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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, material, and areas of significance, enter only categories and subcategories from the instructions.

RECEIVED 2280

AUG 21 2015

Nat. Register of Historic Places  
National Park Service

### 1. Name of Property

Historic name: Fulmer, James A. House

Other names/site number:

Name of related multiple property listing:

N/A

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

### 2. Location

Street & number: 303 North Main Street

City or town: Fountain Inn State: SC County: Greenville

Not For Publication:  Vicinity:

### 3. State/Federal Agency Certification

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

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

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

   national    statewide X local

Applicable National Register Criteria:

  A   B X C   D

<p style="font-size: 1.2em; font-family: cursive;">Elizabeth M. Johnson</p> <hr/> <p>Elizabeth M. Johnson, Deputy State Historic Preservation Officer:</p>	<p style="font-size: 1.2em; font-family: cursive;">8/18/2015</p> <hr/> <p>Date</p>
<hr/> <p>State or Federal agency/bureau or Tribal Government</p>	

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

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**Signature of commenting official:** \_\_\_\_\_ **Date** \_\_\_\_\_

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**Title :** \_\_\_\_\_ **State or Federal agency/bureau or Tribal Government** \_\_\_\_\_

**4. National Park Service Certification**

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) \_\_\_\_\_

*Lee Edson H. Beall*      *10.5.15*

Signature of the Keeper      Date of Action

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

**Category of Property**

(Check only **one** box.)

- Building(s)
- District
-

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Site

Structure

Object

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>1</u>	buildings
<u>          </u>	<u>          </u>	sites
<u>          </u>	<u>          </u>	structures
<u>          </u>	<u>1</u>	objects
<u>1</u>	<u>2</u>	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 19<sup>th</sup> and 20<sup>th</sup> CENTURY REVIVALS—Tudor Revival

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property:

Foundation—BRICK

Walls—BRICK, WEATHERBOARD, LIMESTONE

Roof—SLATE

Other—CONCRETE, TERRA COTTA, METAL—Copper, METAL—Aluminum

### 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.)

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#### Summary Paragraph

The James A. Fulmer House is a one-story, brick-veneered Tudor Revival cottage with various Gothic-inspired exterior details, Craftsman style window treatments, and Craftsman and Art Deco interior details. It was built in downtown Fountain Inn in 1932 and based in part on plans originally drafted by noted Atlanta plan book architect Leila Ross Wilburn.<sup>1</sup> Recent renovations by the owner have uncovered and restored original exterior trim details, so that much of the house's exterior remains unchanged since its original construction. Similarly, the interior of the house retains nearly its entire original architectural and decorative features, making it an

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<sup>1</sup> Some might be tempted to call these Prairie or Mission style window treatments, which would not be incorrect. These glazing and surround styles are common to both Prairie/Mission and Craftsman style architecture. Given that the house is based upon plans for a Craftsman style residence originally sold to the Fulmers by plan book architect Leila Ross Wilburn, this nomination prefers to call these window treatments Craftsman style.

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unusually intact example of Depression-era, plan book-inspired, suburban design. Located on one of the oldest house sites in downtown Fountain Inn and positioned just north of Fountain Inn's downtown business district along Main Street, the house was built by a local contractor, Richard Abner "Uncle Dick" Jones, who was likely responsible for the construction of dozens of homes in the Fountain Inn area during the early twentieth century.

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### **Narrative Description**

Built in 1932 in the Tudor Revival style using plans drafted by James A. Fulmer, Jr., which were adapted from an original Craftsman style design by Atlanta-based plan book architect Leila Ross Wilburn and modified to reflect the aesthetic tastes of the Fulmers, the James A. Fulmer House on North Main Street in downtown Fountain Inn, South Carolina, is a stunning example of a one-story, brick-veneered cottage whose characteristics reflect the adaptability of Wilburn's straightforward designs and consumer-centered choices when it came to the final design and construction process. Erected at the direction of Dr. James A. Fulmer by local contractor Richard Abner "Uncle Dick" Jones, who was likely responsible for building dozens of homes in the Fountain Inn area in the early 1900s, the Fulmer House displays all of the hallmarks of Tudor Revival architecture from this period—complex roof plan; steeply-pitched, double front gables; a prominent, front-facing chimney; multicolored and ornately patterned brick detailing; an oblique, rounded-step access to the main entrance and front porch; and rounded arches springing from limestone imposts and surmounted with limestone keystones. Nevertheless, the house also incorporates Craftsman style window treatments and numerous Craftsman style and interior details that were retained, apparently, from the original Wilburn design. There is ample evidence—explored in the Significance section—that the Fulmers essentially melded Wilburn's basic stock floor plan and proportions with aesthetics gleaned from a recently constructed home in nearby Greenville.

The James A. Fulmer House is located along a residential stretch of North Main Street just a couple of blocks north of Fountain Inn's downtown core, and it sits back from the main roadway by approximately thirty feet. Mature plantings surround the house and separate it from other residential properties to either side (northwest and southeast). At the rear is an expansive garden area with more mature plantings, along with a detached garage and a deep backyard that screens the house from a church building and parking lot.

The approach to the main, northeast elevation is via a concrete walkway that curves slightly as it approaches the four curved, obliquely positioned, concrete steps that rise to the main front porch, flanked on either side by low, sloping, cast concrete cheek walls. At the top of these steps is a wide porch of square, grid-patterned terracotta tiles with a cast concrete perimeter on the outer edges of the porch. Two archways—one Roman in shape, the other slightly pointed and almost Gothic in shape—stand perpendicular to one another at the top of the steps, one leading directly to the front entrance, the other onto the main body of the porch. These arches both feature a prominent limestone keystone, each of appropriate proportions to its shape, that surmounts a double soldier course of brick around the arch opening, which itself springs from limestone imposts. To the immediate right of the main entrance is a short brick wall with a narrow, double-

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hung sash window looking into the living room. This window features an ornate, Craftsman style, nine-over-one muntin pattern that roughly approximates a pound symbol in the upper sash, a pattern that is repeated throughout the upper sashes of the house's exterior windows. The window's header is of soldier course brick, while the sill is of limestone similar to that found in the arches. As with nearly all windows on the house, an aluminum frame, double-hung storm window covers the original window but does not impede or detract from its appearance. The main entrance to the house is located immediately perpendicular to this window, facing the arch, and consists of a single wooden door with a full-length window that includes elongated, Craftsman style muntins in a pattern that mimics the pound symbol pattern found in the upper sash of the nearby window. This door still features its original Art Deco hardware. The door is covered with an aluminum screen door (not original) whose full-length glass allows the original door to be seen. This doorway features a header made up of soldier course brick and a simple wooden surround.

Upon standing on the porch, perhaps the most startling aspect of the Fulmer House's appearance is that the brick veneer is made up of vertically-scored, modular clay units of multiple colors, including traditional red, royal blue, burnt orange, olive green, and muted purple, arranged in a random pattern of running bond and separated by a rich, cream-colored mortar. From a distance on a cloudy day, these multicolored bricks are difficult to distinguish, but in bright sunshine, they pop nicely, offering a fascinating but not distracting splash of color and apparent texture to the surface of the house. The porch itself, meanwhile, is fronted on its northeast elevation by two wide, segmental brick arches with prominent limestone keystones and limestone imposts. At the southeast end of the porch is another slightly pointed, almost Gothic arch like the one leading to the main entrance of the house, replete with a narrow limestone keystone and limestone imposts. Immediately to the southwest of this arch is a slight bump out in the porch, followed by two arches identical to those on the northeast elevation of the porch that complete the wrap around of the porch onto the southeast elevation. The ceiling of this porch area is of painted bead board with an unadorned trim line and a standing, diagonal seam at the east corner of the solarium dividing and covering the intersecting nosing of the bead board planks. This northeast wall of the house, meanwhile, features a triple bay of double-hung sash windows, the center section slightly wider than the two side sections, with the upper sash in each section featuring the same Craftsman style muntin pattern previously described but in proportion to the dimensions of each window sash. As in the previously described window, aluminum storm windows cover all three sections of this triple bay, and the entire window complex is topped by a soldier course header and features a limestone sill. A simple, period-correct light fixture (almost certainly original) with a white glass globe is at the center of the porch ceiling.

As for the remainder of the northeast elevation, the leftmost steep-angled gable is accentuated by an elaborate soldier course band atop a rowlock band between the tops of the two arches and the elaborate cornice returns that anchor the base of the gable end. As with much of the trim elements on the Fulmer House, in late 2014 the owners removed aluminum siding that had covered the majority of the original trim since the 1980s, exposing a deep rake and prominent soffits, box gutters, and a double tier cornice. In early 2015, the owner completed replacement of the old asbestos shingle roof with a new slate shingle roof patterned to match exactly the old asbestos shingle pattern. As a result, new copper flashing is readily apparent just under the drip

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line of the slate shingles, in the box gutters, and in the exposed areas of the cornice returns. The owner has also installed new copper downspouts that mimic the original downspouts on the house, thus replacing the aluminum downspouts that had been on the house since sometime prior to the 1980s.

Meanwhile, the peak of the leftmost gable includes a prominent pair of side-by-side, double-hung sash windows that repeat the same Craftsman style muntin pattern found elsewhere in proportion to these window sizes. Both windows are covered by divided screens rather than storm windows. This window set includes a limestone sill and a soldier course header. Between this east gable end and the north gable is a stretch of roof that nearly approximates a saddle, with the cornice box continuing from the front of the porch around to a striking half-moon feature directly above the arch leading to the main entry. Within the space created by this half-moon feature is an elaborate but brief 45-degree herringbone pattern atop the continuation of the soldier over rowlock bands from the front of the porch gable, as well as a small sconce light fixture attached to the brick. This soldier over rowlock banding continues onto the face of the second steep-angled gable, while the gable itself is framed, as on the front of the porch gable, by the same elaborate cornice returns and a prominent rake that is interrupted at its peak by the majestic, front facing, exterior chimney that rises high above the gable terminus. Indeed, this soldier over rowlock brick pattern appears to run the entire circumference of the house, although the fascia board often obscures the soldiers, leaving just the rowlock visible on most of the exterior. The lower half of the chimney begins with stunning single basket weave pattern of three soldiers topped by one stretcher adjacent to one stretcher topped by three soldiers, five across in width and eleven high, with red bricks serving as soldiers and multicolored bricks serving as the stretchers. This same pattern is continued at the base of the rightmost gable wall as well, creating the implied appearance of a water table. Just above the double course of soldiers and rowlock, the chimney tapers, with limestone haunches softening the taper. At its top, the chimney features a double collar of stretchers, between which are soldiers terminated at the corners by stacked headers. The chimney did not originally have a chimney crown, but this chimney (along with the two others on the house) was fitted at some later date with a concrete chimney crown and, in the 1980s, with a sheet metal chimney cap. Because these crown and cap features were causing serious water damage problems, the owner has recently replaced them with period-correct, pointed-arch, copper crowns. Flanking the base of the chimney are two long and narrow double-hung sash windows with soldier course headers and limestone sills that bear the same Craftsman style pattern in the upper sash in proportion to the window size. As elsewhere on most of the windows, aluminum storm windows cover the original window treatments.

Shifting to the northwest elevation, one finds a prominent, steeply pitched cross gable whose upper portion mimics the features of the east gable on the northeast elevation. As before, this gable is anchored by prominent cornice returns, features the deep rake and prominent soffits, but here includes a single double-hung sash window with the usual Craftsman style muntin pattern in the upper sash. This window has a soldier course header and limestone sill and has an aluminum screen rather than a storm window over the sashes. As on the northeast elevation, the soldier over rowlock pattern divides the attic story from the first floor between the cornice returns. Below this is a bay of three double-hung sash windows, the center one slightly larger than the two flanking ones, creating a complex identical to the one found on the northeast elevation porch, including

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the Craftsman style details in the upper sash, the soldier course header, the limestone sill, and aluminum storm windows covering all three windows. As elsewhere on the house, the owner has removed previous aluminum trim siding to uncover the original rake, soffits, box gutters, and other trim details. Immediately to the southwest of this gable, a hip-roofed porch protrudes from the northwest elevation. Historic images suggest that this porch was not originally screened in, as it is now, but aside from this screen infill (completed during the 1950s), all relevant architectural features remain intact, including the brick columns capped by limestone blocks that support an attractive wooden frieze composed of horizontally arranged rectangles. At the center of this porch, five cast concrete steps, flanked by brick cheek walls capped by cast concrete, rise to the porch itself. Within the porch is a floor of square terracotta tiles arranged in a grid pattern similar to those on the front porch; a small, Craftsman-style light fixture located at the center of the ceiling; and another triple bay of double-hung sash windows identical to those on the adjacent gable end, the center window slightly larger than those flanking it, with Craftsman style muntins in the upper sashes. To the right, or southwest, of this window bay, about five to six feet above the floor of the porch, is a small, wood-paneled door that accessed the original fuse service panel. Immediately to the right, or southwest, of this is a wooden door nearly identical to the main entrance door (although perhaps slightly narrower), replete with the same Craftsman style muntins, leads into the Fulmer House breakfast room. Immediately to the right, or southwest, of the screened porch is a double set of double-hung sash windows featuring the same Craftsman style muntins in the upper sash, the soldier course header, the limestone sill, and the aluminum storm windows found elsewhere.

Just beyond this, the hipped roof projection wraps back to the main plane of the northwest elevation of the house, revealing a southwest-facing, narrow, double-hung sash with the same features found in the other windows. At the base of this wall is a small iron crawlspace vent, one of several that appear sporadically on the house's perimeter. The last section of the northwest façade features two triple bays of double-hung sash windows, again featuring the same usual muntin, header, sill, and storm window details. The exception here is that the first, or more northeasterly, set is significantly stunted to approximately two-thirds of the usual first floor window height, while the more southwesterly bay is stunted to approximately three-quarters of the usual first floor window height. Perhaps most startling about this elevation is the continuation, low on the elevation and approximating a water table, of the ornate single basket weave brick pattern of three soldiers topped by one stretcher adjacent to one stretcher topped by three soldiers. Indeed, this pattern continues uninterrupted around the remaining portion of the house. Just below this implied water table on this west end section of the northwest elevation are three evenly spaced, four-light, wooden awning windows that open out from the basement area, each with a limestone sill. Stepping back from the house slightly, one sees an internal chimney stack (venting the boiler) rising high above the roofline, sporting the same collar and brick details as the northeast elevation chimney. As part of recent repairs, the owner has added a period-correct, copper, Gothic style crown to this chimney to prevent further water damage to the house.

Wrapping onto the southwest elevation, one finds a bay of four equally sized, double-hung sash windows offering the usual muntin, header, sill, and storm window treatments. Below this is the usual implied water table, along with two more four-light basement awning windows with

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limestone sills just below. Immediately to the right, or southeast, a set of six precast concrete steps flanked on the northwest by a cast concrete-capped cheek wall of brick, rise to a cast concrete sill and the rear entry to the back hallway of the home. The wooden door here is slightly different from the other exterior doors of the house, featuring a prominent window with the customary Craftsman style muntin pattern in its upper portion but an unadorned panel in its lower half. Original, ornate Art Deco style door hardware survives on this door. A modern, aluminum screen door, nearly identical to the one found on the front of the house, covers this rear entrance, while the surround for this entry—as elsewhere—is unadorned. Immediately to the right of this rear stairway and entrance, another hip-roofed bump out occurs, suggesting the “sleeping porch” found on the original Wilburn plans. The left, or northwest, side of this projection includes a single, double-hung sash window with the usual muntin, header, sill, and storm window details, while to the right of this is a triple bay of identically proportioned, two-thirds stunted, double-hung sash windows like those found just behind the northwest elevation porch projection. Again, the usual muntin, header, sill, and storm window details apply here. Meanwhile, as with the northwest façade, the deep soffit, box gutter, and double tier cornice details—recently uncovered by the owner—as well as the implied water table of ornately patterned brick continue along this façade and wrap to the southeast elevation.

On the south corner of the southeast elevation, one finds another bay of four equally sized, double-hung sash windows identical to those found on the southwest elevation, again with the usual muntin, header, sill, and storm window details. Similarly, the implied water table band continues along this elevation, too, with occasional iron crawlspace vents penetrating the brick veneer just below this implied water table. Immediately to the northeast of this bay of four windows is an alcove approximately two feet in depth, featuring a bead board ceiling with unadorned trim located behind an implied fascia board. As elsewhere, this feature obscures the soldier course located behind most of the fascia trim but still reveals the rowlock below. Within this alcove is a centered double bay of double-hung sash windows that feature the usual muntin, header, sill, and storm window details. Widely spaced iron vents for the crawlspace continue to punctuate the brick veneer just below the implied water table feature along this entire elevation. Just beyond the alcove, the main plane of the elevation resumes, first with a double bay of stunted double-hung sash windows (again, the usual features apply), followed by a triple bay of windows in an ABA pattern (and displaying the usual features). Stepping back slightly from the southeast elevation, one finds yet a third chimney stack, this one also internal and featuring the same collar and crown details (including the new copper crown) rising from the northeast end and southeast face of the hip roof of the back portion of the house. Here, the southeast façade meets the southeasterly projection of the northeast wraparound porch, delineated by a southwest facing gothic-arched entry to the porch, reached via four cast concrete steps, and a southeast facing, prominent, projecting, steep-pitched gable. The lower half of this gable end features two slightly stunted arches with limestone keystones and imposts, identical to those found on the northeast elevation. The continuation of the rowlock and soldier band feature separates these arches from the upper portion of the gable end, whose deep rake again rests on prominent cornice returns. The upper portion of the gable features a single, double-hung sash window with the usual features, excepting a screen rather than a storm window. Just to the northeast, the gable end terminates and the soffit and cornice recede slightly to a different plane, where another gothic arch with limestone keystone and imposts terminates the southeast elevation.

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As for the interior, upon entering through the main, northeast entrance into the living room, one is immediately struck by the high degree of integrity in the original architectural and decorative elements. The original wood floors of the entire house, composed of narrow, tongue-and-groove oak, remain throughout and are in remarkably good condition, as are the original plaster walls and ceilings, which register at approximately ten feet in height. In the living room, a prominent picture rail runs the circumference of the room, while trim elements around windows and doors are wide and painted but relatively unadorned, excepting a subdued backband treatment around doors and windows and an ogee cap on baseboards. Along the northeast wall is a prominent hearth of yellow brick and dark mortar arranged in a combination of stacked bond and running bond, with soldiers supporting the hearth columns and a soldier course making up the hearth beam. The hearth floor appears to be of precast concrete, while the mantel is sturdy and deep but relatively unadorned with a fascia that appears to emulate bead board. Cast iron radiators located to a height just below windowsills provide heat in nearly all rooms in the house.

French doors on the southeast end of the living room open into a solarium, where the same picture rail, trim, flooring, and fireplace details occur. Here, though, an ornate iron grate surrounds the hearth opening, with an iron door covering embossed with a gothic-inspired, doubled cross pattern fills the opening. Perhaps most noteworthy in this room is the presence of Craftsman style built-in bookcases flanking the solarium fireplace, which is centered on the southwest wall and projects slightly into the room. These features are clearly lifted from the interior details of the Wilburn plan. The brickwork and design of this fireplace is nearly identical to the one found in the living room. Wooden doors with full glass lights on these bookcases feature the same Craftsman style muntin patterns found in the upper sashes of the windows in the home, while the fireplace mantelpiece continues across the tops of the bookcases, its fascia less ornate than the one found in the living room but still emulating a wide bead board. The French doors to the solarium, meanwhile, are full-light wooden doors with the prominent Craftsman style muntin pattern found elsewhere in the house. Door hardware, as elsewhere, includes glass door knobs and Art Deco flourishes.

Back in the living room, another full-light wooden door with the conventional Craftsman style muntin pattern found in the house and the same glass knobs and Art Deco hardware leads into a relatively narrow central hallway, which runs the remainder of the length of the house and divides bedroom and private spaces to the southeast from kitchen and public ones to the northwest. To the right, or northwest, of this hallway door, French doors lead into the main dining room, which continues the flooring, trim, and picture rail details previously described. The French doors here are identical to those found in the solarium, while a solid, two panel, wooden door with glass knob and Art Deco hardware leads from the southeast wall into the hallway and another solid, two panel, wooden swinging door leads to the southwest into the breakfast room. Flooring, trim, and picture rail details are the same here, too, and immediately opposite the swinging door from the dining room, located along the southwest wall, is a swinging door to the kitchen. Meanwhile, in the north corner of the breakfast room, another full-light door with the usual Craftsman style muntin pattern, glass knob, and Art Deco hardware leads to the northwest screened porch. Perhaps most striking in this breakfast room, though, is the elaborate china service located on the southeast wall. Nearly identical to a suggested china

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service found in the Wilburn plans on which the house is based, this china service features a sturdy lower section made up of centered drawers and cabinets to each side, with tall, glass-doored cabinets resting atop the base and flanking an open center section. As elsewhere in the house, the muntin pattern on the glass doors of the china service again echoes the Craftsman style muntin pattern found elsewhere.

In the kitchen, original flooring and trim details continue, although the picture rail now ceases, reflecting the functional focus of this part of the house. Solid, two panel, wooden doors, replete with glass knobs and Art Deco hardware, open from the southeast wall into the central hallway and on the southwest wall into an elaborate pantry space. This narrow, closet-like space is lined on both long sides with shelves but is notable for the single, double-hung sash window (with the usual Craftsman style muntin pattern in the upper sash) that appears on the southwest wall of the pantry, which is not an exterior wall but looks out into the back hallway of the house. This feature should not be interpreted as suggesting that the back room and hall were added to the house at a later time, as there is absolutely no evidence for this. Instead, this appears to have been planned originally (it appears on the James A. Fulmer, Jr., drafted plans for the house) and was likely intended as both a natural light source and a ventilation source for the pantry. Elsewhere in the kitchen, modern appliances and cabinetry have replaced the original arrangement for this room. In the west corner of the kitchen, a doorway opens to the back room (unidentified on the original Fulmer House plans), although the door that originally occupied this space has been removed and stored by the present owner. This L-shaped back room, presently used as a family room area, features the usual floor and trim details, minus the picture rail. A Murphy-style ironing closet with a very narrow, solid, two panel, wooden door occupies the southeast wall of the room. It is likely that this room was originally intended as a housekeeping space, although family tradition holds that it was always called "the back porch," even though it has always been heated and enclosed. Its function transitioned to a family room space in the late 1940s or early 1950s.<sup>2</sup> As the room joins the back hall along the southwest end of the house, one finds a solid, wooden, two-panel door on the northeast wall of the hallway just to the southeast of the pantry window. This door leads to the attic space, which is unfinished. Just beyond this, a long, narrow hallway leads to the northeast toward a wooden door with a Craftsman style muntin pattern in its upper light and a solid wood panel in its lower section. This door leads into the central hallway of the house from the southwest.

Further to the southeast, though, is the entrance to a full bathroom, replete with the usual floor and trim details (but no picture rail) and a plaster wall finish that mimics the appearance of tile. A pedestal sink and toilet may be original. Recently, the owner has replaced the ceramic tub that occupied the east corner of this bathroom, installing instead a modern, glass-enclosed shower with ceramic subway tile walls and floor. A brief run of board and batten paneling connects this new shower enclosure to the frame for the original closet door on the northeast wall. This solid, two-panel, wooden door retains its narrow configuration, its original glass knob, and its Art Deco hardware. From this southwest bathroom, another solid, two-panel, wooden door leads to the southeast into the sleeping porch at the south corner of the house, which is in many respects a misnomer, given that it has always been a fully connected part of the house. Nevertheless, this

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<sup>2</sup> Henry G. Fulmer to Eric Plaag, email communication, April 16, 2015.

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room remained unheated well into the 1990s, in part because the original builders accidentally installed the radiator intended for this space in the “back porch” area behind the kitchen instead. Indeed, Emmie Belle Stewart Fulmer used this unheated room as her bedroom from 1932 until her death in 1989.<sup>3</sup> Floor and trim details in this room are the same as elsewhere throughout the house (although no picture rail here), with another solid, two panel, wooden door leading from the northeast wall into the southeast bedroom. Another solid, two-panel, wooden door on the northwest wall, much narrower than the other, leads to a narrow closet space. Both doors feature original glass knobs and Art Deco hardware.

The southeast bedroom, meanwhile, marks a return to the more highly finished space of the main part of the house, as the picture rail again returns to this room. A narrow, solid, two panel, wooden door in the west corner of the room denotes yet another small closet, while a wider, solid, two panel, wooden door in the north corner of the room leads out of the southeast bedroom into a cased opening hallway alcove just off the central hallway. Immediately to the right, or southeast, just outside this bedroom door is the main bathroom for the house, which features a honeycomb (hexagonal) ceramic tile floor that is almost certainly original, a subway tile wainscot to approximately five feet in height, and original pedestal sink, toilet, and tub. A solid, two panel, wooden door, replete with glass knob and Art Deco hardware, located on the northeast wall of the bathroom just behind the tub mechanicals, leads to a small linen closet.

Outside the bathroom in the cased opening alcove, still another narrow, solid, two panel, wooden door with the usual knob and hardware leads to yet another linen closet between the bathroom door and another solid, two panel, wooden door (with the usual hardware) that leads into the east bedroom. Immediately opposite this cased opening alcove, meanwhile, are two closets, including a large cedar closet, while a small doorway at the southwest end of the central hallway leads to the basement, which is unfinished and contains mechanicals for the house. A brick column at the center of this limited basement space supports the floor above, while walls and floor in the basement space are of cast concrete. Back upstairs, the east bedroom contains the same flooring, trim, and picture rail details, but it is unique among the bedrooms of the house in that it features the second half of the double hearth fireplace whose other half opens into the solarium. The hearth design is identical to its solarium twin, as is the sturdy mantel, although the ornate iron grate and iron door for the hearth, gothic in nature, are slightly different in design and configuration. One solid, two panel, wooden door with the usual hardware at the center of the northwest wall enters into the bedroom’s closet, while an identical door immediately to the right (northeast) of this closet door opens into the central hallway.

Entering the attic space from the southwest end of the house via a narrow staircase, one finds a flattened pentagonal framing arrangement for the support of the roof of the house. Recently, with the addition of a slate roof to the house, the owner has installed additional framing members in a more conventional post and beam arrangement to support the additional load. A narrow path of tongue and groove oak flooring leads to a similar path at the front (northeast end) of the house, which allows access to each of the three gables. While it is tempting to imagine a portion of this attic space being converted to living space, and thus call the house a one and a half story

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<sup>3</sup> Henry G. Fulmer to Eric Plaag, email communication, April 16, 2015.

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residence, this is ultimately not very realistic or feasible. Instead, this attic space provides ample storage and was probably never intended to be finished space.

The James A. Fulmer House also features a detached two-car garage built of the same brick as the house, as well as similar trim features and a hip roof (originally of asphalt or asbestos shingle) on its main portion. Curiously, a six-over-six, double-hung sash window on the southeast elevation of the garage does not mimic the window treatments found elsewhere in the house itself. The original garage doors were removed in the 1960s, but a portion of the windows from these doors survives in a shed addition built at the rear (southwest) elevation of the garage. The southwest elevation also featured until late 2014 a curious rear exit from the garage with a cast concrete slope leading into the yard, caused in part by an accident in which a vehicle knocked out this rear wall several decades ago. As part of recent renovations to the garage, the present owner has installed new garage doors whose windows hint at the muntin pattern of the main house windows (and yet are distinct), while also adding a new, metal, standing seam roof and Craftsman style light fixtures. The present owner has also enclosed the rear garage entrance and added a modern full-light door. While the garage remains an attractive and stylistically appropriate complement to the main house, because of these numerous changes, this building is considered a non-contributing resource to the nominated property.

Another non-contributing feature, characterized for nomination purposes as an object, is the stone bench found in the yard at the rear of the house. Family tradition holds that the cut stones that comprise this bench were originally the front porch steps for the Cannon/Wham House that occupied this site prior to Dr. James A. Fulmer's purchase of it.

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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
- 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

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**Period of Significance**

1932

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**Significant Dates**

1932

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**Significant Person**

(Complete only if Criterion B is marked above.)

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**Cultural Affiliation**

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**Architect/Builder**

Richard A. ("Dick") Jones (1865-1936), builder

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**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 James A. Fulmer House, located near downtown Fountain Inn in lower Greenville County, is significant under Criterion C as a stunning and remarkably intact example of a one-story, brick-veneered, Tudor Revival cottage with Craftsman style windows and interior details. It is almost certainly the finest and most fully articulated example of this style in the town of Fountain Inn. Based in part on a stock plan originally conceived by the Atlanta-based plan book architect Leila Ross Wilburn, the first known female among the plan book architects of the early twentieth century, the James A. Fulmer House features a multi-colored brick veneer arranged in various intriguing patterns, a number of windows and other details with Gothic proportions, and numerous interior architectural details that are virtually unchanged since the original construction of the house.

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

## Architecture

The James A. Fulmer House occupies the site of what was once known as both the Cannon House and the Wham House on the west side of North Main Street in downtown Fountain Inn, South Carolina, and is believed to have been one of the (if not the) oldest house sites in downtown Fountain Inn. Two years after Fulmer's 1929 return to Fountain Inn from a brief professional sojourn in Newberry, South Carolina, news accounts described his purchase of the "the old Wham House on Main Street in Fountain Inn," which by then had become a boarding house, as well as his intention to tear it down and erect in its place his third house in the community, "probably a Spanish mission in architecture, since there is none of that kind in town."<sup>4</sup> Other local newspapers indicated that Dr. Fulmer was actually in the process of demolishing "the old Cannon house on Main Street, another old landmark of the town," then selling the old building for \$100 to P. A. Green, the contractor completing the demolition.<sup>5</sup> Indeed, certain vestiges of the old Cannon/Wham house still remain at the Fulmer House; family tradition holds that the quarried stone bench in the back yard was fashioned from the old steps of the Cannon/Wham residence.<sup>6</sup>

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<sup>4</sup> "Dr. Fulmer," *Fountain Inn Tribune*, August 20, [1931]; "Dr. Fulmer," *Newberry Observer*, August 25, 1931, 6. The 1922 Sanborn Fire Insurance Map indicates that the property then located on the 1932 Fulmer House site was a large, two-story boarding house with two outbuildings (one small, one large and subdivided) located to the rear. See Sanborn Fire Insurance Map Company, *Fountain Inn, 1922 November* (New York: Sanborn Map and Publishing Company, Ltd., 1922), University of South Carolina, South Caroliniana Library Digital Collections, available at <http://digital.tcl.sc.edu/cdm/compoundobject/collection/SFMAPS/id/2734/rec/2>. The present owner of the Fulmer House indicates that the old Cannon/Wham kitchen building survived for many years after the construction of the Fulmer House on a lot just to the west of the Fulmer House lot.

<sup>5</sup> "Dr. Fulmer," *Newberry Observer*, August 25, 1931, 6; "Home Being Razed at Fountain Inn," unknown newspaper, August 22, [1931], clipping pasted into *Stewart and Fulmer*, private scrapbook kept by Emmie Belle Stewart Fulmer, Henry G. Fulmer private collection; Henry G. Fulmer, "Fulmer House," typescript, 2014, Henry G. Fulmer private collection. The property originally known as the Cannon House was sold by a firm known as Cannon and West to several members of the Scruggs family in 1887. See Cannon and West to Scruggs, et al, February 23, 1887, Greenville County Deed Volume SS, Page 831, Greenville County Register of Deeds. After several transactions, this property made its way into the possession of the Wham family in 1901. See Butler Cooper to J. W. Wham, November 7, 1901, Greenville County Deed Volume 4, Page 586. After several other transactions, Etolia D. Stokes eventually sold a portion of the original lot, including the house, to J. A. Fulmer in 1931. See Etolia D. Stokes to J. A. Fulmer, July 28, 1931, Greenville County Deed Volume 161, Page 259. Newspaper articles incorrectly attribute the sale to J. M. Stokes, a Fountain Inn druggist, who was the husband of Etolia D. Stokes, the deedholder of record.

<sup>6</sup> In 1958, a local paper—possibly the *Fountain Inn Tribune*—ran a story on Fountain Inn's "haunted house," as remembered by various former residents of the town. This house, the article explained, was the old Cannon/Wham house, and the article offers recollections about the history of the house. See B. C. Givens, "Do You Remember," unknown newspaper, [August 7, 1958], clipping pasted into *Stewart and Fulmer*, private scrapbook kept by Emmie Belle Stewart Fulmer, Henry G. Fulmer private collection.

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By the time Dr. Fulmer was engaged in constructing his new house, though, his plans for the lot appear to have changed architecturally, and the “Spanish Mission” design was abruptly abandoned. While there is no independent evidence to explain Fulmer’s change of mind about aesthetics, the arrival of the Great Depression certainly may have influenced his decisions on his planned expenditures for the house. As a 1937 article explained, “When the banks failed, [Fulmer] was one of the heaviest if not the heaviest loser, but nobody ever heard him complain or make foolish threats. He kept still about that, as he does about everything.”<sup>7</sup> A more likely explanation is that Fulmer’s wife, Emmie Belle Stewart Fulmer, changed her own mind about what her new home should look like, even as her functional requirements for the home were shaped in large part by a set of stock home plans she acquired sometime prior to 1932.

While family tradition holds that James A. Fulmer, Jr., drafted the house plans for the James A. Fulmer House while he was still in high school (with assistance from one of his teachers), there is substantial evidence that the design for the home was in fact strongly influenced by a mail-order architectural design crafted by Leila Ross Wilburn (1885-1967), an Atlanta architect who is widely credited as one of the first female plan book architects of the early twentieth century and Georgia’s second registered female architect.<sup>8</sup> Originally from Macon, Georgia, Wilburn studied at Agnes Scott Institute before serving as an apprentice in the firm of Benjamin R. Padgett from 1906 to 1908. The following year, Wilburn opened her own firm, specializing in what some have called “middle class house design.” Between 1914 and the late 1950s, Wilburn published at least ten plan books that allowed consumers to peruse hundreds of examples of her work, including a basic floor plan and image of the completed home, before committing to the purchase of blueprints and specifications. In her book *Small Low-Cost Homes for the South*, which was probably published circa 1930 and cost only a dollar, sixty-two such plans were featured. Consumers who liked her plan #1583, for example, could then write to her and purchase complete plans and specifications for twenty dollars, additional sets at five dollars apiece, and a lumber and mill list for another five dollars. Such prices were typical.<sup>9</sup>

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<sup>7</sup> “Home of Dr. and Mrs. James A. Fulmer, North Main Street,” *Fountain Inn Tribune*, September 2, 1937. This article included a contemporary photograph of the house.

<sup>8</sup> A digitized copy of James A. Fulmer, Jr.’s, plans for the Fulmer house has been submitted with this nomination. The original floor plan is retained in the Henry G. Fulmer private collection. While this floor plan is not attributed on the front page of the plan, an inscription in the hand of Emmie Belle Stewart Fulmer on the obverse reads, “Fountain Inn, S.C. House Plan—J. A. Fulmer. Built in 1932. Plan by Mrs. J. A. Fulmer. Drawn by J. A. Fulmer, Jr. Built by R. A. Jones.”

<sup>9</sup> For more on Leila Ross Wilburn, see Gretchen B. Kinnard, *Collins Avenue Historic District* (Cobb County, Georgia), National Register of Historic Places nomination, listed July 5, 2001, nomination available online through National Park Service, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/01000707.pdf>; See Dale Jaegar, *Kidd House* (Franklin County, Georgia), National Register of Historic Places nomination, listed September 1, 1983, nomination available online through National Park Service, <http://pdfhost.focus.nps.gov/docs/nrhp/text/83000209.PDF>; Jan Jennings, “Leila Ross Wilburn: Plan-Book Architect,” *Women’s Art Journal* 10:1, Spring/Summer 1989: 10-1; David Clifton Ramsey, “The Architecture of Leila Ross Wilburn: An Investigation into the Plan Book Process and Ideology in Atlanta from 1910-1940,” master’s thesis, 1987, Georgia Institute of Technology. For the given example of her plan books, see Leila Ross Wilburn, *Small Low-Cost Homes for the South* (Atlanta: by the author, n.d. [ca. 1930]).

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Implementation of Wilburn's stock plans was ubiquitous throughout the south; her first plan book features photographs of seventy-eight single family homes that had already been completed during the first six years of her career, while surviving blueprints from the last thirty years of her career in the collections of the Atlanta History Center identify at least 338 homes designed by Wilburn that were actually completed.<sup>10</sup> Her popularity was substantial enough by the early 1920s that the 1922 Own Your Home Exposition in Atlanta offered a raffle entry with the price of admission to every attendee for a chance to win a house lot, a building design and plans by Wilburn, and all necessary building materials and labor for the construction of a "six-room, brick and concrete bungalow type" house.<sup>11</sup> Because Wilburn relied heavily on stock millwork companies to provide specified materials and in fact advertised these companies in some of her plan books, contractors and the people for whom they were building would have found many of the built-ins and flourishes featured in Wilburn's designs to be surprisingly affordable; such considerations were no doubt essential both during World War I and the Great Depression, when made-to-order building materials were expensive and sometimes unavailable.<sup>12</sup> Nevertheless, Wilburn was aware that stock plans like the ones she peddled would not be suitable for every buyer, even if the buyer generally liked a particular design. With that in mind, she offered two suggestions to plan buyers: "If you have a good contractor, [any] changes may be marked on the blueprint and you can use the stock plan. However, if the changes wanted are extensive, complicated, or you want something entirely different, it will be necessary to have new plans drawn." Wilburn estimated that the cost of a new set of plans was usually about four times the cost of a stock set of plans, a substantial difference that would have rendered the purchase of special plans unworkable for many buyers.<sup>13</sup>

Indeed, Dr. James A. Fulmer and his wife, Emmie Belle Stewart Fulmer, secured and retained copies of Wilburn's house plan #1561, along with a handwritten notation by Mrs. Fulmer calling the blueprints "unused."<sup>14</sup> A close comparison of the Wilburn and Fulmer floor plans, however, reveals that the Fulmer House is in many respects a reverse plan of Wilburn house plan #1561 (see images H10 Fulmer House floor plan and H11 Wilburn Plans, floor plan, 1561), modified to

<sup>10</sup> Jennings, "Leila Ross Wilburn," 15. An inventory of Wilburn's plans can be accessed at Atlanta History Center, Architecture Database: Flat File Retrieval Guide, <http://architect.atlantahistorycenter.com/alist.php>.

<sup>11</sup> "This Beautiful Home with Building Lot to Be Given Away at the 'Own Your Home' Exposition," *Constitution* (Atlanta, GA), April 30, 1922, 8B.

<sup>12</sup> Jennings, "Leila Ross Wilburn," 14.

<sup>13</sup> Leila Ross Wilburn, *Small Low-Cost Homes for the South* (Atlanta: by the author, n.d.), 2.

<sup>14</sup> Digitized images of the surviving pages of these blueprints have been submitted with this nomination. The originals are retained in the Henry G. Fulmer private collection. Emmie Belle Stewart Fulmer's full notation on the obverse of the front and rear elevation sheet reads, "In, Up to Date Homes, small book. Unused Blue Print no. 1561 Leila Ross Wilburn, Architect, Atlanta, Georgia." An exhaustive search of the known surviving plan books of Leila Ross Wilburn did not turn up this particular plan. Seven of the ten known Wilburn plan books have been digitized by the McCain Library at Agnes Scott College and can be found online at "The Wilburn Pattern Books," MAK Historic District, <http://www.mak-decatur.org/lrwbooks.shtml>, accessed March 26, 2015. Another of Wilburn's plan books, *Small Low-Cost Homes for the South*, (Atlanta, GA: n.d.) is in the nomination author's possession. Emmie Belle Stewart Fulmer's attribution of the plans to Wilburn's *Up to Date Homes* is curious. This small plan book is known to have been published prior to Wilburn's *Brick and Colonial Homes*, which was most likely published in the late 1920s, long before the Fulmers began planning their new home at Fountain Inn. For an approximate chronology of Wilburn's plan books, see Jennings, "Leila Ross Wilburn," endnote 11, 16.

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address the specific needs, desires, and aesthetics of the Fulmer family. While the front porch shown on the Fulmer House plan extends only halfway across the front of the house, the front porches in both plans wrap around the side of the house, where windows from a solarium or sun parlor look out onto the front and side portions of the porch. Both houses feature a main entrance that opens directly into the living room, with glass French doors leading to the solarium immediately to one side. Opposite the front door in both plans is a slightly offset glass doorway leading to a long, central hallway that runs the full length of the house. On one side of the hallway in both plans are two large bedrooms, each with a fireplace, with a bathroom between them. Indeed, where the Fulmer plan does not show a fireplace in either bedroom, the Fulmer house was actually built with the double hearth in the solarium and front bedroom as shown in the Wilburn plans, suggesting that these plans were referenced late in the design process. As in the Wilburn plans, the Fulmer House features a room described as a “sleeping porch” located directly behind the rear bedroom.

On the other side of the central hallway in the Fulmer plan, meanwhile, is a dining room located directly behind the living room and accessed by French doors (instead of pocket doors, as in the Wilburn plans). The dining room is divided from the kitchen by a room with a built-in china cabinet described as a “breakfast room” on the Fulmer plan but identified as a large pantry with a china cabinet in the Wilburn plans. Orientation of the kitchen and its pass-through doorways is nearly identical in both plans, although the Fulmer plan offers a doorway to the hall as well. At the rear of the kitchen on the Wilburn plans is a screened porch with steps down to the backyard, while the Fulmer plan featured an unnamed room that eventually incorporated its own rear entrance (not shown on the plans). From a scale perspective—assuming both plans are drawn to scale—overlays of the two plans indicate that the only substantial difference in massing is that the Fulmer house is slightly narrower in proportion to the Wilburn plans.<sup>15</sup> In terms of true measurements for each plan, the main core of the Fulmer house (not including porch depth and bump outs) measures approximately 43’ wide by 74’ deep, while the main core of the Wilburn house measures approximately 42’ wide by 71’ deep. Indeed, perhaps the most significant differences between the two floor plans are the inclusion of a living room fireplace in the Wilburn house on the side wall rather than on the front wall as in the Fulmer House, a slightly different configuration of the closets and bathroom between the two main bedrooms, and a different configuration of the sleeping porch, attic stairs, and room behind the kitchen, wherein the Fulmer House includes a bathroom while the Wilburn house turns this bathroom space and attic access space into a third bedroom (with a double hearth fireplace shared with the middle bedroom) at the end of the main hallway.

Additional interior design details are clearly lifted from the Wilburn plans and employed in the Fulmer House. The hearth and flanking bookcases found in the solarium are clearly inspired by the “Book Cases & Mantle in Living Room” graphic found in the Wilburn plans, excepting the windows (which are not possible on this interior wall of the Fulmer House) and the extended height mantle (which would distort proportions in the solarium because of the lack of windows on that wall). Similarly, the large china service found in the Fulmer House breakfast room is

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<sup>15</sup> There are some indications that the Fulmer floor plan may not be drawn truly to scale, which may account for this appearance of being slightly narrower than the Wilburn house.

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nearly identical in proportion and design to the one found in the “Cupboard in Kitchen” graphic on the Wilburn plans, replacing the upper, waist-level drawers in the Wilburn plan with a stacked arrangement in the center section of the lower part of the service at the Fulmer House.

In spite of these vast similarities, though, it would be somewhat exaggerated to describe the Fulmer House as a complete Wilburn design, and it appears that the Fulmers did indeed follow Wilburn’s recommendations regarding altering her plans to suit their own tastes. While Wilburn intended plan #1561 to be Craftsman in style, for example, with prominent stone features along the front porch, the chimneys, and the front portion of both sides, a brick foundation, weatherboard on the remainder of the exterior, open-tailed rafters, and prominent bracket features, the Fulmers opted instead for a High Tudor Revival, all-brick exterior with decorative brick patterns throughout, arched porch openings, and closed soffits. On its surface, such a change from the Wilburn plans seems strange, but family tradition holds that Emmie Belle Stewart Fulmer hoped to emulate an exterior design similar to the one of a house she had seen located at 1311 Augusta Street in Greenville, South Carolina; indeed, the present Fulmer House owner remembers his grandmother pointing out the Greenville house on several occasions as the inspiration for the exterior style of the Fulmer House.<sup>16</sup> Online images of this Greenville house seem to confirm that its wide, keystone porch arches, rounded and oblique front porch steps, steep-angled gables, multi-colored brick, extensive decorative brick patterns, and Craftsman Style window details were the inspiration for many of the exterior features of the Fulmer House. In short, the Fulmer House appears to be a variation on Wilburn plan #1561 dressed up to resemble the house at 1311 Augusta Street in Greenville.

Construction on the house almost certainly began in early 1932. The house’s owner, Dr. James A. Fulmer, was well acquainted with Richard Abner “Uncle Dick” Jones (1865-1936), having employed him for the 1928 construction of his house in Newberry, South Carolina, where Dr. Fulmer had moved after selling his Fountain Inn dental practice in 1927.<sup>17</sup> While there is limited direct evidence documenting Jones’s construction of the 1932 Fulmer house, circumstantial evidence, including the fact that Jones had built three previous homes for Fulmer (the one

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<sup>16</sup> Henry G. Fulmer to Eric Plaag, email communication, March 2, 2015; and Henry G. Fulmer to Eric Plaag, email communication, March 10, 2015. The exact date of the construction of the house at 1311 Augusta Street in Greenville, South Carolina, is not known. Deed records indicate that the property was originally set out as a double lot and platted in 1919 for Parrish and Gower. Over the next ten years, the lot was eventually subdivided and the portion on which the house sits sold a total of nine times. In March 1929, Pearl Massey purchased the lot and retained it until selling it in 1967, suggesting that the house may have been erected shortly after the 1929 purchase date as a residence for Pearl Massey. The 1930 Census indicates that Pearl Massey was residing at 1311 Augusta Street in Greenville, South Carolina, along with her husband Samuel A. Massey and son J. D. Massey. See “Property of Parrish and Gower,” Plat Book E, Page 136; M. D. Parrish and J. C. Gower to Austin S. Parker and George B. Goldsmith, Deed Book 55, Page 280; Austin S. Parker and George B. Goldsmith to W. H. Keith, Deed Book 69, Page 121; W. H. Keith to George Brownlee, Deed Book 75, Page 586; George Brownlee to Holmes B. Springs, Deed Book 88, Page 365; Holmes B. Springs to James E. Farquhar, Deed Book 99, Page 212; James E. Farquhar to George Norwood and J. Archie Willis, Deed Book 105, Page 241; George Norwood to A. M. Hill, Deed Book 119, Page 358; A. M. Hill to Pearl Massey, Deed Book 148, Page 254; and Pearl W. Massey to J. D. Massey, Deed Book 814, Page 443, all located at Greenville County Register of Deeds, Greenville, SC; see also “Pearl W. Massey,” Ancestry.com, *1930 United States Federal Census* [database on-line.] Provo, UT, USA: Ancestry.com Operations Inc., 2002.

<sup>17</sup> *Fountain Inn Tribune*, March 1929.

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mentioned in Newberry and two in Fountain Inn), suggests a strong likelihood that Jones was also responsible for this property.<sup>18</sup> Indeed, Jones's name is frequently mentioned in the local press—most notably the *Fountain Inn Tribune*—during the 1920s and early 1930s as a contractor on a number of new home projects in the community. Furthermore, the present owner still retains numerous receipts for the acquisition of construction materials (billed to Dr. James A. Fulmer and dated 1932) indicating the names of the construction crewmembers who picked up these items. These names include “Jones,” “Bolt,” “Johnson,” “Smith,” “WDK,” “Knight,” and “Fred.” The present owner also possesses copies of photos of the construction of the Babb House in Fountain Inn, once owned by Victor M. Babb, Sr., and Ida Kate Babb and built by Uncle Dick Jones in 1930. These images show many of the members of his crew, who were identified years later for the Fulmer family by Barbara Babb, the daughter of Victor and Ida Kate Babb. This 1930 crew included Uncle Dick Jones as head carpenter; Brownie Bolt as plumber and electrician; Arthur Smith as painter; and Fred Nix as chief bricklayer, suggesting that many of the same men who worked on the Babb House built the Fulmer House just two years later.<sup>19</sup> While the precise period of construction on the Fulmer House is not known, it is certain that the Fulmers were occupying the new house by October 20, 1932.<sup>20</sup>

Just five years after the construction of the Fulmer House, the *Fountain Inn Tribune* ran an image of the house, calling it “typical of the town’s development, represent[ing] a quarter century of progress.”<sup>21</sup> The James A. Fulmer House, in fact, is almost certainly the finest and most completely articulated example of the Tudor Revival style with Craftsman style features in the whole of Fountain Inn; over the next two decades, several homes of a similar style appeared in Fountain Inn, perhaps influenced by the design and popularity of the Fulmer House. A more modest residence at 402 South Weston Street, for example, incorporates several of the Tudor Revival features found on the Fulmer House, as does another home at 302 South Weston Street, which includes the same multi-colored brick, keystone arches, and Craftsman style window treatments found on the Fulmer House. Whether the builders of these homes were attempting to emulate elements of Fulmer’s new home is impossible to know, but the significant attention given to the Fulmer House by Robert Quillen in the *Fountain Inn Tribune*, most notably in his September 1937 article that featured a photograph of the house prominently on the issue’s front page, certainly would have been noticed by other Fountain Inn residents.

The James A. Fulmer House may be the first property individually nominated to the National Register of Historic Places in South Carolina whose design can be attributed, at least in part, to the architectural plans of Leila Ross Wilburn. That said, there is precedent for the individual

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<sup>18</sup> Among the circumstantial evidence is a notation on an August 7, 1958, article pasted in Emmie Belle Stewart Fulmer’s scrapbook in the Henry G. Fulmer private collection. Adding to the article’s content that indicates that Dr. Fulmer had either demolished or moved the old house that had once stood on the property, Emmie Fulmer wrote, “The house was bought by J. A. Fulmer, Sr., from Joe Stokes. Razed by P. A. Green. Brick house built by Dick Jones for Dr. Fulmer, 1932.”

<sup>19</sup> Several images of the men are included in the historical images listed with this nomination. The original images are presumed lost. Copies of these images are retained in the Henry G. Fulmer private collection, along with Sarah Louise Griffin Fulmer’s undated handwritten notes regarding Barbara Babb’s recollections about the identities of the men.

<sup>20</sup> “Items About Town,” *Fountain Inn Tribune*, October 20, 1932.

<sup>21</sup> “Home of Dr. and Mrs. James A. Fulmer, North Main Street,” *Fountain Inn Tribune*, September 2, 1937.

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listing of Wilburn-designed and Wilburn-influenced properties to the National Register, most notably in the Kidd House in Lavonia, Georgia, a 1919 Craftsman-inspired bungalow.<sup>22</sup>

Wilburn-designed and Wilburn-influenced properties also frequently appear in National Register residential historic districts throughout the Carolinas and Georgia. For example, two Wilburn-inspired houses—the Kienel House and the Loudon House—that were the result of combining two separate Wilburn stock plans are also listed in the National Register as contributing properties in the Collins Avenue Historic District in Acworth, Cobb County, Georgia.<sup>23</sup> Similarly, the William B. King House in Conway, South Carolina, is a Wilburn-designed residence that is listed as a contributing property for the Conway Residential Historic District.<sup>24</sup>

Perhaps most significantly, the James A. Fulmer House retains an astonishingly high degree of integrity and is an outstanding example of the Tudor Revival style with brick veneer and Craftsman features that proved popular in middle-class domestic construction between 1920 and 1940; indeed, there is not a more finely articulated example elsewhere in Fountain Inn. Aside from the recent addition of a new slate roof to the house (which mimics the appearance of the original roof), the capping of the home's chimneys with period-appropriate copper crowns, and the screening in of the northwest elevation porch (completed during the 1950s), the exterior of the house remains almost entirely unchanged since its original construction. To further amplify the house's integrity, the owner has recently removed siding applied to the soffits and trim elements during the 1980s, thus uncovering the original trim elements that remain intact. The present owner also recently installed new copper downspouts, tying them into the original box gutter system for the house and thus restoring this functional design feature. Similarly, the most significant design elements of the interior of the house, including all hearths and mantels, the numerous Craftsman-style window treatments, all interior doors and hardware, and all significant built-ins (such as the solarium bookcases and the china service) also remain virtually unchanged in both design and materials and are in outstanding condition. Perhaps the most significant

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<sup>22</sup> See Dale Jaegar, *Kidd House* (Franklin County, Georgia), National Register of Historic Places nomination, listed September 1, 1983, nomination available online through National Park Service, <http://pdfhost.focus.nps.gov/docs/nrhp/text/83000209.PDF>. There is some suggestion that at least one Wilburn property may have already been individually nominated in South Carolina, but no direct documentation of a Wilburn design exists. This claim is made in Edward Salo and Paige Wagoner, *Conway Residential Historic District* (Horry County, SC), National Register of Historic Places nomination, listed April 7, 2010, nomination available through South Carolina Department of Archives and History, <http://www.nationalregister.sc.gov/horry/S10817726031/S10817726031.pdf>. This nomination attributes the W. H. Winborne House in Conway, individually listed in the National Register in 1986, to Wilburn, but no such documentation exists in the official nomination document for the property. See "W. H. Winborne House," *Conway Multiple Resource Area*, inventory form accompanying multiple property submission, listed August 5, 1986, available online through South Carolina Department of Archives and History, <http://www.nationalregister.sc.gov/horry/S10817726027/S10817726027.pdf>.

<sup>23</sup> Gretchen B. Kinnard, *Collins Avenue Historic District* (Cobb County, Georgia), National Register of Historic Places nomination, listed July 5, 2001, nomination available online through National Park Service, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/01000707.pdf>.

<sup>24</sup> Edward Salo and Paige Wagoner, *Conway Residential Historic District* (Horry County, SC), National Register of Historic Places nomination, listed April 7, 2010, nomination available through South Carolina Department of Archives and History, <http://www.nationalregister.sc.gov/horry/S10817726031/S10817726031.pdf>. This same nomination claims that another four houses in the district are Wilburn designs, but no evidence for that claim is presented.

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changes to the interior of the house have been the replacement of a bathtub in the sleeping porch bathroom with a modern shower and the addition of more framing in the attic space to support the roof.

While the James A. Fulmer House is an impressive example of a Leila Ross Wilburn Craftsman style design that was modified in purely aesthetic and functional terms to a Tudor Revival style that more closely suited the tastes of its owners, its significance under Criterion C for listing on the National Register of Historic Places derives primarily from its remarkable integrity, its architectural importance to the development of Fountain Inn, and its unique status as a fully articulated example of a Tudor Revival, brick veneer cottage with Craftsman style influences within this small community.

### Additional Historic Context

Dr. James Ambrose “Doc” Fulmer (1881-1945) was a significant figure in Fountain Inn for much of the early twentieth century. Born in the Piney Woods community near Chapin, South Carolina, Fulmer completed his dentistry training in 1905 at the Dental Department of Baltimore Medical College, then moved to Fountain Inn to begin his practice as the community’s first and for many years only dental surgeon. Aside from a short break between 1927 and 1929, when Fulmer sold his practice and moved to Newberry, Fulmer remained a fixture of community life in Fountain Inn until his death.<sup>25</sup>

As early as 1912, the local press described him as having “gained an enviable reputation as a clean and substantial citizen.”<sup>26</sup> No doubt this reputation was helped significantly by Fulmer’s close friendship with his neighbor Robert Quillen (1887-1948), a highly regarded newspaper publisher and nationally syndicated columnist who was also perhaps Fountain Inn’s most famous citizen during the early twentieth century.<sup>27</sup> Years later, Fulmer and his wife were remembered for their good manners: “They lived quietly and minded their own business, as good people, good neighbors and good [citizens] do in a country town.”<sup>28</sup> When Fulmer faltered with illness in 1943, Quillen’s editorial assistant offered, “When a man has lived in a community for 38 years,

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<sup>25</sup> “James A. Fulmer,” obituary, *State* [Columbia, SC], April 25, 1945, 6; “James A. Fulmer,” *History of the South Carolina Dental Association*, Centennial Edition, 1869-1969, ed. Neill W. Macaulay, South Carolina Dental Association, 1969, 397; Henry G. Fulmer, “Fulmer House,” typescript, Henry G. Fulmer private collection, 2014.

<sup>26</sup> “The Newly Completed Home of Dr. and Mrs. Jas. A. Fulmer,” *Fountain Inn Tribune*, September 4, 1912, clipping pasted into *Stewart and Fulmer*, private scrapbook kept by Emmie Belle Stewart Fulmer, Henry G. Fulmer private collection; “Home of Dr. and Mrs. James A. Fulmer, North Main Street,” *Fountain Inn Tribune*, September 2, 1937.

<sup>27</sup> Henry G. Fulmer, “Fulmer House,” typescript, Henry G. Fulmer private collection, 2014. A good resource on Quillen is John Hammond Moore, ed., *The Voice of Small-Town America: The Selected Writings of Robert Quillen, 1920-1948* (Columbia: University of South Carolina Press, 2008). Quillen’s office and library were located diagonally across North Main Street from the 1932 James A. Fulmer House. This building was recently listed on the National Register of Historic Places. See Jason L. Harpe, *Robert Quillen Office and Library, Greenville County, SC*, National Register of History Places Nomination, December 8, 2011, available at <http://www.nationalregister.sc.gov/greenville/S10817723071/S10817723071.pdf>.

<sup>28</sup> “Home of Dr. and Mrs. James A. Fulmer, North Main Street,” *Fountain Inn Tribune*, September 2, 1937.

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people are likely to know him through and through. They know Doc...and nobody has ever heard a whispered criticism of his character. He is square and clean and dependable, and in all ways honorable. His only fault is one that I envy him—being thrifty.”<sup>29</sup>

Dr. James A. Fulmer was no stranger to house building in South Carolina in general and Fountain Inn in particular. In addition to the Newberry house built by Uncle Dick Jones and the property described by this nomination, Dr. Fulmer had at least two other homes built in Fountain Inn. The first, erected in 1911-12 by “Uncle Dick” Jones, was a home required by his wife, Emmie Belle Stewart, as a condition of marriage and stood on what would later be the site of the Fountain Inn Library. It was a two-story frame building with a large piazza, approximately eight rooms, and all of the “modern conveniences,” such as electricity and running water, and its cost was estimated at \$4,500.<sup>30</sup> A 1929 article discussing Dr. Fulmer’s move back to Fountain Inn from Newberry briefly described his second house, noting, “He sold [the two-story frame house] during boom times following the war and built a modest little cottage on a side street.”<sup>31</sup>

Fulmer’s son, Dr. James A. Fulmer, Jr., began working as a dentist in his father’s office in 1937 and continued practice there until 1940. Following service in World War II, he again worked as a Fountain Inn dentist from 1945 until his retirement in 1981. In February 1953, the younger Fulmer designed and drafted the plans for a new dentist office, replete with segregated waiting rooms and operating rooms, located at 101 Quillen Avenue. This building still stands but has been much modified since its construction.<sup>32</sup> The younger Fulmer married Sarah Louise Griffin on August 25, 1945. Henry G. Fulmer, the present owner, is their son.

Dr. James A. Fulmer, Jr. expanded the property associated with the James A. Fulmer House slightly to the southwest by purchasing a small lot of approximately 3,581 square feet from Anthony M. Walker, Jr., in 1984. The younger Dr. Fulmer made this addition to the property to provide a garden area for the house involving land that was not already “used up.”<sup>33</sup>

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<sup>29</sup> Mark Nelson, “Dr. Fulmer Seriously Ill,” *Fountain Inn Tribune*, September 23, 1943.

<sup>30</sup> Henry G. Fulmer, “Fulmer House,” typescript, 2014, Henry G. Fulmer private collection; “Many Buildings Now Going Up in Fountain Inn,” *Fountain Inn Tribune*, August 17, 1911; *Fountain Inn Tribune-Times*, 1977; “Newly Completed Home of Dr. and Mrs. Jas. A. Fulmer,” *Fountain Inn Tribune*, September 4 1912, clipping pasted into *Stewart and Fulmer*, private scrapbook kept by Emmie Belle Stewart Fulmer, Henry G. Fulmer private collection; “Helping the Wedding Story,” *State* [Columbia, SC], September 9, 1912; “Home of Dr. and Mrs. James A. Fulmer, North Main Street,” *Fountain Inn Tribune*, September 2, 1937.

<sup>31</sup> Henry G. Fulmer, “Fulmer House,” typescript, 2014, Henry G. Fulmer private collection; “Dr. Fulmer,” *Newberry Observer*, August 25, 1931, 6.

<sup>32</sup> “Home of Dr. and Mrs. James A. Fulmer, North Main Street,” *Fountain Inn Tribune*, September 1937; Henry G. Fulmer, “Fulmer House,” typescript, Henry G. Fulmer private collection; [James] A. Fulmer, Jr., Untitled Dentist Office Plans, February 1953, Henry G. Fulmer private collection.

<sup>33</sup> See Anthony M. Walker, Jr., to James A. Fulmer [Jr.], February 29, 1984, Greenville County Deed Volume 1207, Page 319, Greenville County Register of Deeds; and “Property of Dr. James Fulmer,” February 20, 1984, Greenville County Plat Book 10-J, Page 23, Greenville County Register of Deeds; Henry G. Fulmer, personal conversation, March 11, 2015.

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**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

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

Name of repository: Henry G. Fulmer private collection

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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## 10. Geographical Data

**Acreeage of Property** Approx. 0.66 acres

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: 34.695380 | Longitude: -82.202038 |
| 2. Latitude:           | Longitude:            |
| 3. Latitude:           | Longitude:            |
| 4. Latitude:           | Longitude:            |

**Or**

### UTM References

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- |          |           |           |
|----------|-----------|-----------|
| 1. Zone: | Easting:  | Northing: |
| 2. Zone: | Easting:  | Northing: |
| 3. Zone: | Easting:  | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The boundary for the James A. Fulmer House is shown as the thick red line on the accompanying Greenville County tax map, drawn at a scale of one-inch equals fifty feet. It is bounded on the northeast by North Main Street and on the southwest by the parking lot of Fountain Inn Presbyterian Church.

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**Boundary Justification** (Explain why the boundaries were selected.)

These are the approximate boundaries associated with the property since the purchase of the lot by Dr. James A. Fulmer in 1931, plus a small rectangular piece of land at the southwest end of the parcel measuring approximately 3,581 square feet, which was purchased as additional garden land by James A. Fulmer, Jr., in 1984 and is now included on the same Greenville County tax parcel (0344000201400) as the original land.

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**11. Form Prepared By**

name/title: Eric Plaag, PhD  
organization: Carolina Historical Consulting, LLC  
street & number: 703 Junaluska Rd.  
city or town: Boone state: NC zip code: 28607  
e-mail ericplaag@gmail.com  
telephone: (828) 773-6525  
date: June 8, 2015

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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.)

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### 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: Fulmer, James A. House

City or Vicinity: Fountain Inn

County: Greenville

State: South Carolina

Photographer: Eric Plaag (contemporary images)

Date Photographed: July 11, 2014; October 17, 2014; and January 16, 2015

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

### Contemporary Images:

1. Northeast elevation, looking southwest, January 15, 2015
2. Northeast elevation, looking southwest, tight view, January 15, 2015
3. Northeast elevation, north oblique, looking south, January 16, 2015
4. Northeast elevation, north corner, new chimney cap and roof, January 16, 2015
5. East corner detail, northeast elevation, October 17, 2014
6. Northeast elevation, east oblique, looking west, January 16, 2015
7. Northeast elevation entrance detail, looking southwest, July 11, 2014
8. Northeast elevation, entrance door detail, July 11, 2014
9. Northeast elevation porch detail, looking east, July 11, 2014
10. Northeast elevation porch detail, looking northwest, July 11, 2014
11. Chimney brick detail, northeast elevation, July 11, 2014
12. North corner detail, northwest elevation, looking southeast, January 16, 2015
13. Northwest elevation oblique, looking south, January 16, 2015
14. Northwest elevation, looking southeast, January 16, 2015
15. Northwest elevation oblique, porch detail, looking south, January 16, 2015
16. Northwest elevation with rear chimney cap, looking east, January 16, 2015
17. West oblique, looking east, July 11, 2014
18. West corner, northwest elevation, looking south, July 11, 2014
19. Southwest elevation, looking east, January 16, 2015
20. South corner, southeast elevation, looking west, July 11, 2014

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21. South oblique, looking north, July 11, 2014
22. South oblique, looking northeast, July 11, 2014
23. Southeast elevation oblique, looking west, July 11, 2014
24. Original soffit, southeast elevation oblique, looking north, October 17, 2014
25. Original soffit, southeast elevation, October 17, 2014
26. Southeast elevation, looking north, January 16, 2105
27. Brick detail, southeast elevation, January 16, 2015
28. Southeast elevation with southeast chimney cap, looking north, January 16, 2015
29. Southeast elevation, looking west, January 16, 2015
30. East corner, porch detail, southeast elevation, lower, looking northwest, July 11, 2014
31. East corner, porch detail, southeast elevation, upper, looking northwest, July 11, 2014
32. Gutter detail, northwest elevation, looking northeast, October 17, 2014
33. Gutter detail, northwest elevation, looking southwest, October 17, 2014
34. Gutter detail, northwest elevation, looking southwest, #2, October 17, 2014
35. Front door detail, northeast wall, July 11, 2014
36. Living room, looking west, July 11, 2014
37. Living room, looking north, July 11, 2014
38. Living room, looking east, July 11, 2014
39. Living room, fireplace detail, July 11, 2014
40. Solarium, looking east, July 11, 2014
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87. East bedroom, fireplace detail, July 11, 2014
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Figure 3. Receipt from Givens-Thackston Hardware Co., September 1932, Eric Plaag (photographer)

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Figure 4. Receipt from Givens-Thackston Hardware Co., October 1932, Eric Plaag (photographer)

Figure 5. “Uncle Dick” Jones Construction Crew, Babb House, 1930, photographer unknown. First row (l to r): “Uncle Dick” Jones, head carpenter; Arthur Smith, painter; Les Gault, second carpenter. Second row (l to r): Brownie Bolt, plumber and electrician; Henry Thompson, carpenter; Elmo Long, mortar mixer; Pres Nance [?], assistant; Coot Glenn, assistant; Rolfe (Rolph?) Babb, painter. Fred Nix, the chief bricklayer, is not picture. Identities from notes taken by Fulmer family from conversations with Barbara Babb.

Figure 6. “Uncle Dick” Jones Construction Crew, Babb House, 1930, photographer unknown. L to R: “Uncle Dick Jones, Henry Thompson, Les Gault.

Figure 7. “Uncle Dick” Jones Construction Crew, Babb House, 1930, photographer unknown. L to R: Brownie Bolt, Rolfe (Rolph?) Babb, Coot Glenn, Elmo Long.

Figure 8: Digital scan of Fulmer House floor plan drafted by James A. Fulmer, Jr., ca. 1932.

Figure 9. Digital scan of Leila Ross Wilburn, Plan #1561, Floor Plan, date unknown.

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Figure 27. Emmie Belle Stewart Fulmer, living room, 1933, James A. Fulmer, Jr. (photographer)

Figure 28. East Bedroom, 1933, James A. Fulmer, Jr. (photographer)

Figure 29. Article on former Fountain Inn “haunted house,” clipping in *Stewart and Fulmer* scrapbook, [August 7, 1958]

**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.).

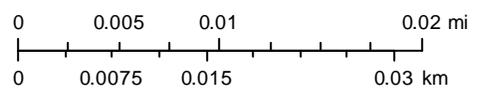
**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form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

# Greenville County, SC



June 16, 2015

1:600



Greenville County GIS  
Greenville County South Carolina GIS Division

# Fulmer, James A. House

Fountain Inn, Greenville Co., S.C.

14

N Main St

Mellans St

34.695380° -82.202038°

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Google earth

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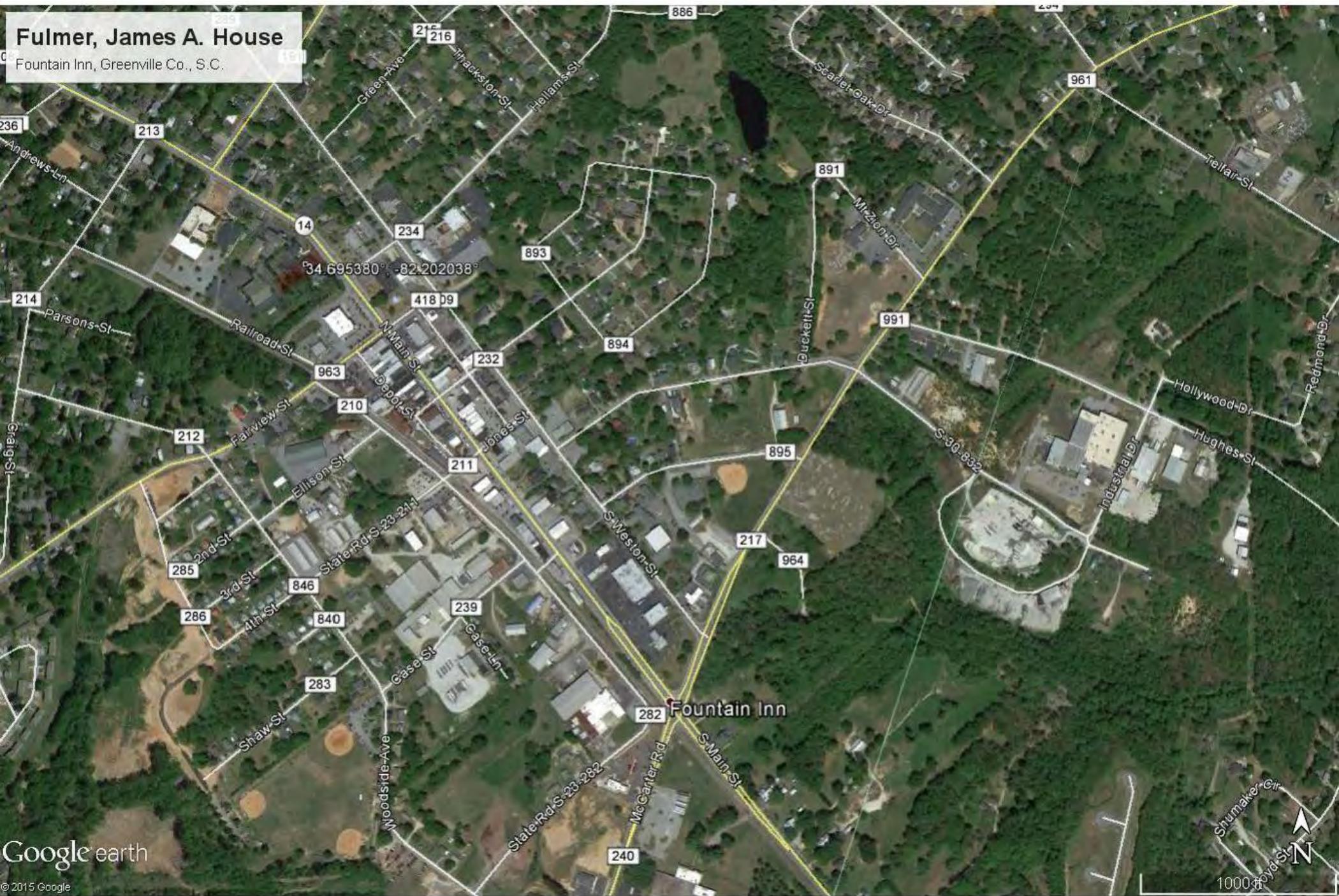
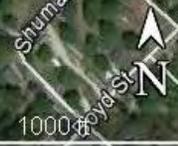


200 ft

# Fulmer, James A. House

Fountain Inn, Greenville Co., S.C.

34.695380° -82.202038°





Pro  
800-942-3141



Pro Tec  
800-942-3141















SPEED LIMIT  
25

































































SOUTH CAROLINA











- Decorative vase with a blue and white pattern.
- Black candlestick.
- Large vase with a relief of figures.
- Small clock with a gold frame.
- Floral patterned vase.
- Crystal bowl with a handle.
- Black candlestick.
- Large crystal vase with a black candlestick.
- Small black candlestick.

- White ceramic dishes and plates.
- Teapots and mugs.
- Crystal or glass items.
- Various small decorative objects.





THE BIBLE  
AND REPAIRING  
CLOCK-CLE  
MATCHES  
THE AMERICAN CLOCE  
THE BIBLE  
THE BIBLE  
STANBUE  
IRG JR. COLLEGE  
1974 Vol. 55  
ROW Erskine  
1974 Vol. 54  
ERKINE COLLE

































2  
3  
4





















































DR. J.A. FULMER  
& SON  
DENTISTS









DR. J.A. FULMER  
& SON  
DENTISTS





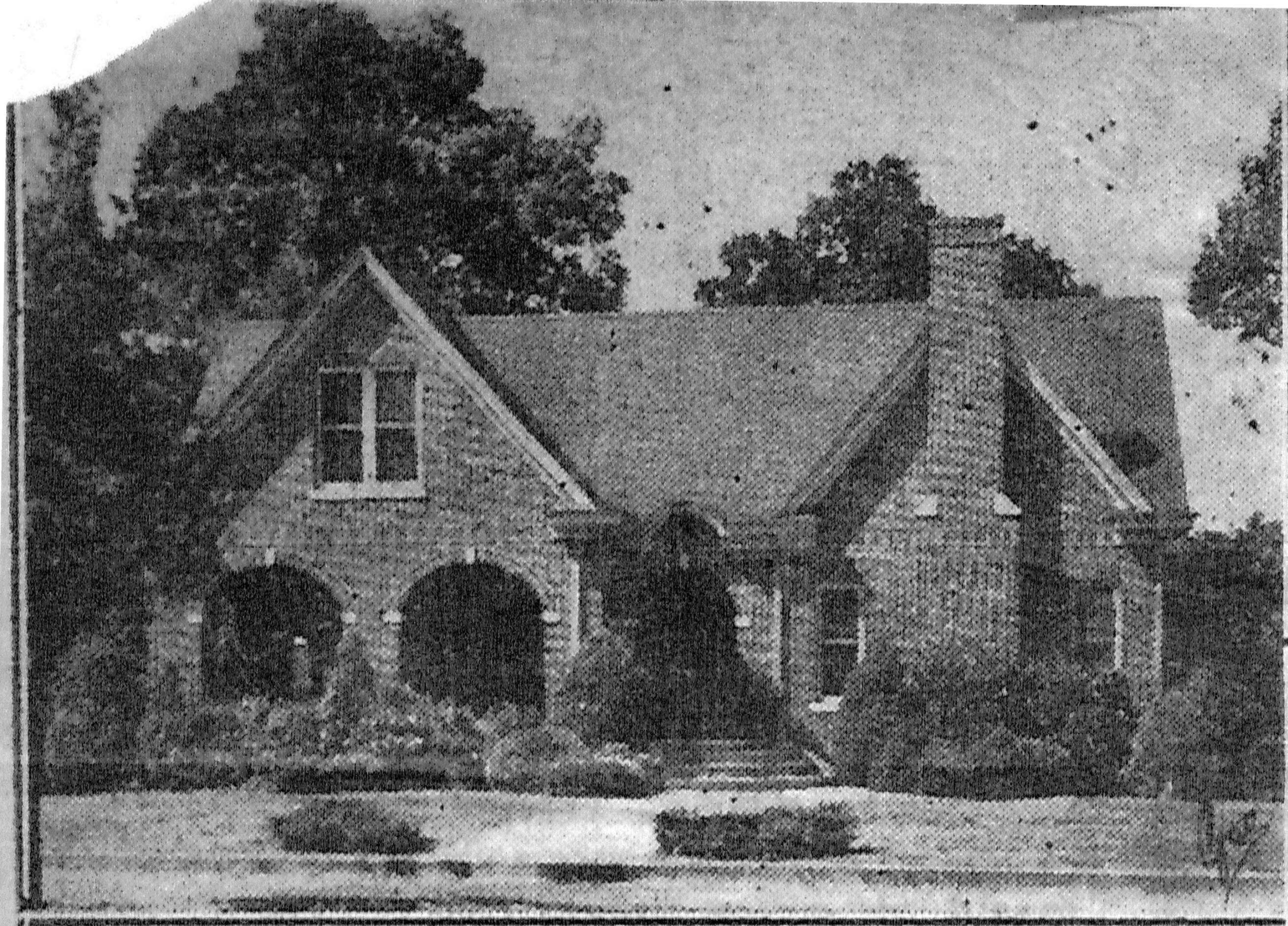












1912  
1937

HOME OF DR. AND MRS. JAMES A.  
FULMER, NORTH MAIN STREET

PHONE 16  
HARDWARE  
PAINTS  
OILS

# GIVENS-THACKSTON HARDWARE COMPANY

FARM IMPLEMENTS  
BUGGIES  
AUTOMOBILE TIRES  
AND ACCESSORIES

SOLD TO J. J. Fulmer

All Bills Due and Payable First of Each Month

Fountain Inn, S. C., June 1923

WYLEY LOOSE LEAF CO., ATLANTA

20471

DAY	ITEMS		CHARGES	CREDITS	BALANCE
5/18	20 7-1" - 45% L's	Balt	40		
	" 1- 1" x 6 nipple - 1- 1" x 8 nip <sup>20</sup>	"	35		
6/3	" 11 # 8 <sup>d</sup> 7 nail	Jone	44		
	" 3 # 10 9 "	"	12		
3	" 1 keg 8 <sup>d</sup> C. nails	"	340		
	" 10 # 10 e nails	"	40		
	" 1/2 gal 2 oil	"	45		
5/18	" 1- 7" offset	Balt			
6/4	" 1 pc line iron	Jone	85		
7	" work on con zap corkedale		10		
6/7	" Rape	Jone	60		
13	" 2 # putty	"	20		
6/14	" 21' - 1/2 pipe	Balt	168		
	" 3 - 1/2 unions	"	75		
6/14	" 2 # acid con solder	F Johnson	120		
15	" 1- 1/2 S + W con	Jone	90		
15	" 4- 1/2 Sill Hooks 80	Balt	320		
22	" 10 # 6F. nail	Jone	40		
24	" Lin oil	"	50		
25	" Lin oil	"	50		
28	" 2 Brushes - 1 Bucket	"	25		
29	" 50 # 8 <sup>d</sup> 7 nails	"	200		
	" 10 # 10 <sup>d</sup> 7 nail	"	40		

19 59  
10 00  
29 59

Errors last months Bill

PHONE 16  
HARDWARE  
PAINTS  
OILS

# GIVENS-THACKSTON HARDWARE COMPANY

FARM IMPLEMENTS  
BUGGIES  
AUTOMOBILE TIRES  
AND ACCESSORIES

SOLD TO J. J. Turner

FOUNTAIN INN, S. C., Sept 1932

Bills Due and Payable First of Each Month

DAY	ITEMS		CHARGES	CREDITS	BALANCE
8/31	20 1/2" flush Bolts	Jones	85		
"	1 float Rod	Best	10		
"	2 3/8 x 1/2 Burr	Best	05		
"	2 # screws 14 x 2 1/2	Best	25		
"	2 1/2 Union 50. 2 1/2 ST 1"	"	65		
"	20' 1/2 pipe	Jas	140		
9/1	4 ft 1/2" pipe 80. 1-6" 1/2" 1-6" 20	Wesley	120		
2	2 # <del>Union</del>	Wesley	200		
1	18 ft #10 wire		25		
2	2 Gal Flat Drory	Smith	450		
2	2 Cuddles	Balt	10		
2	1 Box Cot Nails	Jones	20		
2	5 # 6x8 Shelf Brackets	"	100		
"	5 # screws	"	25		
5	1/2 Gal Black Paint	"	100		
"	1 Burr	"	25		
6	3 # 8" #10 wire	"	15		
6	1 Gal Flat Drory	Smith	225		
"	2 " Walnut oil Stain 25	"	550		
"	1 " Turp	"	100		
"	1 " Lin oil	"	75		
"	24 #1 Sand Paper	"	60		
7	1 Gal Drory	"	225		
7	20 #1 Sand Paper	"	50		
7	10 Super Flush receptacle	WPK	200		

PHONE 16  
HARDWARE  
PAINTS  
OILS

# GIVENS-THACKSTON HARDWARE COMPANY

FARM IMPLEMENTS  
BUGGIES  
AUTOMOBILE TIRES  
AND ACCESSORIES

SOLD TO J. G. Fulmer

FOUNTAIN INN, S. C., Dec 1932

All Bills Due and Payable First of Each Month

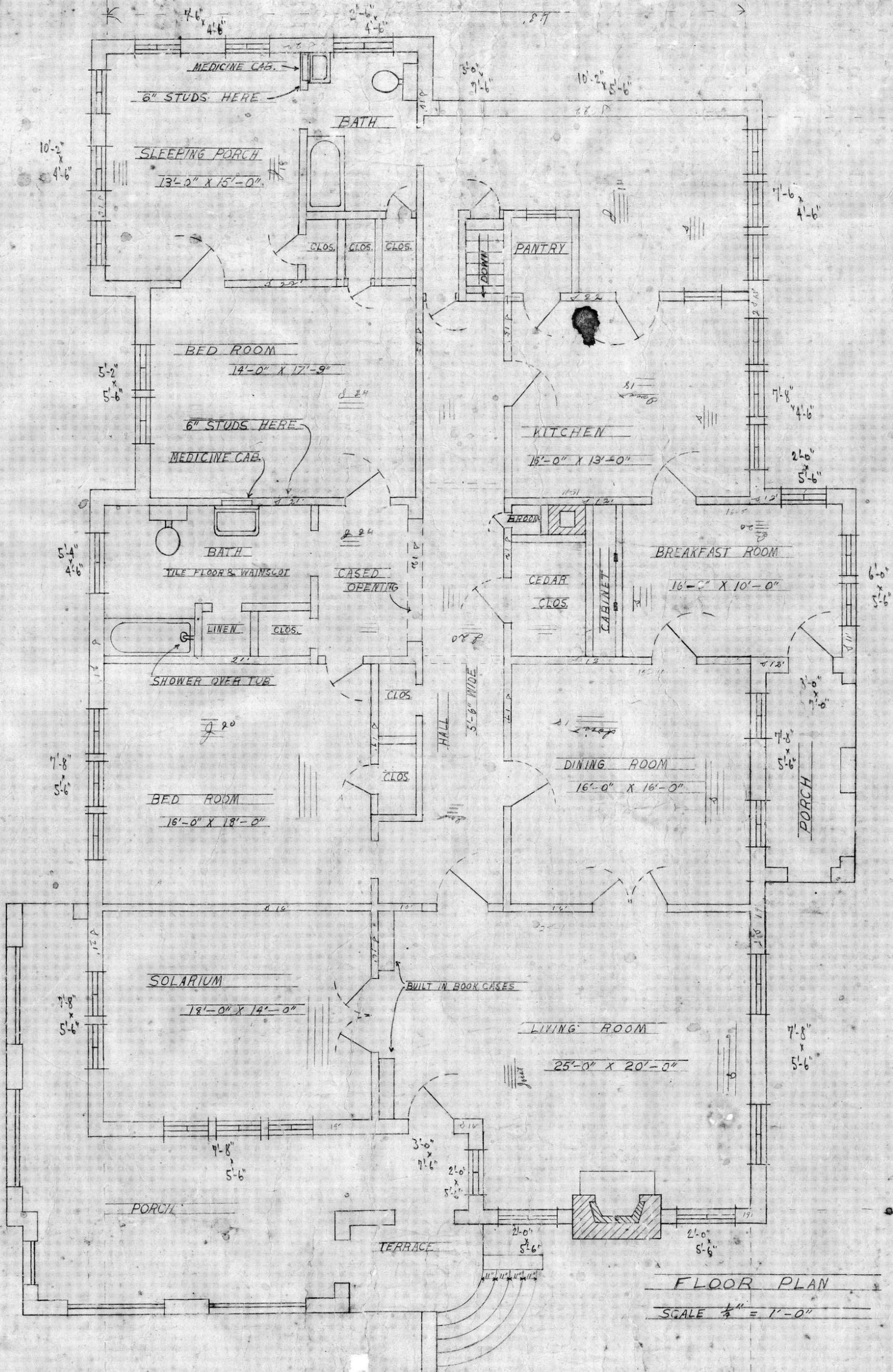
DAY	ITEMS	CHARGES	CREDITS	BALANCE
10	Do 4 A E Z Screens Hangers	40		
1	" 1 Bk 3/4 x 17 Brads Jones	05		
1	" 2 #5 Finish Nails	10		
3	" 5 #10 <sup>0</sup> Nails	25		
3	" 13 Iron	15		
4	" 23 ft 1/2 pipe .08	184		
	" 3 - 1/2 F <sup>25</sup> - 3 nipples <sup>30</sup>	55		
	" 11 1/2 ft 3 - 1" mesh	45		
5	" 1 Gal #565 Smith	275		
	" 1/2 " L oil	40		
7	" 1 " Red Roof Paint	125		
	" 1/2 " L oil	40		
11	" 11 ft 2" wire Jones	66		
	" Car. Fast. N. Oil	20		
	" 3 pr Wingers	45		
12	" 7 pr Loom <sup>14</sup> - 10 ft 14 W wire <sup>10</sup> Kugax	24		
	" 10 ft 14 B wire <sup>10</sup> - 1 socket <sup>20</sup> - 10 knobs <sup>25</sup>	55		
13	" 2-2" H's <sup>60</sup> - 2-2" @ nipple <sup>30</sup> Bait	90		
13	" 1-1 1/2 x 2 1/2 nipple <sup>20</sup> - 1-1 1/2 x 8 nip <sup>25</sup>	45		
	By 1 pr Lead Reed - Bait			
18	Do Sanding all Fred	25		
31	20 Lead Paper Fred			154
	By credit Balance			10
				155
				1176
				375





1910 + 1911





FLOOR PLAN

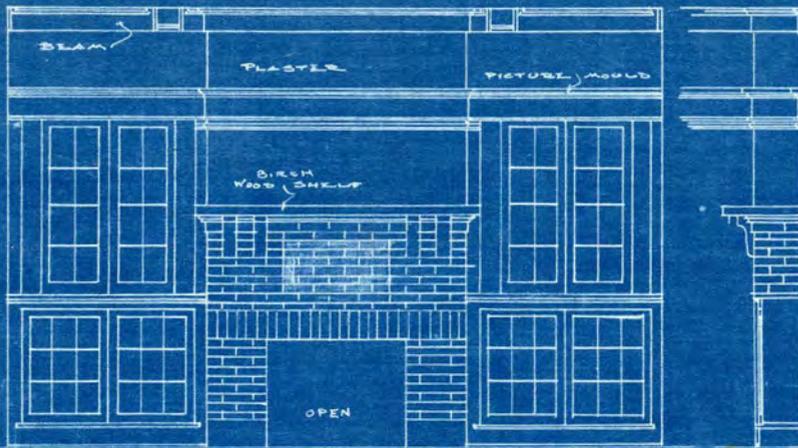
SCALE 1/4" = 1'-0"



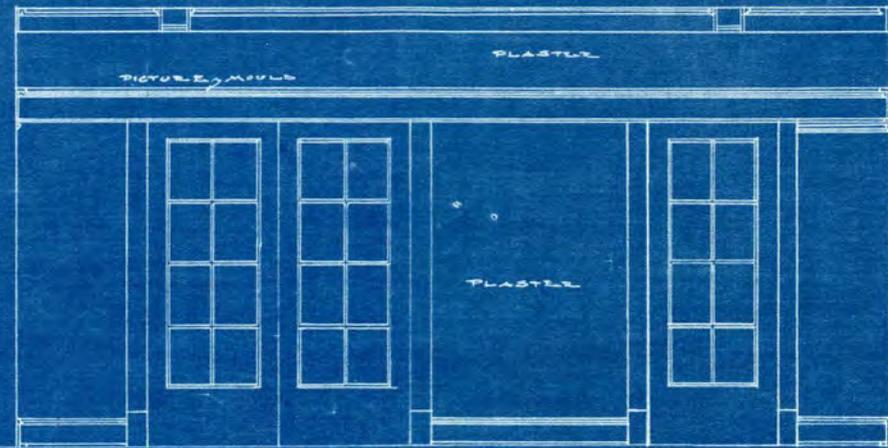
In, up to Date Homes  
Small Book.

Unsoiled Blue Print.

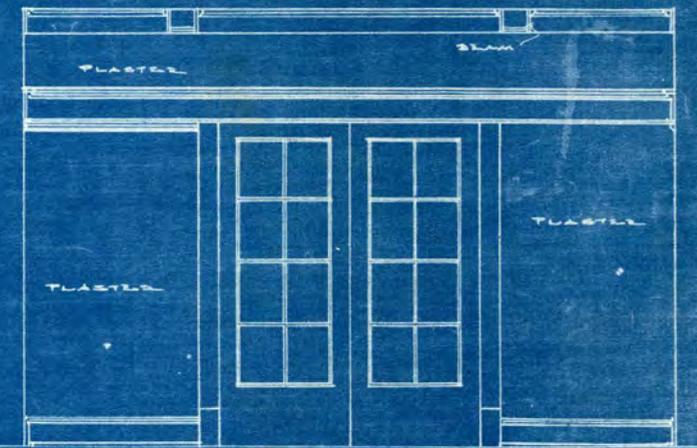
No. 1561 Lila Ross Wilburn  
architect  
atlanta georgia.



BOOK CASES & MANTLE IN LIVING ROOM  
1/4" = 1'-0"

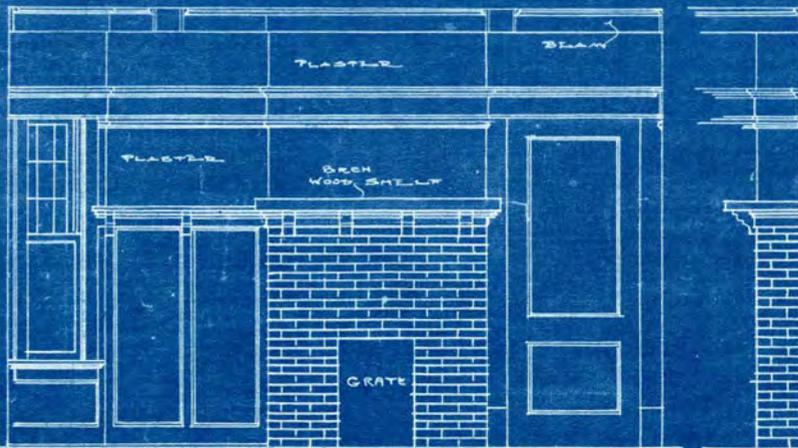


DOORS - LIVING ROOM TO DINING ROOM  
1/4" = 1'-0"

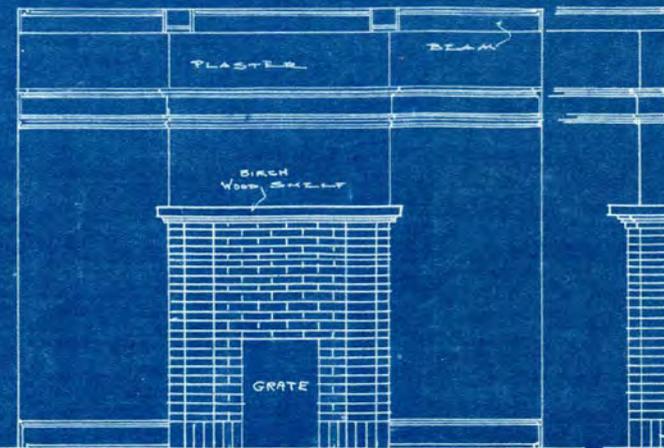


DOORS - LIVING ROOM TO SUN PARLOR  
1/4" = 1'-0"

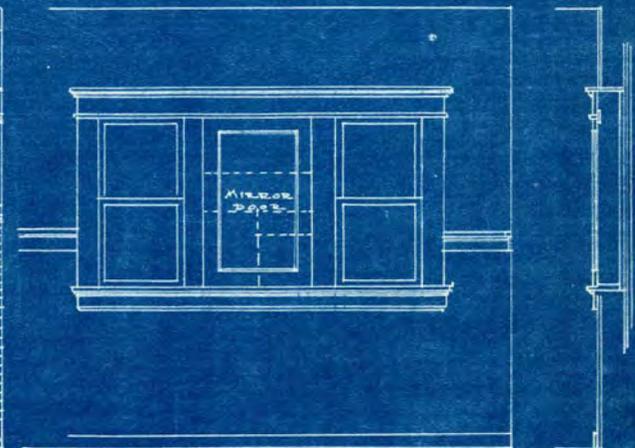
FULL SIZE PICTURE MOULDING



MANTLE IN DINING ROOM  
1/4" = 1'-0"

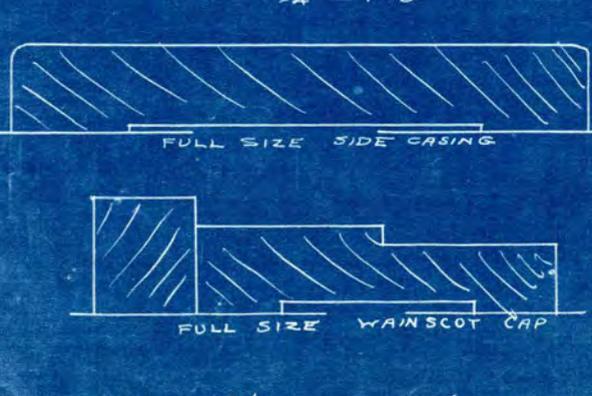


MANTLE IN SUN PARLOR  
1/4" = 1'-0"



MEDICINE CAB. IN BATH  
1/4" = 1'-0"

SECTION

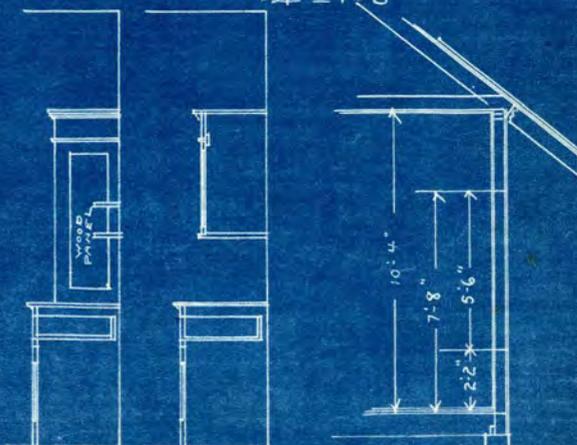


SECTION



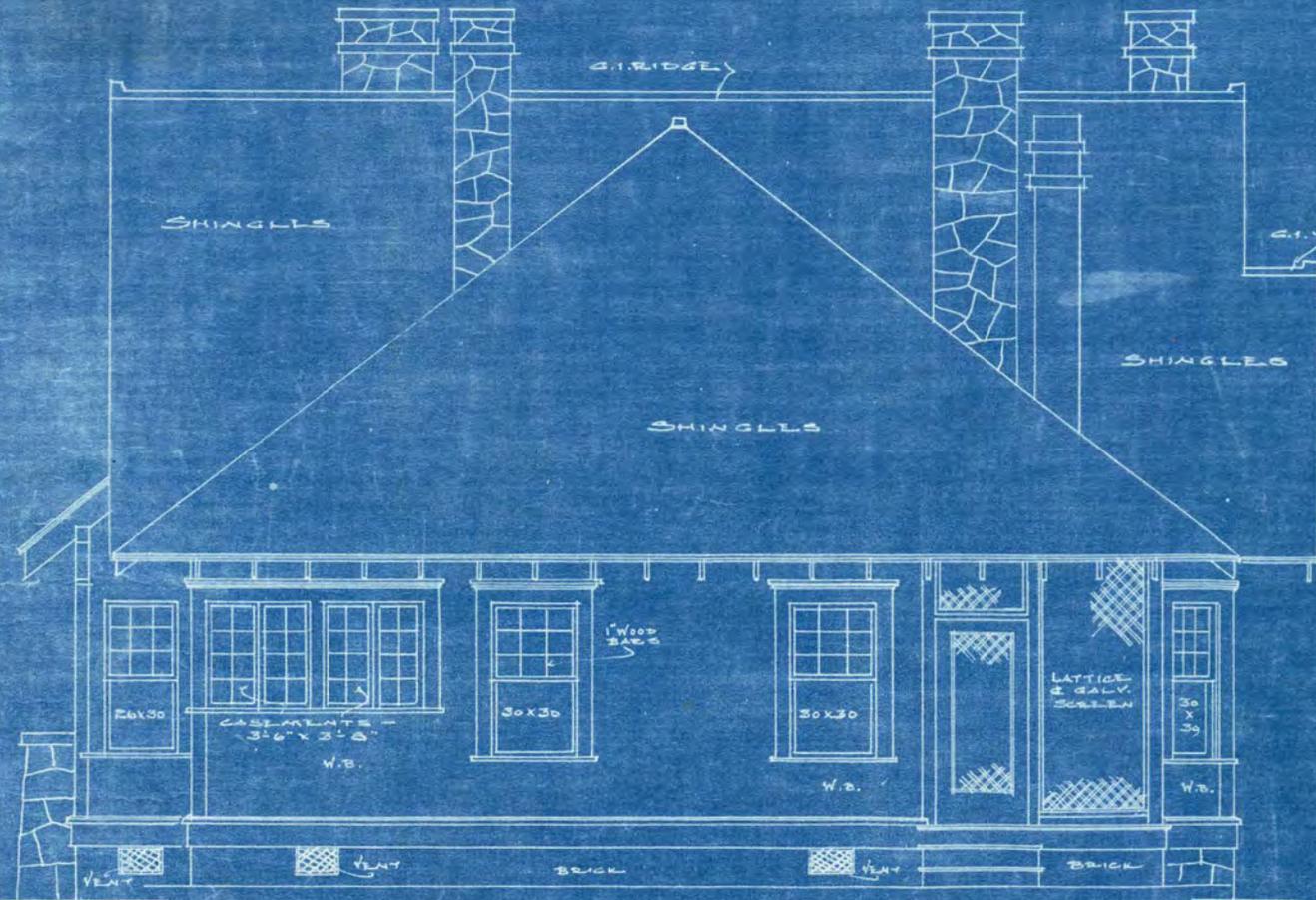
CUPBOARD IN KITCHEN  
1/4" = 1'-0"

CHINA CAB. IN PANTRY  
1/4" = 1'-0"

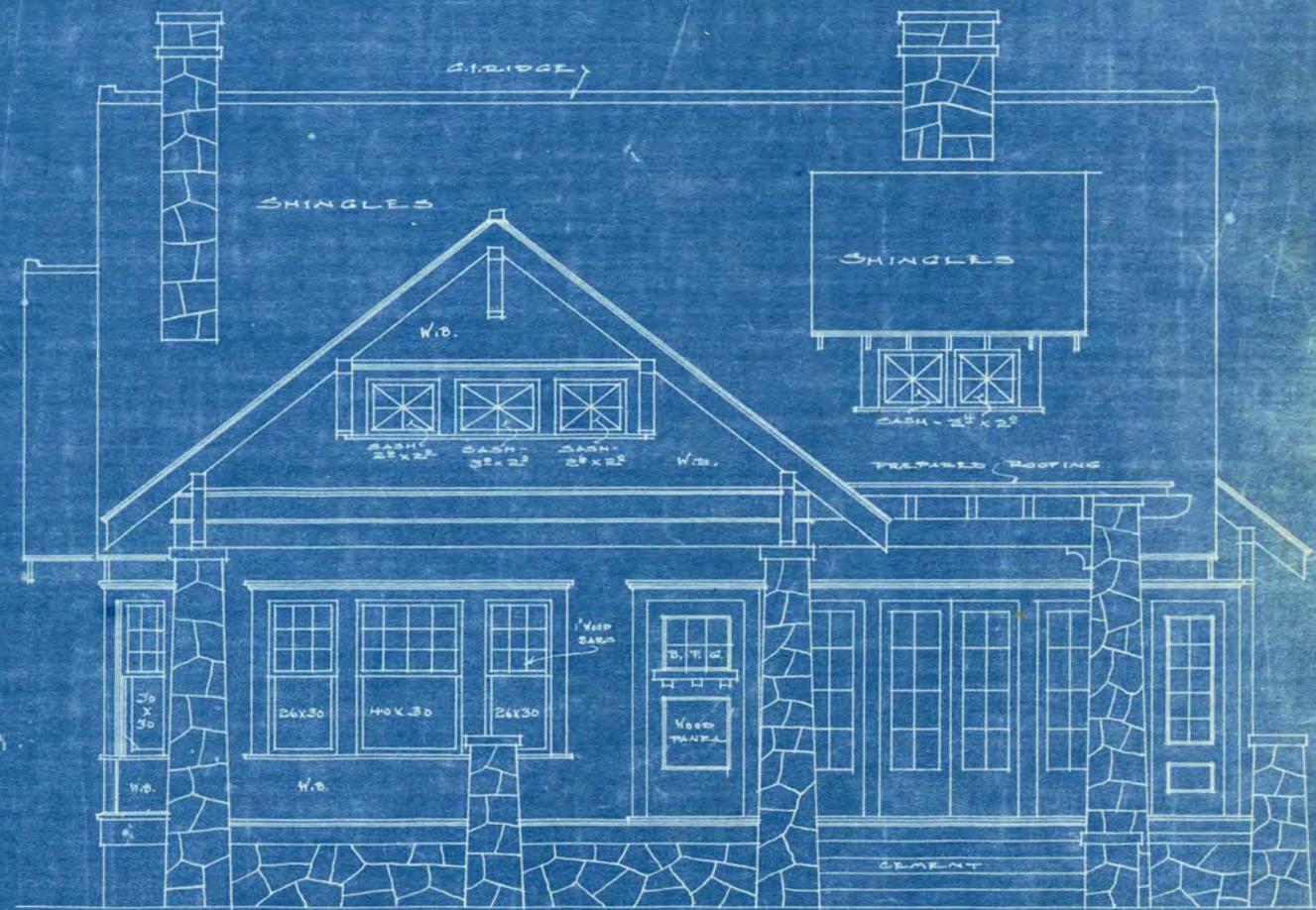


SECTION  
1/4" = 1'-0"

LEILA ROSS WILBURN - ARCHT  
305 PETERS BLDG #1561  
ATLANTA - GA.

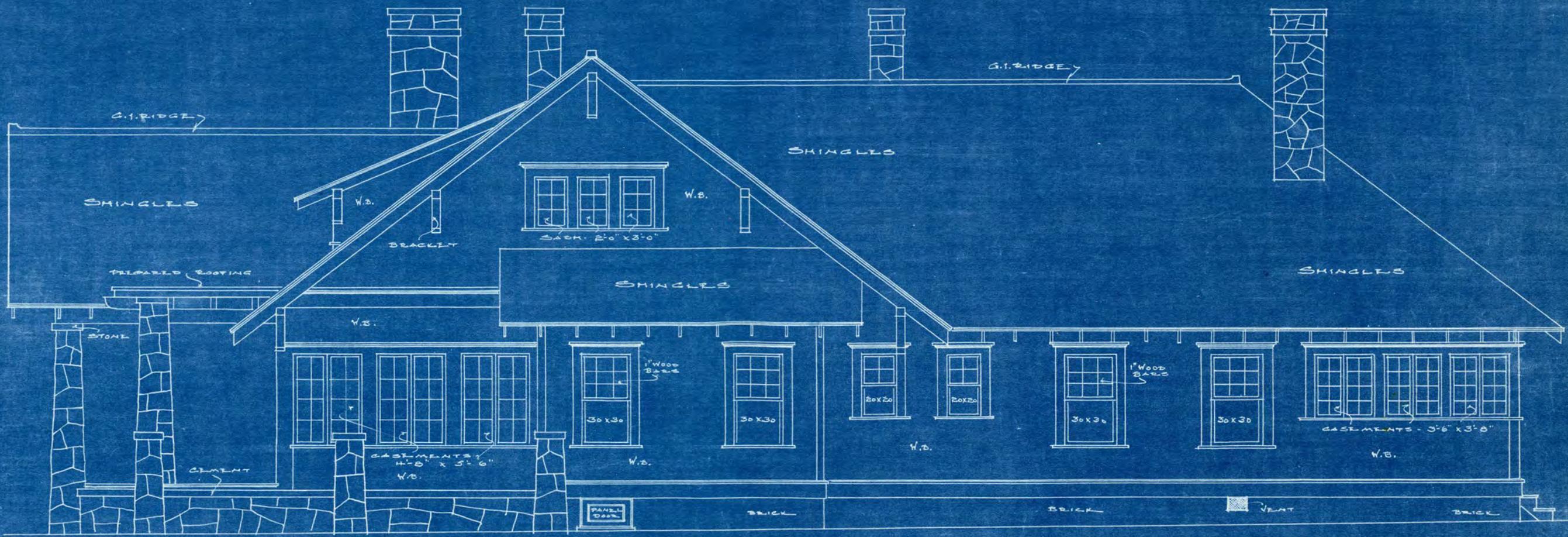


REAR ELEVATION  
 $\frac{1}{4}'' = 1'-0''$



FRONT ELEVATION  
 $\frac{1}{4}'' = 1'-0''$

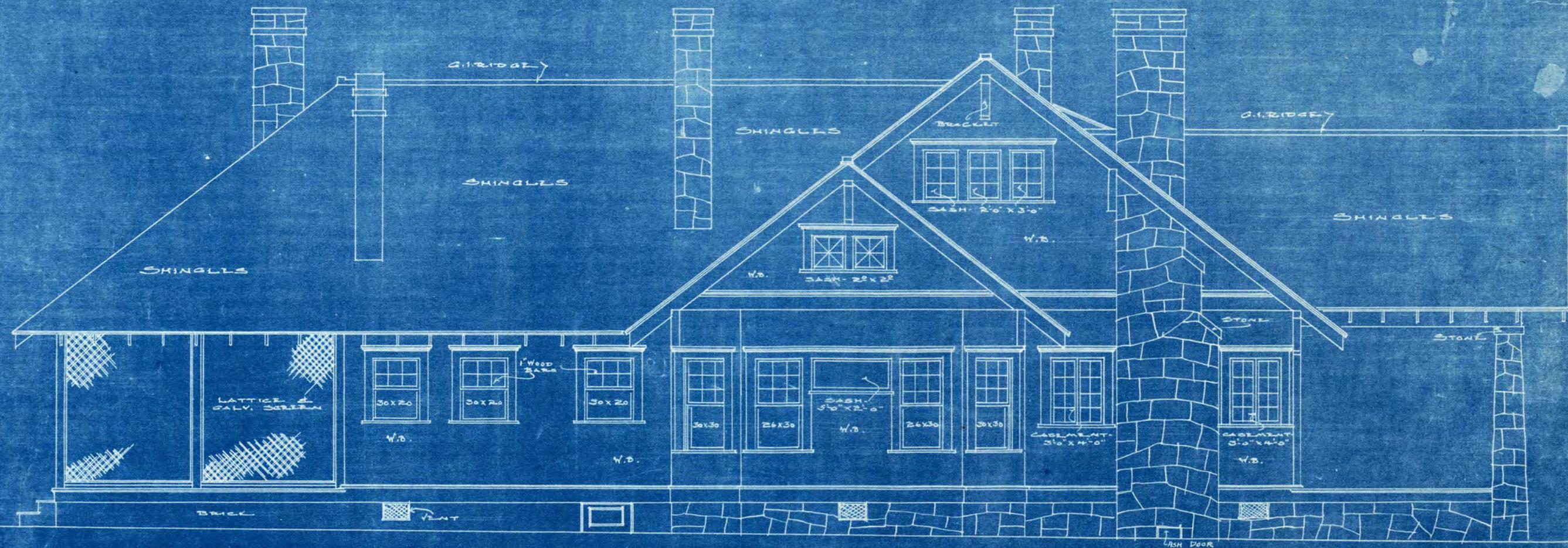
LEILA ROSS WILBURN - ARCHT  
 305 PETERS BLDG #1561  
 ATLANTA - GA.



RIGHT SIDE ELEVATION  
 $\frac{1}{4}'' = 1'-0''$

LILA ROSS WILBURN-ARCH'T  
 305 PETERS BLDG #1561  
 ATLANTA - GA - 6-24-15

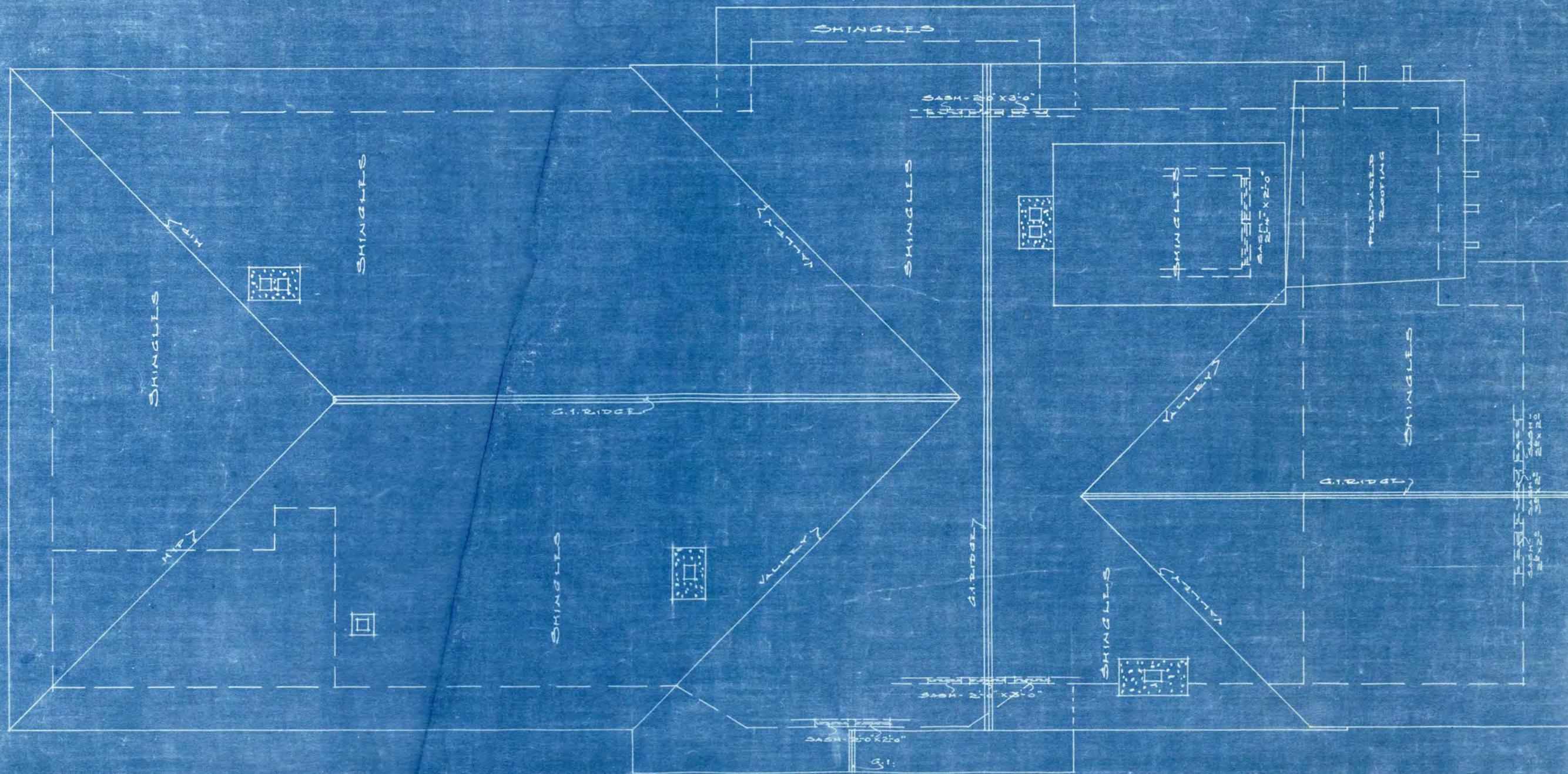




LEFT SIDE ELEVATION  
 1/4" = 1'-0"

LILA ROSS WILBURN - ARCHT  
 305 PETERS BLDG #1561  
 ATLANTA - GA -





LEILA ROSS WILBURN - ARCHT  
 305 PETERS BLDG #1561  
 ATLANTA - GA - 6-24-15

ROOF PLAN  
 $\frac{1}{4}'' = 1'-0''$



1391 Augusta St  
Greenville, South Carolina  
Street View - Apr 2012











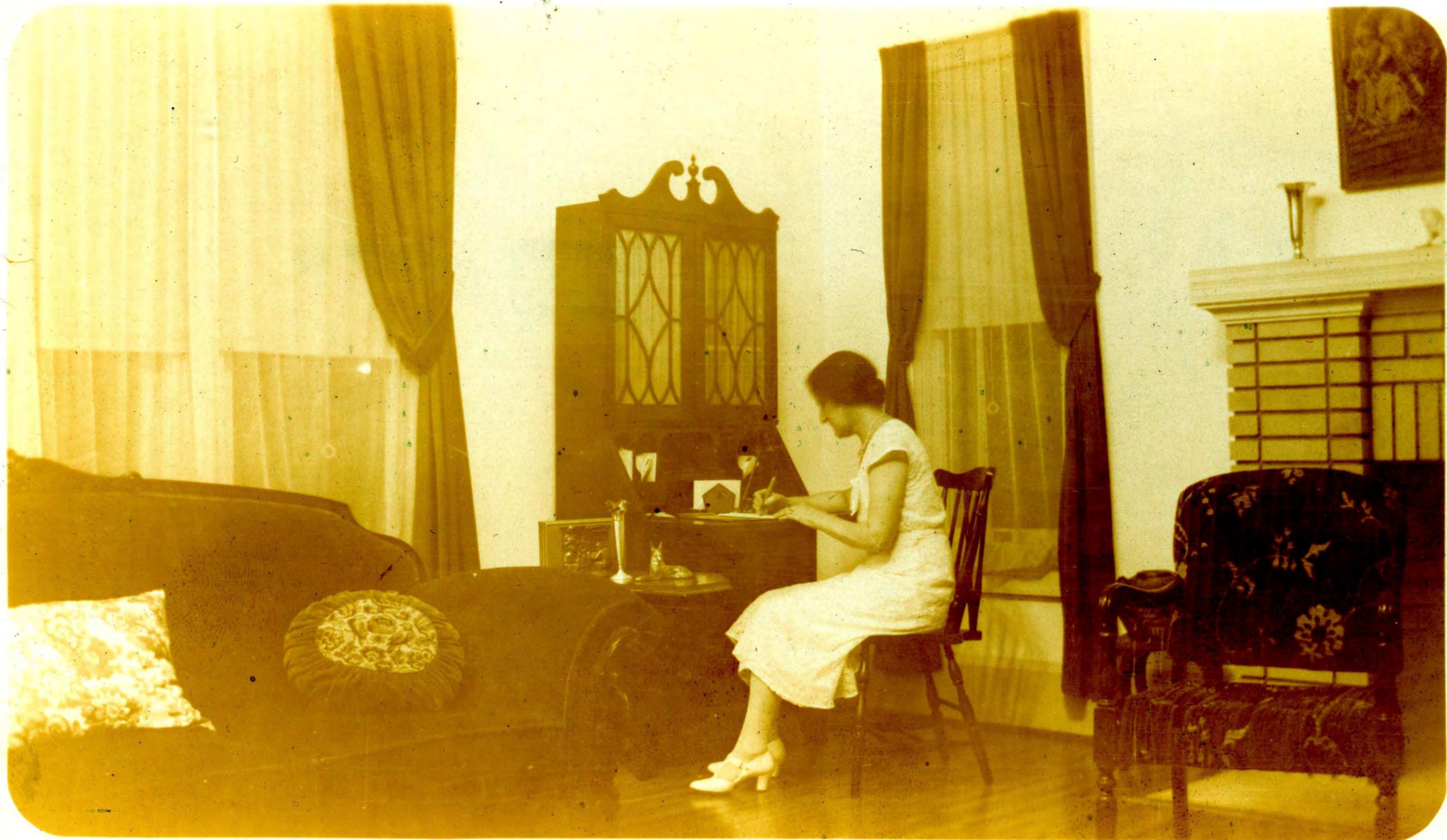














Aug. 7, 1958

NO. 32.

## Do You Remember

B. C. Givens

### FOUNTAIN INN'S HAUNTED HOUSE

I received from Birnie Scruggs, this story of the "Haunted House." He has written it so well that I think I shall pass it on to you just as he wrote it, as follows:

"It was the old Abner Jones home on North Main Street, across the street from your father's (J. W. Givens) old home. The late Alvin Cannon, Claude Cannon, Tom McGee, Jimmie Lee Kellett, Ed Maroney and I would often meet in front of the old home, choose a leader to open the front door—it stood open most of the time—and then all of us armed with sticks would explore the first floor, making sure the ghost wasn't behind any door. We would then select a leader to climb the stairway and make a report, so we could follow on up if all was clear. But, about the time the leader was half way up, the ghost, nine times out of ten, would groan and we would scatter in all directions as fast as our legs would carry us. The late Clyde DeBard joined our gang after his family moved to town from Welford. If I am not mistaken, about the time I left Fountain Inn, the old home was occupied by the late Will Wham and family. I didn't pay any particular attention to the place on my last visit there. It may be the old building was torn down and replaced by a modern home. I would suggest that you contact Mr. T. E. Jones and see what he can tell you about the place. I was always told that it was his father's old home and that it was probably built before the Civil War. I have just read your column in the Tribune and Times for this week and if the old building mentioned, even if it has been remodeled, is still standing, it is the oldest home in town."

"The Haunted House" to which Birnie refers was the old Abner Jones home which stood where James Fulmer now lives. Mr. T. E. Jones confirms this statement, Mr. Abner Jones being his father. The house was formerly occupied and owned by Mr. J. A. Cannon and his father, Mr. Noah Cannon. Mr. T. E. thinks that they conducted a post office in the home. Mr. J. A. Cannon sold the house to Mr. Abner Jones. So somewhere along the line, it must have stood vacant for awhile so the ghosts could have had an opportunity to operate. When Dr. Fulmer, Sr., built his brick home, he either tore down or removed the wooden structure. However one wing of the house is attached to a tenant house now owned by Conway Jones on land to the rear of the Fulmer's. So I guess that Birnie must be about right in naming this one as about the oldest house in Fountain Inn.

The house was bought  
by J. A. Fulmer, Sr.  
from Joe Stokes.

Razed by P. A. Green

Brick house built  
by Dick Jones for Dr. Fulmer  
1932

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Fulmer, James A., House

MULTIPLE  
NAME:

STATE & COUNTY: SOUTH CAROLINA, Greenville

DATE RECEIVED: 8/21/15                      DATE OF PENDING LIST: 9/17/15  
DATE OF 16TH DAY: 10/02/15                  DATE OF 45TH DAY: 10/06/15  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 15000706

REASONS FOR REVIEW:

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

COMMENT WAIVER: N

ACCEPT       RETURN       REJECT      10.5.15 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in  
The National Register  
of  
Historic Places

RECOM./CRITERIA \_\_\_\_\_

REVIEWER \_\_\_\_\_ DISCIPLINE \_\_\_\_\_

TELEPHONE \_\_\_\_\_ DATE \_\_\_\_\_

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

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

August 18, 2015

RECEIVED 2280

AUG 21 2015

Nat. Register of Historic Places  
National Park Service

Dr. Stephanie Toothman  
Keeper of the National Register of Historic Places  
U.S. Department of the Interior  
National Park Service  
1201 Eye (I) Street, NW (2280)  
Washington, DC 20005



Dear Dr. Toothman:

Enclosed is the National Register nomination for the James A. Fulmer House in Fountain Inn, Greenville County, South Carolina. The property was approved by the South Carolina State Board of Review as eligible for the National Register of Historic Places under Criterion C at the local level of significance at a Review Board meeting held on July 24, 2015. We are now submitting this nomination for formal review by the National Register staff. The enclosed disk contains the true and correct copy of the nomination for the James A. Fulmer 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](mailto:efoley@scdah.state.sc.us).

Sincerely,

A handwritten signature in black ink, appearing to read "Ehren Foley". The signature is fluid and cursive, written over a faint, larger version of the same signature.

Ehren Foley, Ph.D.  
Historian and National Register Co-Coordinator  
State Historic Preservation Office  
8301 Parklane Rd.  
Columbia, S.C. 29223