Form No. 10-300 (Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

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TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC
~~Historic Resources of~~ Pittsboro (Multiple Resource area ~~Partial Inventory: Historic and~~ ~~Architectural Properties~~)

AND/OR COMMON

2 LOCATION

STREET & NUMBER
The incorporation limits of Pittsboro and a one mile planning radius. — NOT FOR PUBLICATION

CITY, TOWN — CONGRESSIONAL DISTRICT
— VICINITY OF

STATE — CODE — COUNTY — CODE

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
—DISTRICT	—PUBLIC	X OCCUPIED	—AGRICULTURE	—MUSEUM
—BUILDING(S)	—PRIVATE	—UNOCCUPIED	—COMMERCIAL	—PARK
—STRUCTURE	X BOTH	—WORK IN PROGRESS	—EDUCATIONAL	X PRIVATE RESIDENCE
—SITE	**PUBLIC ACQUISITION**	**ACCESSIBLE**	—ENTERTAINMENT	—RELIGIOUS
—OBJECT	—IN PROCESS	X YES: RESTRICTED	—GOVERNMENT	—SCIENTIFIC
Multiple Resources	—BEING CONSIDERED	X YES: UNRESTRICTED	—INDUSTRIAL	—TRANSPORTATION
	N/A	X NO	—MILITARY	—OTHER:

4 OWNER OF PROPERTY

NAME
Multiple ownership

STREET & NUMBER

CITY, TOWN — STATE
— VICINITY OF

5 LOCATION OF LEGAL DESCRIPTION

Determined eligible X No

COURTHOUSE, REGISTRY OF DEEDS, ETC. Chatham County Courthouse

STREET & NUMBER

CITY, TOWN — STATE
Pittsboro — North Carolina

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
Pittsboro Inventory

DATE
1981 — —FEDERAL —STATE —COUNTY X LOCAL

DEPOSITORY FOR SURVEY RECORDS
Survey and Planning Branch, Archives and History

CITY, TOWN — STATE
Raleigh — North Carolina

OMB 1024-0018
EXP 12-31-84

United States Department of the Interior
Heritage Conservation and Recreation Service

National Register of Historic Places Inventory—Nomination Form

Architectural Description of Pittsboro

Laid out on the high ground above Roberson Creek, the town of Pittsboro is characterized by an architecture which ambitiously attempted to satisfy the aspirations of its tidewater settlers by means of a backcountry building tradition of conservative forms and limited experience. The resulting buildings are marked by fine craftsmanship and that particular charm and originality of vernacular interpretation. From the town's inception, the influx of summer residents and settlers from the eastern port towns brought an unusual degree of sophistication to the town's life and architecture. An inventory of the possessions of town commissioner Patrick St. Lawrence in 1798 reveals such furnishings as twelve pictures, a buffet and a billiard table.[1] While Thomas Hill's area residence Hailbron boasted a library of 300 volumes and a piano, an 1849 fire insurance policy on the one-and-a-half story home of Abraham Rencher listed a statue of the Virgin Mother and an oil painting.[2] These items, were indeed, unusual entries in the ante-bellum piedmont inventory. But while the school boys at the Pittsborough Academy were studying the historical accounts of Thucydides, the town fathers were plagued by the results of a conservative building tradition which tolerated wooden chimneys until 1846.[3]

Although area maps reveal that the main roads into Pittsboro have changed rather dramatically over the years, the town's original plan has been largely preserved.[4] A half-acre lot with the dimensions of 105 by 210 feet continues as the basic unit.[5] The town is composed of sixteen blocks which are five lots long. The public square is flanked on the east and west by eight blocks of double-tiered lots which are bounded on the north and south by narrow single-tiered blocks. As with most town plans it is difficult to tell to what extent the original plan was followed. During the nineteenth century, for instance, the traffic circulation did not adhere to the easy symmetry of the plan. The town plan may have been superimposed onto older routes which had developed on the higher north bank of Roberson Creek even as Chatham Courthouse lay in the bottom along the southern bank. In any event the east-west traffic passed through the town along Thompson and then Salisbury streets to the north of the square. Traffic from the north entered the town along the main axis of Hillsboro Street and exited, one block to the west, along Fayetteville Street. Until the twentieth century the public square, somewhat of a cul-de-sac, operated as a meeting place, not unlike the downtown malls which have become so popular today. Although Pittsboro retains its courthouse within the original Lancaster Square arrangement, it is within the confines of the public square that the early plan appears most eroded. When State Highway 501 was built in 1925, Fayetteville Street was abandoned as the southern egress and a new route from the southwest corner of the square was cut diagonally across the plan to meet an acceptable crossing point along Roberson Creek. The abandonment of Thompson Street as the primary route to Raleigh and the transfer of the traffic to the new extension of East Street aggravated the problem.

Irrespective of their deplorable condition these well-traveled routes, no doubt, played an important role in shaping the town's architecture. The relative proximity to the well-established town of Hillsborough may have contributed to Pittsboro's early development. As was appropriate to life in many North Carolina towns, the major residences were spread out on their town lots and surrounded like small plantations with a number of dependencies.[6] This practice of building has been noted in Hillsborough and insurance policies for two of Pittsboro's residences in 1849 point to a similar development in Pittsboro. The policies note the existance of a kitchen, a smoke house, a storehouse and an office on each lot along with the dwelling house.[7] Animals were kept in the town commons and many homes had vegetable

gardens.[8] While the handsome yards of mature trees and shrubs tend to remind us of a nostalgic time gone by, the nineteenth century town of Pittsboro was probably far different. Within the town plan, space was at a premium and building conformed to this fact. The existing architecture from the town's early period was compact in plan and built close to the street. Even the elegant Patrick St. Lawrence House was marshalled into the restrictive grid. The remaining space in each lot would have been put to use to supply the family's needs. Carving out a living in this rural community was everyone's first priority. It was for this reason that the town's tanyard was ungraciously squeezed between the Womack-Brower House, the tanner's residence, and the Lewis Freeman House. Once outside the confines of the town plan the houses, like Kelvin and the Moore-Manning House, were spread out on broad pieces of property.

The architectural history of Pittsboro portrays a rich tradition of building from the abandonment of the Georgian mode in the late-eighteenth century to the dawn of the International Style in the second half of the twentieth century. Even though little evidence remains of the area's late-eighteenth century buildings, the juxtapositioning of ambitious ideas and restricted talent, no doubt, started in this early period of the town's development. The only known builder of this era was John Dillard and he is credited with building the jail and repairing the courthouse at Chatham Courthouse. The jail should not have been unduly taxing. Described in the 1779 specifications as "a public 'gaol', the dimensions to be twelve feet by fourteen in the clear, with double logged wall up to the joist and above four feet to be filled with stones. With a cabin rough."[9] Eight years later when the new town of Pittsboro was founded, Patrick St. Lawrence had something else in mind. Originally located on the northwest corner of the public square where it functioned as an inn and tavern, the Patrick St. Lawrence House combined a tall, five-bay Federal facade on the exterior with a robustly-carved closed stringer staircase of the earlier Georgian period on the interior. In a concession to contemporary taste the house was highlighted with a coat of yellow paint.[10]

As the town of Pittsboro grew in the early-nineteenth century, two basic house-types with a vernacular Federal finish developed here as they had also in Hillsborough.[11] The first type was a tall, narrow two-story frame structure with a two or three-bay facade and gable roof. The remaining section of the Green Womack House, 111 East Chatham Street with its narrow two-bay facade composed of nine-over-nine sash windows on the first floor and six-over-six above, is the town's last survivings example of this house-type. Documentary photographs reveal that the Hanks-Horne House and the Winship Stedman House, both now demolished, also fit this pattern.

The second house-type which included a one or 1 1/2-story house with a gable roof and exterior end chimneys is well-represented in today's town. The simple outline of the McClenahan House(3) with its one-story three-bay facade with six-over-six sash windows is an apt representative of this form. Two other houses which follow closely this pattern of development are the tanyard residence of Adam Brower, known as the Womack-Brower House, 209 West Salisbury Street, and the Lewis Freeman House(2) which displays a front wing from the 1890s. The Reid House(4) is the only remaining example of this house-type to retain its early dormers. Early photographs reveal that the eastern end of the Green Womack House, now demolished, once possessed a pair of early dormers and an 1849 insurance policy on the one-story dwelling of Abraham Rencher mentions ready access to the old roof through "dormant windows."[12]

The exterior finish of these early dwellings was minimal. As with the more ambitious architectural statements of later years, these compact rural dwellings often set on piers of stone and clay. Easily procurred these materials met the 1846 fire law and became a popular chimney material.[13] The Womack-Brower House and the Lewis Freeman House retain respectively piers and a chimney base of the stone and clay mixture. Bricks were reserved for the narrow confines of the chimney's neck. Topped by a roof of wooden shingles, still evident at the Hall-London House,(6) the early house was clad with unfinished weather boards, sometimes left unpainted, and trimmed with a box corner, rake boards and corner boards.[14] Sash windows of nine-over-nine and six-over-six lights were surrounded by an architrave composed of a flat filet and a plan sill. Houses with some pretension of design may have deviated from this appearance. Remnants of beaded clapboarding are still found at the Patrick St. Lawrence House(1) and the Moore-Manning House,(7) while three-part molded architraves and molded sills survive at the Patrick St. Lawrence and Green Womack Houses.

The only source of restrained embellishment on these early homes was shown in the front porch. Although few of these early structures exist, two specific porch types were evident in the area. Early photographs and structural evidence suggests that a simple one-bay entrance porch with a low hipped or gable roof resting on posts was a popular feature. The Hanks-Horne House, now demolished, and the Richard B. Paschal House in Chatham County both had fine porches with hipped roofs.[15] The broad gable entrance of the Reid House with its flush board sheathing along the dwellings sheltered facade represents the latter taste. The flush board sheathing on the McClenahan House outlines a porch of much smaller scale. In 1849 the insurance policy for Ann London's house on West Salisbury Street described her residence as a one-story dwelling with a forty-eight foot facade and two additions.[16] Running along this broad front was a piazza. This early use of a broad veranda again appeared in the eastern section of the Green Womack House and the Thompson House, both one-and-a-half story houses, now demolished.[17] The use of the piazza which was covered by the sweep of the main roof can perhaps be traced in Chatham County back to an old eighteenth-century Lockville hotel known as Ramsey's Tavern or the Cornwallis Hotel, following the English general's visit in 1781.[18] This porch type, which incorporated the exterior into the working plan of the house, originated in the West Indies and was a popular feature of eighteenth-century homes in the Deep South.

As Pittsboro grew during the 1830s area builders, such as Martin Hanks and their clients such as Dr. Fredrick Hill, combined to produce an architecture which more closely reflected the national taste. In 1831 Martin Hanks provided the town with St. Bartholomew's Church, a very early example of Gothic Revival architecture. Now covered with brick veneer, the frame church, at 210 West Salisbury Street, had a simple rectangular plan, gable roof and pointed-arch windows with Gothic tracery. Few examples of the Gothic Revival style were built in North Carolina before 1831: St. Mathew's Church, Hillsboro 1825-26 and St. Luke's Church, Salisbury, 1828. For the most part these buildings applied the Gothic motifs, such as pointed-arch windows, to the conventional symmetrical plan with its central tower.[19] Hailing from Orange County, Martin Hanks was probably familiar with St. Mathew's, newly built of brick by John Berry and Samuel Hancock. At St. Bartholomew's it is also interesting to note the builder's appreciation for the Greek Revival mode which appears in the symmetrically channeled pilasters incorporated into the architraves.

Martin Hanks was subsequently responsible for promoting the wide-spread use of the Greek Revival style in Pittsboro. In 1847 Hanks built the Baptists a beautifully proportioned church, now demolished, with a Tuscan portico. Although executed in wood this Greek Revival landmark crowned with a polygonal cupola on a square base was reminscent of John Berry's Orange County Courthouse of 1845. While Berry recalled the earlier Federal style with his round-arched entrance and flat arch windows, Hanks chose a stronger statement in the Greek mode with definite posts and lintels marking the openings. Hanks is also credited with the original design of Columbus Lodge #102 (N.R.) from 1838. Transformed in 1846 by the addition of a pedimented overhang supported by square columns, the lodge, with its round-arch entrance, came to echo the Henry Adolphus London House built ca. 1836 but now demolished. Marked by a rectangular plan with a central entrance tower the Pittsboro Presbyterian Church (N.R.) built in 1849, fits quite comfortably into the classically-derived tradition of American church building. Said to be the town's second brick building, the church with its boldly-bracketted cornice, broad gable roof and pedimented windows is most evidentally an expression of the Greek Revival style. The inclusion of picturesquely pointed arches in the wooden belfry may date from the storm of 1875.

Occupying the center of the public square, the Chatham County Courthouse (N.R.), designed by lawyer Thomas Womack, with its pedimented portico raised on a three-bay arcade, recalls the American courthouse design made popular in the Federal era by Charles Bulfinch and Asher Benjamin.[20] The New York architectural firm of Town and Davis borrowed the theme for their State Capital in Raleigh (1833-40) which helped to disseminate the form in North Carolina. The building's one concession to contemporary architecture is the Second Empire cupola which features a domical vault screened by a curvalinear pediment. The county's building efforts also included a new brick jail supported reassuringly by standing buttresses capped with stone.

Although it remained substantially rooted in the building tradition of the early-nineteenth century, Pittsboro's domestic architecture, especially on the exterior, gradually acquired a noticeable degree of sophistication after 1830. A departure from the more modest houses of the early town, Kelvin (5), built ca. 1831, with its five-bay two-story facade and central hall single-pile plan was a final testament to the Federal era. Constructed five years later in 1836 the Hall-London House (6) presents a similar plan with a facade which reflects the low, square proportions of the Greek Revival style. The rectangular transom and side-lights of the entrance combine the reeded detailing of the Federal mode with the post and lintel framework of the Greek Revival. The building's luxurious Gothic Revival lattice-work porch dates from the 1850s and reflects the success of A. J. Davis' influence on rural design.

Although they were demolished in the twentieth century, it was probably the residences of John Hooker Haughton and Henry Adolphus London which set the standard of excellence for the Pittsboro community. It is said that Martin Hanks was the builder responsible for the Roman Revival house which Haughton commissioned after he moved to Pittsboro in 1837.[21] Hoping, no doubt, to impress the family of his new bride Eliza Hill, Haughton selected a conservative style which both recalled the important residences of the late-eighteenth century and satisfied the contemporary taste for columns. A five-bay two-story house with a hipped roof skirted by a modillion cornice, the Haughton House was fronted by a double-tier portico with Tuscan columns. However impressive his effort, the builder was definitely grounded in the local tradition. Built on stone and clay piers, the house showed a rather free interpretation of the classical style. The area builder clustered the three central bays under the portico and crowned this last feature with a hipped roof rather than the usual pediment.

The Henry Adolphus London House built after 1836 was more in keeping with contemporary design but demonstrated the Pittsboro craftsmen's incomplete understanding of the styles. Following the Greek Revival fashion, the house offered its three-bay gable end as the facade, and a monumental portico was created by square columns which supported th overhanging pediment. Once again the stone and clay piers appeared and the builder fel back on the motifs of the Federal era: the pediment was outlined with a delicate modillion cornice and was pierced by a semicircular lunette. The Georgian/Federal tradition was reinforced by the round-arched entrance which was assymetrically placed to the right of the central stairway. The sophistication of these houses, may have inspired John Manning's renovation of the Moore-Manning House[7] around 1858. To this modest two-story Federal house, Manning added Greek, Gothic and Eqyptian Revival molding The wide veranda with its paired posts and sawn-work balustrade dates from the late-nineteenth century.

The last comprehensive Greek Revival design to be built in the town of Pittsboro and the area's purest residential example of the style, is the Luther Clegg House[8]. A five-bay, two-story farmhouse with exterior end chimneys and a low hipped roof, the Clegg House is handsomely rendered with restrained but well-proportioned classical details. Crowned by a broad frieze and an overhanging flat-block modillion cornice, the house is marked at the corners by panelled pilasters. The rectilinear theme is continued in the architraves, where cornerblocks join the symmetrically-cut moldings, and in the entrance which is lighted by narrow panes set into the transom and sidelights

A rear shed addition is said to date from the original design and a handsome array of log, frame and stone outbuildings accompanies the house.

Pittsboro was introduced to the domestic Gothic Revival in 1861 when Henry Adolphus London remarried following the death of his first wife and moved into a Gothic Revival cottage which he built on a tract of land to the northwest of town. Consciously called "the cottage" by the London family and nestled picturesquely beside an orchard of plum and peach trees, the house was a local builder's interpretation of the bracketed cottage-villa first made popular by A. J. Davis in the 1830s and recommended by Alexander Jackson Downing in his 1842 builders' guide Cottage Residences.[22] A one-and-a-half story board and batten dwelling with an irregular plan, bracketted cornice, bay window and peaked window hoods, the London Cottage (9) puts to use many of the picturesque elements which Downing promoted. It is interesting to note that Davis and Downing reserved the term cottage for a small house with a symmetrical facade marked by a central gable.[23] They felt that irregularity of plan could not be properly exploited on a modest scale. The Pittsboro builder like so many other disciples chose to ignore such advice.

The interior finish of the antebellum Pittsboro residence fits comfortably, into a vernacular tradition which was established in the Federal era. While the exterior of Pittsboro's fine homes followed with some regularity the advancing trends of national taste, the interiors showed a much slower transformation. An examination of the various elements of the interior finish serves to trace this reluctant progression. The most difficult design feature of the domestic interior was unquestionably the staircase and its relationship to the plan. In the early years of the town's development the single-room plan served the needs of many of the area's inhabitants. Two-story houses of slightly more architectural ambition sometimes utilized the hall-parlor plan which fitted a winding staircase with a sheathed enclosure into the parlor: 105 East Chatham Street. These plans were eventually replaced by the central-hall plan which displayed the staircase as the prominent feature of the entryway.

The developing ability of the local craftsmen to handle the design of the staircase was undoubtedly responsible for the increased use of the central-hall plan. Throughout the late-eighteenth and early-nineteenth century, the Pittsboro builder developed the winding staircase and its sheathed enclosure which was used until the middle of the century. Winding stairs which were economical of space were common in small houses in the late-eighteenth century and were illustrated in trade publications including the rule book of the Carpenters' Company of Philadelphia in 1786.[24] Although these publications would have only been available to members, they illustrate contemporary building practices. Pittsboro retains several examples of fully sheathed enclosed staircases with a quarter turn and winders: Kelvin (5), Luther Clegg House (8), Peoples House at 105 East Chatham Street, and Dan White House, Raleigh Road. In the Green Womack House and the McClenahan House (3) a straight flight, with open stringers, square balusters, a round rail and a sheathed response, is surmounted by an enclosed winder. Although of generally later periods the Moore-Manning House (7), and the Hall-London House (6) do not depart very much from this tradition. Beginning with a turned out tread and an open stringer accented by curvalinear brackets, the staircase of the Moore-Manning House reverts to a sheathed enclosure half way up the straight flight. The staircase of the Hall-London House demonstrates a more accomplished design with its open stringer accented by striking moldings, its panelled response and its turned balusters supporting a rail which ends in a handsome volute. Nonetheless, a quarter-turn winder waits at the top of the flight where the square balusters and newel posts of the earlier design

resume. Although it has been altered the staircase of the Former Episcopal Rectory, 308 Womack Street, also fits this pattern.

Like the stairs, most other interior details from Pittsboro's early architecture show consistent restraint. Flush sheathing is the hall mark of most interiors during the first half of the nineteenth century. Once prevalent in the piedmont where workmen had little experience with more expensive plaster, the fully sheathed wall is now a rare survivor. The Womack-Brower House, however, retains a full wall of horizontally-laid sheathing on the first floor and the McClenahan House preserves a fully sheathed room on the second floor. Here the horizontal sheathing was employed on the exterior walls while vertical sheathing was used on the interior. The sheathing of the ceiling was laid longitudinally so that it would more easily conform to the slope of the eaves.

In the town's other early houses the popular sheathed ceiling was used most often in conjunction with a sheathed wainscot supporting a plaster wall. Kelvin (5), Womack-Brower House, McClenahan House (3), Moore-Manning House (7), Green Womack House, Peoples House and Dan White House, all provide a glimpse of this ceiling type. The sheathed wainscots supported by a baseboard and crowned by a chair rail are found in the Peoples House, Kelvin, Moore-Manning House and Luther Clegg House (8).

In more prominent homes the sheathed wainscot gave way to some form of panelled wainscot and molded cornice. The raised panel was a hold over from the Georgian tradition of the eighteenth century and the Green Womack House boasts an example of this early woodwork. As in the Patrick St. Lawrence House (1), the walls of the Green Womack parlor are finished with a molded chair rail and baseboard. In the Moore-Manning House stiles and rails were superimposed over a sheathed wainscot giving a panelled impression in the entrance hall. The well-proportioned panelled wainscot in the entrance hall of the Hall-London House provides a marked contrast to the simple recessed panelling of the Dan White House. Linked to the Greek Revival tradition, the vertical panelling below the stairs in the Luther Clegg House (8) and the London Cottage (9) illustrates an interesting similarity in these two very different residences. Most often a thin strip of molding was used to mark the cornice of the Pittsboro room but occassionally, as in the McClenahan and Moore-Manning Houses, a more elaborate detail was called for. The elaborately carved dentil cornices which once finished the walls on the first floor of the Green Womack House display an unmatched degree of sophistication.

Another architectural element which warrants attention is the door. The earliest form was that of the board and batten door which endured into the nineteenth-century in the piedmont. Three broad vertically-laid boards were secured with two or three battens. Good examples of board and batten doors can be found in the Womack-Brower House, Lewis Freeman House (2), Reid House (4), and McClenahan House (3). The flat six-panel door, sometimes trimmed with a quarter round molding, is a feature of the late-eighteenth and early-nineteenth century Federal style. Fine examples from this period are found in the Patrick St. Lawrence House (1), Lewis Freeman House (2), Green Womack House, Kelvin (5), Womack-Brower House, Peoples House and Former Episcopal Rectory. In addition, many of the doors of the Patrick St. Lawrence, Green Womack and Peoples Houses are secured by H + L or L-hinges. Suggesting building activity in the mid-nineteenth century, the two-panel doors of the Greek Revival era are found in the McClenahan House, Dan White House, Luther Clegg House (8) and London Cottage (9). The Gothic Revival taste for fanciful shapes is evident in the London Cottage where octagonal panels are set into the parlor door.

The doors and the windows of the town's early homes were surrounded with several types of architraves. The most important early architrave was composed of two quarter round moldings separated by a fascia; sometimes termed a three-part molded frame.[25] These three-part molded frames descend to a molded sill, as in the window's of the Patrick St. Lawrence House, while at the Green Womack House they continue around all four sides. A flatter architrave, consisting of a single quarter round and fascia, was used in the windows of the Womack-Brewer House, Peoples House and the Former Episcopal Rectory. At the Dan White House the simple quarter round and fascia are secured at the corners by Greek Revival corner blocks imprinted with a rondelle. Corner blocks mark the symetrical moldings of the doors at the Moore-Manning (7) and Hall-London (6) Houses, but in the latter the delicate fluting on the blocks is a concession to the earlier Federal period. Finally the windows of the Moore-Manning parlor with their exotic crossette and battered sides links this interior to the Egyptian Revival taste.

The highlight of the Pittsboro interior was the mantel and it was here that the country craftsman's personal style is most evident. Following the Revolution two simple Federal mantel types developed through out the country.[26] The first consisted of a molded architrave around the fireplace opening, surmounted by a plain or panelled frieze and crowned by a few moldings and a shelf. The second slightly more important design was most often found in the parlor and was composed of flanking pilasters which supported a frieze and molded cornice. This mantel came to feature a frieze of three panels which loosely referred to the work of the British brothers Adam.

More specifically the work in Pittsboro from the first half of the nineteenth century falls into four general categories. These early town mantels are designed with: a molded architrave, a molded architrave and a frieze, pilasters and a frieze or engaged columns and a frieze. While the Peoples House and the Reid House (4) exhibit mantels with a simple molded architrave, the slight gradation of weight in the molded architrave of Kelvin's (5) parlor mantel indicates a heightened degree of sophistication. A panelled frieze typical of the second category has been added to the molded architrave in the mantels of the following houses: Kelvin, Former Episcopal Rectory, McClenahan and Dan White. The most elaborate mantel of this type once stood in the east end of the Green Womack House. Here the molded cornice included dentils and the mantel supported an overmantel flanked with pilasters carrying the wall's elaborate dentil cornice.

The area craftsmen's greatest efforts were exhibited in the Federal-derived mantels which combined pilasters and a frieze. While fluting characterized the earlier work at the Green Womack House, delicate reeding, which was used to contrast with a chaste, flat surface, appears in later work such as Kelvin's dining room mantel. Here at Kelvin as in mantels in the Hall-London House (6) and Winship Stedman House, now demolished, reeding helps to accent the panels of the frieze. Mantels which once stood in the Waddell House and the Hanks-Horne House, now demolished, both feature reeded pilasters which support a frieze decorated with reeded blocks set at right angles to each other. Some of the most interesting mantels were located in the, now demolished, Winship Stedman House. These echo the tall proportions and flat surface ornament of Kelvin's dining room mantel but offer more detail. One mantel features pilasters decorated with rope work and incised classical urns in the freize while the other displays reeded engaged columns and incised acanthus leaves. Four beautifully crafted Federal

mantels featuring a three-part Adam frieze with a central sunburst and engaged columns show a high degree of similarity. Two mantels now located in the Terry-Hayes House, 309 Hillsboro Street, were undoubtedly salvaged from an older house, and a third mantel which came from the Waddell House is almost an exact duplicate. A fourth mantel in Aspen Hall (N.R.) shows striking similarities.

While the mantels at Kelvin and the Winship Stedman House are well-proportioned and demonstrate an easy transition between the vertical posts and the horizontal moldings, many of Pittsboro's mantels are characterized by a vernacular charm which seems to emphasize the contrasting directions of the design. The moldings in the Federal mantels at the Hall-London House (6) do not build gradually from the plane of the vertical members but seem to be abruptly overlaid. This treatment is even more pronounced at the Womack-Brower House, 209 West Salisbury Street, where flat board pilasters are secured by a heavily molded belt course and weighted down by a heavy cornice which breaks forward to suggest capitals at either end.

As the Federal period began to take on some of the forms of the Greek Revival style we find the contrast in surface continuing. These mantels generally maintain the scale, height and elements of the Federal mantel but their increased simplicity indicates a change of style. One popular mantel of this type makes use of a pilaster with a symmetrically channelled shaft surmounted by a plain block or half-cylinder which, with its partner, flanks the panelled frieze. Mantels of this general description can be found in the following houses: Moore-Manning (7), Former Episcopal Rectory, McClenahan House (3) and east end of the Green Womack House, now demolished. Other mantels from the town's Greek Revival era, such as those in the Luther Clegg House (8), are rendered with a very austere post and lintel design. It is also interesting to note that the town's only surviving examples of interior paint color are located in the Clegg House. The traveller's room on the second floor retains its lead color wainscot highlighted with ochre and the exterior door in the second floor hall demonstrates a crude graining.

Following the Civil War the picturesque designs of Davis and Downing provided a source of inspiration for much of the country's domestic architecture. In Pittsboro three basic house-types can be traced back to the early Gothic Revival ideals: a villa-derived house with an irregular plan, a two-story Triple-A house and a one-story Triple-A cottage. The projecting wings of 406 Thompson Street, 304 Hillsboro Street and 603-605 West Salisbury Street qualify these houses for inclusion in the villa-derived category. The irregular plan of 210 Foushee Street, combined with its bracketted gables and prominent chimney, rank it among the town's best examples of this type. One house with a particularly medieval air, on the north side of Thompson Street east of County Road 1702, has a central chimney and a front wing ressembling a seventeenth-century porch. However, the dwelling's broad overhanging eaves, thin wall construction, exposed rafter ends and trusswork link it to the Stick Style of the 1870s and 1880s.

Another adaptation of the picturesque movement was the popular two-story Triple-A house. Perhaps growing out of such plans as "A Cottage Villa in the Bracketed Mode" and "An Ornamental Farm House" found in Downings' Cottage Residences, this house-type, generally with a single-pile plan, pervaded the countryside.[27] Pittsboro has a good number of fine illustrations of this style: 314 Hillsboro Street, 317 Hillsboro Street, 223 Diane Street, 119 East Chatham Street, 403 West Salisbury

Street and 110 West Street. Two houses which show a marked degree of similarity are the Former Methodist Parsonage at 212 East Street, and the house located at the end of State Road 1950. The gable front one-story cottage was a charming varient of this same tradition. Undoubtedly inhabited by "industrious and intelligent mechanics and working men, the bone and sinew of the land . . .,"[28] charming one-story Triple-A cottages are found at: 104 Small Street, 319 East Salisbury Street, 205 West Chatham Street, 706 West Salisbury Street, 200 Fayetteville Street, and 209 West Street.

When Bennett Nooe, Jr. began his construction business in Pittsboro around 1893, the houses he built fit comfortably into the picturesque tradition which was already established in the town. What sets Nooe's houses apart is the profusion of wooden detailing which was made available to the lumberman through his own planing mill and the numberous trade catalogues. Porches with turned posts and balusters, bands of diagonal board sheathing, sawn brackets, sawn courses of drop pendants and patterned shingles were all part of the Queen Anne Style of the 1880s and 1890s and are the most evident result of Nooe's influence. Perhaps the most inventive of Nooe's architectural motifs was the shingled steeple or belfry with which he crowned the Terry-Hayes House at 309 Hillsboro Street. While some of Nooe's house plans are marked by a traditional simplicity, others suggest the contemporary taste for complexity. A conventional two-story house with a central gable, the Capt. Alston House at 100 Small Street was embellished with German siding and skirted with a porch displaying turned posts, sawn pendants and a sawn open-work balustrade. With its gable to the street, the Pilkington House at 210 East Salisbury Street is a simple cube capped with simple Stick Style motifs, an overhanging gable roof, exposed rafter ends and open truss work.[29]

Most of Bennett Nooe's plans and elevations, however, demonstrate an intricacy which rivals his woodwork. Many begin with a one-story block surmounted by either a pyramidal or gable roof onto which a central gable or gabled wing is grafted. Not unlike the popular Triple-A cottage are the Nooe houses featuring a central gable: 106 East St. (originally), 302 Hillsboro Street, and 215 East Salisbury Street. Houses which display an irregular plan created by an advancing wing are located at: 104 East Street, 309 Hillsboro Street, 508 West Salisbury Street and 200 East Salisbury Street. On occassion Nooe's ideas grew into two-story designs. Designed with a series of gables the two-story homes at 211 East Street and 117 West Salisbury Street were versions of the same model. The most ambitious residential commission was that of the two-story Queen Anne house which Nooe built for local saloon keeper A. P. Terry at 601 Womack Street (10). In addition to its fanciful tower and encircling porch, the house retains its lavish Eastlake interior which includes tiered over-mantels enclosing bevelled mirrors, a spindle-work arch, panelled wainscoting, diagonal narrow-board sheathing and a formal stairhall.

Bennett Nooe's firm was also responsible for helping to initiate the transformation of the first block of Hillsboro Street from a conglomerate of nineteenth century frame buildings into a fire-resistant business district composed largely of early twentieth century brick storefronts. In 1895 W. L. London and Son, the mercantile firm, replaced its frame headquarters at the southeast corner of Hillsboro and East Salisbury Streets with a two-story brick building constructed by Nooe's firm. Following the new building's completion, the Chatham Record moved into offices on the second floor and abandoned its old home on the adjoining lot. The Old Record Building which

was said to have been built ca. 1820 as a section of the Eagle Hotel, was the torn down and the site was "left vacant as a protection to the new building against fire."[30] The construction of London's store also prompted the removal of the former law office of Charles Manly from its original site. Gradually the remainder of the block took on much of the appearance it retains today. One and two-story brick shops and offices with corbelled cornices and one-over-one sash windows completed the early twentieth century building effort. Across the way the west side of Hillsboro Street progressed at a slower pace of improvement until a fire in the 1920s necessitated new brick construction in the 1930s.[31] While the general style of the business district continued, even as late as 1930, to reflect the building practices of the late-nineteenth century, the town of Pittsboro was introduced to the new styles of the twentieth century and their attention to the process of building when the Hotel Blair was constructed on the west side of the public square ca. 1917. Characterized by a low overhanging hipped roof covered in pantiles, the Mission Style hotel with its open balconies and rectilinear storefront proves that, like the rest of the country, the builders of Pittsboro were drawn to the western styles being popularized in such magazines as Ladies Home Journal. In domestic architecture as well, it was the influence of styles being made popular in California which swept the country.

With its broad overhanging gable roof, open porch and modest dimensions, the bungalow filled the role once held by the nineteenth-century cottage.[32] Irrespective of its exotic reference to native shelters in India, this house-type introduced the American homeowner to a freer, more informal floor plan which featured both an integration of indoor and outdoor living space, and the replacement for the Victorian parlor; the living room.[33] Particularly well-suited to the moderate climate of the region the bungalow in its various forms survived in Pittsboro right up to the Second World War. Typical of this house type are the residences at 310 Hillsboro St., 311 Hillsboro St., and 801 West St. These homes are characterized by their low one-and-a half story height, overhanging bracketted eaves, engaged porch held by tapered posts on brick bases, paired windows with vertical muntins and smoothly finished chimneys with cement caps. One of Pittsboro's early variations, constructed with its gable to the street exposing the thin plane of the roof and its rafter ends, echoes the tenets of the earlier Stick Style. These modest buildings' impression is heightened by the front porch which telescopes forward echoing the pitch of the primary roof: 500 Hillsboro St., 118 Midway St. and 415 Thompson St. Another variation of the bungalow which displays clipped gables may have been influenced by the Colonial Revival style. Several examples exist in the town: 119 Launis St., 711 West St. and 715 West St. Marked by their modest dimensions, emphasis of building materials and strong historical reference, the log houses built by Rev. R. G. Shannonhouse at 112 Lindsey St., 116 Lindsey St., 109 Midway St., and 113 Midway St., fall into the cottage-derived bungalow tradition.

Gradually as the twentieth-century progressed, the artistic appreciation of the building process evolved into a reverence for the products of modern technology and more specifically, the machine. The Justice Motor Company Building, 103 West Street, built in 1949 was the town's first dramatic example of modern architecture. A straight forward showroom of concrete and steel, the building was stamped with an Art Deco/International Style front. A predominate band of plate glass windows characterized by a rounded corner is surmounted by a band of buff-colored Mon-Sar stone striated with two narrow green courses. The entrance is emphasized by two vertical stone piers supporting the company name in the frieze above. The incorporation of the company name into the

the design scheme was a decidely modern notion, adopted from the Russian Constructivist movement of the 1920s.

The modern movement was also embraced rather bravely by some in the construction of domestic architecture. The two Lustron Homes, at 505 Credle St., and 707 West St., with their low tile-like gable roofs and three-part picture windows owed some of their inspiration to Frank Lloyd Wright and much to the architectural professions promotion of industrial design. Built of interlocking 2 x 2 foot panels finished in beige rust proof porcelain enamel, the Pittsboro Lustron homes arrived on the site as twenty foot wall sections which, the company gauged, could be assembled in 350 man-hours.[34] The interiors, which featured a 14 x 16 foot living room in gray and a kitchen in soft yellow, are remarkable for their built-in furniture and liberal flow of space. In spite of its relatively high price tag the Lustron Home was judged by contemporary critics as having enormous market appeal. As one author aptly pointed out: "The handsome colors, the subdued gleam of the mat finish, the look of immaculate cleanliness and imperishable newness - these seemed to stir something very close to the American heart."[35]

The architecture of Pittsboro is an important visual reminder of the town's continuing growth since the late-eighteenth century. The community's consistant appreciation of Pittsboro's unusual history has encouraged the preservation of an impressive array of buildings which not only represent the town's earliest beginnings but also the major periods of development in the 1830s, 1850s and 1890s. This core of architecture aptly illustrates the area's growing awareness of the evolution of architectural design well into the twentieth century. A continued respect for this heritage is essential if Pittsboro's valuable architecture is to withstand the present demands for the town's development.

1. Patrick St. Lawrence Inventory, March 15, 1798, Chatham County Estate Records, North Carolina State Archives, Raleigh, N. C.

2. Thomas Hill Inventory, Chatham County Estate Records, North Carolina State Archives, Raleigh, N. C.; Chatham County Deed Books, Office of the Register of Deeds, Chatham County Courthouse, Pittsboro, Deed Book A-H: 258.

3. "Chatham Reminiscences," Chatham Record, 1897 transcription by Doris G. Horton; Pittsboro Town Commissioners' Minutes 1826-1878 (Microfilm) February 5, 1846, Chatham County Miscellaneous Books, North Carolina Collection, University of North Carolina Library, Chapel Hill, hereinafter cited as Pittsborough Town Minutes.

4. Few maps exist which demonstrate the paths of the early roads. Rufus B. Clegg's map of Pittsboro of 1889 (Chatham County Deed Book C-B: 601) illustrates the contemporary routes departing from the town. The map of G. W. Blair's farm of 1943 (Chatham County Plat Book 1: 79) is of particular interest because it indicates that the present West Salisbury Street forked to the west of town. As the Old Stage Road it continued due west then turned sharply north to join the Old Salisbury Road which appears on the Clegg map as the Greensboro Road. This latter road cut to the northwest from the present West Salisbury Street at the head of Farrell Street. See "Map of Pittsboro Heights" of 1908, Chatham County Deed Book E-K: 24; "Pittsboro, N. C." of 1937, Chatham County Plat Book 1:40.

5. Chatham County Deed Book CB: 601.

6. "Hillsborough Historic District," an unpublished description, Archaeology and Historic Preservation Section, N. C. Division of Archives and History Raleigh.

7. Chatham County Deed Book A-H: 257-258.

8. "Yellow House Garden Lot," Chatham County Deed Book A-L: 522; "Old Turner Hotel Garden," Chatham County Deed Book C-R: 396.

9. A. H. London, Jr., "Historical Background of Chatham County," typescript (Chapel Hill: Department of Rural Social Economics, 1923), p. 2.

10. Patrick St. Lawrence Inventory, March 15, 1798.

11. "Hillsborough Historic District," description.

12. Chatham County Deed Book A-H: 258.

13. Pittsborough Town Minutes, February 5, 1846.

14. Documentary photographs of the Hanks-Horne House reveal unpainted weatherboards and Lawrence F. London recalls that Kentucky once lacked a painted surface. Ruth Selden-Sturgill, interview with Lawrence F. London, March, 1981.

15. Source of documentary photograph of Richard B. Paschal House: Mrs. Georgia Tilley, 104 North Late St., Cary, N. C.

16. Chatham County Deed Book AH: 259.

17. Mrs. Henry Bynum's paintings of early Hillsboro Street depict the Thompson House.

18. Wade Hampton Hadley, Doris Goerch Horton and Nell Craig Strowd, Chatham County 1771-1971 (Durham, N. C.: Moore Publishing Co., 1976), p. 23 and illustration opposite p. 168.

19. Frances Benjamin Johnston and Thomas Tileston Waterman, The Early Architecture of North Carolina (Chapel Hill: The University of North Carolina Press, 1941), p. 247.

20. Asher Benjamin, The American Builder's Companion (1827; reprint ed., New York: Dover Publications, Inc., 1969), Plate LVIII.

21. Ruth Selden-Sturgill, interview with Lawrence F. London, March, 1981.

22. Diary of Henry Armand London, May 10, 1863, London Family Papers, Southern Historical Collection, University of North Carolina Library, Chapel Hill, N. C.

23. William H. Pierson, Jr., American Builders and Their Architects: Technology and the Picturesque (Garden City, NY: Doubleday & Co., Inc., 1978), p. 391.

24. Charles E. Peterson, ed., The Carpenters' Company 1786 Rule Book (Princeton: The Pyne Press, 1971), plate XIX.

25. Doug Swaim, ed. Carolina Dwelling (Raleigh: The Student Publication of the School of Design: Volume 26, North Carolina State University, 1978), p. 74.

26. J. Frederick Kelly, Early Domestic Architecture of Connecticut (1924; reprint ed., New York: Dover Publications, Inc., 1963), p. 163; For a contemporary illustration of these two mantel types see: Owen Biddle, The Young Carpenters' Assistant (Philadelphia: Robert and William Carr, 1810), Plate XXI.

27. Andrew Jackson Downing, Cottage Residences (1873; reprint ed., New York: Dover Publications, Inc., 1981), Design V Fig. 37; Design IV Fig. 31.

28. Pierson, p. 391.

29. S. B. Reed was promoting this style in the 1880s through his pattern book Cottage Houses for Village and Country Homes. Edmund V. Gillon, Jr., ed., Early Illustrations and Views of American Architecture (New York; Dover Publications, Inc., 1971), illus. 225 p. 74.

30. Chatham Record, October 17, 1895.

31. Hadley, Chatham County, p. 202.

32. Clay Lancaster, "The American Bungalow," Art Bulletin (September 1958), p. 240.

33. Ibid., p. 241.

34. "The factory-built house is here, but not the answer to the $33 million question: How to get it to market?," Architectural Forum, 90 (May 1949), pp. 108 & 111.

35. Ibid., p. 108.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
__PREHISTORIC	__ARCHEOLOGY-PREHISTORIC	__COMMUNITY PLANNING	__LANDSCAPE ARCHITECTURE	__RELIGION
__1400-1499	__ARCHEOLOGY-HISTORIC	__CONSERVATION	__LAW	__SCIENCE
__1500-1599	X AGRICULTURE	__ECONOMICS	__LITERATURE	__SCULPTURE
__1600-1699	X ARCHITECTURE	X EDUCATION	__MILITARY	__SOCIAL/HUMANITARIAN
__1700-1799	__ART	__ENGINEERING	__MUSIC	__THEATER
X 1800-1899	X COMMERCE	__EXPLORATION/SETTLEMENT	__PHILOSOPHY	X TRANSPORTATION
__1900-	__COMMUNICATIONS	__INDUSTRY	X POLITICS/GOVERNMENT	__OTHER (SPECIFY)
		__INVENTION		

SPECIFIC DATES See individual entries BUILDER/ARCHITECT See individual entries

STATEMENT OF SIGNIFICANCE

See continuation sheet.

First settled ca. 1759 by Scotch-Irish and Germans, the town of Pittsboro was established in 1787 with the idea of encouraging "sundry merchants and persons of distinction in the lower parts of the state [who] are desirous that a town shall be erected for the reception of their families in the summer months."[1] This migration of members of established families from the coastal towns of Wilmington and New Bern brought the area well-respected permanent settlers and a wave of summer visitors who carried with them news and ideas from the more urban seaports.

Chatham Courthouse

Established in 1771 Chatham County was carved out of Orange County partially as an attempt to diffuse the Regulator activity. Chatham Courthouse, a county seat, was created on the farm of Mial Scurlock, just south of the present town of Pittsboro.[2] Here on the broad field south of Roberson Creek, John Dillard built a jail and repaired the frame courthouse.[3] During the Revolution the Pittsboro area like much of Chatham County was torn by disputes between local Whigs and Tories. Following Cornwallis' dubious success at Guilford Courthouse in 1781, the British General marched towards Wilmington and was headquartered at the old homestead of Mial Scurlock.[4] The infamous loyalist David Fanning plagued the courthouse in July of 1781 when several area sympathizers were put on trial. Although no major engagements occurred near Chatham Courthouse during the Revolution, the sparcely scattered inhabitants suffered at the hands of warring factions. As John Williams reported to Revolutionary leader James Iredell in October of 1781: "This Banditry Continues to collect themselves into considerable bodies between the Haw and Deep Rivers and plunder [the] inhabitants of their household furniture horses & c."[5] Much of this activity abated when Fanning left the area in 1782.

In 1778 the State General Assembly made an effort to create a town around the courthouse. Six commissioners were named and authorized to purchase 200 acres of Mial Scurlock's land which would then be laid off in half-acre lots, reserving land for town commons, streets, lanes and alleys. These numbered lots would be sold for ten pounds one dollar and a lottery would determine the owner of each lot. The early act also stipulated that to qualify as an improvement the minimum structure on each lot had to be "twenty feet long, sixteen feet wide, and ten feet pitch."[6] Failure to build would eventually result in the property's sale at public auction. The town like the county would be named Chatham in tribute to William Pitt, Earl of Chatham, the great supporter of American interests in the British Parliament. Nothing came of this first effort to found a town and indeed a second attempt was made in 1785 but the Scurlock family defeated the sale.[7]

Pittsboro

On 6 January 1787 nine commissioners were authorized to purchase one hundred acres one-half mile north of the site of Chatham Courthouse from William Petty.[8] In a much briefer authorization, based largely on the plans to settle the Scurlock land, the commissioners were charged with laying out lots and streets. While the county and original courthouse site were named for the first Earl of Chatham (1707-1778), tradition holds that the town was named for the Earl's second son William Pitt the younger (1759-1806) who began his career in 1781 as a zealous reformer.[9] Established in the eighteenth century as Pittsborough, the town was known by the popular abbreviation, Pittsboro at least by 1826.[10] However in more formal usage, such as the postmark or

documents, the older spelling was employed until 1893 when the briefer spelling was authorized by the post office. At this time the town joined the ranks of other North Carolina towns whose formal titles bear the mark and influence of a more expedient late-nineteenth century when tradition often gave way to the forces of progress and practicality.

At the time of the founding of the town of Pittsboro a land survey was undertaken and a map with 125 lots was made. Although the original map has long since disappeared, a copy was made by county surveyor Rufus Clegg in 1889.[11] Clegg added such contemporary landmarks as the railroad and depot but the town plan and its numbered lots apparently correspond to those on the early map. The map depicts an orderly but not perfectly symmetric arrangement of 105 by 210 foot lots which are centered around a public square. The public square at the intersection of four streets was created "by notching out the corners of the adjacent blocks."[12] This type of public square which dramatically emphasized the center lot is known as a Lancaster square, after its first use in Lancaster, Pennsylvania. Once quite common in the plans of North Carolina county seats, the Lancaster square has generally been abandoned because of the increased demands of modern traffic. Pittsboro is one of the few North Carolina towns to retain the form. This may be explained by the fact that during the nineteenth century Pittsboro's public square was not located at the town's busiest intersection. Until the road improvements in the twentieth century the main east-west route through Pittsboro ran along Salisbury and Thompson Streets to the north of the square and the north-south route ran along Fayetteville Street one block to the west. It has only been the twentieth century road improvements that have brought a steady stream of traffic through the square.

Surrounded by taverns and inns during most of the nineteenth century, Pittsboro's public square was the natural gathering place of the town and the county. It was here on the lot in the center of the square that the new frame courthouse was built not long after the town's establishment.[13] Presumably to the south of the courthouse stood the market house and jail.[14] As early as 1786 Patrick St. Lawrence, one of the town commissioners, purchased the northwest corner lot overlooking the public square and it was here that he built his remarkable Georgian/Federal inn and residence (1).[15] Said to be the second residence built in the town, the inn was no doubt the earliest meeting place for the people who flocked to the town for court week.[16] In 1806 the St. Lawrence House was the scene of a three day main, or series of cockfights, which drew attention from as far away as Raleigh.[17] By 1843 when the square was again surveyed in preparation for a new brick courthouse, the St. Lawrence House had been joined by Joseph Ramsey's "Mansion House and Tavern" on the northeast and Mrs. Riddle's similar establishment on the southwest.[18] It is interesting to note that as the town grew during the nineteenth century, small businesses joined the inns and their "garden lots" along Hillsboro Street and created a central business district which combined, quite sympathetically, civic structures, commercial establishments and residences. Situated on its sheltered yard the Hall-London House is the last surviving element of residential architecture within the contemporary business district.

Unlike Hillsborough where the town square was often referred to as the commons, there was a clear distinction made in Pittsboro between the courthouse square and the town commons which were located outside the town plan. The town commons were communally owned land which was fenced to accomodate the town's peoples' livestock. In 1847 town

records mention that three men were authorized to erect "stones or stakes on the lines and corners of the Town commons in the east, southeast and south part of the town."[19] Deeds show that in Pittsboro the town commons were most often located in low lying areas which were generally unsuited for building. Because of the frequency of streams and springs, town commons almost encircled the town and were convenient to homes in every quadrant.[20]

By 1794 Pittsboro was a quiet outpost through which the mail carrier passed once a week on his circuit from Raleigh to Hillsborough.[21] Traveling anywhere but along this route in 1800 was a mean feat as Methodist leader Francis Asbury pointed out: "We had no small race through Chatham County; we were lost three times before we came to Charles' Ferry on Haw River and had to send a boy a mile for the ferryman."[22] Irrespective of the notoriously bad roads around Pittsboro in the early nineteenth century, families were continuously drawn to the area from the coast during the summer months. Perhaps the most famous of these seasonal visitors were the Hill brothers, descendants of "King" Roger Moore, the founder of Orton plantation outside of Wilmington. Each of the brothers owned a rice plantation on the Cape Fear River but in order to escape the dreaded summer weather, they purchased land and built impressive summer residences outside of Pittsboro. John Hill built Oak Mount to the northwest of the town, Thomas Hill erected Hailbron to the southwest, Nathaniel Hill constructed Chatham Hall to the south and William Hill put up Belmont to the northeast.[23] Like the homes of so many other early settlers in the Pittsboro area, these residences have long since been demolished. Their relative architectural sophistication had, no doubt, some effect on the subsequent area architecture. In 1848 Hailbron was described as a plantation near Pittsboro containing 400 acres.[24] Among other items, the house accomodated a library of 300 volumes, and a piano. Only the remnants of Kentucky, the home of Frederick Jones Hill, remind us of the family's building tradition. The homes of the Hills were joined by the homes of such permanent settlers as the Alston family. The head of this family, Joseph John Alston better known as "Chatham Jack", appears to have come into the area from Halifax County following the Revolution. Besides his own home which has been destroyed, Alston built several other residences, including a home for his son Gideon, Aspen Hall (N.R.) and another for his daughter Deborah, Alston-Degraffenried House (N.R.). These houses are among the most sophisticated architectural examples in the Pittsboro area.

In 1815 the town's tax list denoted fifty-five improved and fifty-six unimproved lots in Pittsboro.[25] It would appear that aside from such major undertakings as the St. Lawrence House, the houses from Pittsboro's earliest period of building fall into one of two categories which were also popular in such piedmont towns as Hillsborough.[26] The first category, of which only one example is extant, includes a tall, narrow two-story frame structure with a two or three bay facade and a gable roof. Documentary photographs reveal that the Winship Stedman House, ca. 1820 and the Hanks-Horne House ca. 1830, both now demolished, had these characteristics. The only evidence of this style in the town is the remaining section of the Green Womack House. Described in 1866 as a large and conveniently arranged house with ten rooms, this structure was created by the moving together of two smaller dwellings.[27] The tall narrow western half of the house was probably joined to the one-and-a-half story eastern section around 1819 when Pittsboro merchant Green Womack (1782-1856) acquired the property.[28] About 1867 Capt. Robert Burns bought the house and its six half-acre lots and started the Burns Hotel which

served home-cooked meals well into the twentieth century.[29]

The second category of early residences of which there are a number of remaining examples is represented by a one or one-and-a-half story house with a gable roof and exterior end chimneys. The old Haithcock House and the eastern end of the Green Womack House, both demolished, were tied to this tradition. Another early house which Womack owned is the Womack-Brower House, 209 West Salisbury Street, originally a one-story cottage located on the western edge of the town.[30] During the town's development in the 1840s this house was connected to an adjoining tanyard operation.[31] The McClenahan House (3), a one-room cottage at 201 South Street fits this pattern of building as does the Reid House at 200 West Salisbury Street. The Reid House (4) is the only example which retains its early pedimented dormers. This house dates from a slightly later period of building and exemplifies the continuation of the early styles well into the nineteenth century.

A glance today at Pittsboro's quiet residential streets completely misses the rugged frontier spirit of this piedmont town during the beginning of the nineteenth century. There developed concurrent with the town's establishment a democratic character which was bred out of sheer necessity. The tradespeople who were drawn to this rural outpost had to rely on each other for help and a sense of community. Even the more socially prominent settlers from the coast were compelled to accept the new order of the interior. When two of the Hill family members established the town's Episcopal Church, they selected a valuable lot which was located along the main street going west towards Salisbury but which also overlooked the town's unseemly tanyard. Pittsboro's town records corroborate the historical evidence that free Negroes played an important role in the early nineteenth century development of many North Carolina towns. Prior to 1830 manumission was a fairly common practice and although restrained by certain legal restricitions, the free Negroes had definite rights. Ownership, transfer and descent of property were among the most important of these prerogatives. While most free Negroes were farmers, many were drawn to town life. In Pittsboro a free Negro by the name of Lewis Freeman owned four town lots as early as 1811 and by 1815 the tax records note his possession of an improved lot.[32] In 1837, perhaps concerned with the dramatic alteration of his rights as a free Negro, Freeman made out his will.[33] This document clearly portrays him as one of the town's important early landowners. Holding title to almost an entire block at the busy intersection of West Salisbury and Fayetteville Streets, Freeman and his family lived on four acres next to the tanyard. At the time of his death in 1843, Freeman left his wife Creecy their residence, the Lewis Freeman House (2) at 205 West Salisbury St.; sixteen town lots; twenty acres of land in the county; a cow; a horse and both household and kitchen furniture.

In spite of the rudimentary concerns of carving out a life in the rural piedmont, the people of Pittsboro had from the beginning a deep concern for the education of their youth. Following the Revolution, the state of North Carolina, although it rejected the notion of state-supported schools, fostered the creation of private academies by the granting of government charters. It is interesting to note that the establishment of the Pittsborough Academy dates from the very inception of the town itself in 1787 and that three of the school's original trustees were also town commissioners. Around 1795 the

famed North Carolina educator Rev. William Bingham came to Pittsboro from Wilmington to take over the leadership of the school.[34] It was under Bingham's administration that the Pittsborough Academy was acknowledged to be one of the leading schools in the state.[35] Indeed the state government was sufficiently happy with the academy that it authorized the school to hold a well-publicized lottery to raise funds in 1797. In 1801 Bingham left his post but returned to the academy in 1805, finally leaving for Hillsborough in 1808.[36] The school's name was changed to Blakely Academy in 1817 in honor of Capt. Johnston Blakely who was lost with his ship during the War of 1812 and who was the foster child of academy trustee Edward Jones.[37] In May of 1818 the Blakely Academy acquired town lot no. 85 and it was on this land that an early school building was erected.[38]

Pittsborough Academy set high scholastic standards for the area's schools and boasted many pupils who would later become some of the state's leading citizens. Among the school's most respected alumni were John Owen and Charles Manly, both governors of North Carolina; Basil Manly, president of the University of Alabama; Matthias E. Manly, judge of the Supreme Court of North Carolina and James F. Taylor, attorney general of North Carolina. Teaching was, however, not the exclusive preserve of the academy and many fine educators were employed as tutors by area residents. The most famous of these teachers was John Chavis who taught the three Manly boys at their father's home, Oak Mount, to the north west of the town.[39] A free Negro, who is said to have attended Washington Academy (now Washington and Lee University) and Princeton University, Chavis worked as a Presbyterian minister and teacher. Active during the first third of the nineteenth century, John Chavis taught both blacks and whites in Granville, Wake, and Chatham counties.[40]

The pattern of life for the town's citizens was broken each week by the stagecoach which by 1828 travelled west from Raleigh to Salisbury and passed through Pittsboro. On Saturday and Wednesday an overnight stop was made in Pittsboro and the management assured its riders that the "accomodations on the road are good, and every attention will be paid to the comfort of those who take this route."[41] The event however, which undoubtedly had the greatest effect on the town of Pittsboro during the entire course of the nineteenth century was the quarterly meeting of the county's justices of the peace, know as "courtweek".

> Courtweek! What a tide of recollections surge over me at the bare mention of it! What a great occasion, fraught as it is, and was, with great anxiety, and some times actual dread to many! . . . Then, carts and wagons, loaded with cakes, cider, whiskey and tobacco to sell, were thick all around. 'Uncle Johnnie Burke' always occupied one certain stand, near the northeast corner of the court house, where he would sell biscuits cheese and cider every court that came.[42]

Courtweek drew people into town from the isolation of the country. Farmers loaded their wagons with products to be sold or traded and suffered the trials of roads which were often notoriously deep with mud well into the first quarter of the twentieth century. Early town records reveal the transformation of this quiet rural town which withstood the county's wild attention every court week.

During courtweek the public square became the center of attention for a wide variety of vendors including: sellers of liquors or wines, peddlers of jewelry and dry goods, musicians for profit, itinerant actors, itinerant dentists, medical practitioners, daguerreotypists and peddlers of patent medicines.[43] Most of the week's activity was centered around the courthouse and market house near the public square. Early town ordinances encouraged the use of the square for vending but as time passed certain activities had to be restricted. Fines were initiated to halt some of the transactions: $5.00 from anyone selling liquor on the Sabbath, $5.00 from anyone letting their stud horse or jackass "marey" within the town, $1.00 from anyone firing a gun within the town and $.50 from anyone letting the bucket fall into the town well. In a few years as the immigration into the piedmont continued, vendors from outside the county had to pay to set up a stand or wagon. By 1845 the congestion in the public square had reached such a point that the town attempted to charge even citizens of the county for setting up stands. This unpopular regulation was quickly repealed.[44]

Travelling about the town of Pittsboro during courtweek was surely difficult if not hazardous. From time to time the town animals such as hogs, seem to have worked their way out of the commons and invaded the streets. By 1845 wooden sidewalks were built along parts of the main business district but these were not immune to the hoofs of horses or even the wheels of lurching wagons. Indeed, the sidewalks seemed to invite the barrels, benches and stands of the tradesmen who came to town to sell their wares. Finally in 1846 all horses were banned from the town square during courtweek and every manner of obstruction, such as boxes, scaffolds, raw-hides and benches, drew a fine.[45]

1830s

Beginning in the 1830s, Pittsboro entered into its first major period of development, as evidenced by a flourish of organized building activities. While the neighboring states of Virginia and South Carolina began answering the demands of their western settlers soon after the war of 1812, North Carolina, controlled by the laissez-faire outlook of the eastern planters, let the rising concerns of its other citizens go unanswered. Discontent with the undemocratic nature of the tidewater governments and their unwillingness to meet contemporary demands for internal improvements, scores of people from the populous eastern counties flooded the piedmont. In September 1826 Thomas Super, the Chatham County Surveyor, spent three days resurveying the town of Pittsboro.[46] One year later the Raleigh Star advertised a sheriff sale at which people could purchase town lots or confirm existing titles according to the latest survey. A similar sale was held two years later.[47] Although these sales were fairly common during the nineteenth century as a means to dispose of property on which taxes were not paid, these two extensive auctions, resulting no doubt from the recent survey, suggest that the town may have been adjusting to a new wave of settlers. Indeed the town does begin to come alive at this time.

When Joseph John Jackson, the distinguished Pittsboro lawyer, was asked in 1897 to write a column concerning the town's history for the Chatham Record, he began his "Chatham Reminiscences" in 1833, the year his father brought him down from Orange County

to attend Pittsborough Academy.[48] Jackson recalled that around 1827 Pittsboro's best known builder Martin Hanks (1799-1878) and his two brothers also moved to the town from Orange County. Coincidentally there was a great increase in building activity at this time and subsequently the establishment of some of the town's major institutions. In 1831 Nathaniel Hill and Frederick J. Hill were instrumental in providing the town with a Protestant Episcopal Church and in giving Martin Hanks his first known commission, St. Bartholomews at 210 West Salisbury Street. With the addition of glass imported from Boston the charming vernacular Gothic Revival church was completed in 1833.[49] Although the town's Methodist Church was founded earlier, the Episcopal Church with its influential congregation was the best financed. On his arrival in Pittsboro to take over the Methodist congregation in 1843 the Reverend Sidney D. Bumpus expressed some exasperation at the task ahead of him: "I find that the church books have been much neglected, and the church is like a farm where the fences are down, some of the stock already out, and other likely to follow. But still there is spiritual life."[50] In 1847, it is said, Martin Hanks was again called upon and provided the Baptist Church with a handsome Greek Revival building, now demolished, not far from his Episcopal Church.[51] The Presbyterians organized themselves one year later at the venerable home of Green Womack and proceeded in 1849-50 to build what was probably the town's second brick building, Pittsboro Presbyterian Church (N. R.).[52]

Besides the town's churches, two other major institutions were built during this first period of real development. A member of the town's newly established Masonic Order, Martin Hanks was the likely choice of the Masons to build their lodge in 1838.[53] Following the building's enlargement in 1846, Columbus Lodge, No. 102 (N.R.), with its monmumental overhanging portico, contributed to the town's growing Greek Revival tradition. In 1843 the town's Classical appearance was enhanced when the second county courthouse was replaced by a brick building designed by master builder Dabney Cosby (1778-1862).[54] Employed by Thomas Jefferson as one of the builders of the University of Virginia, Cosby was a native Virginian who concentrated the last twenty-two years of his life on work in North Carolina.[55] Apart from Cosby's notable reputation, there was great concern in Pittsboro regarding the quality of his work. Some thirty-eight years after the construction of Cosby's courthouse, the building was regarded as unsafe and worthy of demolition. The use of Haw River mud instead of sand in the mortar was one of the many changes made.[56]

Aside from being credited for the construction of a few specific town buildings, not very much is known of Martin Hanks and even less is known of the other craftsmen who worked in the Pittsboro area. One of six children born to John and Jane Hanks, Martin Hanks advertised that he could "execute all kinds of Cabinet Work and "Carpenter's work of all descriptions."[57] In a community which sustained only a moderate amount of building activity at any one time, even a workman of Hanks' reputation could be found taking on a variety of jobs to maintain his income; building a Federal sideboy, repairing the courthouse and serving as town jailor.[58] Residing on a three-acre lot adjacent to the Female Academy, "Uncle Martin", as he was commonly called, and his brother Wesley, who served as county sheriff from 1842-1844, passed their skills onto a small number of younger craftsmen and apprentices who often resided in the Hanks' household.[59] How Martin Hanks fit into the building profession of the county can be best understood in 1880, one year after his death. At that time the county boasted two house carpenters,

seven carpenters, three masons, one plasterer and one cabinetmaker. One of the carpenters, Nacy J. Neal, had been apprenticed to Martin Hanks.[60] As was probably typical of many piedmont counties, blacks were the backbone of the building trade and whites occupied such specialized positions as house carpenter and cabinetmaker.

Although the census gives a rough idea of the number of craftsmen working in the county, very little information is known about these individuals. One contemporary of Martin Hanks was George Ellington who constructed Charles Manly's Office "Fort Snug."[61] Active in the Pittsboro area from ca. 1850, James Riley Brown was listed specifically as a brick mason in the federal census. A glimpse into Brown's building practice in April of 1860 is afforded by the diary of Richard B. Pascal which reveals that the construction of a chimney in the rural piedmont was no small event: "Went to Hackney's store to meet Riley Brown. He came home with me to build the chimney in the new part of my house."[62] With a load of bricks from "Stouts" and a barrel of lime from "William Carters" the job was completed in eleven days and cost $16.00 plus room and board. In October of the same year Paschal called upon John M. Brooks and his son to build some stables. That job took eighteen days and the following year Brooks built Paschal a smokehouse.[63] One black carpenter was Jackson Smith who is credited with the conversion of the south end of Pittsboro's market house into a guard house.[64] Besides Martin Hanks, two other cabinetmakers who are known to have worked in Pittsboro during the last half of the nineteenth century were John R. Mallory and Green Brewer.[65]

Education continued to play an important role in the town's development during this period after 1830. Edward Jones, the influential trustee of Pittsborough Academy and one of Chatham County's most prominent landowners, moved a private girls' school which his wife had founded at their home Rock Rest, into Pittsboro in 1831.[66] Here near the western edge of the town, overlooking the town commons, Jones built the handsome Federal style house, today known as Kelvin (5), which drew students from as far away as Edenton. As one student letter reveals, however, life in Pittsboro provided a marked contrast to that on the coast: "We find very different times here than at home the country is so poor that we cannot get anything to eat scarcely we have bread and molasses for breakfast meat and bread for dinner and molasses and bread for supper."[67]

Perhaps because of the continually fine quality of education offered the boys of the town by Pittsborough Academy, other girls' schools were organized in the town. North Carolina historian Samuel A. Ashe singled out these female academies as having a sizeable influence on the field of women's education in the state. Indeed, these academies were not simply finishing schools: one curriculum included Latin and provided classes for a full day. Besides Kelvin, at least one other dwelling, the Peoples House at 105 East Chatham St., served as a school or academy.[68] While the small private academies flourished in Pittsboro, much of the work in education continued to be carried out by the churches. As the Reverend Sidney D. Bumpus' journal points out, the clergy were often asked to step into teaching positions in many of the private schools. The Episcopal clergy had intiated this practice whereby a minister could supplement his modest salary. Bumpus felt somewhat threatened by the idea of the Episcopalians serving as the sole educators of the town's youth and confessed that his affiliation with a school "affords the Methodists an opportunity of educating their daughters among ourselves."[69]

It was, however, the imposing homes of the newly-arrived Eastern well-to-do which transposed this backward piedmont crossroads town. Although many of these important residences have been destroyed, documentary photographs, combined with the surviving representatives, provide a good insight into the architecture of the period. In 1836 young Henry Adolphus London (1808-1882), the second son of Wilmington merchant John London, settled in Pittsboro and joined the mercantile firm of Evans, Horne and Co.. London built an imposing Greek Revival residence, now demolished, with a monumental temple front to the west of the early town.[70] The following year another young man from a prominent eastern North Carolina family, John Hooker Haughton (1810-1876) moved to the town. Born in Chowan County, Haughton studied law in Edenton and moved to Pittsboro shortly after his marriage to Eliza Hill, the daughter of Thomas Hill of Hailbron. Haughton purchased the land to the west of London's tract and built a Roman Revival residence, also demolished, which faced London's house across the present Goldston Road. Family tradition credits the design of this sophisticated house to Martin Hanks.[71] Around 1836 Dr. Isaac Hall (1806-1858) came to Pittsboro from Scotland Neck and constructed his graceful Federal/Greek Revival residence (6) at 206 Hillsboro Street. Another house from this period is the Moore-Manning House (7), 400 Hillsboro Street, which was remodelled by the young lawyer John Manning (1830-1899) when he moved to Pittsboro in 1858 to join John H. Haughton's law firm. Twenty-three years later Manning joined the faculty of the University of North Carolina and was instrumental in building up the school's fledgling law department. Also dating from this period is the former Episcopal Rectory, 308 Womack Street, built in 1836 on land donated by Edward Jones' son-in-law William H. Hardin and financed from money borrowed by John H. Haughton from the Bank of the Cape Fear.[72]

1850s

In spite of the sustained interest in the state's internal improvements by the Whig party after 1835, piedmont towns such as Pittsboro continued as self sufficient rural outposts. Following his travels through the state in 1850, Frederick Law Omsted felt compelled to remark: "A large district of Central and Western North Carolina, however, is still unpierced by either rail-road or serviceable canal; and much of this finds its readiest communication with the sea, and by that to the rest of the world, by the Cape Fear river."[73] Indeed the path of the newly-proposed North Carolina Railroad was routed through the more influential community of Hillsborough, and Pittsboro was unaffected by the benefits of the new system. But the resouceful capitalists of Chatham County remained undaunted and Pittsboro began to show signs of well-established economic growth around 1850.

In 1848 a group of investers met in Pittsboro to discuss the improvement of the upper Cape Fear and Deep Rivers for navigation. Following a survey of the area, the state approved the project and the Cape Fear and Deep River Navigation Company was chartered in 1849. Founded with the intention of eventually bringing steamboats one hundred miles beyond Fayetteville, the company was one of only a handful of such projects to receive substantial financial support from the state. Backed primarily by investors from Wilmington and Chatham County, the navigation concern was headquartered in Pittsboro.[74] Another business venture which attracted much of the town's attention was the Haywood and Pittsboro Plank Road which was incorporated in 1852 and built by 1856.[75] The remarks

of Dr. Spense McClenahan, President of the Cape Fear and Deep River Navigation Company and a commissioner of the plank road company, concerning the prospects of the new companies, are representative of the contemporary outlook: "The produce, the timber and lumber, the staves, the coal and iron, and the furnishing of this large back country with dry goods and groceries will be bound to make this stock good. And when our water courses are all improved, we will commence running plank roads from the river into the interior of the country, so as to concentrate the produce on the main line."[76]

The year 1850 introduced the town's second period of real growth. Besides the transportation speculation, increasing land values were an indication of general prosperity. An overall success in agricultural production was spurred by the more specific profits in wheat. An oblique indication of the community's wealth was that in 1848 the well-supported Episcopal congregation drew the Reverend Aaron F. Olmsted (1818-1895) away from the newly-completed Chapel of the Cross in Chapel Hill. Forced to leave Chapel Hill because he could not support his growing family on the available salary, Olmsted took over the duties at St. Bartholomew's and moved his family into the spacious Episcopal Rectory.[77] Two significant additions to the town's architecture were made during this period before the Civil War. With his family nearly complete, Luther Clegg (1808-1894) a profitable farmer and an important member of Mr. Zion Methodist Church, built a fine Greek Revival home (8) on the southwest side of the town around 1850. In 1860 Henry Adolphus London, now treasurer of the C.F. & D.R. Navigation Company, moved into the town's first Gothic cottage (9) on the northwest edge of Pittsboro.[78]

Indeed the town seemed to be thriving during this period of buoyant speculation. The town's inns and taverns continued to be the scenes of much activity and amusement as were the one-room law offices which had sprung up to answer the needs of the town's many lawyers. Deeds and accounts indicate that these small offices abounded and were converted to other uses after the lawyers had departed. Perhaps the oldest of these establishments was the office of Abraham Rencher, the Pittsboro lawyer and Congressman, who served as Charge D. 'Affaires to Portugal under President Tyler and Governor of the Territory of New Mexico under President Buchanan. Built in the 1820s, Rencher's office, now demolished, stood on the east side of Hillsboro St. just south of the Hall-London House (6) and in later years served as the office for Dr. William G. Hill, John Manning and Dr. John M. Manning.[79] The office of J. J. Jackson which is now located at 705 West Salisbury St. originally stood next to the lawyer's residence at the intersection of Fayetteville and West streets. The most popular gathering place was the office of Charles Manly. Built around 1842, this one-room building was originally squeezed into the first block on the east side of Hillsboro Street above the courthouse. Before Manly became governor, this office which he christened Fort Snug was his Pittsboro headquarters. As fellow lawyer J. J. Jackson recalled in later years: "At the close of the day when he was not engaged, his office was a 'free resort' for the members of his profession. The conversation, wit and humor of such men as Judge Badger, Gen'l Poindexter, Mr. Hugh Waddell, Bill Long, Mr. Manly himself, and others made these meetings as attractive as a theatre."[80] Indeed, as Jackson later pointed out, the antics of these talented lawyers could hardly be contained. It was not unusual for them to rent out the first floor of the Masonic Lodge in which to hold plays during court week.[81]

Great hopes for the development of the natural resources of Chatham County were placed in the internal improvements sponsored in large part by Pittsboro backers, but a combination of factors including design and labor problems plagued their efforts. The financial panic of 1857 precipitated some of these difficulties and others were caused by rampant optimism. As one contemporary observer noted: "This was about the time of the copper craze when such men as Capt. Potter of Wilmington, Doctor Fred Hill, Doctor Sith, Doctor Isaac Jackson, Isaac Clegg, Hugh Waddell, and various others of our prominent men seemed to have lost their balance on the subject of copper mines and nearly everybody you met had his pocket full of rocks."[82] In 1859 the state in order to salvage its sizeable interest in the C.F. & D.R. Navigation Company, took over control of this venture and as early as 1863 the Haywood and Pittsboro Plank Road Company was contemplating a rebuilding effort.[83]

Coming so soon after the painful business ventures, the Civil War brought considerable devastation to the lives and fortunes of the people of Pittsboro. The diary of Richard B. Paschal (1820-1870), the county sheriff, traces many of the events which drew the area's attention before the confrontation. In 1860 the trial and conviction of abolitionist Daniel Worth was noted as was the visit to the county of the Southern Democrats Presidential nominee John C. Breckinridge. As in the rest of the state the issue of "ad valorum" taxation was hotly contested. A loyal whig, John Manning argued for the tax and J. J. Jackson, siding with the Democrats and slaveowners, was the prime advocate against the tax. While there was room for much debate over the issues by Pittsboro's white population before war was declared, the people of the town closed ranks in support of the confederacy once the fighting began. While in the early years of the war, life in the town continued without much change, by 1863 the conflict was taking its toll: a room at Mrs. Goldston's inn (Patrick St. Lawrence House) was $7, corn was $50 a barrel and good brandy was $40 a gallon.[84]

In April of 1861 the Chatham Rifles were organized and began six weeks of training in Pittsboro. On May 28th they began their march to Raleigh; the beginning of four long years when thirty-three of the original 133 men in service would die, while many others were wounded. Sparcely populated Chatham County eventually sent 2000 men of which one-fifth died.[85] The efforts of these area men were not lost on the state government, and in May of 1864, no doubt to bolster spirts, Governor Zebulon B. Vance came to Pittsboro during court week and gave a stirring account of the Battle of Richmond. The most celebrated of the town's confederate heros was Capt. James Iredell Waddell of the cruiser Shenandoah. Off patrolling the Pacific near Siberia, he continued to fly the Confederate flag a full seven months after Appomattox. In fact, it was another Pittsboro soldier, Henry Armand London who, as courier to Major General Bryan Grimes, carried General Lee's final order to cease fire.[86]

While Pittsboro suffered its share of the turmoil during the war, its relative isolation protected the town from active fighting. In fact, the town became a haven during this period for many families who fled the coast. In 1865, however, the rector of the once-prosperous Episcopal Church wrote: "Since the surrender of General Lee no collections have been made in consequence of the almost entire absence of money from the community."[87] But like so many other North Carolina towns, following the period

of Reconstruction, Pittsboro showed quite a remarkable, if slow rejuvenation. Community leaders, far from bowing to the defeat of their antebellum business ventures, stepped enthusiastically back into the commercial mainstream.

It was during this period that the manufacturing of cotton began to take on great importance for the piedmont and Pittsboro came to share some of this profit during the 1880s and 1890s. In 1872 Luther Bynum had opened an important cotton mill on the Haw River and his Bynum Manufacturing Company was headquartered in Pittsboro. By the 1890s this concern had been expanded and sold to J. M. Odell of Concord. Pittsboro remained the company headquarters and the town's businessmen continued to form the backbone of this successful enterprise.[88]

A younger generation of townspeople brought new hope to many of the town's leading businesses. Capt. William L. London returned from the war to join the mercantile business of his father Henry Adolphus London and he became a director of the Bynum mill.[89] A younger brother, Henry Armand London, the Confederate courier, came home to pursue law under John Manning. In 1878 the younger London who had already established himself as an active Democrat founded the Chatham Record.[90] Joining the ranks of state newspapers encouraging industrial expansion, the Chatham Record was an active proponent of the New South. That same year A. G. Headen, another successful mercantile salesman, expanded his business and was joined in partnership by his son-in-law A. J. Bynum. Joseph Ramsey's Hotel, which during the 1830s had been the gathering spot of the ascending Whigs, was run after the war by his two sons William and Nathan Ramsey.[91] The rise of business activity prompted some building efforts as did a celebrated storm in 1875 which left the Baptist Church, the Presbyterian Church and the County Courthouse without roofs. Not long after this, in 1878, the county with the aid of state architect W. J. Hicks set to work building a new jail, which, in 1881, was followed by a new courthouse designed by local lawyer and amateur architect Thomas B. Womack, the son of Green Womack.[92]

Disappointed in their efforts to provide the town with improved transportation through the river system, a group of Pittsboro businessmen finally turned to the railroad. Lured toward the coal and iron mines on the Deep River, two railway systems had already been extended from Raleigh and Fayetteville to the southeastern region of Chatham County by 1870. In 1885 the Pittsboro Railroad Company was chartered "for the purpose of constructing a railroad from the Town of Pittsboro to some point on the Raleigh & Augusta Airline Railroad, or to some point on Cape Fear & Yadkin Valley Railroad, or to connect with the University Railroad at or near Chapel Hill."[93] Following the acquisition of $15,000 of local funding, it was decided to build the road from Moncure to Pittsboro; thereby connecting the town with the state capital as part of the Raleigh & Augusta Air-Line Railroad. The railroad began operations by the end of 1886 and in May of 1887 the town's official celebration was held at Kelvin Grove. The railroad festivities drew the largest crowd the town had ever seen. Ten coaches of people arrived from Raleigh and several hundred feet of tables were set up to feed the participants.[94] Indeed, the town had cause to celebrate because the opening of the railroad initiated another period of prosperity and building.

1890s

In a series of newspaper articles on the towns in the state, Pittsboro was characterized during the 1890s as a progressive town which actively encouraged new business. The article went so far as to say that the "people are not only anxious to attract manufactures, but will go further and interest themselves in the projects of such manufactures."[95] We have witnessed a continuing commitment to area investment by local businessmen and in 1901 the Bank of Pittsboro was organized to stimulate even more economic progress.

The man who probably had the most to do with the physical growth of the town during the 1890s was Bennet Nooe, Jr.[96] A young lumberman who had established himself in the shuttleblock manufacturing business in his hometown of Lexington, North Carolina, Nooe was drawn to Pittsboro for three reasons: the railroad, the timber, and the nearby cotton mills. Shortly after the opening of the railroad, Nooe and his wife made the eighty mile trip from Lexington to Pittsboro by horse and buggy to inspect the town. The availability of dogwood and persimmon for the shuttle blocks and long leaf pine for packing crates prompted their move. Bennet Nooe purchased a piece of land to the north of the railroad terminus and set up his own extension track as well as The Pittsboro Shuttle Mill. Initially Nooe's production was controlled by the amount of sawn pine he could process to crate his own product. Realizing his dependence on the local farmers who abandoned their saw mill operations in early spring, Nooe set up his own saw mill. The increased production had, however, the effect of decimating the supply of dogwood and persimmon and Bennet Nooe skillfully transferred his attention to the saw mill operation which was now supplying the growing construction needs of the prosperous town. With the additions of a planing mill, a dry kiln, a portable saw mill, and a brick manufacturing operation, Nooe plunged into the area's construction business during the 1890s. It has been said that Nooe's concern was "the first of the centralized planing mill plants" of its day.[97]

Between 1893 and 1904 Bennet Nooe's construction operation built an estimated 1000 houses or stores in Pittsboro, Raleigh, Durham, Lexington and Chapel Hill.[98] The recent architectural inventory of Pittsboro revealed that as many as thirty-five town buildings could date from the period when Nooe was active. One of the most publicized of his enterprises was the building of a new brick store for the mercantile firm of W. L. London & Son in 1895. The east side of the central business district along Hillsboro Street was transformed by Nooe's workmen. Two sturdy Kansas mules hauled sand from the Haw River for the project and boss mason T. B. Creed was credited with the fine brickwork.[99] For the London store, J. B. Masemore was cited as the chief carpenter but the man who is most often associated with Nooe's carpentry work is Thomas Hackney. A cabinetmaker in his spare time, Hackney is generally held to be the overseer of most of the construction jobs.[100] Much of Nooe's work is characterized by the patterned surface which was popular in the 1880s and which was associated with the design tenets of Charles L. Eastlake and the Queen Anne Style of architecture. Although it has been said that the intricate sawn and turned decoration of these homes was manufactured locally, it is more likely that as contemporary newspaper advertisements suggest, Nooe concentrated his efforts on weatherboarding, ceiling and flooring. By the 1890s the railroad and the advance in manufacturing technology had brought a

high degree of specialization to the woodworking industry. Molding mills, turning companies and turning and scroll sawing establishments offered their products to planing mills and sash and blind factories through sales catalogues.[101] The specialized machinery needed to turn out this fancy wood work would have been a poor investment for a relatively small establishment such as Nooe's. Around 1904 Bennet Nooe gave up the construction end of his business and concentrated on the manufacturing and shipping of lumber.

Pittsboro continued into the twentieth century with little change in spirit from the previous decade. The notion of progress persisted as the town's premier concern. At the turn of the century, the town boasted its first telephone and in 1922 electricity became available from the hydroelectric plant near Moncure. During this period of rapid advancement the town's history was not quickly forgotten. The Confederate veterans had been honored on a number of occasions since the Civil War but in 1906 these festivities culminated in the unveiling of a Confederate monument located on the public square in front of the courthouse. The monument, a bronze statue on a granite base, was supplied by C. J. Hulin, proprietor of the Durham Marble Works. It was no easy feat transporting the heavy work the twenty-eight miles from Durham. Credit for this two-day job which took five wagons, some drawn by four horses, went to Stanislaus Jourdan.[102]

Irrespective of the town's burgeoning economic growth, the area roads remained a cause of much concern. Little had changed since Henry Adolphus London, who had so tirelessly fought for the development of the area, had spoken of the road system on the occasion of the country's centennial celebration in 1876: "And in mentioning roads, it is proper here to state that the present highways of Chatham County are a disgrace to any people pretending to be civilized, and our prosperity will ever be retarded until our ways are mended."[103] Efforts had been made to improve the downtown area in the 1890s when new wooden sidewalks were laid and a rock crusher was purchased with the intention of macadamizing the streets, but the stark juxtaposition of the new and the old ways remained. Young A. J. Bynum rode home from Raleigh in 1897 on a bicycle "except the last few miles when the road was too rough".[104] He returned to the capital on the train.

More earnest efforts tc improve the town's streets began in 1911 when many of the sidewalks were first paved. Two years later the general assembly authorized townships to issue bonds to finance road improvements but the war cut many of these plans short. As late as 1919 a large hole, perhaps the remains of the old town well, hindered the traffic at the intersection of Hillsboro and East Salisbury streets. Finally in 1925 when the state highway was pushed through the town, Hillsboro Street became the first street to be paved.[105]

The most convincing evidence of Pittsboro's continued well-being during the twentieth century is the number of fine homes and buildings which were built over the years. It was around 1911 that George W. Blair, a young horse-trader and livestock dealer moved

to Pittsboro and built the impressive Mission Style Hotel Blair on the west side of the court square.[106] Located on the site of the old Central Hotel, the new establishment with its tiled roof and open balconies successfully combined a commercial storefront on the first floor with hotel facilities above. This seemingly up-to-date design was carried out before the paving of the town streets and when horses and carts were the predominant means of transportation. In domestic architecture it was the one-story dwelling with a broad overhanging roof and open porch, called the bungalow, which became popular in Pittsboro after the First World War. Combined with the simplified classical details of the Colonial Revival Style, this type of house continued until the Second World War.

Following the modest economic expansion after the First World War, a fire devastated the west side of the central business district along Hillsboro Street in the late 1920s and the hard blows of the Depression were subsequently felt.[107] It was during these difficult years that Rev. R. G. Shannonhouse of St. Bartholomew's Episcopal Church conducted a private relief program. Buying land in the newly-established section in northwest Pittsboro known as Grove Park, Shannonhouse hired jobless workers to help him build four rustic log houses: 112 Lindsey St., 116 Lindsey St., 109 Midway St., and 113 Midway St.[108] Indeed, these houses helped to spur more development in this area.

The technological advances made during the first half of the twentieth century had a tremendous effect on the building industry and the style of contemporary architecture. Even small rural towns such as Pittsboro experienced the results of these developments. Some of the periods design emerged as a reaction against the hard, impersonal nature of the machine but much of the modern work was inspired by the clean beauty of the manufactured form. When Fred C. Justice opened his General Motors dealership in Pittsboro in 1949, the town got its first taste of modern architecture. Overlaid with a front of green and buff Mon-Sar stone this concrete and steel showroom, with its rounded glass corners and austere horizontial bands, illustrates how the principals of the International Style were creeping into the popular Art Deco Style by the end of the 1940s. The architect, George F. Hackney of Durham, selected a style of architecture which was particularly effective for an automobile dealership, as it took much of its inspiration from the rounded contours and satin finish of contemporary automobiles.[109]

Perhaps an even more daring undertaking was the purchase and assembly of two factory-built Lustron Homes in Pittsboro. In 1950 two enamel-coated steel houses each weighing about 12 1/2 tons were brought into town on tractor-trailers.[110] Portable metal houses were not a new idea. This type of housing had been used during the nineteenth century by the English in their settlement of Australia and by American railroad companies establishing towns along their right of ways. Engineer Carl Strandlund, the President of the Lustron Corporation, had started out by developing a porcelain enamel finish on steel washing machines. Following the Second World War Strandlund translated his ideas into an enamelled gas station for Standard Oil of Indiana, but government restrictions on all but homebuilding cut short his plans. The Federal Government, however, recognized the originality of Strandlunds' idea and suggested his conversion to home building. The prototype designed by reknowned architect Carl Koch, Lustron Homes were manufactured in a converted airplane factory in Columbus, Ohio. Sold for a base cost of $9,000, Lustron Homes were more expensive than the tract houses of

Levitts or Burns-Kaiser but they had the great advantage of being able to be transported to any chosen building site. High costs and market reduction eventually underminded the company but the houses, which remain in spendid condition after thirty years, are a fine statement of the corporation's intentions.

Although Pittsboro has generally prospered during the twentieth century, it has been able to maintain its quiet rural character. Such firms as the Chatham Mills, Webster Poultry, Kepco and Kayser-Roth have contributed to the strength of the town's economy but they have not appreciably altered the physical appearance of the area. Within recent years, however, Pittsboro has met an unprecedented challenge from fast-paced growth moving south from Chapel Hill and moving into the region on account of the Jordan Dam project. Increased demands on the county government have created a need for more county facilities within close proximity to those already in the courthouse. The expansion of the government offices into the residential area to the south of the courthouse would place the new construction adjacent to three of the town's oldest homes. The design and scale of the new complex is, therefore, of the utmost importance if this early neighborhood is to be preserved. In spite of the fact that many of the town's fine buildings have been demolished over the years, there still exists a framework of structures which are impressively representative of Pittsboro's unusual development.

1. Wade Hampton Hadley, Doris Goerch Horton and Nell Craig Strowd, Chatham County 1771-1971 (Durham, North Carolina: Moore Publishing Co., 1976), pp. 201-202.

2. Ibid., pp. 9-10, 201.

3. Ibid., p. 9.

4. Ibid., p. 23.

5. Don Higginbotham, ed., The Papers of James Iredell (Raleigh: Division of Archives and History, Department of Cultural Resources, 1976), p. 305.

6. Hadley, Chatham County, p. 201.

7. Ibid., p. 202.

8. Walter Clark, ed., The State Records of North Carolina (Goldsboro: Nash Bros., 1900), 18:44.

9. Hadley, Chatham County, p. 202.

10. Pittsborough Town Commissioners' Minutes 1826-1878 (Microfilm) p. 3, Chatham County Miscellaneous Books, North Carolina Collection, University of North Carolina Library, Chapel Hill, hereinafter cited as Pittsborough Town Minutes.

11. Chatham County Deed Books, Office of the Register of Deeds, Chatham County Courthouse, Pittsboro Deed Book C-B: 601, hereinafter cited as Chatham County Deed Books.

12. Doug Swaim, ed., Carolina Dwelling (Raleigh: The Student Publication of the School of Design: Vol. 26, North Carolina State University, 1978), p. 176.

13. The county's first courthouse which had been located at Chatham Courthouse was moved to the first block on the west side of Hillsboro Street. Here it remained until the 1920s serving the needs of a number of businesses including a garage (Hadley, Chatham County, p. 202).

14. The Town Minutes of June 1877 mention the proximity of the jail to the markethouse. The present jail which dates from 1880 is located on southeast corner of the public square and it is likely that the earlier jail stood on the same lot (Pittsborough Town Minutes, June 4, 1877).

15. Chatham County Deed Book D: 277.

16. Chatham Record, April 1, 1897; Transcription of the same by Doris G. Horton.

17. Raleigh Register, July 14, 1806: Courtesy of Doris G. Horton; Hadley, Chatham County, p. 175.

18. Chatham County Deed Book A-F: 399.

19. Pittsborough Town Minutes, May 4, 1847.

20. Chatham County Deed Books A-D: 427; A-F: 394; A-K: 206; A-M: 318; B-C: 4.

21. Hadley, Chatham County, p. 204.

22. Ibid., 231.

23. Ibid., 204.

24. Thomas Hill Inventory, Chatham County Estate Records, North Carolina State Archives, Raleigh, N. C.

25. William Perry Johnson, 1815 Tax List of Chatham County, North Carolina (Raleigh: W. P. Johnson, 1975), pp. 8-13.

26. "Hillsborough Historic District," an unpublished description, Archaeology and Historic Preservation Section, N. C. Division of Archives and History, Raleigh.

27. Semi-Monthly Record of the Pittsboro Scientific Academy, August 1, 1866; Ruth Selden-Sturgill, interviews with Mrs. Henry K. Blair and Mrs. C. Roddy Brower, February, 1981.

28. Chatham County Deed Book W: 17.

29. Chatham Record, September 9, 1897.

30. Chatham County Deed Book V: 342.

31. Chatham County Deed Book A-G: 246.

32. Chatham County Deed Book A-E: 134; Johnson, p. 9.

33. Chatham County Will Books, Superior Court Clerk's Office, Chatham County Courthouse, Pittsboro, Will Book C: 181.

34. Kemp P. Battle, Sketches of Some of the Old or Extinct Schools in the Counties of North Carolina (Raleigh: Report of the N. C. Superintendent of Public Instruction, 1898), p. 610.

35. Hadley, Chatham County, p. 263.

36. Battle, pp. 610-611.

37. Hadley, Chatham County, p. 266.

38. Chatham County Deed Book V: 92; Hadley, Chatham County, p. 296.

39. Hadley, Chatham County, p. 412.

40. Ibid., p.p. 428-429.

41. The Star (Raleigh), November 20, 1828.

42. The Home (Pittsboro), October 13, 1887.

43. Pittsborough Town Minutes, May 3, 1876.

44. Ibid., p. 3; October 2, 1826; July 14, 1830; May 12, 1845.

45. Ibid., March 15, 1845; April 5, 1846

46. Ibid., p. 3

47. The Star (Raleigh), May 10, 1827; Pittsborough Town Mintues, July 5, 1827; June 11, 1829.

48. "Chatham Reminiscences," Chatham Record, March 25, 1897 - February 17, 1898.

49. Royal Graham Shannonhouse, ed., St. Bartholomew's Parish, Pittsboro, N. C. 1833-1933 (n.p.: n.p., 1933), pp. 3-4; The original building contract for St. Bartholomew's is in the possession of John H. London of Pittsboro.

50. Rev. Sidney D. Bumpas Autobiography and Journal, December 11, 1843, Bumpas Family Papers, Southern Historial Collection, University of North Carolina Library, Chapel Hill, N. C.

51. "Pittsboro Masonic Lodge (Columbus Lodge No. 102)," an unpublished statement of significance, Archaeology and Historic Preservation Section, N. C. Division of Archives and History, Raleigh. Although it is generally assumed that Martin Hanks was responsible for the design of the Baptist Church in 1847, this fact has not yet been confirmed.

52. Hadley, Chatham County, p. 253.

53. "Pittsboro Masonic Lodge" statement of significance.

54. Hadley, Chatham County, p. 203.

55. William S. Powell, ed., Dictionary of North Carolina Biography (Chapel Hill: The University of North Carolina Press, 1979), 1:435.

56. Hadley, Chatham County, p. 203.

57. Chatham County Will Book C: 99; The Semi-Monthly Record of the Pittsboro Scientific Academy, August 1, 1866.

58. Minutes of Chatham County Court of Pleas and Quarter Sessions, August 1850 and November 1851, Chatham County Court Records, North Carolina State Archives, Raleigh, N. C.; "Chatham Reminiscences", Chatham Record, 1897 transcription by Doris G. Horton.

59. Chatham County Deed Book B-C: 450; Shannonhouse, p. 51. Seventh census of the United States, 1850: Chatham County, Population Schedule. The 1850 census lists the following men under Martin Hanks who was the head of the household: Atlas George, 25 mechanic; John George, 19 apprentice; James Brazington, 19 apprentice and Nasa Neil, 23 apprentice.

60. Tenth census of the United States, 1880: Chatham County, Population Schedule. In 1884 N. S. Neal was engaged in contracting and building in Pittsboro; Branson's North Carolina Business Directory (Raleigh: Levi Branson, 1884), p. 207.

61 Chatham Record, May 13, 1897.

62. Census 1850, 1880; Census of the United States, 1900: Chatham County, North Carolina, Population Schedule; Diaries of Richard B. Paschal 1860, 1861, 1863 and 1864, April 16, 1860, Bray Family, Local History Vertical File, Pittsboro Public Library, Pittsboro, N. C.

63. Paschal Diaries, October 2, 1860; February 4, 1861.

64. Pittsborough Town Minutes, June 4, 1877; Census, 1880.

65. Branson's Directory, 1866, p. 105; Census 1880, 1900.

66. Hadley, Chatham County, p. 268.

67. Susan Bryan Martin to Elizabeth S. Bryan, May 11, 1832, Scotch Hall Papers, Bertie County, N. C., Southern Historical Collection, University of North Carolina Library, Chapel Hill, N. C.

68. Hadley, Chatham County, p. 269; Bumpas Journal, December 11, & 19, 1843; "Surprising Number of Old Homes Still Exist," The Chatham Record, September 20, 1962.

69. Bumpas Journal, December 11, 1843.

70. Lawrence F. London, "Henry Adolphus London," an unpublished biography: Courtsey of Lawrence F. London, Chapel Hill; Lucy London Anderson, "Old Pittsborough People and Homes," The News and Observer (Raleigh), August 6, 1933.

71. Lawrence F. London, "John Hooker Haughton," an unpublished biography: courtesy of Lawrence F. London, Chapel Hill; Anderson, The News and Observer, August 6, 1933; Ruth Selden-Sturgill, interview with Lawrence F. London, March 1981.

72. Anderson, The News and Observer, August 6, 1933; Hadley, Chatham County, p. 419; Shannonhouse, p. 7.

73. Frederick Law Olmsted, A Journey in the Seaboard Slave States (New York: Dix and Edwards, 1856), p. 361.

74. Wade H. Hadley, Jr., The Story of the Cape Fear and Deep River Navigation Company 1849-1873 (Siler City: The Chatham County Historical Society, 1980), pp 5 & 27; Hadley, Chatham County, p. 157.

75. Hadley, Chatham County, pp 148-149.

76. Hadley, The Story of the C. F. & D. R. Navigation Company, p. 12.

77. Archibald Henderson, The Church of the Atonement and the Chapel of the Cross at Chapel Hill, North Carolina (Hartford, Ct.: Church Missions Publishing Company, 1938), p. 45. A second cousin of the country's foremost landscape architect, Frederick Law Olmsted (1822-1903), and a native of E. Hartford, Connecticut, Rev. Aaron F. Olmsted was living in Pittsboro when F. L. Olmsted passed through North Carolina in 1850 as a chronicler of southern life for the New York Daily Times. The archives of the Olmsted firm in Brookline, Mass. should be searched for correspondance. H. K. Olmsted and Rev. George K. Ward, comp., Genealogy of the Olmsted Family in America (New York: A. T. De La Mare Printing and Publishing Co., 1912), p. 443.

78. W. Harold Broughton, ed., The Cleggs of Old Chatham (np: The Clegg Family Association, 1977), p. 347; Chatham County Deed Book AM: 338.

79. The Home (Pittsboro), November 10, 1887; Chatham County Deed Book A-B1: 231.

80. Chatham County Deed Book A-F: 259; Chatham Record, May 13, 1897.

81. Chatham Record, June 3, 1897.

82. Chatham Record, May 27, 1897: transcription of Doris G. Horton.

83. Hadley, The Story of the C. F. & D. R. Navigation Company, p. 53; Hadley, Chatham County, p. 149.

84. Paschal Diaries, March 29, 1860; October 27, 1860; June 30, 1860; September 19, 1863; October 16, 1863.

85. Hadley, Chatham County, p. 122.

86. Paschal Diaries, May 9, 1864; Hadley, Chatham County, p. 132; p. 131.

87. Shannonhouse, p. 10.

88. Hadley, Chatham County, p. 377.

89. Claiborne T. Smith, Jr., "William Lord London," an unpublished biography: courtesy of Lawrence F. London, Chapel Hill; Hadley, Chatham County, p. 377.

90. Claiborne T. Smith, Jr., "Henry Armand London," an unpublished biography: courtesy of Lawrence F. London, Chapel Hill.

91. Chatham Record, September 9, 1897; April 1, 1897; The Semi-Monthly Record of the Pittsboro Scientific Academy, August 1, 1866.

92. Raleigh Daily Sentinel, March 22, 1875 - March 24, 1875; Chatham Record, October 3, 1878 & October 10, 1878; Hadley, Chatham County, p. 204.

93. Hadley, Chatham County, p. 163.

94. Ibid., p. 164.

95. Chatham Record, September 9, 1897.

96. The following information on Bennett Nooe, Jr. was taken from one particular source made available to me by Fred Nooe, Jr. of Pittsboro: E. C. Tatum, "Bennett Nooe, South Carolina Lumber Pioneer," The Southern Lumber Journal, March 15, 1930, pp. 20, 50 & 51.

97. Ibid., p. 20.

98. Ibid., p. 50.

99. Chatham Record, August 8, 1895.

100. Ruth Selden-Sturgill, interview with Mrs. Henry R. Nooe, Pittsboro, N. C., April, 1981; telephone interview with Thomas Letson Nooe, Kingston, N. C., May, 1981.

101. Chatham Record, June 20, 1895; Diana S. Waite, ed., Architectural Elements. (New York: Bonanza Books, n. d.), p. 15.

102. Hadley, Chatham County, p. 207; Chatham Record, September 20, 1962, A: 1.

103. Hadley, Chatham County, p. 146.

104. Chatham Record, May 13, 1897; December 30, 1897; April 22, 1897.

105. Chatham Record, September 20, 1962, B:1.

106. Ruth Selden-Sturgill, interview with Mrs. W. Roderick Burgess, Pittsboro, March, 1981.

107. Hadley, Chatham County, p. 202

108. Ruth Selden-Sturgill, interview with Mrs. Clifford Poole, Pittsboro, March, 1981.

109. Chatham Record, September 2, 1949.

110. The following information on the Lustron Corporation was taken from "The factory-built house is here, but not the answer to the $33 million question: How to get it to market?", Architectural Forum, 90 (May 1949), pp. 107-114.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheet.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY _____

UTM REFERENCES See individual entries.

	ZONE	EASTING	NORTHING
A			
B			
C			
D			

VERBAL BOUNDARY DESCRIPTION

The Multiple Resource area includes the incorporation limits of Pittsboro and a one mile planning radius.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE		CODE	COUNTY		CODE
STATE	N/A	CODE	COUNTY	N/A	CODE

11 FORM PREPARED BY

NAME / TITLE
Ruth Selden-Sturgill — March 1, 1982

ORGANIZATION
Consultant for Survey and Planning Branch — DATE (919)733-6545

STREET & NUMBER
Archives and History — TELEPHONE

CITY OR TOWN
Raleigh — STATE North Carolina

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL ___ STATE ___ LOCAL X

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE William S. Price, Jr.

TITLE State Historic Preservation Officer — DATE August 12, 1982

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

See Continuation sheet for listing — DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST Patrick W. Andrus — DATE 10/4/82

for KEEPER OF THE NATIONAL REGISTER

GPO 892-453

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NPS Form 10-900-a
(7-81)

OMB NO. 1024-0018
EXP. 10/31/84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received
date entered

Continuation sheet | Item number | Page

Multiple Resource Area
Thematic Group

dnr-11

Name Pittsboro Multiple Resource Area
State North Carolina

Nomination/Type of Review			Date/Signature
1. Freeman, Lewis, House	Entered in the National Register	for Keeper	Delores Byrd 10/5/82
		Attest	
2. London Cottage	Substantive Review	Keeper	Ina L. Boyd 10/5/82
		Attest	Patrick Andrus 10/4/82
3. Hall-London House	Entered in the National Register	for Keeper	Delores Byrd 10/5/82
		Attest	
4. McClenahan House	Entered in the National Register	for Keeper	Delores Byrd 10/5/82
		Attest	
5. Terry, A. P., House	Entered in the National Register	for Keeper	Delores Byrd 10/5/82
		Attest	
6. Reid House	Entered in the National Register	for Keeper	Delores Byrd 10/5/82
		Attest	
7. Moore-Manning House	Substantive Review	Keeper	Ina L. Boyd 10/5/82
		Attest	Patrick Andrus 10/4/82
8. St. Lawrence, Patrick, House	Entered in the National Register	for Keeper	Delores Byrd 10/5/82
		Attest	
9. Kelvin	Entered in the National Register	for Keeper	Delores Byrd 10/5/82
		Attest	
10. Clegg, Luther, House	Entered in the National Register	for Keeper	Delores Byrd 10/5/82
		Attest	