

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

NATIONAL REGISTER OF HISTORIC PLACES

David A. Barnes House

Murfreesboro, Hertford County, HF0031, Listed 06/13/2014

Nomination by Elizabeth Crawley King

Photographs by Kenneth Thomas, December 2013



Overall view



Rear view

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: Barnes, David A., House

Other names/site number: _____

Name of related multiple property listing: _____

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

2. Location

Street & number: 625 West Main Street

City or town: Murfreesboro State: North Carolina County: Hertford

Not For Publication: N/A Vicinity: N/A

3. State/Federal Agency Certification

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

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

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

 national statewide x local

Applicable National Register Criteria:

 A B x C D

<p>_____</p> <p>Signature of certifying official/Title:</p> <p><u>North Carolina Department of Cultural Resources</u></p> <p>State or Federal agency/bureau or Tribal Government</p>	<p>Date</p>
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<p>In my opinion, the property <u> </u> meets <u> </u> does not meet the National Register criteria.</p>	
<p>_____</p> <p>Signature of commenting official:</p>	<p>Date</p>
<p>Title :</p>	<p>State or Federal agency/bureau or Tribal Government</p>

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>5</u>	<u>4</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>1</u>	structures
<u>0</u>	<u>1</u>	objects
<u>5</u>	<u>6</u>	Total

Number of contributing resources previously listed in the National Register N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

DOMESTIC/secondary structure

Current Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

DOMESTIC/secondary structure

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN/Italianate

Materials: (enter categories from instructions.)

Principal exterior materials of the property: WOOD/Weatherboard

Narrative Description

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

Summary Paragraph

The David A. Barnes House, located at 625 West Main Street, is comprised of an 1875 house, four contributing 1875 outbuildings—a five-hole privy, a kitchen house, and two miscellaneous outbuildings—and non-contributing buildings and structures that include two turn-of-the-twentieth-century barns and a contemporary well pump, a woodshed and outdoor wood boiler (2010), and a chicken house (2012). These buildings stand on just over eight acres of land in the town of Murfreesboro, North Carolina, in northwestern Hertford County. The National Register boundary includes two parcels of land that comprise a portion of the acreage historically associated with the original house and yard (13.75 acres) on the west edge of Murfreesboro. The buildings sit on the south side of West Main Street and face north. The outbuildings are located south of the house. The entire property is bordered by a wire mesh fence. New wood pickets lined with young crepe myrtles separate the property from the street. A thin line of mature hardwoods screens the rear of the property from a subdivision to the south. A wooded lot to the west of the property separates residential Main Street from recent commercial development on the west edge of town. The yard contains a few mature hardwoods alongside recently cultivated flower beds and shrubbery. An ornamental brick walk leads to the front door. A long drive on the west side of the house leads from the street to side and rear entrances to the house. The west side of the property consists of an open yard that includes a grape arbor. The east side of the property consists of an open yard that includes a modern chicken house.

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Narrative Description

House, 1875, contributing

Completed in 1875, the David A. Barnes House is a large, two-story, three-bay-wide, hip-roof frame dwelling in the Italianate style. Elaborate eave gables on the front (north), east, and west elevations enliven its conservative rectangular footprint. The building is clad in plain weatherboards. Molded corner boards support a paneled frieze, and brackets with pendants carry the deep overhang of the roof. Decorative horseshoe trusses with jig-sawn trim embellish the eave gables. Quatrefoil windows pierce the gable peaks. Two brick chimneys emerge at the hip break in the roof. The roof was originally clad in wood shingles but is now covered in pressed metal. A one-story, hip-roof porch supported by four square-paneled posts with sawn brackets covers the lower façade, and paired, narrow one-over-one double-hung sash windows flank the double-glazed entry doors. Elongated cutbacks within the door and window surrounds create crossette-like protrusions at the top and bottom of the surrounds. Additional one-story porches are located against the side elevations. The east porch shelters two bays and the west porch shelters a single bay. Large glazed pocket doors slide open onto each side porch. All porches have wood decks and ceilings. Short flights of wood stairs give access to the porches, which are elevated on brick piers. Originally, sawnwork cresting pierced with Greek crosses followed the perimeters of the porch roofs, but this feature is now missing. The east, west, and rear (south) elevations contain single six-over-six double-hung sash windows. On the rear elevation, two one-story, one-bay-wide, shed-roof wings flank an open center bay containing a double-leaf folding door with three-light transom and support a second-floor shed-roof bay. The first-floor shed-roof wings are original to the house; the second-floor shed-roof bay was added to the house around the turn of the twentieth century. A ca. 1950 one-story, flat-roof hyphen connects the west wing to a small, turn-of-the-twentieth-century, gable-roof kitchen placed perpendicular to the hyphen. A new wood deck extends from the rear of the house and along the east elevation of the kitchen. The Barnes House is elevated on a brick pier foundation.

The Barnes House has a center-passage, double-pile plan. Originally, louvered doors separated the front two-thirds of the center passage, containing the primary stair, from the rear third and secondary stair. Four large, roughly square, heated rooms arranged around the center passage compose the first-floor plan. The front rooms are very similar. Both rooms contain a coal-burning fireplace tied to the central chimneys shared between the two east and two west rooms. Marble paneled mantels have molded, serpentine shelves. In the east room, the central element—a bracket that supports the shelf—is a later addition to the mantel. The east mantel is black with a white vein. This mantel was originally located on the second floor in the west front room. In the first-floor west room, much of the mantel's face has been covered with dark stained wood, presumably to mask damage sustained during the house's long period of unoccupancy during the late twentieth century. The mantel has a reddish-brown hue with a black vein and black inlaid panels. The west mantel retains a central stone medallion that supports the shelf. During the late twentieth century, three of the four stone mantels were removed from the house while it stood empty. At the request of former owner Erika Robb, two of the mantels were returned in the early

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2000s. The third mantel, which had been located in the first-floor east front room, has never been located.

The woodwork in the front rooms is identical. Heavy molded and mitered four-part surrounds frame the doors and large windows. Molded baseboards that follow the perimeter are interrupted by floor-to-ceiling window surrounds that include paneled aprons. Surrounds contain pairs of tall one-over-one double-hung sash windows with round-arched panes. In the outer wall of both east and west rooms, respectively, the “window” is a massive floor-to-ceiling pocket door that slides open to the one-story side porches. These large doors contain four panes of glass above three molded square panels. Both rooms feature elaborate plaster cornice molding and plaster ceiling medallions. In the east room, the plaster has a rosette motif, while the plaster in the west room resembles an egg-and-dart pattern. According to former owner Erika Robb, who has corresponded with descendants of the David A. Barnes family, the east front room was called the “morning room,” and the west front room was used as a music room. The music room included an organ that was later moved to the home of David Collin Barnes, also located on Main Street in Murfreesboro.

The massive double-leaf front door opens into the first-floor passage; the door contains tall round-arched single panes above molded panels. A modern door has been made to cover the original front door from the exterior. This double-leaf wood door contains four large panes of glass and does not obscure the original front door. The front two-thirds of the center passage separates the east and west rooms. The front passage contains the primary stair, composed of a rounded handrail supported by turned balusters and a large turned newel with an octagonal middle section of flat panels. Understair scrolls define the treads of the staircase, which rises against the west wall of the passage to a small landing, then turns east against a south wall for a short flight to the second-floor center passage. Like the front rooms, the center passage includes heavy molded and mitered four-part door surrounds, molded baseboards, elaborate plaster crown molding, and a plaster ceiling medallion. The plaster molding designs in the center passage are distinct from those in the front rooms. The crown molding has a garland motif.

Two louvered shutters originally separated the front two-thirds of the first-floor center passage from the rear third and secondary stair. The shutters were removed from the house when the building was unoccupied; however, a four-part door surround with evidence of original hardware serves as a reminder of Jacob Holt’s intention to create a division of space. The rear passage contains a secondary stair. The stair begins against the rear wall; four winder stairs give way to a straight flight that rises against the west wall of the passage to a small landing, then turns west against a north wall for a short flight to the rear of the second-floor center passage. Plain square balusters and a turned newel support the rounded handrail. Understair scrolls matching those on the primary stair define the stair treads. The secondary stair allows for an understair closet accessed by a molded four-panel door within a heavy four-part molded and mitered surround identical to other door surrounds within the rear center passage. This part of the passage lacks elaborate crown molding but retains molded baseboards. At the rear of the passage, a massive four-panel, double-leaf back door folds in half on butt hinges. As on the front elevation, the back door is now covered from the exterior by a modern wood door containing a large single pane of

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glass; however, the modern door is sensitive to the historic feeling of the house. A three-pane transom above the folding door lights the passage.

To the east of the rear center passage is a room less elaborately finished than others on the first floor. The east rear room has no crown molding and simple baseboards. This room contains the only wood mantel on the first floor, a vernacular form that employs round-arched panels, heavy moldings, and a trio of whimsical cutouts embellished with roundels. The post-and-lintel form supports a curvilinear shelf. The brick lining in the firebox and threshold has been replaced in recent years. Heavy molded and mitered four-part moldings surround the four-panel doors and six-over-six double-hung sash window. A door near the east wall opens between the front and rear rooms. It is not known how the Barnes family used this room, but the level of finish indicates that it was not a formal space. The rear wall of the rear east room includes an opening into a small shed room original to the house, though its initial use is unknown. At some unknown date, this room became an indoor bathroom. Conventional wisdom in Murfreesboro holds that it was the first, or one of the first, indoor bathrooms in town. The bathroom contains a four-over-four window within a plain surround; the inner door surround is similarly plain, having a post-and-lintel form with no molding or mitered edges. The bathroom contains low molded baseboards, matching crown molding, beaded tongue-and-groove ceiling boards, a tall vertical wainscot, and a high chair rail that acts as a shallow shelf. Though these materials were added to the bathroom during a recent renovation, the overall effect is sensitive to the historic character of the house. The bathroom retains its original fixtures, including a corner pedestal sink with separate hot and cold taps, a four-foot claw foot tub now encased in wood, and a high tank toilet with pull chain ordered by the Barnes family from Virginia-Carolina Supply Company of Norfolk, Virginia.

To the west of the rear center passage is the dining room. Like the two front rooms, the dining room features elaborate plaster crown molding, a plaster ceiling medallion, and molded baseboards. The plaster molds are distinct from the plaster found at the front of the house. The crown molding has a floral motif. Heavy molded and mitered four-part door and window surrounds are consistent with the rest of the first-floor finishes. The slate mantel in the dining room is the most intact of the three of its kind and is the only stone mantel not removed from the house during the late twentieth century. The mantel features a mottled paneled inlay and retains its original central bracket to support the curvilinear shelf. A large built-in china cabinet within a typical four-part surround is located to the west of the mantel. A pair of eight-pane doors opens to four shelves for display; lower shelves are covered by a pair of paneled doors. One six-over-six double-hung sash window pierces the west wall and surmounts a paneled apron.

The rear wall of the dining room has two separate doors framed by original four-part moldings. In the center of the wall is a large opening containing a door that features six large panes of glass above two molded square panels. The proportions and appearance of this door are similar to those of the pocket doors that open to the east and west side porches from the front rooms. This door swings inward to the dining room. The second door is smaller and located near the corner of the rear and west walls. In addition to the original four-part surround, the four-panel door is identical to other doors found throughout the house. This door also opens inward to the dining room. Behind this smaller door is a small closet, likely a butler's pantry. A window at the rear of

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the closet contains a four-over-four sash window within a plain surround not molded or mitered. The ceiling is covered with beaded tongue-and-groove board, and the door frame within the closet matches the window surround. A sink is located in the southwest corner of the butler's pantry. The pantry originally had a shed roof, but the roof is no longer visible because the exterior of this small bay is completely surrounded by a ca. 1950 hyphen that connects the rear of the house to the kitchen.

The hyphen connects the dining room to the one-story, gable-roof frame kitchen. This enclosed space was constructed in the mid-twentieth century. A bank of windows in the east outer wall lights the space; a door in the west outer wall opens to the yard. The hyphen has a beaded tongue-and-groove ceiling. The hyphen surrounds the west wing containing the butler's pantry and a small bay used as a utility room, both of which retain exterior weatherboards on their south elevations. Photographs from the turn of the twentieth century show that the brick piers that elevate the kitchen had been infilled with concrete blocks, likely at the same time the hyphen was constructed. By 2000, the kitchen had lost its rear wall and a significant portion of its roof, necessitating that a significant portion of this building be reconstructed during the restoration of the house. Nevertheless, the kitchen retains its original dimensions, original windows in the east and west elevations, and a flue.

The second floor of the David A. Barnes House presents a more modest version of the first. Four rooms are arranged around the second-floor center passage, which is accessed from the primary and secondary stairs. Window and door surrounds throughout are three-part versions of the heavier four-part moldings on the first floor. Door surrounds contain four-panel doors; the interior panels are flat and unmolded just as the interior of the understair closet, bathroom, and butler's pantry doors on the first floor. Each room contains a wood post-and-lintel mantel with a curvilinear shelf. The lintels are molded but otherwise unadorned; the posts are embellished with tiers of molding and raised round-arched panels. The mantel original to the west front room has been removed and replaced with a wood reproduction sympathetic to vernacular Italianate style. Former owner Erika Robb installed the marble mantel original to this room in the first-floor east room in order to replace a missing stone mantel. Based on the level of finish, the second-floor front west room is more formal than the first-floor rear east room; the reason for this unusual hierarchy of finish is unknown.

The second floor does not have crown molding and has simple baseboards. Unlike the first floor, the baseboards in the front center passage were marbleized and decorative graining was applied to doors. The west rooms and the rear east room contain closets. At the front of the second-floor center passage, a double-leaf door containing two tall panes per leaf opens to the roof of the one-story front porch. A four-panel door separates the front of the center passage from the rear. At the rear, a shed-roof bay extends from the rear elevation. The bay is a turn-of-the-twentieth-century addition to the house; initially, it housed a six-foot cast iron bathtub in a small bathroom adjacent to a larger sun porch with a bank of three windows. The bathroom has now been expanded to fill the bay. A large eight-pane-over-two-panel door within a three-part molded and mitered surround opens to the rear bay; it is similar to the door at the rear of the dining room. Originally, the bay was not tied structurally to the framing system of the house but was

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supported by the first-floor wings. During the restoration of the house, the bay was structurally secured.

At the rear of the second-floor center passage, a four-panel door accesses an enclosed straight flight of stairs that rises along the west wall to the unfinished attic. The attic consists of a single large room with exposed rafters and new flooring. Quatrefoil windows within the eave gables light the space. Chimney stacks extend through the attic space. The stacks were replaced prior to the ca. 2000 restoration of the house and, based on photographic evidence, appear to have been replaced as early as the turn of the twentieth century.

The Barnes House boasts excellent retention of period hardware throughout, including butt hinges, porcelain door knobs, and locks. The house was first lit with gas lights. Though the gas fixtures have all been removed, the gas lines remain. Some imitation mother-of-pearl pushbutton light switches exist. Original hardwood floors remain exposed throughout the house. Much of the original lath and plaster remains in the walls. The current owner, Kenneth Thomas, added picture rail to each room in the house. The picture rail complements the original baseboards and crown molding.

Privy, 1875, contributing

The Holt-designed, one-story, frame privy is an elaborately ornate outbuilding that complements the style and design of the Barnes House. The privy is particularly notable for its hip roof with four cross gables, one at the center of each elevation. Molded sawnwork trim and a wide frieze enliven the cornice line on three sides. The north elevation retains curvilinear brackets that were once also present on the east and west elevations. A molded four-panel door is located in the west elevation, while the north and east elevations contain four-over-four double-hung sash windows. Unsurprisingly, the door and window surrounds are relatively simple in comparison to those found in the house; however, the surrounds join at mitered edges and feature a simple beaded molding. The privy is covered in weatherboard siding and has plain corner boards and a pressed metal roof.

The privy is designed to seat five. Four of the seats are located side-by-side in a wood bench on the south wall of the building. A fifth seat is found at approximately half the height of the other four, suggesting that it was intended to accommodate a child. A low wood shelf runs the length of the sitting bench, providing a comfortable resting place for feet. The interior of the privy was originally covered in lath and plaster and portions of these materials remain. Since the addition of modern plumbing to the house, the privy has survived as a small shed. It is located several yards from the southeast corner of the house but has likely changed location over time, as is common for this type of outbuilding.

Outbuilding, 1875, contributing

Two of the most unusual buildings at the Barnes House are two buildings said to have housed Jacob Holt's craftsmen during the construction of the house. These buildings have remained on site since their original use in 1874-1875. The smaller of the two buildings sits due south of the house at the tree line that follows the southern boundary of the property. This one-story, one-bay-wide, side-gable frame outbuilding contains a single room. The building is clad in

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weatherboards and has plain cornerboards and an unadorned roof line. An interior chimney on the east wall heats the space. Six-over-six sash windows on the west and rear elevations light the interior. A two-panel door at the center of the façade opens into the single room. The interior was originally not finished with lath and plaster. The floor consists of crude boards. A crude wood mantel surrounds the firebox. The building is raised on brick piers. Its function following the period of construction is unknown. In 2013, owner Kenneth Thomas plastered the interior of the building. The rafters were left exposed. The building is now used as Mr. Thomas's office and the United States headquarters of Mr. Thomas's business, Grayers Clothiers.

Kitchen House, 1875, contributing

The second building is larger than the first. It sits to the immediate west of the first building. This one-story, two-bay-wide, side-gable, frame outbuilding is clad in weatherboards and has plain cornerboards and an unadorned roof line. Two two-panel doors open into the building. A central chimney stack, exposed, gives the feeling of divided space, but the building has lost the partition wall that originally created two rooms. According to former owner Erika Robb, the partition wall did not contain a door that would allow access to both rooms from the interior of the building. The interior was originally covered in lath and plaster but the wood frame is now exposed. The floor consists of crude boards. A mantel appropriate to the period of construction leans against the chimney but does not belong to the building. A small bay, likely an addition, protrudes from the center of the rear elevation. Six-over-six sash windows in the east, west, and rear elevations and rear bay light the interior of the building. The building is raised on brick piers.

A rendering of this building is included in a letter written by Jacob Holt to David A. Barnes in September of 1874. In the letter, Holt refers to the building as a "kitchen house" and charges Barnes \$150 for the sum total of construction, including framing, weatherboards, shingles, corner boards, cornicing, windows, doors, and tongue-and-groove flooring. This document suggests that the larger building may have been intended to be, and may have served as, the kitchen prior to the construction of a smaller kitchen closer to the rear of the house. The current kitchen may have been added to the house along with the rear wings and bay at the turn of the twentieth century.

Outbuilding, 1875, contributing

This Holt-designed, one-story, side-gable, frame outbuilding is located near the kitchen at the southwest corner of the house. The outbuilding is covered in weatherboards and has plain corner boards. Door and window surrounds are similar to those on the privy; the roof line is substantially plainer. Two four-panel doors within the same surround open on the east elevation to two separate rooms. Four-over-four windows are found within the north and south gable elevations. Traditionally, this building has been referred to as a smokehouse; however, there is now no obvious evidence of the building's use, and it may have served as a smokehouse, washhouse, or other type of domestic outbuilding frequently located close to the rear of the dwelling.

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Barn, ca. 1900, non-contributing

Two barns were added to the Barnes' property around the turn of the twentieth century. Each gable-front building contains a center aisle around which individual cribs and stalls are arranged. Each includes loft space above. Attached open sheds provide storage for large tools and equipment.

Barn, ca. 1900, non-contributing

Two barns were added to the Barnes' property around the turn of the twentieth century. Each gable-front building contains a center aisle around which individual cribs and stalls are arranged. Each includes loft space above.

Well pump, ca. 1900, non-contributing object

In the rear yard, a metal well pump rests on poured concrete. Based on photographic evidence, the well was once covered by a small, gable-roof building with a long, gabled canopy that extended to the south.

Woodshed, ca. 2010, non-contributing

A small, gable-roof woodshed is sited west of the well pump. It is located adjacent to the outdoor wood boiler.

Outdoor wood boiler, ca. 2010, non-contributing structure

An outdoor wood boiler was added to the property ca. 2010 and is the Barnes House's primary source of heat. It is located east of the well pump and adjacent to the woodshed.

Chicken house, ca. 2012, non-contributing

A gable-roof chicken house was added to the property ca. 2012. It is located apart from the other outbuildings in the open field on the east side of the property. The chicken house is separated from the main yard by a wire fence.

Statement of Archeology Potential

The David A. Barnes House and its outbuildings are closely related to the surrounding environment. Archaeological remains, such as trash pits, privies, wells, and other structural remains which may be present, can provide information valuable to the understanding and interpretation of the contributing buildings. Information concerning land-use patterns, agricultural practices, social standing and social mobility, as well as structural details, is often only evident in the archaeological record. Therefore, archaeological remains may well be an important component of the significance of the buildings. At this time, no investigation has been done to discover these remains, but it is likely they exist, and this should be considered in any development of the property.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

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Period of Significance

1875

Significant Dates

1875

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Holt, Jacob W., master builder

Phillips, J.P., apprentice

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

The David A. Barnes House in Murfreesboro, North Carolina, is a remarkable dwelling designed by master builder Jacob W. Holt in 1875. In addition to the two-story, center-passage, double-pile house, constructed using Holt's signature version of Italianate style, the property retains a contemporary privy, kitchen house, and two other outbuildings designed by Holt. The house is exemplary of the late work of Holt, who developed a distinctive idiomatic style during the late antebellum years in Warrenton, North Carolina, and revived his career following the American Civil War in Chase City, Virginia. The Barnes House is the apogee of the second, postwar phase of Holt's career and the largest and most exuberantly finished dwelling remaining from the final years of Holt's work in North Carolina. Typical of Holt's work, the Barnes House retains a traditional rectangular house form while boasting a vigorous application of pattern book-derived picturesque ornamentation recognizable as Holt's idiom.

The David A. Barnes House is significant at the local level under Criterion C for architecture as the work of master builder Jacob W. Holt for 1875, the year the house and four outbuildings were completed.

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

Hertford County, along with much of northeastern North Carolina, is a rural, agricultural area that has a few small towns. Murfreesboro (founded 1787) is a port town on the Meherrin River near its joining with the larger Chowan, which empties into the Albemarle Sound. Murfreesboro and Winton (1766), the county seat, were for many years the only towns in Hertford County prior to the coming of the railroad and the establishment of Ahoskie (1880), now the largest town in the county. From its inception, Murfreesboro was home not only to merchants and tradesmen, but also to learned practitioners like doctors and lawyers. Following the American Civil War, Judge David Alexander Barnes chose to make his home among the learned community in Murfreesboro.

The David A. Barnes House was constructed in 1874 and 1875 to house Barnes' growing family. Though D.A. Barnes had lived most of his productive adult life in Jackson, North Carolina, in 1872, he married Bettie Vaughan, the daughter of Colonel Uriah Vaughan, and settled with his bride in Murfreesboro. Barnes contracted master builder Jacob W. Holt of Chase City, Virginia, to construct a dwelling for his wife and young children. The Barnes House remained in the family until the turn of the twenty-first century.

Judge David Alexander Barnes was born in Northampton County, North Carolina, on September 16, 1819, the oldest son of Captain Collin W. Barnes and the captain's second wife and cousin, Louisa Barnes. Collin Barnes was a native of Nansemond County, Virginia, who settled in Northampton County prior to 1810 and became a successful planter. Collin Barnes represented Northampton County in the State Senate in 1829 and 1830. D.A. Barnes studied law at the University of North Carolina at Chapel Hill, graduating in 1840. He began to practice law by 1842 and in 1844, 1846, and 1850, represented Northampton County in the House of Commons. In 1851, Barnes was one of thirteen people who organized the Church of the Savior, an Episcopal church in the county seat of Jackson. During the Civil War, Barnes was a member of the Secession Convention of 1861 and of the military council advising Governor Zebulon Vance.

Between 1866 and 1868, D.A. Barnes served as a provisional judge of the superior court of the First Judicial District following his appointment by Governor W.W. Holden. Governor Holden also appointed Barnes a trustee of the University of North Carolina in 1868, and in 1873, Barnes served as a vice-president of a state educational convention that met to discuss reopening the university following the war. In 1873, Barnes was a Conservative candidate for U.S. Congress but was defeated by C. L. Cobb by a large majority. Barnes' defeat largely marked the conclusion of his political career, though he continued to practice law to a limited degree for several more years (Smith 1979: 98; *Footprints* 1976: 48). Barnes family tradition states that D. A. Barnes resumed his law practice late in life in order to meet the expense of his new home.

In 1872, D. A. Barnes married Bettie Vaughan of Murfreesboro. In *The Colonial and State Political History of Hertford County*, author Benjamin B. Winborne (Mrs. Barnes' brother-in-

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law) described the couple as “the silver-haired bachelor lawyer of Northampton” and “the young, fascinating, and much-admired Bettie Vaughan” (Winborne 1906: 238). At age fifty-three, Barnes was more than twice the age of his twenty-four-year-old bride. Bettie Vaughan was the third daughter of Colonel Uriah Vaughan, whom Winborne designated “one of Hertford’s most remarkable men.” Prior to the Civil War, Colonel Vaughan had accumulated a large estate through mercantile operations in Murfreesboro. He lost most of his fortune during the war, but by his death in 1900, he had recovered his losses to become the wealthiest man in Hertford County (Winborne 1906: 287-288). In March of 1874, D. A. Barnes purchased two town lots comprising 13 and three-quarter acres on the west side of Murfreesboro from John and C.A. Williams (Hertford County Deed Book C: 129-130). Jacob Holt began constructing the Barnes House later that year. Barnes died in 1892. Bettie survived her husband until 1918.

Judge and Mrs. Barnes had four children: Bettie Vaughan (1874-1935), David Collin (1875-1959), Sarah Louisa (1878-1956), and Annie Rosa Caroline (1880-1959). David Collin Barnes became a lawyer and was the president of a bank in Murfreesboro. Like his father, D.C. Barnes was involved in politics, serving a term in the North Carolina House of Representatives and three terms in the North Carolina State Senate. Locally, he acted as mayor of Murfreesboro, the chairman of the school board, and the county chairman of the Democratic Party. The three Barnes sisters never married and continued to live in the David A. Barnes House until their deaths. After Annie, the youngest sister, died in 1959, the Barnes House stood vacant for many years. The house had become derelict and overgrown when the Historic Preservation Foundation of North Carolina, Inc. (Preservation North Carolina) received a deed of gift for the house and property from Annie Barnes’ heirs, Alexander H. Barnes, Sharon L. Barnes and Helen Barnes Chambliss, in 1999. In 2000, Erica M. K. Robb of Virginia Beach, Virginia, purchased the house from the Historic Preservation Foundation of North Carolina, Inc. Ms. Robb began a sensitive restoration of the house that has been continued by the current owner, Murfreesboro resident Kenneth Long Thomas, with assistance from Leeta Harding, his wife.

Architectural Context

Jacob W. Holt

Architectural historian Catherine W. Bishir has provided a close study of Jacob Holt’s life and career in “Jacob W. Holt: An American Builder,” printed in the *Winterthur Portfolio* in 1981 and again in *Common Places: Readings in American Vernacular Architecture* in 1983. The following discussion of Holt’s architectural legacy relies on Bishir’s article.

Jacob W. Holt (1811-1880) was born and reared in Prince Edward County, Virginia, “a moderately prosperous agricultural, tobacco-producing region in the rolling southern piedmont section of the state. Remote from port cities, the county’s economic and political life focused on small trading towns and remained agrarian and conservative.” Holt was the older son of a carpenter, David Holt, and the daughter of a prominent planter family, Elizabeth McGehee. Both parents died while Jacob and his brother Thomas were still children; maternal uncle John McGehee raised his nephews, who had been left a meager estate of carpenter’s tools by their

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father. Jacob and Thomas were likely apprenticed to a tradesman as was customary for orphans. Their master may have been William A. Howard, a successful carpenter working in Prince Edward and the surrounding counties (Bishir 1983: 448-449).

By 1840, when Holt was in his late twenties, he had become successful enough to acquire real estate and the second largest nonagricultural workforce in Prince Edward County, consisting of nineteen young freemen and twenty-nine young male slaves. Despite this large operation, very few buildings have been attributed to Holt from this period. Only one house, Rotherwood, can be traced to Holt through documentary evidence; two other houses, Linden and Walnut Hill, are similar enough to Rotherwood to suggest Holt's involvement. All three houses are located in the Sandy River section of the county. In the early 1840s, a number of skilled craftsmen left Prince Edward County for Warrenton, North Carolina, where they enjoyed a large measure of success as artisans and influenced the antebellum architectural character of the town and county. Jacob Holt, his young wife Aurelia Phillips and family, and his household of free and enslaved workers were among the transplants (449-450).

Warrenton is the seat of Warren County, the wealthiest county in North Carolina during the antebellum years. Bishir characterized Warrenton society during this period in the following way:

Warrenton offered much promise to ambitious young builders and cabinetmakers. Although isolated and rural like most of antebellum North Carolina, it had long been a fashionable little town. . . . The county's close-knit network of affluent planter families dominated a population of slightly more than 4,000 whites and 8,000 black slaves. The plantation system depended heavily upon slave labor and production of tobacco sold in Virginia markets. Mineral-spring spas and a famous racetrack lent panache to the social life of planters and town residents alike, and frequent trips to Petersburg, Richmond, Baltimore, Philadelphia, and New York whetted the gentry's appetite for stylish goods. Warrenton, with about 1,000 people, prided itself on its fine schools, fashionable shops, political leadership, and lively social season. Ambitious lawyers, doctors, and merchants lived alongside planters in the town and supported a surprisingly cosmopolitan collection of teachers, musicians, hotelkeepers, carriage makers, tailors, and artists from northern states and distant lands.

With the coming of the railroad in the late 1830s, a general upswing after recovery from the panic of 1837, and increasing agricultural improvements, Warren County and Warrenton stood in the 1840s at the edge of a period of unprecedented prosperity (450).

By 1840, the town was poised to adopt a new architectural mode – the Greek Revival style – to replace the old-fashioned appearance of the dwellings that lined its streets. Jacob Holt expanded his workforce to include forty-two slaves and seventeen free whites by 1850 and had the largest

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workshop in the state of North Carolina. "Holt's carpentry shop . . . undertook the entire process of design and construction, as Holt's several extant contracts show. He assumed responsibility for every detail from cutting and curing the timber and sketching a ground plan to such finishing touches as window hardware or decorative painting and graining." Holt's shop gained a broad practice in Warrenton and a growing reputation in the region. During the 1840s, Holt produced houses in the Greek Revival style; by the 1850s, he had adopted an eclectic Italianate style that developed into the distinctive architectural idiom that characterized his work for the remainder of his career. In Warrenton, twenty-seven buildings from the 1840s and 1850s have been attributed to Holt's shop. In addition, as many as fifty rural buildings in Warren and eleven other near and neighboring counties constructed during the 1850s have been attributed to Holt's shop. Bishir estimates that "perhaps a dozen others exhibit similarities that suggest his influence or possibly the activity of former employees" (450-451).

Of Holt's success, Bishir writes,

His bold, personalized style appealed to the region's thriving planters and merchants, and his large work force enabled him to compete successfully for low bid on a series of major institutional buildings stimulated by the state's increasing prosperity. . . . By the eve of the Civil War, Holt like many North Carolinians enjoyed unprecedented success. He had established a broad regional business and gained a degree of prosperity. At age forty-nine, he lived with his wife and six children in a towered villa he had built near the center of Warrenton. His oldest son and namesake worked with him, and his reputation as a builder attracted young artisans from distant communities to his shop. The 1860 census listed nineteen young men in his household, all different from those with him a decade earlier, natives of nine North Carolina and Virginia counties (451).

Meanwhile, Jacob's brother Thomas had moved to Raleigh and began to advertise himself as an "architect." He became chief architect of the Raleigh and Gaston Railroad and was affiliated with several other large projects in the city. Jacob continued to call himself "carpenter" or "master mechanic" during the antebellum years. He expanded his repertoire to include institutional buildings, committing himself to act as contractor at St. John's College in Oxford, Peace Institute in Raleigh, and Trinity College near Asheboro. The Civil War disrupted and even canceled many of Holt's projects in the early 1860s; by 1868, the economic crisis throughout the South had reduced him to making repairs to existing buildings (451). Nearly sixty, Holt and his family left the economic ruin of Warrenton for Christiansville, Virginia, in 1869.

Two Pennsylvanians, John E. Boyd and George Endly, arrived in 1868, bought land cheaply, and advertised widely for immigrants and investors. People came from the North and established their farms on the plantation land bought at low

prices from cash-poor owners. The village grew as new businesses were established. Christiansville, renamed Chase City in 1873, became one of the South's most successful postwar development efforts (451-452).

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Holt recognized that newcomers would need new buildings and that they could afford to have them built. He erected big new houses for both Boyd and Endly, thus establishing himself as a leading builder for the new community. By 1870, Holt was working in Boydton, the old seat of Mecklenburg County, Virginia, where he erected a church and several dwellings. Newspaper accounts indicate that Holt was much in demand throughout the county during the early 1870s. Having established a firm base in Mecklenburg County, Holt extended his reach to Murfreesboro, North Carolina, ninety miles away. In Murfreesboro, Holt and at least one of his apprentices erected several houses in and around the town, including the David A. Barnes House and its outbuildings (451-452).

Bishir has noted that “Holt’s career spanned a period of tremendous social, technological, and economic change.” At the height of his career in Warrenton, Holt was the master of over forty slaves, many of them hired from their owners, who allowed him to oversee the entire process of house design and construction by producing the structural members as well as ornamental pieces he needed to erect and finish a house. During the second phase of his career, Holt had to replace slave labor with workers hired as-needed from southside Virginia and northeastern North Carolina. One such individual was J. P. Phillips, a young builder who apprenticed with Holt on the David A. Barnes House and later used his association with his old master to advertise his services in the *Murfreesboro Enquirer* (452-453).

Holt’s career also straddled major changes in building technology, including “the invention of the circular saw, the proliferation of sash and blind factories producing vast quantities of ready-made decoration, and the spread of the balloon frame . . .”¹ These technological changes introduced greater flexibility of house form and increased the application of decorative elements that were rendered more affordable by factories and new tools. Despite the fact that popular house forms began to change on the national scale, Holt retained a conservative, boxy house form throughout his career.² The footprint of the 1875 David A. Barnes House does not significantly differ from the footprints of the antebellum houses Holt was building in the North Carolina Piedmont. Nevertheless, Holt embraced an increasing demand for whimsical picturesque ornamentation, operating his own sash and blind factory when no other was available in Warrenton. Holt’s willingness to be involved in multiple avenues of design and construction allowed him to develop the vernacular idiom that makes his later handiwork so identifiable in the field (452, 465).

Like many house builders, Jacob Holt relied on popular architectural publications in the design and construction of houses. Bishir identified Holt’s early influences, in sequential order, as Owen Biddle’s *Young Carpenter’s Assistant*, Asher Benjamin’s *Practical House Carpenter* and *The Practice of Architecture*, and Minard Lafever’s *The Young Builder’s General Instructor*, all of

¹ In the case of Holt’s work, “light” or “platform” framing would more aptly describe the transition away from heavy timber framing following the American Civil War. Balloon framing techniques do not appear widely in the architecture of rural eastern North Carolina during the late nineteenth century.

² An exception is the house Holt built for himself in Warrenton, a radical frame villa taken straight from the pages of Andrew Jackson Downing’s *Cottage Residences*. This house suggests, as Bishir argues, that Holt’s retention of conservative forms had far more to do with his clients’ taste in buildings than his own.

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which are reflected in late Federal-, transitional-, and Greek Revival-style buildings during the first phase of his career. In the 1850s, as Holt began to develop the idiom that characterized his later work, his influences came from the more eclectic vocabulary of William Ranlett's *The Architect*, Samuel Sloan's *The Model Architect*, and A.J. Downing's *Cottage Residences*.³ Ignoring the irregular footprint of many houses found in those pages, Holt extracted "a series of brackets to punctuate the broad eaves of his houses, to clump in miniature at the caps of corner pilasters and porch posts, or to march up the raking cornices of temple-form public buildings" (453-458). Furthermore,

He filled his large rectangular windows with round, ogee, or lancet paired arches and enriched entrances with pinwheel and scallop motifs. Instead of the Doric simplicity of his columned porches, he created luxuriant trellises of swags, pendants, arches, and brackets. He replaced his Doric mantels with an eclectic Ranlett model, and he lavished a series of Gothic trefoil and quatrefoil motifs on mantels, panels, and stair newels. He reshaped door and window moldings and gave arched heads to the panels of his doors. . . . Holt's new collection of details when applied to his boldly outlined cube of a house created an eclectic and obviously modish idiom unique in the region (458-461).

Holt's practice of applying these types of elements to conservative, boxy house forms did not change significantly over the next twenty-five years of his career. Though Bishir notes that over time he adopted new motifs and applied ornaments to an increasing extent, the pattern for his later career and most recognizable work was set in Warrenton just prior to the Civil War. During the second phase of his career,

He treated the roofline of his houses with a raised central gable, following the ubiquitous late nineteenth-century roofline feature seen in Ranlett's villas and in Downing's cottages. He adorned the gable with a cluster of sawn decorations. Here and along the raking cornices of churches and at the brackets of porches, Holt introduced a curious, tightly coiled spiral motif that must spring from some pattern book of the time. He took from Ranlett's details an elongated quatrefoil to adorn porch brackets or compose a gallery balustrade. By his last work in the 1870s he had accumulated a wealth of wooden decoration to apply to his accustomed, firmly outlined cubic building form. The energetic design and copiousness of the brackets, coils, quatrefoils, faceted bosses, polygons, lattices, arches, and pendants expressed vividly the ornateness of the era (461).

The David A. Barnes House is typical of Holt's building practice both in its conservative retention of house form and in its vigorous application of Holt's signature popular ornamentation (464-465). Bishir noted,

³ In personal correspondence with the author dated December 18, 2013, Bishir states that she has more recently come to believe that Holt's later work may have also been inspired by A.J. Bicknell.

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He relied on basic forms and plans that were old when he adopted them, and continued them throughout his work without changing or obscuring them behind the increasingly abundant ornament. He took as his basic model the shallow-roofed, cubic house form, usually three bays wide and two deep, a Georgian (double-pile) plan – a central hall with two rooms on either side. . . . Well over half of Holt's houses follow this plan (466-467).

The Barnes House, a two-story, three-bay-wide frame dwelling having a shallow hip roof and a center-passage, double-pile plan, matches the description of a typical Holt house. When Holt began work as a young man in Prince Edward County, Virginia, and Warren County, North Carolina, these plans were within the current vocabulary of the Greek Revival style. By 1875, however, in the face of popular, complex floor plans introduced by pattern books during the mid-nineteenth century and of technological changes in building that simplified the construction of irregular forms, the Barnes House was thoroughly conservative in its retention of traditional house form.

Nevertheless, the David A. Barnes House was lavishly finished with modish features drawn from leading pattern books of the day. Elaborate eave gables on the front (north), east, and west elevations reflect the influence of architects William Ranlett and A.J. Downing. Ranlett's influence is also suggested in the quatrefoil windows that pierce the gable peaks, and in the brackets that carry the overhang of the roof and accentuate the porch columns. The inspiration for other notable features, such as the horseshoe trusses with jig-sawn trim that adorn the eave gables, the tightly coiled spirals that flank the porch columns, and the elongated cutbacks that surround the paired, narrow one-over-one double-hung sash windows and double doors on the façade, is unknown; however, these features are in keeping with the lavish, whimsical aesthetic of the late Italianate style and are a major part of what makes Holt's body of work so readily identifiable.

Of the outbuildings, the five-hole privy is by far the most stylish, having a hip roof with four cross gables, one at the center of each elevation. Molded sawnwork trim and a wide frieze, as well as curvilinear brackets, enliven the cornice line on three sides. The ornate nature of this building complements the Barnes House. The kitchen house and two other outbuildings are not overtly stylish, but speak to Holt's involvement in all aspects of constructing the Barnes House.

In addition, the Barnes House bears several other hallmarks of a Holt-designed house, including his tendency to concentrate costly ornamentation on the primary façade and front rooms of a building. Though the Barnes House is finely finished throughout, only the primary façade contains highly-stylized paired and elongated windows. The rear and side elevations contain more economical six-over-six sash windows. The interior similarly contains a hierarchy of finish in which the front rooms are the most ornate, followed closely by a rear dining room, then the

remainder of the house in varying degrees. Over half of the houses attributed to Holt utilize a double-pile, center-passage plan just as the Barnes House does. Holt was partial to partitioning the center passage midway by adding a doorway filled with louvered folding doors, thus separating the more formal and informal portions of the house without interrupting the flow of

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air created by the center passage. Though the folding door has been removed from the David A. Barnes House, ghostmarks of its hardware remain. Holt's propensity for including storage spaces in houses is reflected in the built-in cabinet in the dining room and closets in three of the upstairs bedrooms. Holt often added small service and storage rooms to an open rear porch; though this configuration has been somewhat altered at the Barnes House with the addition of a hyphen between the rear of the house and the kitchen, Holt's intention remains obvious (467-469).

Lastly, despite a national shift toward light framing techniques, Holt closed his career still depending on elements of the labor-intensive heavy-framing technique of prior generations (469). In this way, the Barnes House is typical both of Holt's practice and of a building practice employed throughout rural eastern North Carolina following the Civil War. Through the end of the nineteenth century, many builders chose a middle route between heavy-timber and light framing technique; retaining the heavy hewn sills and principal framing members of the old generation, builders intermingled lighter sawn pieces such as studs and rafters. This mixed framing system is characteristic both of Holt's later work and of the region in which he worked. Holt's retention of heavy principal members and his loyalty to traditional forms are directly related.

The Italianate Style

The Italianate style first emerged in North Carolina during the antebellum period as part of the picturesque movement introduced through popular architectural pattern books aimed at American consumers. Bishir defines the picturesque movement as "the romantic revival of the architecture of the Middle Ages initiated by idealists seeking antidotes to the ills of modern industrial society." In North Carolina, the picturesque movement was first concentrated in cities and along major transportation routes. Warren County, where Jacob Holt was living and working during the 1840s and 1850s, was among a few rural areas in North Carolina that responded to the picturesque movement prior to the American Civil War. Following the war, the Italianate and other picturesque styles gained widespread popularity across the state as popular architecture industrialized (Bishir, *North Carolina Architecture* 1990: 223, 240).

Bishir writes,

The industrialized picturesque found its widest expression in the houses built for a changing society. Thousands of small dwellings were needed for tenant farmers, for small landowners as farm sizes shrank and the number of small farms increased, and for the families who moved to isolated waterpower sites to work in

textile mills. Those who moved into the towns all needed a room to rent, a little house, or a handsome residence on a fashionable street.

The house designs promoted in patternbooks took full advantage of mass-produced, standardized building materials. . . . [T]hese books also provided

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endless drawings of windows and doors, porch posts, gable ornaments, chimney tops, friezes and cornices, stairs, mantels, and storefronts that gave manufacturers and builders models to copy; they also imparted a heady sense of the possibilities of the industrial age (281).

The Italianate style, which recalled the architecture of Italian villas, gained universal popularity following the Civil War. In many parts of the state, drastic changes appeared in house form and plan, as many North Carolinians began to accept the asymmetrical massing and crosswing plans promoted in popular architectural literature (286-287). However, in Hertford County, as in many parts of northeastern North Carolina, conservative symmetrical house forms remained overwhelmingly popular during the late nineteenth century. Throughout the county, the Italianate style is most often observed in the form of whimsical sawnwork embellishments applied to the roofs and porches of I-Houses or one-story rectangular forms.

The Influence of Jacob W. Holt in Late Nineteenth-Century Murfreesboro

One other house in Murfreesboro can claim a direct link to Jacob W. Holt. Constructed sometime between 1870 and 1875, the Vinson House was originally erected on Main Street and moved to a small subdivision called Jay Trail in the 1970s. Though smaller – the Vinson House is a two-story, single-pile or “I-House” form – the house has many decorative features identical to those of the Barnes House. No family history is known of the Vinsons and little information pertaining to Jacob Holt’s involvement has survived. Traditionally, however, J.P. Phillips is said to have apprenticed with Holt on the Vinson House as well as the Barnes House.

The Vinson House is a two-story, three-bay-wide, gable-roof frame house clad in plain weatherboards. Prominent eave gables enliven the façade and gable ends. Decorative horseshoe trusses with jig-sawn trim embellish the gables. Beneath the eave gable, a quatrefoil window (a replacement of the original circular window) pierces the façade; the side gables are blind. Molded corner boards support a paneled frieze on the façade and brackets with pendants carry the overhang of the roof. A one-story, hip-roof porch covers the lower façade. Four square-paneled posts with sawn brackets support the porch; unlike the Barnes House, the Vinson House retains a scalloped trim pierced with Greek crosses that extends along the perimeter of the porch roof. Though absent from the Barnes House today, identical trim is visible in a ca. 1890 photograph of the house. Paired, narrow one-over-one sash windows flank the double-glazed entry doors. Elongated cutbacks within the door and window surrounds create crossette-like protrusions at the top and bottom of the surrounds. Unlike the Barnes House, the Vinson House uses identical windows to light the gable elevations.

Following the completion of the Barnes House in 1875, Holt’s apprentice J.P. Phillips is said to have completed the construction of the E.T. Vinson House on Main Street. The E.T. Vinson House is a one-story, three-bay-wide, side-gable frame house having a paneled double-door entrance surrounded by two-light sidelights and a four-light transom. The entrance is recessed within a heavy molded entablature that includes a row of dentils. Dentils also embellish the boxed cornice and wide frieze. The house is clad in plain weatherboards and has wide eaves and nine-over-nine sash windows. In form and style, the house bears little resemblance to the Barnes

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and Vinson houses, but is the only other extant building in Murfreesboro having a known association to Holt and/or Phillips.

The remodel of the W.N.H. Smith House, demolished during the second half of the twentieth century, is also attributed to J.P. Phillips. Judging from a historic photograph that survives the dwelling, the Smith House appears to have been constructed during the early nineteenth century as a two-story, five-bay-wide frame house with two gable-end chimneys. Phillips' additions to the primary façade include a steep eave gable containing a circular window or vent beneath a horseshoe truss with jigsawed trim. The remainder of the façade reflects the building's original finish. No photographs of the side elevations or interior are known to exist. The Smith House sat on Main Street in Murfreesboro.

To a large extent, Holt's work at the Barnes and Vinson houses did not shape the architectural character of Murfreesboro, which is better known for a series of grand houses constructed in the Federal and Greek Revival styles during major building periods in the 1810s and 1850s. In general, few Victorian-era buildings were constructed in Murfreesboro, which did not experience another major building period until the early-to-mid-twentieth century. In contrast, the building practice in rural Hertford County blossomed over the fourth quarter of the nineteenth century. Many new houses were erected, most retaining the conservative footprint of the I-House, and many antebellum houses were enlivened with vernacular picturesque decorative elements. Crossroads communities like Union and Menola are concentrated with such houses: two-story, single-pile dwellings that feature embellished corner boards, prominent eave gables, whimsical one- and two-story porches, and overhanging eaves, all dripping with jigsawed trim. Isolated rural examples are also numerous; one stand-out example is the Dr. Roscius P. and Mary Mitchell Thomas House near Bethlehem in the southeastern portion of Hertford County. Though Holt's work in Murfreesboro and in near and neighboring southside Virginia counties may have influenced the popularity of picturesque style, Catherine Bishir has noted that the basic elements of his design were popular statewide during the same period (*Architecture* 1990: 291-292).

One rural example, located at the crossroads community of St. Johns, bears more than a generalized stylistic relationship to Holt's work in Murfreesboro and southside Virginia. This house is a three-bay-wide, side-gable, frame I-House clad in plain weatherboard siding. A prominent eave gable and side gables contain quatrefoil vents or windows, though they have been boarded. A horseshoe truss shelters the window within the eave gable. Paterae divide paneled corner boards that support a flat-paneled frieze having brackets with pendants. Though the house does not bear an obvious association to Jacob Holt, the use of quatrefoil windows or vents and the horseshoe truss is not observed on other buildings in rural Hertford County and may indicate the later work of house builders or craftsmen who continued to work in the county following Holt's departure.

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Previous documentation on file (NPS):

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

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Primary location of additional data:

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

Name of repository: Department of Cultural Resources, Raleigh, North Carolina

Historic Resources Survey Number (if assigned): HF0031

10. Geographical Data

Acree of Property 8.18 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|----------------------|
| 1. Latitude: 36.441775 | Longitude: 77.110223 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

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

Barnes, David A., House
Name of Property

Hertford County, North Carolina
County and State

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

The boundary corresponds to two tax parcels – 5958-54-4932 and 5958-55-9090 – as defined by the Town of Murfreesboro.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries selected reflect historic and current ownership. Though the Barnes family owned 13.75 acres when the house and outbuildings were constructed, several acres were subsequently sold and no longer have integrity to the period of significance. The boundaries selected represent land historically associated with the house and outbuildings that has retained integrity and provides an appropriate setting for the historic buildings.

11. Form Prepared By

name/title: Elizabeth Crawley King, Historic and Cultural Resources Consultant
organization: _____
street & number: 301 E. 21st Street, Apt. 204
city or town: Cheyenne state: Wyoming zip code: 82001
e-mail: eckingconsulting@gmail.com
telephone: 252-676-3372
date: January 5, 2014

Additional Documentation

Submit the following items with the completed form:

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

Barnes, David A., House
Name of Property

Hertford County, North Carolina
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Photographs

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

Photo Log

Name of Property: David A. Barnes House

City or Vicinity: Murfreesboro

County: Hertford

State: North Carolina

Photographer: Kenneth L. Thomas, owner

Date Photographed: December 2013

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

1. Façade view, looking south
2. East and rear elevation view, looking northwest
3. West elevation and partial rear view, looking north
4. Interior: center passage, looking south
5. Interior: dining room, looking northwest
6. Interior: mantel, first floor east rear room, looking north
7. Interior: plaster cornice detail – west front room, looking south
8. Interior: marbleizing – baseboard and door detail – second floor center passage, looking east
9. Outbuilding, kitchen, and barn (non-contributing), looking west

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

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