

(Oct. 1990)

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 Long, James A. and Laura Thompson, House

other names/site number _____

2. Location

street & number 217 South Main Street

n/a not for publication

city or town Roxboro

n/a vicinity

state North Carolina

code NC

county Person

code 145

zip code 27573

3. State/Federal Agency Certification

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

Jeffrey Alrows SHPO
Signature of certifying official/Title

2/21/05
Date

North Carolina Department of Cultural Resources

State or Federal agency and bureau

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

entered in the National Register.

See continuation sheet

determined eligible for the National Register.

See continuation sheet

determined not eligible for the National Register.

removed from the National Register.

other, explain: _____

Signature of the Keeper

Date of Action

Long, James A. and Laura Thompson, House
Name of Property

Person County, North Carolina
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

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

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

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

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

n/a

Number of Contributing resources previously listed in the National Register

n/a

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/single dwelling

DOMESTIC/multiple dwelling

Current Functions
(Enter categories from instructions)

WORK IN PROGRESS

DOMESTIC/single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

Queen Anne

Materials
(Enter categories from instructions)

foundation BRICK

walls SYNTHETICS/vinyl

WOOD/weatherboard

roof STONE/Slate

METAL/tin

other _____

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions)

Industry _____
 Community Planning and Development _____
 Architecture _____

Period of Significance

1896-1915 _____

Significant Dates

1896 _____

Significant Person

(Complete if Criterion B is marked)

Long, James A. _____

Cultural Affiliation

n/a _____

Architect/Builder

unknown _____

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: _____

Long, James A. and Laura Thompson, House
Name of Property

Person County, North Carolina
County and State

10. Geographical Data

Acreage of Property .71 acre

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>17</u> Zone	<u>680100</u> Easting	<u>4029640</u> Northing	3	_____	_____	_____
2	_____	_____	_____	4	_____	_____	_____

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Sarah A. Woodard
organization Edwards-Pitman Environmental, Inc. date December 17, 2004
street & number P.O. Box 1171 telephone 919 682-2211
city or town Durham state NC zip code 27702

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 Robert Brockmann and Anne Ten Dyke
street & number 5637 Glen Oaks Drive telephone 919 479-3158
city or town Durham state NC zip code 27712

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

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

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Long, James A. and Laura Thompson, House
Person County, North Carolina

7. Narrative Description

Completed in 1896, the James A. and Laura Thompson Long House is Roxboro's most outstanding Queen Anne dwelling and a well-preserved, intact representative of the style in a North Carolina town that prospered after the Civil War. It also exemplifies the changes in the style that took place as Beaux Arts design reemerged in American architecture after the 1893 World's Columbian Exposition in Chicago. At the time of its completion, the *Roxboro Courier* described the Long House as "magnificent," "a modern design and strikingly beautiful," and "the most costly dwelling ever built in Person County."¹

The Long House is located at 217 South Main Street, just south of downtown Roxboro in Person County. Roxboro's streets roughly follow a grid pattern with Main Street as the primary north-south artery and the courthouse square at the historic center. The railroad parallels Main Street to the east of downtown. Roxboro's finest late nineteenth and early twentieth-century dwellings stand on North and South Main Street, although several, such as the two-story house originally next door to the south of the Long House, have been replaced with later buildings. The Long House occupies a lot on the edge of downtown, but in a historically residential block. The house is oriented towards Main Street and faces east. To the north is a clipped-gable, brick veneer bungalow. To the south is a post office on the former site of the Long-Teague House, a circa 1910 dwelling associated with the Long family and comparable in size and finish to the Long House. Across Main Street, to the east, is a one-story brick building that originally housed the post office and was built in 1936 by the WPA. The house stands near the center of a roughly rectangular lot. The yard is level and surrounded by mature hardwood trees. A large century-old magnolia tree stands in the northeast corner of the yard while a medium-height magnolia tree occupies the southeast quadrant of the yard.

A few decorative and stylistic elements are missing from the Long House's façade. These include the porch posts, porch balustrade, the balcony balustrade, a roof balustrade, and a dormer's tympanum. When the current owner began restoring the house, several of the dwelling's simple Doric porch columns and small sections of its turned balustrade remained in place, but currently, none are standing. The surviving porch columns and balustrade sections were removed as part of the current restoration, but the owner will return those to their original locations and will reproduce missing elements based on photographic and physical evidence. The square balustrade which stood along three sides of the second story balcony over the front entrance and the similar roof balustrade that ran between the turrets in front of the gable on the front roof slope are missing. They too will be reconstructed based on photographic evidence. Additionally, the gabled dormer on the front roof slope probably contained an applied tympanum

¹ *Roxboro Courier*, November 11, 1896.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 2

Long, James A. and Laura Thompson, House
Person County, North Carolina

in its gable end like the dormer on the south roof slope. It is not certain if this element will be recreated or not. These losses, however, do not have a significant impact on the dwelling's architectural style, or the house's overall integrity.

LONG HOUSE EXTERIOR

The Long House is a two-story, frame dwelling with a rectangular main block from which symmetrical, round towers with conical roofs project on the front corners. A hipped slate roof punctuated with dormers on each slope shelters the main block. An ell and an enclosed porch are attached to the rear elevation. The dwelling stands on a foundation of brick piers with brick fill between the piers; the porch rests on an open pier foundation. Vinyl siding covers the exterior although molding and trim were left exposed and the original weatherboard siding remains beneath.

A one-story porch extends across the front, following the façade's contours, and wraps around both towers to extend a few feet along each side elevation. The porch features slender Doric columns, a balustrade with turned balusters, and a wide molded cornice. On the south side, the porch terminates at an enclosed sunroom which was added before 1914. Above the entrance bay, a pediment with an applied tympanum featuring a wreath, festoons, and other floral motifs, projects slightly and was supported by paired Doric columns that have been removed for restoration.

On the center bay of the façade, a full-height projecting bay contains the entrance on the first floor and a Palladian window on the second floor. On the first floor, slender double-hung windows flank this projection and very narrow windows occupy its side elevations. The front entry is composed of leaded glass sidelights and transom and a double-leaf door. Each leaf contains a glazed panel above two horizontal panels. Stained leaded glass occupies the second-story Palladian window's fanlight. The Palladian window's sidelights contain leaded glass with small diamond-shaped panes of blue stained glass in their upper sash. Fluted pilasters separate the central window from the sidelights. A heavy molding extends across the top of the sidelights and around the fanlight. Historically, a plain balustrade that stood behind the porch pediment outlined a small balcony accessed via the Palladian window. A similar balustrade ran along the edge of the roof between the turrets. Both railings were removed before 1975. A pedimented dormer with paired windows with leaded stained glass in their upper sash occupies the roof slope above this center bay. A decorative metal finial caps the dormer's roof peak. Originally, an applied tympanum probably occupied this dormer's pediment, but today, flush weatherboards finish that surface. A brick chimney with recessed panels and a corbelled cap rises through the front roof slope behind the south tower.

Matching towers, the house's most prominent feature, anchor the dwelling at each front corner. They are identical in exterior design and finish. Windows arranged in groups of three

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 3

Long, James A. and Laura Thompson, House
Person County, North Carolina

occupy the towers at both the first and second stories. The double-hung windows have sash rounded to follow the towers' walls. The upper sash in each window contains leaded glass with diamond-shaped blue stained glass panes extending horizontally across the middle of the sash. Lower sash contain clear, curved glass. The main block's hip roof extends down between the towers and from that roof's molded cornice extends around the towers to rejoin the hipped roof's cornice on the side elevations. Above this molding, the towers extend up for a half-story to the towers' cornices. The towers' cornice composition features a flat wooden frieze embellished with applied floral garlands. Above the frieze, small simple brackets support the eaves, which are finished with wide molding. The towers' conical roofs are clad in slate and terminate at a low kick that exaggerates the depth of the roofs' eaves. Elaborate wrought iron finials that also serve as lightning rods cap both roofs.

On the south elevation at the first floor, the porch extends around the south tower and terminates at a sunroom with double-hung sash windows. This is either a porch enclosure or an addition; a circa 1900 photograph appears to show this end of the porch open but it is not clear how far along the length of the south elevation the porch extended. This enclosed sunroom is illustrated on the 1914 Sanborn Map. At the second story on the south elevation, three irregularly spaced double-hung sash windows, each with one light in each sash, punctuate the wall. Above these windows is a cornice with a wide, flat frieze, small shaped brackets, and a wide molding along the eave. The roof slope of the main block on this elevation features a pedimented dormer with paired double-hung sash windows. An applied tympanum with a wreath and other floral motifs occupies the pediment. Shaped slate roofing tiles cover the dormer's side elevations.

On the north elevation at the first floor, the porch ends just after wrapping around the north tower. One-over-one, double-hung sash windows illuminate the first and second story rooms. A full-height, three-sided bay topped with a truncated conical roof clad in flat-seam metal projects from the west end of the north elevation. A brick chimney that matches the dwelling's other two rises through the north roof slope between the north tower and the projecting three-sided bay. On the north elevation, as on the south, the cornice is composed of a wide flat frieze, simple brackets, and molding along the eave.

The west side of the Long House presents a less organized elevation with a one-story ell, a second-story addition above the ell, and a one-story hip-roofed room projecting from the main block's two-story west wall. At the first level, a hip-roofed rear ell projects to the west. The ell's north elevation contains a three-part Craftsman style window. To the west of this window is a single-leaf door above, which is a rectangular, three-light transom that is wider than the width of the door. Based on interior evidence, this bay was originally an open recess in the wall plane and may have been a breezeway open through to the porch on the ell's south side. Continuing west along the rear ell's north elevation are two one-over-one double-hung sash windows. Two more one-over-one sash windows occupy the ell's west elevation.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 4

Long, James A. and Laura Thompson, House
Person County, North Carolina

Moving around the ell's southwest corner, an enclosed inset porch extends along the ell's south elevation. Wooden fixed sash windows line the porch's west and south walls. This porch terminates at a one-story hipped-roof room that projects from the main block's west wall and extends along the west elevation to a one-over-one window that occupies the west wall's southernmost bay. Interior finishes indicate that this one-story room is original or an early addition. Interior finishes in the rear ell and on the enclosed porch suggest that the ell is original but was reorganized and subdivided over time with the addition of bathrooms and closets and the possible enclosure of a breezeway. The hipped-roof room, the gabled ell, and the porch on the ell's south elevation are illustrated on the 1914 Sanborn Map. At the second level of the west elevation, three irregularly-spaced one-over-one sash windows occupy the middle of the wall while a fourth window is located in the wall's southernmost bay. In the north section of the west elevation, above the rear ell, is a hipped-roof addition built to accommodate a narrow kitchenette installed when the house was divided into apartments during the early 1940s. Asphalt shingles cover the roofs of the 1940s second-story addition, the rear ell, and the one-story hipped-roof section. A hipped-roof dormer with paired one-over-one sash windows punctuates the west roof slope of the main block. A tall brick chimney featuring recessed panels and a corbelled brick cap matching the other two chimneys pierces the west roof slope near the southwest corner.

LONG HOUSE INTERIOR

The plan for the main block of the Long House is symmetrical. It features a center hall, in which the stair is located, with two rooms on the north side of the hall and two rooms on the south side of the hall. Behind the northwest room, a kitchen wing extends to the west. An enclosed porch is aligned with the main block's center hall and extends west along the south side of the kitchen wing. One secondary room is located behind the southwest room and abuts the south side of the enclosed back porch.

Entering the Long House through the front door, the first space is a narrow vestibule just deep enough for the double-leaf front doors to swing inward. Below a rectangular single-light interior transom, a second double-leaf door opens into the central stair hall. Each leaf of this inner door contains eight panels arranged in a group of four small square panels above two vertical panels above two horizontal panels. To the left of the vestibule on the hall's south wall is one of eleven fireplaces. Slender, fluted Ionic columns support the molded mantelshelf, behind which rises a low flat overmantel capped with molding and decorated with an applied swag and wreath design. Small rectangular cream tiles streaked with tan and pink cover the space between the mantelpiece and firebox. Centered above the firebox and on either side of it are large rectangular tiles of the same color as the small tiles. Each panel features a different bas-relief scene: to the left is a young male figure playing a lyre and facing the firebox; to the right is a classical female figure, also facing the firebox. The panel above the firebox features two hunting

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 5

Long, James A. and Laura Thompson, House
Person County, North Carolina

dogs. The hearth features a geometric design executed in square tan and dark red tiles. Also, on the south wall, two doors open into the two south rooms. On the hall's north wall, a single leaf door opens to the dining room while pocket doors connect to the formal parlor. On both the north and south walls, flanking the staircase, fluted square pilasters rise to a ceiling beam.

On the west wall, directly opposite the front doors, a wide mahogany stair descends from a landing and extends forward into the center of the room. The stair's square newel posts are decorated with molded square caps below which are applied square medallions with applied Arts and Crafts stylized floral designs. The newel posts' shafts feature vertical recessed panels to which machine-carved bows and trailing bell-shaped flowers have been applied. Ascending from the newel posts are slightly convex railings with turned balusters. Also, on the west wall is a door that opens into a closet.

Throughout the hall, molded door surrounds spring from plinths. Tall wainscoting lines the room and continues on the spandrel space on both sides of the staircase. The wainscoting features a molded cap with a band of gouged molding, square raised panels above vertical rectangular panels, and a molded baseboard that runs around the entire room. Smooth plaster finishes the wall surface between the wainscoting and a denticulated cornice and crown molding. The doors linking the hallway to other rooms are identical to those found throughout the first floor. They feature three parallel horizontal molded panels above two vertical panels. Most first floor doors retain original Eastlake-style hardware, including hinges, knobs, plates, locks, and door pulls on the pocket doors, all of which are embellished with geometric shapes mixed with stylized floral patterns. Heart pine planks sheath the floors throughout the house.

To the north of the hallway and connected to it via a double-leaf pocket door, the building's northeast room serves as the formal parlor. The east wall of the otherwise rectangular room is curved. Woodwork includes molded baseboards and window and door surrounds. A narrow plaster picture rail extends around the room at the height of the top of the window frames. Above the picture rail, the plaster ceiling is coved. Graceful molded plaster garlands and delicate floral designs ornament the cove. On the ceiling's flat surface, a dainty plaster oval of stylized foliage encircles the ceiling near its outer edges. A lighting fixture installed in the early twentieth century hangs from the center of the ceiling. The chimney projects slightly from the west wall. The mantelpiece is composed of square tapered posts that are wider at the top where they connect to turned posts that support the molded shelf above the mirrored overmantel. Just below the point where the square posts meet the turned posts, shelves flank the mirror and occupy the space between the posts and the wall. Approximately ten inches below these shelves, the molded mantelshelf extends below the overmantel's mirror. Small beige and tan rectangular glazed tiles surround the firebox. Larger rectangular tiles placed above and beside the firebox feature bas-relief scenes. The panel above depicts a reclining classical female figure with a greyhound. The panel to the right illustrates a female in a nineteenth century dress holding a

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 6

Long, James A. and Laura Thompson, House
Person County, North Carolina

pitcher and facing the firebox. To the left, a Civil War-era (presumably Confederate) soldier stands with his musket. To the left of the fireplace, a door connects the formal parlor to the northwest room.

The northwest room (dining room) is nearly square. The north wall projects out into a three-sided bay with windows on each of the bay's wall planes. A door on the west wall connects the room to the rear ell. Two doors occupy the south wall: one opens into the hall and one leads to the closet that is also accessed from the hall via the door beside the staircase. A fireplace and the door to the parlor interrupt the east wall. The mantelpiece features turned posts that support simple brackets holding a molded mantelshelf. A cast iron insert and most of the pink and grey swirled rectangular tiles remain. The hearth contains matching tiles with a border of solid pink tiles. Unlike the other rooms where floors are heart pine planks, the dining room has a parquet floor. The border, executed in a dark brown wood, creates a Greek key. Inside the border, squares formed from three narrow strips of wood are turned alternately to create a woven motif. As in the parlor, a molded baseboard, plaster walls, and window and door surrounds finish the room.

Mirroring the north side of the house, two rooms stand to the south of the stair hall. The southeast room (south parlor) is rectangular with a curved east wall. Oral tradition holds that this room was a music room and contained a harp. Ghost marks on the ceiling indicate a plaster molding that appears to have incorporated treble clefs in its design formed an oval that encircled the central light fixture. A scrolled border also followed the edge of the ceiling. A heavy crown molding and a molded baseboard frame plaster walls. The mantelpiece with beaded molding along the mantelshelf is located on the north wall. Columns supporting the mantelshelf are fluted on their lower third. Above the mantelshelf, smaller columns flank the beveled mirror in the overmantel and support an upper mantelshelf. Brown glazed rectangular tiles surround the cast iron fireplace insert. The hearth contains matching tiles and a geometric border that incorporates tiles with bas-relief roses. On the south wall, a door with glazed upper panels opens onto the sunroom. A door on the west wall leads into the southwest room.

The southwest room (possibly the master bedroom) contains molded baseboards and door and window surrounds. A molded floral design decorates the plaster picture rail located at the top of the room's walls. The east wall contains the door to the southeast room. The south wall is interrupted by one window near the room's southwest corner. The fireplace and a door to a smaller back room pierce the west wall. Two doors occupy the north wall, one connecting to the hall and one leading to a small passageway. The fireplace has a mantelpiece that features turned posts supporting a mantelshelf. The overmantel's turned posts flank a beveled mirror and support an upper shelf. The tiled firebox surround is beveled inward from the mantelpiece. Some of the green and cream rectangular tiles are missing, but the cast iron insert remains.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 7

Long, James A. and Laura Thompson, House
Person County, North Carolina

One of the doors on the southwest room's north wall leads to a small passageway. This space is nearly square and opens onto a closet located under the stair landing and onto a bathroom. Based on wall materials (beaded board) and the bathroom's location, it appears that the bathroom was an early twentieth-century addition that pushed out on to the enclosed back porch. A small window on the west wall looks out onto the porch.

To the west of the southwest room is a small secondary room that appears to be original. Windows occupy the room's west and south walls while a door leads through the north wall to the enclosed back porch. The door to the southwest room is located on the east wall. A fireplace stands in the southeast corner. The paneled post and lintel mantelpiece has a molded mantelshelf and square beige and aqua tiles, many of which are missing.

The remainder of the first floor consists of the rear ell and the enclosed back porch. The back porch's south and west walls contain banks of twelve-light fixed sash windows above vertical beaded board. Weatherboards cover the kitchen ell's south wall and the main block's west wall, which are the porch's east and north walls. On the porch's north wall, a door opens to a closet with built-in shelves. To the right, or east of the pantry, the wall recesses and is interrupted by a double-hung window. In the porch's northeast corner, a stair with a heavy turned newel post and balustrade leads up to a paneled door that opens to the main stair landing. This door's paneling matches the doors on the second floor interior. A door beneath the staircase leads to the crawlspace beneath the house. On the porch's east wall, the added bathroom projects onto the porch and has a double-hung window that opens to the porch.

In the rear ell, directly behind the dining room in the house's main block, is the kitchen. Walls are covered with beaded board wainscoting with plaster above. An enclosed pantry once stood in the southwest corner but those walls have been removed. It does not appear that cabinets were ever installed in the room. The east wall contains a door to the dining room. A window to the porch occupies the south wall and on the west wall, a door leads to a passageway. The north wall features a Craftsman-style window arrangement with a full-size one-over-one sash window flanked by square sidelights situated at the height of the central window's upper sash.

To the west of the kitchen is a small, square passageway with weatherboards on the interior walls. This space was probably originally open from the ell's north side to the porch on the ell's south elevation. On the south wall, a window looks into a bathroom. When this bathroom was added, it cut off the open breezeway between the kitchen and back room to the west and left an open inset porch on the north side of the ell. Later, the north side of this porch was enclosed. To this new wall, a door and a three-light transom that is considerably wider than the doorway were added. On the east wall, a door way opens to the kitchen. A door on the west wall opens into the ell's back room.

To the west of the enclosed inset porch is the ell's back room, a small rectangular space. Two doors occupy the east wall; the northernmost leads to the enclosed inset porch, the

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 8

Long, James A. and Laura Thompson, House
Person County, North Carolina

southernmost connects to a bathroom that is situated between the south wall of the inset porch and the closet located on the enclosed back porch. Two windows pierce the north wall, with two more windows located in the west wall. The northern most of these two windows was originally a door. A closet has been built into the southwest corner. On the south wall, a door originally opened to the porch. The outline of this door is visible from the closet located on the porch.

The second-floor plan is similar to that of the first floor: four rooms, two to the north and two to the south, flank the central stair hall. On this level, all doors opening onto the hall feature transoms, molded surrounds, and two vertical raised panels over two horizontal panels. Additionally, most of the bronze Eastlake-style door hardware, including knobs, plates, and hinges, remain. Plaster, molded baseboards, and narrow crown molding finish each of the second-floor spaces.

The stair hall is divided into two sections by paneled pocket doors located towards the front, or east end, of the hall. The room created at the front of the house by the pocket doors features a fireplace on the south wall with square cream tiles surrounding the firebox and arranged in a diamond-shaped pattern on the hearth. The wooden mantelpiece is paneled. On the east wall, the Palladian window extends down to the floor, allowing access to the balcony on the porch roof. The balcony's floor is covered with flat-seam metal but its balustrade is missing. On the north wall, a door opens to a closet.

West of the pocket doors, the hallway contains two doors on the north wall and two doors on the south wall. On the west side of the space, the stair ascends from the landing along the stairwell's north wall. Paired windows occupy the stairwell's west wall. Along the south wall of the stairwell, the stair continues to the attic. While the flight to the attic is narrower than the main stair, it features square newel posts, turned balusters, and a molded rail that match those at the lower levels. Towards the top of the stair, the flight curves to the north to run along the stairwell's west wall for its remaining length. About one third of the way up this flight, a door and wall close off the attic. This wall and door are applied behind the balustrade and on top of the stair treads, leaving all original materials intact so that the stair's integrity is not compromised.

Immediately south of the stair to the attic on the hall's west wall, a door opens to a bathroom with beaded board wainscoting below plaster walls. A window on the room's west wall illuminates the room containing a pedestal sink, claw-foot bathtub, modern toilet, and a linoleum floor.

On the south side of the hall, the front room, or southeast room, features a curved east wall with a group of three windows. A window pierces the south wall and a door to the southwest room and a door to a closet are located on the west wall. A mantelpiece and the door to the hallway occupy the north wall. The wood mantel is flat with carved consoles composed of tapered, torch-like bases above which grooved bulbous capitals support the curved molded

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 9

Long, James A. and Laura Thompson, House
Person County, North Carolina

mantel shelf. Below the shelf, two lines of applied beads extend in swags from an applied ribbon bow out to two smaller bows. Behind the shelf, a wooden panel with an applied foliage swag extends along the wall. Square pink and white swirled tiles with some flecks of light blue surround the cast iron fireplace inset that is decorated with urns and various floral motifs. Hearth tiles are also pink and white with darker pink tiles creating a diamond-shaped pattern. An outer band of dimpled tiles forms the border.

In the southwest room, the closet from the southeast room pushes into the southwest room's southeast corner. Two windows pierce the south wall while another window is located on the west wall near the southwest corner. The room's mantelpiece is also located on the west wall. On the north wall, a door leads to the hall and a door connects to the bathroom. Unlike the other mantels that are Colonial Revival or Arts and Crafts in design, this mantel incorporates Italianate elements including heavy brackets. Rectangular beige and tan glazed tiles finish the space between the mantel and firebox.

To the north of the hall, the northeast room features a curved west wall containing three windows. Two doors, one to the hall and one to a closet, occupy the south wall. A window is located on the room's north wall while the west wall contains a door to the northwest room and a fireplace. This mantelpiece features delicate columns that are fluted along their lower third and a molded mantelshelf. Below the mantelshelf is a molded panel embellished with mass produced floral motifs at each end. Small rectangular aqua tiles surround the cast iron fireplace inset. The same tiles cover the hearth and incorporate a border of matching tiles molded with floral decorations.

The northwest room contains a door to the hall on its south wall, a three-sided bay window on the north wall, a door to an added kitchenette on the west wall, and two doors and a mantelpiece on the east wall. One door connects to the northeast room; the other door on the north side of the fireplace, opens into a closet. As in the southwest room, this mantel is Italianate in design with square green tiles arranged in a geometric, Arts and Crafts layout.

To the west, a narrow kitchenette is finished with beaded board wainscoting below plaster walls. Windows on the north and south walls illuminate the space. The door between the kitchenette and northwest room has six horizontal panels. This room was added in the early 1940s when the house was subdivided into apartments.

In the attic, the stair from the second floor rises along the west wall in a space created by a dormer with paired sash. The turned balusters and molded railing continue from the top newel post along the stairwell opening. Three doors open from the narrow hall. Although the attic ceiling is lower than the ceilings below, molded baseboards and door and window surrounds and plaster walls are continued. Doors feature three raised horizontal panels above two vertical panels. The enriched Eastlake-style doorknobs and plates seen on the first two levels are also applied to the attic doors. Door hinges, however, are plain. None of the attic rooms are heated.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 10

Long, James A. and Laura Thompson, House
Person County, North Carolina

The attic hall's east door opens to a rectangular room containing a dormer window on its east wall. The south door leads to a rectangular room with a dormer window on the south wall. On this room's east wall, a door opens into the unfinished attic space in the top of the south tower. Here, studs arranged in a circle form the tower's upper story and from the top plate that encircles the room, rafters rise to the apex. Secondary rafters project from the primary rafters out to the eaves to create a kick in the tower's exterior roofline. A four-by-four post extends from the apex to the floor. Rafters from the main block's hip roof punch through the west side of the circle and continue through the tower's south wall to the main block's top plate. The hall's north door opens into an unfinished attic space. A brick chimney rises through the middle of the room while studs delineate the west side of the north tower. The north tower's structure is identical to that of the south tower.

There are no extant outbuildings associated with the Long House although the 1914 Sanborn Map shows three including a one-story servant's dwelling with front and back porches located behind the kitchen ell, a one-story garage shared with the property to the south, and a one-story outbuilding standing close to the servant's quarter. By 1925, no outbuildings are mapped with the dwelling.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 1

Long, James A. and Laura Thompson, House
Person County, North Carolina

8. Statement of Significance

SUMMARY

Completed in November 1896, the James Anderson and Laura Thompson Long House is eligible for listing in the National Register under Criterion B in the areas of Industry and Community Planning and Development for its association with local New South leader James A. Long and Criterion C in the area of Architecture. The Long House is located in Roxboro, North Carolina, the county seat of Person County which lies at the center of the northern edge of North Carolina's Piedmont region. J. A. Long, the "founder of modern Roxboro," built the locally significant house, and this is the only extant residence associated with him. Long, a local businessman and industrialist founded Roxboro's first cotton mill and is credited with bringing the railroad to Roxboro. A fellow Roxboro businessman recalled that Long worked day and night, traveling, writing letters, and "talking much at home and abroad in an effort to get others interested" in rail service. Long also owned a tobacco factory, was a founder and president of People's Bank, served as a state senator, and held a seat on the board of the Lynchburg and Danville Railroad. Beyond Roxboro's town limits, Long served as a trustee for the Methodist Orphanage in Raleigh, Trinity College, and Greensboro Female College. In addition to its association with J. A. Long, the house is the most outstanding example of Queen Anne design in Roxboro, and its grandeur and mass-produced materials represent post-Civil War mechanization and Long's personal prosperity that resulted from New South industrialization. The symmetrical two-story façade with prominent round towers flanking a central entrance bay, incorporates Queen Anne elements as well as classical motifs that were reinvigorating popular architecture after the Columbian Exposition in Chicago in 1893. The interior reveals lavish use of mahogany paneling and decorative mantelpieces with fanciful tiles surrounding the fireboxes. A grand mahogany staircase leads from the first floor hallway up three flights to the attic, which is finished with the same paneled doors with enriched Eastlake style hardware seen on the two lower levels. With the exception of a small 1940s addition to the rear elevation, two missing balcony railings, a missing tympanum in one gabled dormer, and early twentieth century alterations to the floor plan of the rear ell and back porch, the house remains intact and is an outstanding illustration of the enthusiasm and optimism of the age in which it was built.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 2

Long, James A. and Laura Thompson, House
Person County, North Carolina

INDUSTRY AND COMMUNITY PLANNING AND DEVELOPMENT CONTEXTS AND HISTORICAL BACKGROUND: J. A. LONG AND ROXBORO

The James A. and Laura Thompson Long House is eligible for its association with the productive life of J.A. Long, who resided in the house from the time of its completion in 1896 until his death in 1915. No other residence associated with his life is extant. The successful businessman and industrialist was born in rural Person County in 1841 and moved to Roxboro in 1865 following his service in the Confederate Army. In 1890, thanks largely to Long's advocacy, Roxboro's first train arrived, and in 1900, Long's cotton mill produced its first yarn finally putting Roxboro on the New South map.

Person County lies near the center of North Carolina's northern border. It is bounded to the north by Virginia, to the south by Durham and Orange Counties, to the west by Caswell County, and to the east by Granville County. The state legislature carved Person from Caswell County in 1789, and local justices held the first court session at Paine's Tavern, about four miles from present-day Roxboro. Around 1792 or 1793, county officials chose Moccasin Gap, a site near the county's geographic center, as a permanent county seat, and they soon renamed the place Roxborough, possibly for the county of Roxburgh in Scotland or for the Duke of Roxburghe. The town changed the spelling to Roxboro when it incorporated in 1855.¹

During the mid-1800s, bright-leaf tobacco cultivation spurred an economic boom in the northern counties of North Carolina's Piedmont. The process of curing tobacco to a golden yellow (hence the name bright-leaf) emerged in the 1830s and yielded a highly desirable and profitable product by the 1850s. Located in the bright-leaf belt, Roxboro saw some modest benefit from the rural economic prosperity, and the town became a minor tobacco trading center with frame commercial buildings clustered near the courthouse. However, the absence of a navigatable waterway or rail corridor limited Roxboro's commercial prospects, and the town remained primarily government-oriented with an 1824 Neoclassical style courthouse at its center. In 1853, the town's population was estimated at less than 250.²

After the Civil War and Reconstruction, New South industrialism spread across the region. The term "New South" is rooted in an 1886 speech by Henry W. Grady, a reporter and editor of the *Atlanta Constitution*. Although he died prematurely just three years later, his speeches and editorials spurred an unprecedented era of change in the

¹ Madeline Hall Eaker, ed., *The Heritage of Person County*, vol. 1 (Winston-Salem, N.C.: Hunter Publishing Company, 1981), 1 and 4; Catherine W. Bishir and Michael T. Southern *A Guide to the Historic Architecture of Piedmont North Carolina* (Chapel Hill: University of North Carolina Press, 2003), 175.

² Bishir and Southern, 175; Alexander R. Foushee, *Reminiscences: A Sketch and Letters Descriptive of Life in Person County in Former Days* (Durham, N.C.: The Seeman Printing Company, 1921; reprint, Roxboro: Taylor's Printing Company, 1960), 23-24 (page references are to reprint edition).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 3

Long, James A. and Laura Thompson, House
Person County, North Carolina

region.³ Newspapers and periodicals prophesied that the South could and would emerge as the country's leading manufacturing region with more factories than fields and more roads than rows. Over the course of a few decades, New South initiatives improved schools, sanitation, and transportation and started the process of urbanization, but the movement focused mainly on industrial development and in North Carolina, specifically on textile mills. Meanwhile, a web of railroads spread across the state. Track mileage in North Carolina more than doubled, from fifteen hundred miles to four thousand miles between 1880 and 1900. Railroads also consolidated during this period, creating a streamlined and efficient transportation network.⁴

Fueled by the energy of the era, many southern towns enthusiastically improved and promoted their infrastructure, education, commerce, and industry, billing themselves as the next Charlotte or Atlanta. As a result, "the traveler through some parts of North Carolina is seldom out of sight or hearing of a cotton mill. The tall chimneys rise beside the railroad in nearly every town."⁵

As the nineteenth century neared its final decade, however, Roxboro lacked the industrial and economic keys to a bright New South future, but what Roxboro did not have in rail connections and mills, it made up for in leadership. Some New South advocates achieved regional and national fame, but the movement's grassroots supporters and most ardent spokesmen were local entrepreneurs working for the betterment of their county or town while seeking personal financial enhancement. Roxboro's booster was James Anderson Long. Born on a Person County farm to Ratliff J. and Mary Walters Long on May 23, 1841, young James did not attend school. Rather, according to one biographer, he "learned the lessons of industry and frugality" on the family farm where he "acquired habits of thrift and economy, and a healthy moral and physical nature."⁶

In 1862, Long joined the Confederate Army and was made an orderly sergeant of Company H of North Carolina's twenty-fourth regiment. He saw action at Seven Pines, Sharpsburg, Plymouth, and Petersburg before Union forces captured him in March of 1865 and held him at Fort Steadman until July. Upon his release, Long came to Roxboro

³ The University of Georgia's Georgia Writers Hall of Fame website, accessed via <http://www.libs.uga.edu/gawriters/grady.html> on December 17, 2004.

⁴ Brent D. Glass, *The Textile Industry in North Carolina* (Raleigh: Division of Archives and History, North Carolina Department of Cultural Resources, 1992), 31-32; Thomas Hanchett, *Sorting Out the New South City: Race, Class, and Urban Development in Charlotte, 1875-1975* (Chapel Hill: University of North Carolina Press, 1998), 48.

⁵ Holland Thompson, *From the Cotton Field to the Cotton Mill: A Study of the Industrial Transformation in North Carolina* (New York: The Macmillan Company, 1906), 74.

⁶ Charles M. Steadman, "J. A. Long" in Samuel A. Ashe, ed., *Biographical History of North Carolina, vol. 2* (Greensboro, N.C.: Charles L. Van Noppen, 1905), 231-232.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 4

Long, James A. and Laura Thompson, House
Person County, North Carolina

where, in true New South form, he worked tirelessly “to help his fellow men, to aid the unfortunate, to restore peace and prosperity to the State and lift the veil of uncertainty, doubt and distress which overshadowed the land.”⁷

Long took his first step in those efforts by taking a job in late 1865 or early 1866 with George Norwood as a clerk in his general merchandise store. In 1867, Norwood made Long a partner in the operation, and that same year Long married Mary E. Winstead and purchased his first tract of land. Together, James and Mary Long ran their own general store after 1877 and produced two children (Margaret and Robert Edgar) who lived into adulthood.⁸

As Reconstruction came to an end, Long became increasingly civic-minded. Long and his friend, Alexander R. Foushee, a neighbor and fellow businessman, began agitating for more and better educational opportunities, resulting in the creation of the Roxboro Academic Institute. In the early 1880s, Roxboro’s citizens made Long a town commissioner. He emerged as a leader in the local Democratic party, and in 1885, the county sent him to Raleigh as their representative. Long went on to serve as a state senator from the district composed of Caswell, Orange, Person, and Durham Counties from 1889 to 1899. Meanwhile, his wife Mary died in 1882 and the following year, Long married Laura Rebecca Thompson of Leesburg, with whom he had two more children, J. A. Long Jr. and Matthew Ransom Long.⁹

In the 1880s, however, Roxboro still had no railroad and therefore lacked large-scale industry. Courthouse activity supported local businesses, and Long prospered as a merchant who owned a tobacco factory and “tinware” establishment, along with his mercantile business.¹⁰ But neither Roxboro nor Long could achieve true New South success without rail service. Thus, the desire for personal gain combined with a will to see his town succeed pushed Long into the role of railroad champion.

According to one historian, Long “strove through the decade of the 1880s to secure the necessary connections [for a railroad]. His efforts were singular and unappreciated in many instances, however.” Alexander Foushee recalled that Long worked day and night, traveling, writing letters, and “talking much at home and abroad in an effort to get others interested.”¹¹

⁷ Steadman, 232-233.

⁸ Stuart Thurman Wright, *Historical Sketch of Person County* (Danville, Va.: The Womack Press, 1974), 169; Steadman, 235.

⁹ Foushee, 17; Wright, 169; Steadman, 233 and 235.

¹⁰ Wright, 145-146.

¹¹ Wright, 142.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 5

Long, James A. and Laura Thompson, House
Person County, North Carolina

During the 1880s, the state legislatures in North Carolina and Virginia chartered three railroads that planned to build lines in Roxboro: the Lynchburg, Halifax and North Carolina Railroad Company, the Roxboro Railroad Company, and the Durham and Roxboro Railroad Company. James A. Long, Alexander Foushee, and other prominent Roxboro businessmen were among the Roxboro Railroad Company's incorporators, and Person County invested \$46,000 in the organization. Long was also a primary investor in the Durham and Roxboro Railroad Company, but none of the corporations laid track. In 1887, the three companies consolidated to form the Lynchburg and Durham Railroad Company, with James A. Long serving as the Person County representative on the new company's board.¹²

By 1889, the railroad was under construction and as 1890 began, the *Person County Courier's* editor predicted that "unless our strongest hope is doomed to disappointment, this will be the beginning of prosperity for our little town." He noted that a railroad combined with Roxboro's location at the center of a tobacco growing region pointed to a bright future. He encouraged citizens to "make it one of our 'good resolutions'—and let's keep this one—that we will do all in our power, each one, everyone—for the up building and improvement of our homeplace."¹³

Throughout the winter and early spring of 1890, the *Courier's* editor continued drumming up support for the railroad, preparing Roxboro's residents for an economic boom, and convincing citizens to do their part to make prosperity happen. He urged residents to ask themselves "what am I doing to encourage people to invest here?" He called on property owners to sell or lease their downtown real estate at "liberal terms" to businessmen with capital, and he predicted that commercial prosperity and the development of a tobacco market would lead to manufacturing concerns, "which more than anything else bring real prosperity to a town." In February, he declared "if every man in Roxboro will make it a matter of personal interest to himself to do and say everything to help his town, to get desirable people here, to sacrifice some small bit of individual gain for the general good, there is no reason why we should not have a thriving tobacco market, a trading place for the surrounding country, and a manufacturing town." By April, he was unabashedly calling for "men with money" to start tobacco factories in Roxboro.¹⁴

In mid-May, with the train's arrival only days away, the *Courier* assured readers that the iron horse was near, acknowledging but dispelling disbelief. "The idea of a train, a sure enough whistling, tooting, self-assertive train running into Roxboro—staid old Roxboro—seems

¹² Lynchburg and Durham Railroad Company, *Prospectus of the Lynchburg and Durham Railroad Company* (Lynchburg, Va.: by the author, ca. 1887), 1, 2, and appendices.

¹³ *Person County Courier*, January 2, 1890.

¹⁴ *Person County Courier*, January 9, January 16, February 13, and April 3, 1890.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 6

Long, James A. and Laura Thompson, House
Person County, North Carolina

strange—almost unbelievable. But it is so—honestly it is true.” The editor predicted “boominess” and noted that twenty-eight new buildings were already under construction.¹⁵

Finally, on Sunday, May 18, 1890, the first passenger train thundered up to Roxboro’s new depot and only the observance of the Sabbath restrained the crowd from giving “three loud and long cheers.” The *Courier*, however, did not refrain from giving three cheers for “Mr. J. A. Long for his untiring energy and devotion to the best interests of Person County in giving his time and means to this object” when it covered the event on May 22.¹⁶ Over a decade later, a biographer described “the securing of the Lynchburg and Durham Railroad” as “one of the most signal triumphs in the life of Mr. Long.”¹⁷

Long and Roxboro now had their rail connection, and Long wasted no time capitalizing: by May 29, he completed a new guano house at the depot. In June, the “carpenter’s work” on the depot was complete, Mr. Newton (presumably the station agent) had moved in, and the telegraph lines were up. Naturally, Long sent the first telegram in which he expressed Roxboro’s thanks to the city of Lynchburg for its help with building the railroad. Downtown, a new warehouse was being planned and the newspaper suggested that “men of money” should build tobacco prize houses and form a “Land and Improvement Company.” The following month, developers announced plans to auction subdivided residential lots to the northwest of the courthouse. By mid-July, Long’s Pioneer Warehouse was a “sight that attracts all newcomers to town,” and the rail line was completed to Durham.¹⁸

With business booming at Long’s various concerns, which included tobacco warehouses, a tobacco factory, his mercantile business, the People’s Bank, and the guano warehouse, and with his duties on the railroad’s board of directors ending in 1896 when Norfolk and Western absorbed the line, Long constructed a new house, befitting his status as a civic and business leader. On November 11, 1896, the *Roxboro Courier* reported that “Mr. J. A. Long has moved into his magnificent new house. It is the most costly dwelling ever built in Person County. It is a modern design and strikingly beautiful.” In March 1897 the *Courier* noted that “Mr. J. A. Long has been giving considerable of his time the past few days to landscape gardening. He has had erected a beautiful iron fence in front of his residence and otherwise improved the lawn, making everything in keeping with his magnificent residence which he recently completed.”¹⁹

¹⁵ *Person County Courier*, May 15, 1890.

¹⁶ *Person County Courier*, May 22, 1890

¹⁷ Steadman, 234-235.

¹⁸ *Person County Courier*, May 29, June 19, July 10, July 17, 1890; Madeline Hall Eaker, ed., *The Heritage of Person County*, vol. 2 (Winston-Salem, N.C.: Hunter Publishing Company, 1983), 52.

¹⁹ *Roxboro Courier*, November 11, 1896 and March 31, 1897; Norfolk and Western Historical Society website, accessed via www.nwhs.org/nw_timeline.html on September 9, 2004. Neither the iron fence nor a circular driveway and plantings pictured in a circa 1900 photograph remain at the Long House.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 7

Long, James A. and Laura Thompson, House
Person County, North Carolina

Despite the town's economic progress, Long's success with bringing the railroad to Roxboro, and the repeated calls of the *Courier's* editor for "men with means to embark in the manufacturing business," Roxboro still lacked a mill of any kind.²⁰ Thus, in the late 1800s, Long sought and received financial backing from prominent Durham businessmen, and on March 6, 1899, the Roxboro Cotton Mills was incorporated. Members of the Duke and Watts families of Durham, along with Long, served as the incorporators and primary investors with local businessmen also holding stock. Within in the year, the company completed a brick building, situated east of downtown across the tracks from the depot and containing over five thousand spindles.²¹ The town was finally "coming to the front" and the *Courier's* always-effervescent editor wrote of Long in September of 1899:

We have in our town a business man who ever rides in front on the car of progress, and while he sees events and prepares for them, he returns the compliment and produces events. Roxboro was named before J. A. Long, but would Roxboro be what it is today had it not been for him? Was it him, that we are indebted for the tobacco market, didn't he lead, when others were afraid to follow, until the market was a success? Who brought from South Boston, Va., the pants factory—that business which is increasing so much and which is the interest of the town. The Stemmery, Hardware Store, Livery Stables and other enterprises and not least the Academy built by him. Others can follow but why say he monopolizes when the fact is he leads while those on the rear of the car, seeing his success, envy, and do not try to imitate. Success is his. Why? Because he has worked for it and success is a natural result of such energy and business capacity as he has displayed.²²

Long's work to bring the railroad and textile mill had completed Roxboro's transformation from a courthouse village to a town bustling with New South trappings.

At the beginning of 1900, Long's mill produced its first cotton yarn for sale. In April 1900, the board of directors, confident of the mill's profitability, purchased more machinery and undertook building improvements. So successful was the mill that in 1906, he built Jalong Mill, later called Longhurst, just a few miles down the railroad.

Generally accepted as the "founder of modern Roxboro," Long lived the final years of life in the house he built on South Main Street from where he remained active in Roxboro's civic

²⁰ *Person County Courier*, January 2, 1895.

²¹ Wright, 157.

²² *Roxboro Courier*, September 13, 1899.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 8

Long, James A. and Laura Thompson, House
Person County, North Carolina

development and watched over his cotton mill, farms, general store, tobacco warehouse, and other business interests. He, along with J. J. Bradsher, managed a fund for public schools left to the county in 1898 by William Terrell, a Person County doctor.²³ In 1901 and 1905 the state senate district of Person and Granville Counties tapped him for service again.²⁴ Long also continued serving as a president of People's Bank and remained active in the Democrats of Person County. In 1903, Long became one of the charter members of the Roxboro Country Club. He emerged as one of the most prominent laymen in the Methodist Episcopal Church in North Carolina and served as a trustee for several organizations including the Methodist Orphanage in Raleigh, Trinity College, and Greensboro Female College.²⁵

On April 11, 1915, after several months of decline, J. A. Long died at his home, about one month shy of his seventy-fifth birthday. The newspaper lauded him as "Roxboro's foremost and best loved citizen." Long's local pastor, assisted by ministers from Durham, High Point, and Greensboro, conducted the funeral at Long's home. The quantity of flowers overwhelmed the floral bearers so that it was necessary to transport the arrangements to the gravesite in a wagon.²⁶

Long's house passed from his widow, Laura Thompson Long, to their son, James Anderson Long Jr. presumably around the time of her death in 1930. In 1953, Annie Bickford Long, the widow of J. A. Long Jr., their son James A. Long III, Robert Edgar Long, son of J. A. Long Sr. and Mary Winstead, and Max Bickford, all acting as trustees under J. A. Long Jr.'s will, sold the house to Ledbetter Coggin Prillaman and Elizabeth Coggin Alley. In 1999, Elizabeth Coggin Alley sold the house to Felix Eugene Alley III, Felix Eugene Alley IV, and Michael Wilson Alley. On August 5, 2004, Robert Brockman and Anne Ten Dyke purchased the dwelling.²⁷

CRITERION C: ARCHITECTURAL CONTEXT

The James Anderson and Laura Thompson Long House is a significant representative of Queen Anne design and the best example of the style in Roxboro. J. A. Long's fortunes were

²³ Steadman, 235. William Terrell died in 1898 and the fund he left provided \$50,000 for the Person County public school system and provided for the construction of a schoolhouse in each white school district in the county. The resulting buildings were commonly called Terrell Schoolhouses.

²⁴ Steadman, 233.

²⁵ Steadman, 234, 236; Wright, 153.

²⁶ *Roxboro Courier*, April 14, 1915.

²⁷ Anne Bickford Long, James Anderson Long III, Robert Edgar Long, and Max Bickford to Ledbetter Coggin Prillaman and Elizabeth Coggin Alley, January 30, 1953, Person County Deed Book, 197, page 17; Elizabeth Coggin Alley to Felix Eugene Alley III, Felix Eugene Alley IV, Michael Wilson Alley, January 12, 1999, Person County Deed Book 287, page 687; Felix Eugene Alley III and Donna Wilson Alley to Anne Ten Dyke and Robert W. Brockmann, August 5, 2004, Person County Deed Book 499, page 284.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 9

Long, James A. and Laura Thompson, House
Person County, North Carolina

intimately connected with Roxboro's, and so too, Long's house was both a public statement about Long and about Roxboro. Additionally, his civic leadership and business success followed the patterns set forth by businessmen and industrial boosters across the state, and again, his dwelling's location, design, and the declaration the finished product made followed the patterns chosen by the state's wealthiest industrialists.

The late nineteenth century in North Carolina was a time of exuberance as businessmen, elected officials, civic boosters, and industrialists tirelessly and vocally promoted their towns and cities. Newspaper editors' flowery descriptions and bold proclamations of a town's manufacturing prowess or multiplying population are legible evidence of this, but the architecture of the period also illustrates the energy and spirit of the era. The Queen Anne style came into mainstream architecture at the height of such boosterism as the country, and the South in particular, emerged from the post-Civil War recovery period to an epoch of industrial and economic growth and expansion.

After the Civil War, mass-produced building materials reduced construction costs and displaced skilled artisans, allowing builders to indulge in lavish decoration, irregular footprints, complex roofs spiked with gables, turrets, and dormers, and walls bulging with bay windows, rounded surfaces, porches, and balconies. Standardized framing members and planks, factory-built doors, window sash, balusters, brackets, moldings, and mantelpieces made time-consuming custom joinery and heavy timber framing unnecessary. A person of limited means, such as a store clerk, could display his participation in the age's effusiveness with a sawnwork frieze applied to his otherwise simple, symmetrical, side-gable cottage. A millionaire, such as Washington Duke, however, could incorporate the clerk's sawnwork frieze into a mountainous design dripping with millwork. The resulting dwellings, large or small, celebrated the machine age and displayed the possibilities brought about through industry.²⁸

Most Queen Anne houses in North Carolina were rectangular buildings with gabled or tall hipped roofs from which bays, gables, and towers projected. Porches, often wrapping around the house, and balconies, either tucked into a gable or pushed out over the porch roof below, created outdoor living space while adding to the usually asymmetrical façade by providing more surfaces to decorate with fancy millwork. Windows remained double-hung rectangles, but often the upper sash contained stained glass, leaded glass, or unusually-shaped lights. Imposing front doors opened to a gracious stair hall flanked by formal rooms rich with molding, paneling, and mantelpieces with mirrored overmantels and tiled firebox surrounds.²⁹

During the last decade of the nineteenth century, another layer was added to the Queen Anne style as classically-influenced designs regained favor. The 1893 World's Columbian

²⁸ Catherine W. Bishir, *North Carolina Architecture* (Chapel Hill: The University of North Carolina Press, 1989), 275 and 342.

²⁹ *Ibid.*, 343.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 10

Long, James A. and Laura Thompson, House
Person County, North Carolina

Exposition held in Chicago popularized Beaux Arts ideals and ultimately propelled Colonial Revival designs to the forefront of American architecture. Before they eclipsed the Queen Anne in the early twentieth century, however, Beaux Arts elements entered the mainstream via the Queen Anne's coattails as builders and architects began erecting Queen Anne houses with more symmetrical facades and floor plans during the 1890s. Clean classical columns appeared on porches. Decoration featuring swags and urns rather than the shingles, starbursts, or sawnwork of earlier designs slowly became part of Queen Anne buildings. The resulting dwellings mixed turned porch posts with Palladian windows or fluted pilasters with decorative shingles.

In addition to design choices made by those building Queen Anne houses in the late 1800s, homeowners, particularly those in the upper class, also made conscious decisions about location, which could communicate as much about the occupant as the completed dwelling's style. The state's late nineteenth-century industrialists and capitalists made money and acquired status by building factories and shaping their towns. Often, these men built their Queen Anne homes close to their factories or in a prominent location near the commercial heart of the town or city in which they were leaders.³⁰ Such a site provided the homeowner with easy access to his business or factory, but it also identified the house as that of the town's chief benefactor, and it identified the town as a product of the homeowner's efforts.

It was in this climate of enthusiastic, optimistic boosterism, in which industry could transform any stop on a rail line into an urban hub and make the most fanciful and imaginative design a reality, that James Anderson and Laura Thompson Long built their house. Although the Longs may have employed an architect, it is more likely that they or their builder took the design from a pattern book, such as William Comstock's *Modern Architectural Designs and Details*, or from a journal like *American Architect and Building News*. In any case, however, the dwelling successfully made a fashionable statement, reflecting its owner's prosperity and the optimism of the age.

Within Roxboro, the Long House is the most outstanding example of its style. The Long-Teague House, a circa 1910 enlargement of J. A. Long's earlier dwelling located three doors south of the Long House was occupied by R. J. and Margaret Long Teague, the daughter and son-in-law of J. A. Long and his first wife. Although an older house stood at the core of this dwelling, it appears to have had a floor plan, massing, and scale nearly identical to that of the Long House but with more Eastlake-influenced ornamentation. A bank building replaced this dwelling in 1976. Other houses built in Roxboro around the turn of the twentieth century with Queen Anne or Colonial Revival details do not match the sophistication of the Long House. The dwelling at 305 South Main Street, for example, is similar in massing and features a wrap-around porch and second-story balcony, but has a less complex hipped roof and simpler center gable

³⁰ Ibid., 344.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 11

Long, James A. and Laura Thompson, House
Person County, North Carolina

decorated with decorative shingles and spindlework. Other homes of the period do not match the Long House's scale or advanced application of Colonial Revival motifs. Instead, owners and builders, such as those involved with the Walker House at 610 North Main Street, tended to incorporate sawnwork, spindlework, shingles, and brackets into asymmetrical Queen Anne designs.

Like the homes of wealthier industrialists in North Carolina, such as Washington Duke and R. J. Reynolds who built rambling Queen Anne mansions near their factories or near downtown, Long made use of an up-to-date design incorporating emerging classical motifs and sited it adjacent to downtown Roxboro near his mercantile business and tobacco warehouse. Its location just south of downtown also made it one of the largest houses a visitor from Durham would see upon arrival via the highway while its turrets would be visible from downtown for the visitors who came to Roxboro on the railroad. The house illustrates the accomplishments and possibilities of the machine age, with lavishly applied mass-produced millwork, fireplace tiles, mantelpieces, paneled doors, and paneled wainscoting inside and factory-made panels with carved classical wreaths and festoons, slender columns, and shaped slate roofing tiles enriching the exterior. Its location, commodious size, and the generous use of mahogany, plaster, and fine door hardware even in the attic rooms, make a clear statement about Long and his town. The house is both a product of and illustration of New South industry and ideals, announcing Long's station as a local New South leader and the "founder of modern Roxboro."

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 1

Long, James A. and Laura Thompson, House
Person County, North Carolina

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 2

Long, James A. and Laura Thompson, House
Person County, North Carolina

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 10

Page 1

Long, James A. and Laura Thompson, House
Person County, North Carolina

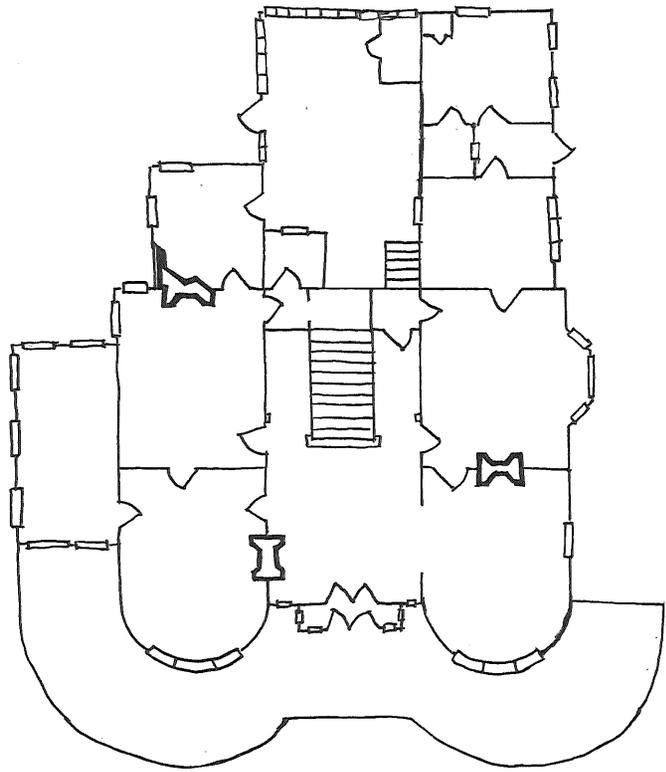
10. Geographical Data

VERBAL BOUNDARY DESCRIPTION

The James Anderson and Laura Thompson Long House boundary follows the parcel lines of the tract of land on which the house stands. The Person County Parcel Identification Number for this lot is 0906-18-41-2671.000. This boundary is shown in bold lines on the accompanying Person County tax map, drawn at a scale of one inch equals twenty-five feet.

BOUNDARY JUSTIFICATION

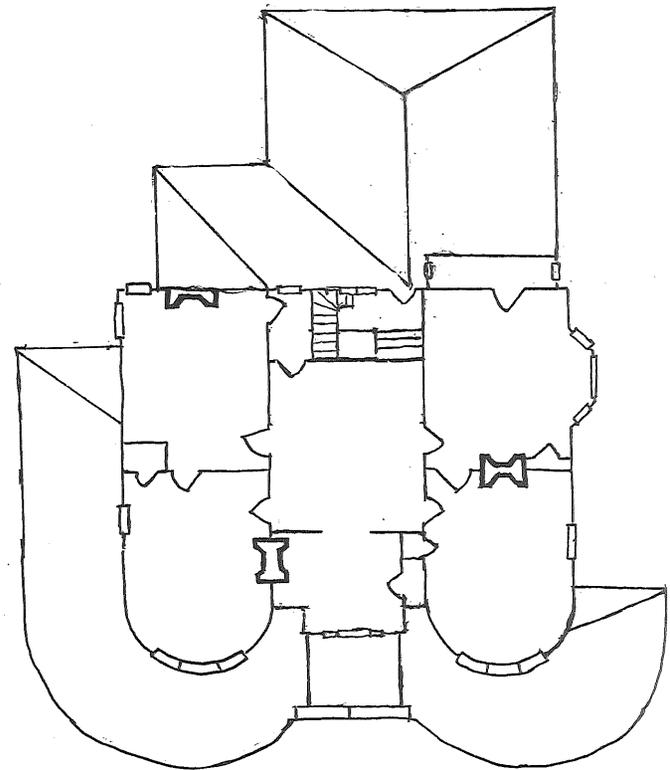
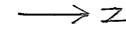
The James Anderson and Laura Thompson Long House boundary encompasses the 0.71-acre tract created in 1953 when the Long family sold the house. The parcel contains the yard historically associated with the house.



FIRST FLOOR

JAMES ANDERSON AND LAURA THOMPSON LONG HOUSE
217 South Main Street
Roxboro, North Carolina
Person County

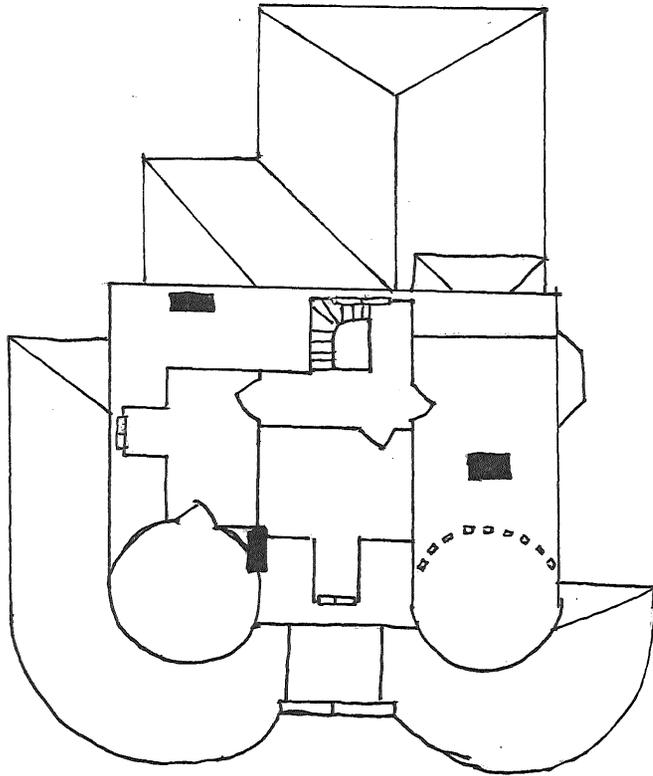
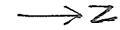
no scale



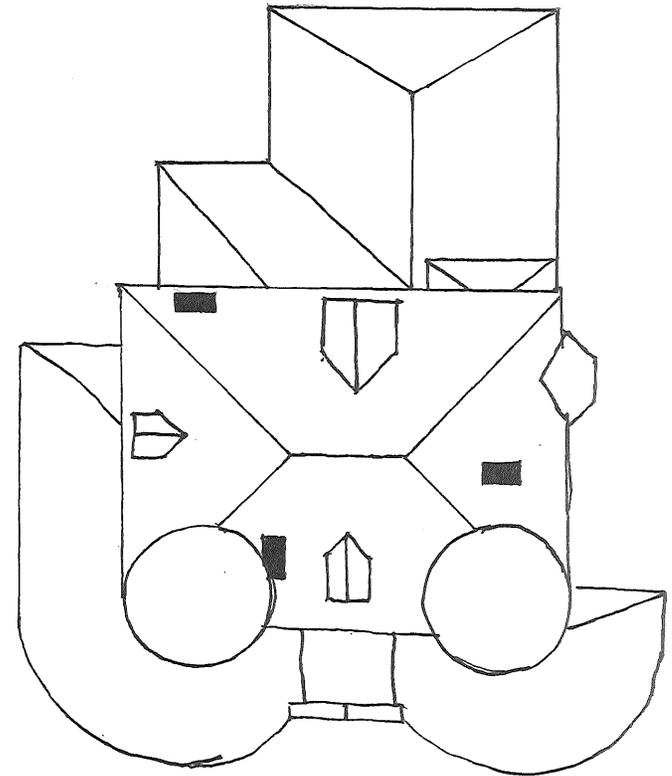
SECOND FLOOR

JAMES ANDERSON AND LAURA THOMPSON LONG HOUSE
217 South Main Street
Roxboro, North Carolina
Person County

no scale



ATTIC



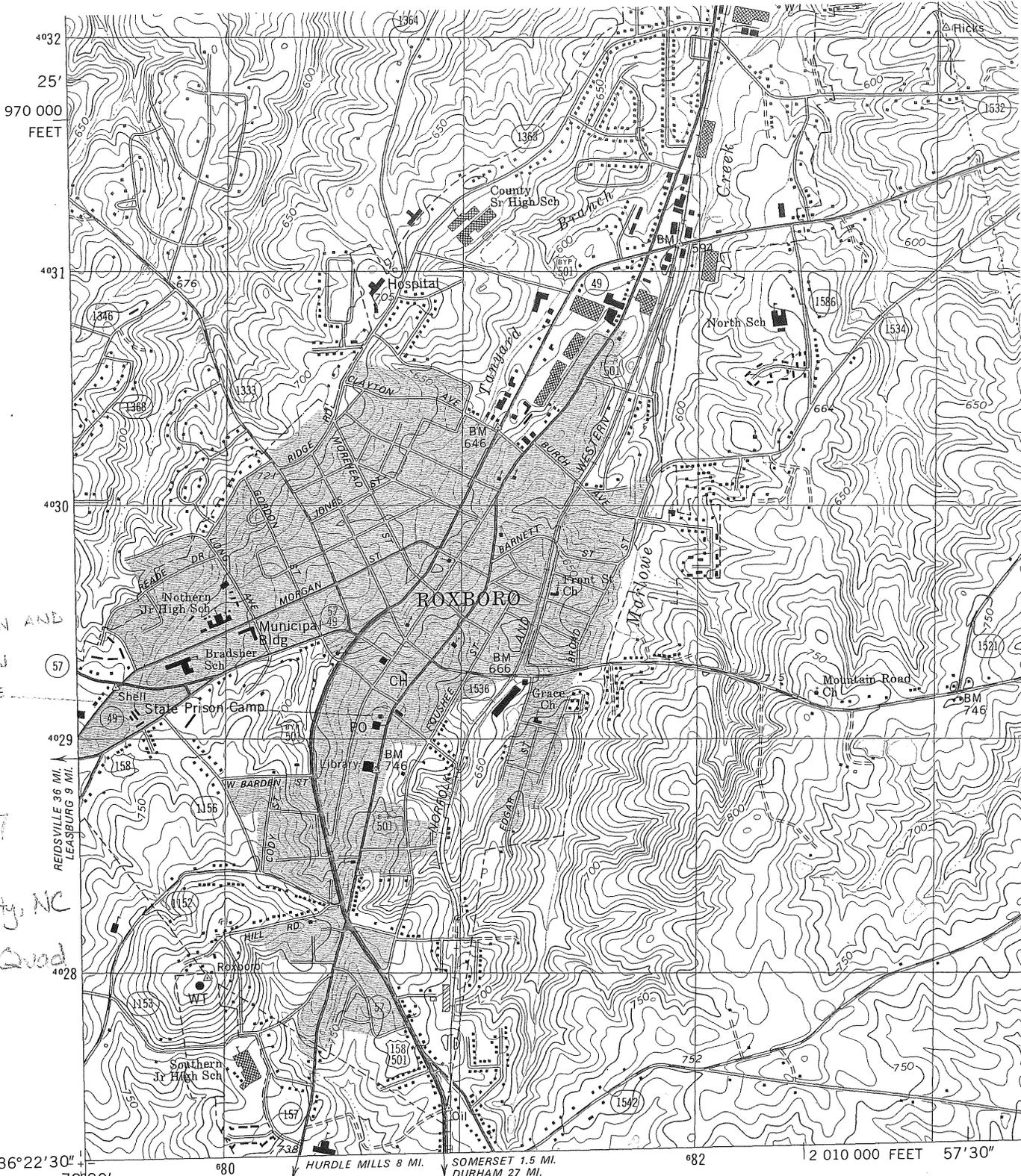
ROOF PLAN



JAMES A. AND LAURA THOMPSON LONG HOUSE
217 South Main Street, Roxboro, Person County, North Carolina

Nominated parcel outlined with bold lines.
Person County Tax Map: 14 31
Person County Parcel Identification Number: 0906-18-41-2671.000
Scale: 1" = 25'

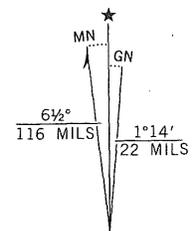




JAMES ANDERSON AND
 LAURA THOMPSON
 LONG HOUSE
 N: 4029640
 E: 680100
 Zone 17
 Roxboro,
 Person County, NC
 Roxboro Quad

HURDLE MILLS
 5156 1 SE

Mapped, edited, and published by the Geological Survey
 Control by USGS, NOS/NOAA, and North Carolina Geodetic Survey
 Topography by photogrammetric methods from aerial photographs
 taken 1977. Field checked 1977. Map edited 1982
 Projection and 10,000-foot grid ticks: North Carolina coordinate
 system, (Lambert conformal conic)
 1000-meter Universal Transverse Mercator grid, zone 17
 1927 North American Datum
 To place on the predicted North American Datum 1983
 move the projection lines 12 meters south and
 23 meters west as shown by dashed corner ticks
 Fine red dashed lines indicate selected fence and field lines where
 generally visible on aerial photographs. This information is unchecked
 Red tint indicates area in which only landmark buildings are shown



UTM GRID AND 1982 MAGNETIC NORTH
 DECLINATION AT CENTER OF SHEET

