

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

**NATIONAL REGISTER OF HISTORIC PLACES**

**Frank Rickert Summers House**

Kings Mountain vicinity, Cleveland County, CL0290, Listed 4/26/2021

Nomination by Christopher David Stone

Photographs by David H. Stone, July 2018



Front Façade (West elevation), looking East



Sun parlor interior, looking West

# National Register of Historic Places Registration Form

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

## 1. Name of Property

Historic name: Summers, Frank Rickert, House

Other names/site number: N/A

Name of related multiple property listing:  
N/A

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

## 2. Location

Street & number: 1220 North Piedmont Avenue

City or town: Kings Mountain State: NC County: Cleveland

Not For Publication:  N/A Vicinity:

## 3. State/Federal Agency Certification

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


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

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

    national     statewide   X   local

Applicable National Register Criteria:

    A     B   X   C     D

	, Deputy SHPO	3/12/2021
<b>Signature of certifying official/Title:</b>		<b>Date</b>
<hr/>		
<b>State or Federal agency/bureau or Tribal Government</b>		

In my opinion, the property <u>   </u> meets <u>   </u> does not meet the National Register criteria.	
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<b>Signature of commenting official:</b>	<b>Date</b>
<hr/>	
<b>Title :</b>	<b>State or Federal agency/bureau or Tribal Government</b>

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#### 4. National Park Service Certification

I hereby certify that this property is:

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

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

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

##### Category of Property

(Check only **one** box.)

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

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register 0

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**6. Function or Use**  
**Historic Functions**

(Enter categories from instructions.)

Domestic/single-dwelling

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

Domestic/single-dwelling

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE 19<sup>TH</sup>, AND 20<sup>TH</sup>, CENTURY REVIVALS/ Tudor Revival

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Foundation- Fieldstone

Roof- Asphalt shingle

Walls- Brick

Chimneys- Fieldstone, brick

### Narrative Description

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

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### Summary Paragraph

The 1928 Frank Rickert Summers House is an outstanding example of the Tudor-Revival style located at 1220 North Piedmont Avenue just north of the Kings Mountain city limits. Designed by regional architect Hugh Edward White, the two-story dwelling is of wood frame construction with a stretcher bond brick veneer, and features a steeply pitched gable roof, false half-timbering in its gables, metal casement windows, and a fieldstone chimney on the front façade. A Tudor-arched limestone mantelpiece with a floral motif carries the Tudor Revival-style on the interior. The property also contains two other small structures: a stretcher bond brick wellhouse, believed to have been constructed ca. 1928, that retains its historic integrity; and a non-contributing swimming pool, added in 2005. Resting on a moderately wooded six-and-a-half-acre lot, the house is situated on top of a low hill that slopes to the east and provides an excellent view of nearby Crowders Mountain, roughly four miles southeast. The house faces west and sits approximately 100 feet back from North Piedmont Avenue and features a paved

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semi-circle driveway with a brick pathway cutting through it that leads from the road to the main entryway. Off the paved semi-circle drive in the front of the house, a dirt service drive extends to the east on the northern side of the house and curves to the south back around to the sloped eastern side, providing access to two garage bays at the basement level. Much of the land around the house is densely wooded with mature growth, except for in the front semi-circle drive and the side service drive, which remain sparsely wooded and grassy. One resource suggests that the house also featured a rather remarkable garden at one time, and the remnants of that can be seen in the variety of the surrounding vegetation, such as boxwoods, china firs, bitter oranges, red Japanese maples, and azaleas, as well as the overgrown fieldstone retaining walls in the landscape on the eastern side of the house.<sup>1</sup> The surviving landscape would suggest that the garden was randomly ornamental in nature. However, no description or picture of the garden in its original state is currently known to exist to provide a definitive answer on the style. The western border of the property is delineated by North Piedmont Avenue, which runs through downtown Kings Mountain and serves as the main thoroughfare between the city and nearby Cherryville. The northern, eastern, and southern boundaries are all formed by the adjacent residential properties. At the time of the construction of the house in 1928, much of the surrounding area was farmland. A sparsely populated area, the closest dwellings to the Frank Rickert Summers House in 1928 were two houses approximately 0.2 miles north and south of the Summers residency: one being a two-story frame I-house built circa 1918, while the other is a one-story craftsman bungalow constructed circa. 1927. The area largely remained farmland until the mid-1950s, until that land was gradually subdivided into smaller residential parcels during the post-WWII building boom. From the mid-1950s to 1989, six dwellings of various mid-century styles were constructed on adjacent parcels of land. Of the original twelve acres of land deeded to Bonnie Mauney Summers from her father, William Andrew Mauney, in 1928, six acres were divided off into two separate parcels: one parcel of roughly three acres to the south of the Frank Rickert Summers House was deeded to Bonnie and Frank Summers daughter, Virginia Hinnant, in 1962 where she built a two-story Modernist house for herself; and another parcel of three acres to the north of the Summers House was divided off in 1988, and, in 2008, a brick ranch house was built on the land. In 2013, the Frank Rickert Summers House fell under foreclosure, sat vacant, and was subject to vandalism until 2018, when its current owners purchased it for restoration as a single-family residence. The Frank Rickert Summers House and its remaining six acres are largely intact, retaining a remarkably high level of historic integrity.

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<sup>1</sup> One newspaper article in the Kings Mountain Herald from May 7, 1936 recounts a visit the author made to the home of Frank Summers. The author notes that, "Frank Summers invited me out to his home to see his lawn, shrubbery, flower and rock garden...and I believe they have at least one of every kind of perennial, flower, shrub, bush, tree, weed, sprout, in existence".

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## Narrative Description

### **F. R. Summers House, 1220 N. Piedmont Ave., 1928**                      **Contributing Building**

The asymmetrical, two-story wood frame house with stretcher bond brick veneer, metal casement windows, flared eaves, and false half-timbering is an excellent and highly ornate example of the Tudor-Revival style in Kings Mountain. Built for Frank Rickert Summers and his wife, Bonnie Mauney Summers, the house was designed by regional architect Hugh Edward White in 1928.<sup>2</sup> The dwelling features an asymmetrical L-shaped footprint with a gable-front-and-wing form. Typical of the Tudor Revival style, the front-facing block features nested gables, with the upper gable clipped, while the wing extends to the south for one bay or room before it telescopes down in height for the width of a second bay, with a one-story sun parlor extending from the south elevation of the wing. Despite some minor alterations in recent years, the house has undergone few changes and retains a high degree of historical integrity.

### **Exterior**

The front façade, facing west toward North Piedmont Avenue, features highly characteristic Tudor-Revival detailing (photo #1). The center block, identified by its slightly projecting, false half-timbered second-story with a shed dormer housing a pair of eight-light metal casement windows, contains decorative wood brackets and a window with a pair of eight-light metal casement windows with a four-light transom and a header bond brick sill on its first-story. A flared roof extension from the northern ell, with false half-timbering where it crosses the center block, serves as a covered porch for the main entryway. The porch, supported by brick posts, is raised slightly above the ground with a single step of fieldstone leading up to a floor of quarry tile. The door itself is constructed of five vertical oak boards joined in a beveled tongue-and-groove style, with a single light in the second board from right, a wood casing, and a segmental arched, fieldstone faced lintel. With a smaller gable nested inside of it, the northern ell provides the principle front-facing gable for the house. The nested gable contains wood clapboard at its peak and three casement windows: a first-story window with two pairs of eight-light metal casement windows, a 16-light rectangular metal transom, capped with a metal lintel with a segmental fieldstone arch veneer, and a header bond brick sill; a second-story window with two pairs of eight-light metal casement windows, an eight-light metal transom that opens like an awning window, a wood-faced steel lintel, and a header bond brick sill; and a third-story window with a single, three-light metal casement window and a header bond brick sill. In contrast to the nested gable, the main gable on the front façade of the northern ell has a clipped roof and false half-timbering. The main gable also contains three windows: a first-story window with a pair of eight-light metal casement windows, a wood-faced steel lintel, and a header bond brick sill; a second-story window with a pair of eight-light metal casement windows, an eight-light metal transom, and a header bond brick sill; and a third-story window with a single, four-light metal

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<sup>2</sup> The work of Hugh Edward White is recorded on the National Register of Historic Places under the Multiple Property Documentation Form "The Architecture of Hugh Edward White and White, Streeter & Chamberlain, 1921-1939, Gaston County, North Carolina." The F. R. Summers House is mentioned on the form in section E page 15.

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casement window. Abutting the southern end of the center block is the prominent, off centered fieldstone and brick chimney crowned with three decorative copper pots, which serves as a visual connector to the southern block. Although the copper pots are certainly in character with the rest of the structure, a circa 1928 photograph (Figure 1) suggests that they were not original to the house.



**Figure 1. Circa 1928 View of House Looking Northeast<sup>3</sup>**

It remains unclear when they were added. Two more windows pierce the front façade of the southern block: a first-story window with a trio of eight-light metal casement windows, a 12-light metal transom, a wood-faced steel lintel, and a header bond brick sill; and a second-story window with a trio of eight-light metal casement windows, a six-light metal transom, and a header bond brick sill. The sun parlor, which extends off the southern block, has one window with three pairs of eight-light metal casement windows, a 24-light metal transom, a wood-faced steel lintel, and a header bond brick sill on the front façade.

<sup>3</sup> Photo from the private collection of David Mays.



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Because of its historical use as a service area, the northern elevation remains devoid of much of the exterior decoration common to the rest of the house (photo #2). Nevertheless, the dwelling's Tudor Revival style is evident in the asymmetrical arrangement of the elevation and the complexity of visible roof forms. At the center of the northern elevation, an asymmetrical gabled bay with flared eaves projects from the wall plane of the northern ell. Sheltered by a shed-roofed porch roof supported by wooden posts and decorated with false half-timbering and false exposed rafters, a short rise of four brick steps leads to a six-board oak door of a beveled tongue-and-groove construction fitted with eight lights, which serves as a side entrance to the house accessing the kitchen. In addition to housing the side entrance to the house, the cross-gable projection also contains a first-story window east of the door with two pairs of eight-light metal casement windows, a wood-faced steel lintel and a header bond brick sill, and a second-story window centered above and between the first-story door and window with a pair of eight-light metal casement windows, a wood-faced steel lintel, and a header bond brick sill. Directly below the first-story window is a basement-level window with a single, six-light awning window and a stretcher bond brick sill. On the northern ell to the west of the gabled projection, eight other windows appear in addition to a metal hatch for a coal chute located on the easternmost portion of the basement level. Three windows appear on the first story, with the easternmost window being a pair of eight-light metal casement windows with a four-light metal transom, a wood-faced steel lintel, and a header bond brick sill. The middle and westernmost windows of the first story each have a pair of eight-light metal casement windows with an eight-light metal transom, a wood-faced steel lintel, and a header bond brick sill. Three more windows are present on the second-story of this northern ell that mirror the positioning of the first-story windows, with the easternmost window being a pair of eight-light metal casement windows with a four-light metal transom and a header bond brick sill. The middle and westernmost windows of the second story each have a pair of eight-light metal casement windows with a four-light metal transom that opens like an awning window, and a header bond brick sill. Two basement-level windows appear directly beneath the middle and westernmost first-story windows and to the right of the coal chute that are single, three-light metal awning windows with stretcher bond brick sills. To the east of the cross-gable projection, a short flight of two brick stairs follows along the eastern side of the northern ell, which leads to the terrace. A three-light metal awning window with a stretcher bond brick sill is present under this section of the terrace that is accessed from the northern elevation. False half-timbering and two other windows located on the center block of the house define the eastern portion of the northern elevation: a second-story window with a pair of eight-light metal casement windows, a wood-faced steel lintel, and a header bond brick sill; and a third-story three-light metal casement window.

Because the house is banked into the gentle slope of the land, the northern section of the eastern elevation is exposed at the basement level, where a two-bay garage is incorporated into the dwelling's design (photo #3). The architect's drawings and a circa 1928 photograph (Figure 2) suggest that the garage bays featured double-leaf wood doors with four lights each when the house was originally constructed.

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**Figure 2. Circa 1928 View of Eastern Elevation<sup>4</sup>**

The garage bays are currently fitted with 16-panel aluminum roll-up doors that appear to have been installed in the late twentieth or early twenty-first century. However, the original wood-faced steel lintels remain above the doors. Above the garage and spanning the whole of the first story of the eastern elevation is the terrace. However, the terrace as it is seen today is not how it originally appeared. According to the architect's plans and a circa 1928 photograph (Figure 2) of the house, the terrace was initially uncovered and had waist-high stretcher bond brick walls instead of the wood trefoil cutout railings (photo #9). Although the exact date of when the alterations were made to the terrace are unknown, it would seem that they were done roughly around the mid-twentieth century as the brick, mortar, and wood railings are identical to that seen on the rest of the structure and in the architect's plans and no recent owners of the property claim credit for the alterations. The current appearance of the terrace, with its wood railings with trefoil cutouts, decorative wood brackets, and a floor of quarry tile, is reflective and consistent with the style and craftsmanship of Tudor Revival architecture. The cover over the porch is of a shed roof design and features wood posts resting on brick plinths, and wood brackets.

<sup>4</sup> Private collection of David Mays.

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Uncovered brick portions of the porch extend off to the south and the north, providing two separate ways of access from the outside. Along the terrace are three different sets of double-leaf wood doors: the two located on the southern and the center block are pairs of eight-light wood doors with five-light wood transoms, flanked by windows each with a pair of eight-light metal casement windows, an eight-light transom, a header bond brick sill, and the whole topped with a wood-faced steel lintel; and the other set of doors is located on the north-facing side of the sun parlor and is a pair of eight-light wood doors with a five-light wood transom and a wood-faced steel lintel. The sun parlor, located on the southernmost side of the eastern elevation, also has one east-facing window with three pairs of eight-light metal casement windows, a 24-light metal transom, a wood-faced steel lintel, and a header bond brick sill. On the northern side of the terrace, a small one-story block projects off the northern ell that contains false half-timbering in its gable and three windows. One window is south-facing and has a single eight-light metal casement window, a two-light metal transom, a wood-faced steel lintel, and a header bond brick sill. The other two windows are face east: one is a pair of eight-light metal casement windows with a four-light metal transom, a wood-faced steel lintel, and a header bond brick sill; and the other is a single eight-light metal casement window with a wood-faced steel lintel and a header style brick sill. An additional metal casement window of eight-lights, a wood-faced steel lintel, and header style brick sill is located on the eastern elevation of the flared roof projection extending to the north of the northern ell. A second, interior chimney of brick rises out of this flared projection and rests in the corner created by the meeting of the northern ell and the center block on the eastern elevation. The second story of the southern and central blocks of the house contain three windows on the eastern elevation. On the southern block, there is a window with two pairs of eight-light metal casement windows, an eight-light metal transom, a header bond brick sill, and a fiberglass awning that likely dates to the late 1900s or early 2000s. On the center block there are two windows: the southernmost is a single four-light metal casement window with a single light transom and a header bond brick sill; and the northernmost window is a double pair of eight-light metal casement windows with an eight-light transom, a header bond brick sill, and another modern fiberglass awning. The eastern gable end of the northern ell can also be seen with its same clipped gable roof, false half-timbering, and six-light metal casement window on the third story.

The sun parlor projects off the first story of the southern elevation (photo #4). A window is present on the westernmost side with a pair of eight-light metal casement windows, an eight-light metal transom, a wood-faced steel lintel, and a header bond brick sill. Directly east of this is a central window with three pairs of eight-light metal casement windows, a 24-light metal transom, a wood-faced steel lintel, and a header bond brick sill. An easternmost window on this elevation of the sun parlor possesses a pair of eight-light metal casement windows with an eight-light metal transom, a wood-faced steel lintel, and a header bond brick sill. On the second story of the house, a pair of double-leaf, eight-light wood doors with a five-light wood transom opens out onto the flat roof of the sun parlor. Flanking the doors are two windows each with an eight-light metal casement window, a two-light metal transom, a header bond brick sill, and the whole topped with a wood-faced steel lintel. The door and windows leading to the sun parlor porch are also covered by a fiberglass awning that was likely added in the late twentieth or early twenty-



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first century. The sun parlor has undergone alterations since the house was built. The architect's plans and a circa 1928 photograph (Figure 1) show the porch having a canvas floor and the same wood railings with trefoil cutouts that are now present on the altered terrace. Although the exact dates that alterations were made to the sun parlor roof is unknown, it is believed that they were made between 1995 and 2004 due to deterioration through neglect. The roof currently is covered with wood planks that serve as flooring and plain metal railings in place of the wood balustrade. In contrast to the false half-timbering on the rest of the house, the half-timbering in the gable of the southern block is filled with decorative brick work instead of stucco and is capped by wood clapboard in the peak. The gable is also home to two separate six-light metal casement windows separated by a wood mullion in the third story. A slight portion of the center block is also visible from the southern elevation with two windows: one in the first story with a single eight-light metal casement window, a two-light metal transom, and a header bond brick sill; and a second-story window with a single eight-light metal casement window and a two-light metal transom. The northern ell, too, has a portion exposed on the southern elevation that contains two windows: a first-story window has a single three-light metal casement window, a wood-faced steel lintel and a header bond brick sill; and a second-story window has a pair of eight-light metal casement windows, an eight-light metal transom, a wood-faced steel lintel and a header bond brick sill.

### **Interior**

Within the Frank Rickert Summers House, the rooms are laid out in an L-shaped plan along a corresponding hallway. With the exception of the attic and the basement, all of the rooms feature plaster walls and ceilings, six-inch wood baseboards with toe-molding, wood door surrounds, wood cornice boxes for the windows that house retractable, pull-down screens that can be locked in place by metal tabs on the window stools, and one-inch tongue-and-groove oak floors, except for the kitchen that has two-inch pine flooring, the sun parlor that has quarry tile flooring (photo #10), and the bathrooms, which have one-inch white hexagonal tile flooring. On the first floor, the kitchen is located at the northeast corner of the building with the public rooms—the dining room, living room, and sun parlor—extending to the south. To the west of the kitchen, and forming the short end of the L plan, is the only bathroom and bedroom located on the first floor. Two closets can be found in the hallway, another in the kitchen, and one cedar-lined closet is featured in the bedroom. Pairs of ten-light wood doors are located between the hallway and the dining room, the dining room and the living room, and the living room and the sun parlor. Another pair of ten-light wood doors were previously located between the hallway and the living room as well, but were removed at some point near the end of the twentieth century with no change to the door opening. Similarly, pairs of eight-light wood doors provide access to the terrace from the dining room, living room, and sun parlor. A single eight-light wood door also leads into the pantry on the eastern side of the kitchen. All other interior doors on the first floor are single-leaf wood doors featuring two vertical panels. While most all the original cornice molding on the first floor was likely either picture molding or devoid of molding altogether, alterations were made at some point in the late-twentieth or twenty-first century that added a deep-cove cornice molding to many of the rooms. On the first floor, only the bedroom retains its original picture molding. The living room contains two elements that are representative of high-quality craftsmanship in the house: a Tudor-arched mantelpiece of stone with a floral motif in the



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spandrel panels (photo #5) and a pair of built-in wood bookshelves with clean lines and geometric shapes indicative of Craftsman style cabinetry that flank the pair of eight-light doors leading to the dining room (photos #6 and #7). The nominal alterations to the first floor – the removed doors between the hallway and living room, the replaced or added cornice molding, and some upgrades to the kitchen – do not detract from its overall integrity or the way in which it reflects the architect’s original design intent or the Tudor Revival aesthetic of the 1920s.

Leading up to the second floor from the first-floor hallway near the main entrance is the staircase, where simple turned wood balusters on square plinths support a molded handrail that spirals and terminates at a plain turned newel post at the center of the bull-nosed first step (photo #8). The stair rises along the south wall of the ell to a landing turns to continue to the second floor. The second-floor features three bedrooms and a bathroom that roughly correspond to the room arrangement of the first floor. The bathroom is located in the northeastern corner of the house above the kitchen, with two bedrooms with closets, above the dining room and living room respectively, to the south, and a changing room and another bedroom with a cedar-lined closet above the first-floor bathroom and bedroom are located to the west in the short end of the L plan. Two other closets are in the hallway: one on the north side of the hallway between the bathroom and door to the attic; and a second cedar-lined closet on the east side of the hallway between the two southern bedrooms. The southernmost bedroom features, a pair of eight-light wood doors that open out onto the flat porch above the sun parlor. All other doors on the second floor are the same single wood doors with double vertical panels featured on the first floor. Wood picture molding is also featured in each of the three bedrooms, while the rest of the second-floor rooms are devoid of any cornice-level molding. The second-floor plan and finishes remain intact, and no significant alterations have been made.

Between the western bedroom and the bathroom on the second floor, a narrow, enclosed staircase leads to the attic, which features two-inch pine floors and an open plan. The top of the stair opens into a small enclosed space with pine beadboard walls and ceiling that includes various unpainted wood cabinets. A southern doorway, with a single wood door with two vertical panels, leads into the rest of the attic that is open for storage purposes. The attic ceiling remains uncovered, allowing full view of the wood roof trusses.

Beneath the main stair to the second floor is an enclosed stair, accessed by a two-panel wood door, that leads to the basement. Much like the attic, the basement is largely unfinished and retains its solid brick and fieldstone walls, as well as concrete floors. The layout of the basement follows that of the short end of the L-plan, and features five separate rooms: a coal and boiler room that lies beneath the first-floor bedroom and bathroom at the northwestern corner of the house; a two-bay garage and bathroom at the northeastern corner of the house beneath the kitchen, dining room, and terrace a root cellar beneath end of the first-floor hallway; and a large closet beneath the stairs to the basement. The bottom of the basement stairs opens into a small hallway that connects these spaces. A wood door with five horizontal panels separates the closet from the hallway, as well as the garage from the hallway. Another wood door of six panels, two of which are screen, separates the root cellar from the hallway. The entryway into the coal and

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boiler room from the hallway is simply an opening in the brick wall on the north side with a brick jack arch. In addition to the five paneled wood door separating the two-bay garage from the hallway, a mill-grade steel fire door with a weight and pulley system also serves as a secondary door on the garage side of the entryway. The two-bay garage, which features steel trussed beams running across the ceiling supporting the concrete ceiling/floor under the dining room and kitchen, also has another five paneled wood door that opens into a full-bathroom. The garage opens to the outside on the east side through two pairs of carriage doors.

**Wellhouse, ca. 1928                      Contributing Building**

A few yards downhill to the east of the Frank Rickert Summers House sits a small, one-room brick structure that is the original wellhouse (photo #11). A flight of fieldstone stairs leads down to the building, which is constructed of the same stretcher bond as the main house and has a concrete slab shed roof. The entryway into the wellhouse is located on the northern elevation of the structure and is a simple wood casing. There is currently no door on the entryway, and though there are marks where hinges for a door used to be, it is unclear when it was removed.

**Swimming Pool, 2005                      Non-Contributing Structure**

To the south of the Frank Rickert Summers House, an in-ground swimming pool was added with a poured concrete slab surround and a black aluminum fence (photo #12). Leveled out with a concrete block retaining wall to the East, the pool is directly across from the sun parlor and has a concrete pathway leading to it from the terrace.

**Workshop, 2018                              Non-Contributing Building**

To the east of the Frank Rickert Summers House, a workshop was added by the current owners of the property (photo #13). The workshop is a 1,500-square-foot building of wood framing with metal siding and roof, resting on a 6" monolithic concrete slab. Sited approximately 150 feet to the east of the house on the side of a hill, the two-story building was designed with a steeply pitched roof and colors to blend into the property and mirror the steep roof pitch of the main house. The slope of the land drops on the east side of the property, placing the peak roof of the workshop at the same height as the rear driveway and leaving the structure unviewable from the street or the front circle driveway. The present owners of the property plan on placing a row of plantings along the east driveway to further conceal the structure from view. The front of the building, which faces west toward the house, is accessed by an extension of the historic service driveway, which reaches east along the north elevation of the house before it turns south to access the garage at the lower level. From there, the drive continues southward as a paved lane sharply turning to the north where it ends at the workshop. The first story of the workshop features three glazed-and-paneled rollup garage doors on the first story of the west elevation. At the south end of the west elevation is a glazed-and-paneled single-leaf pedestrian door with a double-hung six-over-six window immediately beside it to the north.

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## **INTEGRITY STATEMENT**

The Frank Rickert Summers House, constructed in 1928 and eligible for the National Register of Historic Places under Criterion C at the local level, retains the historic integrity necessary to convey its significance. The house possesses a high level of integrity regarding its design, materials, workmanship, setting, and overall feeling, and continues to retain those physical features that identify it as an excellent representation of high-style Tudor Revival architecture in Kings Mountain, North Carolina.

On the exterior, integrity of the design, materials, and workmanship is evident in the original form and decorative detail. The three-story, L-shaped plan house with its brick veneered, false half-timbered, and wood clapboard walls, also features nested and clipped gables, as well as a steep-pitched roof with flared eaves. Both original brick and fieldstone chimneys remain unaltered, as do the metal casement windows that pierce the structure. Original doors of an oak vertical board, beveled tongue-and-groove style remain in place in the western and northern entryways, and the three pairs of eight-light wood doors that are present on the terrace also remain intact. Although alterations to the exterior of the house have occurred over the years, they have either been minor and have not detracted from the overall character of the house or were done within fifteen years of construction. The alterations made to the terrace are believed to have been done relatively soon after the construction of the house in 1928 as they compliment the overall feel and character of the structure by its addition of a shed roof with wood posts that rest on brick plinths, decorative wood brackets, and wood railings with trefoil cutouts (photo #9) that mimic the original railings on the sun parlor roof (Figure 1). No previous owners or members of the Summers or Hinnant families have been able to shed light on the exact date of the alterations to the terrace. Sometime between 1995 and 2004, an owner of the house made alterations to the sun parlor roof and replaced the rotting wood railings with trefoil cutouts with metal railings, as well as installed a wood plank floor over the original canvas. Although the changes replaced some of the original characteristics of the sun parlor roof, the alterations do not detract from the character of the overall structure.

The interior also retains a remarkably high degree of historic integrity regarding design, materials, workmanship, and overall feeling. All original interior doors, wood baseboard, plaster walls and ceiling, and wood, tile, and quarry tile flooring remain intact. Minor alterations were made on the first-floor resulting in the replacement of picture molding in the hallway, kitchen, dining room, and living room with a deep cove wood molding, the removal of a pair of eight-light wood doors separating the hallway and living room, and some upgrades to the kitchen. However, these alterations do not detract from the overall feeling, workmanship, or design of the house. Notable interior features include: a stone mantelpiece in the living room with a Tudor-arched opening and floral motif (photo #5); a pair of built-in wood bookcases in the living room as shown in the original plans (photos #6 and #7); retractable, pull-down screens with metal tabs on the wood stools for all of the metal casement windows on the first and second floors; a steel mill fire door with weights and a pulley system on the two-bay garage side of the entryway into the enclosed basement hallway; and the central staircase connecting the first and second floors

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with its simple turned wood balusters on square plinths supporting a molded handrail that spirals around and terminates at a plain turned newel post at the center of the bull-nosed first step (photo #8). All these features remain in an unaltered state and contribute to the historic integrity of the interior.

The Frank Rickert Summers House also retains integrity of location, setting, and association. Despite the change in the immediate surrounding parcels from farmland to being moderately developed, the house and its approximately six of the original twelve acres still sits atop the modest ridgeline outside the city limits and remains densely forested and secluded. The paved semi-circle driveway on the western side of the property, the brick pathway that leads from North Piedmont Avenue to the western entryway on the front façade, as well as the dirt service drive that extends across the northern side of the house down around to the eastern elevation all remain intact. The landscaping on the eastern side of the property, though overgrown, still retains its original fieldstone retaining walls. The addition of the workshop to the east of the house in 2018 is not believed to detract from the historic integrity of the property due to its siting at the bottom of a hill to the rear of the house and its overall congruous design. The house's original siting on the wooded ridgeline, its intact design and floor plan, its inclusion of local wood and stone in the design of the house and landscape, and the craftsmanship of interior features such as the Tudor-arched mantelpiece (photo #5) and the built-in bookshelves (photos #6 and #7), all work together to create the feel of a secluded English cottage home that was typical of the high-style Tudor Revival style.



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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

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

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**Areas of Significance**

(Enter categories from instructions.)

Architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1928  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

White, Hugh Edward, Architect  
\_\_\_\_\_  
\_\_\_\_\_

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## Statement of Significance Summary Paragraph

Constructed in 1928 for Frank Rickert Summers, a prominent Kings Mountain businessman, and his wife, Bonnie Mauney Summers, the town's first historian, the Frank Rickert Summers House embodies the distinctive characteristics of the Tudor-Revival style of architecture in Kings Mountain and Cleveland County and is eligible for the National Register under Criterion C at the local level in the area of architecture. The period of significance is 1928, the dwelling's date of construction. Designed by the prominent regional architect, Hugh Edward White, the house stands as one of only two fully developed Tudor Revival-style residences in Kings Mountain or the greater Cleveland County area in general. With its asymmetrical massing and design, steeply pitched roofs, clipped gables, false half-timbering, flared eaves, and metal casement windows, the Frank Rickert Summers House stands out as a high-style Tudor-Revival dwelling in its purest form. A stone Tudor-arched mantelpiece, prominent fieldstone chimney, and custom built-in wood bookshelves are also character-defining features of the Tudor Revival style. When compared with other Tudor Revival-inspired structures in the surrounding area, the Frank Rickert Summers House rises to the top in significance and, when compared to its contemporary—Vauxhall in the city of Shelby—it stands out at the most intact example in the county.

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## Narrative Statement of Significance

### Historical Background

Originally known as White Plains, the area that would eventually become known as Kings Mountain was first settled by the Scots-Irish, Dutch, and Germans who came from Pennsylvania down the Great Wagon Road. The land in and around the White Plains area was rich in minerals, and, by the 1840s, local landowner Benjamin Briggs had started mining operations for iron on his property. However, an accidental discovery by his wife, Katherine Stone Briggs, of a gold nugget on the property brought the Gold Rush to White Plains in the mid-19<sup>th</sup> century. The subsequent economic boom in White Plains was relatively short lived, as the gold rush fizzled out in the 1860s due to a lack of technology and the impending Civil War

A second economic boom was set to occur in the White Plains community in the 1870s when word spread that the railroad was expected to run straight through the area. Construction of the Piedmont Air Line, later renamed the Atlanta & Charlotte Air Line, began in 1869 and was the first railroad line to run through Cleveland County.<sup>5</sup> In 1872, the Atlanta & Charlotte Air Line was complete, and engineers staying at the home of local resident Dr. Tracy suggested that the community take a new name. Dr. Tracy's wife, Regina Minerva Stone, suggested the community be renamed Kings Mountain in honor of the Revolutionary War battle of that name,

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<sup>5</sup> Brian R. Eades & Daniel J. Pezzoni, *Architectural Perspectives of Cleveland County North Carolina* (Shelby: Cleveland County Historic Preservation Taskforce, 2003): 15.

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which occurred in 1780 on the Kings Mountain range eight miles to the south in York County, South Carolina.

The completion of the railroad through Kings Mountain in 1872 brought many new people to the community. Two of the most influential people who moved to Kings Mountain were the brothers William Andrew Mauney (1841-1929) and Jacob Simri Mauney (1846-1936). Originally from the Muddy Fork area of Cleveland County, the Mauney brothers moved to Kings Mountain on April 14<sup>th</sup>, 1872.<sup>6</sup> On February 11, 1874, Kings Mountain was officially chartered as a town and resident W. F. Falls sold 25 acres for the purpose of creating a commercial district.<sup>7</sup> In addition to being elected as the town's first mayor, William Andrew Mauney was also the first postmaster and news editor.<sup>8</sup> The Mauney brothers would also go on to spearhead the textile industry in Kings Mountain by establishing the first mill in the town, the Kings Mountain Manufacturing Company, in 1888. Later mills in Kings Mountain were also under Mauney ownership including the Mauney (1892, originally the Enterprise mill), Bonnie (1900), and Pauline (1910) mills. Aside from being a textile executive, William Andrew Mauney also established and served as president (1900-1929) of the First National Bank in Kings Mountain and was in the North Carolina State Legislature and served as a Senator from 1907-1908.

After the death of his first wife, Susan Ramseur, in 1886, William Andrew Mauney remarried to Candace Virginia Miller in 1894. The couple had two children that survived to adulthood: Bonnie Eloise Mauney and Virginia Eilleen Mauney. Bonnie, the eldest of the two children, was born in 1897 and was the namesake for the Bonnie Mill established by her father William Andrew Mauney in 1900. Graduating from Charlotte's Elizabeth College in 1915, Bonnie later went on to graduate school at the University of North Carolina, and then on to work at schools in Kings Mountain.<sup>9</sup> During her time with the school system, she served as a teacher and principal of the high school, superintendent of the city schools (1917-1918), and later as the president of the Parent Teacher Association for Kings Mountain's Central School.<sup>10</sup> Leading an active civic life, Bonnie served as vice-chairman of the Cleveland County Democratic Committee, secretary of the local Red Cross chapter, trustee of Cleveland County Historical Society, and treasurer of the Old Students of Elizabeth College.<sup>11</sup> She was also a member of the County Bi-Centennial

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<sup>6</sup> Bonnie Summers. *The Three Mauney Families*. In the collections of the Jacob Mauney Memorial Library, Kings Mountain, NC.

<sup>7</sup> Sharon Stack and Stephanie Walsh. *Images of America: Kings Mountain*. (Charleston: Arcadia Publishing, 2012): 7-8.

<sup>8</sup> *Fifty Years of Progress*. (Kings Mountain: First National Bank of Kings Mountain, 1950). In the collections of the Kings Mountain Historical Museum, Kings Mountain, NC.

<sup>9</sup> Bonnie Summers. *Kings Mountain: Her Background and Beginning*. (Locally published, 1974): 5. In the collections of the Jacob Mauney Memorial Library, Kings Mountain, NC.

<sup>10</sup> Summers, *Kings Mountain*, 5; "Central P.T.A. Elects Officers." *The Kings Mountain Herald*, March 11, 1937.

<sup>11</sup> Summers, *Kings Mountain*, 5; Bonnie Mauney. "Red Cross News." *KM Herald*, October 10, 1918; "Reunion of Old Students of Elizabeth College." *KM Herald*, September 30, 1937.



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Commission, the Col. Frederick Hambright Chapter of the Daughters of the American Revolution, the local chapter of the United Daughters of the Confederacy, and the Home Arts Club.<sup>12</sup> A devout Lutheran, Bonnie was a member of the St. Matthews Evangelical Lutheran Church that her father, William Andrew Mauney, helped charter in 1876, where she taught men's classes on occasion.<sup>13</sup> Perhaps most notably, Bonnie was Kings Mountain's first historian. Her histories on the town and its families include *Kings Mountain: Her Background and Beginning* (1974), *The Three Mauney Families*, and *The Col. Frederick Hambright Family*. Until her death in 1976, Bonnie was committed to researching and sharing the history of Kings Mountain, and her works serve as the basis for much of the recent historical research done on the town.

In 1925, Bonnie Eloise Mauney married Frank Rickert Summers (1893-1958). Born in Statesville, North Carolina to Thadeus Wellington Summers and Margaret Walker Summers, Frank Rickert Summers lived a life of varied occupations. Initially in the printing industry, he worked in the lithographing and engraving departments at the Observer Printing Company in Charlotte, North Carolina from 1913 to 1916, then worked for a brief stint at a printing company in Charleston, South Carolina in 1916, and returned the following year to his old position at the Observer Printing Co. in 1917.<sup>14</sup> With the United States' entrance into World War I in April of 1917, Frank Summers, like many young American men of the time, enlisted to serve in the army. On the 16<sup>th</sup> of April 1917, Summers left his printing job in Charlotte to join the Field Hospital Corps of the United States Army in Fort Screven, Georgia.<sup>15</sup> Summers was eventually transferred to Fort McPherson outside of Atlanta in East Point, Georgia where he was quickly promoted to Sergeant, Second Lieutenant, and then to Lieutenant of the Sanitary Corps, and remained for the rest of the war.<sup>16</sup> For reasons now unclear, Frank Summers moved to the Lakeland, Florida area around 1919-1920 to enter the fruit packing industry, where he stayed for nine years until 1928.<sup>17</sup> Although it is known that Frank Rickert Summers married Bonnie Eloise Mauney at Saint Matthew's Evangelical Lutheran Church in Kings Mountain on September 29, 1925, the particulars of how they met remain unknown. Family tradition holds that the two met while Bonnie was on the yearbook staff at Elizabeth College around 1913-1915 while Summers was working at the Observer Printing Company. After their marriage in 1925, the couple lived in Lakeland, Florida where they had their first child, Virginia Eloise Summers,

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<sup>12</sup> Summers, *Kings Mountain*, 5; A.H. Patterson. "Meeting of U.D.C." *KM Herald*, May 6, 1937; A.H. Patterson. "Home Arts Club with Mrs. Anthony." *KM Herald*, April 15, 1937.

<sup>13</sup> "Church News: Lutheran Church." *KM Herald*, June 6, 1935.

<sup>14</sup> "Local News Notes." *The Statesville Sentinel*, February 27, 1913; "Mr. Summers Accepts Job with Charleston House." *The Charlotte News*, March 1, 1916; "Frank Summers Returns to New Duties in City." *The Charlotte Observer*, January 10, 1917.

<sup>15</sup> "Joins Hospital Corps of United States Army." *CO*, April 17, 1917.

<sup>16</sup> "Personals." *CO*, August 29, 1918; "Summers-Hendrix Wedding." *CO*, September 20, 1919.

<sup>17</sup> U.S. Census, Population Schedule, 1920; "Passing Throng." *The Tampa Tribune*, September 7, 1920; *Fifty Years of Progress*; "Bank Official Dies Suddenly." *The Gastonia Gazette*, May 13, 1958.

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on December 9, 1927. The Summers lived in Florida until their move to Kings Mountain in 1928.<sup>18</sup>

The cause for the Summers' move to Kings Mountain in 1928 remains a bit of a mystery. Although it is possible that Frank Summers' work brought the family to the area, there is no known record of him continuing in the fruit packing or printing industry in Kings Mountain. However, according to the Federal Census records, the town of Kings Mountain experienced a significant population boom between the 1920s and 1930s. The Kings Mountain population increased from 3,639 residents in 1920 to 5,362 residents in 1930, presumably because of the continued prosperity of the textile industry in the area. Although the town had been experiencing a steady population increase since its inception, going from a mere 337 residents in 1880 to 2,062 by 1900, the boom between the 1920s and 1930s is signifying of its growing importance on the local scene. The town's increased size and significance on the industrial scene, coupled with the fact that Kings Mountain placed both Bonnie and Frank closer to their families, provides a far more likely alternative to explain the move. By 1928, Bonnie Summers' father, William Andrew Mauney, was in failing health. He was admitted to a sanitorium in Charlotte early in 1929, where he passed away at the age of 88 in May of that year. William Andrew Mauney's failing health in 1928 was likely the cause for him selling his daughter a twelve-acre tract of land just north of town for the price of \$100 on March 28, 1928.<sup>19</sup> It was on this wooded 12-acres located on North Piedmont Avenue that the Summers would commission the Gastonia based architect, Hugh Edward White, to design their 1928 Tudor-Revival style house.

Although the link between the Summers and Hugh Edward White is unknown, there are multiple possibilities on how they connected. One possibility is that word of Hugh Edward White, whose reputation as a skilled architect for the wealthy in the Gaston County area was already well established by 1928, had been shared with the Summers upon their move to Kings Mountain. Considering Bonnie's position as the daughter of one of the town's leading textile executives and president of the First National Bank, it would not be out of reason for William Andrew Mauney, or even Bonnie Summers herself, to have received knowledge of Hugh Edward White's work in the early 1920s for men such as the textile executive Samuel Pinckney Stowe of Belmont, or Albert G. Myers, president of the Citizens National Bank in Gastonia. It is also rumored, though unconfirmed, that Hugh Edward White designed a school in Kings Mountain around 1922, likely either the now demolished West End School (1919) or the original Central School (1910) that burned in 1932, as well as the Mauney Mill Office building in 1923.<sup>20</sup> If Hugh Edward White did indeed design the school and the mill office, it is possible that the Summers got connected to him either through Bonnie's involvement as superintendent of the schools at roughly the same time or through her family's leadership of the Mauney Mill. A less likely, though possible, alternative is that the Summers and Hugh Edward White's social circles

<sup>18</sup> "Personal Mention." *Statesville Record and Landmark*, February 11, 1926; "Personals." *Statesville R&L*, March 15, 1928.

<sup>19</sup> Deed Book 3-S, page 483, Office of the Register of Deeds, Cleveland County Government Offices.

<sup>20</sup> Davyd Foard Hood, *The Architecture of Hugh Edward White and White*, Streeter, & Chamberlain, 1921-1939 National Register nomination form, 1999.

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simply happened to collide. It is known that Bonnie Summers and Mrs. Hugh Edward White were both part of the same district of the United Daughters of the Confederacy, and it is possible that they met through organizational meetings at some point.<sup>21</sup> Regardless of how they were connected, it is clear that Frank and Bonnie Summers commissioned Hugh Edward White to design their Tudor-Revival style home on the 12-acre tract of land on North Piedmont Avenue that Bonnie's father, William Andrew Mauney, sold to her in 1928. The house was built to Hugh Edward White's specifications in 1928 with little deviation from the original plans.

Frank and Bonnie Summers lived in the Tudor-Revival style house at 1220 North Piedmont Avenue in Kings Mountain, North Carolina for the rest of their lives, raising their three children, Virginia Eloise (1927-2007), Frances Margaret (1928-2009), and Frank Andrew (1931-2018), in the house as well. It is during this period of ownership that the alterations to the terrace are believed to have been made. Frank Rickert Summers continued on to be a prominent businessman in Kings Mountain, running a drug store known as Summers Drug on the main commercial strip on Battleground Avenue in downtown Kings Mountain from 1928-1937, and then serving as director of the First National Bank from 1942 until his death in 1958.<sup>22</sup> Frank was also known to be an avid gardener and family tradition holds that he kept a rather remarkable fruit orchard at the 1220 North Piedmont Avenue residence.<sup>23</sup> After Frank Rickert Summers' death in 1958, the widowed Bonnie Mauney Summers resided in the house alone. In 1962, Bonnie sold approximately three of the southernmost original 12 acres of land to her daughter, Virginia Summers Hinnant and her husband, Lawrence Eugene Hinnant, on which they promptly built a one and a half-story Modernist home.<sup>24</sup> In 1976, Bonnie Mauney Summers passed away at the age of 79 and all of her property was willed to her children. Virginia Summers Hinnant received the approximately six acres that the Frank Rickert Summers House now sits on in 1976.<sup>25</sup> Frank Andrew Summers received the roughly three northernmost acres of the original 12 acres of the property in 1981, which he sold in 1999 to Steve and Kathy Tomberlin.<sup>26</sup> The three acres was then sold by the Tomberlins in 2007 to Richard Jr. and Natalie Lovelace who cleared the land and constructed the present brick ranch that sits on the property at 102 Chestnut Ridge in 2008.<sup>27</sup>

After receiving the 1220 North Piedmont Avenue property in 1976, the Hinnants moved into the Frank Rickert Summers House and sold the Modernist home they built at 1210 North Piedmont Avenue in 1978 to Larry and Betty Honeycutt.<sup>28</sup> After Virginia and Lawrence's

<sup>21</sup> "U.D.C. Meeting a Big Success." *KM Herald*, May 11, 1916; "U.D.C. Meeting with Mrs. Poole." *The Gastonia Gazette*, October 1, 1921.

<sup>22</sup> Frank Summers. "Notice of Sale in Bulk." *KM Herald*, May 27, 1937; "F.R. Summers Named President of Kings Mountain Bank." *Statesville R&L*, January 22, 1942; "Bank Official Dies Suddenly." *The Gastonia Gazette*, May 13, 1958.

<sup>23</sup> Haywood Lynch. "Here and There." *KM Herald*, April 22, 1937; Haywood Lynch. "Here and There." *KM Herald*, August 26, 1937.

<sup>24</sup> Deed Book 9-L, page 541; Deed Book 1253, page 2254.

<sup>25</sup> Deed Book 15-U, page 586.

<sup>26</sup> Deed Book 17-Q, page 439.

<sup>27</sup> Deed Book 1528, page 0212.

<sup>28</sup> Deed Book 16-K, page 617.

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divorce in 1987, Virginia continued to live in the house alone. Like her mother, Virginia was an active member of the Saint Matthews Evangelical Lutheran Church in Kings Mountain and was the organist and taught piano lessons in the church for nearly 40 years. In 1992, Virginia Summers Hinnant sold the Frank Rickert Summers House property outside of the family to Teresa Bryant and David Jackson Mays in 1992, presumably because the upkeep of the house was becoming too strenuous.<sup>29</sup> It was during their ownership that alterations were made to the sun parlor deck on the southern elevation of the house where the rotting wood balustrades with trefoil cutouts were replaced with plain metal rails, and the canvas floor was covered with wood planks. In 2004, the property changed hands again when Teresa Bryant and David Jackson Mays sold the Frank Rickert Summers House property to Robert and Maureen Tetreault in 2004.<sup>30</sup> It is during the Tetreault's ownership that all other changes to the Frank Rickert Summers House are believed to have been made, including the modifications to the kitchen, the replacement of first-floor crown moldings, and the removal of a pair of eight-light wood doors separating the first-floor hallway from the living room. It is also believed that the swimming pool was put in by the Tetreault's around 2005. The Frank Rickert Summers House at 1220 North Piedmont Avenue fell under foreclosure in 2013.<sup>31</sup> The property remained vacant and was subject to vandalism until David and Jan Stone purchased it from JP Morgan Chase Bank in 2018.<sup>32</sup>

### **The Architect: Hugh Edward White**

Born in Fort Mill, South Carolina, to Leonidas Spratt White (1845-1878) and Dorcas Ann (Culp) White (1850-1885), Hugh Edward White (1869-1939) received his education at Fort Mill Academy and a special correspondence course in architecture from a New York school.<sup>33</sup> He originally worked as a carpenter, and then as a foreman for a construction company in York County, South Carolina before taking up architecture in Rock Hill, South Carolina in the early 1890s. Not receiving any formal education for architecture, White gained experience by working in his own architectural firm, as well as by working as a draftsman for an architectural firm in Atlanta. The school where White received his only course in architecture and the firm he worked with in Atlanta during the 1890s remains unknown. After passing the civil service examination in 1903, Hugh Edward White went to work in the Office of the Supervising Architect, Department of the Treasury as "Superintendent of Construction of Public Buildings". During his fifteen-year stint with the Department of the Treasury, White lived and worked at roughly ten different postings. The Peoples National Bank in Martinsville, Virginia, the Classical Revival United States Post Office Building in Hickory, North Carolina, and the United States Post Office in Marion, South Carolina are all examples of works he completed for the government between 1903 and 1918.<sup>34</sup> In 1918, Hugh Edward White left his position with the Treasury Department to join the firm of Charles Coker Wilson, a prominent architect in

<sup>29</sup> Deed Book 1201, page 1862.

<sup>30</sup> Deed Book 1419, page 2384.

<sup>31</sup> Deed Book 1663, page 0496.

<sup>32</sup> Deed Book 1786, page 1708.

<sup>33</sup> Hugh Edward White, death certificate, 25 June 1939, certificate no. 101.

<sup>34</sup> Davyd Foard Hood, *The Architecture of Hugh Edward White and White*, Streeter, & Chamberlain, 1921-1939 National Register nomination form, 1999.



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Columbia, South Carolina. Working as a draftsman and a construction supervisor, White was sent to open a new branch of the Wilson firm in Gastonia, North Carolina around 1919, where he oversaw the construction of projects like the Joseph Separk mansion at 209 West Second Avenue.<sup>35</sup> In 1921, Hugh Edward White left the Charles Coker Wilson firm and started up a new firm with Charles J. Streeter and Carroll W. Chamberlain in Gastonia called “White, Streeter, and Chamberlain”. The firm hit a lucky strike shortly after its inception by securing the bid for the new \$500,000 Gastonia High School (NR 1983) in 1922.<sup>36</sup> After the erection of the impressive Tudor-Revival school, the White, Streeter, and Chamberlain firm had no issue securing residential and commercial bids from wealthy business owners, bankers, and textile executives. The Renaissance Revival-style Samuel Pinckney Stowe residence in Belmont, NC, the Classical Revival styled Citizen’s National Bank in Gastonia, NC, and the Classical Revival styled Temple Emmanuel Synagogue also in Gastonia are examples of works done by the firm. In 1927, after overcommitment to a failed project known as the Oasis Shrine Temple in Charlotte, North Carolina, the firm dissolved. Following the firm’s dissolution, White continued in his own architectural practice in Gastonia until his death in 1939. It was during this time that he designed the F. R. Summers House in Kings Mountain, one of the few projects he ever designed in the city.<sup>37</sup>

Most of Hugh Edward White’s residential work over the course of his career was in Gaston County, North Carolina, with clients in the communities of Gastonia, Cherryville, Belmont, Mount Holly, Dallas, and Lowell. Outside of Gaston County, he designed residential buildings for property owners in Burlington (Alamance County), Davidson (Mecklenburg County), as well as Shelby and Kings Mountain (Cleveland County). To a more limited degree, his residential work extended into upstate South Carolina. With White, Streeter, and Chamberlain, and while on his own, Hugh Edward White worked in a wide range of styles, which was common among residential architects of this time. His residential designs evoked the Classical and Colonial Revival, Tudor Revival, and Mediterranean Revival styles. Although Hugh Edward White had a reputation for building high-style residences for the likes of textile executives in the 1920s, the hardships of the Great Depression during the 1930s resulted in clients commissioning less ornate and prestigious residences. Over the course of his career, there are only four known Tudor-Revival style residences that Hugh Edward White is known to have designed, the Frank Rickert Summers House in Kings Mountain being one of them and arguably the only high-style example. The other three Tudor-Revival houses, all located in Gastonia, fortunately remain largely intact and unaltered. The first of these, the J. H. Kellar House (711 South New Hope Road), is a two-story residence constructed of yellow brick with a steep, red tile roof that was the only Tudor-Revival style dwelling designed during White’s time with the White, Streeter, and Chamberlain firm. After the dissolution of the White, Streeter, and Chamberlain firm, Hugh Edward White designed two Tudor-Revival houses that were similar in character: the two-story Charles S. Thompson House (ca. 1927, 2411 Armstrong Circle) and the Frank Rickert Summers House.

<sup>35</sup> Kim Withers Brengle, *The Architectural Heritage of Gaston County* (Gastonia: Commercial Printers Inc., 1982): 189.

<sup>36</sup> “Mr. White Opens Office.” *The Gastonia Gazette*, September 10, 1921; “New Architects Coming.” *The Gastonia Gazette*, September 16, 1921.

<sup>37</sup> Hood, *The Architecture of Hugh Edward White*.

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Out of the three other Tudor-Revival style residencies that Hugh Edward White designed, the Charles S. Thompson House bears the closest resemblance to the Frank Rickert Summers House. Featuring a steeply pitched, slate roof with a whitewashed brick exterior, half-timbering, weather boarded gable ends, wood-faced steel window lintels, and wall dormers, the Thompson House has many of the same Tudor-Revival exterior characteristics that the Summers House contains. However, the Charles S. Thompson House is located on a small lot within an established neighborhood, lacking the prominent site features of the Frank Rickert Summers House that are particularly characteristic of high-style Tudor-Revival estate houses. In terms of dating, the 1928 Frank Rickert Summers House was designed next, also during the early days of White's solo practice. Hugh Edward White's last known Tudor-Revival style residence, built sometime in the 1930s, was completed after he had already started his own firm. The one-and-a-half story W. Ira Falls Residence (1028 Belvedere Avenue) is far more characteristic of the Tudor-Revival style period cottages built during the 1920s and 1930s with its solid brick masonry with half-timbering, tall gable ends, and dark brick. Though all three Hugh Edward White Tudor-Revival style residencies in Gastonia are ornate interpretations of the style, they do not quite possess the setting to place them as high-style Tudor-Revivals.

Much like his residential work, most of Hugh Edward White's non-residential work was also completed in Gaston County, North Carolina and its accompanying communities. However, his time working with the Treasury Department from 1903 to 1918 afforded him the opportunity to design non-residential buildings for a wide range of towns and cities. Outside of Gaston County, Hugh Edward White designed non-residential buildings in Spencer (Rowan County), Rutherfordton (Rutherford County), Shelby and Kings Mountain (Cleveland County), Tryon (Polk County), Hickory (Catawba County), and Charlotte (Mecklenburg County). He also designed a limited amount of non-residential buildings in Virginia, Mississippi, Georgia, and upstate South Carolina. Like his residential work, Hugh Edward White's non-residential work also showcases a wide variety of different styles. In addition to elaborations of the traditional brick commercial style, the Classical, Colonial, Renaissance, Gothic, and Tudor-Revival styles were all evoked in Hugh Edward White's non-residential designs. Although only two known examples exist, Hugh Edward White's Tudor-Revival style non-residential buildings are exemplary. The Gastonia High School (NR 1983), the first major project of the White, Streeter, and Chamberlain firm, is a three-story brick building adorned with cast-stone ornament. Also located in Gastonia, the Benjamin N. Duke Memorial Ward for Colored Children (1930) was a T-plan, one-story red brick building featuring cast-stone ornamentation, hood moldings for doors and windows, and a battlemented parapet.<sup>38</sup> Although they are unconfirmed, it is believed that Hugh Edward White designed three non-residential buildings in Kings Mountain over the course of his career: the Kings Mountain Graded School (ca. 1922), the Mason Mills Office Building (ca. 1923), and an extension to the Kings Mountain Graded School (ca. 1924). Unfortunately, all three structures are either gone or unidentifiable.<sup>39</sup>

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<sup>38</sup> Ibid.,

<sup>39</sup> Ibid.,

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### Architectural Significance

The Frank Rickert Summers House is undoubtedly the most picturesque and intact example of the Tudor-Revival style in Kings Mountain, North Carolina, and perhaps in Cleveland County as a whole. Designed by the prominent regional architect, Hugh Edward White, the house's asymmetrical plan, steeply pitched roof, flared eaves, nested gables, metal casement windows, false half-timbering, decorative brickwork, fieldstone façade chimney, and terraced and inset porches clearly label it as Tudor-Revival in style. The size and imposing placement of the Frank Rickert Summers House on the crest of a forested, modest ridgeline on an approximate six-acre tract of land with fieldstone retaining walls and terracing further identify it as a high-style Tudor-Revival example.

The general architectural character of Kings Mountain can be broadly divided into five different categories: the grand residences of the town's early business class, mill housing, Period Cottages and bungalows, mid-century modern neighborhoods, and contemporary styled houses. From roughly 1880 to 1940, the town's wealthy businessmen, including William Andrew and Jacob Simri Mauney, built grand houses in the Queen Anne, Second-Empire, Folk Victorian, Colonial Revival, and Neoclassical Revival styles in the grid-style neighborhood now known as the Central School Historic District (NR, 2001) located just north of the town's central commercial district. The grandeur of these houses is starkly contrasted by the abundant plain, one-story frame mill houses built by some of the same men for their employees. The hipped roof, three to four room dwellings in the Margrace Mill Village Historic District (NR, 2009) are representative of the housing for the majority of Kings Mountain's residents from 1880-1960. For those with a little more money, but not quite on the scale of the town's textile executives, Period Cottages and bungalows proved to be an ideal housing alternative. The West End Historic District (NR, 2010), located west of the town's central commercial district, and, to a limited extent, the Central School Historic District is characterized by this kind of middle-class housing. The construction of a new clubhouse for the Kings Mountain Country Club in 1961 sparked the establishment of the first mid-century modern, curvilinear style neighborhood in Kings Mountain, which soon populated the outskirts of the town. From the 1980s into the early-2000s, new construction took the form of infill contemporary styled houses, the brick ranch being the most prevalent form.

During the 1920s when the Frank Rickert Summers House was constructed, Colonial Revival-style houses and Craftsman-style bungalows were the most popular housing styles in America. The Tudor-Revival style came onto the American architectural scene in the 1890s but did not peak in popularity until the 1920s, and even then, did not experience nearly the amount of popularity that the Craftsman or Colonial Revival styles did. According to Virginia McAlester in her book, *A Field Guide to American Houses*:

The Tudor landmarks of the 1890s were joined in the decades from 1900 to 1920 by less pretentious Tudor houses, which superimposed half-timbering and other typical detailing upon symmetrical facades or simple gables-with-wing forms...during the 1920s...masonry veneering

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techniques allowed even the most modest examples to mimic closely the brick and stone exteriors seen on English prototypes...It is not uncommon for the character of Tudor-style homes to vary geographically. Wall materials greatly influence the appearance style, and nearby availability of a particular stone or brick can impart a distinct local character.<sup>40</sup>

Defining characteristics of the Tudor Revival style of architecture include false-half timbering, steeply pitched roofs, casement windows, diamond glass panes, prominent façade chimneys, decorative chimney pots, slate roofing, asymmetrical plans, a mix of building materials, patterned stone or brickwork, Tudor arches, entryway porches, parapets, battlements, false-thatched roofs, and variations of gables.

As a Tudor Revival-style dwelling, the Frank Rickert Summers House marked a significant departure from the typical house constructed for the upper class in Kings Mountain. Not only was the house located on a large parcel on the outskirts of town outside of an established neighborhood, the Tudor Revival-style was also an uncommon style for an upper-class house. The Tudor Revival style in Kings Mountain was more commonly associated with the middle-class Period Cottages. However, in contrast to the Summers House, the more common Period Cottages were oftentimes only vaguely evocative of the Tudor Revival style, as they tended to blend ornaments from an assortment of contemporary styles, including Craftsman and Colonial Revival. The Period Cottages were also generally smaller in size and sat on small lots within an established neighborhood near town.

In general, the Period Cottages in Kings Mountain with Tudor Revival-style detailing followed a similar pattern: one to one-and-a-half stories of an asymmetrical side or cross-gabled front block with a rear-projecting hipped roof block plan characterized by brick veneering, nested gables, an off-center entryway, an inset porch located on one side of the house, segmental-arched entryways, decorative brickwork, and a prominent façade chimney, usually of a battered or half-shouldered design. The Period Cottages at 313 East King Street (ca. 1925), 100 North Gaston Street (ca. 1930, First Baptist Church Parsonage), 505 West Gold Street (ca. 1933-1934, Robert Coleman Gold House), and 407 West Gold Street (ca. 1928-1929, Ira Grady Patterson House) follow this general pattern.

Other examples of Tudor Revival-influenced Period Cottages in Kings Mountain include additional unique architectural characteristics. In the case of the Period Cottage at 801 West Mountain Street (ca. 1941), the one-story, cross-gabled house is clad in siding as opposed to brick veneer, an uncommon trait among Tudor Revival-inspired Period Cottages. One particularly popular architectural feature is the projecting gable-front entryway roof that sweeps across the front façade in front of the chimney. This feature can be seen in both Period Cottages at 305 West Gold Street (ca. 1937-1938, Hamrick-Fulkerson House) and 307 West Gold Street

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<sup>40</sup> Virginia McAlester. *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture*. (New York: Alfred A. Knopf, 2017):455.



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(ca. 1936-1937, Charles A. Goforth House), which also possess the general Tudor Revival-influenced Period Cottage characteristics listed previously. Although false half-timbering was another characteristic that frequently appeared on Period Cottages throughout America, it did not experience quite as much popularity in Kings Mountain. The Period Cottages at 406 West Mountain Street (ca. 1934, Claude-Hoyte-Hambright House) and 305 West Mountain Street (ca. 1932, Eloise-Willeford-Nickels House) are two of the few examples of false half-timbering on Tudor Revival-influenced Period Cottages in Kings Mountain. Additionally, not all Period Cottages with Tudor Revival-influence were predominantly Tudor Revival in nature. The two-story side-gabled Period Cottage at 402 West Gold Street (ca. 1933, Plonk House), despite featuring inset porches and segmental-arched entryways, is more Colonial Revival in nature with its symmetrically balanced plan and lack of a complex roof form.

Nearly all these Period Cottages have been subject to alterations common to such housing across the country, including the replacement of historic windows with new vinyl ones and the encasement of inset porches. In some instances, extensive alterations have even been made that have severely damaged the historic integrity of the cottages. Such is the case with the Eloise-Willeford-Nickels House at 305 West Mountain Street where a concrete slab porch and a handicap accessible ramp have been added to the front of the house, and the 801 West Mountain Street Period Cottage where the original wood siding has been replaced with white aluminum.

Within the town of Kings Mountain, only three other houses stand out as being distinctly Tudor Revival in style: 210 North Gaston Street (ca. 1930, Aubrey Mauney House), 102 East King Street (ca. 1928), and a house with an unknown address between 3000 and 3600 Margrace Road (ca. 1945). The Aubrey Mauney House, located in the Central School Historic District, is a one-and-one-half story brick cottage of asymmetrical design with a steeply pitched side-gable roof with two cross-gables, and an extending sunporch off the southern elevation. Unlike other Period Cottages of the era, Aubrey Mauney was the designer for the house, and integrated the house into the side of a hill, not unlike the Frank Rickert Summers House. On the eastern border of the property, the land slopes down, allowing for a partial basement that doubles as a garage. The house also features metal casement windows and a recessed entryway with a stone surround. However, the Aubrey Mauney House is missing many of the Tudor Revival-style design elements present in the Summers House, including a façade chimney, inset porches, false half-timbering, and a prominent location on a large parcel of land.

The second Tudor Revival-style house, located at 102 East King Street, is a two-and-one-half-story, side-gabled structure of an asymmetrical design with two front-gable dormers and a two-story cross-gable projecting out of the east side of the front façade. The whole is clad in common bond brick veneer with white vinyl siding on the second story of the front façade and the two front-gable dormers. The two-story cross-gable projection serves as a covered porch for the off-center entryway and features segmental and ogive-arched openings to the first-story porch, a trapezoidal-shaped window on the enclosed second story, and a steeply pitched roof. A brick chimney is present on the western side of the house, and decorative brick brackets are present beneath the second-story double window on the front façade. Unfortunately, the house

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has undergone extensive alterations that have destroyed its historic integrity. All of the windows in the house have been replaced with various forms of vinyl and aluminum windows, original wood siding has been replaced with vinyl, a poorly built two-story frame addition was added to the back of the house in the 1980s that does not fit with the overall character, and the interior floor plan has been altered beyond recognition. The compromised historic integrity of the property coupled with its location on a parcel that is less than an acre large, renders the 102 East King Street house incomparable to the Frank Rickert Summers House.

The final Tudor Revival-style house in Kings Mountain has an unknown address but is located between 3000 and 3600 Margrace Road. Built on approximately 10 acres across from the former Margrace Mill, local tradition holds that the house was built for the mill manager. The two-story, fieldstone and false half-timbered house is of an asymmetrical design with a cross-gable roof of red composite shingles. Like the Summers House, it also features metal casement windows and an attached sun parlor on its northern elevation. Though retaining historic integrity and featuring many similarities to the Frank Rickert Summers House, the house on Margrace Road does not possess nearly the size, craftsmanship, landscaping, or imposing location as does the Summers House.

In the whole of Cleveland County, there is one other Tudor Revival structure that rivals the Frank Rickert Summers House in significance: Vauxhall (ca. 1929, 1215 East Marion Street, Shelby). The grand residence built for John Dixon Lineberger Jr. is a more formal interpretation of the Tudor Revival style that borders on Collegiate Gothic Revival. Of a symmetrical plan, the front façade of the house features half-timbering, groupings of casement windows, and battlements. There are also multiple examples of Tudor arches over some of the larger windows and the main doorway. Unfortunately, the front façade of Vauxhall is about all that retains its historic integrity. Almost the entire interior of the house has been remodeled beyond recognition, and a large incompatible brick addition has been placed on the rear of the building.

The Frank Rickert Summers House is characteristic of Hugh Edward White's take on the Tudor-Revival style and stands out among the other examples of the style in Kings Mountain as a particularly high-style example. In a practically unaltered state, the Frank Rickert Summers House retains much of that which defines it as a landmark example of the Tudor-Revival style: its half-timbering, nested and clipped gables, metal casement windows, flared eaves, prominent façade chimney, and decorative brickwork. Wood trefoil cutout porch railings, quarry tile flooring, an interior Tudor-arched limestone mantelpiece, and a fieldstone façade chimney express the artistic and local feel of the house, while the unique features of a steel-clad fireproof door and original retractable window screens add the finishing touches to a house that already exudes character. The positioning of the house on the top of a low hill on a forested six-acre tract of land with fieldstone terracing further places the Frank Rickert Summers House as a high-style example of the Tudor Revival-style house in Kings Mountain.

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**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

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

Name of repository: Kings Mountain Historical Museum and Jacob Mauney Memorial Library

**Historic Resources Survey Number (if assigned):** CL0290

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**10. Geographical Data**

**Acreage of Property** 6.52

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates (decimal degrees)**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

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

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**Or**

**UTM References**

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- |             |                 |                   |
|-------------|-----------------|-------------------|
| 1. Zone: 17 | Easting: 469418 | Northing: 3902267 |
| 2. Zone:    | Easting:        | Northing:         |
| 3. Zone:    | Easting:        | Northing:         |
| 4. Zone:    | Easting :       | Northing:         |

**Verbal Boundary Description**

The boundary of the Frank Rickert Summers House follows the boundary of Cleveland County tax parcel #12436. The parcel is outlined in black on the accompanying National Register Boundary Map.

**Boundary Justification**

The National Register boundary of 1220 North Piedmont Avenue property include all the remaining intact acreage associated the Frank Rickert Summers House. The 6.52 acres included within the boundaries include the 1928 Tudor Revival-style house, contributing wellhouse, and non-contributing pool as well as sufficient landscape to provide an adequate setting for these resources. The three-acre parcels to the north (102 Chestnut Ridge Road) and south (1210 North Piedmont Avenue) of the Frank Rickert Summers House are no longer included in the boundaries of the 1220 North Piedmont Avenue property due to their development as separate residential properties.

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**11. Form Prepared By**

name/title: Christopher David Stone  
organization: N/A  
street & number: 1220 N Piedmont Ave  
city or town: Kings Mountain state: NC zip code: 28086  
e-mail C4guy98@gmail.com  
telephone: 704-860-0390 date: May 29, 2019

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### Additional Documentation

Submit the following items with the completed form:

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

### Photographs

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

### Photo Log

Name of Property: Frank Rickert Summers House

City or Vicinity: Kings Mountain

County: Cleveland

State: NC

Photographer: David H. Stone

Date Photographed: July 8, 2018

Number of Photographs: 13

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

- 1 of 13. Front Façade (West elevation), looking East.
- 2 of 13. North elevation, looking Southwest.
- 3 of 13. East elevation, looking Northwest.
- 4 of 13. South elevation, looking Northeast.
- 5 of 13. Tudor-arched mantelpiece, looking South.
- 6 of 13. Custom built-in bookshelves and interior double-leaf doors, looking North.
- 7 of 13. Custom built-in bookshelves detail, looking Northwest.
- 8 of 13. Main interior stairway, looking Southwest.
- 9 of 13. Wood trefoil cutout porch detailing, looking West.
- 10 of 13. Sun parlor interior, looking West.
- 11 of 13. Wellhouse, looking East.
- 12 of 13. Swimming Pool, looking South.
- 13 of 13. Workshop, looking Northeast.

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**#1. West Elevation**



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**#2. North Elevation**



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**#3. East Elevation**



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**#4. South Elevation**

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**#5. Tudor-Arched Mantelpiece**



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**#6. Custom Built-in Bookshelves and Interior Double-Leaf Doors**



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**#7. Custom Built-in Bookshelf Detail**

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**#8. Main Interior Staircase**

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**#9. Wood Trefoil Cutouts on Terrace Railing**



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**#10. Sun Parlor Interior**



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**#11. Wellhouse**



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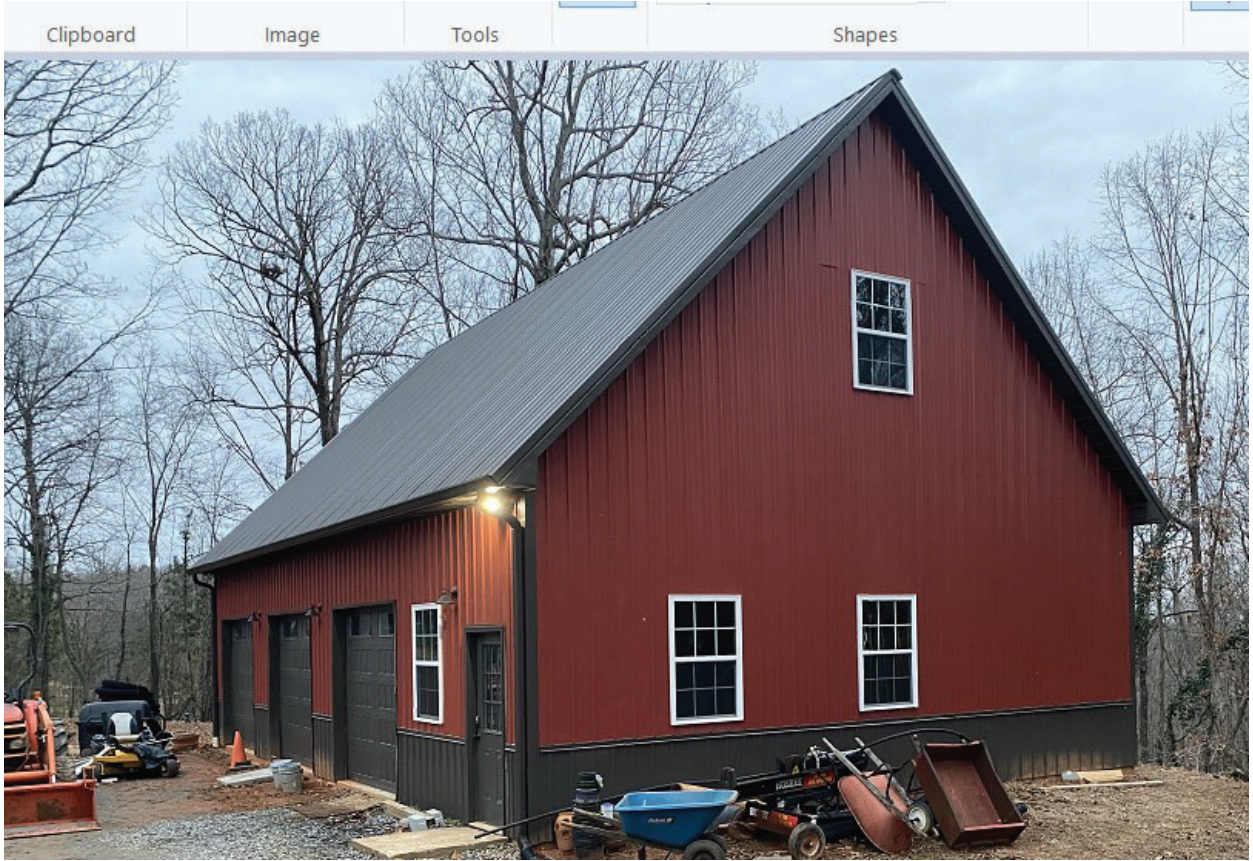
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**#12. Swimming Pool**

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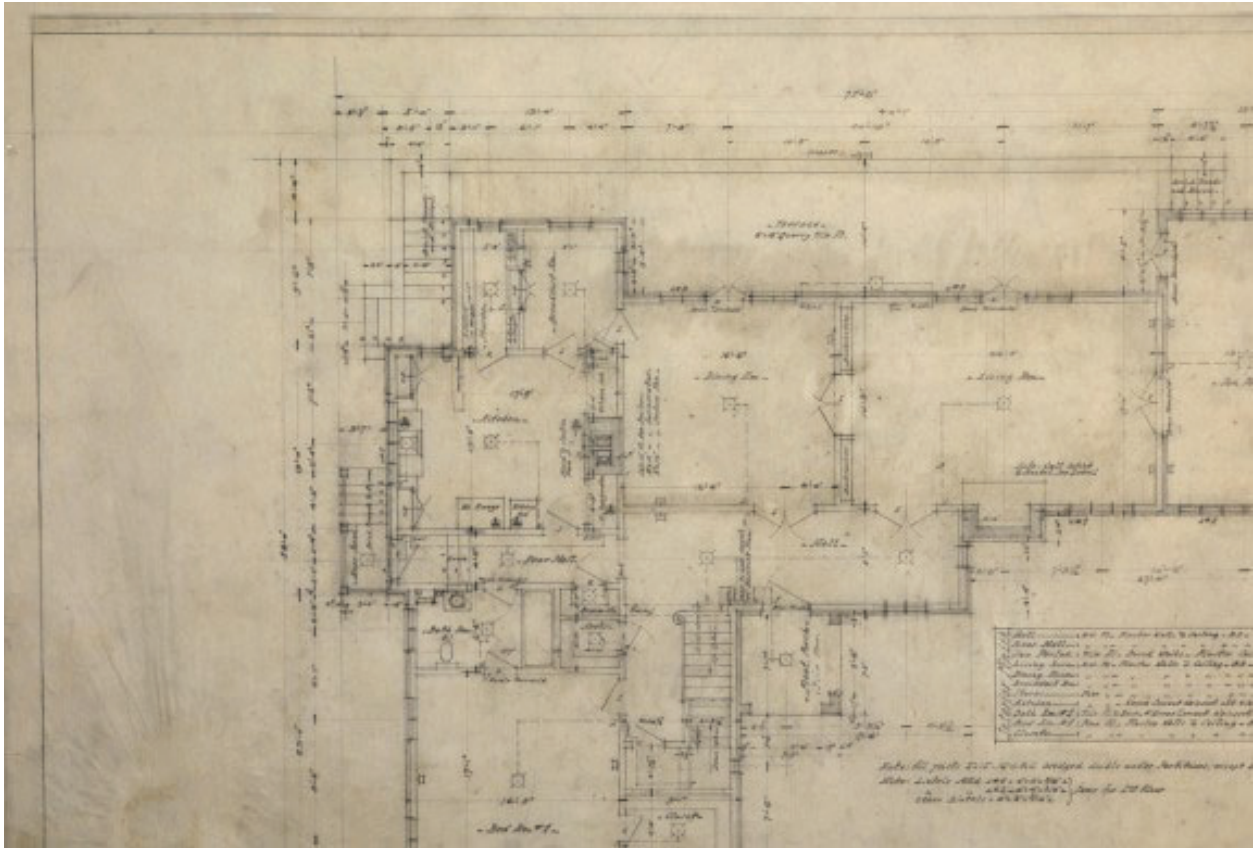


**#13. Workshop**



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**Original Plan of 1<sup>st</sup> Floor<sup>41</sup>**

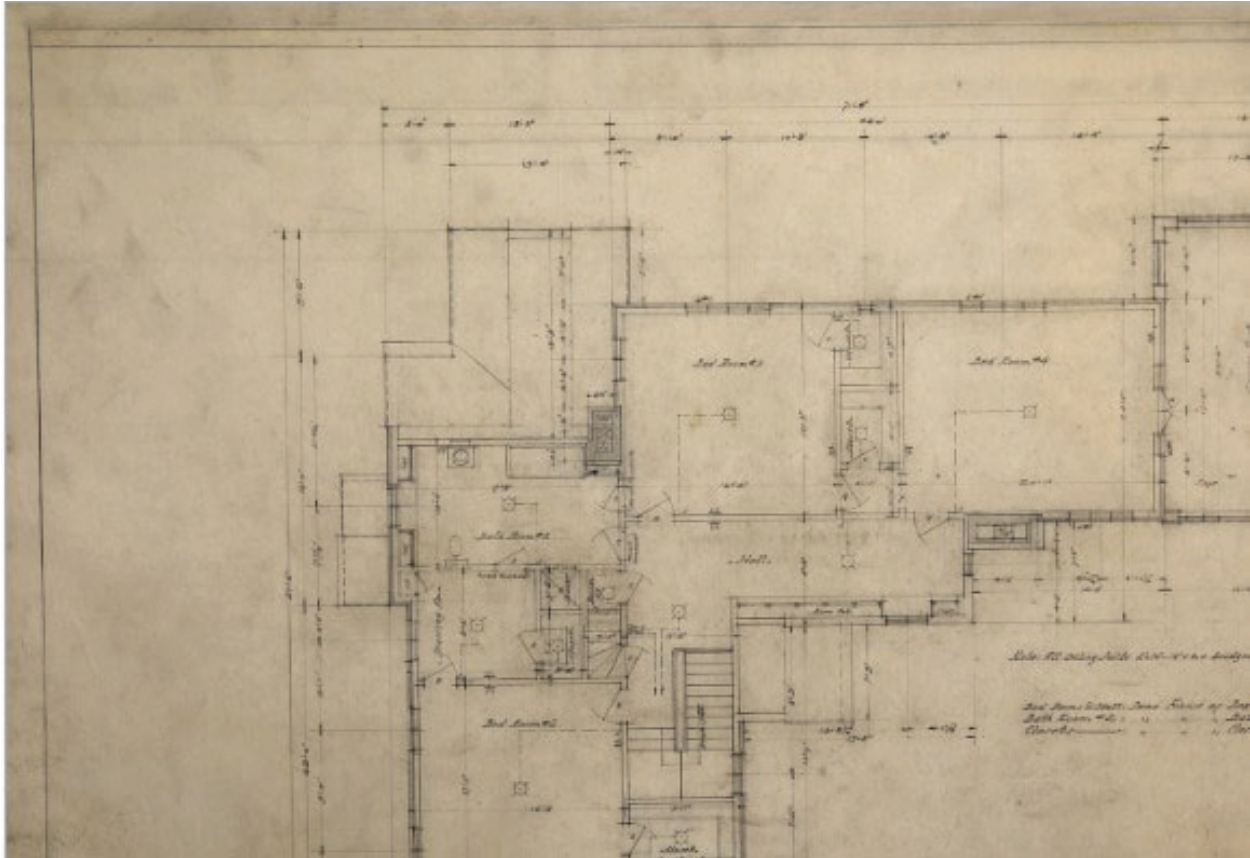
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<sup>41</sup> Copies of original plans accessed from the private collection of David and Jan Stone.



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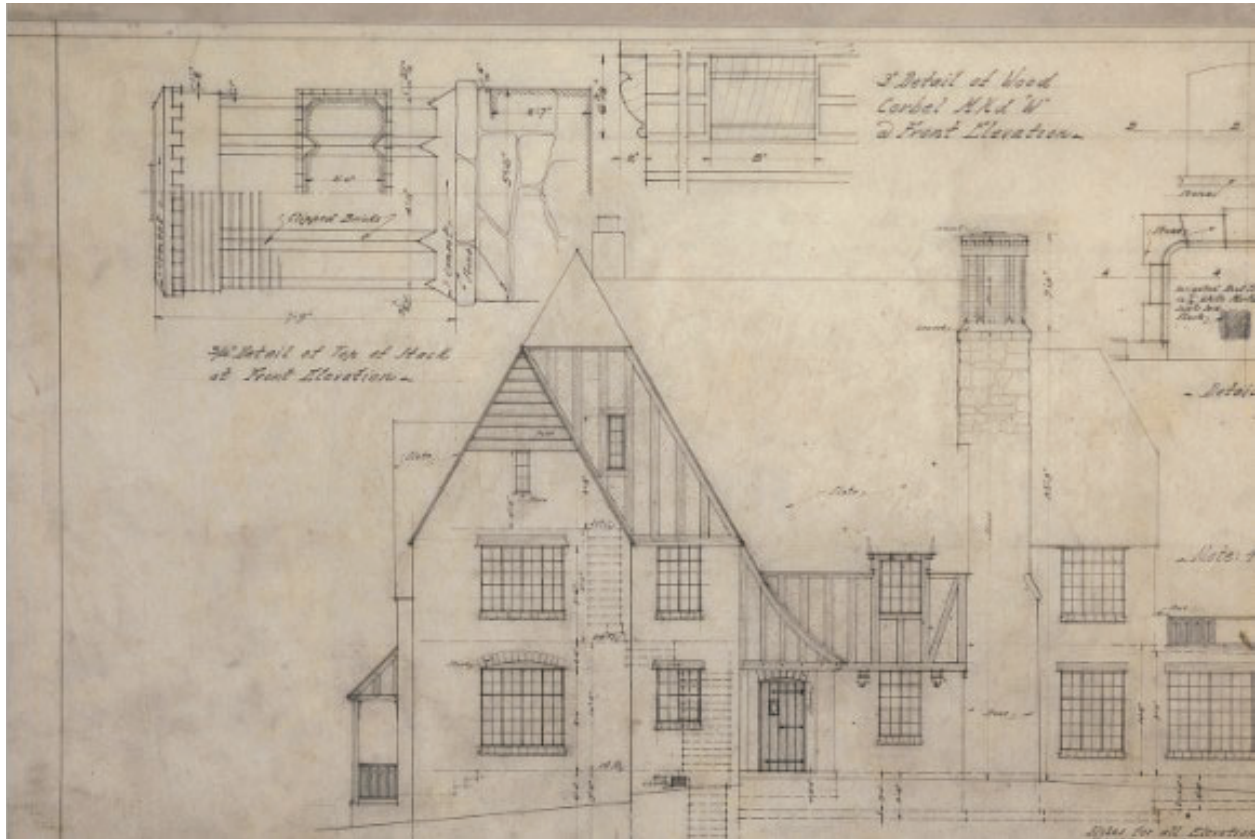


**Original Plan of 2<sup>nd</sup> Floor<sup>42</sup>**

<sup>42</sup> Private Collection of David and Jan Stone.

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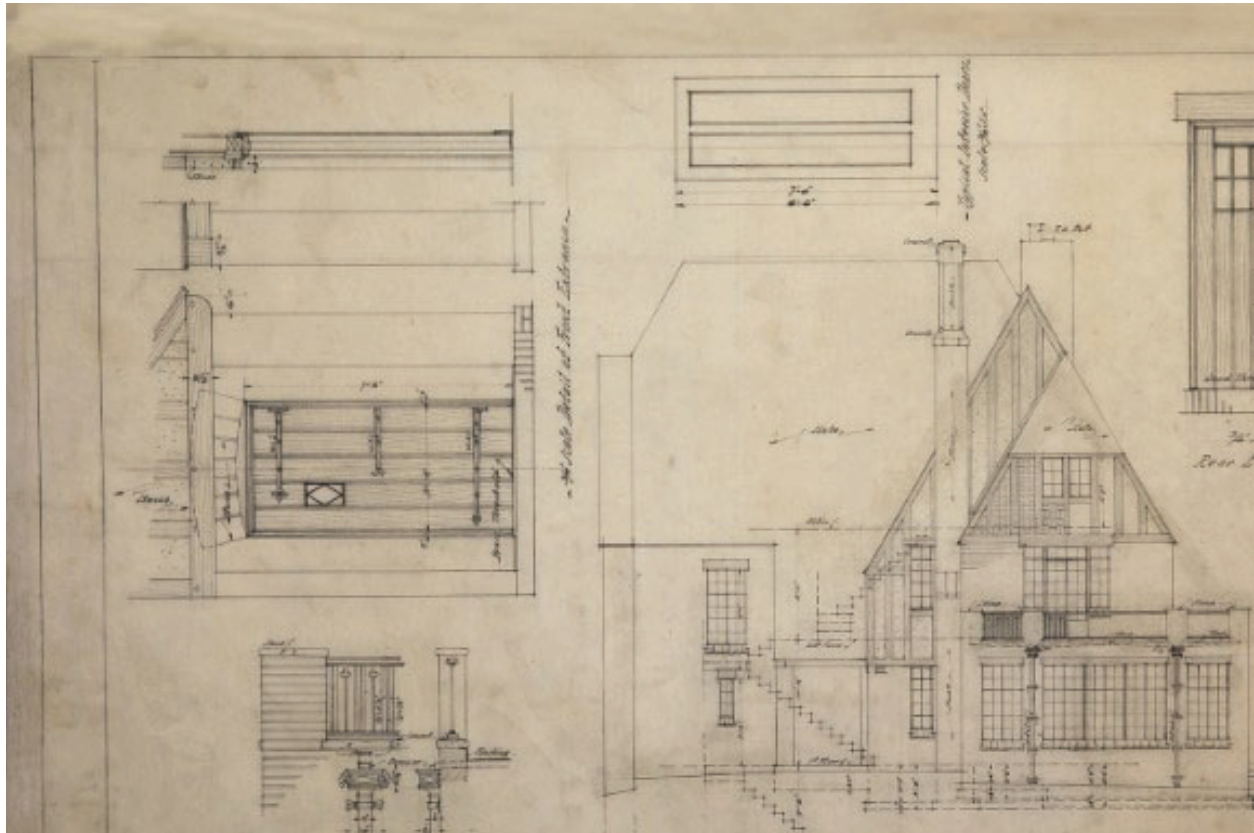


Original Plan of Western Elevation<sup>43</sup>

<sup>43</sup> Ibid.

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**Original Plan of Southern Elevation, Doorways, and Sun Parlor Porch Railing Detail<sup>44</sup>**

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

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

<sup>44</sup> Ibid.



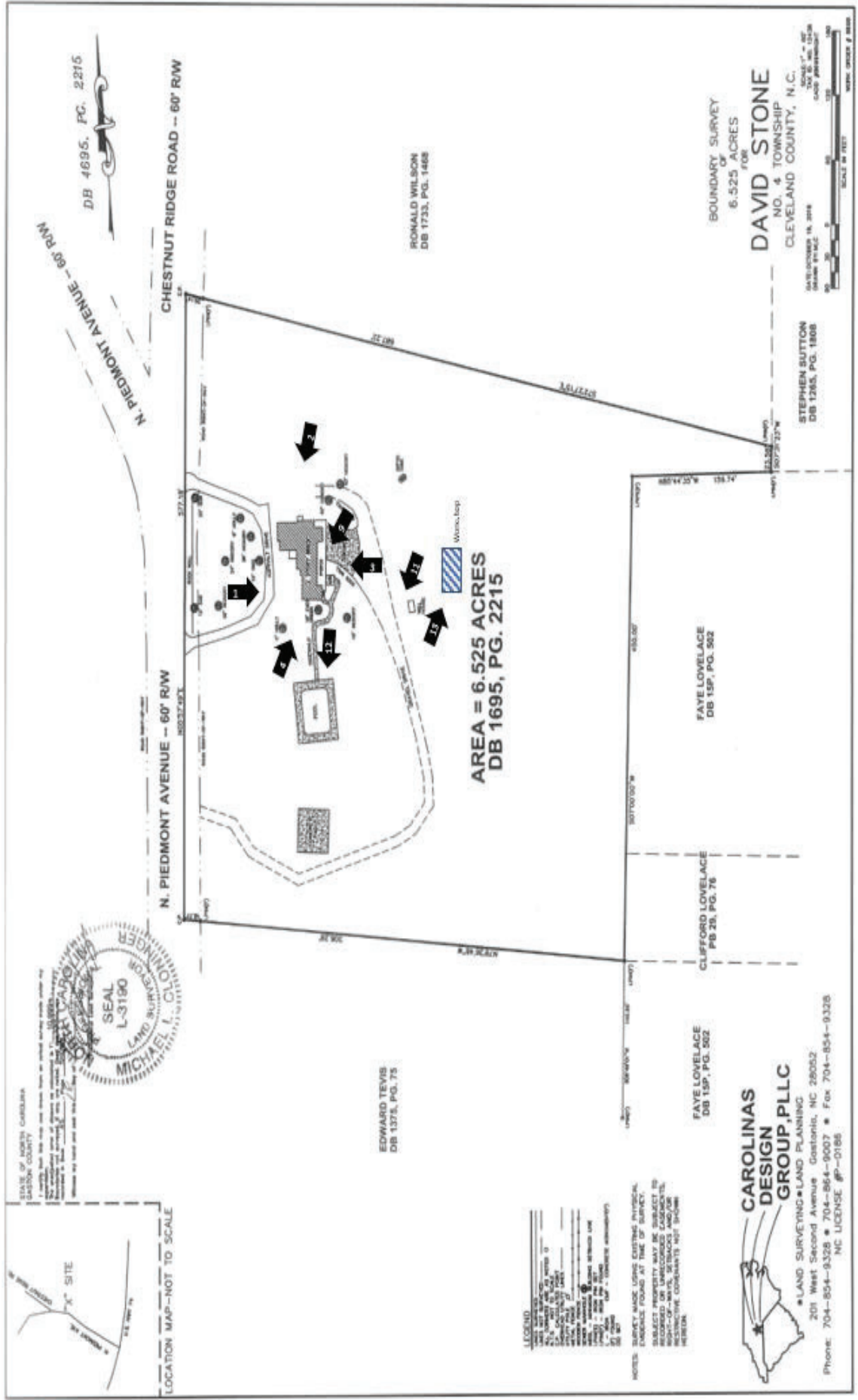




**National Register of Historic Places  
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1220 North Piedmont Avenue, Kings Mountain vicinity  
Cleveland County, North Carolina  
National Register Boundary Map and Sketch Plan**

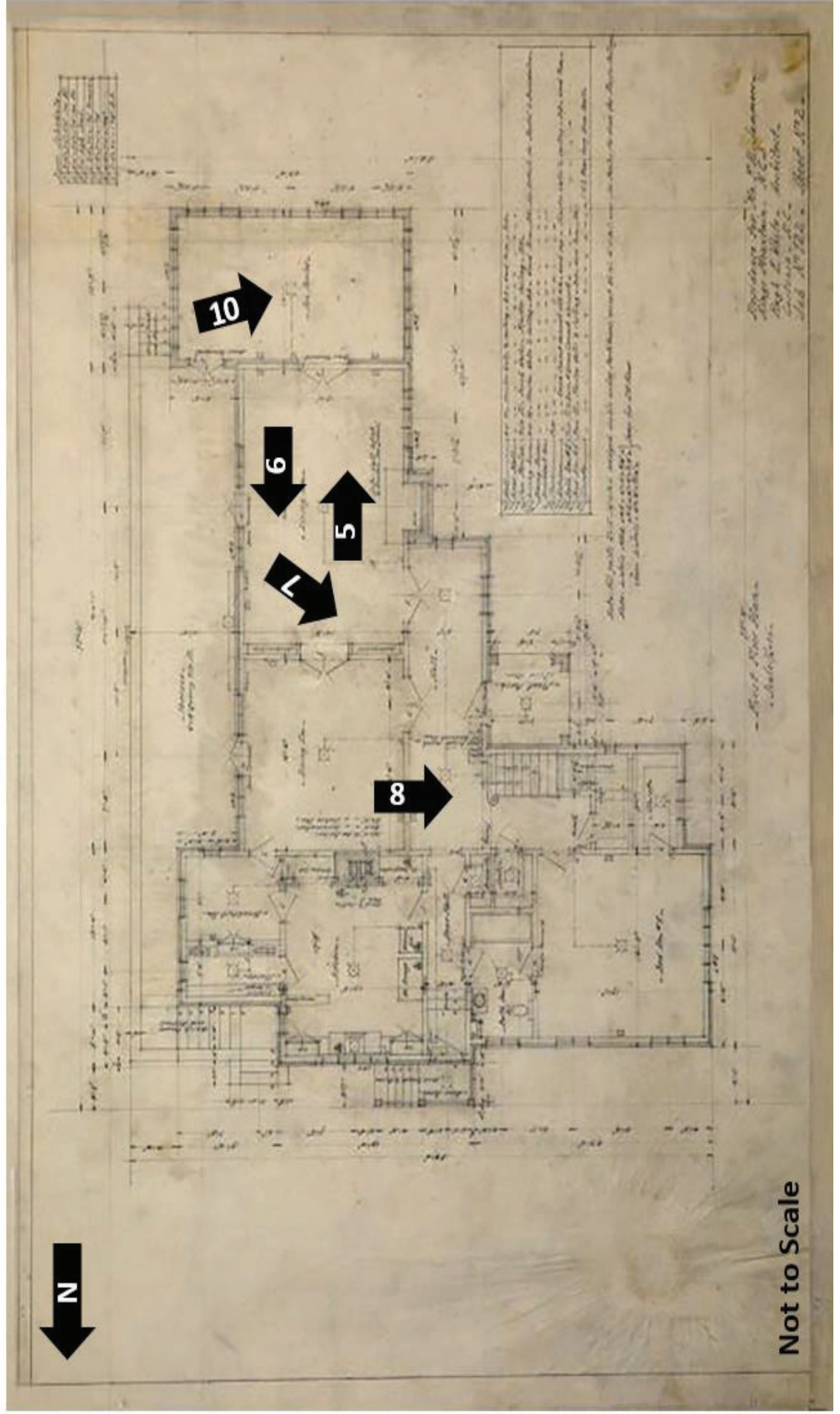


National Register of Historic Places  
 Frank Rickert Summers House  
 1220 North Piedmont Avenue, Kings Mountain vicinity  
 Cleveland County, North Carolina  
 Exterior Photo Key

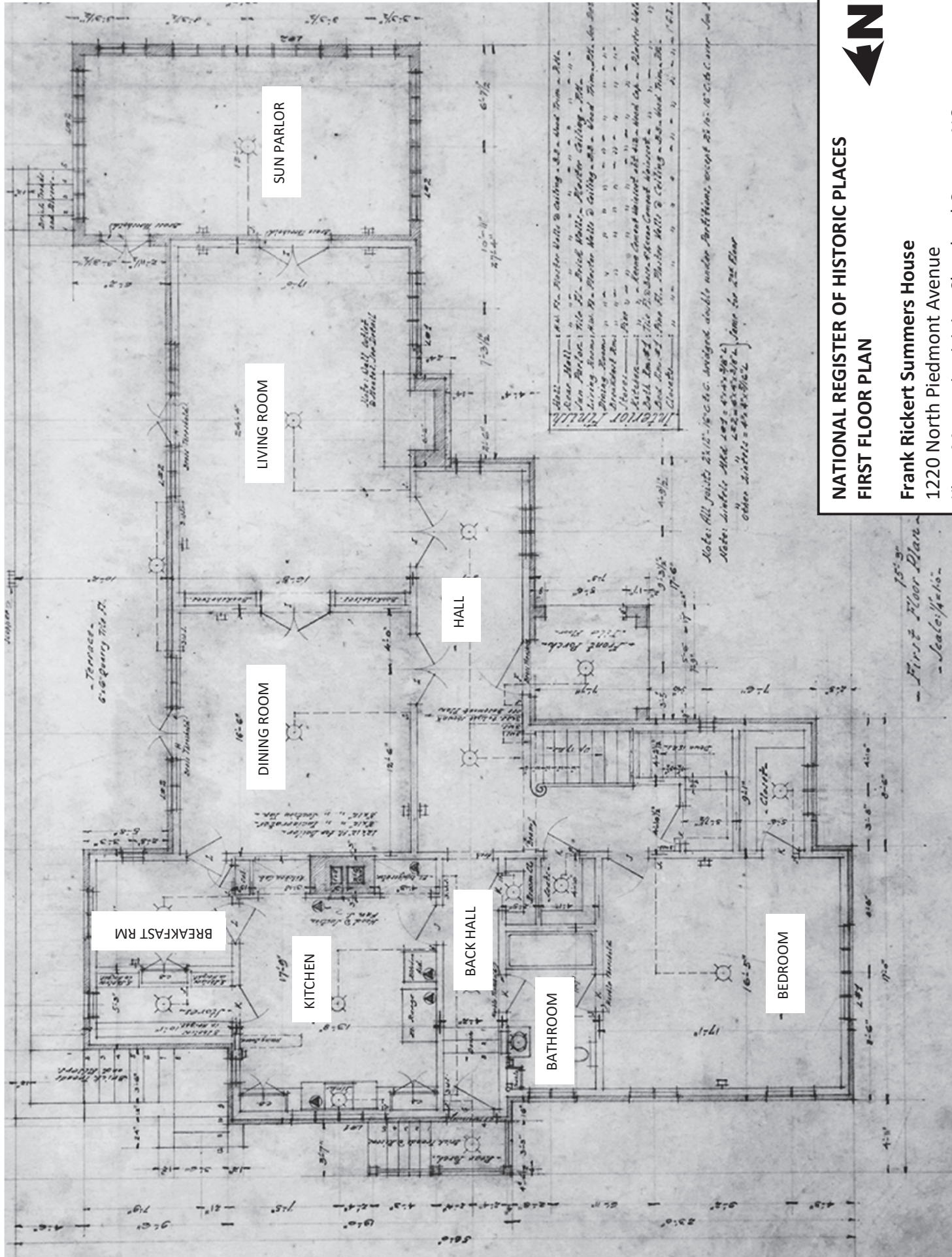




National Register of Historic Places  
Frank Rickert Summers House  
1220 North Piedmont Avenue, Kings Mountain vicinity  
Cleveland County, North Carolina  
Interior Photo Key







BREAKFAST RM

KITCHEN

BACK HALL

BATHROOM

BEDROOM

DINING ROOM

HALL

LIVING ROOM

SUN PARLOR

*Interior Finish*  
 Note: All joints 2x10-16" c.c. swigged double under partitions, except 2x10-16" c.c.c. over 2nd fl.  
 Note: Linoleum 12x12-18" x 18" same for 2nd floor  
 Other linoleum 12x12-18" x 18" c.c.  
 Note: 1st fl. floor tiles & ceiling - 8x8 - wood trim - 1 1/2" -  
 2nd fl. floor - 12x12 - wood trim - 1 1/2" -  
 3rd fl. floor - 12x12 - wood trim - 1 1/2" -  
 4th fl. floor - 12x12 - wood trim - 1 1/2" -  
 5th fl. floor - 12x12 - wood trim - 1 1/2" -  
 6th fl. floor - 12x12 - wood trim - 1 1/2" -  
 7th fl. floor - 12x12 - wood trim - 1 1/2" -  
 8th fl. floor - 12x12 - wood trim - 1 1/2" -  
 9th fl. floor - 12x12 - wood trim - 1 1/2" -  
 10th fl. floor - 12x12 - wood trim - 1 1/2" -  
 11th fl. floor - 12x12 - wood trim - 1 1/2" -  
 12th fl. floor - 12x12 - wood trim - 1 1/2" -  
 13th fl. floor - 12x12 - wood trim - 1 1/2" -  
 14th fl. floor - 12x12 - wood trim - 1 1/2" -  
 15th fl. floor - 12x12 - wood trim - 1 1/2" -  
 16th fl. floor - 12x12 - wood trim - 1 1/2" -  
 17th fl. floor - 12x12 - wood trim - 1 1/2" -  
 18th fl. floor - 12x12 - wood trim - 1 1/2" -  
 19th fl. floor - 12x12 - wood trim - 1 1/2" -  
 20th fl. floor - 12x12 - wood trim - 1 1/2" -  
 21st fl. floor - 12x12 - wood trim - 1 1/2" -  
 22nd fl. floor - 12x12 - wood trim - 1 1/2" -  
 23rd fl. floor - 12x12 - wood trim - 1 1/2" -  
 24th fl. floor - 12x12 - wood trim - 1 1/2" -  
 25th fl. floor - 12x12 - wood trim - 1 1/2" -  
 26th fl. floor - 12x12 - wood trim - 1 1/2" -  
 27th fl. floor - 12x12 - wood trim - 1 1/2" -  
 28th fl. floor - 12x12 - wood trim - 1 1/2" -  
 29th fl. floor - 12x12 - wood trim - 1 1/2" -  
 30th fl. floor - 12x12 - wood trim - 1 1/2" -  
 31st fl. floor - 12x12 - wood trim - 1 1/2" -  
 32nd fl. floor - 12x12 - wood trim - 1 1/2" -  
 33rd fl. floor - 12x12 - wood trim - 1 1/2" -  
 34th fl. floor - 12x12 - wood trim - 1 1/2" -  
 35th fl. floor - 12x12 - wood trim - 1 1/2" -  
 36th fl. floor - 12x12 - wood trim - 1 1/2" -  
 37th fl. floor - 12x12 - wood trim - 1 1/2" -  
 38th fl. floor - 12x12 - wood trim - 1 1/2" -  
 39th fl. floor - 12x12 - wood trim - 1 1/2" -  
 40th fl. floor - 12x12 - wood trim - 1 1/2" -  
 41st fl. floor - 12x12 - wood trim - 1 1/2" -  
 42nd fl. floor - 12x12 - wood trim - 1 1/2" -  
 43rd fl. floor - 12x12 - wood trim - 1 1/2" -  
 44th fl. floor - 12x12 - wood trim - 1 1/2" -  
 45th fl. floor - 12x12 - wood trim - 1 1/2" -  
 46th fl. floor - 12x12 - wood trim - 1 1/2" -  
 47th fl. floor - 12x12 - wood trim - 1 1/2" -  
 48th fl. floor - 12x12 - wood trim - 1 1/2" -  
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 50th fl. floor - 12x12 - wood trim - 1 1/2" -  
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 59th fl. floor - 12x12 - wood trim - 1 1/2" -  
 60th fl. floor - 12x12 - wood trim - 1 1/2" -  
 61st fl. floor - 12x12 - wood trim - 1 1/2" -  
 62nd fl. floor - 12x12 - wood trim - 1 1/2" -  
 63rd fl. floor - 12x12 - wood trim - 1 1/2" -  
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 79th fl. floor - 12x12 - wood trim - 1 1/2" -  
 80th fl. floor - 12x12 - wood trim - 1 1/2" -  
 81st fl. floor - 12x12 - wood trim - 1 1/2" -  
 82nd fl. floor - 12x12 - wood trim - 1 1/2" -  
 83rd fl. floor - 12x12 - wood trim - 1 1/2" -  
 84th fl. floor - 12x12 - wood trim - 1 1/2" -  
 85th fl. floor - 12x12 - wood trim - 1 1/2" -  
 86th fl. floor - 12x12 - wood trim - 1 1/2" -  
 87th fl. floor - 12x12 - wood trim - 1 1/2" -  
 88th fl. floor - 12x12 - wood trim - 1 1/2" -  
 89th fl. floor - 12x12 - wood trim - 1 1/2" -  
 90th fl. floor - 12x12 - wood trim - 1 1/2" -  
 91st fl. floor - 12x12 - wood trim - 1 1/2" -  
 92nd fl. floor - 12x12 - wood trim - 1 1/2" -  
 93rd fl. floor - 12x12 - wood trim - 1 1/2" -  
 94th fl. floor - 12x12 - wood trim - 1 1/2" -  
 95th fl. floor - 12x12 - wood trim - 1 1/2" -  
 96th fl. floor - 12x12 - wood trim - 1 1/2" -  
 97th fl. floor - 12x12 - wood trim - 1 1/2" -  
 98th fl. floor - 12x12 - wood trim - 1 1/2" -  
 99th fl. floor - 12x12 - wood trim - 1 1/2" -  
 100th fl. floor - 12x12 - wood trim - 1 1/2" -

NATIONAL REGISTER OF HISTORIC PLACES  
 FIRST FLOOR PLAN

Frank Rickert Summers House  
 1220 North Piedmont Avenue  
 Kings Mountain vicinity, Cleveland County, NC



15'-0"  
 - First Floor Plan -  
 - Scale: 1/4" = 1'-0"