

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

NATIONAL REGISTER OF HISTORIC PLACES

Bostic Charge Parsonage

Bostic, Rutherford County, RF0596, Listed 8/28/2012

Nomination by Will Mueller and Caroline Donaldson

Photographs by Caroline Donaldson, May 2012



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 *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 Bostic Charge Parsonage
other names/site number N/A

2. Location

street & number 149 Old Sunshine Road not for publication N/A
city or town Bostic vicinity N/A
state North Carolina code NC county Rutherford code 161 zip code 28018

3. State/Federal Agency Certification

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

Signature of certifying official/Title 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:

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

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	
0	0	sites
0	1	structures
0	0	objects
1	1	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 and subcategories from instructions)

Religion – church related residence

Current Functions
(Enter categories and subcategories from instructions)

Domestic – single dwelling
Domestic – secondary structure

7. Description

Architectural Classification
(Enter categories from instructions)

Bungalow/Craftsman

Materials
(Enter categories from instructions)

foundation brick
walls brick
wood
roof metal
other brick
wood

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.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1922

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 a 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.

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked)

N/A

Cultural Affiliation

N/A

Architect/Builder

Baber, B. Craven, and Baber, S. Marvin, builders

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:

Bostic Charge Parsonage
Name of Property

Rutherford County, North Carolina
County and State

10. Geographical Data

Acreage of Property .98

UTM References

(Place additional UTM references on a continuation sheet.)

1 17S 424170 3913630
Zone Easting Northing

2 _____

3 _____
Zone Easting Northing

4 _____

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Will Mueller (previous owner), and Caroline Donaldson (completed final draft)
organization Donaldson - 1315 Williamson Drive, Raleigh NC 27608 (919-605-6437) Date May 2012
street & number Mueller - 610 Dixie Avenue NW telephone 828-429-6914
city or town Valdese state NC zip code 28690

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 Michael and Paula Hammond
street & number 149 Old Sunshine Road telephone 707-599-1973
city or town Bostic state NC zip code 28018

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

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

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Bostic Charge Parsonage
Rutherford County, North Carolina

Section 7. Narrative Description

The Bostic Charge Parsonage built in 1922 is located on approximately one acre of land within the town limits of Bostic, North Carolina, which is ten miles east of the county seat of Rutherfordton. The parsonage stands in a residential neighborhood adjacent to the town's Main Street and approximately one-half mile from Bostic Town Hall. The house rests on the north side of Old Sunshine Road which, until sometime in the 1920s, served as the main road through town. A double row of fifty-foot tall Leyland cypress marks a portion of the property's eastern boundary, and a single row of the same trees follows a portion of the rear property line. These trees were planted after 1990 to provide a measure of privacy from adjoining properties. Three large pin oaks in the front yard shade the house as well as the front and side yards. Two cherry and an assortment of shade-producing species occupy the side and rear yards. The property has a gentle down slope from the road to the back of the property line. The house sits close to the western boundary line, with a wide driveway and large lawn between the building and the eastern property line.

Bostic Charge Parsonage, 1922. Contributing Building

Exterior

The Bostic Charge Parsonage is a one-and-one-half-story, Craftsman-style bungalow. With the exception of the brick foundation, the first story is clad in wire-cut textured brick of many hues, from pale orange to almost black, laid in a Flemish bond-like pattern. Cedar shingles stained dark green cover the second half-story. The house is covered with a side-gabled pressed metal roof that extends to form a shed roof over a full-width front porch. The porch is supported by square porch posts on brick piers with wood balustrade with picket balusters. The front porch floor was replaced due to rot, and a balustrade with plain top and bottom rails and square balusters added between the piers. A shallow centered shed dormer features a trio of four-over-one sash, shingled sides and wood braces. The dormer is flanked by two interior chimneys at the ridgeline. Both chimneys are capped with aluminum, vented covers. The west chimney has a single course corbel at the top, and the east has a straight stack. A patch on the roof indicates that the interior kitchen chimney, which terminates at the underside of the roof in the attic, originally extended through the roof.

The three-bay (south) façade contains a centered four-light-over-two-panel front door identical to the two rear doors flanked by paired windows. Windows throughout are four-vertical-over-one sash with the original glass. All first-story windows rest on a brick sill and have plain wooden surrounds. The window layout of the three-bay, east and west elevations is identical, with paired windows lighting the front rooms (great room to the west, living room to

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the east) and middle rooms (large studio west and dining room east). A single window serves the rear bay on each side (small studio west and kitchen east). Two small awning-type, hinged at the top, windows open into the crawl space, one each in the west and the east foundation walls, close to the rear (north) corners.

On each side of the east and west side gables of the second half-story, a paired set of double-hung sash windows illuminate the two upstairs bedrooms. Above these windows are plain, wooden, louvred attic vents. The wide roof overhang on both sides is supported by triangular knee braces, and the roof edge is finished with a plain board.

The rear (north) wall of the main block contains two doors, one leading into the kitchen and the other to the central hallway. Here there are also three windows; one double-hung into the rear studio, and two four-light hopper-type which light the hall bathroom and laundry area of the kitchen. The rear elevation has an original sleeping porch supported by brick piers. Spaces between the piers are walled in with pressed-wood panels mimicking the ship-lap siding on the exterior walls of the sleeping porch above. Set in three feet from the corners of the house, the sleeping porch is thirty-six feet wide and six feet deep. Windows replace the original metal screening of the screen porch to allow use of the porch year-round. A wooden stair on the east end gives access to the porch from the rear yard. This stairway replaces the original stairs which were centered along the length of the porch. These steps were of cast concrete, four feet wide and supported on each end by solid concrete block walls, and had no railings. The porch roof is several inches below the main roof. Both roofs show exposed rafter rails.

Interior

Original heart pine floors are featured throughout the home, with the exception of the kitchen/laundry, bathrooms, sleeping porch, and rear studio. Room names on the floor plans and description are the current names, as the specific historic uses are unknown. Rooms on the first floor and the upstairs hall have plaster walls with nine-inch baseboards, and crown molding is found in all rooms. All interior doors have a five-panel configuration with five horizontal panels with square edges. Surrounds for all doors and windows are plain, with a slightly projecting flat molding at the sides and top. An important modification was the addition of interior storm windows, the frames of which are color-matched to the woodwork. These plexiglass panes are next to invisible and provide insulation without degrading the appearance of the home. Ceiling fans were installed in all rooms, with the exception of the laundry, bathrooms, and dormer den. The four open fireplaces located on the first floor have simple post and lintel designs with turned pilasters and molded brackets below a mantel shelf. The mantel shelf is plain, with simple square corners. The pine mantelpiece, stained with a dark finish in the great room and painted in the

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living room, dining room, and larger studio, frames a simple tiled surround, a metal grate, and ash screen.

From the front door one enters the great room where plaster walls are exposed above a dark-stained thirty-nine-inch wainscoting. The nine-foot ceilings downstairs and the front and back porch ceilings are the original tongue-and-groove beadboard. On the wall opposite the front door is the first of the four open fireplaces. To the right of the fireplace are fifteen-light French doors leading to the central hallway which serves the middle and rear bays. The front eastern room is the living room. The room has floor-to-ceiling plaster walls, and the heart pine floor is painted a deep red. To the left of the fireplace located on the rear (north) wall of the living room is the powder room which was added after 1990.

Entering the eight-foot-wide hallway, four doorways lead to rooms. To the immediate left, a door leads to the middle room, the larger of the two west-side studios both with floor-to-ceiling plaster walls. Here on the south wall is a closet and fireplace which, in addition to the design common to all four fireplaces on the first floor, has a decorative cast-metal fire grate within the firebox opening. A doorway on the north wall of this room leads to the smaller rear studio. A sink, counter, and loose-laid sheet vinyl which protects the underlying heart pine floor have been installed in this room.

Midway down the hall on the east is a doorway that leads to the dining room. A fireplace and closet are located on the south wall of the room. A doorway on the north wall leads to the kitchen. Both of these middle and rear eastern rooms have a fifty-four-inch beadboard wainscoting. In the kitchen, a wall and doorway were added which divide the area into a one-third/two-thirds configuration, the smaller space to the west being the laundry. The original kitchen cabinets have been replaced with modern, simple design wooden cabinets built and finished to echo the woodwork on a 1920s Hoosier cabinet which occupies a prominent place in the kitchen. In the ceiling of the laundry is visible the bottom of a chimney, secured and suspended by heavy metal straps, which may have originally served as a wood-burning cook-stove. High-grade sheet vinyl covers the floor of the kitchen/laundry, as well as the downstairs bathroom and sleeping porch, for moisture protection.

At the end of the hallway to the west is a doorway into the full downstairs bathroom. This bathroom was reconfigured, with the ceiling dropped six inches to allow exhaust-fan ducting to the outdoors, and new fixtures installed except for the original claw-foot tub. Beadboard paneling with a top rail was also installed. The final door on the rear (north) wall at the end of the hallway gives access to the sleeping porch.

The staircase, attached to the west wall of the hallway, is a single-run, closed-string flight that runs up from the rear of the house. Thirteen-inch-wide panels below the balustrade extend the length of the stairs. The original top rail and balusters, found still assembled lying in the dirt

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under the house, were reinstalled on the staircase in 1991. At the ceiling at the top of the flight is a fifteen-inch long drop newel extending down from the top newel post of the staircase. The square newels have a simple box design. Located under the stair on the first floor is a closet with a shorter version of the five-panel door configuration.

The staircase leads to the upstairs hall and doorways to the west-side bedroom, the south-facing dormer den, the east-side bedroom, and north-facing bathroom. With the exception of the bathroom, which was added after 1990 in existing attic space, all upstairs rooms have unpainted wainscoting, beadboard walls, and eight-foot tall beadboard ceilings. Both bedrooms have closets located on the southern wall.

Carport, 1996, Non-contributing structure

Approximately twenty-feet diagonal to the rear from the north-east corner of the house is an aluminum carport. It sits at the north end of the gravel driveway, which is entered from the road at its south end, and shelters two vehicles. It has arched supports which are continuous square tubing from west to east side, ground to ground. The arches are covered on top with aluminum sheeting, and the sides have wooden lattice attached. The carport is open on the south and north ends.

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Section 8. Statement of Significance

The Bostic Charge Parsonage, located in Bostic, North Carolina, meets National Register of Historic Places Criterion C for architecture. Built in 1922 by brothers S. Marvin Baber and B. Craven Baber to serve five local Methodist churches, the parsonage possesses the distinctive characteristics of a Craftsman bungalow and a high level of historical integrity. The one-and-one-half story bungalow features a side-gabled roof, center shed dormer, and full-width front porch supported by large wood posts resting on brick piers, and together with its interior, the Bostic Charge Parsonage embodies the modest and inviting home typical of the Craftsman style. Design elements such as exposed rafter rails and simple wood braces, a rear sleeping porch, and simple interior pine wood paneling demonstrate the architectural commitment to unadorned simplicity and utility typical of the Craftsman style. The use of local building materials also follows the Craftsman ideal of harmony between the home and natural surroundings. The home possesses very good interior and exterior integrity. The parsonage also meets Criteria Consideration A as it was historically owned by the Methodist church, and it possesses architectural significance.

Historical Background

The completion of the Carolina Central Railway to the county seat of Rutherfordton in 1887 spurred significant county-wide economic and population growth. Before the arrival of the railroad, Rutherford County was a sparsely populated region comprised of small rural settlements. The advent of this east-west railroad (later known as Seaboard AirLine) linking Wilmington, Charlotte, and Rutherfordton created increased commercial activity, and people from surrounding areas, such as Golden Valley, moved to what became the town of Bostic.¹ The people of Bostic petitioned for a post office the same year the railroad arrived, and on May 18, 1887 the Bostic Post Office was established to serve the growing community.² The name Bostic was taken from George Bostick (1833-1919) who, along with Weldon Hall Martin (1838-1920), had given a significant tract of land for the railroad right-of-way and was a prominent local figure. According to town legend, a railroad employee wrote “BOSTIC” on the post office sign, prompting George and his immediate family to henceforth drop the “k” from their name.³

¹ Larry Cole, “A History of Bostic,” in *Rutherford County 1979: A People’s Bicentennial History* (Rutherfordton, NC: Liberty Press, Inc.: 1980), 426-429.

² Clarence W. Griffin, *History of Old Tryon and Rutherford Counties: North Carolina, 1730-1936* (Spartanburg, SC: The Reprint Company, 1977), 603.

³ Cole, 430.

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The Town of Bostic was incorporated on March 4, 1893. George Bostic served as the first mayor. Town limits were established as all land within a one half mile radius around the railroad depot, further demonstrating the railroad as central to the identity of Bostic. The completion of the Clinchfield, Carolina, and Ohio Railroad in 1909 spurred town development which was slow in the decades surrounding the turn of the century. Two boarding houses and the Seaboard Hotel opened to support the increased merchant activity, and the population of Bostic reached 209 by 1910.⁴ At the Bostic Junction a freight elevator transferred cargo loads to and from the Clinchfield and Seaboard lines. The main business district stretched one hundred yards along Pea Ridge Road and Old Sunshine Highway and housed stores including a cotton gin, post office, lodge, dry goods store, and hat shop.⁵

The Bostic Brickyard opened in 1919, and it was the sole industrial business in town. The brickyard, situated between the clay banks of the Broad River and the train yard, produced 60,000 bricks per day at its peak.⁶ Many buildings in Bostic and neighboring Forest City were constructed of this local brick. Today, only the clay pits remain where the large kilns and company houses once stood.

The Methodist Church was one of the oldest institutions in the area, and as the population of Bostic and surrounding areas grew, new churches were formed. In 1921, several Methodist congregations within the vicinity of Bostic formed the Bostic Charge. L. L. Smith served as the minister of the five churches (Salem, Cedar Grove, Hopewell, Hollis, and Oak Grove) now united within the Methodist Church under the new charge.⁷ The Bostic Charge Parsonage was built in 1922 to house the minister and support general church functions.

An original ledger recording church finances, currently housed at the Salem Church Library, remains as the only primary source for information of the construction of the parsonage, thus leaving details such as the architect of the parsonage unknown.⁸ Based upon the testimony of Beth Atchely and substantial financial entries in the 1922 ledger, Atchley's father B. Craven Baber and uncle S. Marvin Baber have been identified as the primary builders of the parsonage. E. N. (Edgar Nollie) Washburn Sr., one of the founders of the Bostic Bank, served as the primary financier of the parsonage. The total cost for land, building materials, and labor necessary for construction was approximately \$3,850. Washburn's ledger entries reveal that he contributed \$1,310.11, thereby financing roughly thirty-four percent of the total cost of the parsonage.

⁴ Kimberly I. Merkel, *The Historic Architecture of Rutherford County* (Forest City, NC: Rutherford County Arts Council, Inc., 1983), 21.

⁵ Cole, 432-433.

⁶ Cole, 433.

⁷ Carlisle, "History of the Salem United Methodist Church," in *Rutherford County 1979: A People's Bicentennial History* (Rutherfordton, NC: Liberty Press, Inc.: 1980), 353.

⁸ A topic for further research is the possibility of a connection between James Andrew Baynard and the Bostic Parsonage. Eunice Wilson, daughter of J. A. Baynard (architect of the Classical Revival Ledbetter House built in Forest City 1913-1914), said she felt "quite sure that my father built the Bostic Parsonage." The Ledbetter House and the Bostic Parsonage share identically-patterned roof shingles.

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Entries for checks paid to T. C., Joe, and G.W. Hardin in August and September of 1922 suggest that the Hardins served as the primary brick masons during the initial stages of construction. Others such as T. T. Dobbins, Eugene Smith, B. Hollifield are paid lesser amounts for “labor” and “work,” and several entries for payments to the Bostic Brick Yard confirm the use of local brick.⁹

From 1922 to 1957, the Bostic Charge Parsonage was a haven not only for the minister assigned to the charge but also for visitors from the five churches it served. The parsonage functioned as a meeting place for church youth groups and even held a wedding in the great room in 1945. Though not formally documented, many Bostic residents remember the parsonage as an important communal center within the Methodist community.

Oak Grove Church and Salem Church separated from the Bostic Charge in 1957, forming the Oak Grove-Salem Charge. A new parsonage was built adjacent to Oak Grove Church, and the Bostic Charge decommissioned.¹⁰ Salem Church continued to use the property as a rental for private families. Billy Price purchased the home from the Salem Church for \$6,000 on August 30, 1969, and on March 30, 1990 sold the property to owners Will and Rose Mueller. The current owners, Michael and Paula Hammond, purchased the home on September 16, 2011.

Architectural Context

As a Craftsman-style home, the Bostic Charge Parsonage reflects an underrepresented architectural style in the area. Few houses remain from before Bostic’s incorporation in 1893, and the lack of an established fire department before the 1960s in addition to demolition contributed to the loss of many historic Bostic structures.¹¹ Today, Main Street features simple, frame houses from the early twentieth century. There are L-plan and T-plan houses, with single and double front-facing gables, and there is at least one, one-story front-gable frame bungalow with rafter tails. Minimal traditional and Ranch houses from the middle of the century are also present. The most distinctive houses in the area surrounding the parsonage are two brick houses, including a side-gabled bungalow just north of Old Sunshine Road. The other is a one-and-a-half-story brick house with a clipped gable or jerkinhead roofline, and full hipped-roof front porch.

The Craftsman style in architecture and the decorative arts traces its roots to the Arts and Crafts movement of England in the 1870s. The movement, philosophic in nature, centered itself upon achieving the harmony of form, function, beauty, and nature. In America, Gustav Stickley

⁹ Bostic Parsonage Ledger, entries from July 1922 to January 1923. Original copy located in the archives of Salem United Methodist Church.

¹⁰ Carlisle, 353.

¹¹ Cole, 427-432.

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(1858-1942) created architectural designs through which to achieve the central principles of the Arts and Crafts movement. Emphasis was placed on craftsmanship, utility, and simplicity, translating into simple designs that sought to highlight, rather than compete with, the natural environment. In 1899, Stickley began producing Arts and Crafts style furniture, called "The New Furniture," using American wood, featuring natural wood grain patterns and colors with simple construction techniques. Stickley established himself as the most prominent advocate of the style in America with the establishment of his nationally distributed, monthly magazine *The Craftsman*, the first issue of which was published in 1901.¹² The term "Craftsman" thus became synonymous with the work of Stickley and the Arts and Crafts movement.

The Craftsman, published from 1901 to 1916, featured essays from prominent architects and designers discussing the style tenants of the movement and its practical application as well as illustrations, interior and exterior, of Arts and Crafts style homes. Beginning in 1904, Stickley published the plans of one or more official Craftsman Homes of varying sizes and detail in the magazine, the plans to which could be ordered by subscribers. Each subscriber could order one plan from the series free of charge per year, demonstrating Stickley's commitment to making the style tenants of the movement accessible to a range of socio-economic classes.¹³

Though the Bostic Charge Parsonage has not been documented as a home constructed from a plan published in *The Craftsman* magazine, it nonetheless possesses all of the elements essential to the embodiment of the Craftsman style.¹⁴ The bungalow form, with its low-lying stature (one to one-and-a-half stories), low-pitched roof, and prominent porches, was featured increasingly in Stickley's publications due to its unassuming nature.¹⁵ As a one and one-half story bungalow, the Bostic Charge Parsonage embodies the Craftsman style in its exterior design and execution. It possesses the distinctive qualities of a Craftsman bungalow including the full-width front porch supported by wooden posts resting on brick piers, four-over-one double-hung sash windows, stamped roof shingles, triangular knee braces, exposed rafter rails, and a large shed-roof front dormer. These exterior features embody the Craftsman ideal of unadorned functionality.

The use of brick from the Bostic Brick Yard in the construction of the parsonage adhered to Stickley's principle of utilizing local materials. In addition, the multi-colored, textured wire-cut brick laid in a Flemish bond highlights the attention to detail in the house design. The specific source of the brick design is not known, however, it looks very similar to a brick wall

¹² Ray Stubblebine, *Stickley's Craftsman Homes: Plans, Drawings, Photographs* (Salt Lake City: Gibbs Smith, 2006), 1-5.

¹³ Stubblebine, 12.

¹⁴ There are only two known examples of true Craftsman Homes in North Carolina, the Royal and Louise Morrow House in Transylvania County and the S. Bryce McLaughlin House in Mecklenburg County. The Royal and Louise Morrow House Nomination (NR 2006) provides a brief but useful discussion of the efforts to identify Craftsman Homes in North Carolina.

¹⁵ Anthony D. King, *The Bungalow: The Production of a Global Culture* (London: Routledge & Kegan Paul, 1984), 134.

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construction system called “Ideal all-rolok” wall where the bricks were laid on edge.¹⁶ There are no other homes in the area with a similar brick pattern. The rear sleeping porch is also indicative of the Craftsman approach to creating a home tied to its natural surroundings.

Furthermore, the interior design elements of the parsonage abide by the simplicity of the Craftsman style. Like the homes featured in *The Craftsman*, Bostic Charge Parsonages features an open floor plan, large front rooms, and prominent fireplaces. In place of the ornamentation found in earlier Victorian styles, the Craftsman style featured simple interior wood work in its pine wood beadboard and wainscoting. Details such as the five-panel doors and the simple box newel posts of the staircase reflect the unadorned and functional design aspects present in the home.

The Bostic Charge Parsonage has a very good degree of historic integrity, and many original elements remain from the time of construction in 1922. The original Flemish bond first story brick work and shingled exterior stand out as prominent features of the parsonage. Original decorative knee braces supporting the roof overhang and the shed dormer furthermore preserve the Craftsman style. Interior modifications to the home, such as the installation of interior storm windows and partitioning of the kitchen, have not severely detracted from the appearance of the home. The heart pine floors, staircase and newel post, doors, and windows are all original to the parsonage.

An architectural inventory of Rutherford County published in 1983 does not include any examples of bungalow houses, and a survey of homes in Bostic produces no examples of similar high-integrity Craftsman homes. However, approximately one block from the parsonage is a bungalow on Main Street just north of Old Sunshine Road. This house is a one-and-one-half story brick bungalow with a side-gabled roof, centered gable dormer, and full-length front porch. While this bungalow resembles the Bostic Charge Parsonage, it does not possess the same degree of historic integrity for it appears that vinyl siding covers the gable dormer, and the knee braces have been encased in siding. Additionally, the bungalow lacks distinctive Craftsman style features prominent in the parsonage’s design. A small number of one-story, gable-front houses with simple Craftsman features in Bostic have significant exterior modifications such as vinyl siding, vinyl-clad windows, and boxed eaves.

¹⁶ Briggs, Howard L., *Practical Bricklaying, A Handbook of Instruction and Manual for the Journeyman*, (New York and London, McGraw-Hill Book Company, 1924), 154-163.

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Section 10. Geographic Data

Verbal Boundary Description

The boundary of the Bostic Charge Parsonage is Block #2, Lot #40, Bostic, Rutherford County tax records.

Boundary Justification

The acreage of the nominated property includes the entire parcel historically associated with the Bostic Charge Parsonage.

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Bostic Charge Parsonage
Rutherford County, North Carolina

Photographs

All photographs are:

Bostic Charge Parsonage
149 Old Sunshine Road
Bostic, Rutherford County, North Carolina
Photographer: Caroline Donaldson
Location of digital master: North Carolina Historic Preservation Office
Date Taken: May, 2012

1. Façade view, looking north
2. Perspective view of façade and east elevation, looking northwest
3. East elevation and rear (north) elevation view, looking northeast
4. West elevation, looking east
5. Rear elevation, looking south
6. Interior, great room, looking west
7. Interior, living room, looking northwest
8. Interior, dining room, looking southeast
9. Interior, stairhall, looking south
10. Interior, east-side second floor bedroom, looking southeast
11. Rear porch, looking west
12. Carport, non-contributing resource, looking northwest