeWitt Barber House in Knoxville Tennessee. This balustrade pattern appears to have been widespread (if not popular) throughout the United States; numerous examples are also visible on late nineteenth century Folk Victorian homes in an early Dorchester, Massachusetts, subdivision. ⁶ Bruce G. Harvey, *An Architectural and Historical Survey of Jasper County, South Carolina* (n.p.: Brockington and Associates, 1996). Of these properties, two appear to have since been demolished, while only two others were designated as eligible for the NRHP—the Pineland Club (1877) and the Jessie Ives House (1875)—both of which were built as hunting lodges. Only two of the remaining five homes listed in the survey were recommended for further study for NRHP eligibility.

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For example, a December 16, 1840, plat of Robertville, found in the Lawton Family Papers, indicates that the land on which the J. C. Richardson House would eventually be built then belonged to Benjamin Jaudon, with additional acreage belonging to Robert G. Norton located just to the north.⁷ This same land was later the focus of the Union Army's occupation of, and encampment at, Robertville (as part of Sherman's Campaign of the Carolinas) in late January and early February 1865, and the likely campsite of the 1st Division, 20th Army Corps. Maps from the 20th Army Corps demonstrate the substantial and lengthy Union camp presence in this vicinity.⁸ This occupation and encampment resulted in the nearly complete destruction of the bustling town of Robertville, including the Black Swamp Baptist Church that previously occupied the present site of the Robertville Baptist Church across US 321 from the subject property. By the early 1880s, Cora Riley Richardson owned several lots within the town of Robertville, and J. C. Richardson began buying his own by 1886, including the subject property and several plots of adjacent land that later became detached from the subject property through twentieth century transactions.⁹

The original Richardson parcel on which the nominated property sits has been subdivided a number of times since the death of Richardson's widow, Cora Riley Richardson, on September 12, 1942. In December 1945, the surviving children conveyed 300 acres of the "home place, including all buildings thereon, of the late Cora H. Richardson" for \$7,500 to C. H. Warnock, Sr., who in turn intended to subdivide this tract into twenty-two parcels. Among these were the present lands associated with the house (labeled as Lot 1 on a plat dated November 23, 1956, based on a 1945 survey, and consisting of 19.7 acres), as well as additional lands on which J. C. Richardson once operated a store at Robertville.¹⁰ About a year later, Warnock sold Lots 1, 2, and 3 to W. J. Langford, the father of the present owner of the property, for \$5,000.¹¹

⁹ J. C. Richardson began consolidating his hold on property at the heart of Robertville through a number of transactions beginning in 1886. Direct documentation of Cora Richardson's land holdings has not been found, although her lots are referenced in numerous deeds for surrounding properties (including some of J. C. Richardson's purchases) throughout the late 1880s and early 1890s. She appears to have owned land just southwest of the Robertville Baptist Church and south of the Gillison Branch Rd. during this period. There are several factors that complicate tracking down appropriate deeds for the subject property. First, no originating deed is referenced in the 1945 deed conveying the subject property from Cora Richardson's heirs to C. H. Warnock. Second, the subject property was located in three different counties (Beaufort, Hampton, and Jasper) over the short space of less than forty years as county boundaries shifted, making title chasing difficult. Third, few of the plats referenced in the Hampton County and Jasper County deeds actually survive, as county law did not require the a copy of the plat be retained by the county; the law only required that it be "recorded." Accordingly, no plats for any of Richardson's transactions in the nineteenth century are known to survive, and the verbal descriptions that do survive are notoriously vague and occasionally inaccurate. ¹⁰ For the sale of lands to C. H. Warnock, Sr., see Jasper County Deed Book 17, Pages 169, 170, and 171, Jasper County Register of Deeds. The sale was recorded three times to account for the interests of multiple heirs with an interest in the property. For the associated plat, see Jasper County Plat Book 5, Page 15, Jasper County

⁷ R. T. Lawton, Surveyor, Plat of Catharine Lawton Lands, December 16, 1840, Folder 17, Lawton Family Papers, South Caroliniana Library, Manuscripts Division.

⁸ For descriptions of the Union presence at Robertville, see William T. Ward, Report No. 184, *The War of the Rebellion: A Compilation of the Official Records of the Union and Confederate Armies*, Volume 47, Part 1, 782; and Lorna Lutes Sylvester, ed., "The Civil War Letters of Charles Harding Cox," *Indiana Magazine of History*, 68:3 (September 1972): 227. For maps of the 20th AC, see *Campaign Maps, Exhibiting the Line of March of the 20th Corps from Savannah to Goldsboro, NC, 1865*. National Archives and Records Administration II, College Park, MD, Record Group 77, Civil Works Map File US 280.

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William Joseph Langford, Sr., along with his wife Mildred Blakewood Langford, moved from nearby Pineland to Robertville in 1947, where they established two grocery stores on part of the property purchased from Warnock. One of these buildings was constructed at the location of the present Brenda's Country Store on the northwest corner of SC Rt. 462 and US 321. William Langford sold this property (including the buildings situated thereon), consisting of 0.63 acres, on June 26, 1951, for \$4,000 to Langford's first cousin, W. C. ("Will") Barker.¹² The other store was built in 1954 on land to the south of the present house site and was later expanded to accommodate the Robertville Furniture Company, another Langford family business that became well known locally for its fine antique pieces. W. J. Langford, Sr., and Mildred B. Langford were also instrumental in reopening the nearby Robertville Baptist Church in the early 1950s, and Mrs. Langford's efforts led to its listing in the NRHP in 1972.¹³

Langford later sold the lots and store to the south of the J. C. Richardson House in a series of transactions, including a one-acre parcel (Warnock's Lot 3) to Malqueen D. Pollins for \$600 on November 2, 1962, and portions of Warnock's Lot 2 (which included the store) to William Howard Goethe \$8,500 on May 13, 1976, and \$6,000 on June 7, 1978.¹⁴ Today, the subject property consists of approximately one acre surrounding the J. C. Richardson House, although the present owner also maintains ownership of surrounding parcels that were historically J. C. Richardson's.

A South Carolina Statewide Survey Site Form completed as part of the 1995-96 Brockington and Associates, Inc., survey of Jasper County properties inaccurately listed the house as the "Warnock House." This is the only known historic use of this name for the property.¹⁵

Register of Deeds. Sadly, the deeds do not reference previous Deed Book and Page numbers for Richardson's purchase of the land, perhaps because those sales were recorded in Hampton County.

¹¹ For the sale of the associated property to W. J. Langford, see Jasper County Deed Book 16, Page 84, Jasper County Register of Deeds, and Plat of Land...Owned by W. J. Langford, November 19, 1946, Jasper County Plat Book 5, Page 14, Jasper County Register of Deeds. This deed specified that Lot 1 contained "the Old Richardson Home in Robertville."

¹² W. J. Langford to W. C. Barker, Jasper County Deed Book 23, Page 136, Jasper County Register of Deeds. ¹³ Gloria Langford Tuten, personal interview, June 22, 2012, and Grace Fox Perry, *Moving Finger of Jasper* (Ridgeland, SC: Jasper County Confederate Centennial Commission, 1962). For the NRHP nomination of the Robertville Baptist Church, which lies directly across US 321 from the J. C. Richardson House, see Norman McCorkle, *Robertville Baptist Church*, National Register of Historic Places nomination, May 11, 1971, South Carolina Department of Archives and History, available at

http://www.nationalregister.sc.gov/jasper/S10817727002/S10817727002.pdf.

¹⁴ W. J. Langford to Malqueen D. Pollins, Jasper County Deed Book 49, Page 47, Jasper County Register of Deeds; William J. Langford to William Howard Goethe, Jasper County Deed Book 76, Pages 192-194; and William J. Langford to William H. Goethe, Jasper County Deed Book 78, Page 2294.

¹⁵ Brockington and Associates, Inc., "Warnock House," Site #400-0356, 1995-96 Jasper County Survey, State Historic Preservation Office, South Carolina Department of Archives and History.

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James Clarence Richardson

The grandson of James Cameron Richardson of Oak Grove Plantation in the Duck Branch vicinity, James Clarence Richardson (known throughout his life as J. C. Richardson) was born in this same region in the present-day Hampton County portion of old Beaufort District on June 2, 1852. He appears to have been the oldest child of Samuel Clarence Richardson and Mary Elizabeth Fitts Richardson.¹⁶ Little is known of his childhood, although U.S. Census records for 1870 indicate that by that year, J. C. Richardson, his parents, and his six siblings had moved to the Bamberg vicinity in Barnwell District, where Richardson worked as a farm hand on his father's land. By 1880, Richardson moved to the Roberts Township vicinity of the newly created Hampton County (today part of Jasper County), where he established his own presence as a farmer, with the assistance of his cousin Laurens A. Fitts.¹⁷ By 1885, he was a "large planter" and had established a livestock operation, prompting the Charleston press to note that he had "a considerable number of jerseys."¹⁸

Land transactions from the 1880s and early 1890s attest to Richardson's considerable farming operations, but his involvement in political matters did much to solidify Richardson's influence on Hampton County in general and Garnett and Robertville in particular. He served as supervisor of elections for Hampton County in 1880 and strengthened his perceived loyalty to South Carolina by serving as paymaster (1880-83) for the Third Regiment of the First Cavalry Brigade of the South Carolina Militia, in service to which he apparently attained the rank of major. Other local offices included Commissioner of State Elections for Hampton (1892, and again from 1904 to 1906), and membership on the Hampton County Board of Control (1893-94), Board of Equalization (1894), and Dispensary Board (1907-10). He also served as the Commissioner to Examine the Books of Hampton County in 1906. By 1899, in fact, Richardson's political reach in the region was already substantial enough that the Governor of South Carolina immediately honored without question his request for state medical intervention when black residents of Robertville appeared to be coming down with smallpox.¹⁹ When he was appointed to the

¹⁶ Copies of Richardson family genealogical materials, originally prepared by Rosemary Richardson Hunt but given to the present owners of the nominated property, demonstrate J. C. Richardson's descent from James Cameron Richardson. See also *1860 US Census, Population Schedule*, NARA Microfilm Publication M653, Prince William Parish, Beaufort, SC, Roll 1214, Page 75, NARA. On Oak Grove, which was nominated to the NRHP in 1976, see Katharine N. McNulty, "Oak Grove," National Register of Historic Places nomination, South Carolina Department of Archives and History, available at

http://www.nationalregister.sc.gov/hampton/S10817725001/S10817725001.pdf. For a brief biography of J. C. Richardson, see N. Louise Bailey, Mary L. Morgan, and Carolyn R. Taylor, eds., "Richardson, James Clarence," *Biographical Directory of the South Carolina Senate, 1776-1985*, Volume II: Hines-Singleton (Columbia: University of South Carolina Press, 1986), 1363.

¹⁷ *1870 US Census, Population Schedule,* NARA Microfilm Publication M593, Bamberg, Barnwell, SC, Roll 1483, Page 66A, NARA; and *1880 US Census, Population Schedule,* NARA Microfilm Publication M653, Robert, Hampton, SC, Roll 1231, Page 171D, NARA.

¹⁸ "The Baby County," *Charleston News and Courier,* July 17, 1885: 1.

¹⁹ "Is It Smallpox?" *Charleston News and Courier*, October 21, 1899: 5. By December, the smallpox outbreak had been eradicated, due in part to Richardson, "whose time and purse are ever devoted to the welfare of his community." See "No Smallpox in Robertville," *Charleston News and Courier*, December 9, 1899: 5. This article

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Name of Property County and State Hampton County Dispensary Board of Control in 1907, the Columbia press heralded Richardson's considerable skills and influence on the region: "Maj. Richardson is one of the largest merchants, planters, and land owners in Hampton County. He is also an expert bookkeeper and was a member of the commission appointed by Gov. Heyward to examine the financial condition of Hampton County last year. Maj. Richardson has the respect of every man in Hampton County."²⁰

Richardson's political career expanded to state office after the southern portion of Hampton County, including Robertville, was annexed to create Jasper County in 1912. Jasper County elected Richardson to serve as its first state senator, an office he held from 1913 until 1917. During his tenure, he served on a variety of Senate committees, including Education, Engrossed Bills, Penitentiary, Public Lands, and Penal and Charitable Institutions. Following his Senate service, Richardson served on the Jasper County Board of Education from 1923 to 1925.²¹

His influence as a farmer, merchant, and person of importance to the Robertville and Hampton communities is well documented. He held half interest in at least three patents registered during the early twentieth century. The first, Patent No. 774,649, was issued in 1904 for a wood distilling and preserving apparatus designed with Fred S. Davis. The second. Patent No. 826,407. recorded in 1906, was for another wood distilling and preserving apparatus designed with Davis. The third patent, No. 1,172,225 for an artificial stone composition made from clay earth and pine needles dried and mixed with crude sap, and invented with Pierre Robert, was issued ten years later, in 1916.²² During this same period, Richardson partnered with Pierre Robert and F. J. Howdan of Savannah in the operation of the Indian Pottery and Brick Company of Garnett.²³ Richardson also operated at least two grocery stores in the lower Hampton/upper Jasper region, both of which were well established by 1910. The first, known as the J. C. Richardson Store, was probably located just east of the J. C. Richardson House, along S.C. Route 462. The other, known as the Richardson and Chisolm Store, was located about three miles to the northwest at Garnett: Richardson operated this location in cooperation with J. W. Chisolm.²⁴ Neither building still stands. He was also a member of the Board of Directors of the Southern Carolina Association, a pro-business group centered in Colleton, Beaufort, Hampton, and Jasper Counties,

and several others from the period routinely refer to Richardson as "Major." On his political career, see Bailey, et al, 1363.

²⁰ "Hampton's Board Named," *State*, March 6, 1907.

²¹ Bailey, et al, 1363.

²² On these various patents, see *Lasche's Magazine for the Practical Distiller*, 2:1, June 1904: 241-42; *Official Gazette of the United States Patent Office*, Vol. 123, July 3 to August 28, 1906 (Washington: Government Printing Office, 1907), 905; and Official Gazette of the United States Patent Office, Vol. 223, February 1916 (Washington: Government Printing Office, 1916).

²³ "Hampton's Pottery Factory," *Charleston News and Courier*, May 27, 1904: 2.

²⁴ For images of these stores and J. C. Richardson on horseback, see Howard Woody and Thomas L. Johnson, *South Carolina Postcards, Volume II: Southern Carolina, Beaufort to Barnwell* (Charleston, SC: Arcadia Publishing, 1998), 67-70. Many of the records of the latter store are held at the South Carolina Historical Society. Current property owner Gloria Langford Tuten places the old store in the lot just east of the house, based on conversations with her parents and personal recollection.

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Richardson and his wife Cora were also deeply enmeshed in the social and religious life of the Robertville and Garnett communities. In later years (1931), J. C. Richardson was the superintendent of the Pine Land Club, a local hunting club that was the first to be chartered in South Carolina (1884), although some sources credit him as the general manager of the club from its founding until at least 1931.²⁶ He also served as president of the South Carolina Christian Missionary Corporation in 1904, presiding over its statewide convention that year, and his wife, Cora H. Riley Richardson, was state president of the Christian Woman's Board of Missions for the Disciples of Christ in 1895.²⁷ Institutional tradition holds that Ashley Sydney Johnson (1857-1925), a noted Protestant minister during the late 19th century, conceived of his plans for both Correspondence Bible College and Johnson Bible College (today known as Johnson University in Tennessee) while a guest in the J. C. Richardson House in 1885. If true, this may suggest a construction date for the J. C. Richardson House prior to 1885. Unfortunately, while it is known that Richardson was living at Robertville by 1880, no documentation of the exact date of construction for the J. C. Richardson House has been found.²⁸

Some sources suggest that Richardson and his family may have relocated to Garnett after 1925, and there is some circumstantial evidence to suggest that he maintained a second home there, perhaps one purchased for use by his daughter Mary Elizabeth and her husband John Milton Chisolm after their 1922 wedding.²⁹ Nevertheless, the Robertville house continued to be known as the Richardson Home Place after 1925 and remained the locus of many family events. The 1930 US Census also continued to list the Richardson's as residing at the home in Robertville, along with their daughter and son-in-law.³⁰

²⁵ "Director's Discuss Association's Good," *State*, March 11, 1917: 3; Yates Snowden and H. G. Cutler, eds., *History of South Carolina*, Vol. 3 (Lewis Publishing Company, 1920), 268; and "Bank Meeting at Furman," *State*, May 8, 1910: 16.

²⁶ Bailey, et al, 1363. On Richardson's role as general manager, see Chlotilde R. Martin, "Pineland Club," *Charleston News and Courier,* February 1, 1931, reprinted in Robert B. Cuthbert and Stephen G. Hoffius, eds., *Northern Money, Southern Land: The Lowcountry Plantation Sketches of Chlotilde R. Martin* (Columbia: University of South Carolina Press, 2009), 159-63.

²⁷ On J. C. Richardson, see "Missionaries in Convention," *Charleston Evening Post*, November 25, 1904: 7; on
Cora, see G. A. Hoffmann, *Year Book of the Disciples of Christ* (St. Louis: Christian Publishing Company, 1895),
46.

²⁸ Charles Crossfield Ware, *South Carolina Disciples of Christ: A History* (Charleston, SC: Christian Churches of South Carolina, 1967), 52.

²⁹ For an unusually detailed account of this wedding, which took place at the J. C. Richardson House in Robertville, see "Richardson-Chisolm," *State*, October 23, 1922.

³⁰ Bailey, et al, 1363, indicates the move to Garnett in 1925, a point picked up in numerous sources thereafter, though no primary source record of any change in residence to Garnett has been found. For the Census details, see Roberts, Jasper, South Carolina, in United States of America, Bureau of the Census, *Fifteenth Census of the United States*, 1930, T626, Roll 2202, Page 7A, National Archives and Records Administration, as reproduced on Ancestry.com.

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J. C. Richardson died from pneumonia at a hospital in Columbia on June 7, 1931.³¹ Richardson's will and estate inventory, which were proved in June 1931, indicate ownership at the time of his death of 226 acres of land.³² He and Cora Richardson are both buried at the Black Swamp Methodist Church Cemetery nearby.

³¹ "J. C. Richardson, Sr.," Death Certificate, South Carolina Death Records, South Carolina Department of Archives and History, as reproduced at Ancestry.com.

³² "James C. Richardson," Old Will Books Page 172, Will and Estate Records, Jasper County Clerk of Probate Court. Jasper County uses an antiquated method to index and store historic wills, which must first be located by alphabetical handwritten entry in the old will books, then pulled from a storage shelf by a clerk using a methodology not revealed to the author.

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9. Major Bibliographical References

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Will and Estate Records. Jasper County Clerk of Probate Court.

Woody, Howard, and Thomas L. Johnson. *South Carolina Postcards, Volume II: Southern Carolina, Beaufort to Barnwell.* Charleston, SC: Arcadia Publishing, 1998.

Previous documentation on file (NPS):

- _____ preliminary determination of individual listing (36 CFR 67) has been requested
- _____ previously listed in the National Register
- _____previously determined eligible by the National Register
- _____designated a National Historic Landmark
- _____ recorded by Historic American Buildings Survey #_____
- _____recorded by Historic American Engineering Record # ______
- _____ recorded by Historic American Landscape Survey # ______

Primary location of additional data:

X State Historic Preservation Office Other State agency Federal agency X Local government University

____ Other

Name of repository:

Historic Resources Survey Number (if assigned): <u>400-0356</u>

10. Geographical Data

Acreage of Property _____Approx. one acre_____

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84:(enter coordinates to 6 decimal places)	_
1. Latitude: 32.586671	Longitude: -81.197416
2. Latitude:	Longitude:
3. Latitude:	Longitude:
4. Latitude:	Longitude:

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Or UTM References Datum (indicated on USGS map):



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

The J. C. Richardson House property is bounded on the south by Gillison Branch Rd. (SC Rt. 462), on the east by a row of planted trees, on the north by a row of planted trees, and on the west by a row of planted trees.

Boundary Justification (Explain why the boundaries were selected.)

These are the approximate boundaries of the present lot associated with the house, although surrounding land to the west, north, and east (also owned by the present owner) is historically associated with J. C. Richardson's historic landholdings in Robertville.

11. Form Prepared By

name/title: <u>Eric Plaag, Ph.D.</u>			
organization:			
street & number: <u>127 Sun Haven Ln.</u>			
city or town: Boone	state:	NC	_ zip code: <u>28607</u>
e-mail ericplaag@gmail.com			
telephone: (803) 466-7050			
date: November 21, 2013			

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Additional Documentation

Submit the following items with the completed form:

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

Current Property Owner: Gloria Tuten, PO Box 714, Estill, SC 29918

Photographs

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

Photo Log

Name of Property: J. C. Richardson House

City or Vicinity: Robertville

County: Jasper

State: South Carolina

Photographer: Eric Plaag

Date Photographed: June 21, 2012, and June 22, 2012

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 40:	South elevation, looking north, 6-21-12
2 of 40:	South elevation, looking northeast, 6-21-12
3 of 40:	South elevation detail. 6-21-12

lame of Property	
4 of 40:	Southwest corner, porch foundation and rail detail, 6-21-12
5 of 40:	South elevation, southeast corner porch detail, 6-21-12
6 of 40:	East porch, looking north from south elevation, 6-21-12
7 of 40:	South elevation, main entrance detail, 6-21-12
8 of 40:	South elevation, bay window detail, first floor, 6-21-12
9 of 40:	South elevation, porch looking east, 6-21-12
10 of 40:	East elevation, looking southwest, 6-21-12
11 of 40:	East elevation entrance detail, modern, 6-21-12
12 of 40:	East elevation, old porch ghost seam, north wall, 6-21-12
13 of 40:	East elevation, old porch beam ghost, southeast corner, 6-21-12
14 of 40:	East elevation, old porch beam ghost, center, 6-21-12
15 of 40: V	West elevation, looking east, 6-21-12
16 of 40:	West chimney detail, looking northeast, 6-21-12
17 of 40:	Northwest oblique, looking southeast, 6-21-12
10 - f 40	North description worthwards a mean location a south (21.12)

- utheast, 6-21-12 18 of 40: North elevation, northwest corner, looking south, 6-21-12
- 19 of 40: North elevation, rear entrance detail, 6-21-12
- 20 of 40: North elevation, second story porch detail, looking south, 6-21-12
- 21 of 40: Northeast oblique, looking southwest, 6-21-12
- 22 of 40: Shed, northeast side of property, looking northeast, 6-21-12
- 23 of 40: Shed, northeast oblique, looking southwest, 6-21-12
- 24 of 40: Center hall from front door, 6-22-12
- 25 of 40: Center hall staircase detail, 6-22-12
- 26 of 40: Parlor, looking north toward dining room, 6-22-12
- 27 of 40: Parlor hearth and mantel detail, 6-22-12
- 28 of 40: Parlor chandelier and ceiling detail, 6-22-12
- 29 of 40: Dining room, looking northwest toward modern kitchen, 6-22-12
- 30 of 40: Second floor center hall, looking south to front of house, 6-22-12
- 31 of 40: Second floor center hall, looking north to rear, 6-22-12
- 32 of 40: Second floor hunt club room, looking southwest to bunk room and center hall, 6-22-12
- 33 of 40: Second floor bunk room, looking northwest to center hall and hunt club room, 6-22-12
- 34 of 40: Second floor bunk room hearth and mantel detail, 6-22-12
- 35 of 40: Second floor master bedroom, looking northwest to closet, 6-22-12

Historic Images:

36 of 40: Cora Richardson in front of garage building, probably circa 1910; photographer unknown

37 of 40: J. C. Richardson House, probably circa 1930; photographer unknown

38 of 40: J. C. Richardson and Cora Riley Richardson in front of the house, 1930; photographer unknown

39 of 40: J. C. Richardson House, circa 1996; Gloria Tuten, photographer

40 of 40: Center hallway with privacy division, circa 1996; Gloria Tuten, photographer

Jasper County, SC County and State

United States Department of the Interior National Park Service / National Register of Historic Places Registration Form NPS Form 10-900 OMB No. 1024-0018

J. C. Richardson House

Name of Property

Jasper County, SC County and State

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



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UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Richardson, J.C., House NAME:

MULTIPLE NAME:

STATE & COUNTY: SOUTH CAROLINA, Jasper

DATE RECEIVED: 8/08/14 DATE OF PENDING LIST: 9/04/14 DATE OF 16TH DAY: 9/19/14 DATE OF 45TH DAY: 9/24/14 DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14000709

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: Ν PDIL: N PERIOD: N PROGRAM UNAPPROVED: OTHER: N N REOUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N COMMENT WAIVER: N _REJECT ______ DATE ACCEPT RETURN

ABSTRACT/SUMMARY COMMENTS:

Entered in The National Register of Historic Places

RECOM./CRITERIA		
REVIEWER	DISCIPLINE	
TELEPHONE	DATE	

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

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





August 1, 2014

Ms. Carol Shull Interim Keeper, National Register of Historic Places U.S. Department of the Interior National Park Service 1201 Eye (I) Street, NW, 8th Floor Washington, DC 20005

Dear Ms. Shull:

Here is the National Register nomination for the J.C. Richardson House, Jasper County, recently approved by the South Carolina State Board of Review.

We are now submitting this nomination for formal listing in the Register. The enclosed disk contains the true and correct copy of the nomination for the J.C. Richardson House to the National Register of Historic Places.

If I may be of further assistance, please do not hesitate to contact me at the address below, call me at (803) 896-6182, fax me at (803) 896-6167, or e-mail me at efoley@scdah.state.sc.us. I hope to hear from you soon.

Sincerely,

Ehren Foley, Ph.D. Historian and National Register Co-Coordinator State Historic Preservation Office