

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 Bright Leaf Historic District

other names/site number _____

2. Location

street & number bounded roughly by w. Peabody St., N. & S. Duke St., Minerva Ave.,
N&W RR, Corporation St., Liggett St., Morris St., N/A not for publication
West Loop

city or town Durham N/A vicinity

state North Carolina code NC county Durham code 063 zip code 27702

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 forth 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.)

Jeffrey Crow SHPO 11/22/99
Signature of certifying official/Title Date

State of 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 commenting official/Title Date

State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that the property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register.	_____	_____
<input type="checkbox"/> other, (explain:)	_____	_____

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)

Industry

Architecture

Period of Significance

ca. 1878 - 1949

Significant Dates

1884

1890

1911

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Linthicum, William H., architect

Hicks, William Jackson, designer

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:

Duke Homestead, State Historic Site, Durham

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

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

Contributing	Noncontributing	
22		buildings
		sites
7		structures
		objects
29	0	Total

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

Historic Resources of Durham (Partial
Inventory: Historic Architectural Properties)

Number of contributing resources previously listed
in the National Register

1

6. Function or Use

Historic Functions
(Enter categories from instructions)

INDUSTRY/PROCESSING: manufacturing facility
 " " energy facility
 " " industrial storage

Current Functions
(Enter categories from instructions)

INDUSTRY/PROCESSING: manufacturing facility
 " " industrial storage
 COMMERCE/TRADE: business
 DOMESTIC: multiple dwelling
 WORK IN PROGRESS

7. Description

Architectural Classification
(Enter categories from instructions)

Italianate
 Romanesque Revival
 Moderne

Materials
(Enter categories from instructions)

foundation brick
 walls brick
 roof asphalt
 other stone
 metal
 glass

Narrative Description

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

10. Geographical Data

Acreeage of Property approx. 34

UTM References

(Place additional UTM references on a continuation sheet.)

1 1 7 6 8 8 7 4 1 0 3 9 8 1 6 4 8 1 0
Zone Easting Northing
2 1 7 6 8 8 8 4 1 0 3 9 8 1 6 4 8 1 0

3 1 7 6 8 8 9 7 0 3 9 8 5 9 8 0
Zone Easting Northing
4 1 7 6 8 8 9 6 0 3 9 8 5 8 2 0

X 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 Claudia R. Brown, Supervisor, Survey and Planning Branch

organization North Carolina State Historic Preservation Office date May 1999

street & number 109 E. Jones St. telephone 919/733-6545

city or town Raleigh state NC zip code 27699-4618

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

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 listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 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 20503.

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Bright Leaf Historic District
Durham County, North Carolina

DESCRIPTION

The Bright Leaf Historic District is an industrial area composed of seventeen primary buildings and twelve secondary buildings and structures on nine blocks covering approximately thirty-four acres. It is situated at the west edge of Durham's Central Business District, immediately beyond the west corner of the Downtown traffic loop. The district approximates the shape of a very tall right triangle: While the hypotenuse is quite jagged, N. Duke St. defines the district's long, fairly even west side and Durham's main railroad line form the narrow southern base. Until recently, most of the Bright Leaf buildings have been part of the Liggett and Myers Tobacco Company's Durham manufacturing plant.

Unlike The American Tobacco Company Manufacturing Plant, which covers a single parcel fenced off from the surrounding public streets immediately south of the central business district, the blocks of the Bright Leaf Historic District are created by a grid of public city streets. The setbacks of the buildings are so slight that these heavily developed blocks traversed by pedestrian and automobile traffic passing between the central business district and neighborhoods to the west convey a strongly urban ambiance. Most of the interior streets of the district recall the canyon-like avenues of a major city where each block presents tall unbroken masonry walls crowding the sidewalks. Indeed, Toms Warehouse (entry 9) is directly on W. Morgan St. and several other buildings, such as Bullington Warehouse (entry 2) and the Imperial Tobacco Company Factory (entry 12), abut the sidewalk. On the district's streets, there is no tree canopy and the only foliage appears on the thin strips of lawn that separate buildings from the street and some foundation plantings at Bullington Warehouse, Chesterfield Building (entry 18), and Liggett and Myers' Research Laboratories and Office Building (entries 13 and 14). Where there is curbing, it usually consists of the original Belgian block. A number of the blocks have two or three buildings separated by courtyards, which are defined at the street by tall iron fences with pointed palings. The three redeveloped warehouses lining N. Duke St. at the north end of the district are flanked on their east sides by paved parking lots extending to the Norfolk and Western Railway line or N. Fuller St. that have been heavily plant with now-mature trees. Elsewhere in the district, paved, gravel and dirt parking lots and loading areas surround the buildings close to the railroad tracks.

The majority of the Bright Leaf district's buildings are massive two- to four-story structures, usually rectangular in form with flat or very shallow gable roofs and of fireproof construction with brick exteriors. More than half of the buildings have the thick wooden floors and interior supports of heavy timbers that distinguish slow burn construction; most of the others have concrete floors and steel reinforced supports. Almost all of the brick is red, ranging from brownish in tone as in the B. L. Duke Warehouse, to a deep mottled rose in the buildings erected by The American Tobacco Company trust, to a deep wine red for the Liggett and Myers Office Building (entry 14); decorative panels of yellow and black brick appear in the Chesterfield Building (entry 18). The district's four building phases are reflected in the structures' decoration, also executed primarily in brick: (1) the two oldest buildings, the B. L. Duke Warehouse of the late 1870s and the 1884 Italianate W. Duke Sons and Company Cigarette Factory (entry 19); (2) five warehouses and processing buildings displaying elaborate ornamental brickwork built between 1897 and 1903 and three other similar buildings constructed in the early 1910s; (3) five buildings constructed between 1920 and World War II, which are similar in their size and proportions to the buildings of the foregoing phase but with streamlined ornamental brickwork; (4) and four buildings erected after World War II which generally are quite austere, their decoration restricted to entrances and

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windows on the main facades.

The two oldest Bright Leaf buildings are at opposite ends of the district. Near the north end, the B. L. Duke Warehouse (entry 5) built in the late 1870s is typical of early brick warehouses in its austerity. The handsome self-contained, rectangular building ranges from two to three stories due to the grade of the site. It features thick solid brick walls of brownish-red brick, rows of segmental-arched windows (many now filled with brick) with simple header lintels, and a hipped roofline breaking into a gable at the crest. The building's only decorative elements consist of a few corbeled chimney pots marking the top ventilators on the long elevations. In contrast, the W. Duke Sons and Company Cigarette Factory (entry 19) at the south edge of the district is a stylish Italianate structure consisting of three rectangular wings forming three sides of a square, the longest one facing the tracks built in 1884 and the two other wings stretching towards Main St. added prior to 1893. It was designed by William H. Linthicum, a Lynchburg, Virginia, architect who became Durham's first professional architect when he settled here to oversee this commission. Originally four stories tall, the red brick building of slow burn construction was highlighted by a large, elaborately appointed metal cornice. Although that distinctive element was lost with the removal of the top two stories in the middle of this century, the brick quoins with granite inserts, brick dripstone moldings at segmental arched windows, and alternating projecting bays remain.

The most impressive structures in the Bright Leaf Historic District are the eight large warehouses and processing buildings of slow burn construction distinguished by rich ornamental brickwork that were erected between 1897 and 1916. Five of these buildings built by The American Tobacco Company trust--Walker Warehouse (1897, entry 20), Cobb Building (1898, entry 16), O'Brien Building (1899, entry 17), Hicks Warehouse and Toms Warehouse (both 1903, entries 8 and 9)--exhibit very similar designs in the style known variously as Romanesque Revival or Norman Revival. All are distinguished by ornamental patterns in brick at stringcourses, cornices, parapets, and chimney pots at the top of ventilators. The walls of Walker Warehouse, the only one-story building in this group, originally were pierced only by three doors on both long sides and small metal vents in the pilasters and at its base. Its decorative brickwork consists of short and long corbeled pendants, prisms, single courses of mousetoothing, and pointed arched panels in the chimney stacks. The brickwork at stringcourses and cornices of the Cobb and O'Brien buildings, which occupy a single block, is identical to that of Walker Warehouse except for slight differences in the lengths of the pendants. This pair of buildings also features rectangular niches in the pilasters to break up the solidity and create shadows for added interest. Because these two buildings were constructed for tobacco processing rather than storage, a pair of segmental arched windows in a single segmental arched opening appears in each bay to provide interior light and there are no ventilator shafts topped by chimney pots. While O'Brien Building remains fairly intact, Cobb Building has been altered with the addition of two stories in an austere variation of the original design. Dozens of chimney pots and a shuttered segmental arched opening containing a metal louvered vent in each bay reflect the storage function of Toms Warehouse and Hicks Warehouse, which also share a single block. Although their cornices are identical to those of the earlier trust buildings, this pair of warehouses displays string courses restricted to multiple rows of mousetoothing.

Three of the buildings known for their ornamental brickwork date from the 1910s. Two of these, built by Liggett and Myers Tobacco Co., are plainer than their earlier counterparts constructed by the trust. Built as single-story cooper shop (and later enlarged to two stories), the irregularly shaped building

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Bright Leaf Historic District
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at 604 Morgan St. (entry 11) displays narrow segmental arched windows and a stringcourse of a single row of mousetoothing between pilasters. Next door, the three-story Flowers Building (1916, entry 10) has similar stringcourses and cornices, with the added features of short corbeled pendants in the cornices of the narrow elevations. Also built in 1916, the Imperial Tobacco Company Factory (entry 12) rivals the trust buildings in its extensive program of decorative brickwork. This enormous building, similar to the trust and Liggett and Myers buildings in its dozens of segmental arched window in bays defined by pilasters, is distinguished by its deeper red, almost brown brick and its irregular form of one-, two-, and three-story units. Its decorative program also is less uniform, consisting of recessed corbeled panels at all cornices and curved and gabled parapets accented with white stone inserts at corners and end elevations.

The district's buildings constructed after 1920 tend to be severe in design. The last three warehouses built by Liggett and Myers are White Warehouse (1926, entry 1), Carmichael Warehouse (1926, entry 4) and Bullington Warehouse (1927, entry 2). One, two, and three stories tall, respectively, they all display the basic forms, proportions, and pilastered walls of the trust's buildings. Here, however, technological advancements led to the replacement of the small windows and ventilator shafts topped by chimney pots with large fixed metal louvered vents occupying most of each bay of the long elevations. The decorative brickwork has been reduced beyond the simplification of Flowers Building to only one or two rows of simple corbeling between the pilasters just above the top story and at the top of each flat parapet step of the fire and end walls. The earlier two units of the contemporary Power Plant (entry 7) also are pilastered, but here the pilasters have beveled stone caps and are bolder than those of the other large brick buildings. Instead of large square openings in each bay, two-story-tall round arched windows with limestone keystones distinguish the taller of the 1926 units and the third unit built in 1938. The only other significant construction in the Bright Leaf Historic District between the late 1920s and World War II was the Cigarette Factory Annex built in the courtyard of the W. Duke Sons and Company Cigarette Factory (entry 19). The raised basement of the T-shaped addition is stuccoed and the single story above is pilastered brick. Again, the only decoration is simple corbeling the width of each bay at the cornice.

The buildings erected after World War II are as austere as those of the 1910s, 1920s and 1930s, but they no longer are diluted variations on the Norman Revival theme of the trust's buildings. Rather, their main facades exhibit stylish Moderne accents at the entrance bays, as seen in such 1940s structures as the Research Laboratories (entry 13), Office Building (entry 14; actually built in the 1930s and moved and given a new facade in 1947), and Chesterfield Building (entry 18), all in the 700 block of W. Main St. The entrances of both the Research Laboratories and the Office Building feature a panel of glass bricks above the door, both enframed in a wide molded surround. At the Office Building, the surround is concrete and extends around the glass brick panel from the concrete sheathing of the first story, creating a sharp contrast to the very dark red brick pilastered walls of the second story. The entrance surround of the Research Laboratories is richer, composed of a three-part outer surround of limestone and an inner surround of deep rose-colored marble. Facing these two buildings is the massive, cubical seven-story Chesterfield Building. In contrast to the red brick elevations and horizontal bands of charcoal gray brick connecting the windows in each story, vertical bands of yellow brick sawtoothing rise the full height of the building above the two entrances on the main facade. The principal entrance has an outer frame of limestone blocks and a wide inner band of black marble around the brushed steel doors and tall window of glass bricks above.

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Although brick dominates the Bright Leaf Historic District as the primary material of its structures, metal also plays a significant role in the area's visual character beyond its decorative use in the Moderne buildings. Virtually all of the buildings used for tobacco storage and processing are dotted with mechanical systems. While the facades of the storage warehouses are punctuated by fixed metal louvers and cylindrical metal shoots protruding from the second-story vents, the processing buildings--Cobb, O'Brien, and the two cigarette factories in particular--are covered with machinery in a variety of shapes, sizes and colors. Elevated passageways sheathed in metal and painted with pictures of Liggett and Myers's cigarette brands bridge Morgan and W. Main streets to connect Flowers Building with Cobb Building and O'Brien with the W. Duke Sons and Company Cigarette Factory, respectively.

The Bright Leaf Historic District retains a remarkably high degree of historic integrity, especially considering that the vast majority of the resources have remained in continuous use either for the purposes of tobacco manufacturing or adaptively reused as residences and offices. The entries that follow describe most of the changes, including removal in the 1980s of the district's least substantial buildings, the one-story frame, tin-sheathed warehouses at the north end of the district, along the west side of railroad tracks. Now asphalt-paved parking lots heavily planted with trees, the sites of these warehouses remain integral parts of the district, occupying the same tax parcels as the imposing Carmichael, Bullington, and White warehouses (entries 1, 2, and 4) and linking them to the railroad spur and the B. L. Duke Warehouse (entry 5) immediately to the east. The only other resources of note that have been removed from the district are: a turn-of-the-century fire station between the Cobb and O'Brien buildings (entries 16 and 17) prior to 1980; railroad tracks and a beer warehouse west of the Imperial Tobacco Company Factory (entry 12) sometime after 1985; and, recently, a coal yard and two large oil storage tanks south of the B. L. Duke Warehouse.

Inventory List

1. White Warehouse, 600 N. Duke St. 1926 (contributing building). One-story hogshead storage warehouse built by L & M consisting of three one-story units, with brick fire walls in between, that are "stepped down" with raised basements due to the grade of the site. The long facade on N. Duke St. is brick with large square windows formerly filled with metal louvered vents separated by pilasters. A recent renovation of the building as offices entailed replacement of the vents with large fixed multi-paned windows in dark anodized aluminum frames. The pilastered south elevation is solid brick with a simple stepped parapet. At the top of each bay there are two courses of corbeling between the pilasters. During the recent renovation for use as offices, the north and east elevations, originally clad in corrugated metal pierced with vents, were altered for the adaptive re-use: the north wall was reconstructed in brick to replicate the original south façade and a newer ribbed and enameled metal sheathing was placed on the east wall.

2. Bullington Warehouse, 500 N. Duke St. 1927 (contributing building; listed in the National Register in 1982). The last of the large brick warehouses built in Durham by L & M. Three stories tall and polygonal in conformity with the street plan, it consists of four units in slow burn construction with concrete floors. Similar to White and Carmichael warehouses (entries 1 and 4), the brick walls are pilastered with courses of corbeling at the top of the slightly recessed bays. End walls are solid brick with simple

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stepped parapets. The building is named for Andrew Johnson Bullington, manager of L & M's Leaf Department for many years. In 1980, L & M sold the building to a private developer who renovated it according to the Secretary of the Interior's Standards for Rehabilitation in the early 1980s as The Warehouse Condominiums. The metal louvered vents in the large square windows of each bay on the long elevations were replaced with large panes of glass in anodized aluminum frames.

3. Building, North side Corporation St., approximately 200 feet east of N. Duke St. ca. 1930, (contributing building). This very small, polygonal building was constructed to house a pumping station and fire hose. A pilaster at each corner rises a short distance above the flat parapet roof. On each façade, very simple corbeling marks one or two slightly recessed walls containing a door or a window, except for the rear wall, which is blank.

4. Carmichael Warehouse, 400 N. Duke St. 1926 (contributing building) Built by L & M, this building is identical in design and construction to Bullington Warehouse (entry 2) except that it is six units long and two stories tall. The conversion to offices in the early 1980s entailed the replacement of the metal louvered vents in the large square windows of most of the bays on the long elevations with large panes of glass in anodized aluminum frames, similar to the treatment of Bullington Warehouse. The east side bays of the two northern units retain the original vents. This building was named for William D. Carmichael, a Durhamite who joined L & M in 1912 as assistant to the manger of the factory and later was corporate vice president 1928-1942.

5. B. L. Duke Warehouse/Liggett & Myers Special Cut Tobacco Factory, SW corner of Corporation and Liggett streets. ca. 1878, ca. 1937, 1950s (contributing building). The north end of this building is the B. L. Duke Warehouse, the oldest surviving warehouse in Durham and one of the city's oldest tobacco buildings, second only to the W. T. Blackwell and Company Factory at The American Tobacco Company Manufacturing Plant. It is believed that Duke constructed this warehouse, which he operated independently, around 1878, about the same time he became a partner in W. Duke Sons & Co. Due to the grade of the site, at its west end the building is two stories with a full basement which becomes a full story with its own additional basement at the east end. Constructed with interior supports of wood posts and trusses, the building has thick exterior walls of variegated brownish pink brick in 1:5 common bond. The building is typical in its very plain rectangular form, distinguished only by rows of narrow segmental arched window openings, all of which in recent years have either been bricked in or filled with modern one-over-one rectangular windows. Now covered in asphalt shingles that replaced raised seam tin, the roof rises in a gentle hip and then breaks to form a gabled roof at the crest. Corbeled chimney pots that marked the top of ventilators at the edge of the roofline on the long elevations have been removed. Early in this century Duke leased the building to The ATC trust; insurance maps made right after the dissolution of the trust show the building as a bonded storage warehouse owned by the B. L. Duke Land & Improvement Co. and leased to L & M. After Duke's death, L & M purchased the building and, prior to 1937, converted it to a smoking tobacco factory with a three-story brick wing of fireproof construction on the south side. Later, another three-story wing was added to the end of the first wing. The wings are very austere, with flat roofs and pilastered brick walls. A one-story loading platform consists of an iron framework, concrete deck on brick piers, and corrugated metal on a slightly gabled roof runs along the railroad spur to building and is attached to the southwest corner of the original, ca. 1878 wing.

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6. Water Tower. East side N. Fuller St., about 50 yards north of Fernway Ave. 1920s or 1930s (contributing structure). 125-foot-tall steel tower consisting of a framework with six legs supporting a cylindrical 125,000-gallon tank at the top, which is connected by a central pipe to a cylindrical 30-foot-tall, 200,000-gallon tank on the ground, within the legs.

7. Power Plant. NE corner of Fernway Ave. and N. Fuller St. 1926; 1938 (contributing building). Composed of one-, two-, and three-story rectangular units placed like steps, this building consisted initially of the two shorter (middle and west) units built in 1926; the largest unit, with a clipped northeast corner, was built in 1938. Except for exposed steel in the floor and roof, the entire building is of fireproof construction with pilastered brick walls and concrete floors. Here, the pilasters are bolder, with beveled stone caps, than those on the other L & M buildings. Large frosted multi-paned windows fill most of the bays; in the two taller units, the windows are two stories tall and round-arched. Several tanks and pipes project from the roofline.

8 & 9. Hicks Warehouse and Toms Warehouse. 208 and 206 N. Fuller St. 1903 (contributing buildings). Among the most decorative of the twelve warehouses and processing buildings built in Durham by The ATC trust, these virtually identical warehouses (Hicks is a bit longer than Toms) consist of four two-story units. The brick ornament is especially rich: the string courses of three courses of mousetoothing run unbroken around the entire buildings, across all pilasters; between the pilasters, the cornices have single bands of corbeled pendants, prisms and mousetoothing; and the cornices of the stepped parapets of the end and fire walls have corbeled pendants and mousetoothing. On each parapet step and above the pilasters on the side elevations, there is a paneled chimney pot with a corbeled band containing mousetoothing at the top. In each story of every pilaster, there is a recessed rectangular panel. Each bay of the long elevations contains one or two narrow segmental-arched windows with metal louvers or single- or double-hung multi-paned sashes; many retain their solid tin-clad shutters hinged on one side. The middle bay of each unit has a wide segmental-arched doorway; in the courtyard, there are small concrete loading docks and simple gabled hoods at the doors. The end walls are solid brick. Both buildings were converted from vented storage warehouses to artificial sweat houses around 1920. Col. William Jackson Hicks, who was the architect and warden of Central Prison in Raleigh, is credited with the initial planning of The American Tobacco Company trust warehouses. Clinton W. Toms was a vice president of the trust.

10. Flowers Building. 610 Morgan St. 1916 (contributing building). Built by L & M as a storage warehouse, this long three-story building was converted to sweat rooms and a scrap department prior to 1937. It is of fireproof construction with concrete frame floors and roofs and brick curtain walls, most of which are taken up with large square multi-paned windows on all elevations. It recalls the more decorative brick buildings constructed by The ATC trust in the single bands of mousetoothing at the cornice and stringcourses of each bay; the cornices of the end walls also have corbeled pendants. Networks of large pipes from machinery on top of the building extend along the roof and across the street to Cobb Building (entry 16). Two enclosed metal-clad passageways bridge Morgan St. from the third floor of Flowers Building to the third floor of Cobb Building. The building is named for William Washington Flowers, who joined L & M as manager of the W. Duke Sons and Company branch when the trust was dissolved, with general charge of the company's business in the South. He became vice president 1919 and chairman of the board in 1936.

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11. Cooper Shop, 604 Morgan St. ca. 1910, ca. 1935, ca. 1950 (contributing building). The curving line of the adjacent railroad tracks seems to have determined the irregular shape of this brick building constructed in two or more stages. The first floor of the larger, south end was built as a cooper shop around 1910. Similar in style to the large brick buildings constructed by The ATC trust, it has interior supports of heavy timbers and brick walls with narrow segmental arched windows between pilasters. Decorated with single courses of mousetoothing at the cornice between the pilasters, the one-story garage on the north end was built shortly after the front block. The second story was added to the main block prior to 1937; it has simple corbeling between the pilasters at the cornice and large square windows with multiple opaque panes and stone lintels. After 1937, the full width of the second story was extended across Morgan St. to connect with the O'Brien Building (entry 17). Beneath this enclosed bridge, the first-story façade displays narrow triple windows in segmental-arched openings and a pair of doors with a sunburst fanlight and streamlined neoclassical frontispiece in cast stone that probably was installed with the second story.

12. Imperial Tobacco Company Factory, 215 Morris St. 1916 (contributing building). Very large factory with one-, two- and three-story wings built 1916 by The Imperial Tobacco Company Ltd. of Great Britain & Ireland. The company was founded in 1901 by British tobacco manufacturers who wanted to counter The ATC's expansion into European markets. After ATC and Imperial Tobacco agreed not to enter each other's manufactured tobacco markets, Imperial Tobacco established its own leaf buying organization in the U.S. and became associated with the Durham firm of Fallon & Martin, which was located on this site. In 1908, Imperial Tobacco purchased Fallon & Martin. When the building burned in 1915, it was replaced with the present building. Imperial Tobacco curtailed its United States purchases to avoid shrinking profits. Before long, Imperial Tobacco, which had become the largest cigarette manufacturer in the United Kingdom, was buying more American leaf than any other export buyer in the world, but by the 1960s, the availability of high-quality tobacco was diminishing each year and the demand for the limited amount was forcing prices up sharply. When the company began reducing its staff and closing processing plants in the United States, operations at the Durham branch were transferred to a much newer plant in Wilson, N. C. in 1962. In 1965, the Durham factory was sold to the local decorating firm of D. C. May, which adapted it as quarters for itself and its subsidiaries and as rental space.

Constructed with interior supports of steel trusses and posts and exterior pilastered walls of a brownish-red brick, the 100,000-square-foot building in the Romanesque Revival style features elaborate brickwork and dozens of segmental arched windows. In the three principal portions of the factory (two long rectangular blocks parallel to Morris St. that are joined at the north and south ends to form a narrow courtyard between, and a long wing along Fernway Ave) pilasters are separated by pairs of slightly recessed bays, each the width of the multi-paned double-hung sash windows with stone sashes. Decorative recessed panels encircle the main block at the cornice. The heaviest decoration occurs at the cornices featuring corbeled pendants of various lengths; rounded parapets at the corners and gabled parapets in between; and inlaid squares and diamonds of white stone. Very similar treatment, without the curved and gabled parapets, occurs intermittently around the rest of the building, including the including a second two-story rear wing and the small two-story office block at the south end of the factory, facing Morris St. The entrance to the latter wing is a round-arched hood supported by Tuscan columns with entablature blocks. A one-story wing attached to the two-story Fernway Ave. wing

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features two tall skylights (now boxed in), multi-paned round-arched windows, and a tall smokestack. A new, incompatible entrance with stuccoed wall and fixed flat awning was cut into the main block in the 1960s. Prior to 1984, a two-story iron shed was added to the south side of the factory.

12A & 12B. Garages. Prior to 1937 (contributing buildings). These small one-story brick buildings are situated close to the southwest corner of the Imperial Tobacco factory. Both have front parapet roofs and wood batten doors filling the main facades. The larger, southernmost building, which formerly served as a sign shop, has three garage bays and a stepped parapet; the smaller garage has a single curved parapet.

12C & 12D. Sheds. Prior to 1949 (contributing structures). Located immediately west of the Imperial factory, adjacent to its railroad spur, these two iron-framed sheds apparently served as loading platforms. Both consist of a concrete platform on brick piers with corrugated metal forming back walls and canted roofs.

12E. Building. early 20th century (contributing building). On the north side of the Imperial factory's railroad spur, across from the sheds, this one-story frame building sheathed in corrugated metal features segmental-arched windows on each wall. Most of the windows have been boarded over, but three remain uncovered to reveal their 12-over-12 double-hung sash. The original use of this building is unknown.

12F. Water Tower. prior to 1949 (contributing structure). Immediately adjacent to the west façade of the Imperial factory, this water tower consists of a 30,000-gallon steel tank elevated on 90-foot steel supports.

13. Liggett & Myers Research Laboratories, 710 W. Main St. completed 1949; rear additions 1950s and later (contributing building). The Liggett and Myers research laboratories comprise a primary two-story block on a raised basement facing W. Main St. and a longer and lower two-story rear wing angled to follow N. Duke St. The austere building is of fireproof construction with a concrete frame and brick and tile curtain walls. In the original block, the Moderne styling is evident in bands of windows sharing common stone sills and lintels and in the distinctive main entrance featuring a wide three-part outer surround of limestone and an inner surround of deep rose-colored marble, enframing both the door and the tall window of glass bricks above. The building's name is printed above the second-story windows in Corbusier letters of brushed steel. The 1950s rear wing is very similar to the original block, but lacking the stone lintels. At the back of this wing, an addition housing a power plant is characterized by blank brick walls.

14. Liggett & Myers Office Building, 700 West Main St. 1930s; late 1940s; 1950s (contributing building). This long rectangular two story building presenting its narrow end as the main façade began as a single-story building located directly across W. Main St., on the site formerly occupied by Washington Duke's house, Fairview. When it was moved to this site in the late 1940s to make room for the Chesterfield Building, it was raised so that the full lower story could be added. (It has been reported that throughout the construction, business proceeded as usual in the existing upper story.) Concrete sheathes the lower story, which is shorter than the original upper level, so that it reads as a raised basement. On the main

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facade the concrete extends into the upper story in a wide, faceted, entrance surround that embraces the pair of brushed steel and glass doors and the distinctively tall transom of glass bricks. The rest of the upper story walls are pilastered red brick. Four courses of corbeling run between the pilasters on the main and side façades; flat parapets, taller at the corners, rise above a narrow molded stone cornice. The back end of the building is very plain, with lighter colored brick, some stone window frames, and a three-story block at the north end. A rear addition consists of one two-story block and one three-story block that are similar to the adjacent research laboratories in their bands of windows framed in stone on the east façade.

15. Switch House, 119 N. Fuller St. 1940s (contributing building). Very narrow rectangular one-story building constructed with concrete floor, brick walls, concrete water table, and a molded stone cornice with a simple parapet above. The narrow main façade features a rising metal garage-type door and a steel-framed hopper window; similar windows appear on the one exposed side (north) wall.

15A. Substation 1940s (contributing structure). Small electrical substation immediately adjoining south side of Switch House.

16. Cobb Building, 614 W. Main St. 1898; ca. 1910 (contributing building). As originally constructed by The ATC trust, this tobacco processing building was identical to the adjacent O'Brien Building (entry 17)--two stories with string courses and cornices of corbeled pendants, prisms and mousetothing between pilasters; stepped parapets at the end walls featured cornices of corbeled pendants and mousetothing. These were the first of the large brick ATC buildings to have pilasters with rectangular niches, which break up solidity and create shadows for added interest. Because processing buildings do not need the degree of ventilation required for storage warehouses, there are no ventilators marked by chimney pots. Originally, each bay contained a wide segmental-arched opening with doors or paired double-hung segmental-arched windows in wooden frames decorated with bosses. Probably around 1910 and certainly prior to 1913, the addition of two stories necessitated the removal of all of its decorative brickwork above the first floor. The austere upper stories feature square windows with multiple frosted panes (some have been bricked in) and cornices of simple corbeling between the pilasters. From the south end of each building, an enclosed metal-clad passageway bridges W. Main St. to connect with the W. Duke Sons and Company Cigarette Factory (entry 19). At the north end of the courtyard, the two-story brick "Cobb Annex" connects this building to the O'Brien Building. Named for trust vice president John Blackwell Cobb, Cobb Building still houses grading, stemming, and drying operations.

17. O'Brien Building, 610 W. Main St. 1899 (contributing building). Built for the leaf department, O'Brien Building remains substantially intact except for the bricking in of the openings. The two-story building features string courses and cornices of corbeled pendants, prisms and mousetothing between pilasters; stepped parapets at the end walls display cornices of corbeled pendants and mousetothing. Despite the brick infill, the original wide, segmental-arched openings formerly containing doors or paired double-hung segmental-arched windows remain apparent. O'Brien Building was named for William Thomas O'Brien, who perfected the Bonsack cigarette rolling machine.

18. Chesterfield Building, 705 W. Main St. 1948 (contributing building). The construction of this massive seven-story cubical manufacturing building by Liggett & Myers reflected the tremendous mid-

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century growth in cigarette sales. Of fireproof construction with steel frame, tile and brick curtain walls, and concrete floors and roof, the building is an austere example of the Modern style. Small, cleanly incised square windows with black brick in between create horizontal bands across the dark red brick elevations. In contrast, the entrances on the main and rear facades are marked by three bays of tall and narrow spandrels of yellow brick sawtoothing running through the upper six stores to create vertical accents. At the main entrance bay, continuous bands of limestone separate the spandrels and windows; the entrance itself features a wide outer frame of limestone blocks rising more than two stories and an inner frame of black marble surrounding the double doors (with their own three-part surround of brushed steel) and a tall transom of glass bricks.

19. W. Duke Sons and Company Cigarette Factory (600 W. Peabody St.; 1884, 1888, ca. 1890, ca. 1950) and Cigarette Annex. (611 W. Main St.; 1930s) (contributing building). The cigarette factory facing W. Peabody St. and the railroad tracks was designed by William H. Linthicum, a Lynchburg, Va., architect. Originally four stories, it consists of three wings forming three sides of a square. The eastern two-thirds of the south wing facing the railroad tracks was built in 1884; the east wing was added in 1888 and the west wing and western addition to the original structure were built prior to 1893, shortly after the trust was created. The most distinctive feature of the red brick Italianate structure was the ornate bracketed cornice, removed along with the top two stories in the middle of this century due to deterioration. Other characteristic features of the style, including alternating projecting bays, dripstone moldings of brick, and brick quoins with granite inserts, remain undisturbed. Most of the windows have been filled in with brick or metal louvered vents.

The one-story with raised basement, T-shaped annex was constructed as an addition to the factory, in its large courtyard and on the site of the old boiler house and engine room. The raised basement is stuccoed and the brick walls above are pilastered. Each bay has a large square window (now bricked in) with stone sill. Recessed corbeled panels the width of each bay mark the cornice and stepped parapets with stone coping top the main facade. Both the original factory and the annex have continued to be used for cigarette manufacturing to the present day.

20. Walker Warehouse, 601 W. Main St. 1897; 1984 (contributing building). The oldest of the large brick warehouses and processing buildings constructed by The American Tobacco Company trust, this one-story building of slow burn construction consists of three units separated by brick fire walls. As originally built, all of the walls were solid brick except for wide doorways on the long elevations; the single doorway (now bricked in) with a stone neoclassical surround in the south facade was added ca. 1935, concurrent with expansion of the Cooper Shop. Instead of windows, ventilation was provided by ventilator ducts, as indicated by the metal-grilled vents and chimney pots on each pilaster; vents also ring the base of the warehouse. At the Walker Warehouse, the decorative brickwork characteristic of these buildings consists of corbeled pendants, prisms, and mousetoothing at the cornice and shorter corbeled pendants and mousetoothing at the top of each parapet step of the end walls. The construction of a large, extremely plain metal-framed, brick-veneered addition on the east elevation in 1984 necessitated the removal of several chimney pots. Until recently, the building has contained L & M's shipping department and box warehouse.

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21. Norfolk and Western Railway Line. 1892. (contributing structure). Built as the Durham Belt Line to connect the Dukes' factory to the Norfolk and Western Railroad line one mile to the east, this spur line ranging from one to three tracks either borders or runs through the east edge of the Bright Leaf Historic District. Inside the district, the line runs immediately west of the B. L. Duke Warehouse, with two to three tracks banked on their east side, and west of the Imperial Tobacco Company Factory, where three spurs run to the factory from a single through track. Since 1980, two lines of track running between Fernway Ave. and W. Peabody St. have been removed, as well as the remains of a freight yard east of the O'Brien Building (outside the district). In 1899 the Belt Line became part of the Norfolk and Western Railway, which provided easy access to markets in Lynchburg, Virginia, and farther north. This link through northern Durham was crucial to the continuing expansion of tobacco operations west of Durham's downtown well into the 20th century. (Note: Assorted switching and signaling structures integral to the line's operation are not counted individually.)

21A. Oil House. In east embankment of Norfolk and Western Railway line, south of B. L. Duke Warehouse. 1948. (contributing structure). Built into the east side of the rail line embankment and extending under the tracks, this small cubical structure appears to have been used for draining oil from the rolling stock. The roof and floor are concrete and the three walls are brick. Flanking the opening are angled concrete retaining walls.

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STATEMENT OF SIGNIFICANCE

Summary

As a reflection of the tobacco empire created by Washington Duke and his sons, the Bright Leaf Historic District is important on local, state, and national levels. With the Dukes' establishment of the sizable W. Duke Sons and Company factory in 1872, Durham's rise as a tobacco manufacturing center accelerated. In 1884, J. B. Duke, determined to surpass his local rivals, turned to the manufacture of cigarettes, which he revolutionized through his use of the new Bonsack machine. Durham thrived as W. Duke Sons and Company prospered, but J. B. Duke's crowning achievement in the industry was his creation in 1890 of The American Tobacco Company, a trust of the nation's largest cigarette manufacturers that eventually dominated virtually every branch of tobacco manufacturing in the United States. Duke's venturing into foreign markets led to the establishment of British-American Tobacco Company and Imperial Tobacco Company, which established a branch in the Durham. After the dissolution of the trust in 1911, Liggett and Myers Tobacco Company, based in the former W. Duke Sons and Company plant, maintained a strong position as one of the nation's "Big Three" tobacco manufacturers into the 1950s, largely due to the success of its Chesterfield cigarettes. Among the seventeen principal structures in the district, there are representatives from the four major phases of its development. These architecturally important buildings include the austere B. L. Duke Warehouse; the Italianate W. Duke Sons and Company Cigarette Factory; six highly ornamental warehouses and processing buildings (built by the trust and Imperial Tobacco Company) in the Norman or Romanesque Revival style that exemplify slow burn construction; and three late 1940s buildings that are plain except for Moderne decoration at their entrance bays.

A discussion of the district's historic industrial context may be found in "Historic Resources of Durham (Partial Inventory: Historic Architectural Properties)," (specifically in section B-1, "Historical Development," pages 8/5-10, 8/13-14, and 8/20-22). Additional industrial context appears in this district nomination. "Historic Resources of Durham" also provides the historic architectural context for the district in section C, "Durham's Architecture," under the heading "Industrial Buildings: Monuments of Tobacco and Textiles" (pages 7/4-7). The district's period of significance begins ca. 1878 when the B. L. Duke Warehouse was constructed and extends to 1949, the year Liggett and Myers built their Research Laboratory Building, the newest building in the district. In light of the continued industrial use of the entire district resources well past the end of the period of significance, the Bright Leaf Historic District retains a remarkable level of integrity, with all of its resources contributing to the area's historical significance.

Historical Background

The Bright Leaf Historic District is one of Durham's most important cornerstones, unmistakably asserting its primary role in the city's economy—as well as the state's—through its strong visual impact. The district began to emerge as an industrial center in the years immediately following the end of the Civil War when a local tobacco industry began to develop. Through the late 1870s when the first surviving building in the district was constructed and continuing through the following four decades when

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W. Duke Sons and Company and then The American Tobacco Company trust expanded tremendously, the growth of the Bright Leaf Historic District was central to Durham's life. After the dissolution of the trust the district continued to thrive under the domination of the Liggett and Myers Tobacco Company, a major employer responsible for many of the buildings that contribute to the area's character. This essay focuses on the periods before and after The American Tobacco Company trust, which is discussed here only in regard to matters that relate specifically to the district. A more complete account of the monopolistic trust created and governed by J. B. Duke is found in the "Historic Resources of Durham (Partial Inventory: Historic Architectural Properties," the overview of the Durham Multiple Resource Nomination, where it is discussed in terms of both the Bright Leaf Historic District and The American Tobacco Manufacturing Plant.

The story of the rise of the "Dukes of Durham" is well known. In 1865, when Washington Duke returned to his farm a few miles north of Durham's railroad depot, he set out to create a new life for himself and his family. Aware of the growing popularity of the local bright leaf tobacco for chewing and smoking, Duke and his two younger sons, Benjamin Newton Duke and James Buchanan Duke, set up a tobacco factory on their farm. Washington Duke traveled all over North Carolina selling the family's "Pro Bono Publico" brand of tobacco from his wagon. The family expanded their manufacturing operation from 15,000 pounds of tobacco processed in a small barn in 1866 to 125,000 pounds produced in two frame tobacco factories at the Duke homestead in 1872.¹

The origin of the Bright Leaf Historic District may be dated to 1869 when Washington Duke's eldest son, Brodie Leonidas Duke, moved into Durham to manufacture smoking tobacco. Although there may have been a few small frame structures already, there is no record of an income-producing enterprise other than farming in these rural outskirts of Durham before Brodie Duke set up his business in a small frame building that he purchased on W. Main St. Five years later, Washington Duke and his two other sons followed Brodie Duke into town where they built another frame factory in the middle of a block on the south side of W. Main St., across from oldest Duke son's operation. Apparently this newer and larger building facing W. Peabody St. and the railroad tracks was partitioned down the middle so that Washington, James and Benjamin ran their partnership, W. Duke and Sons, on one side and Brodie Duke moved into the other where his operation remained independent; each firm, however, sold for the other in an informal partnership.² Washington Duke built a two-story frame house for himself, also facing the railroad tracks, immediately west of his manufacturing plant. In 1878, Brodie's factory and the W. Duke and Sons factory were consolidated as W. Duke, Sons and Company under the five-man partnership of Washington Duke, his three sons, and George W. Watts.³ (Soon thereafter, the comma after "Duke" was dropped.) Another successful area tobacco manufacturer, Richard Harvey Wright, purchased Washington Duke's interest in the firm for \$23,000 in 1880.⁴

As Washington Duke gradually diminished his role in the business during the late 1870s, J. B.

¹Robert R. Durden, *The Dukes of Durham, 1865-1929* (Durham: Duke University Press, 1975), pp. 12-14.

²*Ibid.*, p. 15; and William K. Boyd, *The Story of Durham* (Durham: Duke University Press, 1925), pp. 84-85.

³Nannie May Tilley, *The Bright Tobacco Industry, 1865-1948* (Chapel Hill: The University of North Carolina Press, 1948), p. 533.

⁴Durden, p. 19.

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Duke took greater control of the operation. W. Duke Sons and Company faced stiff local competition, primarily from Julian S. Carr's W. T. Blackwell and Company. In response to the rising popularity of the cigarette, J. B. Duke in 1881 decided to enter the cigarette manufacturing business in an attempt to effectively compete with his local rival. This move has been described as "a daring and innovative venture that had the effect of changing the smoking habits of the world even to this day. The convenience of a pre-rolled cigarette appealed to the public and sales soared."⁵ Duke brought from New York City more than one hundred cigarette makers, most of them Eastern European Jewish immigrants. The nine million cigarettes they turned out for Duke in 1881 were marketed under the "Duke of Durham" brand name, formerly used by Brodie Duke for a smoking tobacco.⁶ In 1884, when W. Duke Sons and Company could no longer meet the rapidly rising demand for cigarettes, J. B. Duke made another daring move when he installed two Bonsack cigarette-rolling machines, each of which could out-produce fifty hand-rollers when it was functioning properly.⁷

Physical expansion also heralded the company's success. Duke placed the Bonsack machines in his company's new four-story brick cigarette factory, completed in 1884 on the site of the first frame building, facing the railroad tracks (see entry 19). Similar to the Bull Durham factory, built by W. T. Blackwell and Julian S. Carr a decade earlier, the new factory began as a basically rectangular form which was lengthened and enlarged with two perpendicular wings, the first added in 1888. When the new factory went into operation in 1884, the W. Duke Sons and Company complex also included a long two-and-one-half-story frame cigarette factory (later removed to make room for the 1888 wing to the brick factory) and three two-and-one-half- and three-story frame tobacco warehouses, all in the same block; on the north side of W. Main St., Brodie Duke's first factory had been converted to another warehouse and a box shop for W. Duke Sons and Company. As the new factory was being completed in 1884, Washington Duke built his palatial Queen Anne style house name Fairview at the west end of the factory block, near Duke St.⁸ It is probable that it was designed by William H. Linthicum, who became Durham's first architect when he settled here to oversee construction of the new factory, a commission which is attributed to him with certainty.

Elsewhere in the district, blocks were being developed throughout the 1880s and early 1890s primarily with independently owned tobacco industry buildings. Warehousing became a major facet of the district's development as one of the most prolific branches of the tobacco industry. By far, the predominant type of warehouse was the prizehouse, where brokers re-sorted their tobacco by grade prior to shipping it to the manufacturer. Examination of the Sanborn Insurance Maps beginning with the 1888 series reveals that every tobacco factory had at least one prizehouse, augmented by dozens of independent prizehouses operated by brokerage firms and individual tobacconists, most of whom also were manufacturers. Most of the large brokerage houses were concentrated in areas north and west of

⁵Elizabeth Lloyd Meihack Mansell, "The American Tobacco Company Brick Storage Warehouses in Durham, North Carolina 1897-1906" (M. A. Thesis, The University of North Carolina, 1980), p. 6.

⁶Tilley, pp. 508, 556-57.

⁷Mansell, p. 11.

⁸Sanborn Map Company, "Durham, North Carolina," 1884 and 1888 series. All Durham series are located in the North Carolina Collection, Wilson Library, UNC-CH. Although Fairview was situated halfway between W. Main and W. Peabody streets, like Duke's earlier house next door, its main façade fronted W. Peabody St. and the railroad tracks. The house was demolished in the 1930s.

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the central business district; by 1893, at least eleven of the independent prizehouses were in the Bright Leaf Historic District. They included three prizehouses owned by T. W. Allen, one run by Lucius Green, and the Straus and Raabe Prizehouse on Morris St. There also were three in the block now occupied Toms and Hicks Warehouses--two owned and operated independently by Brodie Duke and the other by Richard H. Wright, who had disassociated himself from W. Duke Sons and Company in 1885.⁹ Most of these independent prizehouses were of frame construction and all have been replaced with much more substantial brick buildings. The only early independent warehouse to remain standing, apparently the oldest in the district, is the brick B. L. Duke Warehouse on Corporation St. (entry 5), built in the late 1870s. At the north end of the district, there were a few houses by 1888 and the Rome Ice Factory (destroyed) by 1893. There had been a graded school (no longer standing) next to Brodie L. Duke's first factory on W. Main St. since the early 1880s.¹⁰

W. Duke Sons and Company remained the largest and healthiest tobacco operation in the district. By 1886, all of the handrollers had been replaced by fifteen Bonsack machines turning out more than 1,500,000 cigarettes daily. Initially, the invention had mechanical imperfections, but these soon were solved by William Thomas O'Brien, a Bonsack Company mechanic who had come to Durham to install the first two machines. He soon caught the eye of J. B. Duke, who hired him and put him in charge of perfecting the device, which had not been a success in other plants. O'Brien's adjustments made use of the machine profitable and production accelerated rapidly. The machines were so successful that J. B. Duke negotiated a contract with the Bonsack Company that provided a high number of machines on demand at an exclusive twenty-five percent reduction in cost. This arrangement reduced W. Duke Sons and company's cost of manufacturing cigarettes in their Durham and New York factories from \$.80 per thousand to \$.30 and thus gave the company a critical production edge over competitors.¹¹

Other factors contributed to the Dukes' success in the cigarette market. In a shrewd move, J. B. Duke passed the savings from an enormous cut in the government tax on cigarettes on to the consumer by halving the price of W. Duke Sons and Company's cigarettes. J. B. Duke also was a skilled advertiser. One of his signs, which depicted a well-known French actress Madame Rhea with a package of Duke cigarettes in her hand, proved to be a controversial promotional strategy but almost irresistible in appeal.¹²

J.B. Duke's formation of The American Tobacco Company in 1890 signaled a period of tremendous expansion in the Bright Leaf Historic District. As one of the five cigarette manufacturing firms combined to create the tobacco trust, it was natural for the W. Duke Sons and Company plant to be an early target for the new construction demanded by the conglomerate's steadily rising position in the nation's tobacco industry. Prior to 1893, The American Tobacco Company lengthened the original wing of the W. Duke Sons and Company Cigarette Factory and added the west wing. By 1896, plans were well under way for the enormous tobacco storage warehouses that remain the most vivid reflection of the trust's power. Throughout the 1890s most of the land in the district not already owned by W. Duke Sons

⁹Durden, pp. 28-35.

¹⁰Sanborn Map Company, 1888 and 1890 series.

¹¹Durden, pp. 24, 27, 32-33, and 38-39.

¹²*Ibid.*, pp. 21-23.

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and Company was purchased to make room for the protracted building campaign. The independent prizehouses of the 1880s and early 1890s disappeared between 1897 and 1906 as The American Tobacco Company erected five warehouses and processing buildings in the district, as well as Watts and Yuille Warehouses (NR 1985) and Smith Warehouse (NR 1984), located in blocks nearby to the west.¹³ Ironically, one of the properties in the district that remained independently owned was to become associated with The American Tobacco Company through the trust's venturing into foreign markets rather than through local expansion.

The trust was making such advances toward cornering domestic tobacco markets during the 1890s that Duke soon turned his attention to markets outside the country. The American Tobacco Company set up manufacturing plants in Australia (1894), Canada (1895), Japan (1899), and West Germany (1901), and as a result of the Spanish-American War gained hegemony over the markets in Cuba, Puerto Rico, and the Philippines in 1899.¹⁴ In England Duke began his expansion by setting up many distribution stations, and when this maneuver proved to be unprofitable he bought an English tobacco factory and a few other well-established British tobacco firms.¹⁵

Anticipating Duke's invasion of the United Kingdom, many British manufacturers pooled their resources at the end of the century to create the Imperial Tobacco Company of Great Britain and Ireland, Ltd. By 1902 this British conglomerate was composed of eighteen firms, each of which preserved its own identity before the general public. In order to counter The American Tobacco Company's low prices, Imperial began to look for an American tobacco manufacturing business to buy in order to establish a United States market. This move, coupled with his losses in England, prompted Duke to seek a corporate "treaty" with the British manufacturers out of which was formed Duke's British-American Tobacco Company, today one of the world's seven major tobacco conglomerates.¹⁶ The British and American businessmen entered into an agreement whereby American Tobacco sold its British firm to Imperial on the condition that Imperial not enter the United States manufactured tobacco market. British-American and Imperial also agreed that any sales in the other's home markets would only be to each other.¹⁷

When Imperial organized, the firm began considering ways to minimize the costs of acquiring leaf tobacco. Most of the British companies bought leaf through English and American dealers who purchased American leaf on order. They included the Durham dealer Fallon and Martin, which had occupied the four-story frame building that had been the Straus and Raabe Prizehouse since the mid-1890s. In 1902 Imperial established its own leaf buying organization in the United States in conjunction with several United States tobacco exporters. This new organization chose Richmond for its headquarters and began acquiring factories for re-drying the tobacco prior to shipping to Great Britain. In 1903, a closer formal business arrangement was made with Fallon and Martin when the Durham firm

¹³Sanborn Map Company, 1893, 1890, 1902, and 1907 series.

¹⁴Frederick F. Clairmonte, "World Tobacco: A Portrait of Corporate Power," in *The Tobacco Industry in Transition*, William R. Finger, ed. (Lexington, Mass.: Lexington Books, 1981), p. 206.

¹⁵Sue V. Dickinson, *The First Sixty Years: The History of the Imperial Tobacco Company* (privately printed in Richmond, 1965), p. 16.

¹⁶Clairmonte, p. 206.

¹⁷Dickinson, p. 19.

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began buying and handling tobacco exclusively for Imperial.¹⁸

When Duke began to venture into British tobacco markets, he recently had won a four-year "plug war." Dominating the United States cigarette industry upon its creation, The American Tobacco Company soon diversified as it sought control of other branches of tobacco manufacturing. When the trust made plug, or chewing, tobacco one of its early targets in 1894, it faced stiff opposition from the established plug manufacturers, foremost of which was Liggett and Myers Tobacco Company.¹⁹

One of several outstanding manufacturers outside of the Virginia-Carolina area to rise to a position of dominance during the Civil War years, Liggett and Myers traces its origins to a small shop in Belleville, Ill., where one of the company's founding fathers began to manufacture snuff in 1822. In 1833 the operation moved to St. Louis and in 1844 John Edmund Liggett, grandson of one of the founders and the man responsible for the firm's mid-century successes, entered the business. When George S. Myers became Liggett's partner in 1873, the firm incorporated as the Liggett and Myers Tobacco Company. By 1885, Liggett and Myers was the largest manufacturer of plug chewing tobacco in the world, having introduced its leading brand, Scalping Knife, at the 1876 Centennial Exposition. In the early 1890s, the company entered the cigarette business with such colorfully named brands as Sledge, Crimps, Music, Morey's Best, Sweet Moments, Good Form, and Long Voyage.²⁰

When The American Tobacco Company began its move to dominate the plug market in 1894, Liggett and Myers and the other powerful plug manufacturers combined to fight the trust by lowering their prices. The American Tobacco Company retaliated by offering its Battle Ax brand, acquired from Pflingst Doerhoefer & Co. around 1891, at even lower prices; Battle Ax's main target was Liggett and Myers's Scalping Knife. The American Tobacco Company could afford to continue the fight by offsetting its losses in the plug market with cigarette profits. In 1898, after four years and more than \$3 million in losses, American Tobacco won the battle with approximately 69.6% of the nation's plug business.²¹

It did not, however, control Liggett and Myers until the following year. Aware of Duke's interest in plug, a group of New York financiers had incorporated as Union Tobacco Co. and had acquired an option on a controlling interest in Liggett and Myers. American Tobacco purchased Union Tobacco in 1899 by issuing \$12.5 million in new common stock for Union's \$3 million in cash and securities. (In this same transaction, American Tobacco also acquired Duke's old nemesis, W. T. Blackwell and Company, in which Union Tobacco also had acquired a controlling interest.)²²

The decree issued in 1911 by the United States Court of Appeals for the Second Circuit in *United States vs. American Tobacco Company et. al.* dissolved the American Tobacco trust and formed four corporations--a new American Tobacco Company, Liggett and Myers Tobacco Company, P. Lorillard

¹⁸ *Ibid.*, p. 26.

¹⁹ Tilley, p. 594.

²⁰ Camera-ready boards for brochure by Liggett and Myers, in preparation May 1984 but apparently not produced.

²¹ Tilley, p. 595.

²² "Sold American!"--*The First Fifty Years* (privately printed by The American Tobacco Company, Inc., 1954), pp. 23-24. Copies are located in the Durham Public Library.

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Company, and R. J. Reynolds Tobacco Company--no one of which would have a controlling interest in the nation's tobacco business.²³ Liggett and Myers was assigned the largest portion of plug tobacco business, 37.84%, and 21.03% of cigarettes, second only to the new American Tobacco Company. Properties conveyed to Liggett and Myers were valued at \$30,607,260.96 and included storage houses, leaf tobacco, supplies, materials, and cash; a separate value of \$36,840,237.04 was attached to brands, trademarks, formulae, and goodwill. The eleven properties conveyed to Liggett and Myers included the Liggett and Myers and Catlin branches at St. Louis, both engaged in the manufacture of plug tobacco; the Allen and Ginter branch in Richmond, which manufactured cigarettes; the Nall & Williams Tobacco Company, engaged in the manufacture of smoking and plug tobacco in Louisville, Ky.; the W. R. Irby branch, New Orleans manufacturer of cigarettes and smoking tobacco; and the W. Duke Sons and Company branch which manufactured cigarettes and smoking tobacco. Liggett and Myers was given twelve brands that were being manufactured and 625 other brand names including Chesterfield, which had been a Drummond Tobacco Company brand prior The American Tobacco Company's acquisition of Drummond in 1898. Liggett and Myers's top sellers at the time were Piedmont and Fatima cigarettes, Star and Horse Shoe chewing tobaccos, and Duke's Mixture and Velvet smoking tobaccos. On November 24, 1911, Liggett and Myers formally marked its re-birth with its incorporation in New Jersey. Mr. C. C. Dula became the first president and chairman of the board of the new independent company.²⁴

In the first year after dissolution of the trust, total United States consumption of cigarettes rose from 9.9 billion to 13.24 billion and by the end of the decade to 44.6 billion. From 1912 to 1920, consumption of Chesterfield alone rose from 41 million to 5.3 billion.²⁵ In 1912, Liggett and Myers re-introduced Chesterfield as a Turkish-Virginia tobacco blended cigarette.²⁶ At about the same time, two trends were emerging--burley tobacco was becoming more popular and the major cigarette companies, led by Reynolds, each began promoting a single "standard" brand above their other brands. In all of these standard brands, the amount of flue-cured tobacco was increased and Turkish leaf was replaced with burley and some Maryland tobacco.²⁷ Liggett and Myers decided to promote Chesterfield as its standard brand and in 1915 added the burley and Maryland tobacco to the blend. Liggett and Myers discontinued earlier use of redeemable coupons as an advertising medium and began expending larger sums of money for newspaper, magazine, and billboard advertising.²⁸ Chesterfield became a world famous brand name with the slogan, "They Satisfy."

The construction of new plants and additions and the resumption of work in outmoded plants reflected Liggett and Myers's tremendous prosperity through the 1920s. In Durham, Charmichael, White, and Bullington warehouses (entries 4, 1, and 2) were built during the 1920s at the north end of the district along with a new power plant. Elsewhere, Liggett and Myers built new factories in Richmond, Huntington, W. Va., and San Francisco and additional leaf storage and holding plants throughout the leaf

²³Like Liggett and Myers, P. Lorillard Tobacco and R. J. Reynolds Tobacco had been formed prior to the creatio of The American Tobacco Company trust, which bought majority interests in the earlier companies.

²⁴Frederick Haas, untitled manuscript on the history of Liggett and Myers Tobacco Company, 1978, Chapter III, pp. 1-3, 5-6, 8, and 96, in the possession of Carol Jova, Liggett and Myers, 700 W. Main St., Durham.

²⁵*Ibid.*, Chapter III, p. 102.

²⁶Brochure boards.

²⁷Tilley, p. 610.

²⁸Haas, Chapter III, p. 103.

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tobacco belts.²⁹ The company also rented a large building in New York City for another cigarette factory and added cigarettes to the Philadelphia plant's output of cigars.³⁰

During the mid 1910s, Liggett and Myers's plug production increased with its cigarette output, only to decline after 1917 as cigarettes surged. The increase in cigarette sales can be attributed to new markets in the developing country west of the Mississippi, progressive marketing, and cigarettes not having achieved their full impact. With the passage of time, technological advances brought changes in social mores. Good roads and automobiles traveling at faster speeds, steam heat and fewer fireplace grates, and rising urbanization made the chewing of tobacco less convenient and often frowned upon, while cigarette smoking, considered by many to be a sign of sophistication, met approval. Another blow was an increase in taxes that forced up the price of plug. From 1912 to 1936, Liggett and Myers's total plug business dropped sixty percent. Fortunately, from 1912 to 1927, under the presidency of C.C. Dula, net profits rose from \$9,027,693 to \$20,467,457, largely due to the success of the company's cigarettes generally and Chesterfield in particular.³¹ During World War I, total production of cigarettes in the United States more than tripled as the cigarette came into favor with all classes.³²

Under Clinton Toms, Dula's successor as Liggett and Myers's president, net profits rose nearly ten million dollars from 1928 to 1936, having suffered some declines during the early years of the Depression. During this period, the Durham plant continued to expand with a new annex to the W. Duke Sons and Company Cigarette Factory (entry 19), an addition to the power plant (entry 7), and a new office on W. Main St. (entry 14). Toms, a former superintendent of the Durham schools, had been recruited by J. B. Duke to work for The American Tobacco trust. He retired from the tobacco business in 1936. James W. Andrews served as president from 1936 until 1951.³³

Robert F. Durden, chronicler of the Duke family, points out that several of the men J. B. Duke recruited for executive positions in the tobacco companies had been Durham school superintendents. Many also were closely associated with Trinity College and Duke University. As a trustee of the institution, Toms "served as a vital link between Trinity College and (President) Few on the one hand and the Duke brothers on the other."³⁴ W. W. Flowers, vice president of Liggett and Myers and then chairman of the board from 1936 to 1940, was the brother of Robert L. Flowers, Trinity College mathematics professor and later president of Duke University. Benjamin Few, who succeeded Andrews as president of Liggett and Myers in 1951, was the nephew of William P. Few, Trinity College and then Duke University president from 1910 to 1940. Furthermore, Liggett and Myers maintained a close relationship with Duke University scientists, particularly Dr. Frederick Durkis and Dr. Paul Gross, who guided the construction of the company's new research laboratories built 1949 to 1950. Under Few, Liggett and Myers continued its liberal financial support of research at Duke in the areas of tobacco chemistry and plant science and retained Dr. Gross, chairman of the university's chemistry department,

²⁹Tilley, p. 632.

³⁰Haas, Chapter III, p. 103.

³¹*Ibid.*, Chapter III, pp. 117-22.

³²Tilley, p. 613.

³³Haas, Chapter III, pp. 122-23.

³⁴Durden, p. 209.

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as a consultant.³⁵

Soaring cigarette sales during World War II have been attributed to "war nerves," high national income, and aggressive advertising campaigns. During the 1930s, the center of power in most cigarette manufacturing companies shifted from the production branches to financing and selling. According to Joseph C. Robert in *The Story of Tobacco*, even the most conservative executive realized that advertising meant success or failure for his firm.³⁶ During the Second World War, per capital use of cigarettes rose from 1,551 in 1941 to 2,027 in 1945 (or 1,580 in 1940 to 2,334 in 1945 if tax-free cigarettes shipped to the armed forces are included), and total cigarette production rose from 217,934,925,000 to 332,164,670,000. Demand was so high that there were periods of shortages, numerous "fly-by-night" brands appeared, and there was a revival of the roll-your-own movement. By this time, about one-third of all women were smoking. The popularity of cigars also rose, boosted by the unintentional advertising of Winston Churchill and W. Somerset Maugham.³⁷

The boom continued at the end of the war when American cigarettes became the European black market's standard of value, while back home, basic trends of consumption continued. In 1948, cigarette production was estimated at 387 billion, of which 350 billion went into the domestic market, exceeding all records. Powerful advertising campaigns fueled the steady climb in sales. In January 1949, The American Tobacco Company's Lucky Strike brand was the top seller, closely followed by Reynolds's Camels and Liggett and Myers's Chesterfields. The "big three" controlled approximately eighty-four percent of the American market, and to continue to meet the steadily increasing demand, all of them expanded their facilities during the late 1940s.³⁸

Significant physical expansion occurred at Liggett and Myers under the administration of Andrews. In 1945, the board of directors authorized the preliminary engineering and design work for the Chesterfield Building (entry 18), completed in 1949. In order to make room for the factory, erected on the site of Washington Duke's Fairview, which had been torn down in the 1930s, the office building (entry 14) was moved across W. Main St. to a block that L&M had maintained as a public park for many years. When the factory was completed, the new research laboratories (entry 13) were built next to the relocated office building. About the same time, the Richmond factory was modernized and former branches in Philadelphia, San Francisco, and Chicago, which earlier had been closed, were sold.³⁹

Under Few's leadership, there was significant product development at Liggett and Myers. The company introduced its first filter cigarette in 1952 under the brand name L&M, formerly used by the original Liggett and Myers for a brand of plug tobacco introduced to honor their new partnership at the 1876 Centennial Exposition.⁴⁰ By 1958, filter cigarettes accounted for half of the company's total sales. During the 1950s, king size cigarettes also grew to a strong position, and Chesterfield was the first brand

³⁵Haas, Chapter IV, pp. 28 and 43.

³⁶Joseph C. Robert, *The Story of Tobacco in America* (New York: Alfred A. Knopf, 1949), p. 260.

³⁷*Ibid.*, pp. 269-72.

³⁸*Ibid.*, pp. 272-73.

³⁹Haas, Chapter IV, pp. 27-28.

⁴⁰Brochure boards.

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in the industry to be available in both regular and king size. The successes of the 1950s were heightened by widespread television promotion. One advertising campaign, however, caused a problem with the claim that Chesterfield had "No Adverse Effect on The Nose, Throat and Accessory Organs." When the Federal Trade Commission sued for false and misleading advertising, Liggett and Myers was found guilty, but the company's other claims of "no unpleasant aftertaste" and "milder" were upheld.⁴¹

Concurrent with Liggett and Myers's development following the dissolution of the trust in 1911, Imperial Tobacco was prospering in its facilities at the east edge of the Bright Leaf Historic District. Through the 1900s and into the 1920s, Imperial continued to use the Fallon and Martin building, having bought the entire brokerage firm and its assets outright in 1908. Imperial retained W. M. Fallon as its branch manager until the early 1920s when S. H. Hobgood took over the position. Just as the sales of Chesterfield began to soar, in 1916 Imperial Tobacco constructed its large new factory (entry 12) at the east edge of the Bright Leaf Historic District on the site of the old Fallon and Martin building, which had burned the previous year. Imperial also was expanding significantly elsewhere during this period, constructing new plants similar in style to the Durham factory in Rocky Mount, Wilson, and Greenville, N.C., Darlington, S.C., and South Boston, Va.⁴²

For the next fifty-two years, the factory on Morris St. processed from 17 to 29 million pounds of tobacco every year.⁴³ Imperial Tobacco, which had become the largest cigarette manufacturer in the United Kingdom, was buying more American leaf than any other export buyer in the world. By the 1960s, however, the amount of good quality United States tobacco carefully handled and graded, which Imperial required, was diminishing each year and the demand for the limited amount was forcing prices up sharply. Consequently, Imperial Tobacco curtailed its United States purchases to avoid shrinking profits. When the company began reducing its staff and closing processing plants in the United States, operations at the Durham branch were transferred to a much newer plant in Wilson, N. C. in 1962.⁴⁴ Three years later, in 1965, the Durham factory was sold to the local decorating firm of D. C. May, which adapted it as quarters for itself and its subsidiaries and as rental space. In 1980, Imperial Tobacco sold the Wilson branch, its last remaining United States leaf processing plant, to Transcontinental Tobacco Co.⁴⁵

Into the 1950s, Liggett and Myers remained one of the "Big Three" cigarette manufacturers, along with American Tobacco and R. J. Reynolds, but by 1962 it was last of the "Big Six," the other three firms being Philip Morris, Brown and Williamson, and Lorillard.⁴⁶ Nevertheless, Liggett and Myers maintained a significant position in Durham's economy, and in the early 1980s prospects for the company brightened. In 1980, Gary Tobacco Co., a branch of Liggett and Myers that shared its Durham plant,

⁴¹Haas, Chapter IV, pp. 39-41.

⁴²Dickinson, p. 48; and interview with S. H. Hobgood's son, S. H. Hobgood, Jr., retired executive with Imperial Tobacco, in Durham, July 1981.

⁴³S. H. Hobgood, Jr.

⁴⁴John Campbell, "American Leaf Exports Decline: ITL Closes Its Last American Primary Processing Plant," in *The Tobacco Industry in Transition*, p. 145.

⁴⁵S. H. Hobgood, Jr.

⁴⁶James Overton, "Diversification and International Expansion: The Future of the American Tobacco Manufacturing Industry with Corporate Profiles of the 'Big Six'," in *The Tobacco Industry in Transition*, p. 189.

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introduced generic cigarettes, which proved successful for several years. Although the cigarettes were produced with the same tobacco and processing as branded cigarettes, their prices were much lower because their advertising and sales expenses were kept to a minimum.⁴⁷

In 1976, Liggett and Myers had changed its name to the Liggett Group Inc., with Liggett and Myers Tobacco Co. as one of its divisions. In 1980, Grand Metropolitan PLC of London purchased the Liggett Group, which in turn changed its name to Grand Metropolitan USA, while the Liggett and Myers Tobacco Company division officially became the Liggett Group Inc. Following Bennett LeBow's purchase of the Liggett Group in 1986, Liggett became part of the Brook Group, a holding company owned by Mr. LeBow. As cigarette sales steadily declined in the 1990s, Liggett cut back production. In May 1999, with less than two percent of the cigarette market, Liggett announced plans to consolidate their operations in Mebane, N. C.⁴⁸

The past two decades have been a time of transition for the Bright Leaf Historic District. With the shift in focus to generic cigarettes, Liggett & Myers began selling off buildings it no longer needed, beginning with the 1920s Bullington and Carmichael warehouses (entries 2 and 4), which were adapted as residential condominiums and offices, respectively. The most significant disposition of real estate occurred in 1998 when the Liggett Group sold Toms and Hicks warehouses (entries 8 and 9), Flowers Building (entry 10), the cooper shop (entry 11), and the power plant (entry 7) to a private development group which has begun the conversion of these buildings to an apartment complex known as West Village. This project, the largest residential development in central Durham in many years, is being conducted according to the Secretary of the Interior's Standards for Rehabilitation and is considered to be a linchpin of downtown Durham's revitalization. In 1999, Liggett sold the B. L. Duke Warehouse (entry 5), which is slated for rehabilitation according to the Secretary's Standards as offices. Following the recent announcement that L & M is shifting all of its Durham operations to Mebane, N. C., there is speculation that their remaining Bright Leaf Historic District properties will be sold.

⁴⁷Brochure boards.

⁴⁸Telephone interview with George Teer of the Liggett Group, Inc., 24 May 1999.

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UTMs (continued)

5) 17: 688760/3985600

6) 17: 688480/3985780

VERBAL BOUNDARY DESCRIPTION

Beginning at the southeast corner of Minerva Ave. and N. Duke St., follow the south side of Minerva Ave. east to the northeast corner of lot 1, block 1, Durham County Tax Map 63A; follow the eastern sides of that lot to its southeast corner and then proceed in a south across Corporation St. to the northeast corner of block 4, map 60, and then proceed east across N. Fuller St. to follow the north side of block 3 to its northeast corner; follow the east and then south sides of block 3, lot 5 to the southwest corner of lot 5; proceed in a straight line across the Norfolk & Western right of way to the northeast corner of lot 1A, block 3, map 60; follow the east side of lot 1A south and cross Fernway Ave. in a straight line to the northwest corner of lot 5, block 1, map 33; proceed along the north line of block 1 to the east and then the east line of block 1 to the south, to the northeast corner of lot 1, block 1, map 33; follow the north and west sides of lot 1 to its southwest corner and then follow the south side of block 1, map 33 west to a point opposite the northwest corner of lot 1, block 3, map 32; cross Morgan St. in a straight line and follow the west boundary of lot 2, block 3, map 32 to its southwest corner; cross W. Main St. in a straight line to the northwest corner of lot 4A, block 3, map 32; proceed to the east along the north side of block 4 to the northwest corner of the Norfolk & Western Spur Track right-of-way; follow the west side of the spur track right-of-way to the north edge of the overpass at W. Chapel Hill St.; follow the north side of W. Chapel Hill St. a few feet west to the Southern Railway right-of-way; follow the north side of the Southern Railway right-of-way west to the southwest corner of block 1, map 34; then follow the east side of N. Duke St. north to the point of beginning. All boundaries follow the lot lines shown on the Durham County tax maps.

VERBAL BOUNDARY JUSTIFICATION

The boundaries of the Bright Leaf Historic District have been drawn to encompass all of the contiguous tax parcels containing resources that are associated with the tobacco industry development west of Durham's central business district and that retain historic integrity. Properties immediately outside the boundaries are either of a different character (e.g., residential, institutional, or light, non-tobacco industrial) than the district properties and/or have lost their historic resources.

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PHOTOGRAPHS

The following pertains to all photographs:

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location of negative: Division of Archives and History, 109 E. Jones St., Raleigh, NC

1. W. Duke Sons and Company Cigarette Factory (entry 19) and Walker Warehouse (background, entry 20), to the east; taken by C. R. Brown, 6/99.
2. View to east on W. Main St.: Liggett & Myers Research Laboratories (left, entry 13), Liggett & Myers Office Building (entry 14), and Cobb Building (entry 16); taken by C. R. Brown, 6/99.
3. Chesterfield Building (entry 18), to the south; taken by J. Martin, 4/99.
4. View to the southeast on W. Morgan St.: Toms Warehouse on left (entry 9); taken by J. Martin, 4/99.
5. View to northeast on N. Duke St.: Carmichael Warehouse (entry 4) and Hicks Warehouse (right, entry 8); taken by J. Martin, 4/99.
6. Hicks Warehouse (entry 8), to the southeast; taken by J. Martin, 4/99.
7. White Warehouse (entry 1), to the east; taken by J. Martin, 4/99.
8. B. L. Duke Warehouse (entry 5), to the southwest; taken by J. Martin, 4/99.
9. Carmichael Warehouse (entry 4), to the southwest; taken by J. Martin, 4/99.
10. Panoramic view of part of east side of district: Power Plant (right, entry 7), Flowers Building (center, entry 10), Cooper Shop (left, entry 11), to the southwest; taken by C. R. Brown, 6/99.
11. View to south on N. Fuller St.: Flowers Building (left, entry 10), Chesterfield Building (background, entry 18), Hicks and Toms warehouses (right, entries 8 and 9); taken by C. R. Brown, 6/99.
12. Imperial Tobacco Company Factory (entry 12), to northwest; taken by C. R. Brown, 6/99.
13. View to the west on W. Main St.: Walker Warehouse (far left, entry 20), W. Duke Sons and Company Cigarette Factory and Cigarette Annex (middle, entry 19), and Chesterfield Building (background, entry 18); taken by C. R. Brown, 6/99.