

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

NATIONAL REGISTER OF HISTORIC PLACES

Thomas Bullard House

Hayne vicinity, Sampson County, SP0129, Listed 8/25/2014
Nomination by Laura A. W. Phillips
Photographs by Laura A. W. Phillips, June 2013



Façade view



Rear view

Bullard, Thomas, House
Name of Property

Sampson County, NC
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

private
 public-local
 public-State
 public-Federal

Category of Property
(Check only one box)

building(s)
 district
 site
 structure
 object

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

Contributing	Noncontributing	
<u>2</u>	<u>5</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>0</u>	<u>1</u>	structures
<u>0</u>	<u>0</u>	objects
<u>3</u>	<u>6</u>	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)
Sampson County Multiple Resource Nomination

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

6. Function or Use

Historic Functions
(Enter categories from instructions)

Cat: DOMESTIC Sub: single dwelling
DOMESTIC secondary structure
FUNERARY cemetery

Current Functions
(Enter categories from instructions)

Cat: DOMESTIC Sub: single dwelling
DOMESTIC secondary structure
FUNERARY cemetery

7. Description

Architectural Classification (Enter categories from instructions)
Greek Revival
Federal

Materials (Enter categories from instructions)

foundation BRICK
roof Asphalt
walls Weatherboard
Log
other BRICK
METAL

Narrative Description

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

Bullard, Thomas, House
Name of Property

Sampson County, NC
County and State

8. Statement of Significance

Applicable National Register Criteria

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

A Property is associated with events that have made a significant contribution to the broad patterns of our history.

B Property is associated with the lives of persons significant in our past.

C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

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

A owned by a religious institution or used for religious purposes.

B removed from its original location.

C a birthplace or 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.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1856

Significant Dates

1856

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

preliminary determination of individual listing (36 CFR 67) has been requested.

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

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

Bullard, Thomas, House
Name of Property

Sampson County, NC
County and State

10. Geographical Data

Acreeage of Property 19.24 acres

UTM References (Place additional UTM references on a continuation sheet)

Zone Easting Northing
1 17 722280 3875160
2 17 722420 3875160

Zone Easting Northing
3 17 722560 3875040
4 17 722470 3874840
X See continuation sheet.

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Laura A. W. Phillips, Architectural Historian

organization N/A date March 20, 2014

street & number 637 North Spring Street telephone 336-727-1968

city or town Winston-Salem state NC zip code 27101

12. 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 the SHPO or FPO.)

name Margaret Sue Pahl Mills

street & number 3320 Paddington Lane telephone 336-768-0404

city or town Winston-Salem state NC zip code 27106

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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 Project (1024-0018), Washington, DC 20503.

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National Park Service

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Bullard, Thomas, House
Sampson County, North Carolina

DESCRIPTION

Materials

Foundation:

CONCRETE
STONE

Roof:

METAL

Walls:

WOOD
METAL

Summary and Setting

The Thomas Bullard House, an 1856 transitional Federal-Greek Revival-style dwelling, is located at 386 Carry Bridge Road in southeastern North Carolina's Sampson County. One of the largest counties in the state, Sampson County is also one of the most rural, and its predominantly flat landscape of cultivated fields, woodlands, waterways, and swamps reflects its agricultural economy. Located in Little Coharie Township in west central Sampson County, the Thomas Bullard House stands approximately five miles east of the small town of Autryville and bears an Autryville address. However, it has long been associated with the Hayne crossroads community – now barely recognizable – at the junction of NC 24 and Carry Bridge Road approximately two miles southwest of the house. The setting of the Thomas Bullard House epitomizes Sampson County's agrarian character. The 19.24 acres nominated with the house form its immediate setting and are part of the 230-acre tract of historic Bullard land that survives intact with the home place. (Additional acreage once owned by Thomas Bullard in the vicinity is currently owned by other Bullard descendants.) The entire 230-acre tract is composed of cultivated fields and woodlands on the north and south sides of Carry Bridge Road. Like the whole tract, the nominated property straddles Carry Bridge Road.

The nominated property centers on the Thomas Bullard House, which stands on the north side of the road. Two cedar trees stand between the front of the house and the road, and various shrubs surround the house. A variety of trees, among which are pine, dogwood, and pear, are located in the yard, but the most noteworthy tree is an enormous oak that rises east of the rear ell. An unpaved driveway enters the property between the house and the large cultivated field that extends eastward from it. The field edge constitutes the east and northeast National Register boundary. On the west side of the rear ell close to the west kitchen door stands the farm bell atop a tall wood post. Family members believe the bell, itself, is original. Stretching northward from the rear of the house to the woods near the north boundary of the nominated property is a

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collection of outbuildings and structures dating from 1856 (smokehouse) to the 1960s (metal storage building). Immediately north of the oak tree is a concrete slab that marks the location of the ca. 1940 pump house and tool storage building that was destroyed when a limb from the oak tree fell on it. Behind the rear ell of the house was a coal storage bin dating from the 1930s. All that remains of it are several boards on the ground marking a rectangular space and coal on the ground within the board border. North of the site of the coal storage bin is a log smokehouse, and just west of it are the current pump house and a grape arbor. Northeast of the smokehouse is a large frame shed. North of the shed, a metal-sheathed storage building stands next to the line of woods. West of the storage building, and set at an angle to it, is a frame wash house. From the rear of the nominated property, woods form an arc around the west side of the yard to the road. Sheltered by the woods northwest of the house is a large pond and a smaller ditch and feeds into it. Probably due to the effects of fertilizer, the pond is now covered with algae.

On the south side of Carry Bridge Road across from the house, a large section of woodlands is flanked on the east and west by cultivated fields. Near the western edge of the woods, a dirt lane runs southward from the road, passing a log and frame stable on the west and terminating in a grassy area that fronts the family cemetery set within the curve of the woods to the south.

House

Exterior

The Thomas Bullard House is an 1856 Greek Revival-style dwelling with some interior features that reflect the earlier Federal style. Given its date of construction, the weatherboarded frame house is presumed to possess a heavy-timber mortise-and-tenon structural system, but this was not visible. The nearly square, double-pile house has a symmetrical five-bay façade, a brick foundation, an asphalt-shingled low hipped roof with boxed and molded eaves, and a pair of interior brick chimneys that rise between the front and rear rooms on either side of the house. The chimney stacks were rebuilt after Hurricane Hazel severely damaged the original ones in 1954. Extending northward from the rear of the two-story portion of the house is a one-story rear ell that houses a bathroom, dining room, and kitchen.

Hurricane Hazel destroyed the original front porch, and the present porch was built to replace it in the mid-to-late 1950s. What is presumed to be the original porch is seen in an undated documentary photograph of the house. It was three bays wide and had two tiers. The main level had four tapered-wood square posts with no balustrade, while the upper level had smaller, non-tapered, square posts and a plain balustrade. The porch roof cannot be seen in the photograph. The replacement, full-façade, one-story porch has a brick foundation and two brick

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steps that rise to a broken-tile floor. Four decorative metal posts with brackets – one at each corner and a pair on either side of the front entrance – support a low hipped roof with boxed and molded eaves, a plain frieze board, and a board ceiling with a molded band between the wall and the ceiling. Two long, wooden, porch benches with a single-board back support are believed by family members to be original to the house.

The center-bay entrance features a six-panel door that is unusual in the placement of its panels. From top to bottom it has a narrow horizontal panel, two vertical panels, a narrow horizontal panel, and two more vertical panels. Partial-length sidelights consisting of three-over-three sash flank the door, and above the door between the sidelights is a four-light transom. Above the doorway, a curved molding supports an angular, projecting architrave.

The main block of the house has nine-over-nine wooden sash windows on the first story and six-over-nine sash on the second story. All have simple two-part surrounds with an angled and mitered outer band and a narrow drip ledge. On the façade, a center-bay door originally opened to the upper level of the porch, but when the porch was replaced, the door was converted to a double window with a pair of six-over-nine sash. Each side elevation has four symmetrically placed windows on each story. Unlike the five-bay façade, the rear elevation is only three bays wide. It features a central door that is similar to the front door but has only five, instead of six panels – four vertical panels with a horizontal panel across the top. Above the door is a four-light transom. Another door, which has five horizontal panels, a three-light transom, and a plain surround, opens from the northwest room to the first-floor bathroom. The door probably replaced a window that was at this location before the bathroom was added. Above this door, the second-story window has been enclosed with weatherboards, because the roof of the added ell connector covered part of the opening.

A one-story ell projects from the west side of the rear of the house. It may be original, although its date of construction is not known. The ell has a gable roof with a central interior chimney rising through the roof ridge and a porch with a shed roof along the east side. Originally the ell was a separate structure containing the dining room and kitchen, as it does now. However, during the second quarter of the twentieth century, the space between the main body of the house and the ell was enclosed to create a bathroom.¹ The enclosure is sheathed with weatherboard siding, but the weatherboards are not aligned with those of the main house or the rest of the ell. The connector has a single six-over-six wooden sash window on the west elevation. North of the connector, the dining room has a six-over-six wooden sash window and, north of it, a six-light-over-three-horizontal-panel door on both west and east sides. The west side of the kitchen has a door that matches those of the dining room. The north end of the ell has

¹ Family members believe the bathroom may have been added around 1941, when Mildred Howard Pahl returned home from New York with her six-month-old twins after her Army husband left to fight in World War II.

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a central six-over-six sash window and, adjacent to it on the east, an eight-over-eight sash window. At some point, date unknown, a weatherboarded shed room was added to the east side of the kitchen for a pantry. It has a small, one-over-one sash window on the east side. Just south of the added shed room, the east side of the kitchen has door with six lights, beneath which are two vertical wood panels. On the east side of the ell, a porch runs from the shed room south to the main body of the house. Projecting eastward from the shed room, it has square support posts, is screened, and has a central screened entrance.

Interior

The interior of the Thomas Bullard House follows a formal, center-hall plan with two nearly square rooms on either side. It is decidedly Greek Revival in overall style, but has mantels that display the lingering influence of the Federal style. The design of the mantels and moldings is relatively simple. At the same time, a high degree of sophistication is exhibited in the arrangement of the interior decorative features. The floors are unfinished longleaf pine, and the walls and ceilings are plastered. At some point, the upper and lower hall ceilings were covered with a layer of fiber board.² Plain baseboards surround all the rooms in the house. Each room has a fireplace, and each has an original closet built into the space to the right of the fireplace. Except for the hall doors of the two first-floor front rooms, which are four-paneled, and three secondary doors that have been added or replaced, all doors are two paneled in the Greek Revival manner. The panels on the sides of the doors that face the hall or, in the case of closet doors, that face the room, are flat; the panels of the inner sides are raised. Door knobs are either brown ceramic or black metal. The inner side of the doors to the various rooms have box locks. Although several doors have been painted white, most retain well-preserved painted graining in imitation of such woods as mahogany and bird's-eye maple. The hall doors in the two front rooms on the first floor have pedimented and crossetted surrounds. The closet doors in those rooms are pedimented. All other doors, except for those within the northeast and northwest rooms on the second floor, have two-part surrounds with an angular back band. The door surrounds in the northeast and northwest rooms of the second floor are totally plain.

At the center of the house is the stair hall. A long stair, elegant in its simplicity, rises along the east wall to the second floor. It features a slender, square newel with a shallow pyramidal cap. A plain collar that angles outward from the newel forms the transition from the newel to the cap. The railing consists of slender, square-in-section balusters and a handrail with chamfered top edges that create a more comfortable hand-hold. At second-floor level, the stair is

² According to the present owner, the great-great granddaughter of Thomas Bullard who grew up in the house and is in her sixties, this did not happen within the span of her memory.

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met by a double newel before the railing turns southward along the edge of the stair opening. At the south end of the stair opening, the north-south railing is stopped by a newel, from which a short east-west railing continues to the east wall of the hall. A chair rail with a wide bottom board, a narrower angular band, and a slightly overhanging cap board surrounds the walls of the first-floor hall and rises along the stair wall to the second floor. The chair rail does not continue on the second floor of the hall. Beneath the stair, a two-panel door opens to a closet.

The fanciest room in the house is the first-floor, southwest (front) room. It is entered by a four-panel door with a crossetted and pedimented surround inside the room. The windows in the room have the same surround as the door, and the closet door is pedimented. The chair rail in the southwest room consists of a flat board at the bottom, a slightly projecting board above it with a bead running down the center, and a projecting cap board along the top. The focal point of the room is the mantel, the most elaborate in the house. Framing the firebox is a continuous three-band surround with mitered corners and sides that rest on plinths that look like the tops of classical posts with molded caps. The mantel exhibits the lingering influence of the Federal style with its dramatic three-part frieze composed of stacks of angular and curved moldings that project in a graduated manner at the center and two ends of the frieze. A slightly curved board connects the base of the three stacks, while a more pronounced center curve with end blocks forms the mantel shelf. A fire board with three hand-planed, vertical, raised panels accompanies the mantel.

The first floor's southeast room is the second-most stylish in the house. Its ornamentation is very similar to that found in the southwest room, but is slightly less elaborate. The entrance door and windows have a crossetted and pedimented surround, but the peak of the pediment is truncated. The closet door surround also has a truncated pediment. The chair rail consists of a flat background board, two horizontal flat moldings that create a horizontal channel, and a projecting upper cap. The mantel follows the same design concept as the one in the southwest room, but it differs in the details. Surrounding the firebox is a flat board with a narrow projecting band around the inner edge and a larger, rounded band with mitered corners around the outer edge. At the base of each side of the firebox is a plinth like the ones on the southwest room mantel. A broad, flat band runs across the frieze slightly below center. Above and below the band is a series of progressively projecting and squared, angled, or curved bands that step outward at each end of the frieze (but without the stepped center section found on the southwest room mantel). The bottom band is pointed at the center. The mantel shelf follows the pattern of the stepping below it, but projects more and has a broad, curved section in the middle.

The first floor's northwest room has a mantel with narrow, angular, side pilasters set on molded bases. The tall frieze has four square, recessed panels, the whole surrounded by an angular molding, and topped by a plain shelf. The chair rail in this room consists of a plain board with a projecting upper lip. The north wall has a door believed to date from the second

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quarter of the twentieth century, when the bathroom between the house and the ell was added. It has five horizontal panels, a plain surround, and a three-light transom. A window may originally have filled this space.

The chair rail in the northeast room is like that in the northwest room. The mantel is similar, in that it has a paneled frieze, but here there are three, rather than four, panels. Instead of resting on pilasters, as in the northwest room, the frieze of this mantel and the firebox surround below it are bordered by a multi-part angular band. The mantel has a plain shelf with an angular edge. In addition to the original closet to the right of the mantel, the room has an added closet to the left of the mantel. Its door has five horizontal panels and a plain surround.

On the second floor, the southwest room is the only one to have a chair rail, and it is like the chair rail found in the two back rooms on the first floor. All four mantels on the second floor are decidedly more simple than are those on the first floor, but the one on the southwest room, like its counterpart on the first floor, is the most developed. It has a plain surround, two recessed panels across the frieze, and a shelf that curves outward in the center and has square projections at each end. Beneath the shelf is a board with a curve at the lower corners.

Elsewhere on the second floor, the mantel in the northwest room is like that in the southwest room, except that there is only one long panel on the frieze, instead of two. The mantel in the southeast room has one long frieze panel, but the shelf is straight across the mantel with no decorative projections. However, the underside of the shelf has a curved edge. The mantel in the northeast room is identical to that in the southeast room, except that the shelf does not have the graceful underside curve found in the other room.

In the 1960s, the rear (north) end of the hall at the top of the stair was enclosed to create a bathroom. The door has a narrow wood casing, and the bathroom floor and the bottom half of the walls are ceramic-tiled.

When the space between the main body of the house and the ell was enclosed to create a bathroom, the weatherboarded exterior walls of the house and ell were retained. The west wall has narrow flush-sheathed boards. The floor is wood, and the ceiling is board and batten.

The dining room, which is the south room of the ell (not counting the bathroom), has a carpeted floor, plastered walls, and a board-and-batten ceiling. The fireplace is flush with the north wall, and its mantel is identical to the simplest mantel in the main house – in the second-floor northeast room – except that it does not have a board running along the bottom of the frieze that would have created a full panel. On the north wall just west of the mantel, a batten door opens to the kitchen. It has wide vertical boards and horizontal support boards with chamfered edges.

Like the dining room, the kitchen at the north end of the ell has plastered walls and a board-and-batten ceiling. Its floor is covered with linoleum. On the south wall, nearly the full depth of the chimney projects into the kitchen. The fireplace has a plain shelf, beneath which is

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a horizontal board with a short vertical board at each end. From the east side of the kitchen, a door opens to a pantry, which has flush board walls and a batten ceiling.

Outbuildings and Other Features

Note: The descriptions of the outbuildings and structures follow a geographic arrangement, moving from south to north behind the house and then, across the road, moving from north to south.

Smokehouse 1856

Contributing building

The smokehouse is a one-story rectangular log building with a front-gable roof. Large, hewn logs that overlap at the corners form the sills, above which diamond-notched logs are laid. Log plates extend beyond the building on the south end to support the deep overhang of the front gable. Beneath the overhang, wide flush boards fill the gable. At the rear of the smokehouse, wide weatherboards cover the gable. The roof is supported by pole rafters whose exterior tails are shaped. The roof is sheathed with asphalt shingles. The short smokehouse door is in the south gable end. The two-layer door has horizontal boards across the inside with an overlaid vertical board at the west edge and three vertical boards on the outside. Three horizontal boards cross the exterior vertical boards for added strength, and two short wrought-iron strap hinges are intact. The door has an S-curve brass key hole and a matching large brass key. Inside the smokehouse, a large pole runs between the north and south ends at the base of the gables, and several small poles from which the meat was hung are laid across it. On March 16, 1865, foragers under the command of Captain W. L. Bay of the Sixty-third Ohio Volunteers took at least 1,500 pounds of bacon from the smokehouse for the use of the soldiers camped nearby.³

Pump House Late 1950s

Noncontributing building

The south-facing pump house is a small, one-story, frame building with a concrete foundation, T1-11 plywood siding, and a front-gable roof covered with asphalt shingles.

³ Deposition of Thomas Bullard, 7-8.

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Grape Arbor
1990s

Noncontributing structure

The grape arbor has an open, square, wooden frame with square support posts at each corner and two near the center. Boards nailed to the corner posts form the perimeter of the top of the arbor and wire mesh with square openings is attached to the top of the perimeter boards and several cross boards.

Shed
Ca. 1900

Noncontributing building

Facing south, the shed is a one-story, weatherboarded frame building with a rock foundation and an asphalt-shingled, gable-front roof. The exposed east eave is boxed. A double-leaf replacement door is on the south end. An added, and/or enclosed, shed runs along the entire west side of the building. It has a shed roof, weatherboard siding with boards varying in width, a double-leaf equipment entrance at the west end of the south elevation, and a batten pedestrian door at the north end of the west elevation. A three-sided shed addition with a standing-seam metal shed roof is attached to the rear of the main room. It is enclosed on the west and north sides with flush boards and is open on the east side. The main body of the shed forms the south, fourth, wall of the added shed.

Storage Building
1960s

Noncontributing building

At the north end of the house lot next to a line of trees stands a two-story rectangular storage building. It has a concrete-block pier foundation, corrugated-metal siding, and an asphalt-shingled gable roof. At the center of the east end are two doors, one atop the other.

Wash House
Ca. 1900

Noncontributing building

Facing south, the one-story wash house stands at the edge of the woods north of the main house. Several trees have grown up around the front and east side. The rectangular frame building has weatherboard siding and a side-gable roof covered with asphalt shingles. A batten pedestrian door is located at the center of the south side, and batten half doors are located at the east and west ends of the building. A six-over-six wooden sash window is on the rear, north, side. The interior of the wash house is unfinished and has exposed studs and rafters. At the northwest

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corner, an exposed, square chimney rises through the roof. Extending from the chimney southeastward into the room, a low brick structure with a concrete top coating holds two round, cast iron wash basins.

Stable

Noncontributing building

Second half nineteenth century

Down a lane across Carry Bridge Road and southwest of the house is the one-story stable. It is overgrown and partially collapsed. The long, rectangular, log and frame building has a gable roof sheathed with standing-seam metal. The north half is of log construction with diamond-notched corner joints and a log partition running east-west through the center. A north-south shed runs along the west side of the stable. Another log pen stands south of the north log section, and the two are joined by a frame enclosure with horizontal board siding. The two log sections may date from around 1856, when the house and smokehouse were built. The date of construction of the frame connector is not known. The stable is noncontributing because of its poor condition.

Cemetery

Contributing site

1862-1991

South of the stable, beyond a maintained grassy area, is the family cemetery associated with the house. Stone tablet gravestones are arranged in rows in a shady area at the edge of the woods. The cemetery contains thirty-two marked burials dating from 1862 to 1991. Among those buried here are Thomas Bullard and his wife, Maria, Maria's mother Jane Jones, Thomas's maiden aunt Esther Bullard, and several children of Thomas and Maria Bullard, including Amos G., Barton, Marshall, and Edward Badger Bullard. Edward's daughter Cora Bullard Howard, Cora's daughter Mildred S. Howard Pahl, and their spouses are also among those buried in the cemetery. The older stones are located in the west and southwest areas of the cemetery, while the newer stones are to the east and northeast.

Integrity Assessment

The Thomas Bullard House retains historic integrity in terms of location, setting, design, materials, workmanship, feeling, and association. The house stands where it was built. Historically, it was the seat of a large farm, and the house – along with its outbuildings and cemetery – retains a remarkably rural setting within a landscape of cultivated fields, woods, and a pond. Except for the enclosure of the space between the house and the rear ell during the

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second quarter of the twentieth century and the replacement in 1954 of the two-story front porch with a one-story porch and the accompanying replacement of the center-bay, second-floor porch door with a pair of windows, the house has seen few and only minor alterations. Otherwise, the exterior features remain essentially intact, so that the house still can be easily understood as a substantial rural dwelling from the mid-nineteenth century. The interior of the house, especially, with its well-planned design and well-executed mid-nineteenth-century woodwork throughout, remains exceptionally well preserved, exhibiting the materials, workmanship, and feeling of the period in which it was built. Because the house and its setting are well preserved and have remained in the ownership and careful stewardship of five generations of direct descendants of original owners Thomas and Maria Bullard, it retains a strong association with its mid-nineteenth-century past.

The ratio of the property's contributing to noncontributing resources – three to six – is deceptive. The contributing resources include the primary one – the house – along with the smokehouse and the family cemetery. Two of the non-contributing resources, the shed and the wash house, are consistent with those built on rural properties during the late-nineteenth and early-twentieth centuries. A third resource, the stable, may date from the 1850s but is in poor condition. The other three resources, including the pump house, the grape arbor, and the storage building, carry mid-to-late twentieth century dates of construction. Nevertheless, they have only a minor impact on the overall historic character of the property, because they are characteristic of resources associated with rural properties. Additionally, the pump house and the grape arbor are small structures, and the larger storage building is placed farthest north from the house next to the woods.

General Statement of Archaeological Potential

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

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Bullard, Thomas, House
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SIGNIFICANCE

Summary

The Thomas Bullard House is located in southeastern North Carolina's Sampson County, where the lower piedmont meets the coastal plain. During the nineteenth century, this particular geography encouraged the development of large farms with a variety of cultivated crops in the northern section of the county and the production of highly profitable naval stores from the vast pine forests of the southern section. Thomas Bullard's farm in the west central portion of the county benefited from the advantages of both sections of the county. Between 1835 and 1873, Thomas Bullard (1812-1878) amassed approximately 1,400 acres – a large amount for Sampson County – around Big Swamp in Little Coharie Township. In 1850, his real estate was valued at \$1,250, but by 1860 that figure had jumped exponentially to \$6,024.

In 1836, Thomas Bullard married Maria Jones, and between 1837 and 1860, they produced fourteen children, twelve of whom survived to adulthood. Initially the family lived in another house on the property that no longer stands. By the 1850s, a larger house was needed for the growing family, which, in addition to the children, included Thomas's aunt and Maria's mother. Bullard's financial success by that time enabled him to build a commodious and fashionable dwelling for his family, and it was completed in 1856.

The two-story, double-pile, weatherboarded frame house with a five-bay façade and a low hipped roof pierced by interior chimneys reflects primarily the Greek Revival style popular at the time while expressing the continued influence of the earlier Federal style in the design of its fireplace mantels. Following a center-hall plan typical of the Greek Revival style, the eight-room dwelling – with kitchen and dining room originally in a separate building – is notable for its high quality, stylish woodwork, wood-grained doors, and sophisticated hierarchical arrangement of decorative features from the west side of the house to the east, from the front to the back, and from the first floor to the second. Except for the loss of its original porch, destroyed by Hurricane Hazel in 1954, the house remains remarkably intact and well preserved. The Thomas Bullard House is among the most architecturally distinctive Greek Revival-style dwellings in Sampson County and is part of a small, diminishing group of one house form of the style – a two-story, double-pile house with a low hipped roof and a three- or five-bay façade.

The house is surrounded by the rural setting of its current 230-acre farm, of which just over nineteen acres are included in the nomination. It is accompanied by the original 1856 diamond-notched log smokehouse and the family cemetery with burials dating from 1862 to 1991. The property also contains six noncontributing outbuildings and structures, five of which post-date the period of significance but are compatible with the domestic and agricultural uses of the property throughout the twentieth century.

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After Thomas Bullard's death in 1878, his youngest son, Edward Badger Bullard, received the home place in the partition of Bullard's estate. The homestead passed through two more direct generations before arriving at its current ownership and occupancy by a great-great granddaughter of Thomas Bullard, a member of the fifth generation.

The Thomas Bullard House meets Criterion C for listing in the National Register because of its local architectural significance. Its period of significance is 1856, the year in which construction of the house was completed and the Bullard family occupied it. Historic context for the Thomas Bullard House is provided by "Antebellum Plantation Period" in Section B, pages 7: 5-6 and pages 8: 5-13 in "Sampson County Multiple Resource Nomination" from 1986. The house falls within the architectural property types for antebellum Federal-Greek Revival transitional houses and Greek Revival houses found in Section C, pages 7:10-11 and 15 (log smokehouse) of the same document. Additional context for the Thomas Bullard House is provided herein.

Historical Background

Sampson County, carved from the western half of Duplin County, was established by the North Carolina General Assembly on April 19, 1784. More land was added to the south end of the county in 1872, taken from New Hanover County. In 1818, the town of Clinton was created near the center of the county to serve as the county seat. With a current population of around 8,700, it remains the only town of any size in the county. Instead, this rural county has several very small towns and even more crossroads communities.⁴

Sampson County, the largest of the state's one hundred counties, is positioned where the last of the gently rolling sandhills of the lower piedmont merge with the flat lowlands of the coastal plain. Plentiful water resources in the form of rivers, creeks, and swamps combine with a landscape of low hills and plains to create a county that has always been well suited for agriculture. The northern section of Sampson County is given over largely to agricultural production, and the county ranks among the top in the state for vegetables, sweet potatoes, and soybeans grown as well as for the number of hogs raised. The southern section of the county has extensive pine forests – originally long leaf and now mostly loblolly – and much less field cultivation.⁵ By the end of the eighteenth century, Sampson County had capitalized on its vast pine forests and was a major producer of naval stores, including pitch, tar, and turpentine. The industry was of great importance to the economic growth of the Cape Fear region, and from around 1720 to 1870, North Carolina led the world in the production of naval stores.⁶ The

⁴ Butchko, 11-12.

⁵ Butchko, 11.

⁶ Butchko, 17.

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Thomas Bullard House is located in Coharie Township of west central Sampson County, where the forests and fields combine. His large farm was able to benefit from the advantages of both sections of the county.

Thomas Bullard, son of Barton and Nancy (Frazier) Bullard and grandson of Revolutionary War soldier Thomas Bullard and Jemima (Hall) Bullard, was born in Sampson County in 1812.⁷ In 1835 he began purchasing land around Big Swamp in Little Coharie Township in the west central portion of the county. Between his first purchase of nearly 173 acres and his last purchase in 1873 of nearly 37 acres, Bullard amassed approximately 1,400 acres.⁸ In 1874, as part of a deposition Bullard gave in petitioning the Southern Claims Commission for compensation for goods taken by Union soldiers, he stated that of his 1,400 acres of land, one hundred were in cultivation, twenty-five were in waste land, and the rest were in woodlands. Bullard grew field crops such as corn and potatoes and raised swine.⁹ Additionally, on his 1275 acres of woodlands, he produced naval stores, in particular, turpentine.¹⁰ Thomas Bullard's success on the land is suggested by the value of his property as recorded in the census records. In 1850, his real estate was valued at \$1,250. By 1860, the value of his real estate had jumped to \$6,024, while his personal estate was listed as \$2,474. In 1870, these values had decreased to \$5,000 and \$1,800, respectively, still a large amount for the post-Civil War years.¹¹

Despite Thomas Bullard's sizeable acreage, he apparently did not rely on slaves to work his land. The schedule of slave inhabitants in the 1860 United States Census lists Bullard with three slaves – a one-year-old male and two females, ages forty-eight and twenty-eight. However, a notation on the census page adds that Bullard was the employer and that Mrs. Jones – doubtless his mother-in-law Jane Jones, who lived with the Bullards – was the owner. Instead of slaves, Thomas Bullard had numerous sons who could help with the operation of his farm.¹²

On March 31, 1836, Thomas Bullard married Maria Jones.¹³ Between 1837 and 1860, they produced fourteen children. Twelve – three daughters and nine sons – survived to adulthood.¹⁴ By 1850, six of those children, along with Maria's mother, Jane Jones, had been added to Thomas and Maria Bullard's household.¹⁵ Little is known of the house they first

⁷ Bullard family Bible; Bullard family genealogy chart.

⁸ Federal Land Bank of Columbia, Analysis of Title for Thomas Bullard land.

⁹ Bullard Deposition, 7-8.

¹⁰ United States Census, Products of Industry, 1860.

¹¹ United State Census, Free Inhabitants, 1850, 1860; Inhabitants, 1870.

¹² United States Census, Slave Inhabitants, Free Inhabitants, 1860.

¹³ Mills Interview.

¹⁴ Bullard family Bible; Bullard family genealogy chart.

¹⁵ United States Census, Free Inhabitants, 1850.

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occupied on their property, other than that its remains could still be seen in the early twentieth century on a spot north of the nominated property.¹⁶ Nevertheless, with more children on the way, as well as Thomas's aunt Esther Bullard (1795-1875), it was time to build a larger house, and by this point, Thomas was financially able to construct a substantial, fashionable dwelling for his family.

In his 1874 deposition for the Southern Claims Commission, Thomas Bullard stated that he had resided at his current location since 1856 and that he had been born within ten miles of it.¹⁷ This implies that the construction of his house was completed in 1856. Construction seems to have taken place primarily during 1855. Receipts from the end of 1854 through 1855 record the purchase of various building materials, including nails and tacks, various types of hinges and latches, and large amounts of linseed oil and white lead.¹⁸ However, planning for the house may have begun as early as 1850, when Thomas Bullard purchased all the merchantable pine timber on a tract of land with six years to cut and remove it.¹⁹ Who designed and constructed the house is not known. With four generously proportioned rooms per floor in the main house, in addition to the kitchen and dining room in a separate building, it was large by Sampson County standards. Still, by the end of 1860, sixteen family members filled the Bullard house.²⁰

In the years leading up to the Civil War, Thomas Bullard was a Unionist who opposed North Carolina's secession from the United States. During the war, Bullard was known by his neighbors as being a Union man, as were some of them.²¹ Near the end of the Civil War, Thomas Bullard's house was the scene of an event that was repeated countless times throughout much of the South during the war years, but that through oral history and documentary records has remained vivid in Bullard family history. On March 16, 1865, the house was visited by a group of Union soldiers under the command of Captain W. L. Bay of the Sixty-third Ohio Volunteers. The foragers took at least 1,500 pounds of bacon from the smokehouse, six bushels of corn meal, and one horse, all for the use of the soldiers camped nearby. Even though Captain Bay gave Thomas Bullard a certificate verifying what was taken, valued at \$401, after the war the federal government rejected Bullard's claim for reimbursement.²²

On March 1, 1878, Thomas Bullard died intestate. On April 22, commissioners appointed for the purpose assigned to his widow, Maria Bullard, various articles of personal

¹⁶ Reeb, 64.

¹⁷ Deposition of Thomas Bullard, 2.

¹⁸ Receipts for purchased goods.

¹⁹ Bill of Sale for Timber.

²⁰ United States Census, Free Inhabitants, 1860; Bullard family Bible.

²¹ Deposition of Thomas Bullard, 3; Deposition of Gray Sessoms, 11-12.

²² Deposition of Thomas Bullard, 7-8; Summary Report, Claim of Thomas Bullard.

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property. These included 250 bushels of corn, what bacon and lard was on hand, one horse, one cow and calf, what potatoes were on hand, one hive of bees, one bed and furniture, kitchen furniture, and \$51.50 to buy flour and other necessities.²³

On January 31, 1879, appointed commissioners partitioned Thomas Bullard's land among his eleven surviving children. A total of 1,828 acres was divided into lots ranging from twenty-six to three hundred acres with values that varied from \$2.15 to \$6.45 per acre. Youngest child Edward Badger Bullard (1860-1908), who was only seventeen at the time of his father's death, did not receive the largest lot. However, his one hundred acres, at \$6.45 per acre, was the most valuable. Although no buildings are mentioned in the descriptions of any of the lots, Edward Badger's lot may have been more valuable than the others because it included the house.²⁴

Edward Badger Bullard remained at the home place with his mother. Between April 1880 and November 1890, he more than doubled his holdings by acquiring a little more than 113 acres from two of his siblings, Jones Bullard and Charlotte Bullard Sessoms, and their spouses.²⁵ In 1882, Edward married Electa Jane Sewell (1861-1940), and they had one child, Cora (1884-1969). From Edward, the homeplace passed to Cora. She married Edwin Stewart Howard (1880-1953) and they had one child, Mildred. When Cora died, the home place passed to Mildred (1914-1991). She married Edward Herman Pahl (1908-1961) and they had three children, Mildred Edith, Edward Howard, and Margaret Sue. The home place is now owned by Margaret Sue Pahl Mills, the fifth generation to own and enjoy this fine house and its rural setting.²⁶

Architecture Context

During the second quarter of the nineteenth century and continuing to the Civil War, the strong production of naval stores and the increased cultivation of such crops as grain corn and cotton and the raising of hogs brought great prosperity to many Sampson County farmers. Reflecting this prosperity, many farmers, including Thomas Bullard, built substantially larger and more sophisticated dwellings.²⁷

The earliest of these houses were in the Federal style, which recalled domestic architecture built during the early years of the American federal republic. Classical elements, often attenuated and delicate, were featured in this style. In Sampson County, the Federal style

²³ Report of Commissioners on Allotment to Maria Bullard.

²⁴ Report of the Division of Lands of Thomas Bullard.

²⁵ Deed from William Sessoms and wife to E. B. Bullard, April 29, 1880; Deed from Jones Bullard and wife to E. B. Bullard, December 5, 1884; Deed from William Sessoms and wife to E. B. Bullard, November 5, 1890.

²⁶ Bullard family genealogy chart; Mills Interview, September 20, 2013.

²⁷ Sampson County Multiple Resource Nomination, 7:5, 8:8.

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is most often seen on interior features, such as mantels with three-part friezes and doors with six panels.²⁸

As the nineteenth century progressed, the Greek Revival style took its place in Sampson County. Like the Federal style, it featured classical elements, but in this case reflected the bolder, heavier-set elements of ancient Greece. In the South, the Greek Revival style was persistent, lasting long after it had been left behind in the North for other styles. In Sampson County its apogee came during the 1840s and 1850s, but it was particularly long-lived, remaining influential in the county's architecture until after 1900.²⁹

In historic architecture, styles rarely move from a pure example of one to a pure example of the next chronologically. Rather, as one style gains popularity, some elements of a previously popular style continue to be employed, creating a transitional style. Thus, Greek Revival-style houses, including the Thomas Bullard House, often show the continued influence of the Federal style, especially in interior details.

The Greek Revival style in domestic architecture presented itself in a variety of forms, based largely on the roof type, the number of stories, the depth (single or double pile), and the porch type. The wealthiest farmers tended to build the most substantial houses – two stories and double pile – but one-story houses were often well proportioned and finely detailed, too.³⁰

One expression of the Greek Revival style was characterized by a temple-form, gable-front roof in Sampson County. Perhaps the best example is the 1840s Graves-Stewart House in Clinton (NR, 1983). More prevalent was the side-gable house. Two fine examples are the 1841 Dr. John B. Seavey House (NR, 1986) and the 1844 James Kerr House (NR, 1986). Both are two-story, single-pile, five-bay-wide dwellings with gable-end chimneys, a two-tier, center-bay porch, and a center-hall plan. A one-story example of the side-gable type is the ca. 1850 Francis Pugh House (NR, 1986). This center-hall, double-pile dwelling has interior chimneys, a three-bay façade, and a broad, gabled, front porch.³¹

A third expression of the style is characterized by a low hipped roof. An excellent one-story example is the 1849 Dr. David Dickson Sloan House (NR, 1986), a double-pile, five-bay-wide dwelling with interior chimneys, a pedimented three-bay front porch, and a center-hall plan.³² When a survey of Sampson County's historic architecture was conducted in 1979, eight examples of the more substantial, two-story, double-pile, Greek Revival-style houses with a low hipped roof were recorded. Among these was the Thomas Bullard House. Since that time, the Nathan Herring House and the Rice Matthis House have been destroyed. A third, the W. K.

²⁸ Butchko, 19.

²⁹ Butchko, 22.

³⁰ Sampson County Multiple Resource Nomination, 7:5, 8:8.

³¹ Butchko, 83, 47, 69.

³² Butchko, 52.

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Chestnutt House, was greatly deteriorated at the time it was surveyed and, more than thirty years later may no longer stand.³³ Of the remaining five examples, two are transitional Greek Revival-Italianate dwellings. Both the 1850s William T. Beaman House and the ca. 1870 William E. Faison House (NR 2005) are three bays wide and have a full-width, one-story, hip-roofed façade porch. Both houses feature Italianate brackets.³⁴ The other three two-story houses of this form of the Greek Revival style – the Patrick Murphy House, an unnamed house in the Roseboro vicinity, and the Thomas Bullard House – are the largest and among the most impressive in Sampson County. Each has a five-bay façade and a one-story, hipped-roof front porch, although the porches of the Patrick Murphy House and the Thomas Bullard House are replacements. While the Murphy and Bullard houses were built in the mid-1850s, the house near Roseboro is believed to have been built after the Civil War, ca. 1870. Its porch has a decorative sawnwork balustrade reflective of that later date. The Patrick Murphy House is unusual in that it is two-and-a-half stories, with a ballroom in the upper half story. Narrow three-light windows in the frieze beneath the eaves light the ballroom.³⁵ With the loss of several of the eight two-story, double-pile, Greek Revival-style houses with a low hipped roof, the well-preserved Thomas Bullard House becomes all the more important in Sampson County.

Although the Thomas Bullard House lost its original two-story front porch during Hurricane Hazel in 1954, it remains remarkably intact, retaining on the exterior its original form, materials, nine-over-nine and six-over-nine sash windows, and paneled center-bay entrance with sidelights and transom.

The interior is a well-preserved example of a Greek Revival-style house that continues to reflect the earlier Federal style in its mantels with tripartite or paneled friezes. And yet, while the form of the mantels is Federal, the rectilinear and blocky character of the details is more aligned with the heavier Greek Revival than the lighter, more delicate feel of older Federal mantels. The eight-room-plus-center-hall interior is especially notable for its sophisticated, hierarchical arrangement of decorative features from more to less elaborate as one moves from the rooms on the west side of the hall to those on the east, from the front of the house to the rear, and from the first floor to the second. The presentation of the interior details is a contradiction – overall, the design is relatively simple, but the conscious choice of feature placement is unusually sophisticated. The more “public” rooms – the two front rooms on the first floor – are more elaborate than are the more private rooms, both on the first floor, but especially on the second floor. This is most evident in the mantels, the doors and door and window surrounds, and the chair rails.

³³ Butchko, 50, 59, 54.

³⁴ Butchko, 67, 71.

³⁵ Butchko, 54, 62, 64.

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The southwest room on the first story is the most elaborate, and its mantel has a tripartite, stepped frieze. Across the hall, in the second-most elaborate room, the mantel retains a stepped frieze, but it is not divided into three parts. The remaining mantels have paneled, rather than stepped, friezes. The mantel in the northwest room on the first floor has a four-panel frieze, while the mantel across the hall in the northeast room has only three panels. On the second floor, the mantel in the southwest front room has a two-panel frieze, while the other three have only a single long frieze panel.

The doors and windows and their surrounds follow the same placement pattern. Except for the hall doors of the two front rooms on the first floor, which are four-paneled, the remaining original doors are two-paneled. The hall doors in the two first-floor front rooms have pedimented and crosssetted surrounds inside the rooms. The closet doors in those rooms are pedimented. In the southeast room, the hall door pediment is truncated. All other original doors, except for those within the northeast and northwest rooms on the second floor, have two-part surrounds with an angular back band. The door surrounds in the northeast and northwest rooms of the second floor are plain. The window surrounds in all the rooms follow the same pattern as their related doors.

The chair rails follow the same hierarchy. Although they differ somewhat in design, those in the stair hall and in the southwest and southeast rooms on the first floor are the most intricate. The chair rails in the two rear rooms on the first floor and in the southwest room on the second floor consist only of a plain board with a projecting upper lip. The remaining three rooms on the second floor have no chair rail.

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GEOGRAPHICAL DATA

UTM References, cont'd.

5. 17 722240 3874830
6. 17 722180 3875000

Boundary Description

The boundary of the nominated property is shown as the black-outlined, shaded area of the accompanying National Register Boundary Map, drawn to a scale of 1" = 200'. The nominated property consists of 19.24 acres of the 230 total acres that make up Sampson County Tax Parcel 08076952002. The location of the nominated property within the total tract is shown by the outlined and shaded area on the accompanying Tax Map, drawn to a scale of 1" = 700'.

Boundary Justification

The boundary of the nominated property was drawn to include the Thomas Bullard House, the accompanying domestic and agricultural outbuildings and family cemetery, and nearly twenty acres of the overall historic property, including the house yard, fields, pond, tree lines and woods on either side of Carry Bridge Road, that are essential to understanding the historic rural setting of the property. The remaining 210-plus acres of the total tract, including additional fields and woodlands, are not included in the nominated property because they exceed the acreage allowed for a property nominated under Criterion C, according to National Register guidelines.

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PHOTOGRAPHS

The following information for #1-5 applies to all nomination photographs:

- 1) Thomas Bullard House
- 2) Autryville vicinity, Sampson County, North Carolina
- 3) Laura A. W. Phillips
- 4) June 11, 2013
- 5) CD: NCHPO, Raleigh, NC
- 6-7)
 - 1: House, façade, view to north.
 - 2: House, west elevation, view to east.
 - 3: House, north elevation, view to south.
 - 4: House, oblique view of east elevation and façade, view to northwest.
 - 5: House, first floor, center hall, view to north.
 - 6: House, first floor, mantel in southwest room, view to north.
 - 7: House, first floor, view from southwest room across hall to southeast room, showing four-panel door and two types of door surrounds, view to southeast.
 - 8: House, first floor, mantel in northwest room, view to southwest.
 - 9: House, second floor, wood-grained closet door in southeast room, view to north.
 - 10: House, second floor, mantel and closet door in northwest room, view to southwest.
 - 11: House, second floor, stair hall, view to south.
 - 12: House, kitchen fireplace (north room of ell), view to southwest
 - 13: Outbuildings – smokehouse, pump house, shed, and storage building – behind house, with former coal bin in foreground, view to north.
 14. Cemetery, view to southeast

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Documentary photograph of house, date unknown, with pre-Hurricane Hazel (1954) porch.
Courtesy of Margaret Sue Pahl Mills.