

United States Department of the Interior
National Park Service

For NPS use only

National Register of Historic Places
Inventory—Nomination Form

received

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Historic Resources of Reidsville (Partial Inventory: Historic and Architectural Properties)
and/or common

2. Location

street & number Incorporation limits of Reidsville — not for publication

city, town Reidsville — vicinity of

state North Carolina code 037 county Rockingham code 157

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input checked="" type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input checked="" type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government
Multiple Resources	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input checked="" type="checkbox"/> industrial
	<u>N/A</u>	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input checked="" type="checkbox"/> museum
			<input checked="" type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input checked="" type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Multiple ownership

street & number

city, town — vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Rockingham County Register of Deeds, Courthouse

street & number Highway 65

city, town Wentworth state North Carolina

6. Representation in Existing Surveys

title Reidsville, North Carolina: An Inventory of Historic & Architectural Resources has this property been determined eligible? yes no

date 1978, pub. 1981 federal state county local

depository for survey records Survey and Planning Branch
N. C. Division of Archives and History

city, town Raleigh state North Carolina

7. Description

Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input checked="" type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input checked="" type="checkbox"/> moved date <u>see individual forms</u>
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

Located in the southeast quadrant of Rockingham County, one of the northern tier of Piedmont counties, the present-day city of Reidsville, North Carolina, is a roughly oval-shaped 2 1/2 square mile area with somewhat irregular city limits, in contrast with the original rectangular boundary created when the town was chartered in 1873. The city's topography is typical of the geographical area in which it is located, overlaying a series of rolling hills bisected by small creeks. In the eastern third of the city, the slope is as much as 15-20%, while 10% or less is typical in the western two-thirds, an interrelationship which is self-explanatory.(1) A number of undeveloped, wooded areas survive within the city limits, particularly in the hillier eastern section.

The most important man-made feature on the Reidsville landscape for much of its history was the railroad, constructed in 1863 by the Confederacy as the Piedmont Railroad, and later absorbed by Southern Railway. Running north/south through the middle of Market Street (which it divides into parallel east and west segments), the railroad made possible the growth and expansion of the town after the Civil War.

Although the area which became Reidsville was settled early in the 19th century, only one building is known to survive from the era prior to the Civil War. A house believed to have dated from the earliest period was demolished in 1980, so that the Robert Payne Richardson House I, built ca. 1842 and located at the southwestern edge of the city, well outside the original city limits, is probably the oldest surviving structure in Reidsville. The small, hall-and-parlor plan, frame house is the only building in Reidsville exhibiting Greek Revival stylistic features.

The remainder of the city's historic resources date from the immediate post-Civil War period of growth through the close of the Great Depression and include a full range of building types and styles. Encompassed are houses, both grandiose and modest, commercial buildings, industrial buildings, churches, schools, buildings associated with the rail transportation network, and governmental buildings. Residential construction makes up by far the majority of the city's building stock, at least 75%; commercial buildings (including offices) comprise approximately 15%, while industrial plants and institutional buildings (churches, schools, governmental facilities, hospitals, etc.) each make up about 5%. All of the individual properties being nominated and those in the Richardson Houses Historic District are privately owned, while the Reidsville Historic District contains a mixture of both private and public ownership, with the majority of properties privately owned. Among the publicly owned buildings are city and county government offices, the county library branch, and one school.

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As is to be expected, the densest development is located in the central business district, where late 19th and early 20th century brick commercial buildings are flush with the sidewalk and share common interior walls. Outside the CBD, structural density varies, especially in the residential sections of the city. In those areas where rental houses were erected for the workers in the city's industries--both the cotton mill and the tobacco factories--density is fairly compressed; small frame houses are set close to the street and to each other on small lots. More substantial houses in areas developed within a relatively short time-span in the early 20th century are also typically set close to the street and each other, but usually on comparatively deep lots. The greatest variety in structural density is found in residential areas which developed over a long period of time, with houses built as early as ca. 1870 and as late as 1940.

Brick was the dominant building material for the city's commercial and industrial buildings during the late 19th and early 20th centuries, while wood was the principal constituent of the built environment in the residential areas. Only six brick houses survive in Reidsville from the 19th century, and an insubstantial number were built in the city during the first three decades of the 20th century. During the middle years of the present century, a significant number of older frame houses were covered with asbestos shingle or asphalt materials, and in recent years aluminum and vinyl siding have been increasingly popular.

Design quality varies throughout the city, with most of the early workers' housing being traditional/vernacular in form, modest in scale, and workmanlike in execution. At the opposite end of the spectrum are the small number of architect-designed buildings--commercial, governmental, ecclesiastical and residential--which exhibit a relatively high degree of affluence, sophistication, and familiarity with popular stylistic trends. More typical are the standard two to four-story brick commercial buildings with corbelled cornices and the attractive frame houses whose design was drawn directly or derivatively from pattern books by the builder or owner.

The earliest post-Civil War development occurred for the most part along either side of the railroad, with a mixture of frame and brick commercial buildings (including the town's first hotel), industrial buildings (tobacco factories, leaf houses and warehouses), and frame houses, both the substantial homes of the early commercial and industrial leaders of the community and the modest "tenements" and "shanties" built for the workers, most of whom were black, in the rapidly expanding tobacco industry. Only a handful of the larger houses survive as wit-

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ness of this initial development along the railroad. The most prominent of these is the two-story Italianate Oaks-Motley House (Reidsville Historic District, #6), which was moved in the mid 20th century a short distance back from its location on East Market Street in the block north of Morehead Street.

A small group of residences was built to the southeast and southwest of this area in the late 1860s and 1870s, a number of which survive along Lawsonville Avenue and South Main Street. They include the Montgomery House (RHD, #361), built on Lawsonville Avenue in the early 1870s, and the William Lindsey House (RHD, #124) and the Robert Williams House (RHD, #128), both impressive brick Italianate residences on South Main Street. All three were remodeled in the Neo-Classical Revival style in the early 20th century. The remarkably intact Col. Andrew J. Boyd House (RHD, #107) and Walters House (RHD, #106), grand frame residences derived from the Italian Villa style, were built just outside the town's 1873 incorporation limits on South Main Street. An important house built during this period which was well outside the developing town but now within the city's limits is the Robert Payne Richardson House II, a two-story frame house in the Italianate style whose popularity continued in Reidsville continued in Reidsville for a quarter century following the Civil War.

Although development continued along Market Street and in the eastern section of the town during the 1880s, construction of commercial and residential buildings was beginning to shift to the west as Scales Street began its dominance as the town's commercial center and South Main and Lindsey streets became the principal locus of up-scale residential construction. Important commercial buildings surviving from the 1880s on Market Street include the two-story, brick, Italianate-style Whitsett and Crafton Block (RHD, #2) and Reid Block (RHD, #21). Also built in the Italianate style were three significant vestiges of the community's late 19th century tobacco industry, the William Lindsey and Co. Tobacco Factory (RHD, #19), the adjacent H. K. Reid Tobacco Leaf House (RHD, #18), and the E. M. Redd Tobacco Leaf House (RHD, #216), all built prior to 1885. The tobacco leaf house form, a tall narrow building with a high stepped parapet facade was adapted for use by other local industries, which were spreading southward along the railroad tracks. Notable surviving examples include the former J. H. Walker Flour Mill, Planing Mill, and Tobacco Box Factory (RHD, #40), and the former Honduras Manufacturing Company (RHD, #41), which later was used by a tobacco manufacturer for storage.

Finally, a number of important houses survive in the northern section of the original incorporated area, encroached upon by 20th

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century development, including parking lots and power stations. The F. R. Penn Cottage, a small frame house now covered with asphalt siding, has a central tower topped with a mansard roof and is the only extant building in the city retaining its ties to the Second Empire style of architecture. Nearby is the two-story James M. Harris House, a vernacular rendition of the popular Italianate style with early 20th century classical revival alterations.(2) A number of early brick commercial buildings and tobacco factories and warehouses stood across Market Street from these houses in the late 19th century; they were demolished in the second decade of the 20th century when the American Tobacco Company began construction of a huge facility on the site.(3)

By 1890, the 100 block of South Scales Street, which runs parallel to Market Street one block west, was developed to approximately one-half of its capacity, with the majority of buildings being of brick construction and two or three stories in height, a precedent followed for most commercial construction throughout the historic period in Reidsville. Development also extended along the cross streets to north and south--Morehead and Gilmer--although to a more limited extent. The most notable commercial building surviving on South Scales Street from this period is the 1888 former Citizens Bank Building (RHD, #46).

A number of churches had been established in Reidsville during the 1870s, with frame buildings erected in several locations to house the various congregations. All of these early frame churches have been demolished, but a handsome brick Gothic Revival building constructed for the Reidsville Baptist Church--now First Baptist Church (RHD, #92)--beginning in 1882 survives on South Main Street, at the southern edge of the town's original corporate limits.

Although the First Baptist Church is the principal 19th century example of the Gothic Revival style in Reidsville, a number of houses dating from the last 15 years of the century do show the influence of the style. Most notable is the two-story brick house built between 1887 and 1890 for brick manufacturer William G. Jennings on Vance Street beyond the western edge of the city limits, near his brickyard. Known as the Jennings-Baker House, it has raised triangular-patterned brickwork above window and door openings and a corbelled cornice suggesting a crenelated parapet. Around the turn of the century, a number of frame houses were built in the city which have gabled wall dormers and steeply pitched gable roofs suggestive of the Gothic Revival style. A notable example is the house at 512 Maple Avenue (RHD, #172).

South Main Street for the first several blocks south of Morehead Street was beginning to be relatively densely developed, as many of the

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town's more prominent citizens chose the area for their new homes, which were examples of the continuing popularity of the Italianate style at the same time that the Queen Anne style was coming into prominence. The 1883 Hitchcock-Williams House (RHD, #118), is a restrained example of the Italianate style, one of only six surviving 19th century brick houses in Reidsville, while the 1890 Tallulah Richardson House (RHD, #125) is the best surviving example of the Queen Anne style in Reidsville. Unfortunately, many of the houses which once stood between these two residences and were the homes of such community leaders as H. K. Reid, N. C. Thompson, J. B. Pipkin and F. R. Penn have been demolished in favor of mid to late 20th century commercial buildings and parking lots.

To the west of the city's limits on Lindsey Street, a number of houses deriving stylistic inspiration from the Italianate style were built during the 1880s. They include the two-story frame Bethell House (RHD, #299) and Stephen Ware House (RHD, #265), the one-story brick James A. Ware House (RHD, #296), and the two-story brick W. L. Gardner House (RHD, #297). In the southeastern area along Lawsonville Avenue, two-story, traditional-form, frame houses with Italianate trim were built for Major W. S. Allen (RHD, #365) and J. H. Walker (RHD, #363). Modest frame workers' cottages continued to be built for employees of the tobacco factories, isolated examples of which can be found in altered form on many of the narrow and often dead-end streets extending north and east from Market Street.

An important development at the end of this decade was the introduction of Reidsville's first cotton mill, which resulted in the construction of a large brick industrial facility with mansard-roofed towers (the roofs have been removed) and a group of one-and-one-half story frame duplexes to house the cotton mill workers. This is the first standardized building form of workers' housing in Reidsville of which a substantial number survive.(3) It is likely that the dwellings built prior to this time and during the next decade for the tobacco industry workers' also followed stock patterns, but few survive in quantity to provide an indication of their appearance and number.

The two decades between 1890 and 1910 saw Reidsville continuing to develop at a steady pace, with construction of commercial buildings, industrial buildings, and residences maintained at a similar rate, filling in undeveloped spaces within the original corporate limits and spreading beyond these boundaries. Brick commercial buildings, two to four stories in height, with typical frame and glass shopfronts and corbelled cornices, continued to be built along South Scales Street, West Market Street, the triangle between West Market Street and the

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railroad, and the intervening cross streets--Morehead, Gilmer, and Settle. In addition, small frame and brick commercial buildings were erected in various parts of the growing town to serve the residents of areas experiencing rapid growth. Surviving examples include a frame former grocery store (RHD, #180) on Irvin Street and three stores--one frame and two brick--grouped around the intersection of Montgomery and Thompsonville streets in the southeastern part of the city, where numerous houses were being built between the new cotton mill and the already partially developed areas along Lawsonville Avenue and Barnes Street (NC 87).

Residential construction for much of this period employed the decorative devices of the Queen Anne style to a greater or lesser degree; in many cases, the typical ornamental millwork was applied to simpler, more traditional house forms, as opposed to the large, irregular forms characteristic of the more academic examples, such as the previously mentioned Tallulah Richardson House (RHD, #125). Similarly complex in its embellishments, though more symmetrical in form, is the Ellington-Stiers House (RHD, #259) on Lindsey Street, whose steeply pitched central gable suggests the distinguishing tower of the Queen Anne style. In addition, a number of one- and two-story houses around the city exhibit the irregular form typical of the style, with varying levels of ornamentation; some were remodeled in the early 20th century in the Colonial Revival and Neo-Classical Revival styles.

More numerous still are the scores of simple houses built during the two decades, whose decorative detailing is largely confined to porches and gables. Representing the most watered-down influence of the Queen Anne style, these houses often exhibit a simple one or two-story rectangular plan, three bays wide and one deep, with porches supported by turned and bracketed posts and sawnwork in the gables. Many display what in North Carolina is referred to as a "triple-A" roof form-- basically a side gable roof with a third gable centered on the facade.(4) These houses comprise a substantial proportion of the late 19th and early 20th century housing stock in Reidsville and can be found throughout the city.

An example of the Queen Anne style adapted for commercial use is the 1894 former Bank of Reidsville Building (RHD, #66), a two-story brick building which enjoys a prime location in the central business district--the southwest corner of Morehead and Scales streets. The architectural firm of Brown and Garber, which had designed the Post Office and Customs House (demolished) previously built on the opposite corner, took advantage of the site by designing a corner entrance topped by a circular turret with a conical slate roof.(5)

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Another major building project dating from the early 1890s was the Main Street Methodist Church (RHD, #87), a large brick structure predominantly Romanesque Revival in style, which survives relatively intact on South Main Street, although its immediate surroundings have been severely compromised by the construction of mid-20th century commercial buildings.

By the turn of the 20th century, the florid and irregular patterns of the late 19th century architectural styles were beginning to be supplanted by cleaner, more symmetrical lines and restrained ornamentation of the classical revival which gripped the nation following the 1893 Chicago Exposition. Earlier, the 1876 Philadelphia Centennial Exhibition had stimulated interest in the country's colonial years, and the two trends combined to produce the Colonial Revival style, which has enjoyed popularity in one form or another throughout the 20th century. Local examples of the style include the Wm. N. Womack House (RHD, #288) on Lindsey Street, which features a front-facing, two-story gambrel-roofed block with a Palladian window in the gable end, and the "Lytt" Gardner House (RHD, #168), which has classical columns. Another manifestation of the Colonial Revival style is the Georgian Revival, of which several brick examples were built on South Main Street and in the new subdivisions opening in the southern and western parts of the city during the 1920s and 1930s. Finally, the South End Elementary School in the southern section of the city displays elements of the style, with a recessed classical portico and a central lantern being the dominant features.

Simultaneously, the more monumental Neo-Classical Revival style, typified by two-story porticos in one of the classical orders, was the choice for many public buildings as well as the residences of prominent citizens. This popular style was also the source of many early 20th century remodelings of earlier houses. The finest example of a Neo-Classical Revival house in Reidsville is the Robert Payne Richardson House III, built in 1912 by local contractor George E. Barber for Robert Payne Richardson, Jr. Belmont, as the house was called, is located on a rise at the western edge of the city, between the two houses built by Richardson's father and moved to their present locations when Belmont was built.

The slightly earlier Hugh Reid Scott House, Melrose (RHD, #140), on South Main Street is as grand in classical detail, though not in scale as Belmont. Designed by architect Richard Gambier, the house is set in large grounds surround by a decorative iron fence set in a stone wall whose large stone piers have name plaques. Other examples include the

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house built by George Barber for himself northeast of Belmont and the Dr. Luther T. Smith House (RHD, #96) on South Main Street. Non-residential examples of the Neo-Classical Revival style include the 1926 terracotta faced Municipal Building (RHD, #214), the First Presbyterian Church (RHD, #126), built in 1922 on South Main Street, and the Reidsville High School on Franklin Street, also built in 1922.

An interesting contrast with the classical revival buildings of the first three decades of the 20th century are the well-crafted group of Gothic Revival churches built between 1910 and 1925. The First Baptist Church on South Scales Street was built in 1918 for the first separate church for blacks formed locally in the post-Civil War movement for religious separation of blacks and whites. The nearby St. Paul's Methodist Church, built ca. 1921 and demolished in the late 1970s, was home to another of the early black congregations. Within the Reidsville Historic District are four contemporary Gothic Revival churches--three brick and one frame--the smallest and simplest of which is the 1914 St. Thomas Episcopal Church (RHD, #279).

By 1915, the bungalow was emerging as the dominant house form being erected in Reidsville, with numerous attractive examples--frame, brick, stone, stuccoed--surviving throughout the city. While some were built for professionals such as physician Samuel G. Jett (RHD, #151) and attorney Ira Humphreys (RHD, #163), others were constructed as rental housing for employees in the city's industries, particularly following the rapid expansion begun by the American Tobacco Company in 1916.

This latter development resulted in many changes in the built environment of Reidsville, as well as its industrial makeup. As many of the smaller tobacco factories were absorbed by the American Tobacco Company and others closed down operations in the face of overwhelming competition from the industrial giant, most of the plants in which they had operated were gradually demolished. By 1917, the company had begun construction of the huge plant which now dominates the landscape between North Scales Street and the rail line north of the Reidsville Historic District. In 1928, additional factory buildings were constructed which were typical of the modernism sweeping the nation at the time. As Laura Phillips said, "The play between projecting and receding planes and between vertical and sweeping horizontal lines creates a streamlined effect which was the perfect expression of the modern industrial process taking place within." (6) In contrast, the company's Administration Building, built at about the same time, demonstrates that the Neo-Classical Revival style remained prominent, seeming to express a suitable corporate image.(7)

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The tremendous expansion of the American Tobacco Company necessitated the construction of a great number of small frame houses which could be rented at nominal rates to the black workers in the "Factory". Many of the houses were owned by prominent local citizens, who had them built on speculation between 1915 and 1930. Similar traditional house forms were the basis for most of the houses, although two different versions can be found. The basic house is one room wide and two rooms deep on the first floor, one and one-half stories high, with a shed roof over the rear room. The earliest version is topped by a side gable roof and has a shed-roofed front porch; a remarkably intact group of five such Workers' Houses is located on the east side of the 300 block of N. Washington Avenue. They were built between 1915 and 1920 for local druggist and politician T. L. "Lytt" Gardner. Until the late 1970s, similar groups could be found in rows along Roanoke, Chestnut and Vale streets in the northeast section of the city, and the isolated survivors located in many areas of the city suggest that they were once an important part of the city's housing stock.(8)

Similar in plan are houses built during the 1920s, a row of which survives relatively intact in the 500 block of Ware Street. The major difference is that the gable roof faces the front and rear of the house rather than the sides.(Phillips, p 23) Fewer houses of this type seem to have been built in Reidsville. Later in the century, workers' houses were typical of the vast number of tract houses built throughout the country in the two decades following the Second World War.

Reidsville's first planned residential subdivision, Courtland Place, opened in the early 1920s, characteristically in the southwestern section of the city. The curvilinear street plan, dedicated park space, and restrictive covenants attached to building lots were typical features of such subdivisions across the state. Although a number of bungalows and Colonial Revival and Tudor Revival houses were built in the area in the 1920s and 1930s, the majority of development appears to have occurred in the late 1940s and 1950s. Later middle-class subdivisions were developed in the area around the Tudor Revival Pennrose Country Club and on either side of Richardson Drive near the southwestern edge of the city.

The presence of the American Tobacco Company provided Reidsville a measure of protection from the worst ravages of the Great Depression, and a number of important building projects were undertaken during the period, both privately and under the auspices of the federal government's work relief programs. In 1936, a handsome Art Deco U. S. Post Office and Federal Building (RHD, #215) was erected adjacent to the earlier Municipal Building (RHD, #214). Another reflection of the

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city's turn to modernism in architectural design is the contemporary Coca-Cola Bottling Plant in the 600 block of South Scales Street, which is evocative of the streamlined Art Moderne style. In contrast is the ca. 1938 National Guard Armory (RHD, #5) on East Market Street, a typical brick pile exhibiting suggestions of the medieval fortress.

Since the end of World War II, Reidsville's development has followed typical patterns. Architecturally within the cultural mainstream, residential construction has been dominated by brick and frame ranch houses with a nod to the Colonial Revival style. This classically-influenced style has also been predominant for the construction of churches, although a number have been built which pay homage to the Gothic Revival. Commercial, industrial and governmental buildings have typically been of brick or aggregate materials with less and less ornamentation. As the central part of the city has virtually fully developed, new construction of all types has moved to the south and west.

As already noted, the city's rolling terrain has had a strong influence on the direction taken by development throughout its history. This topography is also reflected in the street patterns; although the area encompassed within the central business district exhibits the typical grid pattern, many streets in the city follow the hilly ground, creating a somewhat confusing curvilinear street layout. In a number of areas around the city, the terrain has been unsuitable for construction and sizeable tracts have remained undeveloped--as open fields or wooded areas. Even within the more developed areas, space in the middle of blocks is sometimes nearly a ravine and the elevation can vary greatly from one block or even one house to the next.

Throughout much of the residential areas of the city, a mature growth of deciduous and evergreen trees softens the landscape, particularly in areas where older houses are in deteriorating condition. Sophistication in landscaping varies, with many homes enhanced by foundation plantings and some annual and perennial flowers. A small number have more planned layouts, such as the Penn House (NR), the Reid House (NR), the Robert Payne Richardson House III, and several located in the Reidsville Historic District.

A comprehensive survey of Reidsville's historic architectural resources was carried out in the summer and fall of 1978 by architectural historian Laura A. W. Phillips, with the assistance of Carol C. Perrin, a graduate student in the History Department at Wake Forest University.

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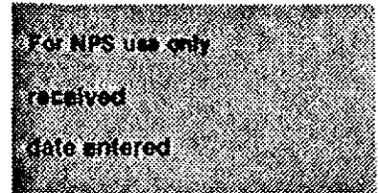
According to the 1981 survey publication, Reidsville, North Carolina: An Inventory of Historic & Architectural Resources,

The inventory was conducted in a street-by-street manner in which all properties within the city limits were inspected. Those which were determined through inspection, research, or the recommendations of local resource people to be of some historical or architectural merit were photographed, mapped and described. Later, historical information and technical data were compiled and added to the inventory files. Using this process over 400 properties were included in the inventory. (p. v)

As part of the process of preparing the National Register nomination for the Reidsville Historic District, an additional group of approximately 200 properties were mapped, photographed, and described. The inventory files are repositied with the Survey and Planning Branch of the Division of Archives and History, North Carolina Department of Cultural Resources.

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Footnotes

- 1 Laura A. W. Phillips, Reidsville, North Carolina: An Inventory of Historic & Architectural Resources (Reidsville, N. C.: Reidsville Historic Properties Commission, 1981), p. 7.
- 2 Ibid., p. 85.
- 3 Ibid., p. 23.
- 4 Ibid., p. 21.
- 5 Ibid., p. 21; and Reidsville (N. C.) Review, 4 May 1894, p. 3.
- 6 Phillips, Reidsville . . . Resources, p. 27.
- 7 Ibid., p. 26.
- 8 Ibid., p. 23.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input checked="" type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800–1899	<input checked="" type="checkbox"/> commerce	<input checked="" type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input checked="" type="checkbox"/> industry	<input checked="" type="checkbox"/> politics/government	<input checked="" type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates ca. 1840–1941 **Builder/Architect** Various/unknown

Statement of Significance (in one paragraph)

INTRODUCTION

The city of Reidsville, North Carolina, located in the southeast quadrangle of Rockingham County, encompasses approximately 2 1/2 square miles of hilly northern terrain. Although the area was settled permanently early in the 19th century, its history is principally that of a post-Civil War New South tobacco town, whose development was spurred by the arrival of the railroad.(1) Nearly all of the historic resources within the city's present-day corporate limits reflect this late 19th and early 20th century growth and maturation, and the individual properties and historic districts being nominated represent the significant events, individuals and historical trends which influenced and directed the town's development, as well as the building types and forms and architectural styles employed in the construction of the town's built environment.

The city's surviving historic resources represent the principal areas of significance in its history, including exploration and settlement, architecture, commerce, community planning, industry, politics and government, religion and transportation. In addition, a commemorative statue at an important intersection in the Reidsville Historic District and a Depression-era wall mural located in the former U. S. Post Office and Federal Building (RHD, #215) add art and sculpture as minor areas of significance. A small number of architect-designed buildings and the larger number of well-crafted pattern-book derived buildings demonstrate a certain degree of sophistication and knowledge of popular architectural styles among the more prosperous of the city's residents throughout its late 19th and early 20th century development.

One of the individual properties being nominated, the former First Baptist Church on South Scales Street, would normally be exempted from nomination because it is still used by a religious institution. However, the congregation for which it was built was the first separate church established for blacks in Reidsville as part of the general trend in this direction in the post-Civil War South. In addition, it is a well-crafted representative example of an early 20th century Gothic Revival brick church. Within the Reidsville Historic District are a nomination; they include churches, a cemetery, contributing properties less than 50 years old, and several moved buildings. However, they all are integral parts of the district, which otherwise meets National

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Register Criteria.

Reidsville Properties Already Listed in the National Register:

David Settle Reid House (1974)

Penn House (1983)

Properties and Districts Being Nominated in Reidsville MRN:

Jennings-Baker House

(former) First Baptist Church

Richarson Houses Historic District

Washington Avenue Workers' Houses

Reidsville Historic District

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STATEMENT OF SIGNIFICANCE

Reidsville's history as a town begins in 1814 when Reuben Reid settled with his wife, Elizabeth Settle, and their infant son, David Settle, on a 700-acre farm on the ridge between Wolf Island and Little Troublesome creeks, the former running along the city's current north-west boundary and the latter running across the southern half of the city. The Reids are said to have lived in a log house on the road between Danville, Virginia, and Salem, North Carolina, later opening a store and ordinary. A post office was secured for the settlement in 1829, and David Settle Reid, at the age of sixteen, was appointed the first postmaster; the post office was named Reidsville. During the 1830s, the Reid settlement, with house, stables, store and post office, was a halfway station on the stage line between Danville and Salisbury. (2)

The exact location of the complex of buildings erected by the Reids is not known, as none survives today. One of several local traditions holds that a house originally located near the present intersection of South Main and Lindsey streets in the Reidsville Historic District, later moved at least twice, was the Reid House, in an expanded form. This has not been substantiated, and other traditions indicate that it was built by Joseph Holderby, several decades later. Nothing further can be learned from physical evidence, as the house was demolished in 1980. (3)

Although David Settle Reid (1813-1891), the town's first postmaster, enjoyed a prominent statewide political career during the middle decades of the 19th century, serving as a U. S. Congressman and Senator and as the state's governor, his law office and political base were in Wentworth, the county seat, and his principal residence was a plantation on the Dan River. (4) Throughout most of his career, the town named for his family and which he served early in his career remained little more than a backwater settlement. (5) The only house surviving in Reidsville which is associated with Reid is the large frame Italianate residence built for his son Thomas Settle Reid in 1881 on East Market Street (Reidsville Historic District, #16); the elder Reid lived with his son for the last years of his life. (6)

Scattered farmsteads and plantations were established around the area, particularly between the Reid settlement and Wentworth, which is located some six miles to the west. The oldest documented building in Reidsville was the early seat of one such plantation; in 1842, Caswell County native Robert Payne Richardson, Sr. (1820-1909), married Elizabeth Wright, whose father, Nathan Wright, gave the young couple approxi-

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mately 300 acres of land on Little Troublesome Creek. It seems likely that Richardson built his first home on a commanding site shortly thereafter. The one-and-one-half story, hall-and-parlor plan frame house, which is part of the Richardson Houses Historic District, is the only Greek Revival style house in Reidsville. Richardson built his plantation up to more than 1600 acres at one time; he also operated a tobacco factory and general store in Reidsville during the two to three decades following the Civil War. In the 1860s, Richardson built a second, larger house in the Italianate style; tradition holds that it was joined to the earlier house. In the early 20th century, the two houses were separated and moved to new locations, on Richardson land, to the north and south of the original site. This house, too, is included in the Richardson Houses Historic District.(7)

Beyond these somewhat isolated farms and plantations, little growth occurred in the area which was to become Reidsville during the four decades following the arrival of the Reids. By the mid 1850s, its population was still tiny, and there was only one mercantile establishment, a general store run by a younger Reid son, Hugh Kearns Reid (1817-1897), and William Lindsey (1829-1889). Lindsey, a Virginia native, had moved to the area in the early 1850s; in 1856 he married Sarah A. Holderby (1833-1893), a daughter of Joseph Holderby (1813-1873), who was by then a major landowner in the area.(8)

Shortly after his marriage, Lindsey established a tobacco manufactory in a frame building located near the current intersection of South West Market and Settle streets. William Lindsey and Company, the forerunner of Reidsville's later important tobacco industry, produced a plug tobacco called Lindsey's Level Best.(9). The 1860 U. S. Census records that Lindsey's tobacco factory employed nine men and 3 women and produced 230 boxes of tobacco per year. (10) In 1858, Lindsey acquired a tract of land of about 384 acres formerly owned by his father-in-law; much of the 80.5 acres within the 1873 incorporation limits and the 140 acres in the Reidsville Historic District were included in this purchase by Lindsey.(11)

With the addition of the standard grist and saw mills which augmented local farming operations, the Lindsey tobacco factory and Lindsey and Reid store were the principal economic enterprises of the Reidsville area prior to the Civil War. In contrast, John Motley Morehead had brought the first textile mill to nearby Leaksville in the late 1830s, one of a number of cotton mills established in the Piedmont during the state's antebellum industrial expansion.(12) Reidsville was not to enter the state's cotton mill frenzy until the late 1880s.

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Like many towns across the state, Reidsville owes much of its post-Civil War development to the spread of a rail transportation network which had begun in the 1840s, but expanded rapidly after the close of the Civil War. The Piedmont Railroad, completed between Danville and Greensboro in 1863, was part of a larger network built by the Confederate government to facilitate the movement of troops and supplies, including a line running between Richmond, Virginia and Atlanta, Georgia. Reidsville was established as the principal station between Danville and Greensboro, opening the way for the town's rapid post-Civil War expansion.(13)

Shortly after the end of the War, Major Mortimer Oaks, an official of the Piedmont Railroad who was married to another of Joseph Holderby's daughters, settled in Reidsville; he built and operated the town's first hotel on the east side of the rail lines. This hotel faced Market Street, which runs in parallel east and west legs on each side of the tracks. (14) During the next fifteen years, Reidsville underwent a dramatic transformation, as it became a center for the sale, shipment and processing of the tobacco grown on farms in Rockingham and neighboring counties. New factories joined Lindsey in manufacturing plug and smoking tobaccos, and the first warehouse was established in 1871.(15)

Between 1871 and 1884, seven warehouses opened in the town, with such men as Major Oaks, Major W. S. Allen, H. K. Reid, J. G. Dalton, and E. M. and J. H. Redd (the latter two being Virginia natives), leading the way. (16) Two relatively intact leaf houses dating from the 1880s survive in the Reidsville Historic District, the (former) H. K. Reid Leaf House (# 18) and the (former) E. M. Redd Leaf House (# 216). Distinct from the low and wide warehouses which dotted the area at the time, these buildings were tall, narrow structures topped by steeply pitched gable roofs with high stepped parapets on the facades and rear elevations. This same form was employed in the late 1880s for other industrial facilities, including the J. H. Walker Flour Mill, Planing Mill, and Tobacco Box Factory (RHD, #40), which was later owned and operated as the Reidsville Flour Mill by W. H. Wray and members of his family.(17)

Like the warehouses, leaf houses and prizeries, tobacco manufacturing facilities were established at a rapid rate, with at least six operating by the late 1870s, including those run by Lindsey and Richardson. A prominent addition was that established about 1874 by F. R. Penn, another of the Virginians who figured prominently in the city's early history.(18) At the same time, retail concerns were beginning to proliferate as the expanding industrial base swelled the city's population.

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In 1873, the town was incorporated , with its charter ratified by the state legislature in December of that year. The town's limits were described as follows: "Making Morehead street where it crosses the railroad the central point, extending one hundred and sixty-one poles North, and the same number of poles South, and eighty poles East, and eighty poles West from said center."(19) This eighty-acre rectangle formed the nucleus of the expanding town, with its first concentrated development extending along both legs of Market Street for several blocks north of Morehead Street. This area has lost most of its early structures and been invaded by later development, power stations, and parking lots. Some areas which were outside the original town limits, along Lawsonville Avenue to the southeast and South Main and Lindsey streets to the south west, developed simultaneously with the areas within the limits. The location of residences of many prominent early citizens, the west and south-western areas eventually supplanted Market Street and the eastern sections as the favored neighborhoods for middle and upper middle class residential construction.

Major Mortimer Oaks was appointed as Reidsville's first mayor; serving as the first town commissioners were Major W. S. Allen, a druggist and merchant who was also involved in the local tobacco industry; merchant and hotel operator J. M. Harris; tobacco manufacturer Decatur Barnes; William Lindsey, some of whose contributions have already been cited; and Robert Williams, also a prominent merchant.(20) Many of these and other early leaders have been memorialized in the city's street names.

Five houses associated with these city fathers survive; four are located within the Reidsville Historic District. The Oaks-Motley House (# 6), the William Lindsey House (# 124), and the Robert Williams House (# 128) are all relatively sophisticated examples of the Italianate style popular at the time, with the latter two being particularly distinctive as two of only six brick houses surviving in Reidsville from the 19th century. The Major Allen House (RHD, #365) is a more traditional frame house with decorative allusions to the Italianate style. Outside the district, James Harris's house, located on North East Market Street as one of the handful of substantial residences surviving along that street, is a two-story frame vernacular, but ornate, interpretation of the Italianate style.(21)

The westward shift in development that took place beginning in the late 1870s can be explained largely as a result of the topography of the area. East of the railroad and north of the district, the terrain is more rolling with slopes of greater than 15-20%, while to the south

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and west of the town's center, the slope is much gentler.(22) This geographical characteristic also affected the street layout which ensued as the town grew; outside of the small area comprising the central business district, streets follow the terrain and typically are curvilinear in design.

Between Reidsville's incorporation in 1873 and 1890, the town's industries, commerce and population grew at an astonishing pace. By the latter year, the population had increased from a few hundred to slightly less than 3,000; many of these peoples were employed in the approximately 15 tobacco (chewing and smoking) factories listed in Levi Branson's North Carolina Business Directory for that year.(23) In the early 1880s, William Lindsey and Company (RHD, # 19), A. H. Motley and Company, and F. R. Penn and Company had built large factories along Market Street, producing plug chewing tobaccos in the main. Robert Payne Richardson, Jr., began construction in 1889 of a large plant to manufacture a new brand of smoking tobacco, Old North State.(24) This four and one half story, Second Empire style building with its six-story clock tower, was a Reidsville landmark until it was destroyed by fire in December 1917.(25)

A number of small manufacturing enterprises supplemented the tobacco industry in the local economy; they included a box factory, 2 harness makers, 2 grist- and sawmills, 3 carriage-repair shops, a bucket factory, and a paper box factory.(26) However, many local leaders felt that Reidsville was relying too heavily on tobacco for its prosperity, especially since it was an industry the majority of whose workers were black. As early as 1883, a local newspaper made the following plea,

Again gentlemen hear us for the good of Reidsville and let us have a white line of industries that will draw labor to our midst, a monopoly of any class of labor whether it is white or black will beget turbulence among the laborers themselves who will soon put it down that they are the life and support of the town, but a place to be well balanced must have plenty of work for both white men and negroes, and then its heeled [sic] and all goes well. (27)

This was merely an early shot in the protracted newspaper campaign emphasizing the need to expand the town's industrial base; the press was eventually rewarded with the establishment of the town's first cotton mill.

In 1889, Col. Andrew J. Boyd (1836-1893), prominent local attorney and president of the town's first bank, spearheaded an effort to raise

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enough capital to open a cotton mill. Late that year, construction began on a large brick plant whose design was typical of 19th century textile mills; it was located southeast of the earliest area of development. Its water and stair tower was topped by a mansard roof (repeated on a second tower built along with other later additions), linking it stylistically with the Second Empire style of architecture. The Reidsville Cotton Mills experienced hard times in its early years, but was eventually acquired by Virginia industrialist W. S. Forbes, who renamed it the Edna Cotton Mills and hired J. B. Pipkin in 1900 to assist in running the mill. Pipkin bought the mill in 1931, and it was operated by the Pipkin family until 1946 when it was absorbed by the Cone Mills Corporation, which still operates the Edna Mills today.(28)

Simultaneously with the construction of the brick industrial plant, the first ten of an eventual fifty-five houses were built for the cotton mill "operatives". Although small frame "tenements" and "shanties" had been built near the tobacco factories for the black workers, this was the first concerted effort to build standardized rental housing for workers in local industry by the owners of a particular factory. Fewer than thirty-five of the fifty-five, all built before 1900, survive, with none intact. They are one and one-half story frame duplexes of six rooms, with side gable roofs and rear shed rooms.(29)

In addition to the increase in the town's industries, its mercantile establishments had multiplied many times. Branson's directory for 1890 lists more than 90 firms engaged in a variety of businesses, with an emphatic move away from the general store to a greater degree of specialization. By this date, there were stores dealing almost exclusively in boots and shoes, books and stationery, jewelry, drugs, hardware, furniture, millinery, confections, baked goods, and fertilizers. There were also a commercial photographer, an ice and bottling plant, a job printer, several livery stables, a wholesale commission merchant, and six saloons.(30)

This array of businesses could not be accommodated in the area along the railroad tracks on East and West Market streets, which was increasingly given over to industry. As already noted, several major tobacco factories were built in the 1880s on Market Street north of Morehead Street. In addition, numerous smaller tobacco factories were scattered along both legs of Market Street, flanking the railroad, and the perpendicular and parallel streets immediately to the east. Of these, a portion of the Johnston Brothers Tobacco Factory (RHD, # 13) survives on South East Market Street just south of Hall Street.

A small number of early commercial buildings remains along Market

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Street, although the majority of such structures currently in existence date from the early 20th century. One of the most intact early commercial blocks in Reidsville is the Whitsett and Crafton Block (RHD, # 2), located on the southeast corner of North East Market and Motley streets, which housed, at various times, the post office, the Western Union telegraph office, a drugstore, a bookstore, and the YMCA. It is a substantial two-story, three-shop brick building embellished with decorative brickwork and a metal cornice between floors, typical of commercial construction in the late 19th century.

By the mid 1880s, retail establishments were expanding the town westward, building first along Morehead Street west of Market Street and then along Scales Street southward from Morehead. In late 1889, the Weekly Review was encouraged by the town's growth and new construction to state, "Since the new store buildings on Scales street have been finished it presents quite a city like appearance" (31) The majority of the earliest buildings have been demolished or greatly altered, although several retain enough integrity to demonstrate the original character of the growing number of commercial buildings. In particular, the Citizens' Bank Building (RHD, # 46), built in 1888 at the southeast corner of Morehead and Scales streets, is a good example of an Italianate commercial building. Unfortunately, all of the shopfronts on these early buildings have been modernized, usually with large plate glass windows divided by aluminum strips.

As the population grew, so did the need for certain institutions and services. As already noted, Citizens' Bank, which had been established in 1885, built a brick structure on South Scales Street three years later. This was not Reidsville's first financial institution; that honor goes to the Bank of Reidsville which had been established in 1882 and operated for a number of years out of small commercial buildings on Market Street.(32) The officers and directors of these banks were among Reidsville's most prominent citizens. Associated with the Bank of Reidsville were Colonel A. J. Boyd as its first president, and H. K. Reid, A. M. Whitsett, F. R. Penn, and Robert Harris, as the directors.(33) Prominent attorney Hugh Reid Scott, a grandson of Reuben Reid, was president of the Citizens' Bank, while its board of directors consisted of three of the same men as the Bank of Reidsville--F. R. Penn, Robert Harris, and H. K. Reid--plus William Lindsey.(34)

In addition, a number of churches were established in this period to serve the spiritual needs of the community. The first was a Baptist congregation, the former Hogan's Creek Baptist Church which moved to Reidsville around 1870, building a frame structure at the corner of Gilmer and South Scales streets shortly thereafter.(35) The Baptists

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were soon followed by a Methodist Episcopal congregation (1874), a black Baptist Church (1874), a Presbyterian congregation (1875), and the Episcopalians (1883). Several of the congregations shared the facilities of the Baptist church until they were able to construct their own churches. (36) None of these early frame churches, which were located on South Scales, West Market and Gilmer streets, survives, although the second building of the black First Baptist Church, built in 1918, stands at essentially the same location as its earlier frame structure. However, this first separate black congregation in Reidsville moved to a new facility in 1975.(37)

The only church building extant from the quarter century following the Civil War is that of First Baptist Church (RHD, #92), a much-expanded brick Gothic Revival structure located at the northeast corner of South Main and Piedmont streets in the southwestern finger of the district. Construction of the earliest portion of the church was begun in 1882; by 1890, the congregation had grown to such an extent that the eight-year-old building had to be expanded. Towers flanking the facade were built at the same time.(38) These additions were undertaken during the same year in which the Methodist Episcopal congregation started to build their Romanesque Revival edifice two and one-half blocks north on South Main Street.(39)

Although a number of private schools were operated in Reidsville during this period, none of the buildings known to have been associated with these academic establishments survives. Local government operated out of a long-demolished combination city hall and market house located on West Market Street just north of Morehead Street. Until the early 1890s, the post office was located in a number of different commercial buildings in space leased by the federal government.(40) By 1894, a brick Prairie Style post office and customs house, designed by the architectural firm of Brown and Garber had been erected on the northeast corner of the Morehead and Scales streets intersection; it was demolished in the mid 1970s.(41)

In addition to the modest houses built for cotton mill and tobacco factory workers during this period, a number of more substantial residences were built for the growing city's factory owners, bank directors, leading merchants, and professionals. Many of these, such as the homes of F. R. Penn, H. K. Reid, N. C. Thompson, Dr. T. E. Balsley, Dr. W. J. Courts, E. M. Redd, and A. E. Montgomery are no longer extant. But several survive which indicate the level of craftsmanship and, in some cases, sophistication, which continued to characterize residential design in Reidsville. Of particular note are the Italianate houses built by Robert Williams (see above, RHD, # 128, ca. 1877), John A. Roach

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(RHD, # 131, ca. 1873), Thomas Settle Reid (RHD, # 16, 1881, listed in the National Register as the David Settle Reid House, 1974) Colonel A. J. Boyd (RHD, # 107, ca. 1875), and the latter's sister-in-law Mary E. Richardson and her husband A. E. Walters (RHD, # 106, ca. 1878). The Boyd House especially features the hallmark central tower and the distinctive decorative features of the Italian Villa style.

These well-crafted Italianate houses influenced residential design in Reidsville through the 1880s and into the 1890s, as can be seen in numerous houses in the Reidsville Historic District, both brick and frame, on South Main, Lindsey and Piedmont streets and South Washington Avenue. The majority are two-story frame houses, but the James A. Ware House (RHD, #296) on Lindsey Street, built about 1885, is a much smaller brick house with allusions to the Italianate style in its decoration. Its one-story, single pile, side and facade gable roofed plan is like that employed for many frame houses built in Reidsville and, in fact, across the state, in the late 19th and early 20th centuries in both rural and semi-urban areas.

As already noted, the James Harris House on North East Market Street, built in the mid 1880s, is a handsome vernacular rendition of the Italianate. Several other mid 1880s examples of the style in this northeastern area of the city were identified in the survey. The nearby, contemporary F. R. Penn Cottage, with its mansard-roofed central tower is the only surviving building in Reidsville exhibiting this characteristic feature of the Second Empire style, since the burning of the Old North State Tobacco Factory and the removal of the tower roofs at the Edna Cotton Mills.(42)

One of the more unusual houses built in Reidsville in the late 19th century and one of only six brick houses surviving from that period is the Jennings-Baker House, which is located on Vance Street at the western section of the city. Built between 1887 and 1890 when this area was outside the city limits, it was the home of brick manufacturer and builder William G. Jennings, a Virginia native, who apparently was advertising his product and his building skills through his home. Various compared to a medieval fortress and a 19th century Gothic Revival military academy, the two-story dwelling features a corbelled cornice on its roof parapet, raised triangular brickwork above window and door openings, and two-story semi-hexagonal bays on either side of the entrance.(43)

Reidsville's history during the final decade of the 19th century and the first decade of the 20th is like that of most growing towns across the state, involving steady population increases, extension of

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amenities such as electricity and telephone service, and expansion of the economic base through industrial growth and retail and wholesale commercial development. During the first of the two decades, the town's population grew only about ten percent, rising to just under 3,300 in 1900. In the next ten years, it increased by nearly fifty percent to more than 4,800 in 1910.(44) Construction of all sorts, but particularly residential and commercial, flourished during the period, with new architectural styles enjoying prominence and influencing the design of buildings throughout the city.

Among the more notable non-residential projects which survive from this period are the already-mentioned Romanesque Revival Methodist Episcopal Church, completed in 1894 and now known as the Main Street United Methodist Church (RHD, #87), and the (former) Bank of Reidsville Building (RHD, #66), an unusual two-story brick structure located at the southwest corner of Morehead and Scales streets. Designed by the architectural firm of Brown and Garber (which had drawn the plans for the just completed post office and customs house located across Morehead Street), the recently-altered building features a large corner turret with a conical roof.(45)

Sometime between 1901 and 1908, the Reidsville Grocery Company (RHD, #12), a wholesale grocery concern established around the turn of the century and still in operation today, built a well-detailed, three-story brick building on the southeast corner of the intersection of South East Market and Hall streets.(46) Its design features are characteristic of much of the commercial construction occurring in Reidsville during the period, with a number of fine examples surviving in several areas. These include the large building on the southeast corner of South Scales and Gilmer streets, said to have been the location of Mrs. Cornie Irvin's Mercantile Store (RHD, #56), several buildings on Gilmer Street in the Reidsville Historic District, and three buildings--two brick and one frame--clustered around the intersection of Montgomery and Thompsonville streets.(47) This intersection is located in an area between the cotton mill and the then partially developed Lawsonville Avenue which underwent intensive development during the period.

Residential construction during the period followed two basic directions, that of the Queen Anne style, with its irregular massing and lavish ornamentation, and that directed by the revival of classical motifs, involving cleaner lines, symmetrical form, and restrained ornamentation. The latter idiom was to continue to influence design, of all types, through most of the 20th century in Reidsville, as it has in much of the state and country. A substantial number of houses from this period survives in pockets of concentration in the northern half of the

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city, as well as along major thoroughfares such as Lawsonville Avenue, which links Reidsville and Yanceyville in Caswell County, and Barnes Street, which runs southeast to Burlington in Alamance County.

The finest surviving local example of a Queen Anne style house is the Tallulah A. Richardson House (RHD, # 125), designed by Greensboro architect Oslo Epps and built in 1890 for T. E. Richardson, a cousin of Robert Payne Richardson, and his wife, Tallulah, who operated a millinery shop.(48) Located on a lot adjacent to the south of the William Lindsey House (RHD, # 124), the Richardson House was influential locally through its extravagant use of turned and sawn millwork and the variety of its wood sidings.

Similarly ornamented is the Ellington-Stiers House (RHD, # 259), built in 1900 on Lindsey Street, which exhibits more symmetrical forms embellished with a plethora of millwork. Built for merchant D. R. Ellington, it was later owned by prominent attorney Percy T. Stiers.(49) Numerous houses in the city can be cited to demonstrate the influence of the Queen Anne style, including both one and two-story examples. They were built for prosperous merchants such as William M. Giles (RHD, # 282) and J. W. Burton (RHD, # 323), as well as for individuals active in the local tobacco industry, such as R. T. Burton (RHD, #321, 506 Piedmont).

Several residences are conspicuous examples of the Neo-Classical Revival style popular in the early 20th century. The most lavish and monumental is that built in 1912 by local contractor George E. Barber for smoking tobacco manufacturer Robert Payne Richardson, Jr. (1855-1922), on the site of the two earlier houses built by his father. Included in the Richardson Houses Historic District, Belmont, as the house is known, is dominated by its magnificent elliptical Ionic portico. Barber selected the same style for his own home on Richardson Drive northeast of Belmont; featuring a rectangular Ionic portico, it is more modest in scale.

Nearly as grand as Belmont is the 1909 Hugh Reid Scott House (RHD, # 140), Melrose, designed by architect Richard Gambier of Greensboro. Scott (1855-1947), as already noted, was the first president of Citizens' Bank; he was also a prominent attorney and major local landowner in Reidsville, who served in the North Carolina senate in the early 1880s.(50) A number of earlier houses in Reidsville were remodeled in the Neo-Classical Revival style in the early 20th century, including the William Lindsey House (RHD, # 124) and the Montgomery House (RHD, # 361), indicating the great popularity of the classical motifs.

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Less monumental in scale but still derived from the classical revival, diluted through the so-called "Colonial American" styles (principally the Georgian and the post-colonial Federal styles), are the many Colonial Revival style houses in the city. A notable example of this style is the house built for merchant W. N. Womack (RHD, # 288) in 1900; its allusions to classical antiquity are more tenuous, with influences from the works of Palladio and from the Dutch Colonial style.(51)

More typical are the numerous houses built between 1900 and 1925 which express their classical derivation through the use of porch columns in one of the classical orders, door and window treatments, or the application of dentils and modillions. The 1909 frame residence of druggist H. E. Link (RHD, # 250) and a group of houses on Wyatt Street (RHD, #s 310, 311 and 312) exemplify the type.

The year 1911 brought a momentous change to Reidsville's tobacco industry. Since the end of the 19th century, industrial development in America had emphasized growth through consolidation, resulting in the formation of monopolies or trusts and making competition by small industrial firms nearly impossible. Many of these smaller firms were forced to sell to the trusts or to close their doors. James B. Duke's American Tobacco Trust had already absorbed many of the state's smaller chewing-tobacco manufacturies when it acquired the F. R. Penn and Company in 1911, thereby effectively closing Reidsville to competition. This acquisition took place in the same year that the Trust was forced to dissolve by a government antitrust suit.(52)

But the American Tobacco Company retained its ownership of F. R. Penn and Company, making Reidsville the home of a new brand of cigarettes, "Lucky Strike."(53) A few smaller manufacturers remained in business, including Robert Harris and Brother and R. P. Richardson, Jr., and Company, but both had closed by 1930. In 1916, it was announced that the American Tobacco Company would undertake a major expansion in Reidsville, hiring 200 new employees immediately, with expansion to 800 as soon as a new and modern plant could be built. In the meantime, the company would occupy the old A. H. Motley factory on East Market Street.(54)

Instrumental in bringing the company to Reidsville, introducing the "Lucky Strike" brand, and encouraging the company to expand locally was Charles A. Penn (1868-1931), a son of F. R. Penn.(55) Charles Penn's residence in Reidsville was an impressive blond brick Prairie style house located on a three-acre site on Maple Avenue between Lindsey and Piedmont streets, the only sophisticated residential example of the style in Reidsville. The ca. 1910 house was destroyed by fire shortly

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after Penn's death, and his widow rebuilt on the site. Designed by architect Bryant Hurd of Danville, the new Penn House is a substantial Colonial Revival brick house (RHD, # 164); surviving on the grounds are a number of outbuildings built to accompany and complement the earlier house.(56)

Construction in Reidsville during the decade following the announcement of the intended expansion continued in the same vein as the previous decade, with a limited number of examples of larger and more elaborate projects. The announced expansion of the American Tobacco Company resulted in a nearly frantic call for modest housing for the new workers. Newspaper articles of the period regularly announced the arrival of new building contractors, the construction of large groups of housing, and the need for more--"If we haven't enough houses to go 'round for families seeking employment in the cigarette factory they'll be built for you if you let us know what you want." (57)

Several local businessmen, including druggist and politician T. L. "Lytt" Gardner, undertook to build small frame houses to be rented to black workers in the "Factory" at low rents. Generally constructed in groups scattered across the northern third of the city, they were based on traditional housing forms dating to the 19th century, which would probably be familiar to their tenants. One-and-one-half stories in height and one room wide topped by a side or front gable roof with a shed room across the rear, these small houses formed the basic housing stock for black tobacco factory workers for much of the 20th century. Many of them have been demolished after being allowed to deteriorate or greatly altered over the years. The most intact group of the side-gable version built between 1915 and 1920 are the five North Washington Avenue Workers' Houses located on the east side of the 300 block of North Washington Avenue approximately one-half mile from the "Factory."(58)

For the more substantial homes of local merchants, industrialists and professionals, the classical revival styles remained popular through the 1920s and 1930s. But the bungalow became the dominant residential form of the period, with a range of sizes built for a wide variety of clients. Large and sophisticated Craftsman style bungalows were built for individuals like physician Samuel G. Jett (RHD, #151) and attorney and Recorder's Court Judge Ira R. Humphreys (RHD, #163), both on Maple Avenue. More modest bungalows, like those on South Washington Avenue (RHD, #s 192, 200, 206), were the homes of tradesmen and employees of the "Factory". Exhibiting characteristics of the Spanish Mission style is an unusual stuccoed bungalow located at 520-522 North Scales Street. Scales Street in both directions and the cross streets between it and South Main Street, as well as the thoroughfares leading out of

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the city to the south (east and west) were principal locations for the construction of bungalows in the 1920s and 1930s. These areas also were infilled during this period with "period revival" houses--those with influences from the Tudor and Colonial Revival styles, the Spanish Mission style, and the Dutch Colonial style.

A number of important churches were built in Reidsville between 1910 and 1920, all in the typical early 20th century Gothic Revival style. The former Methodist Protestant Church on Lindsey Street (RHD, # 251) is the only frame example; it is also the most altered. More typical are the brick edifices built for the St. Thomas Episcopal (RHD, # 279, 1914), Congregational Christian (RHD, # 373, 1920), and Primitive Baptist (RHD, # 287, 1920) congregations.(59)

As already noted, a brick Gothic Revival church was erected in 1918 for the first separate black congregation in Reidsville, First Baptist Church on South Scales Street. The similar building erected for the black St. Paul's Methodist Church on the opposite corner of South Scales and Williams streets was demolished in the late 1970s. During this period, much of Scales Street south of the central business district was a predominantly black residential area, while parts of Market Street were a major black commercial district.(60)

Also erected during this period was the Lawsonville Avenue School, whose 1917 buildings have been replaced with typical 1950s and 1960s structures (RHD, # 347), (61) and a new Southern Railway Passenger Station (RHD, #1), the latter being a typical Flemish bond brick building topped by a high hipped roof with broadly overhanging eaves and large brackets.

In the central business district, two buildings erected in the early 1920s are distinctive, but for different reasons. The Grand Theatre (RHD, # 235, now known as the Rockingham Theatre), on Gilmer Street, is a large stuccoed building with an unusual blend of decorative features drawn from the classical revival and Spanish Mission styles. It survives as a reminder of the 1920s cinema craze. On the northwest corner of the same block, the Belvedere Hotel (RHD, # 228) remains one of the tallest buildings in the city, its six stories embellished with restrained classical revival ornament. It was constructed in 1922 as the last hotel in Reidsville's central business district and the last surviving in a series dating from the immediate post-Civil War era.(62)

In addition to a fair number of new commercial buildings constructed around the city, including several around the intersection of Lindsey and Vance streets in the west end, a number of early commercial

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buildings were remodeled during this period; at least two were updated with classically-derived terra cotta facades. Also illustrating the continuing popularity of the classical revival idiom is the First Presbyterian Church (RHD, # 126), erected in a residential area of South Main Street in 1922, and the Reidsville High School on Franklin Street, a large Neo-Classical Revival brick building with a tetrastyle Doric portico.(63)

As early as May 1918, the Reidsville city government began to recognize the need for a new city hall; it was announced late that month that the city had purchased a 116 by 210 foot lot on West Morehead Street which was to be the site of a new facility. (64) However, construction on such a building was not started for another five and one-half years, when a magnificent Neo-Classical Revival edifice designed by Harry Barton of Greensboro was begun in November 1925 on the lot purchased in 1918.(65) The Municipal Building (RHD, #214) was the most ambitious project completed within in the boundaries of the Reidsville Historic District during the late 1920s.

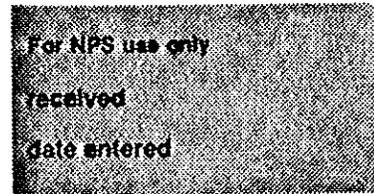
Excluded from the Reidsville Historic District is the Annie Penn Memorial Hospital located in the 600 block of South Main Street, named for the wife of F. R. Penn. The first building, a four-story brick structure with a Flemish-style parapet was erected about 1930; unfortunately, uninteresting later 20th century additions obscure the earlier building.(66) These additions and the large rear parking lot have caused the demolition of a number of older homes on South Main Street, as have the construction of nearby office buildings for physicians.

Outside the district, a major construction project, venturing into modernism, was the immense building program at the American Tobacco Company. Expanding the earlier facility was a massive brick structure whose modern exterior aspect reflected the up-to-date industrial processes going on within. In contrast, the contemporary Administration Building is a stone structure with Neo-Classical Revival decorative elements. By this time, the "Factory" was the major local employer, a role it still assumes today.

By 1930, the city's population had grown to nearly 7,000, having more than doubled in the first three decades of the 20th century.(67) The Great Depression which afflicted the nation from the crash in 1929 until the beginning of the Second World War was relatively mild in its effects on Reidsville. Although a number of banks and the Annie Penn Memorial Hospital closed temporarily, cigarettes continued to be produced at an increasing rate, so that the American Tobacco Company was able to weather the period well and maintain a substantial payroll

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locally. In 1933, Burlington Mills opened a plant in Reidsville, which continues in operation today, supplementing the city's industrial base.(68)

A number of significant building projects were carried out during the Depression, exhibiting the major architectural styles and the role of the federal government during the period. The most sophisticated is the former United States Post Office (RHD, #215), designed by High Point architect Louis K. Voorhees and built in 1936. This handsome Art Deco building gains further significance through the presence of a wall mural painted by artist Gordon Samstag under a Depression-era program sponsored by the U. S. Treasury Department, Paintings and Sculpture Division. (69) Contemporary with the Post Office is the Art Moderne-influenced Coca-Cola Bottling Plant in the 600 block of South Scales Street, a two-story stone building featuring sweeping lines and streamlined use of materials.(70)

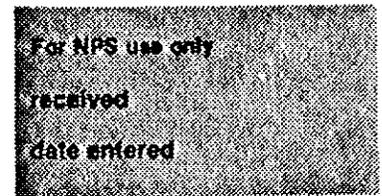
In the next block east from the Post Office stands the former Reidsville Fire Department building (RHD, #211), erected in 1941 under the auspices of the Works Projects Administration. (71) Finally, the N. C. National Guard Armory (RHD, #5), built between 1935 and 1941, is typical of the massive armories of the period, deriving their design inspiration from the medieval fortress.(72)

Residential construction continued on the same path as had characterized it during the 1920s, moving ever to the south and west, filling in spaces along South Main Street and Maple Avenue and continuing out South Scales Street and Richardson Drive and in new planned subdivisions, the first of which, Courtland Place, had opened in the early 1920s. Typically, the houses were bungalows or in one of the "period revival" styles, with the Colonial Revival continuing its popularity alongside the Tudor Revival and Spanish Mission and their derivations. Commercial construction also continued, with service stations such as that on the northeast corner of Scales and Morehead streets and a variety of retail buildings featuring both classical and Art Deco-influenced decoration being built on vacant lots in the central business district and, to a lesser extent, in other parts of the city.

With the strength exhibited by the local industries, Reidsville's population continued to grow during the Depression years, surpassing 10,300 by 1940.(73) The city limits had been expanded over the years since its incorporation in 1873 to become a somewhat irregular oval shape. Since the early 1940s, the city has experienced typical patterns of development, as its population growth has slowed appreciably. The 1980 census recorded 12,492 inhabitants of Reidsville, an increase of

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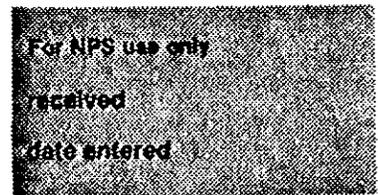
approximately 20% over a period of four decades.(74) The city's limits have been extended to accommodate this increase, principally around the southwestern edge. Within the older areas of the city, numerous early buildings have been demolished, to be replaced by new construction or their sites left vacant or converted to parking lots. Some of these changes, as already noted, have been engendered by the expansion of the local hospital; the city's churches have had a similar impact in some areas. In addition, a substantial number of buildings have been altered; commercial buildings have modern shopfronts and facade coverings, and houses are covered with synthetic siding materials. Land uses have also changed in several areas, with older homes being converted for use as offices.

Outside the older areas of the city, residential subdivisions have increased in number, with the construction of many tract houses and brick and frame ranch-style houses. Around the city's perimeter, commercial expansion has increased, particularly with service stations and fast food restaurants to accommodate travelers along the interstate and freeway systems which bypass the city. Reidsville's first, and still the only, shopping mall was opened in 1966, drawing several major downtown stores to its suburban location. In the early 1980s, the first major new industry for many years entered the Reidsville market; the Miller Brewing Company, which had previously opened a large brewing facility in nearby Eden, began the operation of a container plant, the Reidsville Can Company, employing some 300 people, at the southeastern edge of the city.(75)

Although Reidsville has lost some of its early built environment, a substantial number of historic resources survive to chronicle its past, reflecting its post-Civil War development as a New South tobacco town, with growth and relative prosperity continuing virtually unabated until the Second World War. The earliest building included in the multiple resource nomination is representative of the area's antebellum settlement period, while the remainder of the nominated properties and districts are symbols of the significant period of development. They clearly convey the patterns that development took in Reidsville during this period, indicating also the industrial and commercial forces shaping that development and the role of particular individuals and groups of people in the city's progress.

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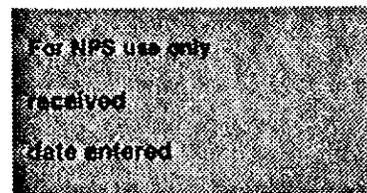
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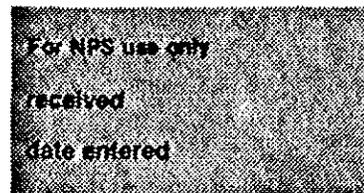
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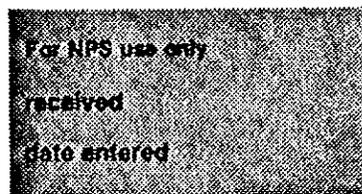
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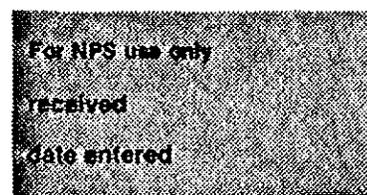


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- 61 Reidsville Review, 31 August 1917, p. 1.
- 62 Claudia Roberts Brown, Historic Preservation Certification Ap-
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- 63 Phillips, Reidsville . . . Resources, p. 102. The former Reids-
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- 65 Reidsville Review, 30 September 1925, p. 1 and 9 November 1925,
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9. Major Bibliographical References

See continuation sheets

10. Geographical Data

Acreeage of nomlnated property see individual forms

Quadrangle name Reidsville

Quadrangle scale 1:24,000

UTM References

A
Zone Easting Northing

B
Zone Easting Northing

C

D

E

F

G

H

Verbal boundary description and justification

The multiple resource area includes the area within the incorporation limits of the city of Reidsville.

List all states and counties for properties overlapping state or county boundaries

state N/A code county N/A code

state code county code

11. Form Prepared By

name/title Allison Harris Black, Architectural Historian

Black & Black

organization Preservation Consultants date August 1986

street & number 620 Wills Forest Street telephone 919 828-4616

city or town Raleigh state North Carolina

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature _____

title _____ date _____

For NPS use only

I hereby certify that this property is included in the National Register

date _____

Keeper of the National Register

Attest:

date _____

Chief of Registration

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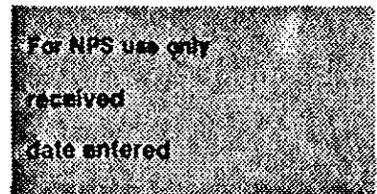
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 NORTH CAROLINA—ROCKINGHAM CO.
 7.5 MINUTE SERIES (TOPOGRAPHIC)

5056 I NE
 TRUFFIN

North Washington Avenue Worker's
 Houses
 Reidsville Multiple Resource Area
 Reidsville Quadrangle
 Zone 17 Scale 1:24,000
 E 619200 N 4025070

Reidsville Historic District
 Reidsville Multiple Resource Area
 Reidsville Quadrangle
 Zone 17 Scale 1:24,000
 A E618570 N4024400
 B E619910 N4024890
 C E620570 N4024110
 D E619620 N4023120

Jennings-Baker House
 Reidsville Multiple Resource Area
 Reidsville Quadrangle
 Zone 17 Scale 1:24,000
 E 618580 N 4023960

(former) First Baptist Church
 Reidsville Multiple Resource Area
 Reidsville Quadrangle
 Zone 17 Scale 1:24,000
 E 619830 N 4024200

Richardson Houses Historic District
 Reidsville Multiple Resource Area
 Reidsville Quadrangle
 Zone 17 Scale 1:24,000
 A E617800 N4022390
 B E618410 N4022860
 C E618565 N4022550
 D E618140 N4022120

