

NORTH CAROLINA STATE HISTORIC PRESERVATION OFFICE
Office of Archives and History
Department of Natural and Cultural Resources

NATIONAL REGISTER OF HISTORIC PLACES

Asheboro Downtown Historic District

Asheboro, Randolph County, RD0937, Listed 4/14/2022
Nomination by Heather Fearnbach, Fearnbach History Services, Inc.
Photographs by Heather Fearnbach, March and July 2020



Commercial Buildings, 100 (at right) to 114 Sunset Avenue



Asheboro Municipal Building, 1939, circa 1957, 146 N. Church Street

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Asheboro Downtown Historic District

other names/site number N/A

2. Location

street & number Portions of Church, Fayetteville, Hoover, North, Salisbury, White Oak, and Worth streets, and Sunset Avenue **N/A** not for publication

city or town Asheboro

N/A vicinity

stat North Carolina

code NC

county Randolph

code 151

zip code 27204

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set for in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

[Signature]
Signature of certifying official/Title

3/1/22
Date

North Carolina Department of Natural and Cultural Resources
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See Continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

entered in the National Register.

See continuation sheet

determined eligible for the National Register.

See continuation sheet

determined not eligible for the National Register.

removed from the National Register.

other, (explain): _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

Number of Resources within Property
(Do not include previously listed resources in count.)

- private
- public-local
- public-State
- public-Federal
- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
75	7	buildings
0	0	sites
2	3	structures
1	4	objects
78	14	Total

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

Number of Contributing resources previously listed in the National Register
14

6. Function or Use

Historic Functions
(Enter categories from instructions)

- COMMERCE/TRADE: Business
- COMMERCE/TRADE: Professional
- COMMERCE/TRADE: Financial Institution
- COMMERCE/TRADE: Specialty Store
- COMMERCE/TRADE: Department Store
- COMMERCE/TRADE: Restaurant
- COMMERCE/TRADE: Warehouse
- DOMESTIC: Single Dwelling

Current Functions
(Enter categories from instructions)

- COMMERCE/TRADE: Business
- COMMERCE/TRADE: Professional
- COMMERCE/TRADE: Financial Institution
- COMMERCE/TRADE: Specialty Store
- COMMERCE/TRADE: Department Store
- COMMERCE/TRADE: Restaurant
- COMMERCE/TRADE: Warehouse
- DOMESTIC: Single Dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

- Italianate
- Commercial Style
- Classical Revival
- Georgian Revival
- Spanish Revival
- Craftsman
- Art Deco
- Moderne

Materials
(Enter categories from instructions)

- foundation BRICK
- walls BRICK
- CONCRETE
- STONE
- roof ASPHALT
- RUBBER
- other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance**Applicable National Register Criteria**

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

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

Criteria Considerations

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

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property
- G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Commerce

Industry

Politics/Government

Social History

Period of Significance

1903-1972

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked)

N/A

Cultural Affiliation

N/A

Architect/Builder

Biberstein and Bowles, architects

Flannagan, Eric G., architect

J. Hyatt Hammond Associates, architects

Hopkins, James Henry, architect

Wheeler, Runge and Dickey, architects

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

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

- recorded by Historic American Engineering Record

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other

Name of repository:

Randolph County Public Library, Asheboro

Wilson Library, University of North Carolina at Chapel Hill

Asheboro Downtown Historic District

Name of Property

Randolph County, NC

County and State

10. Geographical Data

Acreage of Property Approximately 46.49 acres

UTM References

(Place additional UTM references on a continuation sheet.)

See Latitude/Longitude coordinates continuation sheet

1	_____	_____	_____
		Easting	Northing
2	_____	_____	_____

3	_____	_____	_____
	Zone	Easting	Northing
4	_____	_____	_____

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Heather Fearnbach

organization Fearnbach History Services, Inc. date 12/1/2021

street & number 3334 Nottingham Road telephone 336-765-2661

city or town Winston-Salem state NC zip code 27104

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items.)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Multiple owners (more than fifty)

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listing. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P. O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20303.

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6. Function or Use (continued)

Historic Function

DOMESTIC: Multiple Dwelling
DOMESTIC: Secondary Structure
EDUCATION: Library
HEALTH CARE: Clinic
HEALTH CARE: Medical Office
INDUSTRY: Manufacturing Facility
INDUSTRY: Industrial Storage
GOVERNMENT: City Hall
GOVERNMENT: County Courthouse
GOVERNMENT: Post Office
RECREATION/CULTURE: Monument
RECREATION/CULTURE: Theater
SOCIAL: Meeting Hall
TRANSPORTATION: rail-related

Current Function

DOMESTIC: Multiple Dwelling
DOMESTIC: Secondary Structure
EDUCATION: Library
GOVERNMENT: City Hall
GOVERNMENT: County Courthouse
HEALTH CARE: Clinic
HEALTH CARE: Medical Office
INDUSTRY: Manufacturing Facility
INDUSTRY: Industrial Storage
RECREATION/CULTURE: Monument
RECREATION/CULTURE: Theater
TRANSPORTATION: rail-related
VACANT/NOT IN USE

7. Description (continued)

Architectural Classification

Modern Movement

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Brutalist
Other: Heavy-timber construction
Other: Steel-framed, load-bearing-brick-wall construction

Materials

Walls WOOD: Weatherboard
Roof METAL: Tin

8. Architect/Builder (continued)

George, Alvis Owen, Jr., architect
J. J. Croft and Associates, architects
Wallace, W. H. J., architect
Woodruff, Albert C., architect
Davis, M. L., general contractor
Dermont Construction Company
Frazier, E. D., brick mason
Johnson, J. E., brick mason
J. R. Graham Construction Company
Morgan, E. E., general contractor
S. E. Trogdon and Sons, general contractor
Younts, Erastus A., general contractor and brick manufacturer

Section 7. Narrative Description

Summary

The Asheboro Downtown Historic District contains an intact and cohesive group of early- to mid-twentieth-century commercial, institutional, ecclesiastical, and residential buildings associated with the city's development during that period. Many of the earliest extant commercial buildings, erected from 1903 through the 1920s, display Italianate and Classical Revival-style pilasters, corbelling, and decorative parapets. The use of patterned brick varying in color and texture was common in the 1920s and 1930s, as was the incorporation of Art Deco and Spanish Revival-style features. From the 1940s through the 1970s, Asheboro's commercial buildings tended to manifest elements of the Modernist style, reflecting the era's progressive thinking and optimism in the use of new materials, construction techniques, and spatial arrangements.

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The district also encompasses early- to mid-twentieth-century industrial buildings associated with Acme Hosiery Mills (NR 2014), McCrary Hosiery Mills (NR 2014), Asheboro Hosiery Mills (NR 2011), Cranford Furniture Company (NR 2011), Asheboro Broom Company, Standard Tytape Company, and Stedman Manufacturing Company. The industrial complexes comprise a series of freestanding and interconnected one- to three-story brick, concrete, and steel manufacturing and storage buildings erected between 1909 and 1986 to facilitate hosiery, furniture, broom, cloth tape, and undergarment production. For the most part, the industrial buildings exhibit a functional aesthetic in their form, massing, and open plans. Early-twentieth-century edifices feature “slow-burn” masonry construction, characterized by load-bearing brick walls, exposed heavy-timber framing, thick plank floors, large operable windows and transoms, and metal fire doors. The 1909 portion of the Asheboro Hosiery Mills complex is the most architecturally distinctive. The primary east elevation is embellished with a stepped parapet and corbelled hoods above segmental-arched window and door openings. As the twentieth century progressed, mill and factory designers specified steel and reinforced-concrete columns, posts, and beams; brick and concrete walls; bands of steel-frame multipane windows and roof monitors; steel truss roof systems; and corrugated metal and asbestos siding. McCrary Hosiery Mills’ 1937 addition to its second plant exemplifies this approach, with a steel and reinforced-concrete structural system and running-bond-brick-veneer walls punctuated by cast-stone buttresses and continuous cast-stone window sills. Almost full-height steel-frame windows originally filled each bay, providing ample light and ventilation. McCrary Hosiery Mills No. 3’s asymmetrical, Art Moderne-style, four-bay façade features a slightly-projecting entrance bay at the center of a three-bay north section with curved outer edges. The austere one-story, hip-roofed, brick 1946 High Point, Randleman, Asheboro, and Southern freight station to the north served these and other Asheboro businesses.

Three sophisticated institutional buildings—the 1909 Classical Revival Randolph County Courthouse (NR 1979), 1935 Georgian Revival U. S. Post Office, and 1939 Art Deco Asheboro Municipal Building—occupy prominent sites. The classical First Baptist Church complex, erected from 1934 through 1998, is opposite the municipal building. The two residential buildings within the district manifest the Craftsman style. The district’s ninety-two contributing resources (eighty-four primary and eight secondary, fourteen of which are listed in the National Register) collectively possess integrity of location, setting, feeling, association, design, materials, and workmanship. These buildings manifest the predominant architectural types and styles executed in North Carolina communities as the twentieth century progressed.

Setting

Asheboro, population 27,156 (2020), is Randolph County’s seat. Situated in the Piedmont region at North Carolina’s approximate center, the community experienced significant growth following its

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connection to larger markets via the High Point, Randleman, Asheboro, and Southern Railroad line completed in July 1889. The railroad corridor, which bisects the town's commercial and industrial area, influenced road and building arrangement. The municipality's grid plan is rotated approximately fifteen degrees from true cardinal direction alignment in some areas and a few buildings are angled on corner lots. However, for the purposes of this document, the narrative is written as though all buildings have true north-south orientation.

Most resources flank Sunset Avenue and Worth Street, which run east-west, and Church, Fayetteville, and North streets, which have north-south alignment. Salisbury Street, at the district's north end, is one of Asheboro's primary thoroughfares. The slightly rolling topography allows some structures to have full basements. Most commercial and industrial buildings have nominal setbacks in order to maximize lot utilization. Residential and institutional buildings included in the district have deeper setbacks. Early- to mid-twentieth-century residential neighborhoods and mid- to late-twentieth-century commercial and industrial development surround downtown.

Commercial buildings are typically brick and one or two stories tall, although a few three- and four-story structures occupy key locations. The majority abut each other on small lots bordered by concrete sidewalks and parking areas. In a few instances, freestanding buildings replaced earlier structures. Two of the district's three service stations are situated on corner lots in order to increase visibility and facilitate access to gas pumps. An early twenty-first-century downtown beautification program included the installation of grade-level planting beds, tall metal reproduction lampposts, and a small picnic area.

Inventory List

In general, the inventory list is arranged alphabetically by street name with properties on each side of a street cataloged by address in ascending order. However, functionally related properties such as Acme-McCrary Hosiery Mills and the Asheboro Hosiery Mills and Cranford Furniture Company complex are collectively enumerated. Detailed building descriptions are not included for those properties as the National Register nominations describe each resource. Rather, changes since National Register listing are reported.

Each historic property is assigned a name, where possible, based on the initial and/or long-term use. Actual or approximate completion dates and the dates of any major alterations or additions follow the property name. Occupancy information and construction and alteration dates are based on deeds, historic documents, a 1921 telephone directory, city directories (1932, 1937-1970), photographs, newspaper articles, Sanborn Company maps (issued in 1910, 1922, 1931, and 1950), Randolph County property record cards, interviews with local informants, and architectural style. Primary source

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repositories include the Randolph Room at the Randolph County Public Library's Asheboro branch and the North Carolina Collection at Wilson Library, University of North Carolina at Chapel Hill. Street addresses changed numerous times over the course of the twentieth century.

The district's period of significance begins in 1903 and ends in 1972. Each resource is designated as contributing or noncontributing to the district's historic significance and integrity. Contributing resources must possess integrity of location, design, setting, materials, workmanship, feeling, and association. The evaluations are based on age and degree of alteration. Buildings constructed in or before 1972 are considered to be contributing if they retain architectural and historic integrity from the period of significance. The seven noncontributing buildings in the district post-date 1972 or were built before 1972 and have been heavily altered, therefore losing their integrity. The district contains four noncontributing objects (markers and monuments) placed after 1972, as well as three noncontributing structures, a picnic shelter and a freestanding restaurant cooler.

For commercial buildings erected before 1972 to be deemed noncontributing, entire façades must have been significantly altered after 1972 through a combination of non-historic storefront updates, changes to window and door openings, and the application of brick, stone, or cast-stone veneer. Buildings with modified storefronts but otherwise intact upper levels remain contributing. Hard storefront canopies constructed within the period of significance are contributing features. In buildings of all types, replacement non-historic windows do not preclude contributing status if original fenestration patterns are apparent.

In the following inventory list, complex headings are in bold and italicized. Principal resource headings are in bold and underlined. Subheadings for interconnected buildings and secondary resources are in bold and indented.

North Church Street: East Side

Commercial Building, 1935, 116 N. Church Street, contributing building

This one-story, flat-roofed, single-bay, painted-brick commercial building has an early-twenty-first-century aluminum-frame storefront comprising a four-section plate-glass display window that is canted toward the recessed single-leaf glazed door, sidelight, and transom at its north end. The slightly recessed, header-course-bordered, rectangular panel above the storefront is stuccoed. The square aluminum-frame display window at the south wall's west end is a late-twentieth-century modification. The west parapet is flat; the south parapet steps down to the east. Terra-cotta coping caps the parapets. A narrow, late-twentieth-century, corrugated-metal shed addition projects from the east elevation.

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116 N. Church Street housed restaurants—Elliott Barbeque (1935-early 1940s), Mack’s Barbeque (by 1947), Hasty Café (by 1949), City Café (by 1955), and Harwell’s Barbeque (by 1960)—followed by Mary’s Chic Shop, a women’s wear purveyor, during the 1960s.

Commercial Building, 1938, 118-122 N. Church Street, contributing building

This one-story, flat-roofed, three-bay, brick commercial building features a textured-redbrick façade executed in common bond with five stretcher courses followed by a course of alternating headers and stretchers. The flat parapet above the two south storefronts is taller than north bay’s parapet as well as 116 N. Church Street to the south. All three mid-twentieth-century aluminum-frame storefronts have plate-glass display windows with short kneewalls canted toward recessed single-leaf entrances. The south storefront’s door is at its north end, while the north two storefronts have south entrances. The south and east walls are six-to-one common-bond red brick. The north wall was covered with paneled stucco during the early-twenty-first century. Terra-cotta coping caps the parapets.

118 N. Church Street served as Modern Food Store from 1938 through the early 1940s. Burkhead Furniture leased both 120 and 122 N. Church Street in the late 1930s, but only 120 by 1941, when Easy Pay Tire Store occupied 122. W & L Food Store operated at 118 and 120 from the late 1940s through the early 1950s. G. L. Harris Company (a general store), Harris Music Company, and Harris Jewelry and Loan Company, all owned by Gena L. Harris and Vernon C. Johnson, were located at 118 by 1955. Those businesses had moved to 322 Sunset Avenue by 1960, when Friendly Loan Service leased 118 N. Church Street, followed by the Jerry C. Rowe Music Store in the late 1960s. 120 N. Church Street served as Jack ‘N Jill Children’s Shop during the 1960s. Herman Bell opened Central Bakery at 122 North Church Street in 1945. Current owner Pam Kinney, a Central Bakery employee since 1982, purchased the business in 1995.¹

Warehouse, circa 1930, 120-A N. Church Street, contributing building

This one-story five-to-one-common-bond redbrick building functioned as a hardware warehouse through the 1950s. It next housed a Sears, Roebuck, and Company automotive service center, as indicated by the painted sign on the west elevation. Metal coping caps the flat north and south parapets as well as the west parapet, which steps down to the north. The east wall abuts 222 W. Sunset Avenue. A straight-slope canvas awning shelters the single-leaf door on the west elevation. A window opening south of the door and three on the south elevation are filled with brick. The north wall was covered with paneled stucco during the early-twenty-first century. A fixed square window

¹ “Central Bakery after 70 years,” *Courier-Tribune*, October 12, 2015.

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pierces the upper portion of the wall. The building is accessed via a short concrete-paved alley between 116 N. Church Street and 240 W. Sunset Avenue. .

Asheboro Municipal Building, 1939, circa 1957, 146 N. Church Street, contributing building

Greensboro architect Albert C. Woodruff designed the sophisticated Art Deco municipal building erected by Dermont Construction Company of High Point utilizing Public Works Administration and local funding.² Limestone veneer sheathes the north, west, and south elevations, while the east (rear) elevation is painted brick. The west elevation's central bays gradually step back from the tall entrance pavilion at the wall's center and have progressively shorter parapets. The pavilion's central two-story recess contains an aluminum-frame glazed double-leaf door with a two-section transom and two second-story windows separated by a fluted pilaster and framed by cast-aggregate panels. The door and transom were installed in summer 2020. In the pavilion parapet, bas relief capital letters in recessed panels advertise the structure's function. Limestone-veneered walls with Art Deco lamp pylons border the limestone steps that rise to the entrance landing.

The black-finished-aluminum-frame double-hung one-over-one sash installed throughout the building in summer 2016 replaced late-twentieth-century sash. The bays bordering the pavilion contain two windows with cast-aggregate spandrels at each level. The first-story openings are taller. Round limestone panels surmount the second-story window lintels. In each of the flanking single-bay stair towers, a tall limestone screen pierced with circular, semicircular, and diamond-shaped openings covers the windows. Two tall aluminum flag poles with brass ball finials frame the central bays.

The molded cornice that extends across the west elevation's north and south four bays wraps around the north and south elevations. The south bays contain windows with cast-aggregate central spandrels and limestone first-story sills. The north bays have matching second-story sash. The two wide first-story openings were enclosed when the fire department vacated the building in 1972 and were modified again in conjunction with a 1991 renovation. In the north opening, originally the fire department entrance, a window and a single-leaf door are sheltered by an almost-flat canvas awning. A concrete sidewalk with a tubular-steel railing leads to the entrance. The south opening contains a window. The upper portion of each opening is enclosed with blind panels.

In the original west three bays of the four-bay north elevation, cast-aggregate spandrels separate first- and second-story windows. Blind panels cover the entire first-story window opening in the second bay from the wall's east end, as well as the lower portion of the remaining three window openings in which shorter replacement sash have been inserted. In the west bay, a flat-roofed metal canopy has been

² "Front View of Asheboro's Proposed New City Hall Building, July 3, 1938, p. 1; "Mayor Bunch Officiates as First Shovelful of Dirt is Excavated," *Courier*, September 28, 1938, p. 1.

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installed above the single-leaf basement door, accessed via concrete steps with a tubular steel railing. The slightly offset easternmost bay, part of the ca. 1957 northeast addition, contains two windows without a spandrel.

Two first-story and three second-story window openings with cast-stone sills pierce the projecting ca. 1957 northeast addition's three-bay east elevation. The first-story openings have been shortened. The northernmost bay of the main block's east elevation contains a single-leaf basement door and a window. A tall square chimney rises at the wall's center, separating seven bays of windows. The bays flanking the chimney contain paired sash. The south four bays' setback allows for a single-leaf entrance on the south face of the central bays. Concrete steps with a cast-stone-capped painted-brick wall rise to the entrance.

The entrance at the three-bay south elevation's center originally served the library. Thus, the stepped pediment surround features bas relief capital letters spelling "Library" in a recessed panel surmounted by an open book. Fluted pilasters and original Art Deco-style sconces with opaque-white-glass shades flank the door. An almost-flat canvas awning shelters the entrance landing. The steps were modified in 1991 to allow for construction of a concrete accessible ramp with tubular steel railings. Concrete steps with rusticated-granite-block walls extend from the ramp's west landing. Asphalt-paved parking lots fill the area south and east of the municipal building and water tank.

City of Asheboro Bicentennial Marker, 1996, 146 N. Church Street, noncontributing object

This marker in the front lawn near the south end of the municipal building's west elevation was installed in conjunction with the city's 1996 bicentennial. A bronze plaque is mounted on the canted limestone base, which contains a time capsule to be opened in 2096. A bronze sundial tops the marker, which is noncontributing due to its late-twentieth-century installation date.

Water Tank, 1910, 146 N. Church Street, contributing structure

The circular, dome-roofed, formed-concrete structure east of the Asheboro Municipal Building covered a reservoir with a 250,000-gallon capacity until 1939, when improvements to the city water system rendered it obsolete. In conjunction with the municipal building's 1939 construction, a projecting, stepped, northwest entrance vestibule with a double-leaf wood door with a paneled base and glazed two-vertical pane upper section was added to the tank to facilitate its use as storage building. A round pyramidal-roofed metal ventilator rises from the roof's center.

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During the 1910s, the city commissioned the construction of a one-story brick water treatment plant north of the reservoir and a one-story, three-section, brick building fronting Church Street west of the treatment plant to house Asheboro Light and Water Department offices as well as the Fire Department. Water and sewer system improvements in 1924 included the construction of a below-ground concrete reservoir, elevated steel water tank, and intermediary filtration plant south and east of the 1910 tank. The Church Street building was demolished to allow for the Municipal Building's construction. The water treatment plants and 1924 tanks were removed in 1957 to create a parking lot.³

Picnic Shelter, 2004, N. Church Street, noncontributing structure

The City of Asheboro's 2004 streetscape improvement campaign included the construction of this frame pergola to cover a concrete-floored picnic area.

North Church Street: West Side

Commercial Building, 1927, 107 N. Church Street, contributing building

This plain, one-story, flat-roofed, running-bond redbrick commercial building has a flat façade parapet and a south parapet that steps down to the west, both with terra-cotta coping. Two square window openings with cast-stone lintels, slightly projecting brick sills, and aluminum-frame plate-glass sash flank the central single-leaf replacement door.

The building housed the Asheboro Armory and Sunset Taxi's office in 1937, the Asheboro Armory in 1939, Midway Lunch by 1941, M and M Ice Cream Parlor and Café by 1947, Fashion Fabric Center by 1955, and Duchess Beauty Shop in the 1960s.

Commercial Building, 1927, circa 1940, early-twenty-first century, 109-111 N. Church Street, contributing building

This one-story flat-roofed commercial building's flat aluminum-coping-capped parapet is slightly taller than 107 N. Church Street's parapet. The structure was erected in two phases: a single-bay south section in 1927 and the wider north section around 1940. Although the façade was remodeled during the early-twenty-first century, the two-part circa 1940 south storefront with plate-glass display windows on tall brick kneewalls flanking two single-leaf doors with paneled bases and glazed upper

³ Sanborn Map Company, "Asheboro, North Carolina," Sheet 2, April 1922, 1931, and 1950; "Notice," *Courier*, January 10, 1924, p. 7; Asheboro Finer Carolina Committee, "Asheboro is Building a Finer Carolina," Scrapbook, 1958, Randolph Room, Asheboro Public Library.

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sections is intact. The narrow south entrance is canted. The recessed early-twenty-first-century north storefront contains a single-leaf central door with a paneled base and multipane upper section. Painted T1-11 panels sheathe the walls. Synthetic wood shingles cover the façade's upper portion. A canvas dome awning spans both storefronts. Each has a terra-cotta-tile entrance floor. The west elevation abuts the long two-story circa 1945 building at 312 Sunset Avenue that extends west behind 107 and 109 N. Church Street.

The narrow south portion of the building served as the Asheboro Armory's storeroom prior to the 1940 expansion. Church Street Barber Shop then operated in the enlarged building, remaining in the north section through the 1960s. Church Street Watch and Jewelry occupied the south storefront by 1947 and the north storefront's narrow northernmost bay functioned as the entrance to the Arcade Billiard Room and Bowling Alleys on the upper floor of the building to the west. Miller's Jewelry operated in the south storefront from the late 1940s through the early 1960s, after which Ingold's Jewelry occupied the space. The northernmost bay housed Rowe's Tailoring Shop and the city skating rink entrance in 1949, L and L Cleaners by 1955, and the Record Shop during the 1960s.

First Baptist Church, 1934, 1942, 1961, 1998, 133 N. Church Street, contributing building

The Classical Revival-style redbrick First Baptist Church complex encompasses a central front-gable-roofed 1934 sanctuary remodeled and enlarged with a rear gabled classroom wing in 1942; a sizable 1961 flat-roofed educational building to the north; and the flat-roofed 1998 Christian Life Center to the south. The sanctuary was erected following the November 19, 1933, destruction by fire of the 1911 Gothic Revival-style frame sanctuary that stood on Church Street's east side. Tennessee architect W. H. J. Wallace supplied drawings for the 1934 sanctuary, built in approximately six months by Lexington general contractor E. E. Morgan. The steeple was replaced in 1942. Asheboro architects J. J. Croft and Associates and the Nashville, Tennessee-headquartered Baptist Sunday School Board collaborated on the design of the 1961 educational building erected by J. R. Graham Construction Company of High Point. McCulloch-England Associates Architects of Charlotte rendered plans for the 1998 Christian Life Center, built by Kerns Construction, Inc.⁴

A monumental tetrasyle pedimented portico supported by robust Corinthian columns with acanthus-leaf capitals dominates the front-gable-roofed 1934 sanctuary's east elevation. The flush-board-sheathed pediment is embellished with a stained-glass oculus and a box cornice with molded and punch-and-gouge trim. A matching cornice ornaments the roof. The three bays beneath the portico encompass a central double-leaf six-panel wood door flanked by two matching single-leaf doors, all topped by stained-glass transoms and round-arch header-course lintels with cast-stone keystones and

⁴ First Baptist Church, *A Brief History of First Baptist Church of Asheboro (1902-2002)* (Asheboro: First Baptist Church, 2002), 2, 5-6, 8, 10-11, 16, 19.

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impost blocks. The taller central entrance has double-header course lintel. Above the doors, three double-hung wood-frame stained-glass windows are framed by cast-stone sills and soldier-course lintels with cast-stone end blocks. Three cast-iron lantern pendant fixtures hang from the portico ceiling. Broad brick steps rise to the portico's brick floor. Metal railings and flanking raised planting beds with brick walls were added in 1961.

The wire-cut-redbrick walls are laid in common bond with five stretcher courses followed by a course of alternating headers and stretchers. In the façade's outer bays, soldier-course bands with cast-stone corner blocks create a paneled effect. A cast-stone water table extends across the façade and north elevation. Seven tall stained-glass windows with cast-stone sills and round-arch double-header-course lintels with cast-stone keystones and impost blocks punctuate the sanctuary's north elevation. A single-leaf six-panel wood door in the east bay provides basement access. A tall square brick chimney stack rises above the roof's northwest corner.

The 1942 steeple comprises a redbrick base with cast-stone quoins, a denticulated cornice, and a wood belfry with a molded balustrade, pedimented round-arch openings with keystone surrounds and Doric pilasters, and a slate-shingled spire topped with an eight-foot-tall metal cross. G. Ed Miller subsidized the steeple's construction. Asheboro industrialist C. C. Cranford donated the approximately one-thousand-pound iron bell installed pro bono by general contractor S. E. Trogdon.⁵

The 1942 classroom wing spans the sanctuary's west elevation, while the 1998 Christian Life Center extends from the south elevation. The elevator tower and adjacent corridor at the sanctuary's northwest corner (where it intersects the 1942 classroom wing) were erected around 1994. Thirteen window openings on the 1942 classroom wing's west elevation contain pairs of double-hung six-over-six sash. Eight intermediary openings have been filled with brick. A double run of brick and concrete steps with metal railings rises to the aluminum-frame glazed double-leaf door in the third bay from the wall's south end. The flat-roofed porte cochere supported by three square posts that shelters the entrance was added in 1961.

A flat-roofed, two-level, 1961 hyphen connects the classroom wing's north end and the 1961 two-story-on-basement educational building, which displays classical characteristics including a flat-roofed tetrastyle portico supported by robust Tuscan columns and a molded cast-stone cornice and water table. The portico shelters a tall central double-leaf eight-panel wood door and two flanking six-panel single-leaf doors, all topped by multipane rectangular transoms. Broad brick steps and an accessible ramp with metal railings provide access to the entrances. Above the portico, metal-frame single-pane

⁵ Ibid., 8-9.

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sash with base hoppers fill four second-story window openings with soldier-course lintels and slightly projecting canted sills.

The second-story sash type is the same on the remaining elevations, all of which are punctuated by numerous regularly spaced windows. Five central second-story bays on the west elevation contain paired sash. Taller first-story and basement windows have fixed transoms. In two wide basement window openings in the north wall's east bays, three-section sash contain fixed central panes, rectangular transoms, and two base hoppers. The west elevation's central four basement and first-story bays have matching sash. Two recessed entrances on the north elevation facilitate basement egress. A flat-roofed metal canopy covers the sidewalk between the rear parking lot and the aluminum-frame glazed double-leaf door on the hyphen's west wall. A pair of double-hung eight-over-eight sash light the hyphen's upper-story corridor.

The 1998 project involved the construction of a flat-roofed addition between the church and the commercial building to the south, which was incorporated into the Christian Life Center.⁶ Running-bond redbrick-veneered walls with double-soldier-course cornices and classical details unify the buildings. The stair tower at the north end of the addition's east elevation features a large central textured-clear-glass-block window and a fanlight with a round-arch soldier-course surround with a cast-stone keystone and corner blocks. The window has a double-header-course sill with a slightly projecting upper course. The two tall, narrow, recessed panels flanking the window are finished in the same manner. South of the tower, the shorter flat-roofed central entrance vestibule is set back several feet from the sidewalk to allow for two sets of brick steps with brick kneewalls and metal railings. Tuscan columns frame the recessed entrance bay, which contains a central pair of double-hung sash and two double-leaf six-panel wood doors. Oculi with cast-stone-keystone-embellished soldier-course surrounds pierce the vestibule walls on either side of the entrance bay. The commercial building's seven-bay east elevation encompasses a central single-leaf door surmounted by a round-arch soldier-course lintel with a cast-stone keystone and impost blocks. Two blind panels and four double-hung windows, all with soldier-course lintels and slightly projecting sills, flank the entrance.

The two-story west elevation is executed in a similar manner as the east elevation. The north three-level stair tower is illuminated by a large central textured-clear-glass-block window and a fanlight with a round-arch soldier-course surround with a cast-stone keystone and corner blocks. The window has a double-header-course sill with a slightly projecting upper course. The two tall, narrow, recessed panels flanking the window are finished in the same manner. South of the tower, a flat-roofed portico with Tuscan columns shelters an aluminum-frame glazed double-leaf door. Concrete steps and an accessible ramp with tubular-steel railings lead to the entrance. The two bays south of the door contain

⁶ In 1987, the congregation purchased the commercial building that initially housed a Colonial Stores grocery. That concern moved to the newly erected Hillside Shopping Center in 1959. *Ibid.*, 15.

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four double-hung windows, all with soldier-course lintels and slightly projecting sills. The addition's four-bay south section, which has a deeper set back, spans two-thirds of the commercial building's west elevation. The west wall contains three first- and four second-story windows and a single-leaf steel door in the north first-story bay. To the south, a tall square brick chimney rises on the commercial building's west wall, which was brick-veneered in conjunction with the addition.

The asphalt-paved parking lot north of the church on Hoover Street's north side is encompassed within the tax parcel.

South Church Street: East Side

Cranford Building, 1940, 125 S. Church Street, noncontributing building

C. C. Cranford commissioned the construction of this two-story painted-brick commercial building with a flat terra-cotta-coping-capped parapet, replacement late-twentieth-century aluminum-frame storefront, and brick-filled window openings on the north and south elevations. Although the late-twentieth-century pent canopy that sheltered the storefront has been removed, its steel supporting structure remains. A narrow painted brick addition with a metal-coping-topped flat parapet spans the east two-thirds of the north elevation. A brick loading dock extends from the addition's west wall, which contains single- and double-leaf doors. The steel structure of the flat loading dock canopy is intact, but the roof has been removed.

By 1941, Allen Stores (a grocery), occupied the storefront and a State Highway and Public Works office was on the upper floor. Woodley Furniture Company, incorporated by B. W. Woodley, C. R. Crowell, and G. C. Presnell in 1945, utilized the entire building by 1947 and remained until moving across the street to 118 S. Church Street in the late 1950s.⁷ 125 S. Church Street subsequently served as an annex for the U. S. Post Office to the north through 1965.

Asheboro Hosiery Mills and Cranford Furniture Company Complex (NR 2011)

The Asheboro Hosiery Mills and Cranford Furniture Company complex, comprising two manufacturing plants, a smokestack, and the Cranford Industries office, occupies the south three-quarters of the block bounded by Sunset Avenue on the north, South Church Street on the west, West Academy Street on the south, and the railroad tracks on the east. The Landmark Group purchased the former Asheboro Hosiery Mill No. 1, located in the block's central section, and the factory erected by Cranford Furniture Company that stands at the property's south end, and rehabilitated them as

⁷ "New Corporations," *News and Observer*, November 22, 1945, p. 7.

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affordable housing.⁸ Rowhouse Architects of Asheville rendered the mill renovation drawings executed by Rehab Builders of Winston-Salem. Owner Dustie A. Gregson and general contractor Mark Trollinger planned and orchestrated the Cranford Industries office renovation to serve as The Table Bakery. Both projects were completed in 2013. Gregson also oversaw the 2017 stabilization of Asheboro Hosiery Mill No. 2 and is in the process of renovating the building.

Asheboro Hosiery Mill No. 2, 1924, 1945, 1970s, 2017, 133 S. Church Street, contributing building

Cranford Industries operated Randolph Chair Company, which occupied the site's northeast corner, through the early 1920s, but in 1924 Asheboro Hosiery Mills constructed a large, two-story, flat-roofed, brick knitting mill on the former Randolph Chair Company factory site. The plant encompassed a rectangular main block, a two-story storage wing on the west elevation, and one-story staging rooms, a boiler room, and a machine shop on the south elevation. By 1931, two enclosed walkways spanned the area between Mill No. 1's 1917 and 1930s sections and Mill No. 2's southwest corner. The company also erected a three-story brick building that abutted the 1924 mill's north elevation at the same time and leased it to Old Dominion Box Company, who operated a factory at the site for about twenty years.⁹

Both buildings were extensively renovated as part of Asheboro Hosiery Mills' 1945 plant update. The floor systems in the three-story, flat-roofed factory were removed and the interior was completely reconfigured, creating a two-story building with structural steel framing, high ceilings, and improved lighting. A narrow, two-story, brick, Art Moderne-style addition on the west elevation created a new entrance, stair hall, and elevator tower.¹⁰ The 1945 addition is executed in five-to-one common bond and features a central bay framed by a two-story, stepped, soldier-course band surrounding a double-leaf wood door on the first floor and a large rectangular window in the second story. Translucent glass blocks originally filled the window opening, but most have been removed. Two square brick panels with soldier course borders surmounted by translucent glass block second-floor windows bounded by soldier-course bands flank the central entrance bay. A small, rectangular, eight-pane, metal sash

⁸ The late 1950s lumber shed (a contributing structure at the time of National Register listing) that was located between Asheboro Hosiery Mill No. 1 and the Cranford Furniture Company Factory was demolished in conjunction with the rehabilitation.

⁹ Building dates from the 1929 Asheboro Hosiery Mills site plan that appears in Lowell McKay Whatley Jr.'s *Architectural History of Randolph County, North Carolina* (Asheboro: City of Asheboro, et. al., 1985), 194; Sanborn Map Company, "Asheboro," May 1910, April 1922, 1931, and 1950; and Randolph County property tax cards; *News and Observer*, *The North Carolina Yearbook* (Raleigh: *News and Observer*, 1931), 78.

¹⁰ "Asheboro Hosiery Mill Expansion Under Way Provide Plenty of Jobs," *Asheboro Courier-Tribune*, September 9, 1945, page 1; Chip Womick, "A dream that just ran out of steam," *The Courier-Tribune*, Asheboro, October 29, 1999, page A10; Sanborn Map Company, "Asheboro," Sheet 3, April 1931 and 1950.

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window pierces the top of the tall elevator tower, which rises above the roof parapet at the addition's southwest corner.

The contiguous two-story building also received a long, two-story, brick, four-bay-deep addition on its west elevation in 1945, almost doubling its square footage. Large multipane steel sash with eight-pane central hoppers illuminate the interior. Aerial photographs indicate that the building's roof was originally flat. The renovation encompassed the construction of a very low-pitched gable roof with projecting rafter ends.

The two-story storage wing that projected from the 1924 knitting mill's southwest corner has been demolished, but the building is otherwise substantially intact. The one-story boiler rooms, staging room, and a machine shop on the south elevation are extant. A round metal smokestack extends through the south boiler room's roof. A new windowless façade was erected on the east elevation at a later date; perhaps, based on its appearance, in the 1970s. The façade, constructed to create a uniform appearance given the building's visibility from Asheboro's downtown commercial district, extended the full length of the 1924 buildings. The brick veneer was removed in 2017. The mill's open interior features wood and concrete floors and exposed brick walls. Chamfered square wood posts and substantial wood beams support the floor and roof systems in the south building, while steel posts and beams were used to create the north building's new interior structural system in 1945.

Cranford Industries Smokestack, 1950s, contributing structure

A tall brick smokestack executed in all-header bond and emblazoned with "Cranford Industries" in white letters rises south of the boiler room at Mill No. 2's south end. Sanborn maps indicate that coal fueled the complex's steam heating system. The brick smokestack's exact construction date is unknown. It does not appear in early documentary photos or on Sanborn maps through 1950, making it likely that it was erected as part of the 1950s site improvements.

Cranford Industries Office, 1925, 2013, 139 S. Church Street, contributing building

This one-story, brick, flat-roofed building faces South Church Street at the complex's northwest corner. A stepped parapet topped with granite surmounts the running-bond textured-redbrick façade. The façade's Classical Revival-style features include a round-arched doorway with granite keystones above a fanlight and the granite sill, lintel, and keystones that embellish the group of four multipane steel sash. The stepped side and rear elevations were laid in five-to-one common bond, capped with terra cotta coping, and contain single and paired multipane steel sash. Single-leaf entrances provide access from the north, south, and east elevations. A short square brick smokestack extends above the

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roof at near the building's southeast corner. A narrow, shorter, one-story wing, which originally contained restrooms, projects from the building's northeast corner. Canvas awnings, brick patios adjacent to the west and north elevations, and the brick steps with parged side walls at the west entrance, low concrete retaining wall at the west patio's south end, and concrete accessible ramp with a tubular steel railing that rises to the south entrance were added in conjunction with the 2013 rehabilitation. The interior was reconfigured to create a large open dining room, kitchen, two restrooms, and mechanical and storage rooms. The north patio, enlarged in 2018, was edged with variegated-redbrick retaining walls in summer 2021. The brick fireplace at the patio's east end and the standing-seam-metal shed canopy that extends from the north elevation above the patio's east section were constructed at that time.

Asheboro Hosiery Mill No. 1, 1917, 1924, late 1930s, 1940s, 2000, 2013, 161 S. Church Street, contributing building

The mill's original northwestern section, constructed in 1917, parallels South Church Street. The two-story brick building has five-to-one common-bond walls, segmental-arched window and door openings, and a very low-pitched gable roof. Projecting rafter ends buttress the deep eaves and a long, rectangular, monitor-roofed frame skylight pierces the roof. The company erected the two-story addition on the 1917 building's south end as part of its 1924 plant expansion and enlarged the mill again in the late 1930s with the construction of a perpendicular two-story wing near the main mill's southeast corner, doubling the building's size. The 1924 and 1930s additions are executed in five-to-one common bond with very low-pitched gable roofs with projecting rafter ends and stepped parapets capped with terra-cotta coping at the south and east ends. The one-story brick shipping and receiving room that projects from the mill's south elevation, built in the 1940s, has six-to-one common-bond walls. The concrete loading dock that extends toward South Church Street from its west elevation was added at a later date. All additions have large rectangular window openings.

During the 2013 rehabilitation, the black-and-white-painted sign bands that extend across the west and north elevation's central bays between the first and second-story windows were updated to read "Asheboro Mill Lofts" rather than "B & H Panel Co.," the name of the company that utilized the complex until 2010. Existing multipane steel-frame sash were reconditioned and missing sash were replaced with comparable replicas. Concrete steps with tubular steel railings were erected at the north and west entrances. The loading dock received a corrugated-metal-roofed canopy, concrete steps, and tubular steel railings. A playground with a four-foot-tall metal fence was installed adjacent to the south elevation. Steel steps with tubular steel railings rise to the northeast entrance. A concrete patio and flat-roofed, steel-frame picnic shelter was erected near the northwest entrance. Forty one-, two-, and three-bedroom residential units and amenity spaces were created while maintaining original elements such as wood and concrete floors, chamfered square wood posts and substantial wood beams

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in the 1917 and 1924 sections, and steel posts and beams in the late 1930s addition. Asphalt-paved parking lots fill the area north of 161 S. Church Street and between 161 S. Church Street and 230 W. Academy Street.

Cranford Furniture Company, 1925, late 1930s, 2013, 230 W. Academy Street, contributing building

The former Cranford Furniture Company plant occupies the block's south end. The earliest section, constructed around 1925, stands at the northwest corner of South Church and West Academy streets. The two-story five-to-one common-bond redbrick building has stepped-parapet north and south elevations capped with cast-stone coping and a very low-pitched gable roof. Cranford Furniture Company erected a two-story addition at the 1925 factory's southeast corner in the late 1930s.¹¹ The five-to-one common-bond redbrick addition, which doubled the building's size, has a very low-pitched gable roof with exposed rafter ends. Terra-cotta coping caps stepped parapets on the addition's east and west elevations. During the 2013 rehabilitation, the black-and-white-painted sign band that extends across the west elevation's five central bays between the first and second-story windows was updated to read "Asheboro Mill Lofts" rather than "B & H Panel Co.," the name of the company that utilized the complex until 2010. The addition's east and north walls and the 1925 factory's east wall were painted brick red. Existing multipane steel-frame sash were reconditioned and missing sash were replaced with comparable replicas. Concrete steps with tubular steel railings were erected at the northeast entrance. Thirty one-, two-, and three-bedroom residential units and amenity spaces were created while maintaining wood and concrete floors, chamfered square wood posts and substantial wood beams in the 1925 building, and steel posts and beams in the late 1930s addition.

South Church Street: West Side

Standard Tytape Company Building No. 3, 1950, mid-twentieth century, 118 S. Church Street, contributing building

This two-story flat-roofed brick-veneered building has a terra-cotta-coping-capped flat parapet. The late-twentieth-century aluminum-frame storefront comprises a recessed central double-leaf glazed door and transom flanked by plate-glass display windows with short kneewalls. The circa 1970s corrugated-metal-roofed pent canopy above the storefront has deep eaves. Six large rectangular header-course panels on the façade's second story have slightly projecting soldier-course borders. The second-story window openings on the south elevation have been filled with brick, as have all but the westernmost fifteen-pane steel sash with a central six-pane hopper on the north elevation's second

¹¹ The two-story wing does not appear on the 1931 Sanborn map but is illustrated in a line drawing and photographs that appear in Asheboro Chamber of Commerce brochures from the late 1930s and early 1940s.

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story. Two identical sash remain on the west elevation's second story. Vinyl siding covers both first-story window openings. The north and south parapets step down to the west. The façade and north elevation are painted; the south and west elevations are red brick.

The offset two-story nine-bay-long and four-bay wide rear mid-twentieth-century addition, which extends behind 122 S. Church Street to 130 S. Church Street's north wall, is almost as large as the main block. Walls are laid in five-to-one common-bond red brick with slightly projecting header-course window sills. A tall square elevator tower bisects the east elevation's southern two bays, which contain two first-story entrances and a second-story entrance accessed by a straight run of steel steps with steel railings that rises to a steel landing. Glazing in the twenty-five-pane steel sash with central six-pane hoppers in the north second-story bays has been painted.

The seven western first-story window openings on the addition's north elevation are filled with brick and the sills have been removed. Vinyl siding covers the easternmost first-story window opening. A roll-up door has been installed in the adjacent window opening. Six twenty-five-pane steel sash with central six-pane hoppers remain on the second story. Fixed four-section aluminum-frame sash fill the three other openings. The easternmost sash is shorter. The two outer window openings on the west elevation's first story are filled with brick. Otherwise, six twenty-five-pane steel sash with central six-pane hoppers are intact on the west wall.

Standard Tytape Company erected this building in early 1950 to house the concern's cotton-tape knitting department. The company moved to Hendersonville in spring 1953. Woodley Furniture Company, headed by brothers Frank B. and James Lamar Woodley, purchased the building in 1956 and remained through the 1960s.¹²

Standard Tytape Company Building No. 2, 1940, 122 S. Church Street, contributing building

This narrow one-story painted-brick commercial building has an aluminum-frame storefront with a recessed single-leaf glazed door, transom, and sidelight at the north end of a two-section plate-glass display window with a brick kneewall. A circa 1970s corrugated-metal-roofed pent canopy surmounts the storefront. The façade parapet is flat; the south parapet steps down to the west. Terra-cotta coping caps the parapets. The building was expanded to the east between 1958 and 1975 so that the façade would be in the same plane as 118 S. Church Street.

¹² Randolph County Deed Book 619, p. 573.

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Standard Tytape Company constructed this building and used it until 1953. Subsequent tenants included Sanitary Sea Food Market during the mid- and late-1950s, Ammons Men's Wear by 1962, and Beauty Boutique in the late 1960s.¹³

Asheboro Broom Company - Standard Tytape Company Building, late 1920s, 1958, 130 S. Church Street, contributing building

This two-story flat-roofed variegated-redbrick commercial building comprises an eight-bay-long main block and an eight-bay-long and five-bay rear addition. The textured façade brick is laid in running bond, while the lighter-red pressed-brick secondary elevations are five-to-one common-bond. The early-twenty-first-century aluminum-frame storefront has a recessed double-leaf glazed door and sidelights flanked by plate-glass display windows with brick kneewalls. The fixed, twelve-section, aluminum-frame, early-twenty-first-century window in the long second-story window opening has a continuous header-course sill. Straight-slope canvas awnings surmount the storefront as well as entrances on secondary elevations.

The window openings on the north elevation have been filled with brick and all but two sills have been removed. Two first-story entrances were added on both the north and south elevations during the early-twenty-first century. Fixed four-section aluminum-frame sash fill all of the window openings on the south elevation and the four southern second-story openings on the west elevation. The five first-story window openings on the west elevation are covered with painted plywood. Slightly projecting header-course window sills are intact. A single-leaf door has been installed in the northernmost second-story bay. A straight run of steel steps with tubular steel railings rises to the steel landing. Terra-cotta-coping caps the flat east parapet and stepped west parapet.

Sanborn maps indicate that by 1931 the heavy-timber-frame factory erected by Asheboro Broom Company in the late 1920s comprised a two-story eastern brick section fronting South Church Street and a one-story frame rear section containing a straw warehouse and a dipping and bleaching room. Soon after Standard Tytape Company (part of the Cranford Industries conglomerate), was established by C. C. Cranford and Sam D. Story on October 1, 1933, the concern acquired and enlarged the Asheboro Broom Company factory and invested in two hundred machines capable of producing 1,200 yards of tape used to bind together bundles of manufactured goods daily. By 1935, ten employees operated 750 machines. Two years later, thirty employees generated 3,500 yards of tape on a daily basis, and production continued to grow. In 1939 the company's assets, valued at \$15,750, included 10,500 twisting machines and 700 braiding machines. The concern employed between twenty and

¹³ Asheboro Finer Carolina Committee, "Asheboro is Building a Finer Carolina," Scrapbook, 1958, Randolph Room, Asheboro Public Library.

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twenty-five workers at that time.¹⁴ By April 1950, the original two-story edifice had been expanded to the north and a second story added to the rear warehouse. The building's east section functioned as a machine shop. Standard Tytape Company's three-building complex also encompassed 118 and 122 S. Church Street. After the concern erected a \$300,000 plant in Hendersonville in early 1953, the Story family and some employees relocated to that city.¹⁵ The Asheboro building was vacant in 1955. Stedman Manufacturing Company leased 130 S. Church Street in October 1957 and updated the building for use as a knitting plant and warehouse. Improvements included façade window and storefront replacement. Stedman Manufacturing Company remained through the 1960s.¹⁶

North Fayetteville Street: East Side

McCrary-Redding Building, 1935, 124 N. Fayetteville Street, contributing building

This three-story Art Deco-style building erected for the McCrary-Redding Company abuts the north elevation of the 1903 McCrary-Redding hardware store at 103 Worth Street. The three-bay textured-variegated-redbrick façade is executed in common bond with five stretcher courses followed by a course of alternating headers and stretchers. Three cast-stone parapet panels, each with a central three-sided pylon, rise above the third-story windows. The wider and taller central panel tops a narrow third-story window. The central bay also includes a shorter second-story window with a soldier-course lintel and cast-stone sill. In the outer bays, cast-stone bands surround second- and third-story windows. On the first story, fluted cast-stone pilasters and a flat copper canopy embossed with "McCrary-Redding Building" frame the central aluminum-frame single-leaf door, sidelights, and transom. In the north bay, a soldier course borders the aluminum-frame single-leaf door and sidelight. The window in the east bay has a soldier-course lintel and cast-stone sill. Aluminum-frame

¹⁴ North Carolina Division of Commerce and Industry, North Carolina Department of Labor, and the Works Progress Administration, *Industrial Directory and Reference Book of the State of North Carolina* (Durham: Christian Printing Company, 1938), 507; *News and Observer, The North Carolina Yearbook* (Raleigh: *News and Observer*, 1939), 114; "Standard Tytape Company One of Largest Tape Plants Operating in North Carolina," *The Randolph Tribune*, Randolph County Progress Edition, circa 1937, page 3; James A. Hayworth, "The Industrial Development of Asheboro, North Carolina," 9. In 1934, Cranford sold Asheboro Broom Company, which he had owned since 1918, to L. L. Whitaker, who subsequently moved the broom operation to a North Fayetteville Street plant. Mr. Story had previously managed the Asheboro Broom Company for Cranford. L. L. Whitaker's son, Wiley M. Whitaker, later owned Asheboro Broom Company, renaming it Bess Maid, Inc. and producing janitorial supplies in a plant on Highway 64 East by 1980. Randolph County Historical Society, *Randolph County, 1779-1979* (Winston-Salem: Hunter Publishing Company, 1980), 167.

¹⁵ Sanborn Map Company, "Asheboro," Sheet 1, April 1950; "Standard Tytape firm to erect a \$300,000 plant in Hendersonville," *Asheville Citizen-Times*, January 10, 1953, p. 9.

¹⁶ "Stedman Expands by Leasing Church Street Building," *Courier-Tribune*, October 10, 1957, p. 1; Asheboro Finer Carolina Committee, "Asheboro is Building a Finer Carolina," Scrapbook, 1958, Randolph Room, Asheboro Public Library.

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replacement sash and transoms have been installed in all window openings on the façade and the painted brick secondary elevations.

Asheboro Insurance and Realty Company and Security Life and Trust Company offices were located in the building from 1935 through the 1960s. Other tenants included Randolph County Building and Loan Association (1935-late 1940s); Continental Life Insurance Company (1939), Parme-Gene Beauty Shop (1939), accountant Malcolm J. Watson (1939-late 1950s), Bunch Insurance Agency (1941-late 1950s), People's Building and Loan Association (1941-late 1950s), Farm Security Administration (1941), Provident Life and Accident Insurance Company (1947), Neely Insurance Agency (1955-1960s), Asheboro Board of Realtors (1955), Asheboro Chamber of Commerce (1955-1960), Asheboro Credit Bureau (1955), Randolph County Veterans Service Center (1960s), lawyer Richard S. Clark (1960), and J. B. Johns Insurance Agency (1962-1969).

North Fayetteville Street: West Side

Commercial Building, 1921, 103 N. Fayetteville Street, contributing building

This two-story brick commercial building is distinguished by a corbelled parapet and façade cornice and four segmental-arched second-story window openings with triple-header-course lintels and cast-stone sills. Ten-pane steel sash with eight-pane hoppers fill each opening. The original storefront has been removed and the wall veneered with stone around a single-leaf entrance and a long, rectangular, six-section window. Plywood covers the transom opening. A flared asphalt-shingle-roofed circa 1970s pent canopy shelters the storefront. The façade is laid in running bond and the secondary elevations in five-to-one common bond. The façade and the east three bays of the north and south elevations have been painted white. The south elevation is embellished with a modern painted "Drink Coca-Cola" sign.

The south elevation's ten original segmental-arched second-story window openings with triple-header-course lintels have been filled with brick and the sills removed. Five small window openings with slightly projecting cast-stone sills have been created. Three one-over-one sash, a four-pane sash, and a square sash have been installed. A straight-slope canvas awning covers the single-leaf entrance near the first story's west end. The west elevation's second-story window configuration mirrors that of the façade. The single-leaf brick-filled door opening at the first-story's center has a triple-header-course lintel. The east and south parapets are flat; the windowless north wall's parapet steps down to the west. All parapets have aluminum coping.

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John M. Caveness and Dr. W. J. Moore commissioned this building's construction in spring 1921. On August 30, Covington and Prevost opened a grocery and general merchandise store.¹⁷ The concern, known as Prevost Stores by the 1930s, moved to 214-220 Sunset Avenue between 1932 and 1937, perhaps around 1936 when brothers J. W. and A. R. Prevost assumed complete ownership of the business.¹⁸ City Café subsequently occupied 103 N. Fayetteville Street, followed by Asheboro Lunch by 1941. That restaurant's owners, Solomon and Annie P. Kaplon, lived upstairs. Burkhead Furniture Company operated at this location during the late 1940s, followed by Harris Restaurant from the mid-1950s until around 1960, Dawson's Restaurant by 1962, and Jed's Sandwich Shop by 1969.

Commercial Building, 1973, 105 N. Fayetteville Street, noncontributing building

This one-story pent-roofed variegated-redbrick building has two tall, narrow, aluminum-frame plate-glass windows on the east elevation. Five identical windows and two single-leaf glazed aluminum doors punctuate the north elevation. The west elevation has one single-leaf steel door. The building contains two offices that were occupied by Roberts Realty and Builders Company and Central Carolina Auction Company in the 1970s. The structure replaced a one-story early 1950s office building at the same location.

Vacant lot north of 105 N. Fayetteville Street

South Fayetteville Street: East Side

Wachovia Bank and Trust Company Branch Bank, 1964, 15 S. Fayetteville Street, contributing building

J. Hyatt Hammond Associates architect Alvis O. George Jr. was the chief designer of this striking Brutalist two-story flat-roofed concrete building, which stands at the southeast corner of Fayetteville and Worth streets' intersection. The concrete-aggregate-panel retaining wall that extends across the façade gradually becomes taller as the street grade slopes down to the north. The steel and concrete structure is sheathed with precast gray-concrete aggregate panels that vary in shape and style. On the west elevation, four projecting central bays feature ribbed second-story panels and black-finished-aluminum-frame tinted-glass first-story curtain walls framed by full-height pilasters. The south bay is clad with tall vertical panels above a matching, recessed, full-width curtain wall with a double-leaf door near its north end. The north section's recessed bay contains a tall narrow black-finished-aluminum-frame tinted-glass window at each level, while the windowless north bay is embellished

¹⁷ *Courier*, May 19, 1921, p. 5; "New Sanitary Store," *Courier*, May 19, 1921, p. 6; "Asheboro of Today," *Courier*, November 10, 1921, p. 1; November 20, 1924, p. 4.

¹⁸ "Prevost Stores Are Modern and Up-To-Date," *Courier*, August 24, 1938.

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with large paired panels framed by slightly projecting upper, central, and base panels. This treatment continues on the north elevation, which has a bay of windows near its east end, as well as the east elevation's north section. The central bays mimic the west elevation, but the lower walls are clad with tall vertical panels above metal gates at garage entrances and windows. Two freestanding concrete-aggregate parking lot attendant booths with flat canopies above service windows flank the entrances. The south section's finish is similar to the north section, although the panels are narrower, the recessed bay is blind, and a pair of tall narrow aluminum-frame tinted-glass windows illuminate each floor.

Parking lot east of 15 S. Fayetteville Street

Commercial Building, circa 1916, mid-twentieth century, 19-23 S. Fayetteville Street, contributing building

This two-story commercial building features a dark-redbrick façade with a stepped parapet, corbelled brick pendant cornice, and slightly projecting brick pilasters framing two storefronts and six second-story windows with granite sills and lintels. Aluminum-frame one-over-one tinted-glass sash have been installed in each opening. Both storefronts and the cornices that span them were replaced during the mid-twentieth century. The north aluminum-frame storefront comprises a four-section plate-glass window with a Permastone-veneered kneewall and a single-leaf door with a transom. The south aluminum-frame storefront has a two-section plate-glass window with a paneled kneewall flanked by two single-leaf doors. Both storefront transoms have been enclosed.

The north elevation is covered by a tall running-bond taupe-brick wall erected in 1964 in conjunction with the adjacent Wachovia Bank and Trust Company Branch Bank. The south and east elevations and the one-story rear wing's walls are laid in five-to-one-common-bond with slightly projecting header-course lintels. The south elevation has been painted. Original double-hung two-over-two wood sash remain in the five second-story openings. The first story is blind. However, five pairs of louvered-wood shutters in round-arched frames have been hung on the walls to create the illusion of small window openings.

On the variegated-redbrick east elevation, double-hung one-over-one aluminum-frame sash paired fill three second-story window openings. A straight run of steel steps with metal-pipe railings rises to the single-leaf replacement door in the second bay from the wall's south end. A single-leaf multipane door and a window filled with translucent textured glass block are south of the stair. A small square window with a four-pane steel sash and a single-leaf steel door with a glazed upper section pierce the east elevation of the two-bay wing north of the stair. The window opening above the door has been filled with brick. Formed concrete steps and brick and concrete landings with tubular steel railings facilitate egress to the main block and wing.

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According to former building owner Mac Whatley, the Stedman family erected this building between 1915 and 1917.¹⁹ 19 S. Fayetteville Street housed Old Hickory Café from 1928 through the early 1950s, followed by Asheboro Music Company by 1955. Commercial College of Asheboro moved from 241 Worth Street to 19 S. Fayetteville Street's second floor in late 1957 and remained with first-floor tenant Home Credit Company during the 1960s.²⁰ 23 S. Fayetteville Street functioned as a grocery store in the 1920s, a printing company by 1931, M' Lady's Shop (women's wear) from 1937 through the early 1950s, Asheboro Jewelry Company by 1955, and Piedmont Natural Gas Company during the early 1960s. The second floor contained apartments from the 1930s through the early 1940s. The Asheboro Police Headquarters was also upstairs in 1937. A large second-floor room served as a Masonic Hall during the 1940s. In 1965, building owner David Stedman emulated the adjacent Wachovia Bank and Trust Company Branch Bank by having the 19-23 S. Fayetteville Street façade sheathed with white aggregate panels. After purchasing the building, Mac Whatley had the panels removed and restored the façade in 1997.²¹

Randolph Savings and Loan Branch Bank, 1963, 115 S. Fayetteville Street, contributing building

J. Hyatt Hammond Associates architects Alvis O. George Jr. and Kemp Mooney and Asheboro engineer Walter Preimats led the design team for this distinctive Modernist flat-roofed concrete four-story building, the tallest in downtown Asheboro. The approximately one-acre lot at the northeast corner of Fayetteville and Scarboro streets' intersection allowed for an expansive building and parking deck. The south bays of the four-story thirty-foot-wide and 160-foot long main block, which has an east-west orientation, are cantilevered above the north bays of the one-story wing. The wing's projecting portion is approximately fifty feet wide and ninety feet long. The steel and concrete structure is clad with brick veneer and precast concrete panels that add aesthetic interest through texture and color variation. The main block's taupe-brick walls contrast with lighter smooth-beige-concrete framing elements and stucco-panel wing sheathing.²² On the main block's upper three stories, slightly projecting brick panels, wider on the east and west elevations, flank tall white-finished-aluminum-frame tinted-glass windows. Massive reinforced-concrete faceted columns support the cantilevered bays. The narrow east portion of the first floor under the main block has tall taupe-brick kneewalls beneath a continuous band of windows. Two windowless elevator, stair, and mechanical towers project from the north elevation. The south wing's white-finished-aluminum-frame tinted-glass

¹⁹ Mac Whatley, email correspondence with Heather Fearnbach, August 7, 2020.

²⁰ "Asheboro Business District Visited by the Most Destructive Fire in Years," *Courier*, December 21, 1932; "Business College Inks Lease on New Quarters," *Randolph Tribune*, October 3, 1957, pp. 1 and 8.

²¹ Mac Whatley, email correspondence with Heather Fearnbach, August 7, 2020.

²² PNC Bank replaced the wing's original white marble sheathing with stucco panels in the early 2000s. Owen George, email correspondence with Heather Fearnbach, July 2020.

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curtain walls are buttressed with square concrete columns. The wing's roof extends to a deep canopy supported by square concrete posts that shelters entrances and sidewalks adjacent to the east and west elevations and the drive-through lane to the south.

Due to the site's sloping grade to the east, the reinforced-concrete parking deck provides both above- and below-grade spaces. Tubular steel railings secure the upper-level area's edges. Square posts and beams are exposed on the lower level.

This building later housed First Southern Savings and Loan and is now occupied by PNC Bank. The main block's upper-story offices were occupied by the Asheboro Chamber of Commerce, American Red Cross, State Board of Health, accountants, attorneys, developers, and insurance companies in the 1960s and continued to be utilized by myriad tenants through the late-twentieth century.

Lonnie L. and Clara Whitaker House - Barnes-Griffin Clinic, 1924, 1938, 1941, by 1949, **215 S. Fayetteville Street, contributing building**

Physicians Dempsey Barnes and Harvey Lee Griffin commissioned the construction of a thirty-bed medical clinic in 1938, expanded into the adjacent 1924 Lonnie L. and Clara Whitaker residence in 1941, and erected a two-story north addition by 1949.²³ The two-story, hip-roofed, three-bay 1924 dwelling is executed in Flemish bond with glazed headers and cast-stone window sills. Exposed rafter ends support deep eaves beneath the corrugated-metal roof. At the west elevation's center, the pedimented clinic entrance vestibule added in 1941 has a single-leaf aluminum-frame door and sidelights. The vestibule obscures the original entrance. In the window opening above the vestibule, two six-pane wood sash flank a blind panel that likely initially contained an identical sash. The façade's north and south bays retain a group of three four-over-one sash in the second-story and north first-story openings. Straight-slope aluminum awnings with scalloped lower edges surmount the windows.²⁴ The south first-story opening contains short one-over-one sash due to the one-story flat-roofed addition south of the vestibule. A pair of double-hung six-over-one sash pierces the addition's west wall.

Although the 1924 dwelling's south elevation was encapsulated by the clinic, portions of the east and north elevations are exposed and original brick rear wings remain. On the main block's north elevation, two double-hung six-over-one second-story wood sash top an enclosed hip-roofed porch.

²³ "1938 a Big Year for Asheboro," *Charlotte Observer*, January 6, 1939, p. 13; "Barnes-Griffin Clinic," *Courier-Tribune*, special pictorial Asheboro and Randolph County edition, September 1949. Broom manufacturer Lonnie L. Whitaker, his wife Clara, and their four children occupied the 1924 residence until 1940.

²⁴ Awnings had been installed throughout the complex by the mid-1950s, as illustrated by a Barnes-Griffin Clinic photograph from that era in the Asheboro Public Library's collection.

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The main block's east second-story fenestration comprises a central group of three four-over-one wood sash elevation and a pair of double-hung six-over-one wood sash in each outer bay. A square brick chimney rises on the east wall and a hip-roofed, square, light-red brick elevator penthouse pierces the south roof slope. A flat-roofed one-story brick wing spans the east elevation. Its north wall contains a single-leaf wood door with a two-panel base and nine-pane upper section and a double-hung six-over-one wood sash. An identical window remains at the east elevation's north end. The one-story plywood-sheathed addition that extends from the wing's center and abuts the one-story hip-roofed brick wing to the south has the same footprint as an early-twentieth-century porch.²⁵ Paired double-hung six-over-one wood sash remain on each of the wing's south and east elevations. Plywood covers the east opening on the south wall.

The two-story running-bond redbrick 1938 clinic's façade is embellished with limestone accents: Art Deco-style fluted pilasters with geometric capitals, window sills and lintels, square kneewall panels, beltcourses framing a band of basketweave-patterned redbrick between the first and second stories, and coping on the pointed parapet. The first-story fenestration comprises two large twenty-five-pane fixed wood sash, a north entrance with a 1960s Colonial Revival-style surround with fluted pilasters and a molded triangular pediment, and a south entrance framed by four-pane sidelights and a twelve-pane transom. Single-leaf wood doors with two-panel bases and nine-pane upper sections remain at both entrances. A straight-slope aluminum awning with scalloped lower edges tops four thirty-six-pane steel second-story sash with central casements.

The secondary elevations are more simply finished. Soldier-course lintels and slightly projecting header course sills frame window openings. Seven one-over-one double-hung wood sash punctuate the north elevation's second story and two single and a pair of matching sash remain on the first story. A thirty-six-pane steel sash with central casements fills the large west opening. A straight-slope aluminum awning with scalloped lower edges surmounts the single-leaf wood east door with a two-panel base and nine-pane upper section. The smaller single-leaf central door in has a jalousie upper section. Terra-cotta coping caps the flat parapet. The south elevation is similar, with ten one-over-one double-hung second-story wood sash and three single and four paired first-story window openings, all covered with either plywood or wood lattice.

A tall square brick smokestack rises from the clinic's southeast corner. The east elevation's second story contains two plywood-enclosed window openings and a single-leaf wood door sheltered by a straight-slope aluminum awning with scalloped lower edges. A one-story wing with a 1960s shed roof projects from the east elevation. A painted concrete-block retaining wall topped with a chain-link fence extends from the wing's east end.

²⁵ Sanborn Map Company, "Asheboro," Sheet 2, April 1922, 1931, and 1950.

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The late 1940s north addition originally had a flat roof with terra-cotta-coping-capped flat parapets. The coping was removed in the 1960s when a side-gable roof with T1-11-panel-clad gables was erected above the addition and a one-story one-bay-deep rear expansion. The brick walls are laid in common bond with five stretcher courses followed by a course of alternating headers and stretchers. A decorative course comprising two stretchers followed by a header-sized void spans the two-bay west elevation above two second-story windows. The west elevation's first story contains one window and a single-leaf door, while five windows punctuate the north elevation. All window openings have slightly projecting header-course brick sills and retain one-over-one double-hung wood sash. The flared canopy above the west entrance is original. Straight-slope aluminum awnings with scalloped lower edges top that door, all three façade windows, and the single-leaf door at the rear expansion's north end. One single and a pair of six-over-one double-hung wood sash remain on the expansion's east elevation. A straight run of steel steps with steel railings rise to a second-story landing. The expansion's flat roof serves as a second-story porch. An unpainted vertical-board fence secures the porch's east edge and T1-11 panels cover the wall at its north end.

The deep setback of the 1924 dwelling and the 1940s north addition, both at a higher elevation than South Fayetteville Street, allows for the asphalt-paved parking lot that extends west to a landscaped slope bordered by a redbrick retaining wall. Near the wall's south end, a straight run of brick steps rises to the concrete sidewalk leading to the 1924 dwelling's entrance. The wall's north end has a curved cap.

Dr. Griffin obtained degrees from Campbell College (1920), Wake Forest College (1924), and Medical College of Virginia (1929), and began his medical practice in Star, North Carolina. He moved to Asheboro in 1935 and opened an office with Dr. Barnes on 206 S. Fayetteville Street's second floor. Following Dr. Barnes' 1947 retirement, Dr. Griffin headed Griffin Clinic, Inc. until his July 1961 death. The clinic closed in January 1962.²⁶

A series of tenants leased second-floor offices in the 1938 building until 1957, beginning with Dot's Beauty Shop, engineer Bertram O. Vannort, Wood Mutual Agency, architect John J. Croft, contractor Clyde Wood, and Pilot Life Insurance Company by 1939. Dentist James A. McIntosh and Rowland Real Estate Company replaced the first two tenants by 1941. Otherwise, office occupants were the same. James A. McIntosh, Wood Mutual Agency, Clyde Wood, and Pilot Life Insurance Company remained in 1955, joined by Jones Beauty Salon. The clinic expanded into the second story in fall 1957.²⁷ After the clinic closed, tenants included Marston Wright, who operated Wright Studio of Photography.

²⁶ "Harvey Lee Griffin," *Pine Burr* (Buies Creek, N. C.: Campbell University, 1962), 29.

²⁷ "Griffin Clinic Will Expand Patient Room," *Courier-Tribune*, September 19, 1957, p. 1.

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Tobias, Inc. Building, 1965, 221 S. Fayetteville Street, contributing building

This one-story, blonde-brick, Modernist commercial building is distinguished by square aggregate panels that span the facade above the storefront and top the north entrance. A flat-roofed concrete canopy with a paneled frieze and square posts extends across the façade and beyond its north end. Four replacement, rectangular, aluminum-frame, plate-glass windows punctuate the parged storefront that replaced a glazed curtain wall circa 2010. The recessed primary entrance near the façade's center contains an aluminum-frame glazed door, sidelights, and transom. Wide sidelights flank the aluminum-frame glazed north door. The north wall's east end, the east wall, and the south wall's foundation are parged.

High Point businessman and developer N. M. Harrison, a retired pastor, commissioned this building's construction to house High Point-based Tobias, Inc., established in 1931, a purveyor of women's and children's clothing and shoes. Manager Fred Swartzberg and approximately fifteen employees initially ran the store, which opened on July 29, 1965.²⁸

South Fayetteville Street: West Side

Auman-Vestal Motor Company Building, 1920s, 1950, 2004, 150 S. Fayetteville Street, noncontributing building

Although this one-story-on-basement building retains its original tall pointed stepped east parapet, it was heavily remodeled by First National Bank and Trust Company in 2004. The bank utilized the building until December 2018, when Summey Engineering purchased it to serve as company offices. The 2004 scope of work included replacing the one-story 1920s east wing with the one-story entrance wing erected at the façade's center. The structure with the exception of the painted-brick south wall was sheathed with synthetic stucco panels. Black-finished-aluminum tinted-glass curtain walls fill large openings flanking the addition in the main block's outer bays. Black-finished-aluminum tinted-glass single-pane fixed sash have been installed in the addition and on the six-bay north and seven-bay west elevations. The south elevation is blind. Straight-slope canvas awnings top the double-leaf door on the addition's east elevation and the south entrance on the west elevation. A brick-capped parged wall encloses a courtyard east of the addition. Landscaping includes deciduous and evergreen trees and vegetation.

²⁸ "Tobias Opening Asheboro Store," *High Point Enterprise*, July 25, 1965, p. 14; Vera Idol, "Dr. N. M. Harrison, *High Point Enterprise*, May 14, 1961, p. 3D.

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The building, originally Spanish Revival in style with stuccoed walls, was erected for Auman-Vestal Motor Company, a Ford, Mercury, and Lincoln dealership. The service and sales departments were located in the main block and the shorter one-story wing that projected from the façade to the east, where a flat-roofed canopy sheltered gasoline pumps. The wing had been expanded to the north by 1950, when it and the canopy were demolished. The building was subsequently remodeled to serve as commercial space.²⁹ It was vacant in 1955 and housed Teen Haven Clothing in the 1960s.

Hedrick Arcade, 1932, 1935, 1947, early 1950s, 152-156 S. Fayetteville Street, contributing building

This two-story commercial building was initially a one-story three-bay-wide structure housing Asheboro Printing Company in the north storefront and Asheboro Recreation Center's bowling alleys in the south bays. A second story that served as a dance hall and roller skating rink was added in 1935. The 1947 remodeling involved conversion of the north storefront and second floor to office use. A one-story rear wing was erected in the early 1950s to accommodate the printing company and bowling alley.

A terra-cotta-coping-capped stepped parapet tops the north elevation and the five-bay façade. Dark-red wire-cut running-bond brick sheathes the façade's second story. A soldier-course segmental-arch surround and header-course sill frame the group of three windows at the façade's center and the cast-stone panel above them, which displays the surname of building owner E. L. Hedrick and the 1935 second-story construction date. The four paired window openings in the outer bays have soldier-course lintels and slightly projecting header-course sills. Aluminum-frame one-over-one sash have been installed in each opening. Running-bond beige brick frames the recessed late-twentieth-century north storefront comprising a central single-leaf door flanked by black-finished-aluminum-frame plate-glass windows with wood-panel kneewalls. Although some components of the south storefront have also been replaced, the aluminum-trimmed flat canopy and pale peach-colored rectangular structural glass panels with a black upper border were installed in 1947. The recessed wood-frame storefront comprises a central double-leaf glazed door and transom flanked by canted single-leaf doors and aluminum-frame plate-glass display windows with T1-11-sheathed kneewalls. A straight-slope canvas awning tops each storefront.

²⁹ A series of 1950 photographs in the Asheboro Public Library's collection document the wing's demolition.

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The Auman-Vestal Motor Company Building obscures the north elevation's west section. Four first-story window openings on the exposed wall are filled with brick. Paired aluminum-frame one-over-one sash have been installed in the four second-story openings.

The one-story rear wing's variegated-redbrick west and south elevations are laid in six-to-one-common-bond with slightly projecting header-course sills. The south elevation's east half has been painted. The west elevation comprises, from north to south, a twelve-pane steel sash with a central two-pane hopper, two single-leaf replacement doors, a black-finished-aluminum-frame four-pane sash, a two brick-filled window openings. Two sets of concrete steps and a concrete landing with metal railings facilitate egress at the entrances. A straight-slope canvas awning tops each door. A square brick chimney rises at the south elevation's center. The window opening to the west is filled with a metal panel and a black-finished-aluminum-frame eight-pane sash installed in the opening to the east. A sixteen-pane steel sash with a central four-pane hopper remains in the westernmost bay. Steel multipane sash illuminate the basement. Asheboro Printing Company signs have been painted on the west elevation's south bays and the south elevation's west bays.

In 1949, Charles E. Moore and Company (office supplies) and Nelson's Record and Gift Shop occupied the north storefront, William-Riddle Company, Inc. (clothing) the central storefront, and Recreation Soda Shop the south storefront. Other tenants included the Asheboro Board of Realtors, Asheboro Recreation Center, chiropractor John L. Davis, and Asheboro Printing Company on the first floor, and Ladies Tailoring Shop, dentist Ollie L. Presnell, U. S. Government Selective Service Board 77, Birkhead and Neely Inc. (insurance agents), Randolph Land Auction Company, physician Howard Holden, accountants W. Caswell Drake and George G. Scott, Equitable Life Assurance Society, and general contractor Samuel E. Trogdon in second-floor offices. In 1955, B. B. Walker Shoe Company, Riddle-McNeely, Inc. (clothing), and Recreation Soda Shop utilized the storefronts; John L. Davis and Asheboro Printing Company remained on the first floor, and Ollie L. Presnell, Birkhead and Neely Inc., Randolph Memorial Park, lawyers Jerry M. Shuping and Scott E. Shuping, and accountants Lindsay, Squire, and Everett leased second-floor offices. In 1962, King Loan Company, Eva Frye's Dress Shop, and Soda Shop occupied the storefronts; John L. Davis, Matlock Typewriter Company, Asheboro Printing Company were on the first floor; and Liberty Life Insurance, Ollie L. Presnell, Birkhead and Neely, Inc., Randolph Memorial Park, and accountant Carl F. Phillips were second-floor tenants.

Commercial Building, 1925, 206 S. Fayetteville Street, contributing building

This two-story three-bay commercial building's stepped-parapet dark-red wire-cut running-bond brick façade is embellished with granite second-story window sills. The central window opening contains a pair of sash, while groups of three sash fill the flanking bays. Aluminum-frame one-over-one sash

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have been installed in each opening. The late-twentieth-century storefront comprises a single-leaf wood-panel south door and central and north three-section black-finished-aluminum-frame-plate-glass windows with paneled kneewalls. The black-finished-aluminum-frame north storefront contains a double-leaf glazed door flanked by plate-glass windows with paneled kneewalls. A canvas dome awning tops the storefront.

The west elevation of the one-story late-twentieth-century painted-concrete-block rear wing is sheathed with vinyl faux-wood shakes. A tall fixed multipane vinyl sash and a multipane double-leaf door have been added on the west elevation. Terra-cotta coping caps the parapets. A straight-slope canvas awning tops the side entrance bay.

Meyer's Major Appliance Store and Economy Auto Supply occupied the first floor in 1937. The Asheboro Merchants Association, Carolina Motor Club, physicians Dempsey Barnes and Harvey Lee Griffin, and Pilot Life Insurance Company leased second-story offices. Parks Russell, Inc. assumed the appliance store's operation by 1939, when the State Employment Service was the sole second-floor tenant. Economy Auto Stores and Parks Russell, Inc. remained through the early 1940s, but Economy Auto Stores utilized the entire building from the late 1940s through the 1960s.

Carolina Theater, 1925, 1937, 2021, 208 S. Fayetteville Street, contributing building

This two-story three-bay building, erected in 1925 to serve as a U. S. Post Office and remodeled circa 1937 to function as a movie theater that operated until 1962, was vacant until being renovated in 1981 for commercial use.³⁰ The dark-red wire-cut running-bond brick façade is ornamented with granite coping on the stepped parapet, a robust denticulated molded metal cornice, and granite window sills. The header-course-bordered cast-stone roundel at the parapet's center and the cast-stone panel beneath the central second-story window are both embellished with five small square green tiles. That window opening, distinguished by its soldier-course surround topped with a segmental-arch lintel, corbelled header course, granite keystone, and cast-stone spandrel, contains a pair of sash. Groups of three sash fill the flanking bays beneath soldier-course lintels. Aluminum-frame one-over-one sash have been installed in each opening. A soldier-and-corbelled-header-course span the façade above the first story, which originally contained a central entrance flanked by two plate-glass windows with transoms. Although the south window and transom were covered with siding in the late-twentieth-century, the soldier-course lintel, granite sill, and basketweave brick kneewall are intact. The siding was replaced with a green (vertical plant) wall in early 2021. The recessed late-twentieth-century single-leaf black-finished-aluminum-frame door and matching plate-glass window were replaced at the same time. Two-single-leaf doors with horizontal-panel bases and eight-pane upper sections were installed in the

³⁰ Whatley, *Architectural History of Randolph County*, 221.

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entrance vestibule. The north storefront contains a black-finished-aluminum-frame roll-up door with eight tinted-glass horizontal panes. The central entrance and north storefront were surrounded by painted brick and the transom was enclosed during the late-twentieth century, but the soldier-course lintel remains. A metal canopy spans the entrance and north storefront.

The two-story rear 1937 addition's variegated-redbrick walls are laid in five-to-one-common-bond. Corrugated-metals panels sheath the wall's upper section. A square brick chimney rises on the west elevation south of a double-leaf five-panel wood door.

In addition to the theater, a few other businesses operated in the building: Carolina Beauty Shop and Ham's Radio Sales and Service by 1947, Asheboro Beauty Shop and Asheboro Sewing Shop by 1955. Asheboro Beauty Shop remained through the 1960s.

Reaves Pharmacy, 1925, 212 S. Fayetteville Street, contributing building

This austere two-story commercial building is distinguished by a running-bond yellow-brick façade, corbelled cornice, and slightly projecting header-course that spans the second story beneath three windows, thus functioning as a continuous sill. Aluminum-frame one-over-one sash have been installed in each opening. The mid-twentieth-century aluminum-frame canted storefront features three tall plate-glass windows, short aluminum kneewalls, and a single-leaf glazed door. The storefront covered much of the mosaic-tile entrance vestibule floor, but a portion of the hexagonal white field with a black-and-white-patterned border and black lettering spelling "Drug Co" is exposed. The transom has been enclosed with painted plywood.

Reaves Pharmacy, established in 1927 by University of North Carolina – Chapel Hill (UNC-CH) pharmacy school alumnus Edwin LeRoy Reaves, occupied the first floor until 1962, when Roy's son Charles moved the business to a newly erected building at 1537 North Fayetteville Street and changed the name to CAR Drug Company. Roy's brother Hallie C. Reaves, who was also a pharmacist, joined him in the business, and, after Edwin's 1938 death at the age of thirty-nine, Hallie operated the pharmacy until opening Reaves Walgreens Agency at 118 Sunset Avenue in 1941. Edwin's widow Grace assumed Reaves Pharmacy's management until Charles graduated from the UNC-Chapel Hill School of Pharmacy in 1952.³¹ In 1937, the second-floor offices were occupied by general contractor Clyde H. Wood, Nash A. Company tailors, physician W. Laurence Mattison, and Wood Mutual Agency, an insurance agency headed by Robert W. Wood.

Hedrick Motor Company - Western Auto, 1925, 218 S. Fayetteville Street, contributing building

³¹ "Edwin L. Reaves," *News and Observer*, October 6, 1938, p. 8; "Hallie C. Reaves," *Greensboro News and Record*, July 6, 1999; "Charles A. Reaves," *Greensboro News and Record*, July 6, 1999.

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This two-story building erected to house Hedrick Motor Company, a Buick dealership, has a dark-red wire-cut running-bond brick façade with yellow brick accents including a header-course-bordered central parapet panel, flanking three-stretcher angled-square insets, header-course second-story window surrounds, and a checkerboard-pattern band above the storefront. Granite coping caps the stepped parapet. Brick pilasters frame the four-bay-wide central section, narrow north bay, and slightly wider south bay. The outer bays have corbelled cornices. In the central section, groups of three black-finished-aluminum-frame tinted-glass fixed sash fill four second-story window openings above a continuous cast-stone sill. The north bay contains a double-hung one-over-one wood sash, while the south bay has a pair of matching sash. In order to maximize the view into the automobile showroom with a rear mezzanine, a four-section plate-glass window spanned the entire central section. The geometric leaded-opaque-white-glass transom is intact. However, a black-finished-aluminum-frame storefront encompassing a central recessed single-leaf door flanked by multi-section plate-glass windows with unpainted vertical-board-sheathed kneewalls was installed in 2015, when the first-floor was remodeled to house Four Saints Brewing Company, Randolph County's first microbrewery. Square terra-cotta tile covers the entrance floor. The south bay originally featured a double-leaf wood garage door with a paneled base and multipane upper section. The garage door was replaced in 2015 with an unpainted double-leaf vertical-board door, short two-rectangular-pane transom, and a wood pent canopy. A single-leaf door and glazed transom were installed in the north bay, which contains the stair corridor entrance.

The variegated-redbrick secondary elevations are laid in five-to-one-common-bond above a formed-concrete foundation. The corbelled south parapet steps down to the west, reflecting the transition between the two-story main block and one-story rear wing. Two wide second-story window openings with segmental-arched double-header-course lintels each contain a pair of double-hung one-over-one wood sash.

Hedrick Motor Company occupied the building until 1938, after which Western Auto Store was the primary tenant. Lucy Locket Beauty Shop and John Wright leased second-floor space by 1939. Schwartz Tailoring Company replaced Wright by 1941. Lucy Locket Beauty Shop, the sole second-floor tenant in 1947, was replaced by Maecill Beauty Shop by 1949. In 1955, W. A. Hinshaw's insurance agency, accountant Lawrence H. Wilson, and Atlantic Life Insurance Company occupied second-story offices. Nan's Alteration Shop, the only second-floor tenant in 1960, had moved by 1962.

**Hedrick Motor Company - Western Auto Garage, 1925, between 1931 and 1950,
218 S. Fayetteville Street, contributing building**

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A narrow brick flat-roofed hyphen erected between 1931 and 1950 spans the distance between the one-story rear wing's west elevation and what was originally a freestanding one-story 1925 building with variegated-redbrick five-to-one-common-bond walls with corbelled stepped north and south parapets. Windows have slightly projecting header-course sills. The hyphen's south elevation contains a single-leaf steel door with a metal canopy and a large window opening covered with corrugated metal. The one-story building's south elevation encompasses a one small east window, two large windows and a below-grade basement door with a segmental-arched triple-header-course lintel. On the west elevation, two large windows flank what was a door opening with matching lintel, now filled with brick and a window, above three basement windows. The north elevation has two large windows, a central entrance, and two basement windows. Corrugated metal covers all window and door openings. The building initially served as an automobile repair shop, but by 1950 functioned as a handkerchief sewing room for Stedman Manufacturing Company.

Commercial Building, late 1930s, 220 S. Fayetteville Street, contributing building

The west half of this one-story commercial building is wider than the east half, creating an offset secondary storefront. The running-bond redbrick primary façade is embellished with a corbelled header-course and a central basketweave-pattern panel beneath the terra-cotta-coping capped stepped parapet. A denticulated metal cornice surmounts the mid-twentieth-century aluminum-frame storefront with a single-leaf glazed south door, plate-glass window, and two-section transom. The brick kneewall features a basketweave-pattern central section. The five-to-one-common bond secondary elevations have been painted. Three small window openings on the south elevation are covered with painted plywood. The single-leaf door and double-hung one-over-one sash in the south wall's west bays are recent replacements, as are the single-leaf door and multipane sidelights on the offset rear section's east wall. Two windows pierce the south wall. The west elevation contains a roll-up garage door and metal-louver vent.

The building's east section contained Spoon's Barber Shop (1937-through early 1940s); Jordan's Barber Shop (mid-1940s), and Clinic Barber Shop (circa 1948 through the 1960s). L. C. Robbins Paint and Paper Store occupied the rear wing from around 1948 through the 1960s.

Central Esso Station - Hammond Esso Service Center, 1940, 226 S. Fayetteville Street, contributing building

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This one-story, flat-roofed, stuccoed, Spanish Revival-style gas station was the largest of three comparable buildings constructed in Asheboro.³² Art Deco-style pilasters at each corner and near the façade's center frame the south office and three north service bays containing late-twentieth-century fifteen-panel roll-up doors. A pent metal-barrel-tile roof spans the façade, north, and south elevations. Aluminum and terra-cotta coping cap the parapets. The replacement aluminum-frame storefront comprises a single-leaf door flanked by two-section plate-glass windows with stuccoed kneewalls. Two window openings on the north elevation are filled with concrete block, while plywood covers the long horizontal window opening on the south elevation and two window openings on the painted-brick west elevation. North of the windows on the west elevation, a one-story, flat-roofed, concrete-block, single-bay garage with a shed-roofed rear addition extends from the west elevation. A roll-up metal door fills much of the flat-roofed addition's south elevation, while a single-leaf door and a square fixed sash pierce the shed addition's south wall. The additions' west and north elevations are blind.

Central Esso Station, managed by Reece B. Hogan, replaced the one-story dwelling that stood at this location until 1939. The gas station was known as Hammond Esso Service Center, owned by Harvey H. Hammond, from the mid-1950s through the mid-1960s, and Gene's Esso Service by 1969, when E. E. Voncannon Trucking Service also operated from the building.

Hoover Street

Apartment Building, 1935, 318 Hoover Street, contributing building

This austere, two-story, flat-roofed, variegated-redbrick, five-bay, six-unit apartment building's central bay is flanked by double-tier flat-roofed porches with square brick posts, solid brick railings with slightly projecting header-course caps, and concrete floors. A soldier-course water table wraps around the building. Soldier-course lintels top window and doors. Window openings have slightly projecting header-course sills. Concrete steps lead to the central entrance, where a flat shallow canopy surmounts a single-leaf door with a paneled base and twelve-light upper section framed by four-pane sidelights. Replacement six-over-six sash, paired in many locations, illuminate the interior. Kitchen windows are paired, smaller, and higher than other sash. Bathrooms have translucent glass-block windows. Modern wood steps with wood railings rise to a single-leaf entrance on each story near the center of the west and north elevations and the second-story entrance on the east elevation. The inset central north porches have been enclosed with Masonite-sheathed frame walls, four-one-over one sash, and a single-leaf six-panel door. Terra cotta coping caps flat parapets that step down to the north on the east and west elevations. A concrete sidewalk and two concrete driveways provide access from Hoover Street to the central entrance and north and east gravel parking areas.

³² Whatley, *Architectural History of Randolph County*, 222.

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Tenants in 1937 included Dixie Ice and Coal Company co-owner S. Lassiter Cranford and his wife Anne, McCrary Hosiery Mills employee William H. Leonard and his wife Lucy, "M" System Store and Market meat cutter Horace Seward and his wife Lena, Home Building and Material Company fixture department foreman John C. Taylor and his wife Lucy, and Randolph Drug Company manager Ralph L. White and his wife Vida.

North Street

Acme Hosiery Mills and McCrary Hosiery Mills (NR 2014)

Acme-McCrary Corporation owns and operates Asheboro's largest historic industrial complex. Although utilized by two distinct business entities—Acme Hosiery Mills and McCrary Hosiery Mills—the plant was commonly referred to as Acme-McCrary Hosiery Mills during the period of significance. Located adjacent to the downtown commercial district, the 7.32-acre property associated with the enterprise's evolution includes four tax parcels containing seven contributing resources—six buildings and a smokestack—erected between 1909 and 1962 on West Salisbury Street's south side north of Sunset Avenue. Acme Hosiery Mills constructed the two-story, heavy-timber frame, brick mill that has stood on the railroad's east side at what is now 159 North Street since 1909. Acme and McCrary hosiery mills' subsequent expansions to the original building include two- and three-story brick, heavy-timber, structural-steel, and reinforced-concrete-framed dye house, mill, and warehouse additions that extend west toward the railroad and south to commercial buildings on Sunset Avenue's north side.

In March 1931, McCrary Hosiery Mills acquired the adjacent two-story, heavy-timber frame, brick Parks Hosiery Mill west of the railroad on North Church Street's east side. McCrary Hosiery Mills expanded into the facility, constructed the connected two-story brick Mill No. 2 to the north in 1937, and slightly enlarged the mid-1920s mill around 1940. The company's ongoing growth necessitated the 1948 completion of a third contiguous knitting mill: the two-story, Art Moderne, steel-framed, brick building at 347 West Salisbury Street. The two-story brick employee recreation center finished in December 1949 at 148 North Street also reflects the company's up-to-date image through its Art Moderne design. The last substantial expansion of the industrial complex's footprint was the two-story, brick, wedge-shaped, 1962 office and warehouse that spans the distance between the 1924 section's west side and the railroad right-of-way. The building received a third-story addition in 1972.

Acme-McCrary Corporation's 3.23-acre parcel encompasses three tracts containing production, storage, and office space on two lots totaling 2.9 acres flanking the railroad and a 0.35-acre parking lot on North Street's east side. In 2012 and 2013, Acme-McCrary Corporation sold to private entities the

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2.58-acre parcel at 347 West Salisbury Street containing McCrary Hosiery Mill No. 3 and a parking lot as well as the commercial block that occupies a 0.39-acre parcel at 124 North Street south of the recreation building. In June 2017, the company donated the recreation center and its 1.12-acre lot to the City of Asheboro.

The Acme Hosiery Mills and McCrary Hosiery Mills complex contains the following resources. Modifications since National Register listing are described where applicable.

Acme Hosiery Mills and McCrary Hosiery Mills, 159 North Street, 1909, 1915, 1917, 1924, 1928, 1929, 1947, 1953, 1956, 1962, 1972, 1986, contributing building

Acme-McCrary Hosiery Mills Smokestack, circa 1940, contributing structure

Parks Hosiery Mill - McCrary Hosiery Mill No. 2, 170 North Church Street, mid-1920s, 1937, circa 1940, late 1950s, contributing building

Commercial/Industrial Building, 124 North Street, circa 1900-1920, circa 1936, late 1950s, contributing building

In 2018, a multipane black-finished-aluminum-frame storefront with a central double-leaf door was slightly recessed in the west elevation's central bay to emulate the wood-panel roll-up garage door originally at that location.

Commercial/Industrial Building, Trade Street, circa 1900-1920, circa 1936, late 1950s, contributing building

Three multipane double-hung black-finished-aluminum-frame windows were installed on the east elevation in 2018.

Parking lot east of Trade Street building

Acme-McCrary-Sapona Recreation Center, 148 North Street, 1949, 2019, contributing building

The City of Asheboro's \$1.8-million renovation of this building to serve as a public fitness center included replacement of the roof and some windows and doors; gymnasium, pool, office, meeting, and fitness room refurbishment; kitchen renovation; and interior finishes, systems, and accessibility updates. Aluminum-frame one-over-one sash and transoms have been installed in window openings that originally contained steel-frame horizontal-pane sash. The "Acme-McCrary & Sapona Fitness

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Center” sign above the west entrance has been replaced with an “Asheboro Recreation Center” sign. A similar larger “City of Asheboro Recreation Center” sign is mounted on the east elevation beneath five colorful panels displaying Olympic symbols for running, swimming, basketball, table tennis, and volleyball. The Asheboro Recreation Center opened in December 2019.

McCrary Hosiery Mill No. 3, 347 West Salisbury Street, 1948, 2014, contributing building

The Randolph County Senior Adults Association, Inc. undertook the \$3 million renovation of this building to serve as the Harry and Jeanette Weinberg Adult Resource and Education Center. The exterior scope included the installation of aluminum-frame multipane sash and doors, sidelights, and transoms with tinted glass. The sizable two-story steel-frame brick-veneered flat-roofed rear addition has a hip-roofed full-width east porch connected by a gabled breezeway to a pedimented porte cochere, all supported by robust Tuscan columns. The project, designed by Greensboro architect Major S. Sanders Jr. and Asheboro’s Summey Engineering Associates, PLLC, was executed by Asheboro contractor S. E. Trogdon and Sons.

Sunset Avenue: North Side

Morris-Scarboro-Moffitt Company Store, 1903, 1930, 100 Sunset Avenue, contributing building

This two-story-on-basement, brick, Italianate commercial building is one of the two oldest in the central business district. A stepped parapet with a corbelled brick pendant cornice tops the five-bay façade. Other decorative brickwork above the second-story windows includes sawtooth and corbelled courses, recessed rectangular panels in the outer bays, and a recessed segmental-arched panel with a triple-header-course lintel topped with a soldier course panel in the central bay. Granite sills and round-arched double-header-course lintels with corbelled hoods and granite keystones frame windows. In each of the outer bays, two-pane transoms top two double-hung two-over-two wood sash. The taller central window opening contains a pair of narrow double-hung two-over-two wood sash and a multipane transom. A denticulated metal cornice surmounts the 1998 storefront with brick kneewalls, black-finished-aluminum-frame, four-section, plate-glass windows and leaded-glass transoms, and a recessed double-leaf glazed door, transom, and sidelights.³³ Terra-cotta-coping caps the parapets, which step down on the east elevation.

A ten-foot-long rear addition was constructed around 1930. Although all original window and door openings on the east elevation have been filled with brick, segmental-arched triple-header-course lintels remain. The painted mural of Asheboro scenes that covers the wall, commissioned in conjunction with the nation’s bicentennial, was completed on August 21, 1977, by artists Cynthia

³³ In 1998, Mac Whatley, then the building’s owner, oversaw a façade restoration that included storefront replacement. Mac Whatley, email correspondence with Heather Fearnbach, August 7, 2020.

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Arthur, Audrey Beck, and Louise Culler. The south half depicts the east elevation of P. H. Morris's store, while the north bays feature a painted commercial building façade with an operable central single-leaf door, painted tripartite south window, and operable tripartite north window with a central two-over-two double-hung wood sash flanked by narrow one-over-one sash at first-story level. A straight run of concrete and brick steps with a metal railing rises from the sidewalk to the entrance. The storefront beneath the operable window comprises a single-leaf paneled wood door painted to in conjunction with the mural and a sidelight with a paneled base.

The four-bay north elevation, executed in six-to-one-common-bond red brick, has four replacement double-hung aluminum-frame six-over-six rectangular sash on each of the upper two stories and four square multipane steel basement sash. All window openings have slightly projecting header-course sills.

Benjamin Moffitt, an Asheboro general store proprietor since the mid-nineteenth century, operated from a frame building at this location by the late-nineteenth century. Moffitt's business and a comparable concern owned by William James Scarboro and Edwin Harris Morris (Moffitt's niece Rowena's husband), merged as Morris-Scarboro-Moffitt Company in 1902. Edwin's father, merchant Parsons Harris Morris, was a principal stockholder in the new business. In September 1902, the proprietors purchased the lot where Moffitt's frame store stood from the Hoover family, demolished it, and occupied the two-story brick building that remains on the site in November 1903. The Empire Store, which sold clothing, shoes, jewelry, linens, and fabric, leased the storefront from around 1915 until 1919, followed by Cranford and Lambert, a general mercantile, in the early 1920s. B. C. Moore and Sons, a department store chain established by Wadesboro, North Carolina, resident Beauregard Crawford Moore in 1923, occupied one of the first-floor storefronts in 1925 and gradually expanded into the entire building. B. C. Moore and Sons moved to the newly erected building at 211 Sunset Avenue in 1965.³⁴

Commercial Building, 1929, 108 Sunset Avenue, contributing building

This two-story redbrick commercial building features a corbelled brick cornice, slightly projecting header course, and soldier course above the wide second-story window opening with a soldier-course surround and header-course sill. Four double-hung one-over-one wood sash and a seven-square-pane transom fill the opening. The recessed mid-twentieth-century aluminum-frame storefront comprises

³⁴ "Randolph News," *Dispatch*, September 17, 1902, p. 3; *News and Observer*, June 25, 1903, p. 4; *Courier*, November 12, 1903, p. 3; C. Guy Bell, "Asheboro, N. C.," *Charlotte Evening Chronicle*, January 23, 1911, p. 6; "Pioneer Citizen of Asheboro Dies," *Review* (High Point), January 29, 1920, p. 1; Asheboro of Today," *Courier*, November 10, 1921, p. 1; "Moore Liked What He Saw," *Randolph Guide*, November 11, 1964; "When Mr. Moore Came, Town Was Small, But...," *Courier-Tribune*, August 19, 1965; Randolph County Historical Society, *Randolph County, 1779-1979*, 191.

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canted plate-glass display windows and a central single-leaf glazed door and transom. The kneewall and entrance floor were covered with large square ceramic gray tiles in the late-twentieth century. A circa 1970s asphalt-shingled pent canopy surmounts the storefronts of both 108 and 112 Sunset Avenue. Terra-cotta-coping caps the north and south parapets. The three-bay north elevation also has a corbelled cornice. Original window and storefront openings have been filled with brick. Three square window openings surmount three larger window rectangular openings. Each group has a continuous soldier-course lintel and individual slightly projecting header-course sills. A soldier-course lintel spans the storefront. The wide steel single-leaf door facilitates egress.

W. W. Jones and Sons Department Store erected this building in 1929 to house its Asheboro retail business and office. By that time, the concern established by William Wiley Jones (1867-1922) in February 1903 also operated general mercantiles in Carthage, Pittsboro, and Siler City. W. W. Jones' oldest son Henry C. Jones assumed the company's management around 1921. The Asheboro store expanded into 112 Sunset Avenue by 1937. Physician John H. Soady's office was on the second floor during the late 1930s and early 1940s. Jones Department Store, acquired by the Charlotte-based Efirid Company in August 1948, remained at this location through the 1960s. At the time of the merger, Jones Department Store, headed by Henry's younger brother Robert L. Jones, ran two stores in Asheboro and five elsewhere in North Carolina.³⁵

Commercial Building, 1919, 1932, 112 Sunset Avenue, contributing building

This two-story commercial building's façade employs contrasting brick colors—blonde on the second-story field and red for the corbelled cornice, pilasters, and soldier-course window lintels—to add aesthetic interest. Double-hung aluminum-frame nine-over-nine sash have been installed in the four window openings. The recessed mid-twentieth-century aluminum-frame storefront comprises canted plate-glass display windows, parged kneewalls, and a central single-leaf glazed door and transom. The entrance floor was covered with small square ceramic red and black tiles in the late twentieth century. A circa 1970s asphalt-shingled pent canopy surmounts the storefronts of both 112 and 108 Sunset Avenue. Terra-cotta-coping caps the north and south parapets. The four-bay north wall is laid in seven-to-one common bond. The single-leaf horizontal-panel wood door, small square steel four-pane sash east of the door, and a matching pair of sash above the door appear to be original. Three square window openings surmount three larger window rectangular openings. Three double-hung aluminum-frame nine-over-nine sash and a small four-over-four sash have been installed in the four second-story window openings.

³⁵ "W. W. Jones," *Courier*, February 26, 1903, p. 2; "Mr. W. W. Jones, Prominent Businessman of Asheboro, Died Friday," *Courier*, July 13, 1922, p. 1; "Fourth Store of the Jones Chain," *Chatham Record*, August 22, 1929, p. 1; "Store Bought By Efirid Chain," *Charlotte Observer*, August 22, 1948, p. 13.

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John M. Caveness commissioned this building's construction in June 1919. The Sunset Avenue storefront housed the Old Hickory Café, established by World War I veterans Reid Hannah and Eugene Chisholm, from October 1919 until early summer 1928. A grocery store initially occupied the Trade Street storefront. Rose's 5, 10, and 25-cent Store opened in early summer 1928 and remained through the mid-1930s. A December 1932 fire heavily damaged the building.³⁶ W. W. Jones and Sons Department Store leased 112 Sunset Avenue as well as 108 Sunset Avenue by 1937. Physician John H. Soady's office was on the second floor from the late 1930s through the 1940s. Jones Department Store remained the first-floor tenant through the 1960s.

Rogers, Inc. - Foust Photo and Music, ca. 1915, 1950s, 114 Sunset Avenue, contributing building

This early-twentieth-century two-story commercial building was transformed in the 1950s, when it housed Rogers, Inc., a jewelry store. The original redbrick façade had a corbelled cornice and four tall second-story windows with segmental-arched lintels and corbelled hoods.³⁷ The windows were enclosed and the façade veneered with long, thin, light-red Roman brick laid in patterned horizontal-stack bond. The deeply recessed storefront features Tennessee crab orchard stone veneer on the north wall and canted kneewalls beneath aluminum-frame, flat-roofed display window boxes. Tall aluminum-frame transoms top the double-leaf glazed door. Slate tile covers the entrance floor. A flat, metal, full-width 1950s canopy surmounts the storefront. A one-story mid-twentieth-century addition doubled the building's length. The five-to-one-common-bond brick north elevation contains an aluminum-frame single-leaf glazed door, transom, and sidelight flanked by two small, rectangular, single-pane wood windows with painted header-course sills. The single-leaf steel door to the west was a later modification.

Wagger Clothing Company operated at several downtown Asheboro locations beginning in 1921 before moving to 114 Sunset Avenue by the early 1930s.³⁸ Rogers, Inc., a jewelry store, occupied the storefront from the late 1930s until going out of business in 1968. That year, Clyde Leon Foust (1942-2016), and his wife Betty Foxx Foust, both Randolph County natives, became the first African American entrepreneurs to lease a downtown Asheboro commercial building. The couple established a photography and record sales business in 1964, initially operating from an east Asheboro location. As the enterprise grew, Fousts began selling camera equipment and supplies and promoting musicians. After leasing 114 Sunset Avenue from retiring Rogers Jewelry Store proprietor H. Grady Miller in 1968, they called their business Rogers Photo and Music for about a year before incorporating Foust

³⁶ *Courier*, June 5, 1919, p. 5; "Many Buildings Going Up in Asheboro," *Courier*, October 16, 1919, p. 1; "Asheboro Business District Visited by the Most Destructive Fire in Years," *Courier*, December 21, 1932; Circa 1930s Bayard Wooten photograph and 1950s John David photograph

³⁷ Circa 1930s Bayard Wooten photograph and 1950s John David photograph.

³⁸ "Asheboro Business District Visited by the Most Destructive Fire in Years," *Courier*, December 21, 1932.

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Photo and Music. They purchased the building in 1976 and operated the store until 2016. The Fousts' other ventures included Foust Rental Properties and Foust Enterprise and Consolidated Maintenance and Repair.³⁹

Commercial Building, circa 1915, 1940s, 1950s, 118-120 Sunset Avenue, contributing building

This originally one-story three-bay brick commercial building received new storefronts in the 1940s.⁴⁰ The building was connected by one-story hyphen to a small one-story two-bay commercial building fronting Trade Street by 1950. The adjacent single-bay Trade Street commercial building and 118 Sunset Avenue were connected in the 1950s, likely at the same time that the main block received a full-width second story.

On the south elevation, robust Art Deco-style fluted cast-stone pilasters border the aluminum-frame east storefront and central stair corridor entrance. A rectangular transom tops the single-leaf replacement stair corridor door. The storefront features plate-glass display windows with parged kneewalls and a recessed central double-leaf glazed door, transom, and sidelights. Patterned small square tiles cover the entrance floor.⁴¹ The narrow storefront comprises a single-leaf glazed door and transom flanked by plate-glass windows with short aluminum-sheathed kneewalls. The transoms above the storefronts have been enclosed. Thirty-pane steel sash with central sixteen-pane casements fill six large second-story window openings with slightly projecting header-course sills. Terra-cotta coping caps the corbelled parapet. The second story is painted.

Storefront tenants included Asheboro Barber Shop (1932-1941), Central Food Stores (1932-1937), and Sunset Café (1932-1941). Reaves Walgreens Agency, established by Hallie C. Reeves in 1941, and Reaves Beauty Salon occupied the east storefront and Baker's Shoe Store the west storefront by 1947. Reaves Walgreens Agency remained at this location until relocating across the street to 117 Sunset Avenue in the early 1950s.⁴² Cato's women's wear, in the east storefront by the late 1950s, remained through the 1960s. Baker's Shoe Store moved to 111 Sunset Avenue in the late 1960s.

Commercial Building, circa 1915, 1950s, Trade Street, contributing building

³⁹ Clyde Foust served in the United States Air Force as a heavy equipment mechanic before returning to Asheboro. Betty Foxx Foust, telephone conversation with Heather Fearnbach, July 31, 2020; "Clyde Leon Foust Sr.," obituary, <https://www.gaillesfuneralhome.com/obituary/3998054> (accessed in June 2020); Randolph County Deed Book 1086, p. 788.

⁴⁰ Circa 1930s Bayard Wooten photograph.

⁴¹ Circa 1930s Bayard Wooten photograph.

⁴² "Hallie C. Reeves," *Greensboro News and Record*, July 6, 1999; "Nine pharmacists, three generations, and counting," *Drug Topics*, December 30, 2014.

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This one-story single-bay commercial building was attached to 118 Sunset Avenue with a hyphen in the 1950s. The painted-brick north elevation has a corbelled parapet above a recessed rectangular panel. The central mid-twentieth-century entrance in the east bay contains a wide single-leaf door. The building housed a store during the 1920s and 1930s and a restaurant by 1950.

Commercial Building, circa 1915, 1950s, Trade Street, contributing building

This one-story two-bay commercial building was attached to 118-120 Sunset Avenue with a hyphen in the 1950s. The painted-brick north elevation has a corbelled parapet above a recessed rectangular panels. Both entrances have segmental-arched openings and replacement single-leaf doors. An aluminum-frame fixed multipane sash has been installed in the segmental-arched window opening with a header-course sill in the westernmost bay. The building initially housed a steam laundry but functioned as a feed warehouse by 1931. By 1950, the west bay served as beer storage and the east bay was a store.

Commercial Building, 1910, 1940s, 122 Sunset Avenue, contributing building

Asheboro contractor John B. Ward commissioned this two-story brick commercial building's construction in 1910. The façade was originally almost identical to those of the adjacent 1908 buildings to the west at 126-132 Sunset Avenue. Thus, their designer, Asheboro contractor Allen O. Redding, may have supplied slightly modified architectural drawings for this building. Likewise, High Point general contractor and brick manufacturer Erastus A. Younts may have also executed this project. J. W. Jolley and Company, a furniture store and undertaking service owned and operated by Jolley and J. H. McCain, was the initial tenant. Jolley sold his interest in the business to T. J. Hoover in September 1911, resulting in the incorporation of Hoover and McCain.⁴³

The façade was altered to its current appearance in the 1940s. The second story, which had four window openings, was veneered with light red brick laid in seven-to-one common bond with a denticulated corbelled beltcourse. Twenty-five-pane steel sash with central six-pane hoppers were installed in three large window openings with soldier-course lintels and cast-stone sills. Terra-cotta coping caps the flat parapet. The aluminum-frame storefront comprises two outer plate-glass display windows and a recessed central curtain wall with two single-leaf glazed doors with transoms flanking a central three-section window. The brick kneewalls have been painted. A flat canopy with fluted aluminum edges tops shelters the storefront. The transom above the storefront has been enclosed.

⁴³ *Courier*, April 28, 1910, p. 5; *Randolph Bulletin*, May 19, 1910, p. 5; *Courier*, September 21, 1911, p. 5. Redding and Ward specialized in residential construction.

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The two-story three-bay redbrick north elevation is laid in five-to-one-common bond with a corbelled cornice and segmental-arched triple-header-course lintels. Painted plywood fills three second-story and two first-story window openings. The wider central openings contained paired sash. The east first-story opening was originally a taller window, while the center opening had been lengthened to receive a door. The lower portion of each opening contains brick fill. The west opening, also a door at some point, is enclosed with brick and a single-leaf door has been added at its west edge.

Brothers John L. and Charles L. Presnell purchased Hoover and McCain in 1921, reorganized the business as Asheboro Furniture Company in 1922, and sold it to Jesse H. Councilman that year. The concern moved to 103-105 Worth Street in 1929.⁴⁴ Jones 1-cent to \$5 store, which became Jones Variety Store in the early 1940s, then occupied the 122 Sunset Avenue storefront through the early 1960s. Clothing purveyor Israel D. Wagger's tailoring shop and Asheboro Foundry's office were on the second floor in the late 1930s.

McDowell Building, 1908, late-twentieth century, 126-128 Sunset Avenue, contributing building

W. F. McDowell and Sons hired Erastus A. Younts to supervise the construction of this two-story brick Italianate commercial building designed by Allen O. Redding.⁴⁵ Façade embellishment includes a pointed central parapet, corbelled brick pendant cornice, two recessed panels, and a corbelled beltcourse. Granite sills and segmental-arched triple-header-course lintels with granite keystones frame four window openings, all containing double-hung one-over-one aluminum-frame sash and transoms. The late-twentieth-century storefront has parged walls, a double-leaf glazed west door and transom, two-section plate-glass central window, and a recessed single-leaf east door. The storefront transom has been enclosed.

The two-story three-bay redbrick north elevation is laid in five-to-one-common bond with a corbelled parapet and segmental-arched triple-header-course lintels. Double-hung one-over-one aluminum-frame sash, paired in the wider central bay, fill three second-story window openings. A roll-up paneled garage door has been installed at the base of the two east first-story openings. A single-leaf door has been added at west opening's base. The upper portion of each opening contains brick fill beneath a segmental-arched lintel.

General merchant R. C. Johnson, the first tenant, remained until 1915. John W. Jolly moved his furniture store to the building in 1909. Second-floor tenants through 1915 include physician H. B. Hiatt, attorney G. H. King, shoe repairman G. A. C. Freeman, and McDowell Livestock Livery

⁴⁴ "Asheboro Furniture Began in 1922," *Randolph Guide*, November 11, 1964.

⁴⁵ "Brick Business Houses," *Courier*, August 6, 1908, p. 1; "The New Business Block," *Courier*, September 10, 1908, p. 4.

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Company's harness manufacturing operation.⁴⁶ From 1916 until 1923, the first floor housed the 175-seat Joyland Theater, which was Asheboro's sole movie theater during that period. B. B. Coble managed the venue in 1917-1918, followed by George W. and Annie Hilliard until the theater closed. The first floor was then renovated to serve as the Sanitary Café, which opened in August 1923. Second-floor occupants in the late 1910s included Asheboro Plumbing and Electric Works and Dwight D. Richardson's pressing club.⁴⁷ Subsequent tenants include Carolina Power and Light Company (late 1930s-early 1950s), Asheboro Chamber of Commerce (late 1930s-early 1940s), The Gold Shop (women's wear, 1955-1960), and American Credit Company (1962).

Ward Building, 1908, 130-132 Sunset Avenue, contributing building

E. A. Younts' crew erected this two-story, brick, Italianate commercial building designed by Allen O. Redding for John B. Ward. Work commenced in July 1908 following the removal of frame buildings from the site and was completed in November.⁴⁸ A central stepped parapet with a recessed rectangular panel and keystone-less window lintels distinguish the building from 126-128 Sunset Avenue. The corbelled brick pendant cornice, recessed panels, corbelled beltcourse, segmental-arched triple-header-course lintels, and granite sills are identical. The east three second-story window openings contain late 2010s double-hung one-over-one wood replacement sash. The west three openings are filled with a stacked pair of double-hung one-over-one aluminum-frame sash. Both storefronts have been replaced and the transoms enclosed. The mid-twentieth-century aluminum-frame east storefront comprises a two-section plate-glass display window with a short kneewall and a single-leaf glazed east door and transom. An early-twenty-first-century standing-seam-metal pent canopy shelters the storefront. The recessed circa 2010 aluminum-frame plate-glass west storefront encompasses two windows flanking a double-leaf glazed door, transom, and sidelights. The circa 2013 restaurant sign emulates a theater marquee.

The two-story six-bay common-bond variegated redbrick north elevation has been modified, but segmental-arched triple-header-course lintels remain. Double-hung one-over-one aluminum-frame sash fill the three east second-story window openings. The central opening in the west second-story group contains a double-hung twelve-over-twelve wood sash. Vinyl siding covers the flanking

⁴⁶ "Dr. H. B. Hiatt," *Randolph Bulletin*, September 23, 1909, p. 5; "New Harness Firm," *Courier*, February 24, 1910, p. 5; *Randolph Bulletin*, February 11, 1909, p. 3; April 29, 1915, p. 5; August 4, 1915, p. 4; December 29, 1915, p. 4.

⁴⁷ "The Joyland Theater," *Courier*, January 17, 1918, p. 14; "New Pressing Club," *Courier*, May 23, 1918, p. 8; "Picture Show will remain open," *Courier*, October 27, 1921, p. 5; "Asheboro Plumbing and Electric Works," *Courier*, July 3, 1919, p. 3; "New Sanitary Café Opens in the McDowell Building," *Courier*, August 30, 1923, p. 1.

⁴⁸ "New Business Block," *Courier*, July 9, 1908, p. 1; "Brick Business Houses," *Courier*, August 6, 1908, p. 1; *Courier*, July 30, 1908, p. 5; November 5, 1908, p. 5.

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windows. On the first floor, single-leaf doors have been added at the base of two central openings. The upper portion of each opening and the remaining first-story openings are enclosed with brick.

The first tenants were Asheboro Drug Company, headed by C. J. Cox and Roy C. Robertson, in the west storefront and general merchant Joe Norman in the east storefront. The second floor initially served as an entertainment venue known as the “opera house” and contained offices occupied by tenants including physician William J. Moore.⁴⁹ Cut-Rate House Furnishing Company occupied the east storefront from the early 1930s through the early 1960s, followed by the Scottie Store, a discount merchandise purveyor. Asheboro Drug Company, acquired by C. C. Cranford, C. M. Fox, Arthur Ross, and J. L. Whitaker in July 1914, remained in the west storefront until October 1963, after which the Jewel Box leased the space.⁵⁰

Cranford Building, 1908, circa 2010, 138 Sunset Avenue, contributing building

E. A. Younts oversaw the construction of this three-story brick Classical Revival-style building designed by Greensboro architect James Henry Hopkins for industrialist C. C. Cranford. Foundation excavation began in July 1908. Worthville brick mason J. E. Johnson and his crew laid the walls.⁵¹ The pressed-redbrick-veneered four-bay façade and the west elevation’s southernmost bay are embellished with quoins, corbelled cornices above the third-story windows, and a recessed-panel-parapet topped with a robust metal modillion cornice.⁵² Granite sills and round-arched double-header-course lintels with a corbelled upper course and granite keystones frame the third-story windows. A continuous molded painted-cast-stone lintel spans the façade above the rectangular second-story windows, which also have granite sills. Double-hung one-over-one aluminum-frame sash were installed throughout the building. A denticulated metal cornice surmounts the late-2010s wood-frame three-section storefront with rectangular transoms, eight-pane roll-up windows, and parged kneewalls. The primary storefront entrance was moved to the west elevation’s southernmost bay, where a shallow flat-roofed wood canopy beneath the transom shelters a single-leaf door with a paneled base and a sidelight. The round-arched stair corridor entrance east of the storefront is framed with quoins and a triple-soldier-course lintel with a granite keystone. A replacement single-leaf door and arched single-pane transom are recessed with the opening.

⁴⁹ “The New Business Block,” *Courier*, September 10, 1908, p. 4; *Charlotte Evening Chronicle*, January 23, 1911, p. 6; *Courier*, June 6, 1912, p. 5.

⁵⁰ “Asheboro Drug Company Changes Hands,” *Randolph Bulletin*, July 29, 1914, p. 1; “Asheboro Drug Now Operating in New Home,” *Randolph Guide*, November 11, 1964.

⁵¹ “Brick Business Houses,” *Courier*, August 6, 1908, p. 1; “Local and Personal,” and “New Post Office Building Commenced,” *Randolph Bulletin*, July 16, 1908, p. 3.

⁵² The pointed cast-iron parapet displaying the building’s 1908 construction date that rose above the cornice at the façade’s center had been removed by the 1940s.

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The secondary elevations—the north wall and seven bays of the west wall—are executed in variegated redbrick laid in five-to-one common-bond. On the west elevation, the paneled parapet, punctuated by corbelled buttresses, steps down to the north above a corbelled cornice. Second- and third-story window openings have triple-header-course segmental-arched lintels and granite sills. Wider openings in the three north bays contain paired sash. Beneath them, a denticulated metal cornice tops three wood-frame storefronts. Each comprises a central double-leaf glazed wood door flanked by four-section windows beneath six square panels filling transom openings. The first-story bays east of the storefront contain, from north to south, a single-leaf wood door with a three-panel base, glazed upper section, and louvered-metal-vent transom; a wide enclosed window opening with the restaurant kitchen exhaust vent; a single-leaf wood door with a three-panel base, glazed upper section, and two-pane transom; and a one-over-one aluminum-frame sash. The three-bay north elevation encompasses three third-story and a central second-story window openings that are original, an added small rectangular multipane sash west of the second-story window, and a single-leaf wood door with a three-panel base, glazed upper section, and blind-panel transom. Metal gutters and downspouts have been added.

The primary storefront housed the U. S. Post Office until the 1925 construction of the building at 208 S. Fayetteville Street for that purpose. In 1910, the North Street storefronts contained a barber shop, sample room (where traveling salesmen marketed their wares), and a jewelry store operated by optometrist N. P. Cox. The upper floors served as the Asheboro Town Hall, a meeting venue for civic and fraternal organizations including the Masons, and offices for entities such as dentist Frank A. Henley, Quick Service Pressing Club, and Kodak Studios (operated by Cone S. Ridge from 1915 through at least the late 1910s).⁵³ Subsequent second-floor tenants included physicians Rufus P. Sykes (late 1930s-1960s) and John V. Hunter (late 1930s), as well as Becker Tailoring Company (late 1930s-1941). The third floor functioned as a Masonic Hall in the late 1930s and Woodmen of the World's Hall by 1947. Storefronts were occupied by Bloom's Dry Goods in the mid-1930s, Coffin and Scarboro's Men's Shop (late 1930s-early 1940s), Hoyle Clothing Company (late 1940s-mid-1950s), and Grimes Jewelry Company (late 1940s-1960s). A series of small commercial concerns utilized the North Street storefronts.

Cox-Lewis Hardware Company – First National Bank Building, 1907, between 1931 and 1950, 144-150 Sunset Avenue, contributing building

Lewis and Winslow Hardware Company, incorporated in May 1905 by John Stanback Lewis, W. P. Lewis, and John Thomas Winslow, initially operated from a frame storefront. In spring 1907, the concern commissioned contractor M. L. Davis to supervise the construction of a two-story brick building on Sunset Avenue's north side just east of the railroad. Site clearing began in April and

⁵³ Sanborn Map Company, "Asheboro," Sheet 2, May 1910; *Courier*, February 1, 1909, p. 5, May 20, 1909, p. 5, June 9, 1910, p. 6, and June 10, 1915, p. 5; "N. P. Cox," *Courier*, January 17, 1918, p. 10, and "Kodak Studio," p. 14.

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Lewis and Winslow Hardware Company moved into the west storefront in December 1907.⁵⁴ First National Bank, organized that month, occupied the southeast corner storefront until 1921. J. S. Lewis was the bank's president and Cox Lumber Company owner Clarkson J. Cox its vice president. After Winslow sold his interest in the hardware company to Orlando R. Cox in May 1911, Cox and J. S. Lewis incorporated Cox and Lewis Hardware Company. The concern remained in the west storefront until 1954, followed by a Sherwin-Williams paint store until 1978.⁵⁵ Purity Market, a grocer, occupied the corner storefront in 1937, followed by B and H Food Store by 1939, clothing purveyor Hall-Knott, Inc. from 1940 until 1948, Jewel Box, Inc. during the 1950s and early 1960s, and GAC Financial Corporation by the late 1960s. A series of small businesses utilized the second floor and North Street storefronts.

The six-bay façade and the east elevation's two south bays are distinguished by pale-yellow-brick first-story veneer and darker variegated-yellow-brick second-story veneer. Brick pilasters with granite plinths, central blocks, and caps frame each bay, rising to the granite-capped parapet. The cornice features brick corbelling, a granite belt course, and granite modillions. Windows have granite sills and slightly longer and taller granite lintels. Granite belt courses extend across the façade's west four bays above the storefront and the southeast corner bays. The storefront, topped with a granite lintel, has a translucent-glass four-section transom, two-section plate-glass display windows and a recessed central single-leaf wood-frame glazed door and sidelights. The kneewalls and entrance floor were covered with square terra-cotta-red tiles in the late-twentieth century. The two bays flanking the canted southeast corner entrance each contain a large two-section window above a granite foundation. Flared standing-seam metal awnings have been installed in the window openings beneath the lintels. A fluted classical surround frames the replacement aluminum-frame single-leaf glazed door, transom, and sidelights. The cornice of the second bay from the east elevation's south end has two bands of brick corbelling without intermediary granite accents. The same approach was taken on the eleven redbrick bays to the north. Granite coping caps the parapet.

Brick pilasters with granite plinths separate the east elevation's north eleven bays into three sections, reflecting the building's original function. Asheboro Grocery Company occupied the wide south section, while the remaining portion served as warehouses. Window openings have granite sills and slightly longer and taller granite lintels. Nine second-story opening are rectangular. The two tall narrow round-arched window openings in the south section's fifth and sixth bays have triple-header-course segmental-arched lintels with granite impost blocks and sills. The south section's first-story

⁵⁴ "New Corporations Chartered Today," *Raleigh Times*, May 22, 1905, p. 1; "New Brick Store," *Courier*, April 18, 1907, p. 1; "Building in Asheboro," *News and Observer*, June 28, 1907, p. 6; *Randolph Bulletin*, July 18, 1907, p. 3; December 12, 1907, p. 2.

⁵⁵ C. Guy Bell, "Asheboro, N. C.," *Charlotte Evening Chronicle*, January 23, 1911, p. 6; "Some New Charters," *Raleigh Times*, May 8, 1911, p. 2; *Randolph Bulletin*, May 11, 1911, p. 4.

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bays encompass, from south to north to south, a high square window and two tall windows enclosed with brick, a single-leaf wood door with a paneled base and six-pane upper section beneath a blind-panel transom, a short rectangular window opening with its base modified to receive an air-conditioning unit, a single-leaf wood door with a paneled base and six-pane upper section, and a round-arched opening with a triple-header-course segmental-arched lintel with granite impost blocks that originally contained a door. The arched single-pane transom remains, but the opening was widened to accommodate a wood-frame single-pane display window with a brick sill. The late-twentieth-century storefront to the north has a three-section transom, plate-glass display window, brick kneewall, and a central single-leaf wood-frame glazed door and transom. The two original window openings in the north bays were partially filled with brick to facilitate the installation of a two-section plate-glass display window. A brick kneewall spans both bays.

A one-story five-to-one common bond redbrick addition erected between 1931 and 1950 extends from the west elevation north of 152 Sunset Avenue. The addition's west wall contains, from south to north, a single-leaf steel door, a roll-up metal garage door, and a single-leaf aluminum-frame glazed door sheltered by a corrugated-metal canopy supported by square wood posts. Brick steps and a brick stoop with metal railings provide access to the north entrance. The wall's north end is canted. Cast-stone caps the stepped parapet.

Commercial Building, 1927, circa 2010, 152 Sunset Avenue, contributing building

This small one-story redbrick building's stepped-parapet façade is spanned by a Spanish Revival-style bracketed pent canopy with a metal-barrel-tile roof. Beneath the canopy, the circa 2010 painted-aluminum-frame storefront comprises a central single-leaf glazed door and flanking two-section plate-glass windows topped with a five-section transom. The façade has been painted; the six-to-one common-bond variegated-redbrick west elevation is unpainted. A straight-slope canvas awning shelters the single-leaf wood-frame glazed door at the west elevation's south end. A deeper canvas canopy covers the wood outdoor seating platform with metal posts and railings to the north. Terra-cotta coping caps the parapet. The one-story building that abuts the north elevation is an addition to 144-150 Sunset Avenue.

Randolph County property tax records indicate that this building was constructed in 1927. Smith's Shoe Shop, owned by Charles Franklin Smith, occupied the building during the 1930s and 1940s, joined by C. F. Smith and Son (electric appliances) and W. Duke Smith Transfer in the 1940s. Charles's son Charles Reitzel managed the appliance store and Washington Duke Smith headed the freight transfer service. City Loan and Appliance Company, a used car vendor, followed from the 1950s through 1961, after which Dick Culler's Varsity Shop operated at this location, followed by Cash Finance Company by the late 1960s.

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The High Point, Randleman, Asheboro, and Southern Railroad track and flanking right-of-way that bisect Sunset Avenue are enumerated on White Oak Street near the end of the inventory list.

Commercial Building, 1915, 1930s, 2020, 208-212 Sunset Avenue, contributing building

This austere two-story, painted-brick, six-bay commercial building has three storefronts. The 1915 building, erected to serve as an automobile dealership, received a new façade and was remodeled during the 1930s. The west mid-twentieth-century aluminum-frame storefront comprises a recessed single-leaf glazed door and transom flanked by two plate-glass display windows with tall parged kneewalls and canted corners. The central mid-twentieth-century aluminum-frame storefront, which consisted of two recessed single-leaf glazed doors and flanking two-section plate-glass windows with brick kneewalls, was replaced in July 2020 with a paneled wall and large black-finished-aluminum-frame twelve-pane roll-up window. An open-air restaurant seating area was created through the construction of an interior black-finished-aluminum-frame wall with a double-leaf door, sidelights, and transom flanked by large windows with parged kneewalls. The east late-twentieth-century aluminum-frame storefront has a recessed central single-leaf entrance and plate-glass windows with parged kneewalls. The stair tower addition erected between 1931 and 1950 that projects from the east elevation has a single-leaf six-panel door on its south wall. Six pairs of two-horizontal-pane metal second-story sash were replaced in July 2020 with fixed, two-section, black-finished-aluminum-frame, tinted-glass sash. Terra-cotta coping caps the parapet. A pent standing-seam-metal canopy extends across the façade of this building as well as 214-220 Sunset Avenue to the west.

The stair tower comprises a one-story south entrance vestibule and a two-story stair hall. Two windows, one at each level, pierce the tower's east wall. The two-story building's east elevation has one second-story window opening. All three windows have two-horizontal-pane metal sash and pent standing-seam-metal awnings. The one-story rear addition's painted windowless east wall has a stepped terra-cotta-coping-capped parapet. Only a portion of the five-to-one common bond redbrick is painted. Original openings have been enclosed and two single-leaf steel doors installed.

W. D. Stedman commissioned Climax brick mason E. D. Frazier to erect this building to house Stedman Motor Company in 1915. Central Motor Company leased the building by 1922 and remained through the early 1930s, after which the building was renovated for retail use.⁵⁶ By 1937, tenants included M and M Café, Gibson Ice Cream Company, and Grimes and Hollingsworth jewelers. Venice Moore occupied the second-floor apartment above the café. By 1941, first-floor tenants were Buddy's (a women's wear purveyor), Family Shoe Store, and Hollingsworth Jewelers. The second-

⁵⁶ *Courier*, July 29, 1915, p. 1; *Greensboro Daily News*, September 6, 1922, p. 3.

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floor encompassed the offices of S. B. Stedman and Durham Life Insurance Company as well as the shops of Ward's Men's Wear and dressmakers Eunice Taylor and Christine S. Sabine. Vestal Men's Shop replaced Buddy's by 1947 and remained along with Family Shoe Store and Hollingsworth Jewelers through the 1950s. Some of the second-floor tenants—Durham Life Insurance Company, Home Security Life Insurance Company, Northwestern Mutual Life Insurance Company, Elam Bookkeeping and Tax Services (became Harper J. Elam Jr. and Associates around 1962), and a Greensboro News and Record Bureau—remained through the 1960s. Other entities leasing offices by 1947 included Jefferson-Standard Life Insurance Company, Newton Welding Engineering Company, Newton-Auman Development Company (general contractors), W. B. Lambe and Son (general contractors), and Chisholm-Brady Auto Finance Company. Southern Life Insurance Company and Weeks and Andrews Construction Company occupied offices from around 1949 through the 1950s. Walker's Men's Shop, Paschal-Phillips Shoes, and Hollingsworth Jewelers occupied the storefronts in 1960. Scarborough's Men's Shop replaced Walker's by 1962 and Paschal-Phillips Shoes departed by 1969.

Commercial Building, 1957, 208-A Sunset Avenue, contributing building

A freestanding one-story painted-concrete-block building occupies the north end of the 208-212 Sunset Avenue tax parcel. The four-bay south elevation encompasses two steel-frame four-pane sash in the outer bays and two wood-panel doors. A corrugated-aluminum awning with a scalloped lower edge surmounts the west window and door. A flat-roofed metal canopy supported by slender steel posts spans the north elevation's east half above a central single-leaf wood door with a three-panel base flanked by two small square windows covered with plywood. The square window opening to the west contains a steel-frame four-pane sash. Metal security bars span window openings. The east and west walls are blind. Terra-cotta coping caps the parapet.

W. D. Stedman and Son Company Building, 1907, circa 1915, mid-twentieth century, late 2010s, 214-220 Sunset Avenue, contributing building

The second story of this two-story painted-brick four-bay Italianate commercial building features slightly projecting pilasters flanking corbelled pendant cornices and window openings with segmental-arched triple-header-course lintels and corbelled hoods. Aluminum-frame double-hung one-over-one sash were recently installed. Terra-cotta coping caps the parapet. The west mid-twentieth-century aluminum-frame storefront comprises a recessed double-leaf glazed door, flanking plate-glass windows, and a canted east wall sheathed with pale green square spandrel glass panels. Small square white and variegated-green tiles cover the entrance floor. The late-2010s black-finished-aluminum-frame east storefront has a recessed single-leaf entrance and a three-section plate-glass window. A brick wall separates the storefront from a deeply recessed single-leaf glazed door that provides access

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to the stair hall. A standing-seam-metal pent canopy extends across the façade of this building as well as 208-212 Sunset Avenue to the east and 222 Sunset Avenue to the west. The tall one-story mid-twentieth-century rear addition has blind east and north walls. The walls have been increased in height and have terra-cotta-coping-capped parapets. A single-leaf steel door sheltered by a canopy is at the north wall's east end.

William D. Stedman's namesake grocery store, established in 1887, became W. D. Stedman and Son in 1905 when Sulon B. Stedman joined his father's business. The concern operated from a frame store on Sunset Avenue's north side west of the railroad tracks until 1907, when the frame building was removed to allow for the construction of a two-story, two-bay-wide brick building with a single storefront (the east portion of the existing building). The one-story 1909 warehouse that extended from the brick building's west elevation and a one-story frame building occupied by the City Pressing Club were replaced by 1915 with the two-story two-bay-wide brick west portion of the existing building. The Stedmans liquidated their wholesale grocery business in 1929.⁵⁷

Prevost Stores, a grocery, and Randolph Drug Company occupied the storefronts in 1937. Raymond L. McDonald resided in a second-floor apartment above the grocery. Marion's Furniture Shop replaced the grocery by 1941, followed by Buddy's Dress Shop from around 1947 through the 1960s. Randolph Drug Company remained through the 1950s, after which Eagle Stores Company Department Store expanded into the space.

Commercial Building, early 1930s, 222 Sunset Avenue, contributing building

This two-story painted-brick four-bay commercial building's second-story is embellished with bands of basket-weave-patterned brick and granite window sills and lintels. Aluminum-frame double-hung one-over-one sash were recently installed in all four window openings. The west storefront comprises a mid-twentieth-century aluminum-frame plate-glass display window and a recessed curtain wall. The recessed east mid-twentieth-century aluminum-frame plate-glass storefront consists of a double-leaf entrance, sidelight, transom and flanking windows. Cast-stone coping caps the parapet. A pent standing-seam-metal canopy extends across the façade of this building as well as 208-220 Sunset Avenue to the east. The tall one-story rear wing's north wall has been increased in height and has a terra-cotta-coping-capped parapet. The late-twentieth-century green-finished-aluminum-frame storefront has a double-leaf glazed door and transom framed by plate-glass windows above brick kneewalls. A pent standing-seam-metal canopy shelters the storefront.

⁵⁷ *Courier*, June 13, 1907, p. 1; *Randolph Bulletin*, November 4, 1909, p. 5; *Union Republican*, November 18, 1909, p. 7; Sanborn Map Company, "Asheboro," Sheet 2, May 1910; *Courier*, May 27, 1915, p. 5; *Courier*, June 10, 1915, p. 5; "W. D. Stedman and Son," *Courier*, January 17, 1918, p. 10; "Stedman Manufacturing Co.," *Employment Security Commission Quarterly*, Summer-Fall 1954, p. 94.

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Eagle Stores Company Department Store occupied this building from the 1930s through the 1960s. It has functioned as office space since the late-twentieth century. Tenants include Ready Telecom, Inc., established by the building's current owner Al LaPrade as Community Web in 1995. The business has been located here since 1996.⁵⁸

Parking lot north of 208-222 Sunset Avenue

Commercial Building, 1925, 2013, 226-230 Sunset Avenue, contributing building

This two-story redbrick seven-bay commercial building features corbelled cornices and beltcourses and cast-stone second-story window sills and lintels. Aluminum-frame double-hung one-over-one 2013 sash fill the six outer window openings. The central opening is enclosed with brick. The west 2013 storefront contains the Sunset Theater entrance. Double-leaf wood-frame glazed doors flank the central ticket booth, which has a square terra-cotta-tile kneewall. The east early-twenty-first-century aluminum-frame storefront contains a double-leaf entrance, flanking windows, and transom. The redbrick six-bay north elevation is laid in five-to-one-common bond with segmental-arched double-header-course lintels. Double-hung one-over-one aluminum-frame 2013 sash fill six second-story window openings. The four central first-story openings—two doors and two windows—are enclosed with brick. A single-leaf steel door has been installed in the easternmost window opening. The double-leaf steel door in the west bay provides access to the adjacent concrete loading dock covered by a flat metal canopy supported by square metal posts.

C. E. Hughes' tenure at McCrary-Redding Hardware Store prepared him to establish his own concern. He partnered with J. A. Brady in April 1924 to open Brady-Hughes Hardware Store at 225 Sunset Avenue, next to Lexington Grocery Company. In January 1927, Hughes, E. H. Morris, and E. H. Morris Jr. incorporated Hughes-Morris Hardware Company, which moved across the street to 226 Sunset Avenue that year. Hughes eventually became the sole owner and operated the store until 1960. His son C. E. Hughes Jr. continued the business at a North Fayetteville Street location, offering inventory ranging from paint to plants.⁵⁹

Amos Furniture operated in the west storefront from the 1930s through the 1950s. Second-floor tenants included Eleanor's Beauty Salon and apartment resident William P. Amos in 1937 and Mayola

⁵⁸ Terrence Jefferies, "Ready Telecom readies space for new business," *Courier-Tribune*, July 7, 2018.

⁵⁹ *Courier*, April 24, 1924, p. 1; "New Corporations," *News and Observer*, January 23, 1927, p. 10; "Door of New "M" System Store to be Opened Sat., Feb. 4," *Courier*, February 2, 1928; "C. E. Hughes Closes Store in Asheboro," *High Point Enterprise*, January 2, 1960, p. 10.

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Beauty Salon by 1941. Stone's Shoes, Allstate Insurance Company, and Sears, Roebuck, and Company leased space in the building in 1962.

The City of Asheboro acquired this building in December 2006 and engaged Rehab Builders of Winston-Salem to renovate it as well as the adjacent theater at 232-236 Sunset Avenue in 2013. The buildings now serve as a cultural events venue.

Sunset Theater, 1930, 2013, 232-236 Sunset Avenue, contributing building (NR 2011)

This two-story Spanish Revival-style theater, one of the most distinctive buildings in downtown Asheboro, occupies a prominent location just east of the Sunset Avenue and Church Street intersection. The six-bay stuccoed façade is spanned by a Spanish Revival-style pent canopy with a metal-barrel-tile roof and robust wood scroll brackets. The canopy shelters six steel-frame six-pane sash. On the second-story, pilasters with geometric capitals framed by scroll brackets flank six tall, narrow, steel-frame, ten-pane sash with quoin surrounds, flat sills, and molded lintels embellished with central shields. Plaster bas-relief spandrel panels feature spiral and alternating shield and conquistador-head motifs. First-story modifications made in 2013 include the construction of the flat-roofed metal canopy with fluted edges and exposed perimeter light bulbs above the central three bays, which initially contained a central ticket booth and two single-leaf doors. The canopy emulates the original copper canopy removed around 1950. Black-finished-aluminum-frame plate-glass windows with square terra-cotta-tile kneewalls were installed in the former ticket booth openings as well as the two wider flanking openings. The east storefront contains a two-section window and transom, while the west opening assembly is identical with the exception of a single-leaf glazed door. The five-to-one-common-bond variegated-redbrick west and north elevations are windowless. One single-leaf and three double-leaf steel doors were installed on the north elevation.

Asheboro general contractor Samuel E. Trodgon erected the building.⁶⁰ In addition to the theater, Little Castle Grill and Sunset Barber Shop were tenants from the 1930s through the 1960s. The City of Asheboro acquired the theater in December 2005 and engaged Rehab Builders of Winston-Salem to renovate it as well as the adjacent building at 226-230 Sunset Avenue in 2013. The buildings now serve as a cultural events venue.

Sunset Service Station – Hop's Barbeque, 1930, third quarter of the twentieth century, 240 Sunset Avenue, contributing building

⁶⁰ "S. E. Trodgon," *Randolph Guide*, November 11, 1964.

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This one-story painted-brick building, initially a small pyramidal-hip-roofed structure, was expanded with flat-roofed east and north additions during the third quarter of the twentieth century. The original south and west walls each contain a central door opening topped with a flared bracketed metal canopy flanked by two windows. The door surrounds and window sills are painted uncut stone. The single-leaf metal door with a glazed upper section on the south elevation serves as the primary entrance. The wider west window opening contains an eighteen-pane steel sash; while a fixed single-pane sash has been installed in the east opening. A large metal-frame plate-glass window illuminates the east addition. The east wall is blind. Painted terra-cotta coping caps the addition parapets.

The door opening at the original west wall's center has been filled with painted concrete block. An eighteen-pane steel sash remains in the wider south window. An air conditioning unit fills much of the north window opening. Corrugated-metal awnings with scalloped lower edges top both windows. In the concrete-block wall section to the north, a straight-slope canvas awning surmounts the single-leaf door. The north portion of the north addition is brick. Two tall narrow single-leaf doors near the west elevation's north end provide restroom egress. The north elevation contains a multipane steel sash window and a single-leaf door. A flat-roofed metal canopy extends from the door to the freestanding walk-in restaurant cooler entrance. The late-twentieth-century square sign with neon "Hop's BAR-B-Q" lettering mounted on a round steel post near the building's southwest corner replaced a similar mid-twentieth-century sign.

The building originally housed Sunset Service Station and Smith Taxi and subsequently served as McGill's Taxi and Bus station. Since 1954, it has been occupied by Hop's Barbeque, established by Burrell Hopkins, who operated the restaurant until his 1982 retirement. Hopkins enlarged the building twice during his tenure.⁶¹

Restaurant cooler, early-twenty-first century, 240 Sunset Avenue, noncontributing structure

Freestanding flat-roofed insulated metal walk-in restaurant cooler with a single-leaf metal door on the west elevation.

Sit-Ins for Civil Rights Marker, Sunset Avenue, 2013, noncontributing object

This marker on the sidewalk at the northeast corner of the Church Street and Sunset Avenue intersection was dedicated on August 24, 2013.⁶² The bronze plaque mounted on the canted limestone

⁶¹ "McGill's Taxi and Bus Lines," *Courier-Tribune*, special pictorial Asheboro and Randolph County edition, September 1949. Chip Womack, "Burrell Hopkins," *Courier-Tribune*, November 28, 1986, pp. 1 and 12A.

⁶² Judi Brinegar, "A Game Changer," *Courier-Tribune*, August 25, 2013, pp. 1 and 7A.

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base reads: "On January 27, 1964, 60 African-Americans were arrested at Hop's Bar-B-Que and the Little Castle Sandwich shop, part of the Sunset Theatre. These sit-ins were part of the national drive for integration and civil rights." The Randolph County Chapter of the NAACP and the city of Asheboro subsidized the marker's \$2,500 cost. The marker is noncontributing due to its twenty-first-century installation date.

Commercial Building, circa 1945, 312 Sunset Avenue, contributing building

This long two-story building, which extends west behind 107 and 109-111 N. Church Street, has a deep setback from Sunset Avenue. Due to the sloping grade, the lower story is partially below street level. The upper story encompasses eight windows covered with vinyl siding and a four-bay east storefront with three multipane windows and a single-leaf west door. A concrete sidewalk leads to the concrete landing with a slender metal railing spanning the storefront. Slender metal posts and a brick retaining wall support the landing. The lower level contains six storefronts, each with a fixed window and a replacement single-leaf door. Canvas dome awnings surmount the west four storefronts and the upper-level storefront.

The upper floor initially housed Arcade Billiard Room and Bowling Alleys. By 1949, the city skating rink occupied that space. The narrow north storefront of 107-109 North Church Street served as the entrance. The lower level was initially used as storerooms. Sunset Bargain Warehouse, a furniture store, utilized the entire building by 1955 and remained through the 1960s.

Commercial Building, late 1920s, circa 1955, 318-320 Sunset Avenue, contributing building

This one-story white-painted-brick commercial building has a mid-twentieth-century stack-bond façade and five-to-one-common-bond secondary elevations. A flat metal canopy spans most of the façade above two storefronts. The west mid-twentieth-century aluminum-frame storefront comprises a single-leaf entrance, sidelights, flanking windows, and a three-section transom. The east storefront was enclosed with painted T1-11 panels, a single-leaf door, and two tall narrow fixed plate-glass sash in the late-twentieth century. Aluminum coping has been added on top of the flat façade parapet's original metal coping. Terra-cotta coping caps the secondary elevation parapets. The east wall is blind. The north elevation has a single-leaf steel door near its east end, a central double-leaf steel door, and a twenty-four-pane steel-frame window. A flat-roofed metal canopy shelters the double-leaf door and a portion of the long wood accessible ramp that extends to the parking lot.

This building served as Asheboro Coca-Cola Bottling Company's plant though the 1930s. It was divided into two commercial spaces by the early 1940s. East storefront tenants included barber Richard H. Moore (ca. 1941-1947), Kivett Electric (1948-early 1950s), and Carolina Power and Light.

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The west storefront served as Coca-Cola Bottling Company offices (ca. 1941-1947), was vacant in 1949, and contained Allstate Insurance Company and Sears, Roebuck, and Company offices by the mid-1950s. Carolina Power and Light utilized the entire building by 1960 and remained through the decade.

Commercial Building, late 1920s, circa 1955, 322 Sunset Avenue, contributing building

This one-story commercial building's mid-twentieth-century stack-bond façade has been painted blue. Late-twentieth-century T1-11 panels cover the transom and the storefront's recessed central section, which contains two original Art Deco-style aluminum-frame glazed doors. The east three-section aluminum-frame plate-glass window and west running-bond-brick section have stack-bond kneewalls and canted internal corners. The west section features four small header-course-bordered pentagonal windows, a beltcourse that serves as the window sills, and a header-course kneewall cap. Aluminum coping has been added on the flat façade parapet. A large "Monroe's Music and Jewelry" sign projects from the façade. The parged north elevation contains a double-leaf five-panel wood loading dock door near its west end and a central nine-pane steel-frame window. The door is elevated above grade. The east window opening is covered with plywood.

This building housed Nance Chevrolet Company's used car department in 1937 and its painting department in 1939. The storefront created by 1937 was leased by Dan's Radio Service, followed by H. A. Loutrel Radio Service (ca. 1939-early 1940s), and City Radio Service (mid-1940s). Town Modes women's wear occupied the east storefront and Bule and Company (electric appliances) the west storefront from around 1949 through the early-1950s. Town Modes was the sole tenant in the mid-1950s. G. L. Harris Company and Harris Jewelry and Loan Company moved from 118 North Church Street to this location in the late 1950s and remained through the 1960s.

Commercial Building, 1950, 2021, 328 Sunset Avenue, noncontributing building

This one-story commercial building was dramatically remodeled in 2021 to serve as Hamilton's Steakhouse. The long thin painted Roman-brick running-bond façade originally encompassed a recessed west entrance bay with an aluminum-frame single-leaf glazed door, flanking windows, and transom. A decorative concrete-block solar screen filled the wide rectangular window opening to the east. In 2021, a bronze-finished-aluminum-frame single-leaf glazed door, sidelights, and transom were installed in the west entrance bay. The window opening was enlarged to accommodate a bronze-finished-aluminum-frame double-leaf glazed door and flanking full-height windows. A rectangular fixed bronze-finished-aluminum-frame sash was installed in a new opening west of the door. A matching full-height window was added east of the door. Aluminum coping tops the flat façade parapet. A full-width shed-roofed porch with a projecting gabled entrance bay shelters the outdoor

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eating area. Square stained-timber-frame bracketed posts spanned by a railing with slender metal balusters and wood handrail rest on a low formed-concrete foundation. The porch has a standing-seam metal roof.

The secondary elevations are laid in six-to-one-common bond. Terra-cotta coping caps the blind east wall. The north elevation has three small aluminum-frame one-over-one sash and single- and double-leaf steel doors adjacent to the concrete loading dock that projects from its west end. Concrete steps with a tubular metal railing rise to the dock. The building is a noncontributing resource due to extensive recent alterations.

Tenants included Rowe's Tailoring Shop in the 1950s and the North Carolina Employment Security Commission in the 1960s.

Nance Chevrolet Company - Central Telephone Company Building, late 1920s, 1960, 334 Sunset Avenue, contributing building

This building's streamlined Classical Revival-style façade reflects a Modernist influence. A molded cast-stone cornice tops the variegated-redbrick wall laid in common bond with three stretcher courses followed by a course of alternating headers and stretchers. The tall flat parapet hides the low gable roof. Cast-stone sills and soldier-course flat-arch lintels with cast-stone keystones frame four double-hung eight-over-twelve sash. A rectangular cast-stone panel surmounts each window. In the slightly projecting central section, a robust cast-stone surround borders the recessed entrance bay containing an aluminum-frame single-leaf glazed door, sidelight, and transom. The running-bond redbrick secondary elevations are windowless. On the north elevation, three single-leaf doors—one main-level and two basement—provide access. Corrugated-metal awnings with scalloped lower edges shelter both doors. A straight run of steel steps rises to the main-level entrance and the adjacent steel HVAC equipment platform. Additional equipment rests on a concrete pad that extends into the parking lot. A tall cell tower is mounted at the north parapet's east end.

This one-story-on-basement building erected between 1922 and 1931 housed Nance Chevrolet Company's automobile dealership and service center until the early 1950s. Central Telephone Company, which acquired Asheboro Telephone Company in 1931, moved to this location in 1955. The façade was likely updated in conjunction with the company's 1960 construction of the building to the west.

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Central Telephone Company Building, 1960, Sunset Avenue, contributing building

This one-story redbrick building's Modernist tripartite façade features a slightly projecting central section with a taller parapet than the flanking walls. The double-leaf steel door and transom in the recessed central entrance bay are surrounded by cast-stone panels. Modernist sconces flank the door. East and west of the entrance, four regularly spaced vertical courses of recessed headers embellish the façade. A tall cast-stone cornice tops the central section and shorter fluted cast-stone cornices surmount the outer sections, each of which contains two tall, narrow, fixed-pane, plate-glass windows. Three antennae are mounted above the door on the central cornice. The running-bond redbrick secondary elevations are windowless. On the north elevation two single-leaf main-level doors and two double-leaf basement doors supply access. Two straight runs of steel steps rise to the main-level entrances. A flat-roofed metal canopy shelters the west stair. Equipment rests on a concrete pad that extends into the parking lot.

The building does not have a separate address as it is functionally connected to 334 Sunset Avenue.

Sunset Avenue: South Side

First National Bank Building, 1968, 1978, 101 Sunset Avenue, contributing building

Architect John James Croft Jr. designed the Modernist flat-roofed brick and concrete two- and three-story First National Bank building erected by general contractor S. E. Trogdon and Sons at Fayetteville Street and Sunset Avenue's southwest corner. The building replaced the institution's Classical Revival-style two-story brick and granite 1921 bank at the same location. The offset two-story 1978 northwest block was erected on the site of a two-story brick commercial building.⁶³ Thus, its height emulates proximate commercial buildings, while the L-shaped three-story 1968 block that fronts Fayetteville Street is in keeping with taller neighboring bank buildings. The steel and concrete structure is clad with brown brick veneer and precast concrete panels of various textures and colors. Deep eaves with precast-concrete-panel soffits and flat first-story canopies have brown-finished-aluminum fascia and coping. Beige-concrete course-aggregate rectangular panels at the cornice, building corners, and between bays add aesthetic interest in both sections.

The northwest block's north elevation contains a recessed bronze-finished-aluminum-frame tinted-glass first-story single-leaf door, sidelights, and transom flanked by original sconces mounted on recessed beige-concrete course-aggregate panels. A canopy extends across the north wall and slightly

⁶³ "Marvelous Growth," *Courier*, November 10, 1921, p. 8; Ted Mellnik, "Take a Look at Your Town," *Courier-Tribune*, June 16, 1978, p. 1A; Mark Miller, telephone conversation with Heather Fearnbach, August 3, 2020; William J. Trogdon, telephone conversation with Heather Fearnbach, September 29, 2020.

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past the east wall beneath a higher canopy. On the second story, four slightly projecting white-concrete fine-aggregate panels with canted centers and molded edges frame narrow black-finished-aluminum-frame tinted-glass windows. The windowless brick east wall has a five-panel appearance due to four recessed full-height vertical courses.

The three-story block's brick first story is punctuated by partial-height vertical courses, while the upper two stories are sheathed with full-height white-concrete fine-aggregate panels, some blind and others containing two narrow black-finished-aluminum-frame tinted-glass windows. The 140-foot-long east elevation's six-bay first story encompasses a southern entrance with a recessed black-finished-aluminum-frame tinted-glass curtain wall and two matching six-section north window bays. A flat canopy wraps around the building, extending above a two-lane drive-through on the south elevation. A double-run of concrete steps and a landing with metal railings provide access to the recessed entrance at the west elevation's center, which matches the others in the building. A flat-roofed mechanical penthouse rises above the roof.

The building now serves as First Horizon Banking Center.

Asheboro Bank and Trust Company Building, 1921, early-twenty-first century, 111 Sunset Avenue, contributing building

This two-story brick Classical Revival-style building is characterized by a pent slate-shingled roof, molded modillion cornice, four small square windows beneath the cornice, and four tall, narrow, fixed tinted-plate-glass windows with a continuous granite sill. A molded cast-stone cornice (painted black in 2021) tops the replacement storefront. Four cast-stone pilasters scored to emulate stone blocks frame two tall, narrow, fixed, black-finished-aluminum-frame tinted-glass windows and a recessed entrance with a black-painted vertical-board door and wood-frame sidelights. All six window openings on the redbrick south elevation have been altered with cast-stone surrounds and contain fixed black-finished-aluminum-frame tinted-glass sash. The replacement storefront and windows were installed during the early-twenty-first century.

Asheboro Bank and Trust Company, incorporated in August 1920, commissioned this building's construction that month and occupied it from January 20, 1921 until March 12, 1934.⁶⁴ Kay's, a women's wear purveyor, followed by 1937 and remained through the early 1960s. Baker's Shoe Store moved from 120 Sunset Avenue to this location in the late 1960s. Second-floor tenants included chiropractor Robert E. Doak, Marie's Beauty Nook, and the Greensboro News and Record (1941);

⁶⁴ "Asheboro Bank and Trust Company Elects Officers," *Courier*, August 5, 1920, p. 1.

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Asheboro Sewing Room (dressmakers, 1947); Delmarr Beauty Shop (1947-1949); Barnett Dental Laboratory and corsetiere Hallie T. Lemmons (1949); and City Realty (1950s and 1960s).

Wood and Moring Building, 1917, 117 Sunset Avenue, contributing building

This two-story dark-redbrick Classical Revival-style building features a corbelled brick cornice and six second-story windows with granite lintels, keystones, and sills. White-finished-aluminum-frame tinted-glass one-over-one sash have been installed in each opening. A denticulated cornice with a pent copper cap surmounts the late-twentieth-century variegated-redbrick four-bay storefront. The round-arched entrance bay, framed by header and soldier courses and a cast-stone keystone, contains a recessed single-leaf glazed multipane door, sidelights, and transom. Copper lantern sconces flank the entrance. First-story fenestration comprises three sixteen-pane sash framed by slightly projecting header-course sills, soldier-course lintels with cast-stone keystones, and fixed shutters with two raised panels. The south elevation has been parged and painted. The easternmost segmental-arched second-story window opening is enclosed. White-finished-aluminum-frame six-over-six sash have been installed in the remaining five opening at that level as well as two small square first-story openings. A straight-slope canvas awning shelters the central aluminum-frame single-leaf glazed door and sidelight.

W. P. Wood founded a namesake general mercantile in 1874 and partnered with W. H. Moring to form Wood and Moring in 1890. The concern erected a frame building on the corner of Sunset Avenue and Fayetteville Street around 1899. Wood and Moring commissioned the construction of the brick building at 117 Sunset Avenue in June 1917, occupied it in late fall, and demolished the frame building in May 1918. Moring purchased Wood's interest in 1923, but sold stock to Wood's son John K. Wood in 1924. The store remained in operation until April 1930, when Moring sold the business to Hudson-Belk Company.⁶⁵ The department store remained until moving to a newly erected building at 227 Sunset Avenue in 1936. Rose's 5, 10, and 25-cent Store relocated from 112 Sunset Avenue and occupied the storefront from 1936 until 1949. Reaves Walgreens Agency, established by Hallie C. Reeves in 1941, and Reaves Beauty Salon (on the second floor) utilized the building by the early 1950s. Carolina Motor Club was a second-floor tenant in 1962. Reaves sold the pharmacy to Kerr Drug Associates in January 1963 and moved to Pinehurst, where he opened Medical Center Pharmacy with his son Hal in May 1964.⁶⁶

⁶⁵ "W. P. Wood & Moring," *News and Observer*, August 24, 1899, p. 104; "Asheboro Grows While War Clouds Gather," *Courier*, June 14, 1917, p. 1; *Courier*, July 26, 1917, p. 5; April 11, 1918, p. 5, and May 9, 1918, p. 5; "Wood & Moring," *Courier*, January 17, 1918, p. 13; "Asheboro of Today," *Courier*, November 10, 1921, p. 1; "W. H. Moring Rounds Out 50th Year in Business in Asheboro," *Courier*, March 8, 1928, p. 2; "Asheboro's Top Citizen Celebrates," *Charlotte Observer*, April 18, 1937, p. 10.

⁶⁶ "Reaves Walgreen Provides Service For Customers," *Randolph Guide*, November 11, 1964; "Hallie C. Reeves," *Greensboro News and Record*, July 6, 1999; "Nine pharmacists, three generations, and counting," *Drug Topics*, December 30, 2014.

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Commercial Building, 1917, 1938, 121-125 Sunset Avenue, contributing building

W. H. Moring also commissioned the construction of this two-story brick commercial building in spring 1917 and it was completed in September. The initial tenants were men's clothing and shoe purveyor Coffin-Scarboro Company, established in 1915, which occupied 121 Sunset Avenue until 1976, and W. A. Underwood's Standard Drug Company, established around 1893, in 125 Sunset Avenue. Cox Lumber Company moved into a second-floor office in late March 1919. Both storefronts were remodeled in 1938 and the late-twentieth century.⁶⁷ Standard Drug Company remained through the early 1950s. The storefront was vacant in 1955 and occupied by Asheboro Jewelry Company during the 1960s.

A corbelled brick pendant cornice spans the seven-bay façade. A recessed rectangular panel tops four windows with granite sills and lintels in the east second-story bays. Vinyl twelve-over-twelve sash and short rectangular eight-pane transoms have been installed in each opening. Granite sills and round-arch denticulated corbelled hoods frame the taller three west window openings, which contain original wood-frame multi-pane transoms and paired replacement vinyl six-over-six sash. The late-twentieth century running-bond-redbrick-enclosed storefront encompasses two central wood-frame, three-section, plate-glass windows with six-pane transoms and recessed corner entrance bays, each containing two single-leaf multipane doors. A canvas dome awning shelters the west entrance. Terra-cotta-coping caps the parapets.

The five-bay north elevation is executed in five-to-one-common-bond red brick. Vinyl twelve-over-twelve sash and short rectangular eight-pane transoms have been installed in four second-story and the central first-story window openings. A short second-story opening also contains a vinyl twelve-over-twelve window. All window openings have slightly projecting header-course sills. Two double-leaf multipane doors with two-section six-pane transoms facilitate egress. The east entrance is recessed. A painted "Randolph Arts Guild" sign spans the entrance bays.

Hall-Knott, Inc. Store, 1949, 129 Sunset Avenue, contributing building

This two-story building's Modernist façade is distinguished by pale-gray-brick second-story veneer framed by darker gray concrete panels. A wide steel-frame plate-glass window with five-pane sidelights and a cast-stone sill spans the central stack-bond bay. The flanking sections are running bond. A fluted metal cornice tops the black-finished-aluminum-frame storefront, which comprises a

⁶⁷ "Asheboro Grows While War Clouds Gather," *Courier*, June 14, 1917, p. 1; "Change in Location," *Courier*, July 26, 1917, p. 5; *Courier*, March 27, 1919, p. 1; "Standard Drug Company," *Courier*, January 17, 1918, p. 13; "1938 a Big Year for Asheboro," *Charlotte Observer*, January 6, 1939, p. 13.

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recessed central curtain wall with a double-leaf door and two display windows with canted corners and concrete-panel surrounds.

The secondary elevations are laid in six-to-one-common-bond red brick. Terra-cotta-coping-caps the east wall, which has a windowless first story and four double-hung six-over-six wood second-story sash. Two identical windows pierce the south elevation's second story. Metal security bars fill the two first-story window openings flanking a black-finished-aluminum-frame single-leaf door topped with a canvas awing. All window openings have slightly projecting header-course sills.

General contractor S. E. Trogdon erected this building.⁶⁸ Hall-Knott, Inc. clothing store, founded by T. Irving Hall and Edgar Nathan Knott in 1940, moved to this location from 144 Sunset Avenue in 1949 and remained through the 1970s.

Rose's 5, 10, and 25-cent Store, 1949, 131 Sunset Avenue, contributing building

This two-story building's Modernist façade features pale-pink-brick second-story veneer edged with darker pink concrete panels. At the second-story's center, a dark-pink-concrete surround borders five short rectangular translucent-glass-block windows and one stack-bond brick bottom panel of equal size. On either side, a large, wide translucent-glass-block window spans a central stack-bond bay flanked by running bond panels. A fluted metal cornice surmounts the recessed aluminum-frame storefront, which includes a double-leaf door and windows with low dark-gray concrete-panel surrounds.

The six-to-one-common-bond redbrick wall has been painted. A tall brick elevator penthouse rises above the east bay. Double-hung six-over-six wood sash remain in all five second-story window openings. Metal security bars fill three first-story window openings. Brick steps with metal railings lead to an aluminum-frame single-leaf door with a narrow sidelight and a blind transom. A short concrete ramp provides access to the double-leaf east door with a square-panel base and glazed upper section.

General contractor S. E. Trogdon erected this building. Rose's 5, 10, and 25-cent Store moved from 117 Sunset Avenue to this location in 1949 and remained until 1970, when the business relocated to Northgate Shopping Center. Belk-Yates Fabric Fair—the fabric, linen, rug, and outdoor furniture departments of the Belk-Yates store at 227 Sunset Avenue—then occupied 131 Sunset Avenue, followed by Kimbrell's Furniture Company.⁶⁹

⁶⁸ William J. Trogdon, telephone conversation with Heather Fearnbach, September 29, 2020.

⁶⁹ "Roses Is Big Family Store," *Randolph Guide*, October 28, 1970; William J. Trogdon, telephone conversation with Heather Fearnbach, September 29, 2020.

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Commercial Building, 1949, 135 Sunset Avenue, contributing building

Pale-gray-brick veneer framed by pale-gray concrete panels sheathe the second-story of this two-story building's Modernist façade. Additional embellishment includes four slightly recessed brick courses above the windows and soldier-course window surrounds. Two-section black-finished-aluminum-frame tinted-glass fixed sash have been installed in the three window openings. A canvas awning tops the black-finished-aluminum-frame storefront, which encompasses two recessed double-leaf doors and central and outer display windows with canted corners and dark-gray concrete-panel surrounds.

The secondary elevations are executed in six-to-one-common-bond red brick. The terra-cotta-coping-capped west wall is windowless. A tall brick elevator penthouse rises above the south elevation. Black-finished-aluminum-frame tinted-glass fixed sash have been installed in four second-story window openings. Blind panels fill three first-story and single second-story and elevator penthouse openings. Canvas awnings top the replacement black-finished-aluminum-frame single-leaf door and two flanking windows. The replacement storefront, doors, and windows were installed during the early-twenty-first century.

General contractor S. E. Trogdon erected this building, which initially housed East Department Store. Anchor Company Department Store occupied the building from the mid-1950s through the early 1960s, followed by McCown-Smith, Inc, a similar concern.⁷⁰

Kiosk, 1938, 2004, Sunset Avenue, noncontributing structure

The small hexagonal structure with a standing-seam metal pyramidal roof topped with a finial stands between the railroad tracks and 211 Sunset Avenue at the edge of the sidewalk. On each elevation, three-vertical-pane sash top painted-metal-sheathed walls. The bronze plaque on the northwest face details the kiosk's history. City employee Earl Marley erected the structure in early 1938 for use by the Asheboro Police Department. The kiosk originally stood at the intersection of Sunset Avenue and South Fayetteville Street. The Hedrick family obtained the kiosk in 1964 and donated it to the city in conjunction with Asheboro's 1996 bicentennial celebration. The structure was restored and situated at its current location in 2004 in honor of City of Asheboro employees. The kiosk is a noncontributing resource as it was moved after the district's period of significance.

⁷⁰ "Belk-Yates Plans Major Expansion," *Courier-Tribune*, March 20, 1970; "McCown-Smith Assumes an Entirely New Look," *Randolph Guide*, October 28, 1970; William J. Trogdon, telephone conversation with Heather Fearnbach, September 29, 2020.

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B. C. Moore and Sons Department Store, 1965, 211 Sunset Avenue, contributing building

This two-story commercial building replaced the four-building Southern Crown Milling Company complex, which encompassed a two-story commercial building fronting Sunset Avenue, a central three-story flour, corn, and feed mill, and a one-story office and corn storage building to the south.⁷¹ Square white-porcelain-enameled panels sheathe the façade around an expansive aluminum-frame plate-glass storefront with large display windows framing two central double-leaf doors with transoms. A canvas awning hangs from the flat-roofed metal canopy that shelters the storefront. The five-to-one-common-bond redbrick secondary elevations are windowless. Aluminum coping caps the flat parapets. Asheboro native Susan Harrell painted a trompe l'oeil mural of a locomotive emerging from a tunnel on the east elevation in 2013. The functioning headlight and short section of railroad track extending from the mural enhance its three-dimensional quality.

B. C. Moore and Sons Department Store moved from 100 Sunset Avenue to this newly erected building in 1965 and remained until January 1988. By that time, the company operated approximately eighty stores in Alabama, Florida, Georgia, North Carolina, and South Carolina.⁷² Collector's Antique Mall, owned by David F. and Janet Rich, has occupied the building since 1993. The Riches purchased the property in September 1994.⁷³

Commercial Building, 1905, 219-225 Sunset Avenue, contributing building

Lexington Grocery Company, incorporated in 1899 and headed by J. T. Hedrick of Lexington, engaged contractor M. L. Davis to execute this building's construction at a cost of approximately \$6,000. Work began in early August 1905 and the grocery occupied the storefront in early December. The second floor served as a meeting venue for civic and fraternal organizations including the Masons and offices for entities ranging from the *Randolph Bulletin* to Randolph County's undertaker J. W. Jolley.⁷⁴

The tall-two-story brick commercial building features decorative masonry including slightly projecting pilasters and corbelled cornices. The second story contains three wide window openings spanned by a corbelled cornice. The two outer window openings are surmounted by segmental-arched triple-header-

⁷¹ Sanborn Map Company, "Asheboro," Sheet 3, April 1950.

⁷² "Moore Specializes in Family Shopping," *Randolph Guide*, October 28, 1970; Mary Seehorn, "Moore's," *Courier-Tribune*, December 13, 1987, pp. 1 and 2D.

⁷³ Randolph County Deed Book 1405, p. 1476.

⁷⁴ *Randolph Bulletin*, August 3, 1905, p. 3; August 24, 1905, p. 3; January 11, 1906, p. 3; October 25, 1906, p. 3; July 7, 1910, p. 5; *News and Observer*, July 26, 1905, p. 3; "New Brick Stores," *Courier*, August 31, 1905, p. 3; *Courier*, December 7, 1905, p. 3; "Republican Headquarters Opened," *Randolph Bulletin*, October 11, 1906, p. 3; Sanborn Map Company, "Asheboro," Sheet 2, May 1910; "The Lexington Grocery Company," *Courier*, January 17, 1918, p. 10; "The Lexington Grocery Company," *Dispatch*, May 5, 1921, 1918, section 4, p. 6.

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course lintels and corbelled hoods that extend across the entire bay. A single-header-course flat lintel spans the central window opening. Three tall, narrow, double-hung, one-over-one vinyl sash topped with three-dimensional square panels were recently installed each opening. A corbelled pendant cornice embellishes the parapet. The late-twentieth-century wood-frame storefront comprises a recessed double-leaf three-pane wood-frame door with a rectangular transom near its west end, flanking tall narrow plate-glass windows with brick kneewalls, and a single-leaf wood-frame glazed door with a wood-frame transom in the east bay. A straight slope canvas awning; painted sign band advertising the former tenant, Big Bear Supermarket; and corbelled cornice top the storefront. The façade has been painted two shades of red (lighter around the storefront) and the secondary elevations have been painted white. Terra-cotta coping caps the parapet.

On the more simply executed west elevation, pilasters delineate six bays. Second-story window openings have segmental-arched double-header-course lintels with corbelled hoods. The tall, narrow, double-hung, one-over-one wood sash surmounted by flat square panels were likely installed in the mid-twentieth century. The first-story window opening in the third bay from the north end has been enclosed with brick, but the slightly projecting brick sill remains. The door opening in the second bay from the south end is also brick-filled. The high, square, plywood-covered window in the southernmost bay has a segmental-arched triple-header-course lintel and slightly projecting brick sill.

It appears that the three-bay south elevation's initial fenestration comprised a central first-story door with a segmental-arched triple-header-course lintel flanked by windows with segmental-arched double-header-course lintels. Plywood covers the first-story window opening in the west bay; the door and east window opening are brick-filled. A central single-leaf steel door has been installed, and later window openings are brick-enclosed. A corbelled belt course spans each bay beneath the second-story windows. A straight run of steel steps rises from the west bay to the single-leaf door that has been installed at the second-story's center. Two original second-story window openings remain, both with two-over-two double-hung wood sash. Two small, narrow, rectangular three-pane steel sash were added east of the door in the center bay. A twenty-four-pane sash with an eight-pane hopper fills the east bay east of the original window.

Lexington Grocery Company remained in the east storefront through January 1928. The concern also had stores in High Point, Lexington, and Troy. J. A. Brady and C. E. Hughes operated Brady-Hughes Hardware Store in the west storefront from 1924 until moving across the street to 226 Sunset Avenue in 1927. "M" System Store and Market, owned by G. P. Pritchard, utilized the west storefront from February 1928 until around 1939.⁷⁵ Other tenants in 1937 included Scott Book and Stationary Company and Southeastern Ink Company in the east storefront and Huntley-Stockton-Hill Company

⁷⁵ "Door of New "M" System Store to be Opened Sat., Feb. 4," *Courier*, February 2, 1928.

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(furniture) on the second floor. Scott Book and Stationary Company remained through the 1950s, followed by Town Modes (women's wear) in the early 1960s, and Charles Department Store by 1969. Big Bear Supermarket occupied the west storefront from 1940 until 1956. Stelens (women's wear) leased that space in the early 1960s.

The second floor functioned as an armory hall from December 1911 through the early 1930s. The structure was known as the White Building after J. Francis White purchased it from E. L. Hedrick in November 1935. By 1939, second-floor tenants included Lewis Studio (photographers), general contractor S. E. Trogdon, dressmakers Clark and Hayes, Carolina Beauty Shop, and the apartment of Carolina Beauty Shop manager Leutencie Smith. Subsequent occupants included Cheek Sign Company (1941-1990s), accountant D. Henry Cline (1941), Jefferson Standard Life Insurance Company (1941), Junior Chamber of Commerce (1941), Young Businesswomen's Club (1941), North State Finance Company (1941-1949), State Employment Service (1941), State Unemployment Compensation Commission (1941), White Amusement Company (1941), J. Francis White Jr. (1941), Mildred's Shop (women's wear, 1947), Asheboro Merchants Association (1947-1949), Carolina Motor Club (1947-1949), attorney Ottway Burton (1947-1960s), North State Finance (1947-1949), a Norfolk Southern Railway Company traffic department office (1947), State Capital Life Insurance Company (1947-1960s), architect John James Croft Jr. (1947-1949), Randolph County Malt Beverage Retail Dealers Association (1949), Scott E. Shuping tax service (1949), Nan's Alterations Shop (1955), Mary Jane's Beauty Shop (1960s), Farlow Service Agency (1960s), attorney Don B. Davis (1960), attorney Linwood T. Peoples (1962), Tiny Tot Studio (1962). Cheek Sign Company owner Edgar L. Cheek, who painted the "Big Bear Super Market" sign, bought the building from J. Francis White in July 1986.⁷⁶ David F. and Janet Rich purchased the property on October 31, 1997. In 1998, they expanded their business, Collector's Antique Mall, into this building from 211 Sunset Avenue.⁷⁷

Cranford Building, 1936, 1958, 1966, 227 Sunset Avenue, contributing building

This two-story brick commercial building originally had a striking Art Deco-style façade featuring black spandrel glass storefront sheathing, a matching sign panel, and second-story limestone-veneer. The extant façade was constructed following an August 14, 1958, fire. Four stack-bond courses divide the blind running-bond red-Roman-brick second-story into five bays. A deep, pent, wood-shingled, 1966 canopy supported by square concrete posts shelters the storefront and sidewalk. The bronze-finished-aluminum-frame storefront comprises a recessed curtain wall with two double-leaf glazed doors and flanking plate-glass windows bordered with parged walls. All original window and door openings on the terra-cotta-coping-capped east and west elevations have been filled with brick. The elevator tower rises above the roof in the fifth bay from the east elevation's north end. A single-leaf

⁷⁶ Randle E. Brim, "If These Wall Could Talk," *Randolph Guide*, July 26, 2000, pp. 1 and 9B.

⁷⁷ Randolph County Deed Book 1526, p. 1553.

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steel door has been added near the east elevation's south end. The north elevation abuts 125 South Church Street.

Industrial C. C. Cranford commissioned Asheboro general contractor Samuel E. Trodgon to construct this building to house the Hudson-Belk Company department store previously located at 117 Sunset Avenue. The building was quickly repaired after the August 1958 fire decimated the roof and the second floor, which contained the women's department, a stockroom, and storage rooms. Belk Stores Services architect Jean Guthrie Surratt of Charlotte guided the repair executed by S. E. Trodgon and Sons. The store reopened in late November. In 1966, the concern became known as Belk-Yates Company, which completely renovated the building. Belk-Yates Company relocated to the newly completed Randolph Mall in March 1982.⁷⁸

U. S. Post Office, 1935, 241 Sunset Avenue, contributing building

A Public Works Administration (PWA) grant and state and local funds subsidized the construction of this one-story-on-basement Georgian Revival-style building. The north section, which has a slate-shingled low-hip roof, is the most elaborately executed. Quoins and a brick cornice with a sawtooth course frame the symmetrical five-bay façade. Concrete and brick steps with metal railings lead to the central entrance, embellished with a surround comprising fluted pilasters, a gouged swag frieze, and a broken pediment with a fretwork cornice and pineapple finial. The aluminum-frame double-leaf glazed door and transom were installed in the mid-twentieth century. The original double-leaf wood door had a paneled base and multipane glazed upper section. Lantern sconces and City of Asheboro plaques flank the entrance. Cast-stone panels and a soldier course above the windows punctuate five-to-one-common-bond variegated-redbrick walls. The north section features a cast-stone water table, molded cast-stone sills, and flat-arch lintels with cast-stone keystones. The central flat-roofed section has a soldier-course water table, molded cast-stone sills, and flat-arch lintels, while the two-story flat-roofed rear wing has slightly projecting header-course window sills. Twelve-over-twelve double-hung wood sash fill window openings with the exception of two small four-over-four wood sash on the west elevation and eight six-over-six wood sash on the south wing's upper story. One upper-story sash has been replaced; windows are otherwise original. The south portion of the wing's lower level, originally an open loading dock, was enclosed with blind brick walls in the 1960s. Straight runs of concrete steps with formed-concrete retaining walls and tubular steel railings provide access to below-grade basement

⁷⁸ Barron Mills, "Asheboro Store Fire Worst in 30 Years," *Greensboro Daily News*, August 15, 1958, pp. 1 and 16A; "Hudson-Belk Company Has Served Randolph People Since 1929," *Randolph Guide*, November 11, 1964; "Belk: A Randolph Institution Since 1929," *Randolph Guide*, October 28, 1970; "S. E. Trodgon," *Randolph Guide*, November 11, 1964; William J. Trodgon, telephone conversation with Heather Fearnbach, September 29, 2020; "Jean Guthrie Surratt," Harry and Bryant Company obituary, October 2015.

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entrances on the east and west elevations. Metal coping caps the flat parapets. A square brick chimney stack rises above the roof. Flat metal canopies cover the concrete steps and accessible ramp with brick sidewalls that were constructed adjacent to the east elevation in 2010.

Murch Brothers Construction Company commenced work in late 1934 and finished in spring 1935. The building served as a U. S. Post Office until 1965. The interior was remodeled in the late 1960s to create offices. The building has housed the City of Asheboro's Cultural and Recreation Services Department since 2005.

Lewallen Service Station, circa 1935, 2015, 305 Sunset Avenue, noncontributing building

This one-story side-gable-roofed variegated-redbrick building manifests Pure Oil Company's early-twentieth-century English cottage gas station design, which features brick end chimneys with corbelled stacks and a slightly projecting central front-gable entrance bay. Sconces, sidelights, and two windows flank the replacement single-leaf door. On the north elevation, a window and a single-leaf steel door flank the chimney. Two windows flank the chimney on the south elevation. Soldier-course lintels surmount doors and windows with fixed single-pane sash. Standing-seam-metal panels cover the formerly wood-shingled gables and asphalt-shingled roof. The gabled south and flat-roofed west additions constructed in early 2015 are sheathed with synthetic stucco. Porches with standing-seam-metal roofs supported by slender steel posts extend from the additions' south and west elevations. A black chain-link fence encloses the south seating area. The former service station is angled on its corner lot in order to accommodate vehicles and no longer extant gas pumps. The building is a noncontributing resource due to extensive recent alterations.

William K. Lewallen operated Lewallen Service Station from the mid-1930s through the early 1940s. John M. Ward and George E. McCombs subsequently ran Uptown Service Station through the early 1950s. The building was vacant in 1955 and housed Clark Realty by 1960.

Fritz Medical Office, 1939, 317 Sunset Avenue, contributing building

This one-story building has a variegated redbrick façade and six-to-one-common-bond painted-brick secondary elevations, all capped with aluminum coping. The storefront was enclosed with painted board-and-batten siding, a recessed central single-leaf multipane door and sidelights, and two square plate-glass fixed sash in the late-twentieth century. Secondary-elevation door and window openings have been filled with brick with the exception of the central single-leaf door on the south wall. The east and west elevations step down to the south.

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Randolph County property tax records indicate that this building was constructed in 1939. Hickory native and Temple University School of Medicine graduate Jacob L. Fritz's medical office was at this location from 1939 through the 1960s.⁷⁹ He partnered with Frank Edmondson to operate the Fritz-Edmondson Clinic during the late 1940s and the 1950s and headed Ashe-Rand Medical Services by 1960.

Office Building, 1950, 325 Sunset Avenue, contributing building

This building's architect, likely John James Croft Jr., employed red Roman brick, stone, and glazed aluminum-frame curtain walls to elevate this two-story Modernist building's aesthetic appeal. The façade's blind central stack-bond first-story wall is flanked by an aluminum-frame single-leaf glazed door and transom to the west and a recessed, aluminum-frame, eight-section, plate-glass curtain wall and double-leaf door to the east. A corrugated-metal straight-slope awning with a scalloped lower edge shelters the west door. Long, thin, variegated stone sheathes the raised planting bed that spans the façade's center. The aluminum-frame second-story curtain wall's seven vertical sections each contain a back-painted spandrel topped with a square central pane and two bordering short rectangular panes, all reflective glass.

The secondary elevations are laid in seven- and eight-to-one common-bond. The west wall's slightly projecting north section has a cut-away south first-story corner with a single-leaf steel door on its south face. An aluminum-frame horizontal-pane sash pierces the projection's second-story south face. South of the window, the formed-concrete HVAC equipment platform that begins above the door extends above a first-story aluminum-frame horizontal-pane sash and a teller window with an aluminum hood. The east and south walls are windowless. The south elevation contains three single-leaf steel doors. Two are slightly below grade and accessed by a concrete steps flanked by a formed-concrete retaining wall. A straight run of steel steps with tubular steel railings rises to the second-story entrance. Corrugated-metal awnings with scalloped lower edges surmount the west first- and second-story doors. Standing-seam metal covers the lop hip roof.

Randolph County property tax records indicate that this building was constructed in 1950. Croft and Hammond, architects, and dentist Ralph E. Kirkpatrick occupied this building during the 1950s. Telephone Answering Service leased space on the ground floor by 1960. Kirkpatrick remained until around 1961, leaving John James Croft Jr.'s firm and Telephone Answering Service as the sole tenants. Kirkpatrick remained by 1960. Asheboro Lodge 699 A. F. & A. M., chartered in April 1954, purchased the building in 1984.⁸⁰

⁷⁹ "Mr. Jacob L. Fritz Accepts Work at Davis Hospital," *Statesville Record and Landmark*, June 3, 1935, p. 2.

⁸⁰ Randolph County Deed Book 1152, p. 330; Grand Lodge of North Carolina, "Historical Table of Lodges," 2019.

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White Oak Street

High Point, Randleman, Asheboro, and Southern Railroad Tracks, 1889, contributing structure

The railroad corridor encompasses the tracks and flanking right-of-way. The line reached Asheboro in July 1889 and is currently maintained and utilized by Norfolk Southern Corporation.

High Point, Randleman, Asheboro, and Southern Freight Station, 1946, 219 White Oak Street, contributing building

The long, rectangular, one-story, hip-roofed, freight station encompasses an east administrative section and a large west warehouse surrounded by loading docks. The fire-resistant brick, concrete, and steel structure features five-to-one common-bond redbrick walls that rise above a smooth cast-stone foundation. Window openings have slightly projecting cast-stone sills. Double-hung wood-frame six-over-six sash and four-pane wood casement windows illuminate the east section. Black wire security screens protect the windows. Three roll-up multi-panel wood warehouse doors—two on the south elevation and one on the north elevation—remain. The single-leaf office door and a warehouse door on the north elevation and the door at the warehouse's west end are covered with plywood. Square brick chimneys with corbelled stacks pierce the warehouse's north roof slope and administrative section's east roof slope.

Concrete loading platforms wrap around the north, south, and west elevations. Deep eaves shelter the north and south platforms, while square brick posts support the roof extension covering the west platform. The wood-frame, gable-roofed, open shed on the long concrete freight transfer platform that extends west along the railroad tracks had been erected by 1950.⁸¹

Southern Railway Company leased High Point, Randleman, Asheboro, and Southern Railroad Company in 1894 and operated the Asheboro line until merging on June 1, 1982 with the Norfolk and Western Railroad to create Norfolk Southern Corporation. High Point, Randleman, Asheboro, and Southern Railroad Company remains a Norfolk Southern subsidiary.⁸² Although Norfolk Southern

⁸¹ "Working on the Southern (Asheboro, N. C.)," *Ties Magazine*, February 1948; Photographs from the Southern Railway Historical Association Archives, Chattanooga, T. N.; Sanborn Map Company, "Asheboro," Sheet 8, April 1950.

⁸² Southern Railway acquired Norfolk Southern Railroad Company on January 1, 1974, and consolidated the operation with another Southern Railway subsidiary, Carolina and Northwestern, retaining the Norfolk Southern name. Jennifer Davis McDaid, Historical Archivist, Norfolk Southern Corporation, Norfolk, Virginia, email correspondence with Heather Fearnbach, June-July 2020; Norfolk Southern Corporation, "A Line in Time," <http://www.nscorp.com/content/nscorp/en/the-norfolk-southern-story.html> (accessed June 2020).

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still utilizes the line through Asheboro, the freight station at has been closed since the late-twentieth century.

Warehouse, late 1950s, 225 White Oak Street, contributing building

A one-story, rectangular, side-gable-roofed, windowless warehouse with a concrete-block foundation and corrugated-metal wall and roof sheathing stands northwest of the depot. A full-height corrugated-metal sliding door secures the large opening at the east elevation's center. A loading platform with a concrete-block foundation and a reinforced-concrete deck extends from the entrance. A wood platform and ramps with a wood railing are east of the concrete platform. Smith Douglass Fertilizer utilized the warehouse through the 1970s.

Worth Street: North Side

McCrary-Redding Hardware Company – Asheboro Furniture Company Store, 1903, 1907, 1928, 1938, 103-105 Worth Street, contributing building

D. B. McCrary and T. H. Redding initially operated their hardware business, incorporated in July 1902, from a frame building on Sunset Avenue. A year later, they welcomed customers to a newly erected a two-story-on-basement brick store at the northeast corner of Fayetteville and Worth streets. Designed by prolific Greensboro architect James Henry Hopkins, the variegated-redbrick building was embellished with granite accents, cast-iron cornices, and a cast-iron parapet. A portion of the storefront served as a wagon and carriage showroom.⁸³ Asheboro Hardware Company purchased the 103 Worth Street after incorporating in October 1923 and remained through 1937. In 1938, in conjunction with Asheboro Hardware Company's expansion west from its adjacent 1928 building at 105 Worth Street, 103 Worth Street received a matching variegated-redbrick Art Deco-style façade.⁸⁴ On each section's second story, slightly projecting pilasters flank seven tall window openings with soldier-course lintels and cast-stone sills. The pilasters rise to cast-stone cornices on stepped parapets. Above the windows, patterned brick panels in the outer four bays each contain a central diamond-shaped cast-stone medallion, while the taller central panels have round medallions. All windows have been replaced with aluminum-frame fixed single-pane tinted-glass sash. Slight variations due to 103 Worth Street's greater height include decorative header, stretcher, and soldier courses above the storefront. A corbelled cornice tops 105 Worth Street's storefront. Both storefronts have been

⁸³ "McCrary-Redding Hardware Company," *Courier*, January 17, 1918, p. 10; "Industrial News," *News and Observer*, July 22, 1902, p. 3; *Morning Post* (Raleigh), October 7, 1902, p. 2; "Stop, Look, Read!," *Courier*, July 23, 1903, p. 3.

⁸⁴ "New Corporations," *Herald* (Roanoke Rapids), October 5, 1923, p. 6; "Asheboro Hardware Company," *Courier*, October 11, 1923, p. 8; "1938 a Big Year for Asheboro," *Charlotte Observer*, January 6, 1939, p. 13; Sanborn Map Company, "Asheboro," Sheet 4, April 1922, 1931, and 1950.

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replaced with black-finished-aluminum-frame plate-glass display windows and recessed double-leaf glazed doors and sidelights. The brick kneewalls are painted black. Straight-slope canvas awnings shelter each storefront.

The three north bays of the nine-bay-long common-bond redbrick west elevation step down to the north due to the site's sloping grade. Three brick buttresses support the cast-stone-capped parapet. On the second-story, aluminum-frame double-hung two-over-two replacement sash have been installed in eight window openings with double-header-course segmental-arched lintels and slightly projecting brick sills. Matching windows fill five rectangular first-story window openings. An aluminum-frame glazed door has been installed at the base of a blind-panel-filled segmental-arched window opening in the third bay from the north end. In the central bays, two original window openings and a smaller added opening have been enclosed with brick. Two three-pane horizontal sash and a six-pane sash illuminate the basement, accessed through the double-leaf door with a two-panel base and six-pane upper section in the northernmost bay.

The McCrary-Redding Company erected the adjacent 1935 Art Deco-style building at 124 North Fayetteville Street, which abuts 103 Worth Street's north elevation. 105 Worth Street's six-bay red-painted-brick north elevation has a flat terra-cotta-coping-capped parapet. The elevator tower in the west bay rises above the roof. Multipane steel sash remain in window openings of various sizes on each story. A black-finished-aluminum-frame double-leaf glazed door and sidelights have been installed in the first-story's central bay.

Asheboro Furniture Company, established in 1922, occupied 103-105 Worth Street from 1929 until September 1962.⁸⁵ Tenants who leased 103 Worth Street's offices, accessed from North Fayetteville Street, included People's Building and Loan Association, Bunch Insurance Agency, and Randolph County Fair Association in 1937. 103 Worth Street functioned as a branch bank for Wachovia from 1963 until the completion of that concern's 1964 building at 15 S. Fayetteville Street and served the same purpose for Planters National Bank and Trust Company in 1969. Kimbrell's, Inc., a furniture store, operated at 105 Worth Street in the mid-1960s.

O. R. Fox Furniture Store, 1914, 111 Worth Street, contributing building

Orlando R. Fox commissioned this building's construction to replace a frame store that stood on the same site. Work began in June 1914 and Fox occupied the new store in late September. In addition to furniture, he displayed coffins in a second-floor showroom and provided funerary services. His daughter Ruth Fox Allred operated a millinery shop in the building from spring 1915 through the

⁸⁵ "Asheboro Furniture Began in 1922," *Randolph Guide*, November 11, 1964.

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1920s. His daughter Mary Ailene's husband Jesse T. Pugh joined the company in 1921 and bought it in 1927. O. R. Fox died in 1929.⁸⁶ Jesse sold the furniture component of the business and established Pugh Funeral Home in 1932, initially operating from 111 Worth Street. His brother and assistant John W. Pugh resided upstairs with his family in 1937. Pugh Funeral Home occupied the two-story, weatherboarded, Queen Anne-style house erected by C. C. and Annie Cranford at the southeast corner of Sunset Avenue and Church Street from 1932 until around 1934, and then moved to the two-story Classical Revival-style 1905 Arthur and Minnie Ross House at 444 Sunset Avenue.⁸⁷ Subsequent tenants at 111 Worth Street include Marion's Furniture Shop (by 1939) and Kearns Furniture (ca. 1941-mid-1960s). The storefront was vacant in 1969.

The two-story-on-basement brick commercial building is distinguished by a corbelled stepped parapet, slightly recessed rectangular parapet panel, and three segmental-arched second-story window openings with triple-header-course lintels, Italianate-style corbelled hoods with end pendants, and cast-stone sills. Late-twentieth-century aluminum-frame double-hung two-over-two sash fill each opening. Fluted pilasters and a denticulated cornice frame the recessed Colonial Revival-style late-twentieth-century storefront and its single-leaf door with a two-vertical-panel base, six-pane upper section, and three-pane transom. A thirty-pane window and three-panel kneewall flanked by shutters is east of the entrance. Beaded horizontal flush boards sheathe the walls.

All window and door openings on the three-bay north elevation have been modified. Original openings have segmental-arched double-header-course lintels. Windows have header-course sills. The central first- and third-story openings are filled with brick. Plywood covers all or part of five window openings and the wide west first-story door opening. The fifteen-pane wood lower sash of the west second-story window is exposed. A straight-slope canvas awning surmounts the single-leaf east door.

Commercial Building, 1920, 113-119 Worth Street, contributing building

This two-story-on-basement, five-bay, brick commercial building contains two storefronts flanking a central stair corridor leading to the second story. Five second-story windows openings that originally contained single and paired double-hung one-over-one wood sash are filled with metal-frame, fixed, tinted-plate-glass sash. Slightly projecting header courses create a paneled effect on the façade and frame window openings. Stretchers border rectangular parapet panels beneath a corbelled cornice.

⁸⁶ O. R. Fox's previous business ventures included a livery, feed, and stable service established in 1897. "O. R. Fox," *News and Observer*, August 24, 1899, p. 105; "Removal Sale," *Randolph Bulletin*, June 3, 1914, p. 2; *Courier*, September 3, 1914, p. 5; September 24, 1914, p. 5; March 11, 1915, p. 5.

⁸⁷ Both dwellings have been demolished. Whatley, *Architectural History of Randolph County*, 173, 209, 218; Pugh Funeral Home, "Pugh-Asheboro," <https://pughfh.com/441/Our-Location.html> (accessed in June 2020).

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Terra-cotta-coping caps the flat parapet. Both storefronts were replaced during the late-twentieth century. The west storefront comprises a recessed single-leaf west entrance, three-section plate-glass window, and paneled kneewalls. The east storefront has black-finished-aluminum-frame plate-glass display windows and a single-leaf glazed door. Storefront transoms are enclosed with blind stuccoed panels. A canvas dome awning shelters the single-leaf stair corridor door.

The one-story-on-basement rear additions were erected in phases. 113 Worth Street, enlarged twice, was extended north to the same plane as 111 Worth Street's north wall between 1922 and 1931. The common-bond brick north elevation contains two square upper-level window openings with steel six-pane sash and a brick-filled ground-level window opening with a segmental-arched double-header-course lintel. Windows have header-course sills. A straight-slope canvas awning surmounts the double-leaf east door, which was a later addition. 119 Worth Street's approximately thirty-foot-long late-twentieth-century addition has a windowless running-bond redbrick north wall. A straight-slope canvas awning shelters the single-leaf door accessed by a straight run of steel steps with tubular steel railings that rises to a steel landing. A square brick chimney is west of the stair.

General merchant E. O. York was one of the first tenants of this newly erected building in 1920.⁸⁸ Smithville Feed Store occupied the 113 Worth Street storefront by 1937 and Smith Taxi owner J. Weldon Smith and his family lived above the store. Subsequent tenants of 113 Worth Street included Pritchard's Feed and Seed Store, established by "M" System Store and Garland Lake Dairy owner G. P. Pritchard in 1934. Brothers Clarence and Clyde Luck purchased the store in 1955. Clyde was the sole proprietor after Clarence's 1967 death. He operated the business until March 1986.⁸⁹ Wagger Clothing Company, established in 1911 by brothers Max and Israel D. Wagger, operated in Randleman before opening a second store at 119 Worth Street in Asheboro in July 1921. Israel D. Wagger moved to Asheboro to head that establishment, which relocated to a building recently erected by J. S. Lewis on Sunset Avenue in late February 1922 and then to 114 Sunset Avenue by the early 1930s.⁹⁰ 119 Worth Street's first floor was utilized by the Courier newspaper by 1937, when Service Barber Shop manager Lonnie A. Jordan and his family resided on the second floor. The second floors of both buildings served as offices and apartments through the 1960s. 119 Worth Street's storefront was vacant during the 1950s and 1960s.

⁸⁸ *Courier*, June 24, 1920, p. 5.

⁸⁹ "Feed Store's Old-Timey Atmosphere Will Soon Be No More," *Asheville Citizen-Times*, March 9, 1986, p. 13.

⁹⁰ The Randleman store closed following Max Wagger's March 1, 1923 death. I. D. Wagger and Max's widow Sarah Wagger announced plans to open a High Point store later in March, but it doesn't appear that transpired. "Wagger Clothing Company," *Courier*, January 17, 1918, p. 3; "15 Days Clearing Sale," *Courier*, July 21, 1921, p. 3; "Wagger Clothing Company Changes Location," *Courier*, February 23, 1922, p. 1; "Max Wagger of Randleman Commits Suicide," *Courier*, March 1, 1923, p. 1; "Wagger Will Open Store in High Point," *Courier*, March 15, 1923, p. 1; "Asheboro Business District Visited by the Most Destructive Fire in Years," *Courier*, December 21, 1932.

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Lawyers' Row, 1909, circa 1925, circa 1940, 125-141 Worth Street, contributing building

A consortium of Asheboro lawyers subsidized the construction of this building, which initially contained seven offices, two in the two-story south section and five in the one-story-on-basement north wing. The structure erected between October and December 1909 was enlarged with a second-story above the southern two one-story offices between 1922 and 1931 and a one-story north addition between 1931 and 1950, both in lighter red brick than the original building. All sections are distinguished by corbelled brick pendant cornices, a sawtooth course beneath a corbelled flat parapet, round-arched double-header-course lintels and Italianate-style corbelled hoods with end pendants above windows and doors, and cast-stone window sills.⁹¹

Asheboro carpenter and contractor J. M. Allred designed the 1909 building. Worthville brick mason J. E. Johnson and his crew laid the walls using brick manufactured at George A. Haines' Pine Hall factory and at W. L. Foust's Asheboro brick yard. Asheboro carpenter Samuel Porter installed wood trim, doors, and sash. High Point plasterer Dennis Hall finished the interior walls.⁹²

Replacement double-hung one-over-one sash have been installed throughout the building. Three single-leaf wood doors with two-horizontal-panel bases and glazed upper sections on the façade and south bay of the east elevation may be original; the remaining doors on the east elevation have been replaced. Two straight runs of concrete steps lead to basement entrances beneath the northernmost two original offices. Metal railings secure the stairwells.

The primary south and east walls are running bond, while secondary elevations are common bond with segmental-arched double-header-course window and door lintels. The four north bays of the west elevation contain alternating door and window opening in both the main level and basement. Painted plywood covers windows with the exception of one replacement double-hung one-over-one sash in the northernmost first-floor bay. Single-leaf wood doors with three-horizontal-panel bases and glazed upper sections remain the two northern entrances, one on each level. The north elevation abuts the agricultural building adjacent to the courthouse. Four window opening pierce the second story. On the first story, four windows flank two single-leaf wood doors with three-horizontal-panel bases and glazed upper sections. All windows are replacement double-hung one-over-one sash. Straight-slope canvas awnings shelter the entrances.

William Cicero Hammer, owner and editor of the *Courier* newspaper from 1891 until 1930, district attorney, and five-term U. S. Congressman (1920–1930), utilized two offices in the building's two-

⁹¹ Sanborn Map Company, "Asheboro," Sheet 4, April 1922, 1931, and 1950.

⁹² "The New Law Building," *Courier*, November 4, 1909, p. 3; "Local and Personal," *Randolph Bulletin*, November 4, 1909, p. 5; Sanborn Map Company, "Asheboro," Sheet 4, April 1922, 1931, and 1950.

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story south section to house Hammer and Kelly, the law firm he operated with R. C. Kelly, and the newspaper, managed by his wife Minnie Lee Hancock Hammer.⁹³

Randolph County Agricultural Building, 1936, 143 Worth Street (upper level), 134 N. Fayetteville Street (lower level), contributing building

An \$8,862 WPA allocation and state and local funds subsidized the construction of this flat-roofed two-level rectangular building that spans the distance between Lawyers' Row and the 1909 Randolph County Courthouse.⁹⁴ Due to the site's decline in elevation to the north, the south elevation fronting Worth Street is only one-story tall, while the other walls rise to two stories. The façade is distinguished by running-bond textured-variegated-redbrick veneer, a stepped parapet, a header-course-bordered rectangular sign panel, and an arcaded recessed central entrance porch. The tripartite porch opening is supported by triple-header-course round-arch lintels with slightly projecting basketweave-pattern stretcher impost blocks. The taller and wider central opening frames an aluminum-frame single-leaf door and sidelight. Four window openings with soldier-course lintels and slightly projecting sills flank the porch. Metal-frame single-pane sash with base hoppers have been installed throughout the building.

The secondary elevations are executed in six-to-one common-bond red brick. Regularly spaced single and paired sash light the building. Flat-roofed metal canopies cover black-finished-aluminum-frame entrances in the east wall's south bay and the second bay from the west wall's north end. Steel steps with metal railings rise to a central second-story single-leaf steel door on the north elevation. A curtain wall comprising a single-leaf door, transom, and two plate-glass windows with blue spandrels fills the wide opening in the second bay from the west wall's south end.

This building housed the Randolph County Agricultural Extension Service and Department of Social Services through the 1960s.

Historic Randolph County Courthouse, 1909, 145 Worth Street, contributing building (NR 1979)

The Charlotte architecture firm of Wheeler, Runge and Dickey rendered the drawings used to erect the 1909 Randolph County Courthouse for the 1899 Iredell County Courthouse in Statesville. Randolph County commissioners purchased copies of the plans in November 1907 and selected the Asheboro site in June 1908. Construction commenced in July under Joseph R. Owen's supervision and the building

⁹³ "Congressman Hammer Passes Away Suddenly," *News and Observer*, September 27, 1930, p. 1; "Church Leader Passes at 85," *News and Observer*, November 1, 1959, p. 16.

⁹⁴ "WPA Project Cards," Randolph County, North Carolina, National Archives, College Park, Maryland.; North Carolina Work Projects Administration, *North Carolina WPA: Its Story* (Raleigh: Edwards and Broughton Company, 1937), 8.

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was completed a year later at a cost of \$34,000. Asheboro carpenter J. M. Allred installed much of the woodwork.⁹⁵

The sophisticated Classical Revival-style two-story-on basement courthouse employs contrasting materials—yellow brick, rusticated granite, sandstone, and pale-green metal—to add aesthetic interest. Running-bond yellow brick walls with rusticated granite and sandstone accents top the rusticated granite-block foundation. At the complex standing-seam-metal-clad hip roof's south end, a dome surmounts an expanse of double-hung geometric-pane sash. The dome is sheathed with ribbed-metal copper shingles above a white-painted-wood rectangular base with a denticulated cornice and alternating paneled pilasters and circular openings filled with louvered vents. Beneath the dome, a monumental tetrasyle pedimented portico supported by robust parged brick Corinthian columns with acanthus-leaf capitals dominates the seven-bay south elevation. The flush-board-sheathed pediment, embellished with shield, vine, and flower carving, is framed by a denticulated modillion box cornice. A matching cornice extends across the façade and wraps around the north and south elevations of the flanking projecting bays.

The three bays beneath the portico encompass, on the first story, a central double-leaf door with a paneled base and glazed upper section flanked by two narrow windows with granite sills. A continuous flat sandstone lintel carved with regularly spaced circles spans the entire bay. Three second-story windows have round-arch molded sandstone lintels and a continuous granite sill. Corbelled brick courses span the windows. Slightly projecting brick pilasters with Corinthian sandstone acanthus-leaf capitals frame the façade bays. In the two bays flanking the portico, first- and second-story windows are bordered with sandstone surrounds that rise from the granite foundation to fluted cornices and segmental-arch pediments with scroll brackets. A circle-motif sandstone first-story lintel, recessed brick spandrel, and granite second-story sill separate the windows. The outer bays each contain two smaller first-story windows with continuous granite sill and circle-motif sandstone lintels. Single second-story windows are framed by a bay-spanning granite sill and sandstone surrounds with fluted cornices and flat pediments with scroll brackets. One-over-one wood sash are intact throughout the building unless otherwise noted.

Decorative masonry on the more simply finished secondary elevations includes corbelled cornices, round-arched triple-header-course lintels with corbelled hoods, and granite sills and lintels. First-story window and door hoods have corbelled end pendants, while corbelled courses span second-story sash. Where the grade slope to the north allows for exposed basement walls (taller on the east and north elevations), recessed brick courses create a banded effect between the redbrick foundation and granite first-story beltcourse that serves as a continuous window sill. Basement windows have granite lintels.

⁹⁵ Randolph County, Minutes of Board of County Commissioners, June 1, 1908; "New Courthouse Started," *Courier*, July 16, 1908, p. 1; "The New Law Building," *Courier*, November 4, 1909, p. 3.

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The very similar east and west elevations comprise slightly projecting four-bay hip-roofed central sections separated by a single bay from more deeply projecting hip-roofed wings. Five central second-story windows on each elevation have been replaced with fixed single-pane tinted-glass sash. Basement windows on the east elevation are covered with painted plywood. Double-leaf doors with paneled bases and glazed upper sections and two-section round-arch transoms remain at first-story entrances. A straight run of steel steps and a steel landing with tubular steel railings provide access to the east entrance, while a straight run of yellow brick and granite steps with tubular steel railings leads to the west entrance. A double-leaf steel door beneath the east stair landing facilitates basement egress.

The five-bay north elevation has a slightly projecting three-bay hip-roofed central section. A double run of yellow brick and granite steps with tubular steel railings rises to the first-story entrance in the center bay above the basement entrance. Single-leaf doors and flanking sidelights have been replaced at each entrance. Cast-iron lantern sconces light the first-story entrance. A round-arch canvas awning shelters the door. On all secondary elevations, a pedimented gable with two windows pierces the roof's central bay. Square brick chimneys with corbelled stacks rise from the roof.

The successor Randolph County Courthouse, located to the east, faces East Salisbury Street. The massive building, completed in 2000, was excluded from the district due to its age.

Confederate Monument, 1911, 145 Worth Street, contributing object

This Confederate monument occupies a prominent location at the center of the 1909 Randolph County Courthouse lawn. The Randolph County chapter of the United Daughters of the Confederacy (UDC), organized in 1906, solicited contributions from more than one hundred donors to erect this memorial honoring Civil War veterans at a cost of \$1,700 in 1911. Blue Pearl Granite Company of Winston-Salem installed the monument, which comprises a twenty-two-foot-tall, smooth Mount Airy granite, three-tier pedestal and a six-foot-tall bronze-finished sheet-copper statue of a Confederate infantryman manufactured by W. H. Mullins Company of Salem, Ohio. The statue was damaged during Hurricane Hugo in September 1989 and subsequently repaired by Van der Staak Restorations of Seagrove.⁹⁶

C. S. A.” is carved in bas relief beneath the statue on the pedestal cap’s south edge. The south face’s bottom tier also features bas relief carving: “1861-1865” on the projecting cap, “Erected 1911 under the auspices of Randolph Chapter U. D. C” and “Lest We Forget” on the shaft, and “Our Confederate Heroes” on the base. The north face’s bottom tier displays an incomplete list of Randolph County

⁹⁶ Mac Whatley, “Report on Monuments and Memorials in Randolph County,” Randolph County Historic Landmark Preservation Commission meeting minutes, June 27, 2018.

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military companies during the Civil War. North of the statue, a small flat granite marker provides supplemental information. The base tier's other faces feature a bas-relief flag (west) and crossed rifles and munitions (east). The pedestal rests on three rusticated granite blocks of graduated size. The statue was damaged during Hurricane Hugo in September 1989 and subsequently repaired by Van der Staak Restorations of Seagrove.⁹⁷

Randolph County Courthouse Monument, 2008, 145 Worth Street, noncontributing object

This granite slab monument in the lawn east of the 1909 Randolph County Courthouse portico is incised with the Randolph County seal, a synopsis of the building's history, and its local historic landmark designation date: December 4, 2008.

Randolph County Veterans Memorial, 1995, 2004, 145 Worth Street, noncontributing object

Randolph County subsidized the initial \$31,700 cost of this granite monument erected by Wiley Brothers Marble and Granite Works. The monument, which emulates Hillsville, Virginia's veterans memorial, is located in the southeast portion of the 1909 Randolph County Courthouse lawn. Granite panels of gradually decreasing height are arranged in a crescent shape around granite steps. A painted-iron eagle tops the tallest central slab. Four outlying granite panels are also incised with the names of living and deceased veterans from Randolph County. The monument was expanded in 2004 and names are added on an ongoing basis, resulting in approximately 3,900 inscriptions by 2018.⁹⁸ Two backless granite benches face the monument, which is surrounded by a concrete walkway. Concrete sidewalks facilitate access from the courthouse lawn and Worth Street. The monument is noncontributing due to its age.

Asheboro Public Library, 1964, 1993, 201 Worth Street, contributing building

J. Hyatt Hammond Associates architect Alvis O. George Jr. was design chief for the 1964 library as well as its 1993 addition. His wife Martha Holland George was a librarian at this site from 1970 until 1995. The distinctive Modernist 1963 building won an award from the North Carolina chapter of the American Institute of Architects in 1964.⁹⁹

The library stands at the northeast corner of Worth and N. Cox streets. Canted variegated-redbrick running-bond walls, clerestory windows, and a slate-shingled flared pent canopy with deep eaves unify the one-story-on-basement 1964 building and two-story 1993 addition to the north. Two long

⁹⁷ Ibid.

⁹⁸ Ibid.

⁹⁹ "Martha Holland George," *News and Observer*, May 3, 2001, p. B9.

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rectangular raised planting beds with canted variegated-redbrick running-bond walls border the Worth Street sidewalk. West of the planters, the library sign, raised aluminum letters on a rectangular variegated-redbrick base, faces N. Cox Street.

On the south elevation, projecting brick pilasters separate three central bays with aluminum-frame tinted-glass curtain walls. The entrance bay contains a double-leaf door. Aluminum-frame clerestory windows wrap around the entire building above variegated-redbrick walls. Near the west elevation's center, broad concrete steps with a central metal railing lead to a double-leaf aluminum-frame door and sidelights. A brick wall separates the entrance landing from the concrete patio with a low perimeter bench to the south, accessed from the interior through a single-leaf door.

The site elevation decreases to the north, resulting in a sloping lawn. Grade-level and raised planting beds punctuate the west lawn. The 1993 addition's north elevation features a slightly projecting central entrance bay containing sliding aluminum-frame doors and wide sidelights sheltered by a canvas dome awning. A pent metal canopy covers an entrance on the east elevation. A matching roof tops the small one-story mechanical room at the addition's junction with the 1964 building.

Worth Street: South Side

Wachovia Bank and Trust Company drive-through, 1958, 1995, 120 Worth Street, noncontributing building

This one-story, flat-roofed, Modernist drive-through has stuccoed walls with the exception of the painted-brick east elevation. The structure is the surviving portion of a larger building that functioned as a First Peoples Savings and Loan Association branch bank until 1972 and then housed architect J. Hyatt Hammond's office. Asheboro contractor S. E. Trogdon erected the building and S. E. Trogdon Sons executed the drive-through conversion for Wachovia Bank and Trust Company around 1995.¹⁰⁰ A full-height aluminum-frame five-section plate-glass window fills the north wall's east end beneath a deep eave. A vertical-board fence has been erected in front of the window. A single-leaf central steel door provides interior access. The ATM portico at the north wall's west end has a tall flat parapet and square posts. The east wall contains a teller window; the west and south walls are windowless. Square painted-brick posts support the flat canopy above the two-bay drive-through, which has curved corrugated-aluminum-siding-covered cornices with scalloped lower edges.

¹⁰⁰ William J. Trogdon, telephone conversation with Heather Fearnbach, September 29, 2020.

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First American Savings and Loan Bank drive-through, 1995, 142 Worth Street, noncontributing building

Robust taupe-brick posts support the east end of this one-story, side-gable-roofed, four-bay drive-through with tall stucco cornices and a standing-seam metal roof. The taupe-brick teller room at the west end has a window and an ATM on its east elevation and a single-leaf steel south door. PNC Bank now owns the building, which was designed by Little and Associates Architects of Charlotte and erected by S. E. Trogdon and Sons.¹⁰¹ A large asphalt-paved parking lot is south of the building.

First Peoples Savings and Loan Association Headquarters and Branch Bank, 1972, 158 Worth Street, contributing building

Architect Alvis O. George Jr. of J. Hyatt Hammond Associates was the chief designer of this unique Modernist bank, which garnered an award from the North Carolina chapter of the American Institute of Architects in 1975. The one-story building's above-grade elevation necessitates broad concrete steps and walkways to reach the primary entrance on the north elevation, which is sheltered by a deep canopy supported by square brick posts. Raised planting beds with canted off-white-brick walls border the concrete-paved areas. The building comprises a large north block with an asymmetrical pyramidal-hip slate roof topped with a long rectangular metal-frame monitor with square reflective-glass panes connected by flat-roofed corridor and open breezeway supported by rectangular brick posts to two small square wings with symmetrical pyramidal-hip slate roofs with monitors. The steel and concrete structure is sheathed with off-white-brick running-bond veneer beneath deep eaves and tall fluted concrete-aggregate-panel cornices.

On the north elevation, projecting brick pilasters frame four central bays with bronze-finished-aluminum-frame tinted-glass curtain walls. The entrance bay contains a double-leaf door. Three tall narrow recessed windows with canted concrete kneewalls punctuate the north elevation's east and west sections. The east elevation encompasses one matching window and a wide bronze-finished-aluminum-frame tinted-glass teller window. The roof extends to create a drive-through canopy supported by a rectangular off-white brick post. To the south, a sizable shed dormer with a multi-section black-finished-aluminum-frame tinted-glass window pierces the east roof slope. A short flat-roofed corridor leading to the open breezeway spans most of the south elevation. In the west elevation's north five bays, projecting brick pilasters frame bronze-finished-aluminum-frame tinted-glass three-section curtain walls.

¹⁰¹ Ibid.

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The rear wings are offset on either side of the breezeway, resulting in the east wing being further north. The wings are executed in the same manner as the main block, with recessed entrances and tall narrow windows with canted concrete kneewalls. A large asphalt-paved parking lot is south of the building.

First Peoples Savings and Loan Association merged in 1982 with First American Savings and Loan Association, which became part of PNC Bank in 2012. Randolph County acquired the building in 1995.¹⁰² It currently houses the Register of Deeds, Board of Elections, and Veterans Services offices.

Joseph D. and Ida M. Ross House, 1919, 170 Worth Street, contributing building

Construction of this Craftsman bungalow commenced in October 1918 and the Rosses occupied the house in July 1919.¹⁰³ The clipped-side-gable-roofed yellow-brick bungalow has an engaged front porch with a gabled central entrance bay, paired square posts on brick piers, and wood railings with square balusters and a molded handrail. A matching gabled porte cochere extends from the east elevation. Almost full-width wood-shingled shed dormers span the north and south roof slopes. Triangular brackets and curved rafter ends support eaves. Most window openings contain single or paired double-hung six-over-one wood sash, but groups of three sash flank the north entrance. Other anomalies include the high central eight-pane sash in the projecting three-sided bay on the west elevation and six-pane wood casement windows on the east elevation and in the north dormer's central bay. Window sills on the masonry portions of the building are granite. Two yellow-brick chimney stacks rise from the rear roof slope. Modifications include a gabled dormer with three double-hung six-over-six wood sash on each of its walls at the south dormer's west end and the small aluminum-sided shed addition that projects from the south elevation. Unpainted wood steps and a wood landing with wood railings provide access to the single-leaf door.

Joseph Dewese Ross and his brothers Ferree and Arthur incorporated Home Building and Material Company in 1904. By 1918, the concern supplied rough and dressed lumber, doors, window sash, shutters, moldings, mantels, and other building materials to clients in North Carolina, South Carolina, and Virginia. The brothers further diversified their business by creating Asheboro Coffin and Casket Company in 1919. J. D. Ross was president of Home Building and Material Company and Roswell Farms Corporation (established in December 1935) and an officer and director of Bank of Randolph, with which he was associated for more than fifty years. He also served as a county commissioner (1919-1921), Asheboro's mayor (1921-1923), a school board member (1923-1926), and a two-term Randolph County representative in the North Carolina General Assembly (1939-1943). J. D. Ross and Ida Florence Morris married on February 21, 1906. The couple had one son, J. D. Ross Jr. J. D. and

¹⁰² "First Peoples Savings and Loan Association," US Bank Locations, <https://www.usbanklocations.com/first-peoples-savings-and-loan-association-30627.shtml> (accessed in May 2020); Randolph County Deed Book 1435, p. 1196.

¹⁰³ *Courier*, October 24, 1918, p. 5, and June 26, 1919, p. 5.

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Ida Ross resided in their Worth Street home from 1919 until 1966, when Ida died in January and J. D. followed in August. J. D. Ross Jr. married Ruth Hughes Simpson of Greensboro on May 27, 1933. The couple and their daughter Susan, born in 1936, lived with his parents until the mid-1940s. They then occupied a house at 139 South Cox Street until moving into a newly erected dwelling at 139 South Main Street in 1949. J. D. Ross Jr., a University of North Carolina at Chapel Hill graduate, was president of Roswell Farms Corporation and J. D. Ross Company, an institutional furniture manufacturer.¹⁰⁴

Scott and Mary Murkin purchased the house in October 2012 and sensitively renovated it to serve as Brightside Gallery and Carriage House Tea Bar, maintaining a high level of architectural integrity.¹⁰⁵

Garage, 1919, contributing building

This one-story hip-roofed garage with oversized-variegated-redbrick five-to-one-common-bond walls has two garage bays and a small west room. Double-leaf wood doors with paneled vertical-board bases and two-pane upper sections secure the garage bays on the north elevation. The west room has a similar door without glazing topped with a short rectangular transom. A double-hung six-over-six wood window is west of the door. Two twelve-pane replacement sash have been installed on the east elevation. Curved rafter ends support the eaves. The wide garage door opening on the south elevation, now well above grade, has been filled with brick.

Trollinger Professional Building, 1960, 200 Worth Street, contributing building

J. Hyatt Hammond Associates, architects, designed this Modernist one-story-on-basement flat-roofed brick building, which contained the firm's office as well as those of other professionals. The concrete and steel structure is sheathed with variegated-redbrick stack-bond veneer and beige-stucco panels in window and door bays. Deep aluminum-edged eaves shelter aluminum-frame plate-glass windows, doors, and curtain walls. On the north elevation, fronting Worth Street, rectangular stucco panels top each window and door. Fenestration encompasses, from east to west, two pairs of sliding doors with rectangular transoms, an open central courtyard entrance bay, a tall four-section window, four

¹⁰⁴ "Bank of Randolph" and "Home Building and Material Company," *Courier*, January 17, 1918, pp. 10 and 12; *Durham Morning Herald*, March 27, 1919, p. 4; "Charters," *Charlotte Observer*, December 14, 1935, p. 9; marriage records; death certificates; *Miller's Asheboro, N. C., City Directories*, 1937-1962; North Carolina General Assembly, 1967 Session, Resolution 63, "A Joint Resolution Concerning Joseph Dewese Ross, A Former Member of the House of Representatives from Randolph County"; Don Wrenn, "Asheboro Rotary Honors Member for Long Service," *High Point Enterprise*, May 27, 1975, p. 5B.

¹⁰⁵ Randolph County Deed Book 2308, p. 1823.

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matching single windows, and a single-leaf door with a transom adjacent to a four-section window with a brick kneewall. The window treatment and adjacent raised planting bed continues across the west elevation's north end. The central courtyard has a beige-concrete-aggregate floor and at-grade planting beds. Single-leaf glass doors with transom and curtain walls illuminate offices.

The site elevation decreases dramatically to the south, allowing for numerous windows in the lower-level offices. In the building's offset southwest corner, a steel spiral staircase and L-shaped landing with metal railings provide access to the upper level. The south elevation's three-bay west section contains a central bay with two single-leaf beige-finished metal doors and rectangular transoms and outer bays of windows with stucco base, spandrel, and cornice panels. The southeast section's west wall encompasses a single lower-level entrance and two main-level entrances flanked by multi-section windows and stucco panels. On the three-bay south wall, three-section clerestory windows top each bay, thus increasing intermediary stucco panel height. The central bay includes a single-leaf glass door and three-section window, while four-section windows span the outer bays. The five-bay east elevation is sheathed with running-bond brick veneer beneath clerestory windows and stucco cornice panels. The narrow central bay contains a single-pane window, while the remaining bays have long two-section windows. Slightly projecting stack-bond pilasters flank each bay. A large asphalt-paved parking lot is south of the building.

H. R. Trollinger and his sons H. R. Trollinger Jr. and Paul Trollinger headed the general contracting and real estate firm that erected this building and occupied several offices.¹⁰⁶ Other tenants during the 1960s included Mid-State Insurance Agency (also owned by H. R. Trollinger), Durham Life Insurance Company, Randolph County Veterans Services, J. Hyatt Hammond Associates, physicians W. H. Fowle III and F. W. Graham Jr., dentist W. R. Grimsley, attorneys Moser and Moser, and accountant E. E. Marley.

Integrity Statement

The Asheboro Downtown Historic District possesses high integrity of location, setting, feeling, and association. The district encompasses the city's historic commercial, governmental, and industrial center traversed by a railroad corridor and Sunset Avenue and Church, Fayetteville, North, and Worth streets. Although the appearance of some buildings has evolved, the relationships among the district's extant resources and infrastructure have not changed for the past fifty years. Building setbacks and street patterns remain the same. Few primary resources have been demolished within the district boundaries. Vacant and parking lots and resources that do not contribute to downtown's historic character due to age or loss of integrity were excluded from the district whenever possible, resulting in

¹⁰⁶ "H. R. Trollinger Organized Contracting Firm in 1952," *Randolph Guide*, November 11, 1964.

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an irregular boundary that conforms to the property lines of contributing buildings and streetscapes. The character of the adjacent area—early- to mid-twentieth-century residential neighborhoods and mid- to late-twentieth-century commercial and industrial development—remains consistent.

Resources within the Asheboro Downtown Historic District also retain a high integrity of design, materials, and workmanship. Ninety-two resources (eighty-four primary and eight secondary, fourteen of which are listed in the National Register) contribute to its significance. Only one primary resource post-dates 1972. Commercial buildings are typically brick and one or two stories tall, although a few three- and four-story structures occupy key locations. Most façades are intact with the exception of storefronts that have been updated to reflect current design trends, facilitate business function, and attract customers. However, original storefronts and those modified before 1972 are prevalent. Where windows on upper floor and second elevations have been replaced, original fenestration patterns are apparent.

The industrial complexes, a series of freestanding and interconnected one- to three-story brick, concrete, and steel manufacturing and storage buildings erected between 1909 and 1986, retain original form, massing, and materials. The early-twentieth-century edifices feature “slow-burn” masonry construction, characterized by load-bearing brick walls, exposed heavy-timber framing, thick plank floors, large operable windows and transoms, and metal fire doors. As the twentieth century progressed, steel and reinforced-concrete columns, posts, and beams; brick and concrete walls; bands of steel-frame multipane windows and roof monitors; steel truss roof systems; and corrugated metal and asbestos siding predominated.

Other intact resources include the one-story, hip-roofed, brick 1946 High Point, Randleman, Asheboro, and Southern freight station, which retains original elements including double-hung wood sash and loading platforms. Three sophisticated institutional buildings—the 1909 Classical Revival Randolph County Courthouse, 1935 Georgian Revival U. S. Post Office, and 1939 Art Deco Asheboro Municipal Building—and the Classical Revival 1934 First Baptist Church, epitomize early-twentieth-century design trends. The two residences within the district manifest the Craftsman style. Collectively, the district’s resources possess sufficient integrity of location, setting, feeling, association, design, materials, and workmanship to convey historical and architectural significance.

Archaeological Potential Statement

The Asheboro Downtown Historic District is closely related to the surrounding environment and landscape. Archaeological deposits and remnant landscape features such as road beds, paths, and gardens, infrastructural remains related to the management of water, waste, and energy, filled-in privies and wells, debris that accumulated in the district from commercial and domestic activities, and

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structural remains which may be present, can provide information valuable to the understanding and interpretation of the district.

Structural remains likely present in the Asheboro Downtown Historic District include those of residences and businesses built during Asheboro's Reconstruction-period economic recovery, including general stores, hotels, mills, a cotton carding operation, carriage and wagon factories, a tinsmith, and a tannery. The district may also contain archaeological resources associated with early-twentieth-century enterprises such as the Randolph Chair Company, Cox Lumber Planing Mill, Hotel Armstrong, Central Hotel, and Ashlyn Hotel, as well as a variety of businesses including a moving picture and vaudeville theatre, restaurants, grocers, drug and hardware stores, liveries, laundries, tailors, a telephone exchange, and undertakers. Also present may be remains of community institutions such as the 1911 Baptist Church on the east side of Church Street, a Presbyterian Church, a Society of Friends (Quaker) Church, and the Asheboro Water and Light Department. Archaeological remains of dwellings in portions of the district later converted to commercial use may also be present.

Information can be obtained from archaeological investigations to address topics significant in Asheboro's history, such as commerce and industry. Information concerning the character of daily life in the district, changes in the relationship between commercial and domestic space over time, worker health, nutrition, and quality of life, environmental transformations during industrial development, as well as structural details and landscape use, can be obtained from the archaeological record. Archaeological investigations can also yield details concerning pivotal moments in Asheboro's history, such as redevelopment activities after the destructive fire of 1895. At this time no investigation has been done to discover these remains, but it is likely that they exist, and these potential remains should be considered in any future development within the district.

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Section 8. Statement of Significance

Asheboro, Randolph County's seat, population 27,156 (2020), is located in North Carolina's central Piedmont region. The Asheboro Downtown Historic District is eligible for the National Register due to its local significance under Criterion A in the areas of commerce, industry, politics/government, and social history as well as Criterion C for architecture. The district encompasses four properties previously listed in the National Register: the Randolph County Courthouse (NR 1979; politics/government, social history, and architecture), Sunset Theater, (NR 2011; architecture), Asheboro Hosiery Mills and Cranford Furniture Company Complex (NR 2011; architecture and industry), Acme Hosiery Mills and McCrary Hosiery Mills Complex (NR 2014; architecture and industry). As politics/government and social history significance is being claimed only for the courthouse and the thematic Courthouses in North Carolina nomination contains contexts for those areas of significance, they are not addressed in the Section 8 narrative of this nomination.

This intact and cohesive group of early- to mid-twentieth-century commercial, industrial, and institutional buildings, a church, and two residential buildings manifests the community's industry-driven commercial expansion from the early twentieth century through the 1970s. Asheboro has been a regional business hub since its 1796 founding to serve as Randolph County's governmental seat. The town experienced significant growth following its connection to larger trading centers via the High Point, Randleman, Asheboro, and Southern Railroad line completed in July 1889. By 1911, industrial enterprises included Acme Hosiery Company, Asheboro Chair Company, Asheboro Wheelbarrow Company, Cranford Furniture Company, Crown Milling Company, Cox Lumber Company, Denton Lumber Company, and Lewis and Winslow Hardware Company. These businesses and those that followed had tremendous impact as employers, consumers of local goods and services, and taxpayers. The flourishing economy encouraged entrepreneurial investment in mercantile concerns, professional offices, restaurants, and entertainment venues, which proliferated along Sunset Avenue and Church, Fayetteville, North, and Worth streets and intersecting roads through the mid-twentieth century. Industrial hiring fueling exponential population increases that necessitated housing construction of all types, from modest dwellings in mill-owned villages to expansive residences for industrialists and merchants.

The Asheboro Downtown Historic District encompasses ninety-two resources (eighty-four primary and eight secondary, fourteen of which are listed in the National Register) that contribute to its significance. Most are buildings representing architectural types and styles ranging from Italianate to Craftsman, Classical Revival, Georgian Revival, Commercial Style, Art Deco, Art Moderne, Spanish Revival, Modernist, and Brutalist that predominated in North Carolina communities as the twentieth century progressed. The locally important district's period of significance begins in 1903—the completion date of its two oldest buildings, Morris-Scarboro-Moffitt Company's store at 100 Sunset

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Avenue and the McCrary-Redding Hardware Company store at 103 Worth Street—and ends in 1972. Although Asheboro’s businesses and local government continued to operate after 1972, activities and architectural development since that time are not of exceptional significance. With all but fourteen of its 106 resources categorized as contributing, the district retains a high degree of integrity.

Historical Background and Commerce and Industry Context

Although the community’s name was spelled “Ashborough,” “Ashboro,” and “Asheboro” before “Asheboro” was officially adopted in 1923, the current spelling is used throughout this document.

Resources within the district are bolded at their first appearance in the narrative.

The abundant water supply, natural resources, and fertile soil of the central Piedmont proved attractive to English, Scots-Irish, and German immigrants. The Deep, Uhwarrie, and Little rivers and their tributaries, albeit too shallow to facilitate large-scale movement of people and goods, powered grist, roller, and sawmills. Extensive red and gray clay deposits drew pottery makers, many from Virginia and Pennsylvania, to the region. Settlement escalated in the mid-eighteenth century, but Randolph County, constituted in 1779 from Guilford County, remained predominantly rural through the late nineteenth century. Given that many land grants and property acquisitions encompassed sizable tracts, residents typically lived at great distances from each other, meeting at churches and in crossroads communities and small towns to socialize, purchase goods, and address business matters. The vast majority of the county’s occupants operated subsistence farms. Some entrepreneurs were able to sell or trade surplus crops and agricultural products for locally made and imported commodities in Johnstonville, designated the county seat in 1788, and other markets. Others engaged in manufacturing endeavors to generate supplementary income, processing raw materials such as corn, wheat, and logs to produce meal, flour, and lumber.¹⁰⁷

In 1793, Randolph County commissioners purchased two acres at the county’s center upon which to create a new governmental seat. The resulting town, where county court sessions convened beginning in June of that year, was incorporated by the North Carolina general assembly as Asheboro in 1796. The initial plat encompassed forty-two one-acre lots surrounding a courthouse square at Main and Salisbury streets’ intersection. The community served as a trading and social hub for proximate farmers. The hamlet’s steady growth warranted the federal government’s July 1814 appointment of Hezekiah Elliot to serve as its first postmaster. The vast majority of county residents who received mail at the Asheboro post office were farm owners or laborers. In 1839, a two-story redbrick classical

¹⁰⁷ David Leroy Corbitt, *The Formation of the North Carolina Counties, 1663-1943* (Raleigh: North Carolina Division of Archives and History, 1987), 179; L. Barron Mills Jr., *Randolph County: A Brief History* (Raleigh: Office of Archives and History, 2008), 1, 4-8.

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courthouse replaced the structurally deficient 1830 brick courthouse in the public square. County court sessions, typically held in July and January, typically drew large crowds.¹⁰⁸

Educational opportunities for Randolph County youth were limited. Public schools served only white students in some urban and rural areas beginning in 1840. Terms were short and facilities primitive. Private academies provided more comprehensive courses of study, but charged tuition that was cost-prohibitive for the average family. Asheboro Female Academy, established in 1839, provided instruction for up to sixty students, initially under the direction of Boston teacher Eliza Rae. The one-story, gable-roofed, weatherboarded, two-room school built that year still stands. Asheboro Male Academy, organized in 1842, met in a comparable three-room building. Pupils from other areas boarded with local families.¹⁰⁹ Religious groups including the Moravians and the Society of Friends, known as Quakers, provided basic literacy lessons for free Black and enslaved people, and according to oral tradition, continued even after the General Assembly enacted legislation forbidding the education of North Carolina's enslaved population in 1830. In rare instances, free Black youth attended private North Carolina schools.¹¹⁰

Asheboro had approximately 154 residents including eleven free African Americans in 1850. The populace provided goods and services that drew others to the area. Business owners included H. Brown, John A. Craven, A. S. Crowson, J. M. A. Drake, A. H. Marsh and Son, T. M. Moore, Porter and Ogden, Young and McCain, and J. and B. J. Worth. Merchants, lawyers, physicians, carriage makers, millers, ministers, tailors, carpenters, coopers, a tinsmith, and a shoemaker were among the town's occupants. The 1852 completion of the Fayetteville and Western Plank Road, a toll road that spanned the distance between Fayetteville and Salem, facilitated travel to the growing town.¹¹¹

By 1872, approximately 182 people, twenty-seven of whom were African American, resided in Asheboro. As the economy recovered during Reconstruction, frame commercial buildings, churches, and residences were erected, many in the area now bounded by Church, Salisbury, Fayetteville, and

¹⁰⁸ Mrs. W. C. Hammer and Miss Massa E. Lambert, "History of Asheboro (to 1938)," Asheboro *Courier-Tribune*, 1938, reprinted by the Randolph County Historical Society, 1968, 1; Mac Whatley, "The Eight Randolph County Courthouses," 2002, <https://randolphhistory.wordpress.com/2007/07/21/the-eight-randolph-county-courthouses/> (accessed August 2020). Randolph County Historical Society, *Randolph County, 1779-1979*, 42, 43, North Carolina Postal History Society, "Randolph County," postmark and postmaster compilation, April 18, 2015; Mills, *Randolph County: A Brief History*, 25.

¹⁰⁹ "Asheboro Female Academy," and "Common Schools," *Southern Citizen* (Asheboro), June 14, 1839, p. 3; "Interesting Letter from Mrs. Moffitt," *Courier*, September 28, 1922, p. 4; Mills, *Randolph County: A Brief History*, 68.

¹¹⁰ Emma King, "Some Aspects of the Works of the Society of Friends for Negro Education in North Carolina," *The North Carolina Historical Review*, Volume I, Number 4, October 1924, 403; Jeffrey J. Crow, Paul D. Escott, and Flora J. Hatley, *A History of African Americans in North Carolina* (Raleigh: North Carolina Department of Cultural Resources, 1992), 153.

¹¹¹ U. S. Census, Population Schedules, 1850 and 1860; *Southern Business Directory, Volume I* (Charleston, S. C.: Walker and James, 1854), 391.

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Academy streets. Benjamin Moffitt and Samuel and J. E. Walker managed general stores. Randolph House, owned by Dr. J. J. Hamlin, and James Page's hotel provided accommodations. Industrial concerns included Samuel Walker's tannery and eleven mills that processed flour, corn, and/or lumber. William Gluyas operated a cotton carding machine.¹¹² The North Carolina legislature incorporated Asheboro for the third time in February 1873, appointing J. A. Blair, A. J. Burns, Berry Moffitt, and D. W. Porter to serve as town commissioners. Citizens elected Thomas McGehee Moore to serve as the first official mayor in May. Moore had been a community leader for decades, functioning as Asheboro's magistrate of police, a de facto mayor, since 1855.¹¹³

Transportation improvements and burgeoning trade fueled Asheboro's late-nineteenth century economic expansion and population growth. Municipal limits were first established in 1883.¹¹⁴ The July 1889 completion of a High Point, Randleman, Asheboro, and Southern Railroad line spurred development and the municipality's population exploded, almost doubling between 1890 and 1900. The Asheboro and Montgomery Railroad line, which connected Asheboro and Star, further increased transportation options in 1896.¹¹⁵

Seven general stores and a grocery store were among the commercial, industrial, and residential buildings flanking Academy, Cox, Fayetteville, Main, Salisbury, and Worth streets in 1890, when Asheboro had approximately 510 residents. W. T. Trogdon's Banner Hotel, G. D. Hunsucker's hotel, and boarding houses operated by B. B. Burns, J. M. Burns, and Enoch Brookshire supplied accommodations. A tinsmith, saddle and harness maker, tannery, two carriage and wagon factories, three combination flour, corn, and saw mills, and nine steam-powered saw mills operated in or near the town.¹¹⁶ John Milton Worth established two of the earliest manufactories, Asheboro Roller Mills and a lumber mill, abutting the railroad tracks. Fire remained a constant threat in the densely clustered downtown. After a December 30, 1895, blaze destroyed many commercial buildings on Main Street's

¹¹² Levi Branson, ed., *Branson's North Carolina Business Directory 1872* (Raleigh: Levi Branson, 1872), 190-193.

¹¹³ "The North Carolina Legislature," *Daily Era* (Raleigh), February 25, 1873, p. 4; "North Carolina," *Raleigh News*, May 16, 1873, p. 3. Ross A. Holt, "The Evolution of Asheboro Government," Asheboro vertical file, Randolph Room, Asheboro Public Library.

¹¹⁴ Mills, *Randolph County*, 72; Sidney Swaim Robins, *Sketches of My Asheboro: Asheboro, North Carolina, 1880-1910* (Asheboro: Randolph Historical Society, 1972), 9.

¹¹⁵ The 1897 merger of the Asheboro and Montgomery and Aberdeen and West End railroads created the Aberdeen and Asheboro Railroad, which was acquired by Norfolk Southern Railroad in November 1911. *North Carolina Herald* (Salisbury), April 22, 1896, p. 2; "Norfolk Southern Developments Mark Prosperity for State," *Charlotte News*, November 21, 1911, p. 1.

¹¹⁶ Levi Branson, ed., *Branson's North Carolina Business Directory 1890* (Raleigh: Levi Branson, 1889), 612-613; William R. Merriam, director, *Twelfth Census of the United States, Taken in the Year 1900, Population, Part I* (Washington, D. C.: United States Census Office, 1901), 466.

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east side near the courthouse, other entrepreneurs followed suit, erecting brick mills and factories on lots closer to the railroad to the west than the courthouse.¹¹⁷

By 1896, residents, local farmers, and travelers frequented businesses including seventeen general stores, three grocery stores, two clothing stores, two drug stores, a hardware store, a hat shop, a jewelry store, two boarding houses, and a hotel. Industrial concerns comprised Asheboro Furniture Company, Asheboro Roller Mills, Asheboro Lumber and Manufacturing Company (a saw, grist, and feed mill), and Flower Hill Foundry Company (a saw mill). John T. Moffitt managed Asheboro Wood and Iron Works, a saw mill and building supply company. The McAlister family began operating Asheboro's first hosiery mill in a brick commercial building at the intersection of Salisbury and Main streets in the late 1890s. Randolph Chair Company was founded in 1898. Residents organized Baptist, Methodist, and Methodist Episcopal congregations, as well as Asheboro Academy, a private school for white students. African American and white children attended separate public schools.¹¹⁸

The dawn of the twentieth century heralded the beginning of an era of sweeping social and economic change. As Asheboro flourished during the century's first decades, its population increased from 992 inhabitants in 1900 to 1,865 in 1910.¹¹⁹ People's Building and Loan Association, established in 1904, subsidized construction of numerous residential, commercial, and industrial buildings. The town's growth attracted myriad residents proficient in the building trades. House carpenters, painters, brick masons, and blacksmiths offered their services. Business owners gradually replaced frame commercial buildings with stylish and fire-resistant masonry structures. **Morris-Scarboro-Moffitt Company's store** at 100 Sunset Avenue and the **McCrary-Redding Hardware Company store** at 103 Worth Street, both two-story brick buildings erected in 1903, are the oldest surviving downtown examples of this trend. Home Building and Material Company, incorporated by J. D. Ross and his brothers Ferree and Arthur in 1904, supplied contractors with rough and dressed lumber, doors, window sash, shutters, moldings, mantels, and other building materials. W. L. Foust's brick yard commenced operation in 1906. John T. Moffitt managed Asheboro Wood and Iron Works, which produced lumber as well as doors, window sash and weights, shutters, and building hardware. Asheboro contractor Allen O. Redding rendered drawings for some of the structures that he and others, including builder and developer John B. Ward, erected. Asheboro carpenter M. L. Davis assisted with the construction of numerous buildings.¹²⁰

¹¹⁷ "Big Fire at Asheboro," *Greensboro Patriot*, January 1, 1896, p. 3; Whatley, *Architectural History of Randolph County*, 188-189; Mills, *Randolph County: A Brief History*, 86; Hammer and Lambert, "History of Asheboro (to 1938)," 5.

¹¹⁸ Levi Branson, ed., *Branson's North Carolina Business Directory 1896* (Raleigh: Levi Branson, 1896), 505-515; "A Manufacturing Center," *News and Observer*, August 24, 1899, p. 104.

¹¹⁹ William R. Merriam, director, *Twelfth Census of the United States, Taken in the Year 1900, Population, Part I* (Washington, D. C.: United States Census Office, 1901),

¹²⁰ "New Brick Stores," *Courier*, August 31, 1905, p. 3; *Randolph Bulletin*, August 31, 1905, p. 3, and February 22, 1906, p. 5.

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General contractors and craftsmen from other nearby municipalities also worked in Asheboro. Worthville brick mason J. E. Johnson, Climax brick mason E. D. Frazier, and High Point general contractor and brick manufacturer Erastus A. Younts were among those with early-twentieth-century commissions. These men and their employees constructed a number of brick commercial buildings embellished with brick corbelling and arched windows in the center of town as well as the sophisticated Classical Revival-style **Randolph County Courthouse** and adjacent brick office building utilized by attorneys on Worth Street, both completed in 1909. Asheboro carpenter and contractor J. M. Allred designed **Lawyers' Row**. E. D. Frazier's crew also laid the brick walls of the two-story Asheboro Graded School for white youth at on South Fayetteville Street. Construction commenced in July 1906 and the approximately \$15,000 building was finished a year later.¹²¹ Several new commercial buildings were erected after a January 1910 fire destroyed all of the frame structures on Depot Street (now known as Sunset Avenue) between the brick buildings of Morris-Scarboro-Moffitt Company and W. F. McDowell and Sons.¹²² The Gothic Revival-style frame 1911 First Baptist Church sanctuary on Church Street's east side further enhanced the streetscape.

Tax revenue generated by ongoing industrial expansion and commercial ventures funded municipal infrastructure improvements such as road creation. Utility companies were established as the community grew and manufacturing increased. Asheboro Telephone Company, organized in 1897, gradually expanded its service area during the early-twentieth century. Reliable electric service was imperative for industrial production. In 1900, Asheboro Roller Mills and Home Building and Material Company owners W. J. Scarboro, J. D. Ross, and Arthur Ross erected an electric generator to power their adjacent plants. Arthur Ross partnered with industrialist C. C. Cranford in 1905 to form Asheboro Electric Company, making power available to other townspeople. The city purchased the company in 1911, but afforded residents use of electric power only at night given the demands of local industries.¹²³

Most Asheboro residents worked at furniture and textile manufacturing industries or in auxiliary service enterprises during the early-twentieth century. Acme Hosiery Company, established in 1907 by seventeen Asheboro businessmen, was one of the most sizable operations. Early furniture-making endeavors included those of C. C. Cranford, who in 1908 purchased property on Church Street south of Asheboro's commercial center that contained the Randolph Chair Company factory as well as vacant

¹²¹ Asheboro Graded School stood at South Fayetteville and East Academy streets' southeast corner south of the historic district boundary. *Winston-Salem Journal*, May 3, 1906, p. 6; *Courier*, July 19, 1906, p. 5; "\$5,000 for the Graded School," *Courier*, May 30, 1907, p. 4; "The Graded School," *Courier*, September 12, 1907, p. 6; "The New Law Building," *Courier*, November 4, 1909, p. 3.

¹²² "A Disastrous Fire," *Courier*, January 27, 1910, p. 1.

¹²³ Mills, *Randolph County*, 87; Whatley, *Architectural History of Randolph County*, 192.

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buildings that once functioned as the Asheboro Furniture Company. By 1911, industrial enterprises comprised Asheboro Chair Company, Asheboro Wheelbarrow Company, Crown Milling Company, Cox Lumber Company, Denton Lumber Company, Lewis and Winslow Hardware Company, and Randolph Chair Company. In 1917, Cranford commissioned the construction of a two-story brick building to house **Asheboro Hosiery Mills**, which grew from a plant with approximately thirty employees operating thirty seamless hosiery machines to become one of Randolph County's largest industrial concerns. The first new building in the **Cranford Furniture Company** complex was erected around 1918.¹²⁴ Industrial workforce expansion ensued as Asheboro's mills and factories grew, necessitating additional housing in mill-owned villages and contiguous areas. The town laid out new streets lined with residential lots and contractors rapidly built homes to ameliorate the shortage.

Randolph County's populace rose to the challenge of World War I in myriad ways. Approximately 855 county residents served in the U. S. military during World War I. Although most returned home, about forty-nine soldiers died between July 1917 and January 1919.¹²⁵ Asheboro citizens championed the war effort by donating to defense savings bond drives, volunteering for Red Cross endeavors such as rolling bandages and knitting sweaters, and rationing food and other items in limited supply. Given community leaders' business acumen, local enterprises successfully weathered the economic challenges of the war years. Industrial production remained strong as concerns fulfilled federal government requisitions. Home Building and Material Company shifted its entire production to supplies for military camp construction.¹²⁶ Small businesses also benefited, albeit indirectly, from the federal contracts. Orders dropped sharply at the war's end, however, and tax code changes dramatically impacted company finances. The 1918-1919 influenza pandemic further slowed economic growth and resulted in 105 Randolph County deaths.¹²⁷

In 1920, Asheboro was a thriving town of 2,559 residents. Economic prosperity fueled commercial and residential construction by contractors such as T. J. Lassiter. Businesses including Asheboro Bakery and Asheboro Candy Company were established and a renewed appreciation for handcrafted wares stimulated a revival of the local pottery trade. Bonds subsidized municipal improvements including new schools, asphalt roads, concrete sidewalks, and water, sewer, and electric systems. The

¹²⁴ Due to recent development surrounding the church, it is not included in the historic district. C. Guy Bell, "Asheboro, N. C.," *Charlotte Evening Chronicle*, January 23, 1911, p. 6; Sanborn Map Company, "Asheboro," Sheet 2, May 1910; Sheet 3, April 1922; and Sheet 1, April 1931; Fred Burgess, *Randolph County, Economic and Social* (Chapel Hill: University of North Carolina Department of Rural Social Economics, May 1924), 41; Hammer and Lambert, "History of Asheboro (to 1938)," 5.

¹²⁵ William M. Haulsee, F. G. Howe, and A. C. Doyle, ed., *Soldiers of the Great War, Volume II* (Washington, D. C.: Soldiers Records Publishing Association, 1920), 401-407; WWI research by Roberta W. Gavin and Mac Whatley, Randolph County Public Library staff.

¹²⁶ "Home Building and Material Company," *Courier*, November 10, 1921, p. 4.

¹²⁷ Mills, *Randolph County*, 94.

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two-story brick 1907 graded school for white children at 325 South Fayetteville Street was almost doubled in size and remodeled at a cost of approximately \$60,000 in 1923. The entire length of Depot Street, which originally dead-ended into Sunset Avenue one block west of Church Street, was renamed Sunset Avenue between 1922 and 1931. The section between Fayetteville and Church streets was first paved with asphalt in 1920. People's Building and Loan Association, Randolph County Building and Loan Association, and the Asheboro Chamber of Commerce (founded in 1926) championed the town's growth. Citizens established organizations including the Rotary Club (1926), Kiwanis Club (1928), and the county's first chapters of the Boy Scouts (1925) and Girl Scouts (1928).¹²⁸

Many of the city's residents attended Baptist, Holiness, Methodist, Methodist Episcopal, Presbyterian, and Society of Friends (Quaker) churches. Greensboro architect Harry Barton guided the \$20,000 1921 renovation of the Colonial Revival-style 1850 Presbyterian sanctuary that stood at 120 Worth Street until December 1957. He also rendered plans for the \$75,000 1925 Methodist Episcopal Church erected by Lexington contractors Crott and Thomason at 206 N. Fayetteville Street.¹²⁹

African American citizens continued to purchase property and construct modest dwellings in a cohesive neighborhood east of downtown that included several churches, a small number of stores, and Randolph County Training School.¹³⁰ The one-story, brick, seven-classroom school was erected in late 1926 at a cost of \$21,202, subsidized by the African American community (\$1,000), the Rosenwald Fund (\$1,900), and Randolph County Board of Education and white donors (\$18,302).¹³¹ When Randolph County Training School began offering a high school curriculum in August 1926, it

¹²⁸ Ibid., 95-96; "Asheboro of Today," *Courier*, November 10, 1921, p. 1; "Presbyterian Church," *Courier*, November 10, 1921, p. 6; "George Craven Buys County Bonds," *Courier*, April 26, 1923, p. 1; "Asheboro Grows," *Courier*, June 21, 1923, p. 5; "Asheboro's First Street Paving in 1920," *Randolph Tribune*, August 3, 1939, p. 1; "As Time Marches On..." *Courier-Tribune*, December 30, 1957, p. 1; Randolph County Historical Society, *Randolph County, 1779-1979*, 222-223.

¹²⁹ "To Submit Plans for Presbyterian Church Here," *Courier*, December 16, 1920, p. 1; *Manufacturers Record*, May 12, 1921, p. 109; "Presbyterian Church," *Courier*, November 10, 1921, p. 6. "Award Contract for New Asheboro Church," *News and Observer*, September 20, 1924, p. 7.

¹³⁰ This area and the historic white neighborhoods that surround it may possess the requisite architectural integrity and historic significance for National Register listing but were not included in the primarily commercial, governmental, and institutional downtown historic district due to their residential character. Randolph County Training School was listed in the National Register in 1993.

¹³¹ The Rosenwald Fund, an organization devoted to improving educational venues for southern African American children, provided critical assistance to Brunswick County's black school construction initiative. The fund, in collaboration with local and state boards of education and private citizens, facilitated the completion of 813 North Carolina buildings, including schools, teachers' residences, and industrial education shops, between 1915 and 1932, more than in any other state. Seven schools, most of which were one-story and weatherboarded, were erected in Randolph County between 1920 and 1928. Randolph County Training School is the only surviving building. "Randolph County Schools," Fisk University Rosenwald Fund Card File Database, Julius Rosenwald Fund Archives, 1917-1948, John Hope and Aurelia E. Franklin Library, Special Collections, Fisk University, <http://rosenwald.fisk.edu> (accessed in May 2020); "North Carolina Rosenwald Schools," <https://www.historysouth.org/rosenwaldhome/> (accessed in May 2020).

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became the county's only African American institution to enroll all eleven grades. Most other schools served first- through seventh-grade students. Prior to countywide busing, rural youth often boarded with Asheboro families. In addition to its primary function, Randolph County Training School served as an important community gathering place, hosting a wide variety of civic events.¹³²

After World War I, labor unrest exacerbated the textile industry's financial losses resulting from declining product demand. Workers organized strikes nationwide. In August 1921, the North Carolina militia oversaw the process of operatives returning to work after two-and-a-half months of walk-outs at mills throughout the state. Asheboro plants remained open, however, and increased production as the 1920s progressed. Acme Hosiery Company's two hundred workers manufactured \$300,000-worth of merchandise and Asheboro Hosiery Mills' one hundred employees produced \$250,000-worth of hosiery, averaging twelve thousand pairs of stockings per day in 1921.¹³³ Acme Hosiery Company shared a complex just north of Asheboro's central commercial district with **McCrary Hosiery Mills**, established around 1927. The North Street plant gradually expanded with the companies' exponential growth. Although Asheboro Hosiery and the Acme and McCrary hosiery mills initially dominated the local hosiery manufacturing scene, brothers Charles G. and Joseph C. Bossong, who incorporated Bossong Mills in New York in 1927 and erected a 25,000-square foot Asheboro plant in 1928, transformed Asheboro's hosiery industry through the introduction of the full-fashioned stocking fabrication process to the city. The company's approximately thirty employees initially operated ten knitting machines.¹³⁴

Asheboro's populace doubled during the 1920s, rising to 5,021 by 1930. However, the October 1929 stock market crash and ensuing Great Depression slowed the community's economic growth.¹³⁵ **Sunset Theater** at 232-236 Sunset Avenue and **Sunset Service Station** (Hop's Barbecue since 1954) at 240 Sunset Avenue were both completed in 1930. Otherwise, little new downtown construction took place until the mid-1930s. Following the November 19, 1933, destruction by fire of its 1911 Gothic Revival-style frame sanctuary that stood on Church Street's east side, **First Baptist Church** erected a Classical Revival-style brick sanctuary on the opposite side of the street in 1934. **Hedrick Arcade**, built at 152-156 S. Fayetteville Street in 1932, was enlarged in 1935. C. C. Cranford commissioned the **commercial building at 227 Sunset Avenue**'s 1936 construction to house the

¹³² Thomas W. Hanchett, "Central School," National Register of Historic Places nomination, 1993.

¹³³ Burgess, *Randolph County, Economic and Social*, 37; "Asheboro Civic Clubs Active," *News and Observer*, April 7, 1935, p. 10.

¹³⁴ North Carolina Division of Commerce and Industry, et. al., *Industrial Directory and Reference Book of the State of North Carolina*, 1938, 506; "Bossong Mills," <http://bossongmills.com/> (accessed in June 2020); "Bossong Hosiery Mills, Inc.," *The Employment Security Commission Quarterly*, Winter-Spring 1953, p. 30; Chip Womack, "Bossongs keep changing to keep up in tough business," *The Courier-Tribune*, Asheboro, October 28, 1999, pp. 1A and 16A.

¹³⁵ *Sixteenth Census of the United States: 1940, Population, Volume I* (Washington, D. C.: U. S. Government Printing Office, 1942), 779.

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Hudson-Belk Company department store previously located at 117 Sunset Avenue. The thirty-bed 1938 **Barnes-Griffin Clinic** at 215 S. Fayetteville Street erected for physicians Dempsey Barnes and Harvey Lee Griffin was also a significant addition to downtown Asheboro.

The North Carolina Emergency Relief Administration (NCERA), the state's first New Deal program that created jobs for unemployed citizens, attempted to mitigate the impact of economic hardship in Asheboro by subsidizing civic projects from 1932 to 1935 including repairing schools and school buses, grading and improving Asheboro School's athletic field, paving city streets and sidewalks, covering the municipal reservoir, providing clerical and janitorial services, painting at the Randolph County Courthouse and the 1922 Randolph County Home, landscaping the 1932 Randolph Hospital grounds, and building the Donald Ross-designed Asheboro Municipal Golf Course.¹³⁶ The federal Works Progress Administration (WPA) followed in 1935, engaging citizens in endeavors ranging from public health and education initiatives to cultural activities, manufacturing projects, and building and park planning and execution. Efforts such as paving secondary "farm-to-market" roads, placing culverts, creating drainage systems, repairing books at school and public libraries, and erecting bridges, sanitary privies, agricultural extension service offices, and gymnasiums and vocational buildings at schools occupied many Randolph County work crews through the late 1930s. The NCERA and the WPA reduced food preservation costs by building facilities where residents could bring their own food and tins and collaborate on the canning process.¹³⁷ In 1936, an \$8,862 WPA allocation facilitated the Randolph County Agricultural Building's construction in Asheboro. The following year, a \$14,459 WPA appropriation was used to establish sewing rooms throughout the county, where women utilized scrap material to make items including clothing and rag rugs that were donated to charitable institutions and needy individuals.¹³⁸

Public Works Administration (PWA) grants enabled completion of the 1935 Georgian Revival **U. S. Post Office** and 1939 Art Deco **Asheboro Municipal Building**. The Asheboro Public Library, which opened February 1936 in two rooms over a Sunset Avenue drug store, moved in July 1939 to the

¹³⁶ J. S. Kirk, Walter A. Cutter and Thomas W. Morse, eds., *Emergency Relief in North Carolina: A Record of the Development and Activities of the North Carolina Emergency Relief Administration, 1932-1935* (Raleigh: North Carolina Emergency Relief Administration, 1936), 512-513; "New County Home Completed," *Courier*, June 8, 1922, p. 1; "Large Crowd Dedicates Beautiful Randolph County Hospital," *Charlotte Sunday Observer*, July 10, 1932, section 4, pp. 1-3.

¹³⁷ Anita Price Davis; *North Carolina During the Great Depression: A Documentary Portrait of a Decade* (Jefferson, NC: McFarland and Company, Inc., Publishers, 2003), 104.

¹³⁸ "WPA Project Cards," Randolph County, North Carolina, National Archives, College Park, Maryland; North Carolina Work Projects Administration, *North Carolina WPA: Its Story* (Raleigh: Edwards and Broughton Company, 1937), 8.

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newly completed municipal building. A local fundraising campaign garnered almost \$3,000 for library furniture and equipment acquisition.¹³⁹

Most Asheboro factories and mills remained open during the early 1930s, although wages were reduced and the textile industry faced challenges nationwide. In addition to the economic depression, more efficient equipment and mechanization transformed manufacturing operations and resulted in mill employee layoffs. Job loss, decreased pay, and poor working conditions made unions more appealing. These factors set the stage for mill workers across the South to participate in the General Textile Strike of 1934, which closed down plants throughout the region. On Labor Day, September 3rd of that year, 65,000 North Carolina mill employees organized in support of union causes and refused to work. The strike and its aftermath dramatically impacted workers throughout North Carolina. Many mill owners fired known union members and sympathizers. Union efforts were not in vain, as the Roosevelt administration's social and economic reform programs eventually resulted in the institution of a forty-hour work week and increased worker pay.¹⁴⁰

Industrial growth stimulated economic development and boosted population in the late 1930s. Asheboro Hosiery Mills' six hundred workers used one thousand circular knitting machines to manufacture sixty thousand pairs of hose daily in 1937. The following year, C. C. Cranford's businesses, collectively known as Cranford Industries, encompassed Asheboro Hosiery Mills, Cranford Furniture Company, National Chair Company, Piedmont Chair Company, Standard Tytape Company, and the Asheboro Hardwood Company, and provided jobs for fifteen hundred Randolph County residents. Cranford Industries enlarged the Asheboro Hosiery Mills complex and the Cranford Furniture Company factory significantly in the late 1930s and 1940s to meet increased demand.¹⁴¹

In 1938, Bossong Mills employed between 450 and 500 workers, making the concern almost as large an operation as Asheboro Hosiery Mills. The company was one of the first hosiery mills in the country to weave DuPont's new nylon fiber, which was introduced in 1938 but was in limited supply during

¹³⁹ "PWA Approves \$450,000 for New Prison Camps," *News and Observer*, June 25, 1938, p. 1; "2,700 Total Raised for Asheboro Library," *Charlotte Observer*, May 2, 1939, p. 9; "Municipal Building in Asheboro Ready," *News and Observer*, July 26, 1939, p. 3; "Randolph Library Association," *The Tar Heel Woman*, October 1948, pp. 36-37; Randolph County Historical Society, *Randolph County, 1779-1979*, 178.

¹⁴⁰ *New York Times*, September 4, 1934; Jacquelyn Dowd Hall, James Leloudis, Robert Korstad, Mary Murphy, Lu Ann Jones and Christopher B. Daly, *Like a Family: The Making of the Southern Cotton Mill World* (New York: W.W. Norton and Company, 1987), 202-208, 295-298, 350-354; Crawford, *Building the Workingman's Paradise*, 194-195.

¹⁴¹ "Cranford Furniture Company Develops Into an Outstanding Unit of the Cranford Group," "Hardwood Plant Latest Addition to Cranford Group," and "Standard Tytape Company One of Largest Tape Plants Operating in North Carolina," *Randolph Tribune*, Randolph County Progress Edition, circa 1937, p. 3; Hammer and Lambert, "History of Asheboro (to 1938)," 5; "75th Birthday Today," *Raleigh News and Observer* article reprinted in an unnamed newspaper on February 2, 1950.

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World War II due to its use for military applications. Hosiery mills were forced to utilize silk, which was also difficult to procure as Japan was the world's primary supplier.¹⁴²

The number of smaller Asheboro hosiery concerns also increased during the 1930s. Workers at **Parks Hosiery Mills**, owned and managed by Hugh Parks, produced ladies' silk and rayon hose on 176 knitting machines in 1931. J. Roosevelt Hinshaw's company, Hinshaw Hosiery Mills, employed fewer than ten workers who wove children's socks on thirty circular knitting machines in 1939. N. McLaurin Cranford purchased Keystone Hosiery in the late 1930s and established McLaurin Hosiery Mills. The plant's approximately 200 employees manufactured "men's banner wrap and misses' anklets" on 183 circular knitting machines in 1939. Arthur Ross founded Tip-Top Hosiery Mills in 1932 to produce men's hosiery. In 1939, the company owned \$35,000-worth of assets including one hundred knitting machines and employed between 75 and 100 workers.¹⁴³

Numerous small hosiery mills were listed in Asheboro Chamber of Commerce brochures and Asheboro City Directories from 1930 through 1962, but most operated for only a short period and employed fewer than twelve workers. Such businesses include Allred Hosiery Mills, Arch Hosiery Mills, Auman Hosiery Mills, Balfour Hosiery Company, Brown and York Hosiery Mill, Burke Hosiery Mill, Charmeuse Hosiery Industries, Cline Hosiery Mill, Cornelison and Hallman Hosiery Company, Craven Hosiery Mill, Fair Grounds Hosiery Mills, Richard Grey Hosiery Company, Golda Hosiery Mill, Harvelle Hosiery Mills, Isley Hosiery Company, Kennedy Hosiery Mills, Longwear Hosiery Mills, Luck Hosiery Mills, Martha Mills, Moffitt Hosiery Mills, E. H. Steere and Company, Swing-Taylor Hosiery, Terry Hosiery Mill, and Vuncannon Hosiery Mills.¹⁴⁴

Asheboro's hosiery mills remained the municipality's largest industries, but other textile mills and establishments producing goods ranging from mattresses to millwork were also successful. The Chamber of Commerce reported that the city's fifty-one industrial plants drew from an abundant local labor force in 1937. C. C. Cranford's 1938 letter detailing Asheboro's economy lists thirty-eight

¹⁴² "Bossong Hosiery Mills, Inc.," *The Employment Security Commission Quarterly*, Winter-Spring 1953, p. 30; Chip Womack, "Bossongs keep changing to keep up in tough business," *The Courier-Tribune*, Asheboro, October 28, 1999, pp. 1A and 16A.

¹⁴³ Sanborn Map Company, "Asheboro," Sheet 7, April 1931 and April 1950; *News and Observer*, *The North Carolina Yearbook*, 1931 and 1939; North Carolina Division of Commerce and Industry et. al., *Industrial Directory and Reference Book of the State of North Carolina*, 506; Randolph County Historical Society, *Randolph County, 1779-1979*, 170; Mills, *Randolph County: A Brief History*, 97.

¹⁴⁴ Asheboro Chamber of Commerce, *Asheboro, North Carolina: The Center of North Carolina* (High Point: Barber-Hall Print Company, circa 1939 and circa 1941); Asheboro Chamber of Commerce, *Asheboro, North Carolina: The Center of North Carolina* (circa 1938 brochure in Randolph County vertical file, North Carolina Collection Vault, Box 1, Folder 1); Charles W. Miller, *Miller's Asheboro, N. C., City Directories* (Asheville: Southern Directory Company, 1939-1940, 1949-1950, 1960).

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industries operating at that time, including three full-fashioned hosiery mills, two seamless hosiery mills, two mills that manufactured men's half-hose, a broom factory, a printed string plant, a silk throwing plant, a handkerchief factory, a tape manufacturing plant, a flour and feed mill, a paper box factory, a creamery, two ice plants, two lumber and building supply companies, four furniture factories, and fourteen other sundry concerns.¹⁴⁵ Stedman Manufacturing Company, established by Sulon B. Stedman in 1930 to make handkerchiefs, expanded their Hoover Street factory with the construction of a large, two-story, streamlined, brick building in the late 1930s.¹⁴⁶

Asheboro's industrial prosperity fueled steady population growth during the 1930s. The town had 6,981 residents, less than ten percent of whom were African American, by 1940.¹⁴⁷ The two-story brick six-unit apartment building erected at 318 Hoover Street in 1935 provided much-needed housing within walking distance of downtown businesses and industrial plants. Residential subdivisions surrounding the central business district proliferated.

Although a late 1930s recession slowed the country's recovery from the Great Depression, military contracts to support the United States' participation in World War II soon spurred burgeoning industrial production. America's goal to become "the arsenal of democracy" benefited large corporations—more than half of the \$175 billion worth of government contracts awarded between 1940 and 1944 went to thirty-three nationally-known firms who had demonstrated their capacity to produce large quantities of quality goods—as well as small businesses, finally remedying the high unemployment rates that lingered after the recession. Worker demographics changed as industrial jobs rose by seventy-five percent in the South over the course of World War II, with traditionally underemployed groups such as women, African Americans, and the elderly receiving invaluable education, training, and experience. Output soared after May 1943, when President Franklin D. Roosevelt established the Office of War Mobilization to coordinate a diverse array of support endeavors including manufacturing, scientific research, and agricultural production.¹⁴⁸

¹⁴⁵ Asheboro Chamber of Commerce, "Asheboro, North Carolina: The Center of North Carolina," circa 1937 brochure in the Asheboro Chamber of Commerce vertical file, Randolph Room, Asheboro Public Library; C. C. Cranford, "Asheboro Today," December 19, 1938, letter written to be sealed in the Asheboro Municipal Building's corner stone, in the Asheboro Hosiery Mills vertical file, Randolph Room, Asheboro Public Library.

¹⁴⁶ Asheboro Chamber of Commerce, *Asheboro, North Carolina: The Center of North Carolina* (High Point: Barber-Hall Print Company, circa 1939); Mills, *Randolph County: A Brief History*, 103, 106; Sanborn Map Company, "Asheboro," Sheet 9, April 1931 and April 1950.

¹⁴⁷ *U. S. Census of Population: 1960, Volume I, Characteristics of the Population, Part A, Number of Inhabitants* (Washington, D. C.: U. S. Government Printing Office, 1961), 35-18.

¹⁴⁸ Marilyn M. Harper, et. al. *World War II and the American Home Front* (Washington, D. C.: The National Historic Landmarks Program, October 2007), 3, 13-16

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As World War II escalated, 4,720 Randolph County men and women enlisted in the U. S. military.¹⁴⁹ Those left behind supported the war effort in a variety of ways, from filling vacant positions in local manufacturing plants to participating in defense savings bond drives, donating to the Red Cross, and planting victory gardens.¹⁵⁰ Although silk importation and nylon rationing presented stocking production challenges, hosiery mills adapted, utilizing more cotton, wool, and synthetic fibers for items for retail and military markets. The United States Navy commissioned Stedman Manufacturing Company to produce men's t-shirts, and the concern continued fabricating men's apparel at a new plant after the war ended.¹⁵¹ Tiedright Tie Company, established in 1934 by Earl R. Shaw produced 400,000 men's ties for the United States Army during 1945 and 1946.¹⁵²

Building materials were in short supply during the war. First Baptist Church's 1942 construction of a classroom wing and steeple was one of only a few downtown construction projects. However, in 1946, as building restrictions eased, the High Point, Randleman, Asheboro, and Southern Railroad, which had discontinued passenger service in 1935, replaced its station on Sunset Avenue's south side with a **freight depot at 219 White Oak Street**. The Asheboro and Aberdeen Railroad, which only transported freight after ending passenger service in 1945, operated its 1916 Sunset Avenue station until 1948.¹⁵³ Both Sunset Avenue depots were removed that year to allow for the 1949 construction of the expansive two-story brick Modernist building encompassing three storefronts at 129-135 Sunset Avenue, all occupied by department stores.

Commercial concerns proliferated as the economy strengthened and returning veterans starting families supported local businesses and created a need for housing after years of market stagnation during the depression and war. Business downtown was quite brisk, and city directories indicate few vacancies in available commercial space. Several building facades were updated. Retail sales in Randolph County increased 153 percent between 1945 and 1951. The Asheboro Chamber of Commerce, the Asheboro Business and Professional Women's Club (organized in 1937), and the

¹⁴⁹ Spencer B. King Jr., *Selective Service in North Carolina in World War II* (Chapel Hill: University of North Carolina Press, 1949), 322.

¹⁵⁰ Randolph County Historical Society, *Randolph County, 1779-1979*, 179-180; Mills, *Randolph County: A Brief History*, 103-104.

¹⁵¹ The Stedman Manufacturing Company complex at 604 Hoover Street was utilized by Sunspun Chenilles by 1941 and Blue Gem Manufacturing Company, which fabricated work garments, by 1951. Asheboro Chamber of Commerce, *Asheboro, North Carolina: The Center of North Carolina* (High Point: Barber-Hall Print Company, circa 1939); Mills, *Randolph County: A Brief History*, 103, 106; Sanborn Map Company, "Asheboro," Sheet 9, April 1931 and April 1950; "Stedman Manufacturing Co.," *Employment Security Commission Quarterly*, Summer-Fall 1954, pp. 94-95.

¹⁵² "Tiedright Tie Company," *Employment Security Commission Quarterly*, Summer-Fall 1954, p. 115.

¹⁵³ The Aberdeen and Asheboro Railroad Company was acquired by Norfolk Southern Railroad Company in November 1911. "Norfolk Southern Developments Mark Prosperity for State," *Charlotte News*, November 21, 1911, p. 1; "Asheboro Grows While War Clouds Gather," *Courier*, June 14, 1917, p. 1; Sanborn Map Company, "Asheboro," Sheet 3, April 1922, 1931, and 1950.

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Asheboro Merchants Association (incorporated in 1938), encouraged economic development.¹⁵⁴ African American teachers and community leaders facilitated projects such as the 1946 opening of a public library for black residents in the parsonage of St. Luke's United Methodist Church. The library was subsequently housed in Edward Hedrick's living room from 1949 until the September 1951 completion of a small concrete-block building erected on the Randolph Training School campus at a cost of \$2,000.¹⁵⁵

Industrial production initially surged in the post-war years. N. McLaurin Cranford sold McLaurin Hosiery Mills to Burlington Mills before his 1945 death and the company commissioned the construction of a building at the complex's northern end in 1947.¹⁵⁶ However, the economy slowed in spring 1947, resulting in less product demand and widespread workforce reductions. North Carolina manufacturers laid off approximately three thousand laborers at thirty-two textile and thirteen furniture plants. The recession deepened in 1948-1949, but was counteracted by increased production due to the Korean War's onset in 1950, when Asheboro had 7,701 residents.¹⁵⁷ Industrial concerns embarked on plant modernization and new product marketing campaigns and implemented cost-cutting measures in an effort to sustain profits. **Standard Tytape Company** expanded its South Church Street complex with the two-story flat-roofed brick-veneered 1950 building at 118 S. Church Street. Nine of Randolph County's thirteen furniture manufacturers in 1950, including Dreamland Mattress Company, F. M. Craven Chair Company, Lucas National, Inc., P and P Chair Company, and Wright Furniture and Cabinet Works, were based in Asheboro.¹⁵⁸

In 1951, North Carolina's 255 seamless, 126 full-fashioned, and 381 knitting mills generated approximately forty percent of the nation's hosiery. Randolph County's thirty-five hosiery mills employed about 4,460 workers in 1953. Most industrial concerns were located in Asheboro, where the aggregate labor force of twenty-eight hosiery mills was around 3,820 and 225 workers manufactured other knit products at three other plants.¹⁵⁹ Arthur Ross Jr. served as Tip-Top Hosiery Mills' president in 1953, when the Asheboro plant produced a variety of socks including "Genuine wrap, English ribs,

¹⁵⁴ "Asheboro Business and Professional Women's Club," *The Tar Heel Woman*, October 1948, pp. 10-11; Asheboro Chamber of Commerce, *Asheboro, North Carolina: The Center of North Carolina* (High Point: Hall Print Company, 1941); Asheboro Chamber of Commerce, "Here's Asheboro, Randolph County: The Center of North Carolina," circa 1952 brochure in the Asheboro Chamber of Commerce vertical file, Randolph Room, Asheboro Public Library.

¹⁵⁵ The African American library closed upon the August 1964 opening of the integrated Asheboro Public Library at 200 Worth Street and is no longer extant. "The Negro Library in Asheboro," *The Tar Heel Woman*, October 1948, p. 38; "All-Negro Library in Asheboro," *News and Observer*, September 16, 1951, p. 11.

¹⁵⁶ Randolph County Historical Society, *Randolph County, 1779-1979*, 170.

¹⁵⁷ *Eighteenth Decennial Census of the United States: Census of Population, 1960, Volume I, Part A*, 35-18.

¹⁵⁸ *Employment Security Commission Quarterly*, Winter-Spring 1952, 41-42.

¹⁵⁹ *Employment Security Commission Quarterly*, Winter-Spring 1953, 3-5, 14, 29-31.

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argyle, and cushion soles” on 167 circular knitting machines.¹⁶⁰ Workers at the Bossong Mills plant utilized sixty full-fashioned machines to knit ladies’ hosiery marketed by a New York sales representative. In response to changes in women’s fashion, the company transitioned completely from full-fashioned to seamless hosiery manufacture in 1959. Bossong Mills still produces hosiery at its 840 W. Salisbury Street complex.¹⁶¹

Asheboro’s industrial production continued to diversify as the twentieth century progressed. Several manufacturers opened sizable plants during the late 1940s and 1950s. John F. Redding and Abner D. Potter organized Pinehurst Textiles to manufacture women’s undergarment and sleepwear in 1946. The concern operated from the second floor of a no-longer-extant building at 215 Sunset Avenue before erecting a plant at 120 East Pritchard Street in 1948 that was enlarged in 1951. Greensboro-based Blue Gem Manufacturing Company bought an Asheboro factory from Burlington Mills in 1949. By 1954, 225 employees produced denim garments at the plant. Smart Style Inc., established in 1854, hired 160 workers to manufacture children’s western-style (cowboy and Indian) play suits.¹⁶² In 1948, Union Carbide purchased a factory that had been used to produce plastics during World War II and converted it to an Eveready battery manufacturing plant operated by its National Carbon Company division. The corporation’s three North Carolina plants—in Asheboro, Charlotte, and Greensboro—collectively employed 1,200 people in 1958.¹⁶³ Workers at General Electric Company’s Asheboro factory, which commenced operating in June 1952, initially produced electric pads and heating pads. By 1960, the housewares division also manufactured small electric appliances such as baby food warmers, clocks, timers, fans, vacuum cleaners, and vaporizers.¹⁶⁴ In addition to serving as McCrary Hosiery Mills’ southern sales manager from 1946 until 1954, B. B. Walker also independently marketed work shoes. He incorporated B. B. Walker Shoe Company in 1952 and opened retail shoe stores at **152 South Fayetteville Street** in Asheboro as well as locations in Albermarle (1953) and Mt. Olive (1954). The company erected a work shoe factory on U. S. Highway 64 in Asheboro in 1956 and had approximately 180 employees by 1957.¹⁶⁵

¹⁶⁰ The business ceased operating in 1972. Mills, *Randolph County: A Brief History*, 97; “Tip-Top Hosiery Mills, Inc.,” *Employment Security Commission Quarterly*, Winter-Spring 1953, p. 30.

¹⁶¹ “Bossong Hosiery Mills, Inc.,” *Employment Security Commission Quarterly*, Winter-Spring 1953, p. 30; Chip Womack, “Bossongs keep changing to keep up in tough business,” *Courier-Tribune*, Asheboro, October 28, 1999, pp. 1A and 16A.

¹⁶² “Blue Gem Mfg. Co.,” “Pinehurst Textiles, Inc.,” and “Smart Style, Inc.,” *Employment Security Commission Quarterly*, Summer-Fall 1954, p. 85-86, 90, 98.

¹⁶³ “Union Carbide has Three Plants in North Carolina,” *Employment Security Commission Quarterly*, Winter-Spring 1958, p. 6.

¹⁶⁴ Ruby K. Marsh, “Asheboro G. E. Plant with 450 Workers Looks to Future,” *Greensboro Record*, May 24, 1960; Mills, *Randolph County: A Brief History*, 106.

¹⁶⁵ “B. B. Walker Shoe Company Only One of Its Kind in the State,” *Employment Security Commission Quarterly*, Winter-Spring 1957, p. 19.

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Asheboro Concrete Products Company, founded by brothers C. R. and J. L. Briles in 1946, facilitated the construction boom. The concern, which specialized in structural and decorative concrete block, opened a building supply center and began manufacturing steel framing components in the 1960s. C. R. Briles also headed Certified Concrete Corporation, established in 1958, a ready-mix concrete provider.¹⁶⁶ Weeks and Andrews Construction Company, established by H. A. Weeks and D. R. Andrews in 1946, supported industrial growth by installing electrical distribution systems throughout central and eastern North Carolina for clients ranging from Carolina Power and Light to the cities of New Bern and Winston-Salem. By 1956, the firm employed between 65 and 90 workers annually depending on project needs.¹⁶⁷

Asheboro was a booming metropolis of 9,449 residents in 1960.¹⁶⁸ Downtown changes during the ensuing decade included **Central Telephone Company's** 1960 completion of a Modernist office building at 334 Sunset Avenue and First Baptist Church's construction of a Classical Revival-style brick educational building in 1961. Also that year, the fire-damaged upper floors of the two-and-half-story, weatherboarded, Queen Anne-style, 1905 Cox-Lewallen House at 187 N. Church Street were removed, resulting in a one-story dwelling that stood until July 22, 2020. The four-building Southern Crown Milling Company complex on Sunset Avenue's south side west of the railroad corridor on Sunset Avenue's south side was demolished in 1965 and replaced by the one-story commercial building at 211 Sunset Avenue that was leased by **B. C. Moore and Sons Department Store** for almost thirty years. High Point-based **Tobias, Inc.**, a purveyor of women's and children's clothing and shoes, opened on July 29, 1965, in the new building at 221 S. Fayetteville Street. A continuous flat-roofed concrete canopy supported by square concrete posts was erected above the sidewalk adjacent to the commercial buildings at 101 to 135 Sunset Avenue in summer 1966.¹⁶⁹

Two important institutions, the post office and the public library, also occupied newly erected buildings in the mid-1960s.¹⁷⁰ J. Hyatt Hammond Associates, one of the principal architecture firms in Asheboro from 1957 until 1988, designed the 1964 **Asheboro Public Library**, which won a NC Chapter of the AIA award that year, and four other Modernist buildings within the district. The library and the 1960 **Trollinger Professional Building** face each other on Worth Street. The completion of

¹⁶⁶ "Asheboro Concrete Products," *Randolph Guide*, November 11, 1964; "Asheboro Concrete Has All Building Materials," *Randolph Guide*, October 28, 1970; "Certified Concrete Serves Two Counties," *Randolph Guide*, November 11, 1964.

¹⁶⁷ "Weeks and Andrews Construction Co.," *Employment Security Commission Quarterly*, Winter-Spring 1956, pp. 43 and 58.

¹⁶⁸ *Eighteenth Decennial Census of the United States: Census of Population, 1960, Volume I, Part A*, 35-18.

¹⁶⁹ "Opening Here Soon," *Courier-Tribune*, July 1, 1965, p. 11A; "Tobias Opening Asheboro Store," *High Point Enterprise*, July 25, 1965, p. 14; Reid Nelson, "Downtown," *Courier-Tribune*, July 1978. The Sunset Avenue sidewalk canopy was removed in the early 1990s. Mac Whatley, email correspondence with Heather Fearnbach, August 7, 2020.

¹⁷⁰ The 1965 U. S. Post Office is not in the district.

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the 1963 **Randolph Savings and Loan Branch Bank** at 115 S. Fayetteville Street and the 1964 **Wachovia Bank and Trust Company Branch Bank** at 15 S. Fayetteville Street transformed the downtown streetscape. The firm's design for the 1972 **First Peoples Savings and Loan Association Headquarters and Branch Bank** at 158 Worth Street garnered a NC Chapter of the AIA award in 1975. The 1968 **First National Bank Building** at 101 Sunset Avenue, designed by architect John James Croft Jr. and expanded with a north wing in 1978, is also an excellent example of Modernist institutional architecture.

Asheboro also evolved socially during the 1960s in response to civil rights activism. The Asheboro Citizens Club, established in the 1950s, and the National Association for the Advancement of Colored People (NAACP) demanded desegregation of the city's departments, programs, and venues including hospitals, schools, libraries, recreational facilities, and privately-owned concerns such as stores, restaurants, and hotels/motels. The NAACP was successful in many instances as it encouraged local government agencies, business owners, and service providers to integrate facilities and hire African American workers.¹⁷¹ The City of Asheboro's first black policeman, Bryant Headen, served on the force from 1963 until 1968.¹⁷² Randolph County's public library system was integrated in 1964.

Although the Civil Rights Act of 1964 codified desegregation mandates at the federal level, slow implementation triggered nationwide protests. In Asheboro, demonstrators organized 1964 sit-ins at Hop's Barbeque, Little Castle Grill, Walgreens Drug Store, and the Carolina Theater, all on Sunset Avenue, in order to obtain equal service. Many adults and youth were arrested, but the effort had the desired result, as restaurant owners gradually permitted African American dining.¹⁷³ The **marker** on the sidewalk at the northeast corner of the Church Street and Sunset Avenue intersection commemorating the sit-ins was dedicated on August 24, 2013.¹⁷⁴

School integration was also a protracted process. In compliance with federal school desegregation mandates, the City of Asheboro and the Randolph County Board of Education allowed a few African American students to enroll at formerly all-white schools in 1963 and 1964. However, it was not until fall 1965 that all campuses were fully integrated. Central High School, which previously housed all

¹⁷¹ The Asheboro/Randolph County chapter of the NAACP was reorganized in 1977 and chartered on September 11, 1978. Dr. Reuben J. Gilliam (1934-2020) of Winston-Salem, pastor of St. John Baptist Church in Asheboro, was the chapter's president until 1990. Betty Baldwin, secretary of the Asheboro/Randolph County chapter of the NAACP, chapter history provided to Heather Fearnbach, August 2020.

¹⁷² "Negro Policeman Resigns," *Randolph Guide*, May 8, 1968; Thomas W. Hanchett, "Central School," National Register of Historic Places nomination, 1993.

¹⁷³ "60 Negroes Arrested in Sit-In Incidents," *Courier-Tribune*, January 27, 1964; "Drug Store, Theater hit by Sit-in Wave," *Courier-Tribune*, February 17, 1964; Mills, *Randolph County: A Brief History*, 113-114; Crow, et. al., *A History of African Americans in North Carolina*, 171-173.

¹⁷⁴ Judi Brinegar, "A Game Changer," *Courier-Tribune*, August 25, 2013, pp. 1 and 7A.

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grades of black youth, served as an elementary school. Seventh- through twelfth-grade students attended Asheboro Junior and Senior high schools. Faculty were also reassigned.¹⁷⁵

In 1968, Clyde Leon Foust (1942-2016), and his wife Betty Foxx Foust, both Randolph County natives, became the first African American entrepreneurs to lease a downtown Asheboro commercial building. The couple established a photography and record sales business in 1964, initially operating from an east Asheboro location. As the enterprise grew, the Fousts began selling camera equipment and supplies and promoting musicians. After leasing **114 Sunset Avenue** from retiring Rogers Jewelry Store proprietor H. Grady Miller in 1968, they called their business Rogers Photo and Music for about a year before incorporating Foust Photo and Music. They purchased the building in 1976 and operated the store until 2016. The Fousts' other ventures included Foust Rental Properties and Foust Enterprise and Consolidated Maintenance and Repair.¹⁷⁶

African American mill hands comprised only 3.3 percent of the nation's textile manufacturing workforce in 1960, yet southern manufacturers generated approximately eighty-nine percent of the textiles produced in the United States the following year. Civil rights activism, legislation, and lawsuits soon brought radical change to the textile industry, forcing mill labor integration. Textile mills typically hired a few black laborers to execute janitorial, shipping, or site work through the mid-twentieth century, but it was not until the late 1960s that Asheboro mills engaged African American women to fill production positions. Black workers often encountered systemic discrimination in the form of inequitable work assignments, production sabotage, and a dearth of advancement opportunities. The Civil Rights Act of 1964 attempted to abolish practices such as these, but it met with great resistance from textile manufacturers. Many corporations faced class-action lawsuits in the late 1960s as African American laborers continued to experience pervasive discrimination. Legal settlements, personnel training, and company restructuring resulted in larger African American workforces during the 1970s.¹⁷⁷

African American employment opportunities at other businesses and in local government also steadily increased. James Leo Luther initially worked as a chauffeur at General Electric Company's Asheboro plant, but became a production specialist. He also served as Asheboro's first black city councilperson, beginning in December 1987, as a result of the Asheboro/Randolph County chapter of the NAACP's

¹⁷⁵ "City School System Will Be Reorganized," *Greensboro Daily News*, February 19, 1965, pp. 1 and 2A; "Central Teachers Ask School Board to Integrate Faculty in Schools," *Courier-Tribune*, April 12, 1965.

¹⁷⁶ Clyde Foust served in the United States Air Force as a heavy equipment mechanic before returning to Asheboro. Betty Foxx Foust, telephone conversation with Heather Fearnbach, July 31, 2020; "Clyde Leon Foust Sr.," obituary, <https://www.gailesfuneralhome.com/obituary/3998054> (accessed in June 2020); Randolph County Deed Book 1086, p. 788.

¹⁷⁷ Timothy J. Minchin, *Hiring the Black Worker: The Racial Integration of the Southern Textile Industry, 1960-1980* (Chapel Hill: University of North Carolina Press, 1999), 3, 9, 176, 178, 180.

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advocacy for African American representation on city council. His wife Addie S. Luther was a social worker at the Randolph County Department of Social Services.¹⁷⁸

Downtown tenancy changed dramatically in the 1960s. Food Line, established by Russell Walker in 1948, became Asheboro's first self-service supermarket in 1950 and erected a commodious store on North Fayetteville Street outside of the central business district in 1954.¹⁷⁹ Other companies followed, drawn by the prospect of ample square footage and parking. Colonial Stores on North Church Street, Reaves Pharmacy on South Fayetteville Street, Asheboro Furniture Company on Worth Street, Asheboro Drug Company, Big Bear Supermarket, and Hughes Hardware Store on Sunset Avenue were among the concerns that moved to outlying sites in the late 1950s and early 1960s. Some businesses occupied freestanding buildings, but shopping centers such as Hillside (1959) on South Fayetteville Street, Hammer Village (1965) on Dixie Drive at Arrowwood Road, and Northgate (1968) on North Fayetteville Street, also drew merchants and customers away from the central business district. The creation of a 110-acre industrial park adjacent to U. S. Highway 220 encouraged manufacturing plants to relocate to expansive tracts with easy interstate access. The 1968 completion of U. S. Highway 220's new alignment accelerated this migration.¹⁸⁰

In 1970, Asheboro maintained its status as Randolph County's largest municipality with 10,797 residents, many of whom were employed by manufacturers and downtown businesses, which continued to prosper.¹⁸¹ A 1971 survey enumerated fifty-seven industrial concerns, twenty-four of which had twenty-five or fewer employees. The most sizable labor forces were at Acme-McCrary Corporation (approximately 1,000 workers), Klopman Mills (900), Bossong Hosier Mills (800), Union Carbide Corporation (700), General Electric Company (600), B. B. Walker Shoe Company (600), Stedman Manufacturing Company (500), Blue Gem Manufacturing (200), Pinehurst Textiles (140), L-Ranch Shop (131), Moffitt Knitting Mills, (130), Asheboro Hosiery Mills (125), Tie-Rite Neckwear Company (125), Dixie Furniture Company (120), Mid-State Paper Box Company (110), and Harrelson Rubber Company (75).¹⁸² The city annexed 5.38 acres including North Asheboro between 1970 and

¹⁷⁸ Chip Womack, "Celebrating Legacies," *Courier-Tribune*, February 26, 2012, p. 4A; Vikki Luther, email correspondence with Heather Fearnbach, August 2020; Betty Baldwin, secretary of the Asheboro/Randolph County chapter of the NAACP, chapter history provided to Heather Fearnbach, August 2020.

¹⁷⁹ "Food Line Operates 5 Supermarkets," *Randolph Guide*, November 11, 1964; "Food Line Grew from Single Store to 13 Stores in Five-County Area," *Randolph Guide*, Bicentennial Report, 1976, p. E-6.

¹⁸⁰ "Why Not Asheboro, N. C.?", *News and Observer*, June 21, 1959, p. 193; Chip Womick, "Following the traffic that emptied out downtown," *Courier-Tribune*, pp. 1 and 9A.

¹⁸¹ U. S. Census, population statistics, 1970.

¹⁸² John L. Roberson, "A Community Study of Asheboro, North Carolina," paper for Sociology 513E, North Carolina State University, Raleigh, pp. 34-36.

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1973, resulting in a municipal boundary encompassing 11.11 acres and an approximately forty-one percent population increase.¹⁸³

Randolph Mall's March 1982 opening furthered downtown's decline as entities including Belk-Yates Company vacated downtown buildings. Textile manufacturing gradually diminished in the late-twentieth and early-twenty-first centuries. However, industrial production continues to diversify. On the cusp of the twenty-first century's third decade, Asheboro's thriving economy, convenient location, and revitalization efforts are garnering high quality of life rankings and attracting new residents. Initiatives including historic building rehabilitation and streetscape improvements have transformed the city center. Asheboro's population gradually climbed during the second half of the twentieth century, numbering 15,252 residents in 1980 and 16,362 in 1990, the majority of whom were white.¹⁸⁴ The community's economic vitality spurred more dramatic growth between 2000 and 2021. Diversity increased as the population rose from 21,672 to 27,156 resulting in a citizenry that is approximately 59% white, 25% Hispanic or Latino, 12% black or African American, 3% mixed race, 0.5% American Indian of Alaska Native, 0.6% Asian, and 0.3 % Native Hawaiian and other Pacific Islander. About 1,508 residents have served in the U. S. military, most during the Vietnam War.¹⁸⁵ Within this period of exceptional change, myriad publicly and privately funded endeavors are attempting to balance responsible growth with protecting the historic resources that impart the community's intrinsic character.

Architecture Context

Commercial and Institutional Buildings

None of Asheboro's mid- to late-nineteenth-century commercial buildings—typically one- or two-story weatherboarded structures, often with full-width shed-roofed front porches—remain. As merchants prospered, they replaced these utilitarian frame buildings with stylish and fire-resistant brick edifices intended to advertise their success and attract customers. Architectural journals, trade publications, and popular periodicals promoted brick construction, touting its beauty, versatility, and durability. Asheboro's earliest extant commercial buildings feature brick façades embellished with Italianate and Classical Revival-style corbelling, pilasters, and decorative parapets. Although the use of cast-iron and pressed-metal storefront, window, and cornice ornamentation was common during the early-twentieth-century, such elements were removed in Asheboro as storefronts were updated.

¹⁸³ "City of Asheboro, 1796-1989," chronology compiled by city staff, Asheboro vertical file, Randolph Room, Asheboro Public Library.

¹⁸⁴ U. S. Census, population statistics, 1980 and 1990.

¹⁸⁵ U. S. Census Bureau, "Quick Facts: Asheboro city, North Carolina, United States," Population Estimates, American Community Survey, <https://www.census.gov/quickfacts/fact/table/asheborocitynorthcarolina/> (accessed in December 2021).

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Morris-Scarboro-Moffitt Company's store at 100 Sunset Avenue and the McCrary-Redding Hardware Company store at 103 Worth Street, both two-story buildings erected in 1903, are the oldest surviving downtown edifices. The Morris-Scarboro-Moffitt Company building possesses Italianate stylistic features such as the stepped parapet with a corbelled brick pendant cornice, sawtooth and corbelled courses, recessed rectangular panels in the outer bays, and a recessed segmental-arched panel with a triple-header-course lintel topped with a soldier course panel in the central bay. Granite sills and round-arched double-header-course lintels with corbelled hoods and granite keystones frame windows. The McCrary-Redding Hardware Company building, designed by prolific Greensboro architect James Henry Hopkins, was originally distinguished by granite accents, cast-iron cornices, and a cast-iron parapet.¹⁸⁶ However, in 1938 it received a variegated-redbrick Art Deco-style façade that matches that of the adjacent 1928 building to the east at 105 Worth Street.¹⁸⁷

Construction boomed as the twentieth century's first decade progressed. In 1905, craftsmen working for contractor M. L. Davis erected the two-story brick commercial building at 219-225 Sunset Avenue ornamented with slightly projecting pilasters and corbelled cornices and window hoods. On the north side of the street, at 214-220 Sunset Avenue, the second story of the two-story, painted-brick, Italianate W. D. Stedman and Son Company Building, erected in 1907 and doubled in size around 1915, features slightly projecting pilasters flanking corbelled pendant cornices and window openings with segmental-arched triple-header-course lintels and corbelled hoods. The 1907 building at 144-150 Sunset Avenue, which housed Cox-Lewis Hardware Company and First National Bank for many years, is even more striking. The six-bay façade and the east elevation's two south bays are distinguished by pale-yellow-brick first-story veneer and darker variegated-yellow-brick second-story veneer. Brick pilasters with granite plinths, central blocks, and caps frame each bay, rising to the granite-capped parapet. The cornice features brick corbelling, a granite belt course, and granite modillions. Windows have granite sills and slightly longer and taller granite lintels. Granite belt courses extend across the façade's west four bays above the storefront and the southeast corner bays.

J. H. Hopkins also designed the 1908 Classical Revival-style Cranford Building at 138 Sunset Avenue. High Point general contractor and brick manufacturer Erastus A. Younts oversaw the three-story brick building's construction for industrialist C. C. Cranford. Worthville brick mason J. E. Johnson and his crew laid the walls.¹⁸⁸ The pressed-redbrick-veneered four-bay façade and the west elevation's

¹⁸⁶ "McCrary-Redding Hardware Company," *Courier*, January 17, 1918, p. 10; "Industrial News," *News and Observer*, July 22, 1902, p. 3; *Morning Post* (Raleigh), October 7, 1902, p. 2; "Stop, Look, Read!," *Courier*, July 23, 1903, p. 3.

¹⁸⁷ "1938 a Big Year for Asheboro," *Charlotte Observer*, January 6, 1939, p. 13; Sanborn Map Company, "Asheboro," Sheet 4, April 1922, 1931, and 1950.

¹⁸⁸ The pointed cast-iron parapet displaying the building's 1908 completion date that rose above the cornice at the façade's center had been removed by the 1940s. "Brick Business Houses," *Courier*, August 6, 1908, p. 1; "Local and Personal," and "New Post Office Building Commenced," *Randolph Bulletin*, July 16, 1908, p. 3.

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southernmost bay are embellished with quoins, corbelled courses above the third-story windows, and a recessed-panel-parapet topped with a robust metal modillion cornice. W. F. McDowell and Sons hired E. A. Younts to erect the neighboring two-story brick Italianate 1908 building at 126-128 Sunset Avenue, designed by Asheboro contractor Allen O. Redding.¹⁸⁹ The McDowell Building's façade embellishment includes a pointed central parapet, corbelled brick pendant cornice, two recessed panels, and a corbelled beltcourse. Granite sills and segmental-arched triple-header-course lintels with granite keystones frame four window openings. Asheboro contractor John B. Ward commissioned the construction of the two-story brick commercial building at 122 Sunset Avenue in 1910. The façade was originally almost identical to those of the adjacent 1908 buildings to the west at 126-132 Sunset Avenue. Thus, their designer A. O. Redding may have supplied slightly modified architectural drawings for this building and E. A. Younts may have overseen its completion. The 122 Sunset Avenue façade was replaced in the 1940s.

A consortium of Asheboro lawyers subsidized the 1909 construction of the office building at 125-141 Worth Street designed by Asheboro carpenter and contractor J. M. Allred. Lawyers' Row, adjacent to the Randolph County courthouse, initially contained seven offices, two in the two-story south section and five in the one-story-on-basement north wing. The structure erected between October and December 1909 was enlarged with a second-story above the southern two one-story offices between 1922 and 1931 and a one-story north addition between 1931 and 1950, both in lighter red brick than the original building. All sections are distinguished by corbelled brick pendant cornices, a sawtooth course beneath corbelled flat parapets, segmental-arched double-header-course lintels and Italianate-style corbelled hoods with end pendants above windows and doors, and cast-stone window sills. J. E. Johnson and his crew laid the 1909 walls.¹⁹⁰

Masons continued to employ similar embellishment techniques in the 1910s and 1920s. W. H. Moring commissioned the construction of two adjacent two-story brick commercial buildings at 117 and 121-125 Sunset Avenue in 1917. His general mercantile, Wood and Moring, occupied 117 Sunset Avenue, a dark-redbrick Classical Revival-style edifice with a corbelled brick cornice and six second-story windows with granite lintels, keystones, and sills. At 121-125 Sunset Avenue, a corbelled brick pendant cornice spans the seven-bay façade and a recessed rectangular panel tops four windows with granite sills and lintels in the east second-story bays. Granite sills and round-arch denticulated corbelled hoods frame the taller three west window openings. The two-story dark-redbrick circa 1916 commercial building at 19-23 S. Fayetteville Street features a stepped parapet, corbelled brick pendant cornice, and slightly projecting brick pilasters framing two storefronts and six second-story windows with granite sills and lintels. The two-story brick 1921 commercial building at 103 N. Fayetteville

¹⁸⁹ "Brick Business Houses," *Courier*, August 6, 1908, p. 1; "The New Business Block," *Courier*, September 10, 1908, p. 4.

¹⁹⁰ "The New Law Building," *Courier*, November 4, 1909, p. 3; "Local and Personal," *Randolph Bulletin*, November 4, 1909, p. 5; Sanborn Map Company, "Asheboro," Sheet 4, April 1922, 1931, and 1950.

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Street is distinguished by a corbelled parapet and façade cornice and four segmental-arched second-story window openings with triple-header-course lintels and cast-stone sills.

The Classical Revival style was a popular choice for banking institutions attempting to convey a sense of financial responsibility and security. The two-story brick 1921 Asheboro Bank and Trust Company Building at 111 Sunset Avenue is characterized by a pent slate-shingled roof, molded modillion cornice, four small square windows beneath the cornice, and four tall narrow windows with a continuous granite sill. A molded cast-stone cornice tops the replacement storefront.

Streamlined Commercial Style design, nationally prevalent during the early-twentieth century, represented a complete departure from ornate Italianate and Classical Revival embellishment. Brick exterior walls and steel posts and beams minimized construction and maintenance cost, allowed for flexible interior use, and reduced the propensity for extensive damage or destruction by fire. Façade ornamentation such as patterned masonry, shaped parapets, metal cornices, sign bands, brick panels, and tile, concrete, stone, or terra cotta insets was intended to attract customers. All relatively inexpensive ways to enliven a façade, such treatments epitomized the period's economical design sensibilities and construction practices. Prismatic-glass storefront transoms were an aesthetically pleasing and effective means of diffusing light, as were large multipane double-hung wood sash that supplied abundant illumination and ventilation to upper stories. Wide, deep display areas provided ample space to advertise merchandise.

This approach is evident in the two-story painted-brick four-bay 1925 commercial building at 222 Sunset Avenue, where the second-story is embellished with bands of basket-weave-patterned brick and granite window sills and lintels. The adjacent two-story redbrick seven-bay 1925 commercial building at 226-230 Sunset Avenue has corbelled cornices and beltcourses and cast-stone second-story window sills and lintels. The two-story redbrick 1929 commercial building at 108 Sunset Avenue features a corbelled brick cornice, slightly projecting header course, and soldier course above the wide second-story window opening with a soldier-course surround and header-course sill. The two-story 1930 commercial building at 112 Sunset Avenue employs contrasting brick colors—blonde on the second-story field and red for the corbelled cornice, pilasters, and soldier-course window lintels—to add aesthetic interest.

The two-story Hedrick Arcade at 152-156 S. Fayetteville Street was initially a one-story three-bay-wide 1932 structure. The second story was added in 1935. A terra-cotta-coping-capped stepped parapet tops the five-bay façade. Dark-red wire-cut running-bond brick sheathes the second story. A soldier-course segmental-arch surround and header-course sill frame the group of three windows at the façade's center and the cast-stone panel above them, which displays the surname of building owner E.

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L. Hedrick and the 1935 second-story date. The four paired window openings in the outer bays have soldier-course lintels and slightly projecting header-course sills.

A few Asheboro buildings illustrate the manner in which business owners employed Spanish Revival stylistic elements to attract customers during the 1920s and 1930s. The Spanish Revival style, characterized by light-colored stucco walls and red terra cotta or metal barrel-tile roofs, emulated traditional Spanish and Latin American building elements. Commonly executed in Florida and the southwestern United States, particularly Arizona, California, and Texas, the style achieved widespread popularity during the early-twentieth-century rise of eclectic revival-style architecture.

Implementation varies widely. The small, one-story, redbrick 1927 building at 152 Sunset Avenue with a stepped-parapet façade spanned by a Spanish Revival-style bracketed pent canopy with a metal-barrel-tile roof is the district's earliest example. The two-story Spanish Revival-style 1930 Sunset Theater at 232-236 Sunset Avenue (NR 2011) is one of the most distinctive buildings in downtown Asheboro. The six-bay stuccoed façade is spanned by a Spanish Revival-style pent canopy with a metal-barrel-tile roof and robust wood scroll brackets. On the second-story, pilasters with geometric capitals framed by scroll brackets flank six tall, narrow, steel-frame, ten-pane sash with quoin surrounds, flat sills, and molded lintels embellished with central shields. Plaster bas-relief spandrel panels feature spiral and alternating shield and conquistador-head motifs. The one-story, flat-roofed, stuccoed, 1936 Spanish Revival-style gas station at 226 S. Fayetteville Street was one of three similar buildings constructed in Asheboro during the 1930s. Art Deco-style pilasters at each corner and near the façade's center frame three north service bays and a south office. A pent metal-barrel-tile roof spans the façade, north, and south elevations.

The 1934 redbrick First Baptist Church exemplifies the Classical Revival style, frequently employed for ecclesiastical buildings. A monumental tetrasyle pedimented portico supported by robust Corinthian columns with acanthus-leaf capitals dominates the front-gable-roofed sanctuary's east elevation. The flush-board-sheathed pediment is embellished with a stained-glass oculus and a box cornice with molded and punch-and-gouge trim. A matching cornice ornaments the roof. The three bays beneath the portico encompass a central double-leaf six-panel wood door flanked by two matching single-leaf doors, all topped by stained-glass transoms and round-arch header-course lintels with cast-stone keystones and impost blocks. The taller central entrance has double-header course lintel. Above the doors, three double-hung wood-frame stained-glass windows are framed by cast-stone sills and soldier-course lintels with cast-stone end blocks. Seven tall stained-glass windows with cast-stone sills and round-arch double-header-course lintels with cast-stone keystones and impost blocks punctuate the sanctuary's north elevation.

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The 1935 U. S. Post Office at 241 Sunset Avenue demonstrates the pervasive popularity of the nationally prevalent Georgian Revival aesthetic. Events such as the United States' 150th anniversary celebration in 1926 fueled emulation of iconic American building forms, features, and materials. The one-story-on-basement brick building's north section, which has a slate-shingled low-hip roof, is the most elaborately executed. Quoins and a brick cornice with a sawtooth course frame the symmetrical five-bay façade. The central entrance is embellished with a surround comprising fluted pilasters, a gouged swag frieze, and a broken pediment with a fretwork cornice and pineapple finial. Lantern sconces flank the entrance. Cast-stone panels and a soldier course above the windows punctuate five-to-one-common-bond variegated-redbrick walls. The north section features a cast-stone water table, molded cast-stone sills, and flat-arch lintels with cast-stone keystones. The central flat-roofed section has a soldier-course water table, molded cast-stone sills, and flat-arch lintels, while the two-story flat-roofed rear wing has slightly projecting header-course window sills.

During the late 1930s, some Asheboro entrepreneurs, although still somewhat constrained by the economic challenges the country had recently suffered, favored Art Deco architecture. The style, executed using modern building materials and construction practices, appealed to a broad audience. Born at the 1925 Paris Exposition of Decorative and Industrial Arts, Art Deco captured roaring twenties exuberance and translated well to myriad building types, from storefronts and movie theaters to skyscrapers. Typical features include smooth stone or stuccoed walls, stylized geometric and foliate decoration, and a vertical emphasis heightened by stepped pilasters or parapets.¹⁹¹

The three-story Art Deco-style 1935 building at 124 N. Fayetteville Street, erected for the McCrary-Redding Company, has a three-bay textured-variegated-redbrick façade executed in common bond with five stretcher courses followed by a course of alternating headers and stretchers. Three cast-stone parapet panels, each with a central three-sided pylon, rise above the third-story windows. The wider and taller central panel tops a narrow third-story window. The central bay also includes a shorter second-story window with a soldier-course lintel and cast-stone sill. In the outer bays, cast-stone bands surround second- and third-story windows. On the first story, fluted cast-stone pilasters and a flat copper canopy embossed with "McCrary-Redding Building" frame the central entrance.

The McCrary-Redding Building abuts the north elevation of the 1903 McCrary-Redding Hardware Company Store at 103 Worth Street. In 1938, it received a variegated-redbrick Art Deco-style façade that matches that of the adjacent 1928 building to the east at 105 Worth Street.¹⁹² On each façade's second story, slightly projecting pilasters flank seven tall window openings with soldier-course lintels

¹⁹¹ Mark Gelernter, *A History of American Architecture: Buildings in Their Cultural and Technological Context* (Hanover, New Hampshire: University Press of New England, 2001), 241-243.

¹⁹² "1938 a Big Year for Asheboro," *Charlotte Observer*, January 6, 1939, p. 13; Sanborn Map Company, "Asheboro," Sheet 4, April 1922, 1931, and 1950.

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and cast-stone sills. The pilasters rise to cast-stone cornices on stepped parapets. Above the windows, patterned brick panels in the outer four bays each contain a central diamond-shaped cast-stone medallion, while the taller central panels have round medallions. All windows have been replaced with aluminum-frame fixed single-pane tinted-glass sash. Slight variations due to 103 Worth Street's greater height include decorative header, stretcher, and soldier courses above the storefront. A corbelled cornice tops 105 Worth Street's storefront.

The façade of the two-story running-bond redbrick Barnes-Griffin Clinic, erected in 1938 at 215 S. Fayetteville Street, is embellished with limestone accents: Art Deco-style fluted pilasters with geometric capitals, window sills and lintels, square kneewall panels, beltcourses framing a band of basketweave-patterned redbrick between the first and second stories, and coping on the pointed parapet.

The sophisticated Art Deco-style 1939 Asheboro Municipal Building at 146 N. Church Street, designed by Greensboro architect Albert C. Woodruff is a testament to the community's recovery from the Great Depression. Limestone veneer sheathes the north, west, and south elevations, while the east (rear) elevation is painted brick. The west elevation's central bays gradually step back from the tall entrance pavilion at the wall's center and have progressively shorter parapets. The pavilion's central two-story recess contains an aluminum-frame glazed double-leaf door with a two-section transom and two second-story windows separated by a fluted pilaster and framed by cast-aggregate panels. In the pavilion parapet, bas relief capital letters in recessed panels advertise the structure's function as a municipal building. Limestone-veneered walls with Art Deco-style lamp pylons border the limestone steps that rise to the entrance landing. The bays flanking the pavilion each contain two windows with cast-aggregate spandrels at each level. The first-story openings are taller. Round limestone panels surmount the second-story window lintels. In each of the flanking single-bay stair towers, a tall limestone screen pierced with circular, semicircular, and diamond-shaped openings covers the windows.

However, most 1930s and 1940s commercial buildings, like many of the district's earlier structures, exhibit functional design with minimal ornamentation. The façades of 318-320 Sunset Avenue (1934) and 322 Sunset Avenue (1940) are executed in stack bond. The recessed central section of 322 Sunset Avenue storefront contains two original Art Deco-style aluminum-frame glazed doors. The east three-section aluminum-frame plate-glass window and west running-bond-brick section have stack-bond kneewalls and canted internal corners. The west section features four small header-course-bordered pentagonal windows, a beltcourse that serves as the window sills, and a header-course kneewall cap.

From the late 1940s through the 1970s, Asheboro's commercial buildings tended to incorporate elements of the Modernist style, reflecting the era's progressive thinking and optimism in the use of

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new materials, construction techniques, and spatial arrangements. These structures display sleek lines, smooth facades, and the aluminum-framed plate-glass windows, doors, and curtain walls that characterize the modern design aesthetic. Storefronts featured asymmetrical entrances, angled or cantilevered display windows and side walls, flat-roofed canopies, and neon or aluminum-lettered signage in an effort to project an up-to-date image that would appeal to consumers. Materials including structural and spandrel glass, glass block, porcelain-enameled steel, anodized aluminum, natural and cast stone, wood, cast concrete, and long, thin Roman brick were used to embellish facades throughout the nation during this period.¹⁹³

The expansive two-story brick Modernist building encompassing three storefronts erected at 129-135 Sunset Avenue in 1949 employs contrasting material color and texture to add aesthetic interest. The two outer storefronts—129 and 135—are distinguished by pale-gray-brick second-story veneer framed by darker gray concrete panels, while 131 Sunset Avenue features pale-pink-brick second-story veneer edged with darker pink concrete panels. At the second-story's center, a dark-pink-concrete surround borders five short rectangular translucent-glass-block windows. On either side, a large, wide, translucent-glass-block window spans a central stack-bond bay flanked by running bond panels.

The ca. 1915 commercial building at 114 Sunset Avenue was transformed in the 1950s, when it housed Rogers, Inc., a jewelry store. The original redbrick façade had a corbelled cornice and four tall second-story windows with segmental-arched lintels and corbelled hoods.¹⁹⁴ The windows were enclosed and the façade veneered with long, thin, light-red Roman brick laid in patterned horizontal-stack bond. The deeply recessed storefront features Tennessee crab orchard stone veneer on the north wall and canted kneewalls beneath aluminum-frame, flat-roofed display window boxes.

The architect of the two-story Modernist 1950 office building at 325 Sunset Avenue, likely John James Croft Jr., employed red Roman brick, stone, and glazed aluminum-frame curtain walls to elevate aesthetic appeal. The façade's blind central stack-bond first-story wall is flanked by an aluminum-frame entrance to the west and a recessed, aluminum-frame, eight-section, plate-glass curtain wall and double-leaf door to the east. Long, thin, variegated stone sheathes the raised planting bed that spans the façade's center. The aluminum-frame second-story curtain wall's seven vertical sections each contain a back-painted spandrel topped with a square central pane and two bordering short rectangular panes, all reflective glass.

The streamlined Classical Revival-style façade of Central Telephone Company's 1960 building at 334 Sunset Avenue also reflects a Modernist influence. A molded cast-stone cornice tops the variegated-

¹⁹³ Carol J. Dyson, "How to Work with Storefronts of the Mid-Twentieth Century," presentation for the National Main Streets Conference, Philadelphia, April 2, 2008, <http://www.illinois-history.gov/ps/midcentury.htm>.

¹⁹⁴ Circa 1930s Bayard Wooten photograph and 1950s John David photograph.

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redbrick wall laid in common bond with three stretcher courses followed by a course of alternating headers and stretchers. Cast-stone sills and soldier-course flat-arch lintels with cast-stone keystones frame four double-hung eight-over-twelve sash. A rectangular cast-stone panel surmounts each window. In the slightly projecting central section, a robust cast-stone surround borders the recessed entrance bay. The adjacent one-story redbrick Modernist 1960 commercial building to the west features a tripartite façade with a slightly projecting central section with a taller parapet than the flanking walls. Cast-stone panels surround the recessed central entrance bay and Modernist sconces flank the door. A tall cast-stone cornice tops the central section and shorter fluted cast-stone cornices surmount the outer sections, each of which contains two tall, narrow, fixed-pane, plate-glass windows.

The one-story blonde-brick Modernist commercial building erected at 221 S. Fayetteville Street in 1965 is distinguished by square aggregate panels that span the facade above the storefront and top the north entrance. A flat-roofed concrete canopy with a paneled frieze and square posts extends across the façade.

The five buildings in the Asheboro Downtown Historic District designed by J. Hyatt Hammond Associates, architects, are outstanding examples of the concern's commercial work, which typically displayed Modernist characteristics. The 1960 Trollinger Professional Building and 1964 Asheboro Public Library face each other on Worth Street. The completion of the 1963 Randolph Savings and Loan Branch Bank at 115 S. Fayetteville Street, 1964 Wachovia Bank and Trust Company Branch Bank at 15 S. Fayetteville Street, and 1972 First Peoples Savings and Loan Association Headquarters and Branch Bank at 158 Worth Street dramatically altered the downtown streetscape.

The Modernist one-story-on-basement flat-roofed Trollinger Professional Building at 200 Worth Street, a concrete and steel structure, is sheathed with variegated-redbrick stack-bond veneer and beige-stucco panels in window and door bays. Deep aluminum-edged eaves shelter aluminum-frame plate-glass windows, doors, and curtain walls. Variegated-redbrick walls, clerestory windows, and a slate-shingled flared pent canopy with deep eaves unify the one-story-on-basement 1964 Asheboro Public Library at 201 Worth Street and its two-story 1993 addition to the north. Two long rectangular raised planting beds with canted variegated-redbrick walls border the Worth Street sidewalk.

The distinctive Modernist flat-roofed concrete four-story 1963 Randolph Savings and Loan Branch Bank at 115 S. Fayetteville Street is the tallest building in downtown Asheboro. The approximately one-acre lot at the northeast corner of Fayetteville and Scarboro streets' intersection allowed for an expansive building and parking deck. The south bays of the four-story thirty-foot-wide and 160-foot long main block, which has an east-west orientation, are cantilevered above the north bays of the one-story wing. The wing's projecting portion is approximately fifty feet wide and ninety feet long. The steel and concrete structure is clad with brick veneer and precast concrete panels that add aesthetic

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interest through texture and color variation. The main block's taupe-brick walls contrast with lighter smooth-beige-concrete framing elements and wing sheathing. On the main block's upper three stories, slightly projecting brick panels, wider on the east and west elevations, flank tall white-finished-aluminum-frame tinted-glass windows. Massive reinforced-concrete faceted columns support the cantilevered bays. The narrow east portion of the first floor under the main block has tall taupe-brick kneewalls beneath a continuous band of windows. The south wing's white-finished-aluminum-frame tinted-glass curtain walls are buttressed with square concrete columns. The wing's roof extends to a deep canopy supported by square concrete posts that shelters entrances and sidewalks adjacent to the east and west elevations and the drive-through lane to the south.

The Brutalist two-story, flat-roofed, concrete, 1964 Wachovia Bank and Trust Company Branch Bank at 15 S. Fayetteville Street is equally striking. The building exemplifies central design tenets of mid-twentieth-century Brutalism such as asymmetrical massing and fenestration, angular form, expressed structure, textured surfaces, modular elements, and few windows. The style's name—derived from the French phrase, *béton brut*, for raw or unfinished concrete—reflects its typical execution in concrete and steel, as seen in the Wachovia Bank and Trust Company Branch Bank.¹⁹⁵ The structure is sheathed with precast gray-concrete aggregate panels that vary in shape and style. On the west elevation, four projecting central bays have ribbed second-story panels and black-finished-aluminum-frame tinted-glass first-story curtain walls framed by full-height pilasters. The south bay is clad with tall vertical panels above an open bay. The north section's recessed bay contains a tall narrow black-finished-aluminum-frame tinted-glass window at each level, while the windowless north bay is embellished with large paired panels framed by slightly projecting upper, central, and base panels.

The unique one-story 1972 First Peoples Savings and Loan Association Headquarters and Branch Bank at 158 Worth Street's above-grade elevation necessitates broad concrete steps and walkways to reach the primary north entrance, which is sheltered by a deep canopy supported by square brick posts. Raised planting beds with canted off-white-brick walls border the concrete-paved areas. The building comprises a large north block with an asymmetrical pyramidal-hip slate roof topped with a long rectangular metal-frame monitor with square reflective-glass panes connected by flat-roofed corridor and open breezeway supported by rectangular brick posts to two small square wings with symmetrical pyramidal-hip slate roofs with monitors. The steel and concrete structure is sheathed with off-white-brick running-bond veneer beneath deep eaves and tall fluted concrete-aggregate-panel cornices. On the north elevation, projecting brick pilasters frame four central bays with bronze-finished-aluminum-frame tinted-glass curtain walls. The roof extends to create a drive-through canopy supported by a rectangular off-white brick post. To the south, a sizable shed dormer with a multi-section black-finished-aluminum-frame tinted-glass window pierces the east roof slope. A short flat-roofed corridor

¹⁹⁵ Gelernter, *A History of American Architecture*, 264-265, 277.

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leading to the open breezeway spans most of the south elevation. The rear wings are offset on either side of the breezeway, resulting in the east wing being further north. The wings are executed in the same manner as the main block, with recessed entrances and tall narrow windows with canted concrete kneewalls.

The flat-roofed brick and concrete two- and three-story 1968 First National Bank Building at 101 Sunset Avenue, expanded with a north wing in 1978, is also an excellent example of Modernist institutional architecture. The steel and concrete structure is clad with brown brick veneer and precast concrete panels of various textures and colors. Deep eaves with precast-concrete-panel soffits and beige-concrete course-aggregate rectangular panels at the cornice, building corners, and between bays add aesthetic interest in both sections. The north block's north elevation contains a recessed black-finished-aluminum-frame tinted-glass first-story curtain wall. On the second story, four slightly projecting white-concrete fine-aggregate panels with canted centers and molded edges frame narrow black-finished-aluminum-frame tinted-glass windows. The three-story block's first story is brick, while the upper two stories are sheathed with full-height white-concrete fine-aggregate panels, some blind and others containing two narrow black-finished-aluminum-frame tinted-glass windows. The 140-foot-long east elevation's six-bay first story encompasses a southern entrance with a recessed black-finished-aluminum-frame tinted-glass curtain wall and two matching six-section north window bays. A flat canopy wraps around the building, extending above a two-lane drive-through on the south elevation.

Industrial Architecture Context

Many of North Carolina's nineteenth-century textile producers adapted existing frame buildings to serve as their first mills. Such structures, which usually had rough-sawn wood floors and wood-shingle roofs, often resembled large residential or agricultural buildings as they were typically located in rural settings along the rivers and streams that generated their power. Edwin Michael Holt and William A. Carrigan's frame 1837 mill on Alamance Creek was one of the piedmont's earliest sizable textile mills.¹⁹⁶

In the first purpose-built industrial buildings erected in the United States, engineers and architects strove to accommodate machinery in a manner that allowed for efficient access to power sources as well as maximum utilization of natural light and ventilation. By the mid-nineteenth century, "slow-burn" masonry construction, with load-bearing brick walls, exposed heavy-timber framing, thick plank

¹⁹⁶ Betsy Hunter Bradley, *The Works: The Industrial Architecture of the United States* (Oxford: Oxford University Press, 1999), 16-17; Brent D. Glass, *The Textile Industry in North Carolina: A History* (Raleigh: North Carolina Department of Cultural Resources, Division of Archives and History, 1992), 16-17; Laura A. W. Phillips, "Alamance Mill Village Historic District," National Register of Historic Places Nomination, 2007.

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floors, gabled roofs, large operable multipane sash and transoms, segmental-arched window and door lintels, and metal fire doors predominated.¹⁹⁷

During the late nineteenth century, steam and electric power availability encouraged factory movement to urban areas in close proximity to railroad lines and sizable potential employee pools. Mill and factory design evolved from a process whereby owners worked with builders who erected edifices based on mutually understood norms to a field dominated by professionally-trained engineers who rendered plans for industrial buildings and supervised their execution. Although the construction of durable, economical structures was the primary objective, variegated, patterned, and corbelled brick and cast-stone accents were employed as an inexpensive means to increase aesthetic interest. Expressed pilasters, stringcourses, water tables, window sills, arched door and window lintels, and exterior stair towers enhanced visual appeal while serving important structural functions.¹⁹⁸

Standards imposed by machinery manufacturers and insurance companies also guided industrial architecture's evolution during the late nineteenth century. In order to minimize fire risk, stairwells, which could serve as conduits for fire movement between floors, were located in projecting stair towers. Brick interior walls and galvanized-sheet-metal-clad, solid-core-wood doors, known as kalamein doors, separated the mill sections where fires might start or spread rapidly. These heavy doors would automatically close in the case of a fire, as the heat would melt a soft metal link in the door's counterweight assembly and the door would slide shut on the sloped metal track. As an additional precaution, water reservoirs and elevated water tanks supplied automatic sprinkler systems in many industrial complexes.¹⁹⁹

During the twentieth century's first decades, architects and engineers continued to plan manufacturing complexes that were similar in appearance to earlier industrial buildings. However, new materials, technology, and forms manifested efficiency, modernity, and economic progress. Mill and factory designers specified steel and reinforced-concrete columns, posts, and beams in conjunction with brick, concrete, terra cotta block, or tile curtain walls that provided structural bracing but did not carry any weight. Bands of steel-frame multipane windows and roof monitors provided workers with abundant light and ventilation. Steel truss roof systems spanned open interiors that accommodated sizable equipment and allowed for flexibility as manufacturing needs changed.²⁰⁰

¹⁹⁷ Sara E. Wermiel, "Heavy Timber Framing in Late-Nineteenth-Century Commercial and Industrial Buildings," *APT Bulletin: Journal of Preservation Technology*, Volume 35, No. 1, 2004, 56; Bradley, *The Works*, 234.

¹⁹⁸ Bradley, *The Works*, 15-21, 230-234.

¹⁹⁹ Glass, *Textile Industry*, 38.

²⁰⁰ Bradley, *The Works*, 144-147.

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Although structural systems for some late-nineteenth-century industrial buildings included cast-iron or wrought-iron columns or steel posts and beams, high cost greatly limited the materials' use until the early twentieth century. The ability to withstand the weight and vibrations of heavy machinery without failing contributed to the widespread use of structural-steel construction by the 1910s, as did the ease of fabricating framing systems from standard factory-generated parts. Typical elements include I-, T-, H-, and box-shaped beams and posts; round columns; reinforcing plates; and angles, which serve as braces, tension members, struts, or lintels. Steel components could be riveted together, creating strong connections, and tended to be smaller and lighter than heavy-timber or iron framing members. This allowed for wider and taller buildings with more square footage for equipment. The popularity of flat roofs and sizable roof monitors also resulted in structural-steel framing prevalence. In order to reduce oxidation and achieve fire resistance, steel members were coated with intumescent paint; sprayed with a thin mixture of cement, sand, and water called gunite; or encased in concrete.²⁰¹

Concrete construction technology also improved during the early twentieth century. Engineer Claude A. P. Turner patented a structural system comprised of concrete mushroom columns and formed-concrete floors in 1908 after utilizing it in his plans for Minneapolis's 1906 Johnson-Bovey Building. He then designed the first American bridge supported by the columns, which carried Lafayette Avenue over the Soo Line in St. Paul, Minnesota. The technology was often used in mill construction, appearing in North Carolina factories such as those erected in Winston-Salem by R. J. Reynolds Tobacco Company beginning in 1915 and the six-story knitting mill that P. H. Hanes Knitting Company built in 1921.²⁰²

Albert Kahn was one of only a few American architects who specialized in industrial building design during the early twentieth century. In many of his commissions, traditional load-bearing walls were replaced with curtain walls containing large steel-frame windows and monitor roofs provided illumination and ventilation. His office supplied factory plans to hundreds of American industrialists including automobile manufacturers Packard, Chrysler, Ford, and General Motors, as well as for international clients. At the Packard Motor Car Company Forge Shop (1910) in Detroit, Kahn used a steel structural frame to support a traveling crane mounted to the roof trusses and glass curtain walls to allow for maximum light and air circulation. He minimized the exterior walls' bay articulation by specifying narrow steel columns of about the same size as steel window sashes. Kahn's firm continued

²⁰¹ Ibid.

²⁰² J. E. Sirrine and Company, architects and engineers of many R. J. Reynolds Tobacco Company structures, specified mushroom columns for buildings erected during that period. A. S. Macolmson, "The Mushroom System of Reinforced Concrete Building Construction," *Engineering-Contracting*, September 4, 1907, p. 137; Nannie M. Tilley, *The R. J. Reynolds Tobacco Company* (Chapel Hill: University of North Carolina Press, 1985), 307; *Manufacturers' Record*, August 26, 1915 and October 14, 1915; Anita Scism and Spencer Gung, "R. J. R. Downtown Buildings, 1875-1950: A Historical Perspective," unpublished report prepared for R. J. Reynolds Tobacco Company, March 12, 2002.

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to employ bands of steel windows in conjunction with masonry or concrete screens to conceal steel structural framing in edifices such as the Industrial Works (ca. 1915) in Bay City, Michigan. The firm's design for the Dodge Half-Ton Truck Plant in Detroit, completed in 1937, was a much more sophisticated building with tall glazed curtain walls reminiscent of Walter Gropius's Bauhaus School (1926) in Dessau, Germany.²⁰³ Gropius's streamlined design for the 1911 Fagus Factory in Germany, which features steel-frame multipane curtain walls, was also internationally influential.²⁰⁴

Modernist architectural principles such as simplicity, efficiency, affordability, and intrinsic material expression were inherently applicable to industrial buildings. Industrial architecture continued to reflect these tenets as the twentieth century progressed. Building materials and labor were in short supply during World War II, but when construction resumed after the war's end, steel and reinforced-concrete industrial edifices with masonry (brick, tile, or concrete) curtain walls predominated. Fire-resistant corrugated metal and asbestos panels were often used as warehouse sheathing. Windows decreased in size and number in the 1960s as central air conditioning became prevalent.

Asheboro's Industrial Architecture

Industrial architecture consistently utilizes new building materials, technology, and forms in an attempt to create edifices that epitomize efficiency, modernity, and economic progress. Asheboro's simply-executed, utilitarian, early-twentieth-century, heavy-timber frame and brick mills and factories with flat or low-pitched gable roofs and large windows reflect late-nineteenth-century design principles as well as the transition from heavy-timber to structural-steel and reinforced-concrete framing. By the 1940s, Asheboro's industrialists embraced popular architectural styles, particularly Art Moderne, to convey a sense of prosperity and modernity. Architects were inspired by the early-twentieth-century Italian Futurist movement, which completely rejected historical precedents and celebrated the era's progress, utilized stucco, structural glass, glass block, porcelain-enameled steel, and anodized aluminum to embody a machine aesthetic. The resulting architectural style, known as Art Moderne, reflects the speed, energy, and power of automobiles, trains, steamships, and factories in buildings with horizontal massing, asymmetrical facades, curved corners, banding, and flat roofs.²⁰⁵ Asheboro Hosiery Mill No.

²⁰³ "Art: Industrial Architect," *Time*, August 8, 1938; Bradley, *The Works: The Industrial Architecture of the United States*, 248, 248-258.

²⁰⁴ Gropius, the highly influential founder of the German design school known as the Bauhaus, which operated from 1919 until 1933, taught at Harvard's Graduate School of Design beginning in 1937. Bradley, *The Works*, 250; Henry-Russell Hitchcock Jr. and Philip Johnson, *The International Style: Architecture since 1922* (New York, W. W. Norton & Company, 1932, 20; Henry-Russell Hitchcock Jr., *In the Nature of Materials: The Buildings of Frank Lloyd Wright, 1887-1941* (New York: Da Capo Press, Inc., 1942), 52, 92-93, Figures 99 and 328-338; Historic New England, "Gropius House," <http://www.historicnewengland.org/visit/homes/gropius.htm> (accessed in August 2015).

²⁰⁵ Gelernter, *A History of American Architecture*, 227-228; Peter Gossel and Gabriele Leuthauser. *Architecture in the Twentieth Century* (Koln, Slovenia: Taschen, 2001), 319.

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2's 1945 expansion, McCrary Hosiery Mill No. 3, erected in 1948 per the plans of Charlotte architects Biberstein and Bowles, and the 1949 Acme-McCrary-Sapona Recreation Center, designed by Henderson, North Carolina, architect Eric G. Flannagan, exemplified this trend with streamlined features such as rounded corners and glass-block windows.²⁰⁶

Although Asheboro retains a number of industrial buildings erected during the first half of the twentieth century, many have been extensively modified or demolished. The Acme-McCrary Hosiery Mills and Asheboro Hosiery Mills - Cranford Furniture Company complexes encompass the city's earliest and most intact industrial edifices, as well as some of the most stylish. The 1909 Acme Hosiery Mill and its 1915-1929 additions, the 1917 Asheboro Hosiery Mill No. 1, the 1924 Asheboro Hosiery Mill No. 2, the 1925 Cranford Furniture Company factory, and the mid-1920s Parks Hosiery Mill have experienced remarkably little alteration over decades of continuous use. The buildings manifest the fire-resistant construction that continued to prevail through the twentieth-century's first decades.

Asheboro's largest industrial complex, owned and operated by the Acme-McCrary Corporation, encompasses buildings erected from 1909 through 1962 on seven acres south of West Salisbury Street. Acme Hosiery Mills's first building, a two-story brick edifice, stands on the railroad's east side at what is now 159 North Street. The load-bearing masonry structure, which has a low-pitched gable roof with exposed rafter ends and deep eaves, features arched window and door opening embellished with Italianate-style corbelled hoods below the stepped parapet on its east façade. The company expanded the complex numerous times, constructing more austere two- and three-story, brick, heavy-timber, structural-steel, and concrete warehouse and factory additions that extend west toward the railroad and south to commercial buildings on Sunset Avenue's north side. Architect Richard C. Biberstein and his successor firms prepared plans for the company's Asheboro and Cedar Falls mills from 1927 through 1986.²⁰⁷ The window openings in the earliest buildings, which contain double-hung, wood-frame sashes, have been covered with vinyl siding, but large steel-frame and glass-block windows illuminate the later edifices.

²⁰⁶ Eric G. Flannagan's other local commissions include the 1932 Randolph County Hospital and the 1949 Asheboro High School. Plans in the Acme-McCrary Collection and the Biberstein, Bowles, Meacham & Reed Records, J. Murrey Atkins Library Special Collections, University of North Carolina at Charlotte; "Acme-McCrary Recreation Building, exterior sketch and plans 1944-1948 in Flat Folders 52, 61, and 66 in the Eric G. Flannagan Papers, 1922-1989, Collection MC 00087, North Carolina State University.

²⁰⁷ Whatley, *Architectural History of Randolph County*, 195; "Acme Hosiery Mills," "Central Falls Manufacturing Company," "D. B. McCrary Store Building," "McCrary Hosiery Mills," "Sapona Cotton Mills," 1927-1986 drawings in the possession of Acme-McCrary Corporation; Drawings and project files, 1926-1956, Biberstein, Bowles, Meacham & Reed Records, J. Murrey Atkins Library Special Collections, University of North Carolina at Charlotte.

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An elevated, corrugated-metal-clad, pedestrian walkway extends above the railroad at the complex's north end, providing access to McCrary Hosiery Mill No. 2. The two-story, flat-roofed, 1937 building is sheathed in brick veneer with cast-stone buttresses, a cast-stone watertable, and cast-stone bands encircling the building above each floor. The structure abuts a mid-1920s two-story brick hosiery mill with large steel-frame windows that stands to the south on North Church Street's east side. Another elevated, vinyl-sided pedestrian walkway connects McCrary Hosiery Mill No. 2 to the company's third Asheboro mill, a two-story, redbrick, Art Moderne-style plant erected to the west at 173 North Church Street in 1948.

McCrary Hosiery Mill No. 3's asymmetrical four-bay façade features a slightly-projecting entrance bay at the center of a three-bay north section with curved outside edges. A two-story, fluted, cast-stone band surrounds the double-leaf aluminum-frame door, multipaned sidelights, and transom, as well as the large, multipane, aluminum-frame window that surmounts the entrance above a flat-roofed metal canopy. The Acme-McCrary-Sapona Recreation Center completed at 148 North Street the following year is even more distinctive, with a three-part, seven-bay façade with a recessed central section flanked by two wings with corners that step back to the outside edges. The slightly-projecting entrance bay has three double-leaf aluminum doors surmounted by transoms. Cast-stone bands and panels surround the windows and a cast-stone watertable and cornice encircle the building. Brick buttresses with cast-stone caps framed the tall glass-block gymnasium windows on the side elevations.

Asheboro Hosiery Mills also evolved to accommodate increased production. Like the earliest Acme Hosiery Mills buildings, Asheboro Hosiery Mill No. 1 features five-to-one common-bond load-bearing brick walls, a heavy-timber frame, a low-pitched gable roof, and segmental-arched window and door openings. The original, large, double-hung, twelve-over-twelve, wood-sash windows that remain on the second floor's south elevation include a mechanism that allowed the upper sash to tilt open, facilitating ventilation. A long, rectangular, wood-framed, monitor-roofed skylight provided abundant illumination.

The company erected a two-story addition on the 1917 building's south end as part of their 1924 plant expansion and enlarged the mill again in the late 1930s with the construction of a two-story wing near the main mill's southeast corner, doubling the building's size.²⁰⁸ The 1924 and 1930s additions were executed in five-to-one common bond with rectangular window opening and very low-pitched gable roofs. Chamfered square wood posts and substantial wood beams support the floor and roof systems in the 1924 section, while steel posts and beams were used to construct the late 1930s addition. As with many industrial buildings during this period, the exterior brick walls are load-bearing. Large steel-frame windows with eight-pane central sections that tilt open illuminate the entire building.

²⁰⁸ The two-story wing does not appear on the 1931 Sanborn map but is illustrated in a line drawing and photographs that appear in Asheboro Chamber of Commerce brochures from the late 1930s and early 1940s.

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Asheboro Hosiery Mill No. 2, erected in 1924, is also a two-story, heavy-timber frame edifice with load-bearing five-to-one common-bond brick walls. Cranford Industries constructed a three-story brick building that abutted the 1924 mill's north elevation at the same time and leased it to Old Dominion Box Company, who operated a factory at the site for about twenty years.²⁰⁹ Both buildings were extensively renovated as part of Asheboro Hosiery Mills' 1945 update. The floor systems in the three-story factory were removed and the interior was completely reconfigured, creating a two-story building with structural-steel framing, high ceilings, and improved lighting. Asheboro Hosiery's narrow, two-story, brick, Art Moderne-style addition on Mill No. 2's west elevation created a new entrance, stair hall, and elevator tower. The streamlined façade, which features translucent glass-block windows and a two-story, stepped, soldier-course band surrounding the central entrance bay, foreshadowed the two Art Moderne-style buildings in the Acme-McCrary Hosiery Mills complex that manifest more high-style design elements. All three buildings represent the influence of European architectural trends on American industrial design.²¹⁰

The Cranford Furniture Company factory that occupies the block's south end is another intact example of early to mid-twentieth-century industrial architecture. The two-story brick building's original section, constructed around 1925, is executed in five-to-one common bond with stepped-parapet north and south elevations and a very low-pitched gable roof. The additions to this factory, like the others in the complex, manifest the company's use of structural-steel framing technology by the late 1930s. The building retains large steel-frame windows with eight-pane central sections that tilt open.

Other Asheboro industrial buildings feature similar construction technology but have less integrity. The former Keystone Hosiery Mills – McLaurin Hosiery Mills complex at 150 North Park Street consists of a one-story, brick, heavy-timber frame mill erected at the northeast corner of Hoover and Park Streets in 1930. Like the pre-1924 sections of the Acme-McCrary Hosiery Mills complex, the mill features a very low-pitched gable roof with deep eaves, but most of its windows have been enclosed with brick. The two-story, brick, heavy-timber frame, 1947 building to the north has a flat roof and intact steel-frame windows. Brick buttresses with concrete caps flank the window bays.²¹¹

The Biberstein firm's design for the former Stedman Manufacturing Company complex erected at 604 Hoover Street in 1930 is similarly utilitarian, consisting of austere one- and two-story heavy-timber frame industrial buildings with load-bearing exterior brick walls pierced by large multipane steel-frame

²⁰⁹ Ibid.; *News and Observer*, *The North Carolina Yearbook* (Raleigh: *News and Observer*, 1931), 78.

²¹⁰ "Asheboro Hosiery Mill Expansion Under Way Provides Plenty of Jobs," *The Courier-Tribune*, September 9, 1945, p. 1; Womick, "A dream that just ran out of steam;" Sanborn Map Company, "Asheboro," Sheet 3, April 1931 and 1950.

²¹¹ Sanborn Map Company, "Asheboro," Sheet 7, April 1931 and April 1950; Randolph County Historical Society, *Randolph County, 1779-1979*, 170.

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windows like those in the post-1928 Acme-McCrary Hosiery Mills. Many first-floor window openings have been infilled with brick or concrete block or covered with plywood or vinyl siding. The one-story, flat-roofed, brick office addition lighted by double-hung, wood-sash windows that projects from the two-story building's façade was constructed in the 1930s.²¹²

The Bossong Hosiery Mills plant has been greatly altered, but the complex, like others in Asheboro, employs both heavy-timber and structural-steel industrial framing. The one-story, four-bay, sawtooth-roofed edifice that stands next to the smokestack emblazoned with the company's name was encompassed by the construction of the one-story, flat-roofed 1935 factory at 840 West Salisbury Street, which was subsequently enlarged several times. Although the façade (south elevation) retains a Classical Revival-style entrance flanked by original sconces at its west end, all but one of the steel-frame windows on the building's south, east, and west elevations were enclosed and the brick walls stuccoed after a 1950s expansion, significantly diminishing the building's architectural integrity. The original brick exterior walls, cast-stone foundation, steel-frame windows, and cast-stone window sills are still intact on the rear (north) elevation, however. A one-story metal-sided warehouse and a 48,000-square-foot, one-story, brick-veneered, 1970 addition occupy the complex's northwest end.²¹³

Other Asheboro industrial concerns had much smaller operations, and many buildings constructed prior to the mid-twentieth century are no longer extant or have been significantly altered. For the most part, these complexes contained completely utilitarian factory and warehouse buildings erected to facilitate manufacturing and storage needs without any concern for aesthetic appearance.

The two-story heavy-timber-frame brick factory at 130 S. Church Street was erected by Asheboro Broom Company in the late 1920s, utilized and expanded by Standard Tytape Company from 1933 until 1953, and leased by Stedman Manufacturing Company in 1957. The early-twenty-first-century-renovation involved aluminum-frame storefront, window, and door installation. The window openings on the north elevation have been filled with brick and all but two sills have been removed. Entrances have been added on the north, south, and west elevations.

The former Banner Hosiery Mills plant consists of a small one-story building erected at 406 Hoover Street in 1940 that was completely surrounded by expansions in 1973 and 1981. Nantucket Hosiery

²¹² "Stedman Manufacturing Company," drawings for 1930 plant and 1933 addition and project files (1930-1936), Biberstein, Bowles, Meacham & Reed Records, J. Murrey Atkins Library Special Collections, University of North Carolina at Charlotte.

²¹³ Asheboro Chamber of Commerce, *Asheboro, North Carolina: The Center of North Carolina* (circa 1938 brochure in Randolph County vertical file, North Carolina Collection Vault, Box 1, Folder 1); Asheboro Chamber of Commerce, *Asheboro, North Carolina: The Center of North Carolina* (High Point: Barber-Hall Print Company, circa 1939), 5; Chip Womack, "Bossongs keep changing to keep up in tough business," *The Courier-Tribune*, Asheboro, October 28, 1999, pp. 1A and 16A.

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Mills Corporation conveyed the property to Swing Enterprises in 1984. The structure served as Acme-McCrary Mill No. 4 from February 2010 until May 2011.²¹⁴ The building's windowless design reflects its later construction date. A few loading docks pierce the north elevation, but the east elevation is blind. The entrance near the south elevation's southwest corner is characterized by a Roman brick-veneered wall surmounted by canted plate-glass windows.

Klopman Mills, organized in 1947, improved the Cetwick Silk Mills plant, established in 1928, at 162 North Cherry Street to function as their Asheboro plant. The company became a division of Burlington Industries in 1954. According to Randolph County property card data, the complex includes a 1927 building, which is likely the west end's central section. The plant had been expanded by 1950, and was significantly altered by the construction of large, windowless, one- and two-story additions in 1966. The northwest corner entrance was also updated at that time by the installation of aggregate wall-sheathing panels and a flat-roofed entrance porch supported by decorative concrete block posts.²¹⁵

Additional Context: Richard C. Biberstein, architect

Fredericksburg, Texas, native Richard C. Biberstein, born in 1859, attained a mechanical engineering degree from the Worcester (Massachusetts) Polytechnic Institute in 1882. He was employed at U. S. Electric Lighting Company in Newark, New Jersey, and Atlas Engine Works in Indianapolis before moving to Charlotte in 1887 as a draftsman for industrialist John Wilkes's Mecklenburg Iron Works. H. S. Chadwick offered him a similar position at Charlotte Machine Company, which manufactured mill equipment, in 1897. Biberstein accepted the offer and remained on staff until 1902, when he became prolific mill designer Stuart Cramer's employee, thus garnering valuable experience that prepared him to launch an independent firm specializing in mill design three years later.²¹⁶

Richard C. Biberstein's son Herman Von Biberstein began working with his father after attaining a civil engineering degree North Carolina State University in 1914. Architect William Andrew Bowles became a partner in 1930. Following the senior Biberstein's 1931 death, the practice bore his name until around 1940, when H. V. Biberstein's name appears on plan sheets. Biberstein and Bowles

²¹⁴ Schwarz Properties, LLC, purchased 406 Hoover Street from Swing Enterprises in 2007. Randolph County Deed Book 1157, p. 857; Deed Book 2040, p. 891; Bruce Patram, Chief Financial Officer, Acme-McCrary Corporation, email correspondence with Heather Fearnbach, December 11, 2013

²¹⁵ Ibid.; "History of Klopman Mills," October 23, 1963, from the Klopman Mills vertical file in the Randolph Room of the Asheboro Public Library; Randolph County Historical Society, *Randolph County, 1779-1979*, 170.

²¹⁶ Thomas W. Hanchett, William H. Huffman, and Catherine W. Bishir, "Richard C. Biberstein," *North Carolina Architects and Builders: A Biographical Dictionary*, 2009 (accessed in June 2020); "Biberstein, Bowles, Meacham & Reed: Biographical/Historical Note," Biberstein, Bowles, Meacham & Reed Records, J. Murrey Atkins Library Special Collections, University of North Carolina at Charlotte.

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operated as principals until Louis Hunter Meacham achieved partnership in 1948. Biberstein, Bowles, and Meacham subsequently elevated Charles Harmon Reed to full partnership between 1956 and 1959. Mechanical engineer William Ernest Stowe Jr. became a principal by 1962.²¹⁷

The firm had a significant impact on Southern industrial development, designing hundreds of structures throughout the region. Asheboro industrialists began engaging the Bibersteins to design mills in the 1920s and continued to solicit the firm's services through the 1980s. The practice's Asheboro commissions include buildings for Acme Hosiery Mills, Asheboro Furniture Company, Asheboro Hosiery Mills, McCrary Hosiery Mills, McLaurin Hosiery Mills, Sapona Cotton Mills, and Stedman Manufacturing Company.²¹⁸

Mid-twentieth-century Freight Railroad Depot Architecture Context

As railroad companies developed lines during the mid-nineteenth century, rudimentary platforms, open-sided heavy-timber-frame sheds, and small frame buildings accommodated freight and passengers. By the late nineteenth century, prospering railroad concerns began replacing these temporary structures with specialized buildings. Companies employed architects and draftsmen to render station prototypes that could be easily replicated and modified with site-specific details. Utilization of these standardized plans expedited construction and reduced cost. Densely populated cities contained multiple depots erected by competing rail lines. Regardless of size, stations promoted a railroad company's corporate identity and served as community landmarks.

As the twentieth century progressed, freight depots executed in myriad architectural styles served North Carolina communities. Most displayed minimal ornamentation, with functionality driving the design. Stylistic influences ranged from Queen Anne to Craftsman. Textured or variegated brick walls and corbelled masonry cornices, belt courses, and water tables heightened aesthetic appeal at nominal expense. Brick veneer afforded a much greater degree of fire resistance than weatherboard siding and lowered long-term maintenance costs.

²¹⁷ "Biberstein, Bowles, & Meacham: Biographical Note," Guide to the Biberstein, Bowles, & Meacham Records, 1944-1954, MC 00222, North Carolina State University, Raleigh. Plans in the Acme-McCrary Corporation's collection in Asheboro created from March 1927 through the 1930s are stamped "R. C. Biberstein, mill engineer and architect." A set of drawings from May 29, 1940, has "H. V. Biberstein, mill engineer and architect" in the title block.

²¹⁸ Richard C. Biberstein, et. al. "Acme Hosiery Mills," "Asheboro Grocery Store," "Central Falls Manufacturing Company," "D. B. McCrary Store Building," "McCrary Hosiery Mills," "Sapona Cotton Mills," 1927-1986 drawings in the possession of Acme-McCrary Corporation, Asheboro, N. C.; "Biberstein, Bowles, Meacham & Reed: Scope and Contents," Biberstein, Bowles, Meacham & Reed Records, J. Murrey Atkins Library Special Collections, University of North Carolina at Charlotte; George S. Koyl, ed., *American Architects Directory, Second Edition* (New York: R. R. Bowker Company, 1962), 54; George S. Koyl, ed., *American Architects Directory, Third Edition* (New York: R. R. Bowker Company, 1970), 70.

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Freight depots contained scales for weighing shipments and sliding loading dock doors on multiple elevations. Open interiors accommodated baggage and freight handling. As this use did not require finished walls or ceilings, structural systems are typically completely exposed in warehouses. Platforms adjacent to the depot allowed for freight transfer. Offices and reception areas usually had plaster walls and ceilings.

Mid-twentieth-century freight depots often manifested the Modernist architectural tenets of simplicity, efficiency, affordability, and intrinsic material expression espoused by architects including Walter Gropius, Mies van der Rohe, and Albert Kahn. In such edifices, structure and materials serve as the primary design elements rather than applied ornamentation. The use of exposed brick, concrete, and steel structural elements as fundamental design components was not only aesthetically compelling, but supplied strength, durability, and fire-resistance in an economical manner.

Railroad company engineering departments employed this approach while rendering utilitarian depot plans that could be used in numerous locations with little modification. The 1946 High Point, Randleman, Asheboro, and Southern freight station at 219 White Oak Street in Asheboro, Randolph County's sole mid-twentieth-century depot, exemplifies the progressive yet pragmatic approach to station construction during that period.²¹⁹ The streamlined linear design epitomizes efficiency, modernity, and economic progress, conveying speed and energy through its long rectangular form, horizontal massing, low hip roof, and expressed structure.

Depot construction slowed nationally as passenger and freight traffic declined. The Old North State Chapter of the National Railroad Historical Society's 2002 inventory of North Carolina railroad buildings identifies only a few mid-twentieth-century depots, all of which are austere, functionalist buildings. Examples comparable to Asheboro's High Point, Randleman, Asheboro, and Southern freight station include the Modernist Virginia and Carolina Southern Railway freight station at 163 South Chestnut Street in Lumberton (Robeson County, Lumberton Commercial Historic District, National Register 1989), which was erected around 1950 in conjunction with the company's capital improvement campaign.²²⁰ The one-story, flat-roofed, redbrick depot is characterized by deep eaves and a cast-stone foundation. The warehouse is taller and more simply executed than the office, which features banded brick accents and oculus windows at its west end and large multipane double-hung

²¹⁹ Randolph County's four surviving passenger and freight stations are frame buildings erected between 1886 and 1890 in Liberty, Ramseur, Randleman, and Seagrove. A circa 1910 brick freight shed remains in Ramseur. Art Peterson, Tony Reevy, and William L. Dowdy, compilers, *A Directory of North Carolina's Railroad Structures, Second Edition* (Raleigh: Old North State Chapter of the National Railroad Historical Society, 2002), 166-168.

²²⁰ *Ibid.*, 174.

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wood-frame sash on the south elevation overlooking the railroad. A projecting window-filled bay afforded station agents an unimpeded view of the rail line.

The Southern Railway passenger and freight station in at 58 Depot Street in Marion (McDowell County) comprises an 1867 depot enlarged in 1890, 1935, and again in 1952 with a Modernist office addition at its east end.²²¹ Robust Craftsman brackets support the deep eaves of the redbrick main block's side-gable roof. The flat-roofed 1952 addition is executed in five-to-one common-bond dark red brick with a cast-stone foundation, window surrounds, door sills, and coping. Four-horizontal-pane steel sash with two-pane central hoppers remain on the south elevation, where a projecting bay fronts the railroad. Flat-roofed metal-edged canopies span the north and south elevations, sheltering two entrances on each wall. The City of Marion has rehabilitated the depot to serve as an event venue and offices.

The Carolina and Northwestern Railway freight station at 1407 College Avenue SW in Lenoir (NR 2019) is Caldwell County's only mid-twentieth-century Modernist railroad depot. The strong, durable, economical, and fire-resistant structural system comprises common-bond redbrick walls; a cast-stone foundation, sills, lintels, belt course, and coping; concrete floor slabs and roof decking panels; and steel beams and trusses. Linear cast-stone elements, deep loading dock canopies, and a long loading platform covered by an open shed accentuate the building's horizontality. The efficient floor plan encompasses a north administrative wing, most of which was an open office, and a south warehouse retaining a small vertical-board-sheathed office and freight scale. Horizontal-pane aluminum-frame sash illuminate the administrative wing, while the wood-panel loading dock doors' glazed upper sections light the warehouse.²²²

Residential Architecture

The Asheboro Downtown Historic District includes a bungalow and an apartment building adjacent to the community's commercial center. As Asheboro's population grew, landowners near downtown took advantage of the opportunity to profit from the subdivision of their large parcels of land into smaller residential lots. This push outward from the center of town translated into the construction of houses on streets only one or two blocks beyond main transportation arteries and commercial and industrial areas. During the twentieth century's first decades, it was common for professionals and workers to live in close proximity to their work places and each other. Differences in the two groups' income and social status were made clear by the size of their houses and the lots they occupied. This

²²¹ Ibid., 118; City of Marion, "Facility Rentals," <http://marionnc.org/Marion/pages/FacilityRentals.html> (accessed in December 2018).

²²² Heather Fearnbach, "Carolina and Northwestern Railway Freight Station," National Register of Historic Places nomination, 2019.

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disparity is still apparent in Asheboro, but was especially pronounced when more housing stock was intact at the city's center. Main Street was once lined with homes that used scale and massing rather than an abundance of architectural ornament to convey the wealth and social status of their early owners, but few survive.

Most early-twentieth-century dwellings were modest frame houses with minimal ornamentation, but some reflected the increasingly elaborate architectural expression made possible by the industrial advances of the late nineteenth century. Steam-powered factories produced vast quantities of dimensional lumber and inexpensive millwork which was sold locally and moved by rail throughout the country. The residence erected in 1905 for Clarkson J. and Louise Cox at 187 N. Church Street (just north of the district) exhibited a combination of Queen Anne and classical stylistic features. Cox, the owner of Cox Lumber and Hollady-Pool Hardware companies, had ample access to building materials.²²³ Originally a two-and-half-story, hip-roofed, weatherboarded dwelling with projecting gabled bays and porches, the building was reduced to a single story with a flat roof following a 1961 fire and demolished on July 22, 2020.²²⁴

Building forms that rejected the extravagance of late nineteenth-century eclectic architecture began to exert a greater influence on Asheboro's residential design by the 1910s. The Craftsman style became prevalent during this period. American stonemason, furniture maker, and metalworker Gustav Stickley visited England in 1898 and, upon his return home, promoted the tenets of the English Arts and Crafts movement—a reaction against the loss of manual skills and traditional crafts due to the mechanization of the Industrial Revolution—through his magazine, *The Craftsman* (1901-1916). The publication emphasized the use of natural, handcrafted materials and low, horizontal massing to allow for harmony between a house and its surrounding environment. Building plans for dwellings with wide overhanging eaves, open room arrangements, and inviting porches, appeared in national magazines such as *House Beautiful* and *The Ladies Home Journal*. Stickley, Radford, Sears, Montgomery Ward, Aladdin, and others sold plans by mail.²²⁵

Joseph D. and Ida M. Ross's clipped-side-gable-roofed yellow-brick 1919 bungalow at 170 Worth Street is a sophisticated example of the Craftsman style, reflecting the couple's status as community leaders and J. D. Ross's role as Home Building and Material Company president. Craftsman elements include almost full-width wood-shingled shed dormers, triangular eave brackets, curved rafter ends, double-hung six-over-one wood sash, and an engaged front porch with a gabled central entrance bay, paired square posts on brick piers, and wood railings with square balusters and a molded handrail. A

²²³ "Hollady-Pool Hardware Co.," *Courier*, June 11, 1903, p. 3; *Randolph Bulletin*, August 24, 1905, p. 3.

²²⁴ The house site is outside of the historic district boundaries.

²²⁵ Paul Duchscherer and Douglas Keister, *The Bungalow: America's Arts and Crafts Home* (New York: The Penguin Group, 1995), 2, 7-8, 14-15.

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matching gabled porte cochere extends from the east elevation. The austere, two-story, flat-roofed, variegated-redbrick, five-bay, six-unit, 1935 apartment building at 318 Hoover Street also manifests a Craftsman influence in the double-tier flat-roofed porches with square brick posts and solid brick railings that flank the central entrance.

Courthouse Context

The 1909 Randolph County courthouse at 145 Worth Street is an exemplary example of early-twentieth-century Classical Revival institutional architecture intended to symbolize democracy, permanence, and refinement. The building is one of nine almost identical courthouses designed between 1899 and 1913 by Oliver Duke Wheeler and his partners and associates, including Louis E. Schwend, James M. McMichael, Neil Runge, and D. Anderson Dickey, in a series of Charlotte architecture firms. All were variations of the sophisticated 1899 Iredell County courthouse rendered by Louis E. Schwend. The drawings required only slight site-specific adaptation, thus providing affordable, expedient, and fashionable design for counties with limited resources such as Lenoir (1901), Wilkes (1902), Ashe (1904), Stokes (1904), Watauga (1904), Caldwell (1905), and Avery (1913). Although the Caldwell, Scotland, and Watauga courthouses were demolished in the 1960s, the others remain.²²⁶

The two-story-on basement Randolph County courthouse employs contrasting materials—yellow brick, rusticated granite, sandstone, and pale-green metal—to add aesthetic interest. Running-bond yellow brick walls with rusticated granite and sandstone accents top the rusticated granite-block foundation. At the complex standing-seam-metal-clad hip roof's south end, an oblong dome surmounts an expanse of double-hung geometric-pane sash. The dome is sheathed with ribbed-metal copper shingles above a white-painted-wood rectangular base with a denticulated cornice and alternating paneled pilasters and circular openings filled with louvered vents. Beneath the dome, a monumental tetrasyle pedimented portico supported by robust parged brick Corinthian columns with acanthus-leaf capitals dominates the seven-bay south elevation. The flush-board-sheathed pediment, embellished with shield, vine, and flower carving, is framed by a denticulated modillion box cornice. A matching cornice extends across the façade and wraps around the north and south elevations of the flanking projecting bays. Slightly projecting brick pilasters with Corinthian sandstone acanthus-leaf capitals frame the façade bays. Window embellishment includes granite sills and lintels, flat- and round-arch molded sandstone lintels, and sandstone fluted cornices and segmental-arch pediments with scroll brackets. Corbelled brick courses span some window openings. Decorative masonry on the

²²⁶ William B. Bushong. Update: Angie Clifton, Catherine W. Bishir, Catherine Westergaard, "Oliver Duke Wheeler," *North Carolina Architects and Builders: A Biographical Dictionary*, 2009, <http://ncarchitects.lib.ncsu.edu/people/P000257> (accessed in June 2020); Mary Ann Lee and Joe Mobley, "Courthouses in North Carolina," National Register of Historic Places nomination, 1979.

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more simply finished secondary elevations includes corbelled cornices, round-arched triple-header-course lintels with corbelled hoods, and granite sills and lintels.

Additional Context: J. Hyatt Hammond and Associates, architects; J. Hyatt Hammond, Alvis Owen George Jr.

J. Hyatt Hammond (1926-2017), a native of the small Randolph County community of Farmer, served in the United States Navy from 1941 until 1945. The following year, Hammond commenced undergraduate studies at North Carolina State College in Raleigh. He interned in the offices of Asheboro architect James Croft Jr. from 1948 until 1951 and Holloway and Reeves of Raleigh from 1951 until 1952. Hammond returned to Asheboro after graduating from NCSC's School of Design in 1953 and collaborated with Jack Croft to establish Croft and Hammond. He opened a namesake Asheboro firm in 1957 and, as commissions proliferated, added a Greensboro office in 1962 and incorporated J. Hyatt Hammond Associates in 1968. A member of the American Institute of Architects since 1954, Hammond served as a director of the North Carolina chapter from 1963 until 1968, when he became its president. Hammond's wife, Asheboro native Bonnie Myree Burge, an Art Institute of Chicago interior design program alumna who also studied at Sorbonne University, Paris, worked on many of the firm's projects. By 1970, J. Hyatt Hammond Associates principals included architects Alvis O. George Jr. and John G. Pappas and engineers Raymond M. Hepler and W. A. Hammond, J. Hyatt Hammond's brother. Both of the firm's offices remained active until 1988, when operations were consolidated in Greensboro. Soon after the merger, Hammond sold the firm to some of his partners and retired to Asheville, North Carolina. He died on December 4, 2017.²²⁷

Roanoke Rapids native Alvis Owen George Jr. (1929-2001) and J. Hyatt Hammond were fraternity brothers and classmates during their tenure at North Carolina State College. After George's 1953 graduation, he served in the U. S. Air Force and Reserves and practiced architecture in Raleigh before moving to Asheboro in 1960 as design chief for Hammond's firm. His downtown Asheboro projects included the First Peoples Savings and Loan Association Headquarters, Randolph Savings and Loan Branch Bank, Wachovia Bank and Trust Company Branch Bank, and Asheboro Public Library. Beginning with South Asheboro Middle School, George designed myriad educational buildings: Farmer and Seagrove elementary schools, North Asheboro Middle School, Randleman and Trinity high schools, four Randolph Community College buildings, Weaver Career Education Center in

²²⁷ "J. Hyatt Hammond," *Greensboro News and Record*, December 4, 2017; "Bonnie Myree Burge Hammond," *Greensboro News and Record*, February 11, 2018; "J. Hyatt Hammond," American Institute of Architects (AIA) membership file, AIA Archives, Washington, D. C.; George S. Koyl, ed., *American Architects Directory, First edition* (New York: R. R. Bowker, 1956), 224; Koyl, ed., *American Architects Directory*, 1962, 282; Koyl, ed., *American Architects Directory*, 1970, 371; "J. Hyatt Hammond Associates," North Carolina Secretary of State Business Registrations.

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Greensboro, and buildings at N.C. A&T State University and Blue Ridge, Central Carolina, Guilford Technical, McDowell, Stanly, and Wilkes community colleges. He also led the design team that created the North Carolina Zoological Park's 1970s master plan. Later in his career, George worked for Moore-Garner and Associates, Black and Veatch, and as an independent practitioner.²²⁸

J. Hyatt Hammond Associates received commercial, educational, industrial, institutional, religious, and residential commissions throughout North Carolina. The firm's five buildings in the Asheboro Downtown Historic District are excellent examples of the concern's commercial work, which typically displayed Modernist characteristics. All are substantially intact. The 1960 Trollinger Professional Building at 200 Worth Street contained the firm's office as well as those of other professionals. The 1964 Asheboro Public Library at 201 Worth Street won a NC Chapter of the AIA award in 1964. The 1972 First Peoples Savings and Loan Association Headquarters and Branch Bank at 158 Worth Street received the same honor in 1975. The completion of the 1963 Randolph Savings and Loan Branch Bank at 115 S. Fayetteville Street and the 1964 Wachovia Bank and Trust Company Branch Bank at 15 S. Fayetteville Street dramatically altered the downtown streetscape. J. Hyatt Hammond Associates, one of the principal architecture firms in Asheboro from 1957 until 1988, had an enduring impact on the city's built environment.

John James Croft Jr. (1913-2002)

Ionia, Michigan native John James Croft Jr., known as Jack, earned a B. S. in architecture from Georgia Institute of Technology in 1935. After gaining design and drafting experience at the Atlanta architecture firm of Constantine and Bradbury (March 1935-March 1936), he worked as an associate architect for the U. S. Rural Resettlement Administration in Montgomery, Alabama, supervising a sixty-person staff. Croft moved to Greensboro in March 1937 to serve as project manager in architect William C. Holleyman Jr.'s firm. He relocated to Asheboro and established a namesake practice in January 1939. In October of that year, he opened Croft and Shannon in Galveston, Texas. Both firms operated until January 1942, when Croft, who had joined the U. S. Army Reserves Corps of Engineers in 1935, began serving in Panama, attaining the rank of Lieutenant Colonel while defending the Panama Canal during World War II. He returned to Asheboro in January 1946 and designed numerous commercial, educational, industrial, institutional, religious, and residential buildings in the four states in which he was licensed to practice: Alabama, North Carolina, South Carolina, and Texas. Croft attained American Institute of Architects membership in 1949. Croft partnered with J. Hyatt Hammond, a recent North Carolina State University School of Design graduate, to form Croft and Hammond in 1953 and remained with that firm until 1957. He then headed a namesake office staffed by manager Zona Moore, draftsman Ronald E. Biddle, and architect Robert W. Hedrick, all of whom

²²⁸ "Alvis Owen George Jr.," *News and Observer*, February 17, 2001, p. B8; Erik Buxton, "By George, I think he designed it," *Courier-Tribune*, August 12, 2015.

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were previously associated with Croft and Hammond. The office remained on 325 Sunset Avenue's second floor and the firm became Croft, Inc.-Architectronics in 1967. By the time of his 1983 retirement, Croft had designed more than three hundred schools and almost one thousand churches. Lindley Park School in Asheboro was nominated for an architectural design award.²²⁹

Within the Asheboro Downtown Historic District, Croft designed the distinctive Modernist 1968 First National Bank Building at 101 Sunset Avenue, and likely rendered plans for the Modernist 1950 building at 325 Sunset Avenue, a portion of which served as his firm's office.²³⁰ Other commissions include the 1951 parish hall addition to the Episcopal Church of the Good Shepherd, a Gothic Revival-style stone 1937 chapel at 505 Mountain Road in Asheboro. He also guided the 1957 auditorium expansion and remodeling and rendered plans for the 1972 sanctuary and education building. In Coleridge, Croft designed Concord Methodist Episcopal Church's 1950s Florence Hall.²³¹

Albert Cecil Woodroof (1895-1986)

After graduating from high school in Lynchburg, Virginia, native Albert C. Woodroof served as a U. S. Army private during World War I's final two years (1918-1919). Following his discharge, he learned the architecture profession by working as a draftsman in the firms of architects including Corneal and Johnston in Richmond, Virginia (dates unknown), Stanhope S. Johnson in Lynchburg (1919-1924), Willis Irvin in Augusta, Georgia, and Palm Beach, Florida (1925-1926), and Harry Barton in Greensboro (1926-1932). Woodroof attained a license to practice architecture in North Carolina in 1927 and established a namesake practice in 1935. He designed educational, industrial, institutional, religious, and residential buildings throughout North Carolina, many in Greensboro. Woodroof sometimes collaborated with the New York architectural firm Eggers and Higgins and Cram and Ferguson of Boston. His son A. C. Woodroof Jr. earned a B. S. in commerce from University of North Carolina at Chapel Hill in 1940 and served in the U. S. Navy from 1944 until 1953. He joined his father's firm in 1956 and both men attained American Institute of Architects membership in 1957. After Albert C. Woodroof retired in 1962, A. C. Woodroof Jr. partnered with Greensboro architects

²²⁹ Biddle and Hedrick had served in the U. S. Army during World War II. "Architect Croft, Back From Army, Opens His Office," *Tribune*, November 11, 1945; "Firm Changes, Architects Open Individual Offices," *Courier-Tribune*, October 31, 1957; "John James Croft Jr.," American Institute of Architects (AIA) membership file, AIA Archives, Washington, D. C.; "John James Croft Jr.," *Greensboro News and Record*, November 11, 2002; Koyle, ed., *American Architects Directory*, 1956, 117; Koyle, ed., *American Architects Directory*, 1962, 144; Koyle, ed., *American Architects Directory*, 1970, 190.

²³⁰ Mark Miller, telephone conversation with Heather Fearnbach, August 3, 2020.

²³¹ "2 Uptown Churches Plan for Building," *Courier-Tribune*, September 9, 1957, p. 1; Episcopal Church of the Good Shepherd, "History and Grounds," <https://www.goodshepherdasheboro.org/history-grounds> (accessed in June 2020); Whatley, *Architectural History of Randolph County*, 247.

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Loewenstein and Atkinson to form Loewenstein, Atkinson, and Woodroof. He established his own firm, Woodroof and Associates, in 1963.²³²

Albert C. Woodroof designed the 1939 Asheboro Municipal Building at 146 N. Church Street within the Asheboro Downtown Historic District. His other Asheboro commissions included an unidentified factory building extension (1933), the 1124 West Salisbury Street home of Carolina Power and Light Company manager Cleveland Thayer and his wife Helen (1936), physician Harvey L. Griffin's apartment building at 113 East Academy Street (1937), the residence of dentist Ollie L. Presnell and his wife Corrine at 118 Cliff Road (1938), the house of Hudson-Belk Company store manager F. Ogburn Yates and his wife Sue at 141 S. Main Street (1937 and 1951), and Randolph Oil Company's building at 1214 S. Fayetteville Street (1938). Woodroof also rendered plans for alterations and additions to the 210 Worth Street residence of hosiery manufacturer Charles W. McCrary and his wife Julia (1935 and 1938), First Methodist Church at 300 N. Fayetteville Street (Education Building, 1938), attorney Joseph A. Spence's office in Lawyers' Row at 125 Worth Street (1939), and the Park Street School at 317 Park Street (1948).²³³

²³² "Albert C. Woodruff," 1946 questionnaire for architects' roster and American Institute of Architects (AIA) membership file, AIA Archives, Washington, D. C.; Koyle, ed., *American Architects Directory*, 1962, 778; Koyle, ed., *American Architects Directory*, 1970, 1012.

²³³ Dates are from drawings; building completion dates may be slightly later. Addresses are from city directories. "Architect Woodroof Has Done Many Jobs in Asheboro," *Randolph Tribune*, August 3, 1939, p. 1; Albert C. Woodroof, architectural drawings in tubes 116, 138, 149, 165, 166, Albert C. Woodroof Drawings 1929-1986 (MC 00325 Subseries 1.2), Special Collections Research Center, North Carolina State University Libraries, Raleigh, NC; *Miller's Asheboro, N. C., City Directories*, 1939-1955.

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10. Geographical Data

Latitude/Longitude Coordinates

A	35.710230	-79.816378
B	35.706550	-79.811113
C	35.705827	-79.811258
D	35.705293	-79.811500
E	35.703723	-79.813325
F	35.703512	-79.816218
G	35.703530	-79.817083
H	35.705978	-79.818357
I	35.709000	-79.818640
J	35.709309	-79.818620
K	35.710253	-79.816722

Verbal Boundary Description

The boundaries of the Asheboro Downtown Historic District are indicated by the bold line on the enclosed map drawn at a scale of one inch equals 250 feet. The boundaries follow tax parcel lines with only a few exceptions. The east and north portions of the 5.24 parcel that encompasses the 1909 Randolph County Courthouse at 145 Worth Street and 1936 Randolph County Agricultural Building at 143 Worth Street (upper level)/134 N. Fayetteville Street (lower level) were excluded from the district due to the presence of the 2000 Randolph County Courthouse and parking lots. Starting at the southeast corner of parcel number 7751835122, the boundary extends north along the parcel line seventy-four feet before turning east for sixty-five feet. The boundary was drawn approximately seventeen feet north of the agricultural building to include grass lawn and concrete sidewalk. East of the agricultural building, the boundary extends sixty-five feet to the south, thence 160 feet to the east (north of the courthouse's north wall) and south 227 feet to the north parcel line of 158 Worth Street. The west parking lot of the 0.74-acre parcel associated with the commercial building at 325 Sunset Avenue was also excluded. The district boundary aligns with the building's west wall. The south portion of the 0.5-acre parcel that contains the 1940 Central Esso Station - Hammond Esso Service Center at 226 S. Fayetteville Street was excised due to the presence of the heavily altered hip-roofed, brick-veneered, commercial building at 242 S. Fayetteville Street. The district boundary aligns with the 226 S. Fayetteville Street's south wall. North of 159 North Street, approximately eight feet of municipal right-of-way including the concrete sidewalk on West Salisbury Street's south side was added to ensure that the entire building footprint is within the National Register boundary. At the northeast corner of parcel number 7751726557 (211 Sunset Avenue), the boundary extends twenty-six

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Randolph County, NC

feet east, then seventeen feet south and twenty-six feet west to encompass the 1938 Asheboro Police Department kiosk moved to its current location in 2004.

Boundary Justification

The boundaries of the approximately 46.49-acre Asheboro Downtown Historic District are drawn to encompass the most intact and cohesive concentration of historic commercial, institutional, and industrial buildings in the downtown area. All but seven primary resources contribute to the district's historic and architectural character. Vacant and parking lots and adjacent properties that differ in character, lack integrity, or were erected after the period of significance were excluded from the district. Historic neighborhoods that surround downtown may possess the requisite architectural integrity and historic significance for National Register listing but were not included in the primarily commercial, governmental, and institutional downtown historic district due to their residential character.

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Current Photographs

All photographs by Heather Fearnbach, Fearnbach History Services, Inc., 3334 Nottingham Road, Winston-Salem, NC, in 2020. Digital images located at the North Carolina State Historic Preservation Office in Raleigh.



1. Commercial Buildings, 152 (at left) to 138 Sunset Avenue (above)
2. Commercial Buildings, 132(at left) to 126 Sunset Avenue (below)



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Randolph County, NC



- 3. Commercial Buildings, 100 (at right) to 114 Sunset Avenue (above)
- 4. Commercial Buildings, Lawyers' Row, 125 Worth Street (at right) to 103WorthStreet



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5. U. S. Post Office, 1935, 241 Sunset Avenue (above)

6. Asheboro Municipal Building, 1939, circa 1957, 146 N. Church Street (below)



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7. First Baptist Church, 1934, 1942, 1961, 1998, 133 N. Church Street (above)
8. Apartment Building, 1935, 318 Hoover Street (below)



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Randolph County, NC



- 9. High Point, Randleman, Asheboro, and Southern Freight Station, 1949,
219 White Oak Street (above)**
10. Randolph Savings and Loan Branch Bank, 1963, 115 S. Fayetteville Street (below)



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**11. First Peoples Savings and Loan Association Headquarters and Branch Bank, 1972,
158 Worth Street**

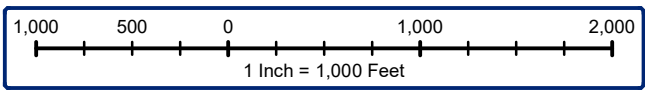
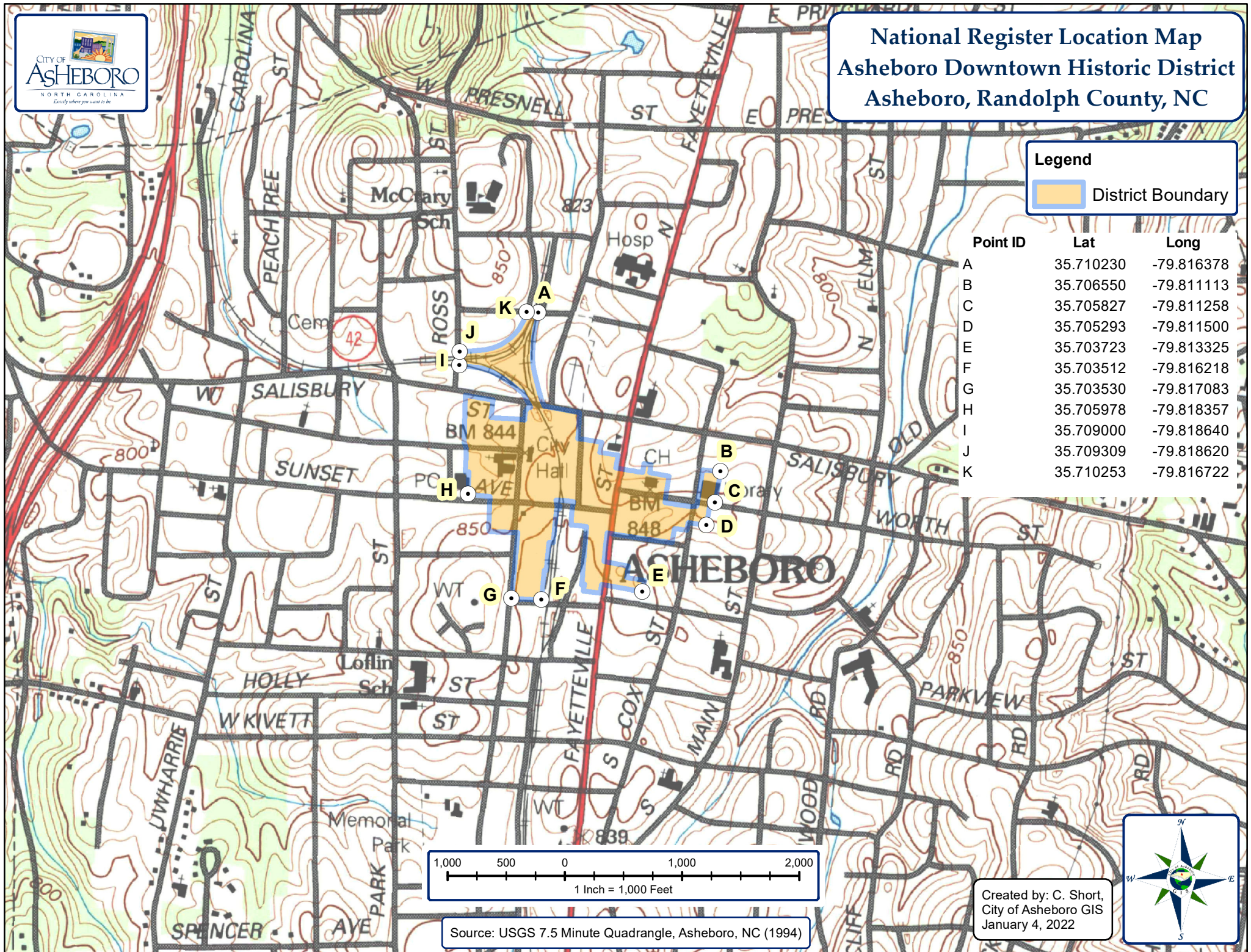


National Register Location Map Asheboro Downtown Historic District Asheboro, Randolph County, NC

Legend

 District Boundary

Point ID	Lat	Long
A	35.710230	-79.816378
B	35.706550	-79.811113
C	35.705827	-79.811258
D	35.705293	-79.811500
E	35.703723	-79.813325
F	35.703512	-79.816218
G	35.703530	-79.817083
H	35.705978	-79.818357
I	35.709000	-79.818640
J	35.709309	-79.818620
K	35.710253	-79.816722



Source: USGS 7.5 Minute Quadrangle, Asheboro, NC (1994)

Created by: C. Short,
City of Asheboro GIS
January 4, 2022





National Register Boundary Map and Photograph Key

Asheboro Downtown Historic District

Asheboro, Randolph County, NC

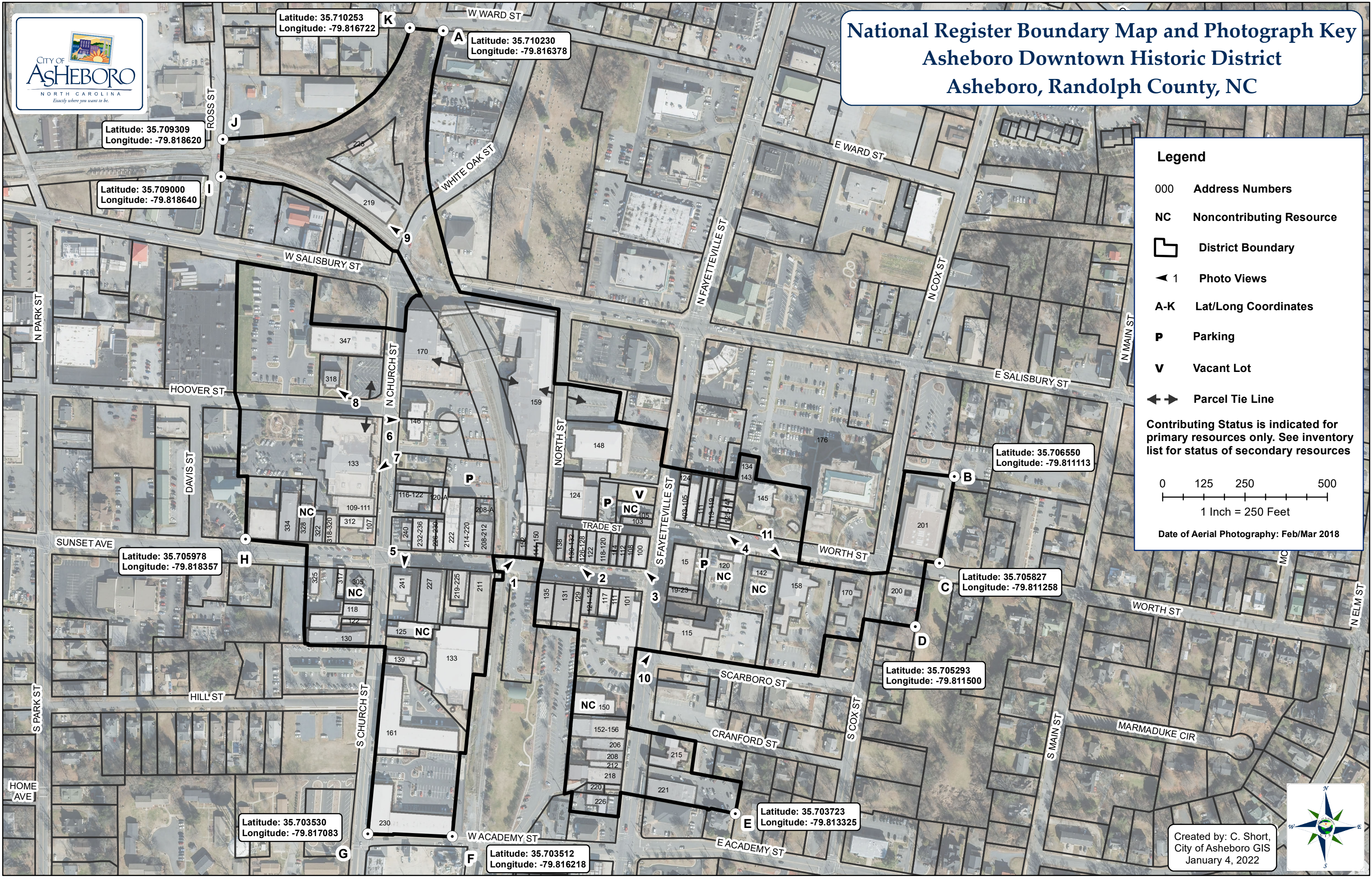
Legend

- 000 Address Numbers
- NC Noncontributing Resource
- District Boundary
- Photo Views
- A-K Lat/Long Coordinates
- P Parking
- V Vacant Lot
- Parcel Tie Line

Contributing Status is indicated for primary resources only. See inventory list for status of secondary resources

0 125 250 500
1 Inch = 250 Feet

Date of Aerial Photography: Feb/Mar 2018



Latitude: 35.709309
Longitude: -79.818620

Latitude: 35.709000
Longitude: -79.818640

Latitude: 35.710253
Longitude: -79.816722

Latitude: 35.710230
Longitude: -79.816378

Latitude: 35.706550
Longitude: -79.811113

Latitude: 35.705827
Longitude: -79.811258

Latitude: 35.705293
Longitude: -79.811500

Latitude: 35.703723
Longitude: -79.813325

Latitude: 35.703530
Longitude: -79.817083

Latitude: 35.703512
Longitude: -79.816218



Created by: C. Short,
City of Asheboro GIS
January 4, 2022