

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC Downtown Durham Historic District

AND/OR COMMON

2 LOCATION

STREET & NUMBER (see boundary description)

CITY, TOWN, _____ NOT FOR PUBLICATION
Durham _____ CONGRESSIONAL DISTRICT
4th

STATE _____ VICINITY OF _____
North Carolina 37 Durham 63

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
<input checked="" type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input checked="" type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL	<input checked="" type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input checked="" type="checkbox"/> BOTH	<input checked="" type="checkbox"/> WORK IN PROGRESS	<input checked="" type="checkbox"/> EDUCATIONAL	<input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input checked="" type="checkbox"/> ENTERTAINMENT	<input checked="" type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES, RESTRICTED	<input checked="" type="checkbox"/> GOVERNMENT	<input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES, UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL	<input checked="" type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY	<input type="checkbox"/> OTHER:

4 OWNER OF PROPERTY

NAME Mr. Wade Cavin, Mayor

STREET & NUMBER
Box 2251

CITY, TOWN _____ STATE
Durham _____ VICINITY OF _____ North Carolina

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC. Durham County Courthouse

STREET & NUMBER

CITY, TOWN _____ STATE
Durham _____ North Carolina

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

DATE

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR SURVEY RECORDS

CITY, TOWN _____ STATE

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BOUNDARY DESCRIPTION

Begin at the point on the south side of Morgan Street at the southwest corner of the junction of Morgan Street and Morris Street. Then east along the south side of Morgan Street in a curve to the point at the southeast corner of the junction of Morgan Street and Mangum Street. Then approximately north to the point on the southeast corner of the junction of Mangum Street and Seminary Street. Then approximately east along the south side of Seminary Street to the point on the southwest corner of the junction of Roxboro Road and Seminary Street. Then southwest along the west side of Roxboro Road four hundred feet. Then northwest to the point on the west side of Cleveland Street four hundred feet south of the junction of Cleveland and Seminary Street. Then southeast bisecting the Durham Loop to a point on the west lot line of Trinity Methodist Church. Then following in a curve the lot line of the said church and along the east lot lines of the properties on the west side of Church Street to the point on the northwest corner of the junction of Church Street and Parrish Street. Then approximately east along the north side of Parrish Street to the point at the northeast corner of the junction of Parrish Street and Roxboro Road. Then to the point in the center of the block bounded by Liberty Street, Dillard Street, Main Street, and Queen Street extension. Then approximately southwest to the point on the south side of Main Street midway between Queen Street and Dillard Street. Then approximately west to the point on the southeast corner of Main Street and Queen Street. Then approximately southwest to the point on the southeast corner of the junction of Queen Street and Peabody Street. Then approximately west to the point on the northeast corner of the junction of Roxboro Road and Peabody Street. Then approximately north one hundred feet to the point on the east side of Roxboro Road. Then west along the north and east side of the curve of the Durham Loop to the point at the northeast corner of the junction of the Durham Loop and Main Street. Then approximately east to the point at the northwest corner of the junction of Morris Street and Chapel Hill Street. Then north along the west side of Morris Street to the point of origin.

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7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Durham's Downtown Historic District is a compact, unified, relatively little disturbed commercial area containing buildings dating principally from the first four decades of the twentieth century, vividly expressive of the city's boom period. Though much of the peripheral business and commercial area no longer exists as a result of a series of aggressive urban renewal projects, the downtown area itself survives as a closely knit and tightly organized collection of outstanding early twentieth century commercial, public, and ecclesiastical buildings and appropriate background structures of that period. To this group have been added only in recent years a series of large contemporary buildings of varying quality. Only the street pattern and, so far as is known, two or three buildings remain from the salad days of the nineteenth century. The early twentieth century buildings still visually dominate the district and bespeak the exciting period in Durham's history when the city made its final steps from the sleepy village of the mid-nineteenth century to a bustling and ambitious modern city.

Within the limits of the Durham Loop, a major traffic artery that reinforces the downtown's traditional edge, is a variety of architectural styles, building height, and construction materials. Yet this diversity has a logical organization that reflects the city's economic and social history and makes coherent the polymorphous elements and quirky irregularities that give downtown Durham its special character. Rising in the center of the city is a handsome early 1930s seventeen-story bank, an appropriate, highly visible symbol of what made Durham an important locus: money and commerce. Spreading from this hub are the various organs of the city and county government, business and social life--the courthouse, library, churches, armory, shops, and the like--important artifacts as well as useful buildings whose presence is a chronicle of Durham's recent past.

Durham's commercial district lies, roughly, between Morgan Street and the railroad tracks, and Queen Street and Muirhead Plaza (Five Points). Muirhead Plaza is the traditional center of the city. Here it is said that the five roads leading from the major tobacco factories intersected and formed the location of the modern city. From Muirhead Plaza, Chapel Hill Street and Main Street, the principal downtown thoroughfares, diverge to form the fan that is the skeleton of the city's plan. It is an irregular street pattern that survived until it was too late to transform it into the grid favored in planned cities. The variability of the plan results in a variety of complex spatial experiences, open spaces, vistas, and other effects which greatly enhance the individuality of the area.

The city's ambition for growth, wealth, and sophistication was tempered by a cultural cautiousness and artistic conservatism that is reflected in its architectural styles. The fortress-like armory is castellated; the theatre is opulently classical; the bank is solidly beaux-arts; the New York City-based department store is art-deco; the tallest office building is "modernistic;" the automobile showrooms, lacking precedent, are predictably eclectic; the firehouse is Italianate; the library is Colonial Revival; the courthouse is monumentally classical; and the churches, of course, (save one) are Gothic. These conservative architectural styles and their associative values provided an ambitious, fast-growing and newly rich city with the instant sense of permanence, establishment, and tradition.

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The setting for the more notable buildings is a series of simple two, three, and four story commercial buildings, mostly of brick, which have a modest diversity of form and detail but which are unified by recurrent themes. Two of these are the consistent use of stone lintels and sills and the application of low, stylized, pedimented frontispieces. Many of these have been disturbed by metal and plastic accretions.

Churches

The downtown district includes three distinguished Gothic style churches designed by important architects, and a fourth in a monumental classical style by a prominent though lesser known architect. The earliest of the four, St. Philip's Episcopal Church, was erected in 1907 after designs by Cram, Goodhue, and Ferguson of Boston, Massachusetts. It replaced a simple church completed in 1880, from which came the brass ornaments used in the present church.

The church recalls the character and flavor of a rural medieval English parish church, a recurrent theme throughout Ralph Adams Cram's work. St. Philip's Church is modest in size but the execution of the detail is of the highest quality.

The exterior features a dark, rough, irregular ashlar surface and massive, short stubby tower. Light-colored stone accents the door and window surrounds and other details. The plan is slightly irregular. The nave is five bays long with an exposed saddleback roof supported by pointed arched braces. The narrower sanctuary, the focus of the church, features a wide pointed arch window divided by an intricate pattern of tracery, carved wood reredos, and a handsome wooden altar with carved ornament. Stone arches frame a three-bay chapel on the west side. The stained glass dates from the 1940s; originally the church had simple yellow diamond-paned windows. The brick Parish House was designed by George Watts Carr, a Durham architect, in 1945.

Cram's second, and larger, work in Durham was Trinity Methodist Episcopal Church (now Trinity United Methodist Church), replacing a Gothic style brick structure erected 1880-1881 and burned 1923. The building, English Gothic in character, is a superb example of Cram's tendency to combine a highly technical, prudishly correct decorative scheme and ornamental program on the formula plan. The exterior is not unlike St. Philip's in its general conception, but the effect is different, because Cram used a different proportional system, lighter color, enlarged scale, and more elaborate decorative scheme.

The church is constructed of a light colored irregular ashlar. A castellated tower of moderate height flanked by gable extensions forms a frontispiece, a sort of westwork. The carefully ornamented tower and simpler nave and transepts feature a catalogue of Gothic type decorative themes including blind arches, buttresses, moldings, round windows, and various arrangements of lancet openings.

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On the auditorium-like interior Cram developed a rich program of decorative detail recalling the early uses of classical detail in English architecture in the transitional period from the medieval mode. The church is stiffly formal, but the combination of styles gives it a romantic effect. The focus of the church is the altar and pulpit, simple in overall effect but elaborately carved and minutely detailed.

Stretching across the apse is a mural screen nine bays wide capped with a classical style entablature and decorated with blind arches delineating the bays. An ornate hood sheltering part of the podium is carried on elaborate turned posts with Ionic-type capitals. Beneath are an exquisite altar table, altar rail, and reredos. These elements are richly carved with fluted pilasters, blind arches, egg and dart moldings, dentils, fish scales, keystones, foliated moldings, carved finials, newels, and the like. The stained glass windows in the church are notable.

The First Presbyterian Church on Main Street is Gothic but quite unlike the churches by Cram. It was designed by architects Frank Pierce Milburn and Michael Heister who designed a dozen important Durham buildings, five of which are found in the Downtown Historic District. The church, faced with a large and highly plastic symmetrical frontispiece, is an assertive combination of brick and white stone trim, strongly projecting elements, and a bold system of voids that is more akin to the gawky masses of late nineteenth century High Victorian styles than the reflective sobriety of Cram's historicism. A central pediment with flanking masses suggestive of towers, deeply recessed pointed window, projecting buttresses, and a low, stone, three bay porch with Gothic openings are the dominant elements. The flanks of the church are simply composed of Gothic type windows with tracery alternating with simple buttresses and accented with lively ribbons of stone detail.

The monumental, unobstructed auditorium space is dominated by handsome, large stained glass windows and the soaring wall of organ pipes. Most of the decorative work is simple and understated but well detailed and executed.

The visually pivotal First Baptist Church, erected in 1926-1927, is the work of the R. H. Hunt Company of Chattanooga. Reuben Harrison Hunt (1862-1937) erected a large hall church of yellow brick and stone trim in the Neo-Classical Revival style. The dominant feature of the building is its monumental octastyle Ionic portico with its well-proportioned entablature and pediment. The composition is severe, with only a modicum of ornament, and its effect on the streetscape is dramatic. The sides, seven bays deep, are divided by Doric pilasters flanking tall stained glass rectangular windows. The recently remodeled interior features simple classical details and a large arched opening framing the pulpit, choir, and baptismal pool.

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Public Buildings

Frank Milburn designed two extremely fine public buildings in the downtown district, the county courthouse and celebrated auditorium. The ashlar sheathed courthouse, the earlier of the two, rose in 1916. The eleven-bay facade, composed in two sections, features a massive ground floor with simple cornice, from which rises the upper section, four floors decorated with giant pilasters supporting a heavy entablature. In the central three bays are arched portals with simply molded surrounds, scrolled keystones, and bronze doors with appropriate heraldic motifs. Three-quarter Doric columns and a full entablature frame the windows of the seven central bays of the second level. In the center three bays, over the portals, the windows open onto classical balconies on scrolled consoles. The upper levels are simpler. Terminating the facade are single end bays, defined by heavy stylized Doric piers rising from the second floor level to the full entablature above. Additional notable exterior features are the handsome free-standing iron lamps with foliated and Ionic detail.

Though the interior is altered, it is still possible to appreciate the elegance and refinement of the entrance hall. A double curved marble staircase sweeps up from both sides of the wide space. The bronze balustrade, comprised of stylized classical motifs, terminates in an elaborate, curvilinear, foliated newel post. Paneled Corinthian pilasters support molded beams and cornices, and Doric pilasters supporting full entablatures flank the doors. A wide, short flight of steps dropping from lobby level to the entrance itself, has heavy marble balustrades with massive fluted marble newels decorated with elaborate swags of fruit and foliage.

Constructed during the 1920s by Milburn and Heister, the Durham Auditorium (Carolin Theatre), among the most significant buildings in the city, is a cornerstone of the historic district. Except for the modern marquee, the five bay-five story facade of the building, similar in conception to the courthouse, remains intact. The building is constructed of yellow brick with crisp, delicate applied stone trim and details. A less formal material than the imposing ashlar of the courthouse, the brick is used with elegance and as background for the stone detail contributes to the building's theatrical effect.

Like the courthouse there is a deemphasized ground floor, upon which rest four fluted Corinthian pilasters. These rise through three floors and flank elaborate windows with blind arches, sections of full entablature, and complex surrounds. The tympana are filled with rich tableaux of cartouches, overflowing cornucopiae, and foliage. To either side are end bays slightly forward, framing the central section. Above is a wide Corinthian entablature with an ornamental frieze and the name of the structure handsomely incised. The flanks of the buildings are relatively plain, featuring expanses of brick wall pierced by conventional fenestration.

The interior has been severely altered but it is still possible to find much of the original fabric intact. The most notable secondary space is the so-called "long gallery"

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on the mezzanine. This large room, suitable for receptions, intermissions, and parties, contains stylized Doric pilasters and a heavy entablature decorated with a wealth of delicately carved classical ornament. Above the recently installed false ceiling in the theatre itself is the surviving proscenium, treated as an enormous polychrome classical cornice.

The City Hall adjoins the Auditorium. Originally the building served as the high school, but the appearance of the present structure dates from the 1920s or 1930s, when the building was stuccoed, its small dome removed, entrance simplified, and a more academic cornice installed. The ornamental scheme is simple but handsome and contributes measurably to the character of the district.

Among the smaller public buildings in the district, the Colonial Revival style library, constructed of brick with wood trim, is representative. It was designed in 1920-1921 by Edward L. Tilton (1861-1933) of New York (a prominent architect whose firm Tilton and Githens specialized in libraries and educational and public buildings). Its notable feature is its unusual portico. The pediment, whose rake follows the angle of the roof of the main building, is pulled slightly forward and is supported by pairs of Ionic columns at the extreme ends with two single columns framing the entrance. The decorative treatment is concentrated at the capitals and entablature and around the entrance door. The interior, with its small balcony, is a simple space lit by a skylight (now closed) and a clerestory.

The firehouse, now known as the Tempest Building, was erected in 1894 and remodeled by Milburn and Heister about 1905. This small two-story structure, recently adapted for commercial purposes, retains the shape and much of the detail of the original building. The building, with its stuccoed walls, low hipped roof, and severe classical style beltcourse is a straightforward and unassuming design, but the tower, suggestive of the campanili of Lombardy and other regions of the Italian Piedmont, gives the building an exotic flavor.

The two major public buildings constructed during the fourth decade of the century display widely divergent styles--both by the Durham firm of Atwood and Weeks. The colorful National Guard Armory (now the Civic Center), undertaken by the W.P.A. in 1935-1937, is a large, plain, yellow brick building with massive castellated towers at each corner. The ground tier contains simple arched openings above which are narrow clerestory windows arranged in threes. The wide, low, red tile roof rests on a simple corbeled cornice. The corner towers, low blocks extending slightly from the building, have more complex corbeling and heavy parapets featuring stone trimmed merlons and ornamental embrasures. The interior, an enormous unobstructed hall off which open small offices, is suitable for large public meetings and indoor events.

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The classical style United States Post Office, built in 1934, was Atwood and Weeks' second federal project of the depression years. Typically this one is conservative stylistically but designed with great attention to detail. The facade consists of eight Doric columns in antis sheltering a recessed portico, with beautifully detailed bronze entrances at each end framed by pairs of Doric pilasters. The entablature, with its modillion block cornice and classical balustrade above, unifies the design. The long, vaulted, gallery-like lobby of the Post Office is as fine as the exterior. Here, too, the character of the decoration is classical, with a variety of materials and textures, and carefully detailed furnishings, service windows, stairs, and lighting devices.

Commercial Buildings

Commercial structures in downtown Durham are as distinguished as the public buildings and churches and express the same variety of styles, with classical modes being dominant. Among the earliest identified commercial buildings downtown is the Coulter Building, formerly annex to Baldwin's Department Store before its recent remodeling. Thought to have been erected in 1894, its stylized Palladian motif on the second floor dominated the two-and-one-half story brick facade. The roofline features a large asymmetrically placed dormer, two shed dormers, green tile roof, and corbeled cornice. It is a small building but its eclectic spirit causes it to stand out among its more conservative neighbors.

The Trust Building (1904), an irregular mass adapted to vagaries in the street pattern, is another of Durham's earliest commercial buildings. The six-story building, the tallest structure in the city at the time of construction, and said to have been the tallest in the state, was built of pressed brick with brick and stone classical details. Though the ground and second floors have been recently refaced, the striated horizontal patterns of brick are still visible, reaching to the top of the third floor. Above this, pilasters rise through three floors to support a series of arches on both the Main and Market Street sides.

The eight-story First National Bank Building (now the NCNB), designed by Milburn and Heister, went up between 1913 and 1915. Decorated with the inevitable classical ornament favored by Milburn in most of his Durham Buildings, it is faced primarily in brick, with the lowest two floors in stone. Doric pilasters with stylized capitals and simple bases frame each of the four bays of the Main Street facade. These support a full entablature with a molded architrave, ornamented frieze, and modillion block cornice. Of particular interest in the classically ornamented iron canopy sheltering the entrance of the building. The seven-bay Corcoran Street facade is similar to the Main Street side, except that the center three bays contain arched rather than rectilinear openings.

A heavy cornice, elaborate swags, roundels, wreaths, and the usual classical moldings cap the building. The exterior wall of the eighth floor itself is treated

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as a giant frieze. The intervening floors are relatively simple. Bands of brick in alternating rows, suggestive of rustication, provide a foil for the elaborately decorated sections. Balconies, since removed, extended from the fourth and seventh floors.

Much of the interior, obscured by later remodeling, awaits rediscovery, but the unspoiled lobby is still a visible testament to the rich Edwardian character of the original interior. Blocks of warm yellow Vermont marble veneer cover the walls. A heavy marble stair with massive balustrade and classical balusters rises in one corner. The upper part of the walls and the ceiling exhibit a complex and elegant series of classical motifs including Vitruvian scrolls, water leaf molding, modillion block cornice, acanthus leaves, reel and bead, egge-and-dart, foliated rosettes, raised panels, chain moldings, and other ornament. Even the fixtures, including the brass directory, are notable.

The six-story, three-bay-wide Mechanics and Farmers Bank (NHL), was the second tallest building in Durham at the time of its construction in 1921. Like the First National Bank, the principal facade material is yellow brick, with ashlar veneer on the first floor, horizontal striated brick patterns on the second, third, and fourth floors, with additional stone detail on the upper two. The first floor features Ionic pilasters on bases with intervening arched openings, molded surrounds with console keystones, and full entablature. From a narrow string course on the fifth floor, stylized paneled Doric pilasters rise to support an elaborate entablature.

Durham's Citizen National Bank (now the K & M Building), an elegant academic beaux arts building features a pediment supported by piers on the ends and two three-quarter engaged Ionic columns within. A classical balustrade caps the building. Of particular note is the segmental-arched pediment over the entrance door. Supported on two foliated consoles, the ornamental frontispiece contains a cartouche and large bunches of additional foliage in the tympanum. The side of the building is simpler but consistent.

Three commercial structures in the downtown district are similar in their general effect. The old Durham Sun Building, Baldwin's Department Store, and the old Hill Building share similar characteristics. Both the Sun Building and Baldwins have ashlar veneer facades, where pilasters and heavy cornices dominate. The facade of the Sun Building, a three-story five-bay composition, is the smaller. Doric three-quarter columns and arched openings define the ground floor arcade, filled with tripartite windows and semicircular fanlights. Simple fluted Ionic pilasters frame the second floor fenestration and support a vernacular entablature enveloping the entire top floor of the facade, with paneled parapet above. This consists of a narrow molded architrave, giant frieze pierced by five square windows, and a simple molded cornice supported on brackets.

Above the altered first floor of Baldwin's rise seven stone veneer fluted Doric pilasters framing the six bays of the second and third floors and supporting a full

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entablature. The cornice contains pairs of modillion blocks alternating with pairs of brackets, the latter extending into the paneled and decorated frieze.

The well preserved old Hill Building (the Young Men's Shop), a four-story ashlar veneer structure, is more imaginative. The ground floor, now missing its elaborate iron canopy, is a conventional storefront capped by a stylized entablature. Above, three tall severely plain arched windows rise dramatically through three floors. The metal window sash and paneled spandrels accent the verticality of the openings. The obligatory entablature and classical balustrade cap the building, below which are cartouches with the Hill monogram.

The Alexander Motor Company and the Johnson Motor Company buildings are two unusual survivals. These early single-story automobile showrooms are eclectic in style but primarily classically influenced. The earlier, the Alexander Building, with its gleaming, glazed terra cotta facade, was designed by Milburn and Heister in 1923-1924. An alternating pattern of Greek ornament at the roofline gives it a jagged profile. Water leaf moldings frame the showroom windows and Ford logo (also in terra cotta) over the entrance. Handsome incised lettering in the frieze identifies the building.

George Watts Carr, a Durham architect, designed the Johnson Motor Company showroom next door for Eric Johnson in 1927. (According to Johnson's son, who continues to operate the dealership in the building, the owner and architect traveled around the eastern states looking at garages and selected a Baltimore dealership as a model.) The two-story facade is three bays wide. Copper, marble, and glass fill the end bays. Among the various ornamental patterns present on the facade, the combination of applied ovals and lozenges dominates. This is the same pattern Tilton used to decorate his library across the street. The entrance is a low, round arched opening with fanlight. Above, near the top of the building, are alternating roundels and swags of fruit. The notable interior features a pressed sawdust composition block giving an ashlar effect and an exposed beam ceiling. Like the Alexander Motor Company, Johnson's building extends a considerable distance to the rear. This section contains garage space for service, storage, and maintenance and is strictly utilitarian in design.

Art-Deco Durham

The Armory and Post Office were not the only major buildings erected in the decade following the crash of 1929. Three extraordinary art-deco monuments were built in the district in the 1930s. The most conservative of the three but certainly the most prominent by virtue of its size is the Hill Building, or Central Carolina Bank Building, designed by nationally famous firm of Shreve and Lamb (later Harmon). Like the earlier Reynolds Building in Winston-Salem, and the Empire State Building, the firm's best known landmark, the Hill Building contains art-deco style ornament, but in the Durham building (1935) it is conservative and understated as one might expect to find from its late date. The main shaft of the building soars above all other structures in Durham, emphasizing its

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impressive, attenuated verticality and disguising the building's considerable bulk. The silhouette of the building is stepped, a stylistic feature which originated in New York City zoning regulations. In contrast to the imposing mass of the building is the elegant, discreet art-deco ornament in the lobby. Notable details include the building directory, metal ceiling with its indirect lighting, and steel fluted door. The pièce de résistance is an exquisite, beautifully crafted art-deco letter box.

The original banking room, now the installment loan department, is more conservative stylistically but equally as elegant. The walls of the high ceiling room are covered with raised teak paneling and stylized classical details.

An outstandingly vivid example of the Art-Deco style is the Snow Building, a six-story stone veneer office building erected in 1933 designed by George Watts Carr in collaboration with the firm of Northrup and O'Brien of Winston-Salem. (Carr had been employed as Durham office manager with that firm before practicing independently.) Its art-deco ornament is considerably more exuberant than the later Hill Building. Particularly splendid is the entrance frontispiece, an elaborate, almost whimsical composition of scrolls and linear patterns that is typical of the stylized foliage favored among art-deco architects. A herringbone pattern, another recurrent art-deco theme, decorates the parapet of the building.

Both the entrance vestibule and lobby area contain a valuable collection of polychrome, foliated ornament and light fixtures, ceiling decoration, floor tile patterns, and miscellaneous stylistic features. Curiously aberrant, then, are the elaborate classical style fixtures of the elevators. These marvelously detailed brass fixtures feature a rich variety of ornament, including egg-and-dart, waterleaf, reel-and-bead, and other moldings.

The S. H. Kress store is among the finest and largest art-deco buildings in North Carolina. The four-story structure extends most of the depth of the block and is covered in glazed terra cotta and stone veneer. Inside and out, the ornament is rich and consistently elaborate. Nothing is known of the architect of this superb commercial building. The four-story symmetrical facade is composed of stylized classical motifs such as pilasters, cornices, and moldings, the mythical floral ornament that is the hallmark of the art-deco, and panels of decoration suggestive of machine parts, and featuring caricatured landscapes, foliage, and biomorphic forms. The composition of these disparate parts is straightforward, an arrangement following regular divisions, a traditional proportional system, and regular fenestration, but dissolving into myriad traditional elements. The "pilasters" contain long stems which, though disguised as parts of the classically inspired applied architecture, burst into compartmentalized blossoms of polychrome at the top of the building.

The interior of the store is no less interesting than its exterior. Though in a shabby state, its large two-story space features a variety of elaborate abstracted vegetation and art-deco patterns on the pilasters, cornices, and ceiling supports. Even

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the light fixtures, clock, and studied grillwork is original and intact. The basement contains shopping space as well. This low ceiling room is simpler, with ornament focused on specific details. Of particular note are the gracefully shaped ceiling lamps, the bases of which are brilliantly decorated with the nervous jags, radiating projections, and metal filligree. The ceiling, background for these lambent lights, features receding planes of irregular polygonal panels, a recurrent art-deco motif.

Recent decades have seen a rebirth of building in downtown Durham, with most construction being either of drab neo-colonial character or rather standard, utilitarian versions of well-worn International style motifs. Now under construction, however, is a vigorous and dramatic new City Hall; its energetic, irregular form is expressive of Durham's complex street pattern and the continued energy of the center city. An encouraging if modest trend toward restoration of facades is gaining momentum. Moreover, the city and private enterprise have completed an aggressive and tasteful program of landscaping, planting, and beautification.

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S side Main Street, E to W

(Queen Street)

1. Parking lot.
2. ___ E. Main Street. (Alexander Motor Company) 1-story handsome automobile showroom built 1923-1924, designed by Frank Milburn. Facade features elaborate terra-cotta classical ornament. Interior contains simpler classical details.
3. 326 E. Main Street. (Johnson Motor Company) Elegant 2-story automobile showroom built in 1927 and designed by George Watts Carr after designs for a showroom in Baltimore. Combination copper, masonry, and marble facade features stylized classical ornament.
4. Parking lot.
5. 306 E. Main Street. Former Durham Sun Building. (Public Service Company of North Carolina). Early 20th century 2-story, well detailed classical stone facade consisting of arcading on ground level and gallery of paired Ionic pilasters above.
6. ___ E. Main Street. (Miracle Revival Center) Early to mid-20th century 1-story facade retains a low, Spanish style frontispiece of brick. Altered.
7. 300 E. Main Street. (Former Masonic Temple) Early to mid-20th century 4-story brick structure with simple classical details.

(Roxboro Street)

8. ___ E. Main Street. Durham County Office Building. Contemporary 6-story office structure with elongated arcade decoration.
9. ___ E. Main Street. Durham County Courthouse. 4-story extremely handsome and elaborate Neo-Classical Revival courthouse designed by Milburn and Heister in a style suggestive of a Renaissance palazzo. Erected 1916.
10. Parking lot.
11. 120-124 E. Main Street. (City Sandwich Shop, Sam's Pawn Shop, Blazer Financial Services) Mid-20th century 2-story commercial triplex.
12. 118 E. Main Street. (Ruth Gordon) Altered 2-story commercial building.

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13. 114 E. Main Street (Laura's, Unique) Early to mid-20th century 2-story brick commercial triplex with rusticated lintels over windows in 2nd story.
14. 108-110 E. Main Street. (Textile Sale, Advance Store) Mid-20th century altered 2-story commercial duplex with brick in Flemish bond, wide casement windows on 2nd floor.
15. 106 E. Main Street. (Jo-Belle Millinery) Altered 1-story commercial building.
- ✓ 16. 104 E. Main Street (Home Credit Company) Simple 2-story brick commercial building, altered.
17. 102 E. Main Street. K & M Building (formerly Citizens National Bank) Early twentieth century beaux-arts style bank with pedimented front. Gable with modillion cornice, full entablature, Ionic columns in antis, handsome door surround with segmental arched pediment and cartouche in tympanum. Adapted for law offices.

(Mangum Street)

18. 101 W. Main Street (S. H. Kress & Co.) Superb 4-story art-deco style structure with elaborate polychrome ornament on exterior featuring typical art-deco details. Extensive Mangum Street side is less elaborately decorated. Interior ceiling ornament, light fixtures, clocks, tile, and other details elaborate and in situ.
19. 105 W. Main Street (The Fashion) Early 20th century 3-story commercial building with simple frontispiece and bracketed cornice. Notable window details.
20. 107 W. Main Street (Baldwin's Department Store) Early 20th century exceptional classical style 3-story building with fluted pilasters and elaborate cornice featuring modillion blocks, large consoles, and ornamental frieze. First floor altered.
- ✓ 21. 111 W. Main Street (Baldwin's Annex) Late 19th century whimsical, eclectic, asymmetrical 3-story storefront featuring an oversized Palladian motif, corbelled cornice, green tile roof, dormers, and a tower-gable effect.
22. 113 W. Main Street (Lerner Shops) 2 or 3-story severe, Bauhaus type storefront probably dating from the 1950s. Stark, asymmetrically placed rectangular window.
23. 119 W. Main Street. (Marilyn Shoes) Early 20th century 2 or 3-story commercial building. Above the altered lower story is an intriguing corbeled cornice with unusual frontispiece.

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24. 119 W. Main Street. (Marylyn Shoes) Early 20th century severe 3-story classical design with simple applied classical cornice.
25. 123 W. Main Street. First National Bank Building (North Carolina National Bank) Handsome 8-story skyscraper erected for the First National Bank by Milburn and Heister, architects. Exterior features elegant classical ornament at street level, with elaborate decoration and cornice at the peak. Interior, though remodelled, distinguished by a foyer with exceptional marble and plaster ornament.
- (Corcoran Street)
26. 201 W. Main Street. (Wachovia Bank Building) Contemporary 4-story bank and office building with long vertical windows. Annex with modern metal facade.
27. 213-217 W. Main Street. (Revco, Durham Optical Co., Stereo Mart) Early 20th century 2-story brick facade features round arched windows with fanlights, molded surrounds, strip frames, and bracketed cornice. Modified street level.
28. Pocket park and pedestrian entrance to parking garage.
29. 301 W. Main Street. (First Union National Bank) Contemporary 8-story glass curtain wall office building with blue panels.
30. ²⁰⁸⁻²¹¹ W. Main Street. Old Hill Building. (Young Men's Shop) Early 20th century 4-story unaltered building. Tall arched windows with iron spandrels, cartouches bearing the Hill monogram, and a handsome cornice and balustrade. Built by John Sprunt Hill by Atwood and Nash, architects.
31. 313 W. Main Street (Thom McAn) Small 2-story altered commercial building.
- ✓ 32. 315 W. Main Street (Raylass) Early 20th century 3-story building featuring a series of Paladian motifs, simple Doric pilasters, and a modillion block cornice. Altered first floor.
33. 317-319 W. Main Street. (Roses) Early to mid-20th century simple 2-story brick building with conservative moderne details.
34. 323 W. Main Street. (Dr. Robert M. Rosentein) Early to mid-20th century 2-story brick commercial duplex with simple details.
35. 327 W. Main Street. (Weldon's Jewelers) Small, refaced commercial building.
36. 329 W. Main Street. (Sonny's) Early 20th century 2-story brick building. Lower story refaced.

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- ✓ 37. ___ W. Main Street. Snow Building. Magnificent 1930s 6-story art-deco style skyscraper. Elaborate entrance frontispiece heavily decorated with stylized foliage. Some polychrome. Uppermost floor features additional art-deco ornament. Interior lobby unusually fine, featuring some polychrome ornament and elegant brass fittings. Designed by local architect George Watts Carr with assistance of others.
38. 341 W. Main Street. (Durham Pawn Shop, Freedman's) Early 20th century 2-story brick building with simple frontispiece, bracketed cornice, and slight Spanish flavor.
40. 345 W. Main Street. (Burthey Clothiers Ltd., Liberty Market) Early 20th century 2-story brick commercial triplex with granite trim.
41. 353 W. Main Street. (K Wigs) Mid-20th century 3-story brick structure with simple classical applied ornament.
42. Pocket park.
(Chapel Hill Street)
47. Muirhead Plaza.
43. ___ W. Main Street. (Five Points Restaurant) Simple brick commercial building recently enlarged and adapted as a stylish restaurant.
- 43A. ___ W. Main Street. (Adult World Book Store) Contemporary 1-story brick commercial structure.
- 43B. ___ W. Main Street. Professional Center. Well-designed 3-story modern office building.
(Durham Loop)
- North side Main Street W to E
47. Muirhead Plaza.
48. 330-330½ W. Main Street. (The Royal, Durham Drug Com.) Early 20th century 2-story brick structure with eclectic trim and tile details.
49. ___ Main Street. (Belk's) Refaced 2-story commercial building.
50. 308 W. Main Street. (Friedman's Jewelers) 3-story refaced structure.

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51. 302 W. Main Street. Temple Building. (Guaranty State Bank). Early 20th century 3-story eclectic structure featuring wide, overhanging tile roof, brackets, stucco surface, and fluted Doric pilasters. First floor of facade altered.

(Market Street)

53. 212 W. Main Street. Trust Building and Annex. 5-story structure erected in 1904 for the Durham Loan and Trust Company and the Home Savings Bank, with an addition added in 1933. Said to be Durham's first tall building. Brick facade decorated with classical details including Ionic pilasters, bulls-eye roundels, and dentil cornice.

54. 111 Corcoran Street. Hill Building. 17-story art-deco style skyscraper, Durham's most prominent architectural landmark, built 1935-1937. Interior details are conservative but exceptionally fine. Designed by Shreve, Lamb, and Harmon of New York with the assistance of George Watts Carr, Durham.

(Corcoran Street)

55. Vacant lot.

56. 124 W. Main Street (Woolworth's) Early 20th century 2-story structure with facade imitating ashlar masonry, classical cornice. Store interior has fine pressed tin ceiling. Upper floors recently removed.

57. 122 W. Main Street. (Eckerd Drugs) Early 20th century 2-story brick structure with granite lintels and corbel cornice.

58. ___ Main Street. (City Hall Annex) Early 20th century 2-story brick structure with corbel cornice and stone lintels. Altered lower floor.

59. 118 W. Main Street. (van Straaten's) 3-story refaced structure.

60. 116 W. Main Street. (Zale's) Refaced structure.

61. ___ W. Main Street. (Durham Technical Institute) Early 20th century altered 2-story structure with a classical cornice surviving.

62. 112 W. Main Street. (My Shop) 2 or 3-story refaced structure.

63. Pocket park.

(Mangum Street)

64. 101 E. Main Street. (Duke Power Co.) Contemporary 2-story concrete building with rock faced retaining wall.

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65. Parking lot.

66. ___ E. Main Street. (US Life Credit) 2-story refaced structure.

67. ___ E. Main Street (Varsity Men's Shop) Early 20th century 2-story brick structure with simple brick pattern and stone accents.

68. 117-117½ E. Main Street. (Style Shop, Goss Jewelry) Early 20th century 2-story brick building with simple frontispiece.

69. 119 E. Main Street. (Wee Shop) Early 20th century 2-story brick structure with stone sills and brick jack arches.

70. Pocket park.

(Church Street)

71. ___ E. Main Street. Judicial Building. Durham County Courthouse and related offices under construction.

(Roxboro Road)

72. 305 E. Main Street. First Presbyterian Church and Sunday School Building. Handsome Gothic style church with fine but reserved details inside and out. Exceptional stained glass, furnishings, and fixtures. Built 1916. Contemporary Sunday School Building replaces earlier facility.

73. 311 E. Main Street. Durham Public Library. Finished in 1921 with funds provided by the Carnegie Corporation after designs by New York architect E. L. Tilden. Colonial Revival style building has notable exterior details.

74. Used car lot.

(Queen Street)

75. 403 E. Main Street. St. Philip's Episcopal Church and Parish House. Handsome church building erected in 1907 by Ralph Adams Cram with fine brasses from the original late 19th century church. Stained glass added in 1940s and 1950s. Charming Gothic style church with well executed details. Parish house built later by George Watts Carr, architect.

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S side Chapel Hill Street, E to W

(Durham Loop)

76. ___ E. Chapel Hill Street. Durham Police Department. Contemporary brick-veneer structure.

(Mangum Street)

77. ___ E. Chapel Hill Street. Contemporary 5-level parking garage.
78. ___ E. Chapel Hill Street. Unidentified 2-story contemporary or refaced structure.
79. 320 E. Chapel Hill Street. (Center Furniture) 2 or 3-story refaced structure.
80. Alley.
81. Side of 212 Corcoran Street. Southland Building. Contemporary 4-level parking garage with hotel and office building adjacent.

(Corcoran Street)

82. Vacant lot.

(Market Street)

83. 115 Market Street. (Durham Morning Herald and Sun Annex) 2-story mid-20th century commercial structure.
84. ___ E. Chapel Hill Street (Herald Sun Papers) 3-story refaced structure.
49. ___ E. Chapel Hill Street/rear of ___ Main Street. (Belk Department Store) 2-story refaced structure.
48. Rear of 330-330½ W. Main Street. (Durham Drug Company, the Royal).
47. Muirhead Plaza.
- 84A. ___ W. Chapel Hill Street. (Family Finance, Downtown Gallery, Book Exchange) Early 20th century 3-story brick structure with classical style cornice.
- 84B. ___ W. Chapel Hill Street. (Book Exchange Annex) Early 20th century 2-story brick commercial structure with corbeling and classical detail.

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84C. Parking Lot.

(Durham Loop)

N side Chapel Hill, W to E

85. 101 East Chapel Hill Street. (The Plaza, Matthews Shoes) 2-story refaced structure.
86. 107 E. Chapel Hill Street. (Beauty Salon, Amos & Andy) Early 20th century 1-story brick commercial duplex.
87. 111 E. Chapel Hill Street (Penny's Furniture) 2-story refaced brick structure.
88. 113 E. Chapel Hill Street (Excelsior Barber Shop) Mid-20th century 1-story modified commercial duplex.
89. 115½ E. Chapel Hill Street. (Beltone Hearing Aids) Small, plain 1-story brick structure.
90. 117 E. Chapel Hill Street. (Capitol Credit) 1-story refaced brick structure.
91. 119 E. Chapel Hill Street. (Myers-Glenn Auto Supplies) 1-story refaced structure.
92. ___ E. Chapel Hill Street (Security Savings & Loan) 2-story contemporary structure.

(Roney Street)

93. 201 E. Chapel Hill Street. (Durham Sporting Goods) 2-story refaced brick structure.
94. ___ E. Chapel Hill Street. (Kimbrells) Early 20th century 2-story brick structure with simple frontispiece, corbeling, and strip frames.
95. ___ E. Chapel Hill Street. Early 20th century 2-story brick structure with handsome classical entablature over street level windows, granite lintels and sills, stone accents in brick facade.
96. 217 E. Chapel Hill Street. (Tri-State News, Inc., Speedeeque) Early 20th century 2-story brick structure with granite sills and corbeling.

(Foster Street)

97. E. Chapel Hill Street. (Swingers Bookstore) Early to mid-20th century 2-story brick structure with granite sills, corbeling, and simple cornice.

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98. 305 E. Chapel Hill Street (B & G Pipeshop, Palms Restaurant) Early 20th century 2-story brick facade with center Palladian motif, granite lintels and sills. Altered at street level.
99. 309 E. Chapel Hill Street. (Bargain Furniture) Early 20th century 4-story brick structure with stone details, corbeling.
100. Pocket park.
101. ___ E. Chapel Hill Street (Home Savings & Loan) Contemporary 4 or 5-story structure.
102. ___ E. Chapel Hill Street. (Harris, Upjohn, and Co.) Mid-20th century 2-story marble faced structure.
103. 323 E. Chapel Hill Street. Handsome 2 or 3-story beaux-arts style post office building designed by Atwood and Weeks, Durham, in 1933. Well detailed with typical classical decoration, iron, and copper ornament.
- (Rigsbee Avenue)
104. 401 E. Chapel Hill Street/200-202 Rigsbee Avenue. (Public Finance, Barber Shop, Durham Tailor Shop, Hallmark Realty) Early 20th century 2-story brick commercial structure with pilasters, corbeling, and simple stone details.
105. ___ E. Chapel Hill Street (Ward Furniture) Early 20th century 2-story brick facade with stone details, accents, and simple frontispiece.
106. ___ E. Chapel Hill Street (Ward Furniture) Early 20th century 2-story brick facade similar to # 105.
107. 409 E. Chapel Hill Street. (W. B. Wright Furniture) Early 20th century 2-story brick structure with alternating arch windows, stone details, and simple frontispiece.
109. ___ E. Chapel Hill Street. 2-story refaced structure.
110. 415 E. Chapel Hill Street. (Ferguson Printing Co.) 2-story refaced structure.
111. 401-405 N. Mangum Street. (W. B. Wright Realty, Home Furniture Company Annex, Allan Jewelers) Early 20th century 2-story brick structure with stone details and corbeling.
- (Mangum Street)
112. Pocket park.
- (Durham Loop)

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N side Parrish Street, W to E

(Market Street)

- 113. 118 W. Parrish Street. (Christian-Harward Furniture) 2 or 3-story refaced structure.
- 114. 116 W. Parrish Street. (Mechanics and Farmers Bank) 6-story brick structure with elaborate classical details. Built in 1921 for the bank and the North Carolina Mutual Life Insurance Company, it is a highly important monument to Black capitalism. National Historic Landmark.
- 115. 112 W. Parrish Street. (Mutual Savings and Loan) 2-story refaced structure.
- 116. 106 W. Parrish Street. (Rose Furniture) Early 20th century 3-story brick structure with elliptical fanlight, classical details, and stone trim.
- 117. 104 W. Parrish Street. Clements Building. (North Carolina Mutual District Office) Early 20th century 3-story brick structure with simple classical details.

(Orange Street Mall)

- 118. Pocket park and parking lot.

(Mangum Street)

- 119. 202 N. Mangum Street/103 E. Parrish Street. (Wrights Barber Shop, Downtown Wigs) Early 20th century 2-story brick structure with segmental arched windows and classical details.
- 120. ___ E. Parrish Street. (Durham County Food Stamp Office) Early 20th century 3-story brick structure with segmental arched windows and simple details. Altered 1st floor.
- 121. 111 E. Parrish Street. (Public Hardware Co.) Early 20th century 3-story large brick building with severe classical details.
- 122. 115 E. Parrish Street. (Southern Photo Print and Supply Co., United T. V. and Radio Service, O'Brient's Music) (Former Durham Notion Co.) Early 20th century 2-story brick building with corbeling and stone detail.
- 123. side of 201 N. Church Street. (Tommy's Barber Shop) Early 20th century 2-story brick structure with segmental arched windows and stone detail.

(Church Street)

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S side Parrish Street, E to W

(Church Street)

126. side of 128 E. Parrish Street/111 Church Street, (Montaldo's) 2-story refaced structure.
127. ___ E. Parrish Street. (Dial Finance) Mid-20th century 2-story brick structure.
128. Parking lot.
129. 108 E. Parrish Street. (Friendly Loan Co.) Early to mid-20th century 2-story brick structure with simple ornamental brickwork.
130. Parking lot.

(Mangum Street)

131. 105-107 W. Parrish Street. (Andrews Direct Tailors, DuVal Hackett Florist) Early 20th century 2-story brick structure with simple ornamental brickwork.
132. rear of 112 W. Main Street. (My Shop) rear facade: Early 20th century 2-story brick with corbeling.
133. 111 W. Parrish Street. (Rose Agency) Mid-20th century 2-story brick structure with stone and classical details.
134. rear of 111 W. Main Street. (van Straaten's) rear facade: Mid-20th century 2-story structure with corbeling. Altered.
135. rear of ___ W. Main Street. (City Hall Annex) rear facade: Early 20th century 2-story brick with ornamental brick work and classical details.
136. rear of 124 W. Main Street. (Woolworth's) rear facade: Mid-20th century 2-story brick with simple details.

(Corcoran Street)

E side Morris Street, N to S

(Morgan Street)

137. ___ Morris Street. Durham City Hall. Late 19th century 2-story classical building with large entablature, pilasters, and miscellaneous details of the style. Originally built as the high school, it was considerably altered for a city hall in the 1920s.

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(Manning Place)

138. ___ Morris Street/111 E. Chapel Hill Street. (Penny's Furniture) Early 20th century 2-story brick facade with segmental arched windows, simple hood molds, and ornamental cornice.

(Chapel Hill Street)

W side Orange Street, S to N

(Parrish Street)

- 117A. Alley
139. 111-117 Orange Street. 2-story refaced structure.
140. ___ Orange Street. Allenton Building. Early 20th century 3-story brick structure with strip frames and ornamental brickwork.
141. ___ Orange Street. Allenton Building Annex. Early 20th century 2-story brick structure with stone details and corbeling.
- 141A. Alley.
- (Chapel Hill Street)
- W side Church Street, S to N
- (Main Street)
- 142A. ___ Church Street. Early to mid-20th century 2-story commercial structure.
142. 111 Church Street. (Montaldo's Annex) Early 20th century 3-story brick with segmental arched windows and stone details.
- (Parrish Street)
123. 201 North Church Street. (Tommy's Barber Shop) see N side Parrish Street.
143. 203 N. Church Street. Early 20th century 2-story brick structure with segmental arch windows, elaborate corbeling.
144. 205-207 N. Church Street. (Williams and Darsie, Durham Printery) Early 20th century 2-story brick structure with segmental arched windows and simple corbeling.

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145. 209 N. Church Street. (J. H. Cook and Sons, Inc.) Early to mid-20th century 2-story brick structure with simple corbeling and other ornamental brickwork.
146. ___ N. Church Street. Trinity United Methodist Church. Extremely fine Gothic style church designed by architect Ralph Adams Cram in 1920s. Parish house connected by Gothic arched arcade.

W side Cleveland Street, S to N

(Durham Loop)

147. ___ Durham Loop. (Durham Fire Station) Contemporary structure.
148. ___ Durham Loop. Fuller School. Early to mid-20th century 2-story brick structure with simple classical details.

(Seminary Street)

E side Cleveland Street

(Seminary Street)

149. 414 Cleveland Street. First Baptist Church. Handsome Neo-Classical Revival style temple form church with monumental octastyle portico. Designed by Reuben Harrison Hunt in the 1920s.

(Durham Loop)

W side Roney Street, S to N

151. Parking lot.

(Manning Place)

152. ___ Roney Street. Durham Auditorium. (Carolina Theatre) Extremely fine Neo-Classical Revival style theatre designed by Milburn and Heister, Washington, D.C. in 1920s. Elaborate classical style ornament inside and out.

(Morgan Street)

E side Roney Street, N to S

(Morgan Street)

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153. Parking lot.

154. side of 402 Morgan Street. (Montgomery and Aldredge) Mid-20th century 2-story brick structure with mock pilasters and simple details.

155. ___ Roney Street. (Model Durham Laundry) Mid-20th century 1-story brick structure.

156. Parking lot.

(Chapel Hill Street)

W side Foster Street, S to N

(Chapel Hill Street)

96A. 225 Foster Street. (George J. Poe Insurance) Mid-20th century 1-story brick commercial duplex.

96B. 213 Foster Street. (True Value Decorating) Mid-20th century 1-story brick commercial duplex.

96C. ___ Foster Street. Mid-20th century 2-story brick structure.

96D. combination alley and storage annex.

96E. ___ Foster Street. Early to mid-20th century 2-story brick commercial structure with space for four shops. Classical cornice, strip frames, corbeling. Brick facade laid in English bond.

158. Parking lot.

(Morgan Street)

E side Foster Street, N to S

(Morgan Street)

159. ___ Foster Street. National Guard Armory. (Central Civic Center) Large brick castellated structure built 1935-1937 with corner towers, round arch openings, ornamental brick cornice, and tile roof. Adapted for use as a Civic Center.

160. Alley

161. 212 Foster Street. (Kimbrell's Furniture) Early 20th century 2-story brick commercial duplex.

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162. Alley

163. 208 Foster Street. (L & G Barber Shop) Mid-20th century 2-story brick commercial duplex.

(Chapel Hill Street)

S side Manning Place, E to W

(Roney Street)

164. 409 Manning Place. (Walter's Hair Designers) Mid-20th century 1-story brick structure.

165. ___ Manning Place. (Kimbrell's Furniture Warehouse) Early to mid-20th century 1-story brick and concrete block structure.

(Morris Street)

W side Rigsbee Avenue, S to N

(Chapel Hill Street)

166. Loading area for post office.

167. 211-213 Rigsbee Avenue. (Inspections Division, City of Durham) Mid-20th century refaced structure.

168. Parking lot.

(Morgan Street)

E side Rigsbee Avenue, N to S

(Morgan Street)

169. Parking lot.

170. 216 Rigsbee Avenue. (Smith's Furniture) Mid-20th century 2-story brick structure.

171. 212 Rigsbee Avenue. (David's Office Interiors, Smith's Furniture Exchange) Mid-20th century 2-story partially refaced brick structure.

(Chapel Hill Street)

W side Mangum Street, N to S

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(Morgan Street)

169. Parking lot.

172. 407 Mangum Street. (Home Furniture) Early 20th century 2-story brick commercial duplex with granite trim, corbeling.

(Chapel Hill Street)

N side Holloway Street

(Mangum Street)

173. ___ Holloway Street. Durham City Hall. Handsome contemporary building designed by John D. Latimer and Associates, Durham. Under construction.

(Durham Loop)

E side Mangum Street

(Holloway Street)

176. 212 N. Mangum Street. Tempest Building (formerly the firehouse) Late 19th century 2-story Italianate stucco building with tower, remodeled early 20th century by Milburn and Heister, remodeled in 1970s retaining building's form, ornamental beltcourse, tower, miscellaneous details.

176A. Alley

(Parrish Street)

(Main Street)

17A. Parking garage (under construction)

(Peabody Street)

S side Holloway Street, E to W

(Church Street)

174. ___ Holloway Street. (General Telephone Co.) 3 or 4-story refaced structure.

175. ___ Holloway Street. (General Telephone Co. Business Office) 3 or 4-story refaced structure.

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(Mangum Street)

W side Market Street, S to N

(Main Street)

177. ___ Market Street. Mid-20th century 2-story garage with simple cornice.

178. ___ Market Street. Herald Sun Building. Early to mid-20th century 3-story commercial structure with stylized classical details.

(Chapel Hill Street)

W side Roxboro Road, N to S

(Main Street)

7A. Parking garage.

(Peabody Street)

8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input checked="" type="checkbox"/> RELIGION	
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE	
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE	
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input checked="" type="checkbox"/> THEATER	
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input checked="" type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)	
		<input type="checkbox"/> INVENTION			

SPECIFIC DATES P. O. est. 1885
Incorporated 1866

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

The Durham Historic District is bounded roughly by the Durham Loop and includes most of Main Street as far as St. Philip's Episcopal Church. The compact and unified twentieth century urban area contains a number of notable classical, Gothic, and art-deco structures designed by prestigious architects. This remarkable concentration of commercial, public, and ecclesiastical buildings reflects the period of Durhams golden age. The city's commercial expansion, based principally on the tobacco industry, began about 1880 and lasted through the 1930s, attracting and creating men of wealth and position whose social and cultural ambitions for themselves and Durham are reflected in the quality, pretentiousness, and artistic conservatism of their buildings. Among the major architects represented are Shreve and Lamb, most famous for New York's Empire State Building; Ralph Adams Cram, architect of two churches in the district; and Milburn and Heister of Washington, D.C., a much sought after firm in the South who designed five important classical style buildings in Durham's downtown area. Of statewide significance are two art-deco buildings--the magnificent Snow Building and the equally handsome S. H. Kress Store. The former Parrish Street headquarters of the North Carolina Mutual Life Insurance Company, the largest black-owned business in the nation, is a National Historic Landmark. These, plus a number of other notable buildings, together with a highly irregular street pattern lined with simpler but vital buildings, create a lively, dense urban district.

EARLY DAYS

Durham, North Carolina, a city of about 130,000 and one of the nation's leading tobacco manufacturing centers, has had many titles in its one hundred and twenty-three year existence--"City of the New South," "Chicago of the South" and "Capitol of Tobacco-land." Commerce and industry were largely responsible for the major development of the city of Durham, and tobacco, from the post-Civil War era to the present, has been the chief base of this industrial and commercial development.

Durham began when the North Carolina Railroad, chartered in 1848 by the state, passed through Orange County. Unable to obtain a previously chosen site, the company established a depot on a four-acre tract donated by Dr. Bartlett Snipes Durham. The new station was known first as Durhamville, and subsequently as Durham's Depot, Durham's Station, Durham's, and finally Durham. It began with a small station house and "Pandora's Box," as Dr. Durham's house was called. The few contemporary records of Durham before 1860 sketch a small village with a railway station located at the foot of what is today Corcoran Street, three stores, a carpenter shop, post office, two barrooms, a tobacco factory, and a few houses.

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Though bright leaf tobacco was first developed by the Slade brothers of Caswell County in central North Carolina in the 1830s, it was the post-Civil War phase of tobacco development that gave Durham so prominent a place in the progress of the "golden weed." Just as the new era in Piedmont North Carolina was made possible by the railroad and the deterioration of the old antebellum society, so it was, ironically, that the very act of surrender by the Confederates at Bennett Place laid the foundation for Durham's greatness.

In 1858 Robert F. Morris moved to Durham and began manufacturing tobacco near the site of the present Bull Durham Factory, on the south side of the railroad. In 1862 Morris and his partner Blacknall sold out to John Ruffin Green.

In April, 1865, the Confederate Army of General Joseph E. Johnston was surrendered to General William T. Sherman at the Bennett Place, near Durham's Station. Soldiers looted Green's factory and carried off his supply of tobacco. Green, so he thought, was ruined. But when the Union soldiers returned to the North they began to write to the postmaster at Durham's Station to secure some more of the good "Spanish Flavored" smoking tobacco, and the seeming disaster to Green served to begin the development of Durham's tobacco into one of the nation's major manufactured products.

Green began manufacture of a brand of tobacco which, it is said, at the suggestion of a friend, he named "Bull Durham" from the picture of a bull on the jar of Coleman's Mustard, manufactured in Durham, England. The Bull Durham brand became an instant success. Green took as partner William T. Blackwell. After Green died in 1869, Blackwell bought the company from the heirs, and about 1871 he took James R. Day and Julian S. Carr into the firm. One of North Carolina's first big-league businessmen, it was Julian Carr who developed the aggressive advertising campaign that plastered the picture of Bull Durham tobacco all over the world.

The other greats in Durham's tobacco boom were the Dukes--Washington, Brodie, Ben and Buck. Brodie Duke moved to Durham in 1869 and began to manufacture tobacco in Durham. His father, Washington Duke, moved with his two sons from their farm north of Durham into the town in 1874, to join his eldest son, Brodie. Washington Duke and his sons, Ben and Buck (James B. Duke) formed W. Duke, Sons and Company, manufacturing "Semper Idem" and "Duke of Durham" brands. After the Bonsack cigarette machine was introduced into the Duke factory, Duke became the leading cigarette maker in the state, and eventually the United States. (The 1884 Duke cigarette factory building still stands on Main Street west of the historic district.)

FIRST BOOM PERIOD: 1880-1910

Around the expanding factories, work forces, and fortunes of these tobacco giants the town grew rapidly. New industries and ambitious men were drawn by its potential, especially attractive in the bleak reconstruction years. In 1870 the population of

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Durham was given at 256 citizens, and by 1880 it had jumped to 2,041, and would continue to climb in the succeeding decades.¹¹ Representative of the bright young men attracted to the new town was Eugene Morehead, son of Governor John Motley Morehead of Greensboro, North Carolina. Morehead was a graduate of the University of North Carolina, and a progressive like his father. He and his wife moved to Durham in 1878 and opened the town's first bank under the name of Eugene Morehead, Banker. (Before the advent of the Morehead Bank, later the Citizens National Bank, the payroll of Durham had to be brought from Raleigh.) Morehead was one of the driving forces in commerce and culture in the town before his untimely death in 1889. Mrs. Morehead was one of the organizers of the influential Up-to-Date Club and of the public library.¹²

By 1881 the phenomenal growth of Durham shifted the center of wealth of Orange County to the eastern section of the county, stimulating establishment of an independent county organization. County seat Hillsborough was the center of the old antebellum gentry, with attitudes towards the new commercialism and industrialism attendant with the old order. The leaders of the commercial and industrial development then centered in Durham sought political independence, and in 1881 Representative Caleb B. Green introduced a bill for the establishment of Durham County, which was to be formed from parts of Wake, Chatham, Granville, and chiefly Orange counties.¹³ Some of the citizens of Orange became alarmed at the loss of some of the county's best land and a battle ensued in the General Assembly. Opposition in the other three counties led to the portions from Chatham and Granville counties being dropped from the bill.¹⁴ After lengthy debate, the county of Durham was created April 17, 1881.¹⁵ In 1911 part of Cedar Fork Township in Wake County was added to Durham County as Carr Township, to honor Julian S. Carr.¹⁶ This was the only time territory was added to Durham County.

In the growing city, progress came quickly. In 1887 the first streetcar line was laid down Main Street from Ramseur Street on the east to Blackwell Park on the west, the park which in 1890 became the campus of Trinity College when it was moved from its original location in Randolph County.¹⁷ J. A. Robinson, editor of the Durham Daily Sun, wrote on August 21, 1889, for the Baltimore Manufacturing Record, in an article titled "Advantages of Durham" that

"the people are energetic, progressive, and extend a cordial welcome and cooperation to manufactures and capitalists. No man desires to start business in a languid town, or one cut off from lively railroad competition. He wants to get into a live, lusty, bristling, stirring place, where the people are active and will give a hearty cooperation to new industries. Durham is the place."

The article noted that the town had factories for wood-work, cotton and woolen manufacture, farming utensils, canning industries, and all classes of tobacco production, and the town benefited from advantages including good location, nearby raw materials, mild climate, and people well disposed to newcomers, especially men of energy and capital.

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The commercial district of the growing town of Durham was filled with two and three-story buildings, which after 1895 were required to be built of brick, due to a fire of the year before.¹⁸ Early pictures show these brick commercial buildings to have been much alike in scale and simplicity of design, and there are in every picture crowded streets filled with wagons and horses and mules, and shoppers on foot, reflecting the active commerce of the town. As the century ended the building styles, as shown in early pictures, became more elaborate. The 111 Building on Main Street is the only surviving commercial building dating from this period (ca. 1894);¹⁹ it once housed Slater's, a prominent local dry goods store.²⁰

In the 1880s, too, a few of the tobacco tycoons built mansions for themselves and their families--all now gone. The Sanborn maps of Durham in the 1880s single out from the rest of the houses of the town the "Residence of W. Duke," and "J. S. Carr"; later maps show the new names, "Fairview" and "Somerset Villa" respectively. "Harwood Hall," the mansion of George W. Watts, a partner in the Duke tobacco company, commanded a prominent site southwest of the commercial district.²¹

The 1890s continued the boom time for Durham, and brought further development of the city's public services and facilities. Trinity College, which was located in Durham in 1890, was to be transformed, with Duke tobacco money, into Duke University, one of the leading institutions of higher learning in the country.²² During the 1890s Watts Hospital, the Durham Public Library,²³ and the Southern Conservatory of Music were established in Durham.

The growing wealth was accompanied by growing cultural aspirations, in which the women of the young city played an important role. Organizations like the Up-to-Date Club, a cultural and literary society, the Lyceum, St. Cecelia Society, Tourist Club, Social Science Club, Canterbury Club, and Commonwealth Club came into existence. The early social and business clubs for both men and women were the basis of some of the most enduring public service organizations in the city.²⁴

By 1903 Durham was being called in the national press the "Crossroads of Tobaccoland and "City of the New South."²⁵ Heavy emphasis was placed on the development of the financial, commercial, industrial and cultural base of the city and region. The citizens of Durham were proud of these designations and national recognition. Though not a city to keep its eyes on the "Lost Cause," Durham had a distinctly southern flavor and the leaders of big business and commerce, to a man Southerners, tended to bring the new, raw, industrial city into the mainstream of traditional southern life. Attracted to the bustle of the city and to the tobacco giants' national and international offices were ambitious young men from across the state who sought greater opportunity than could be had in the small towns and plantations their families had long dominated. From Warrenton, for example, came George Allen, William Alston, Peter Arrington and others;

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leaving home, these young men in their flat straw hats and tight trousers...said, 'good-bye...we're going to New York by way of Durham!'"²⁶ The city was soon dominated by the Democratic Party, which was then reestablishing its ties with big business, to the exclusion of the farmers, who turned to the Populist movement to represent them.

By the turn of the century the character of the commercial section clearly expressed the wealth and energy of the tobacco boom town, and many major buildings were constructed during the 1890-1910 era, opulently expressive of the expansive confidence of the young city. Many of these landmarks have been destroyed in the intervening years, among them the grandly eclectic Hotel Carolina built for tobacco magnate Julian S. Carr about 1891; the splendid Academy of Music financed by the Dukes and built in 1904 (razed in 1924 to make way for the Washington Duke Hotel); the United States Post Office of 1904, an elaborate Second Empire style building with fine stone work, razed in 1934 for the CCB building; and, probably the pièce de resistance of the decade, the Union Station built in 1905 from plans by Milburn and Heister--its Italianate splendor dominated by a 60 foot campanile-like tower--razed in 1967 for a traffic loop.²⁷

The surviving structures from this period include the small Tempest Building, originally constructed to serve the growing city as a fire station, and remodeled in Italianate fashion about 1904 by the Washington, D.C. firm of Milburn and Heister whose impact on the city was long-lived and forceful.²⁸ In 1905, to the west of the recently completed post office, construction was underway on the Trust building, which was then said to be the tallest office building in the state. Architect for the eclectic tower with classical details is said to be Hill C. Linthecum (d. 1919), allegedly a relative of the William Linthecum who designed Duke's cigarette factory in 1884.²⁹ The Kronheimer Building (now the Raylass Store), built ca. 1904 for the merchantile firm of Benjamin Franklin Kronheimer, was an early focus of sales, typical of the period's commercial construction.³⁰ Also from this first decade of the century is the now-altered Temple Building of 1909, perhaps designed by Watts Hospital architect Bernard E. Taylor of Boston, and built for John Sprunt Hill, son-in-law of George W. Watts, patron of the hospital.³¹

SECOND BOOM PERIOD: 1910-1940

Durham's wealth in the years during and after the First World War continued to swell, producing a surge of growth that outdid the turn of the century boom. Durham had the same industries, but the national economic development was stimulated by the availability of foreign and domestic markets, and tobacco and textiles were among the most sought after products. There was also readily available raw materials. Further, Camp Butner was located north of Durham in Granville County, and the military personnel joined the financial explosion of the city.

Financial records demonstrate the dramatic growth of the city in this era. In 1916 the capital profits of the city were \$1,600,950, and in 1921 they were \$2,673,075,

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almost double the figures of five years earlier. By 1927 these same figures were \$3,386,009. The bank deposits in 1916 were \$5,910,730; in 1921 they were \$9,258,030; and in 1927 they had jumped to \$20,536,767.³²

Building permits in 1923 totaled 360 and involved \$1,462,530, and by 1926 there were 611 permits issued for a total of \$3,371,004. In 1909 there were 3,699 people employed in Durham, and by 1926 that figure had risen to 12,239; and in 1927 the industrial payroll exceeded \$12,000,000, and the industrial products were valued that year at over \$122,000,000.³³

This period was one of success not only for the white industrial magnates and financiers but for Durham's long-prominent black community as well. The early 1920s saw the construction of the Mechanics and Farmers Bank. Built in 1921, it expressed the dramatic progress of Durham's black community.³⁴ The Mechanics and Farmers Bank Building (the second home office building of the famed North Carolina Mutual Insurance Company) was built in 1921--six floors of limestone and yellow brick with a facade of classical ornamentation. The black press through the years has extolled Durham and its financial center, Parrish Street, as the "Capital of the Black Middle Class," "The Magic City," and the "Black Wall Street of America." The Negro newspaper of Atlanta, speaking for a proud economic elite that persistently challenged Durham's leadership, conceded that "Atlanta yielded only to Durham in economic and industrial progress."³⁵ The Negroes of Durham, the editor wrote, "are an example for the race...There is more grace, grit, and greenback among the Negroes in Durham and more harmony between the races than in any city in America." The North Carolina Mutual Life Insurance Company, founded in 1898, has been called a cornerstone of Negro capitalism in America, and the founding triumvirate, John Merrick, Dr. Aaron Moore, and Charles C. Spaulding are referred to by historian E. Franklin Frazier as the "black Benjamin Franklins." North Carolina Mutual is now the largest black-managed financial institution in the world, and ranks in the top ten percent of all American insurance firms. Walter Weare in Black Business in the New South stated: "Apart from Tuskegee Institute itself, the North Carolina Mutual stands as the most conspicuous institutional legacy of the ideas of racial self-help and economic solidarity..."³⁶

By the first decade of the twentieth century blacks owned businesses on Parrish Street in the very heart of the commercial district of Durham. In 1906 when the company planned a new, imposing home office building they considered a location in Hayti, the black commercial area, but white business leaders advised against it, and suggested the Parrish Street location. The new building, completed in 1906, housed the insurance company, lodge halls, two black lawyers, and Dr. Aaron Moore's offices. Within two years the company purchased additional lots and added to its offices, forming a black business district that included two clothing stores, a barber shop, a large drugstore, a tailoring shop, offices of the Negro newspaper, and the Mechanics and Farmers Bank.³⁷ The Durham Morning Herald, mouthpiece for the prominent white community heralded the area as a "beautiful business block..." and said of the Durham blacks:

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"these thrifty people...who have not only an eye for business for one for beauty... Not a street in this town would object to having an outside or an interior as attractive as these stores that front Parrish Street. ³⁸

In 1913 the insurance company, basis for much of this progress, acquired official legal reserve status, and in 1930 achieved actuarial soundness with Asa T. Spaulding, a later company president, becoming the first black actuary in the nation. In its 75th year the North Carolina Mutual Company had 1.7 billion dollars in life insurance in force, 136 million dollars in assets, and more than 850,000 policy holders. In June, 1975, the Durham Morning Herald reported that Durham's three largest black-owned businesses had recent combined assets of 165 million dollars. It went on to add that Chicago's ten largest black companies had assets of only ³⁹120 million dollars, while Chicago had seventeen times the black population of Durham.

The 1920s produced more and more amenities provided by the city for its citizens. Capital improvements progress was evident in the paved street system. At the turn of the century there were but a few streets with any pavement, and earlier the streets had been referred to as "a sea of mud." By 1926 there were sixty miles of paved streets. ⁴⁰ Recreation was not neglected. As early as 1903 Lakewood Park had been established southwest of town by the Durham Traction Company who ran their streetcar lines out to it. By 1927, two other city parks were maintained by the industrial plants for use of their employees plus two 18-hole golf courses, one of which was owned by the city--a gift of a wealthy citizen. There were also a country club, tennis and gun clubs, college baseball, football and basketball, and a professional minor-league baseball team (Piedmont League), with a ball park valued at \$150,000. All this brought people ⁴¹ into Durham, who in turn contributed to the growth of the commercial life of the city.

A significant portion of the best of Durham's extant architecture is from the 1910-1940 boom period. During this era, money was made and spent by the tobacco magnates and other on a grand scale; this wealth and the city's resultant self-image are reflected in the architecture of the period -- pretentious in scale and generally conservative in style. Church congregations and commercial developers, as well as city fathers, called as architects men of considerable prominence regionally and nationally, including Gothic Revivalist firm Cram, Goodhue, and Ferguson; the Beaux-Arts and eclectic firm of Milburn and Heister; southern church architect R. H. Hunt; New York library architect Edward L. Tilton; and the regional firms of Atwood and Nash (later Atwood and Weeks), and Northrup and O'Brien. The buildings they designed for Durham were not trend-setters, but rather handsomely executed expressions of the fashions predominant across the country at the time.

While most of the early twentieth century structures of note are commercial building the four churches of the period are pivotal to the character of the district, as their congregations were pivotal to the social development. Of the major denominations is Durham, the Methodists, Baptists, Presbyterians, and Episcopalians have the oldest con-

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gregations of their denominations in the historic district, and each of them is housed in a building designed by a significant architect.

St Philip's Protestant Episcopal Church was established in Durham in 1878 by the Rev. Joseph Blount Cheshire, then deacon-in-charge of the Chapel of the Cross in Chapel Hill, North Carolina, and later bishop of the Diocese of North Carolina. The congregation was formally organized in 1880, and built the first sanctuary, a plain wooden building, on the present site.⁴² By 1906 the church had outgrown the first building, and the congregation was able to secure a design from the firm of Cram, Goodhue and Ferguson⁴³ of Boston, one of the most distinguished ecclesiastical architects in America.

Cram (1863-1942), a chief exponent of the late Gothic Revival, began his architectural practice in 1889, and was supervising architect for Princeton University from 1907-1929 and construction architect for Bryn Mawr and Wellesley colleges as well as the architect of the Cathedral of St. John the Divine in New York City. It was Cram's wife, Elizabeth Carrington Read of Richmond, Virginia, who led Cram to produce St. Philip's Church: Mrs. Cram's niece was married to Shepherd Strudwick of Hillsborough North Carolina, and the Strudwicks had extracted a promise from Cram that he would design for them a house in Hillsborough in the "Southern idiom." Despite Cram's insistence that he was an ecclesiastical architect and did not do domestic work, the Strudwicks persisted, and in 1906 and 1907 the house which Cram designed for them was built in the town of Hillsborough, twelve miles west of Durham.⁴⁴ It was during this time that the congregation of St. Philip's Church was searching for a design for a new church building. Many members of the tiny St. Philip's congregation were related by blood or long friendship to the Strudwick family, and Bishop Cheshire was also a close friend of the family; it is now believed that this connection involved Cram in the design for the new church building. In 1907 Cram edited a publication entitled Christian Art in which he published pictures of his buildings. He published a picture of St. Philip's Church in the magazine during 1907, and in later years told Thomas Yancey Milburn (then president of Milburn and Heister Company of Washington, D.C.), that he did design St. Philip's Church, though the plans and correspondence relating to it have not survived.⁴⁵ In 1949 a parish house was completed as a memorial to the men and women of the church who served in the Second World War, with parishioner George Watts Carr as architect. This church building now is the oldest one in the city of Durham in continuous use.

In 1923, Cram again was commissioned to do another Durham church--Trinity Methodist Church, the sanctuary having burned during December, 1922. The new building built on the old site was completed in 1924.⁴⁶ Trinity Church, the mother congregation for its denomination in Durham, settled there in 1860 and traces its history to a congregation organized in Orange County in 1830.⁴⁷ Of interest to the history of the church is the story of Soong Chiao-chun (Charlie Soong), a homeless Chinese boy whom Julian S. Carr,

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prominent layman in Trinity Church, had provided a home at his palatial "Somerset Villa" and educated at Trinity College and at Vanderbilt Theological Seminary in Nashville, Tennessee. Returning to China, Soong later became an official in the Kuomintang, was treasurer of the Chinese Revolution in 1911, and founded a powerful twentieth century dynasty. His three daughters became the wives of Generalissimo Chiang Kai-shek, Dr. Sun Yat-sen, and H. H. Kung.⁴⁸ When Carr and many other Durhamites visited in Shanghai, they found a friend in the Soong family. As late as 1976 Madam Sun Yat-sen, a Peking government leader, spoke to international reporters about her father's close connection with Durham.⁴⁹

The First Baptist Church, situated at the head of Chapel Hill Street, has the most dramatic location of all the churches in the historic district. Organized as the Rose of Sharon Baptist Church in 1845, the congregation moved to Durham about 1850 and is the oldest religious congregation in the city. In 1877 the name was changed to the Durham Baptist Church.⁵⁰ In the 1920s, the congregation, needing a new building, employed Reuben Harrison Hunt (1862-1937) of Chattanooga, Tennessee, a prominent Southern architect specializing in church designs; his long career included designs for notable public buildings in Texas, Alabama, Mississippi, Tennessee, North Carolina, and Virginia. The only other known church building he designed in North Carolina was the Central Methodist Church in Asheville.⁵¹

The First Presbyterian Church, whose congregation was organized in 1874, was designed by the firm of Milburn and Heister Company of Washington, D.C., and built in 1916 on the site of the earlier church building. The largest single financial backer for the new church was George Washington Watts, a native of Baltimore, Maryland, who came to Durham in the 1870s when he joined the firm of W. Duke Sons and Company as a partner. Thomas Yancey Milburn (son of Frank P. Milburn), who is now retired to Durham, was supervising architect for the First Presbyterian Church. Milburn recalled that Watts wanted the best of materials and design for the building. The stained-glass windows in the church were made by the Von Grechton Glass Works in Germany for a congregation in New Jersey which could not pay for them when they arrived in the United States. Milburn, hearing of the windows, notified Watts who dispatched him with a check⁵² to purchase the windows, which was accomplished at a fraction of their original cost.

Of all the architects working in Durham in the nineteenth and early twentieth centuries, Frank Pierce Milburn and his partner, Michael Heister, were the most prolific. Their eclectic, often classically derived work seems peculiarly expressive of Durham's aspirations and needs and is thus vital to the character of the city. Frank P. Milburn (1868-1926) is considered to have been the design architect for most of the firm's Durham buildings. In the years 1890-1926 he was one of the leading architects in the South, and his firm was the largest in the South. In 1890 he opened an office in Kenova, West Virginia, but by about 1893 he had moved to Winston, North Carolina, where he was architect for the Forsyth County Courthouse, the Wachovia Bank Building, and a number of

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handsome dwellings. About 1896 his design was chosen for the Mecklenburg County Courthouse at Charlotte; here he is also said to have been architect of the first steel frame building erected in North Carolina.

After an active period as a resident of Columbia, South Carolina, Milburn in 1902 moved to Washington, D.C., where he became architect for the Southern Railway Company. During the next fifteen years, he designed nineteen railroad stations (Durham's Union Station among them), twenty-six county courthouses (Durham's among them), fifteen residences, nine college buildings (including many at the University of North Carolina at Chapel Hill and at Trinity College in Durham), and many other public buildings throughout the South, as well as the Bureau of Printing and Engraving for the Imperial Government of China at Peking (a commission possibly resulting from the connections between Julian Carr and the other Durham tobaccoists trading in China, who were patrons of Milburn and Heister Company, and their old friend, Charlie Soong).

Milburn and Heister's chief work in Durham was not religious but rather intensely secular--among their major designs were businesses and institutional buildings that made the city work. Here not the romantic Gothic but the imposing Renaissance palaces of Italian merchant princes, or the republican centers of the classical world served as satisfying models for a city of burgeoning wealth and increasingly substantial self-image.

Prominent among their commercial designs was the eight-story First National Bank Building of 1914 (now NCNB). It was soon followed by the Durham County Courthouse, built in 1916, an elaborate, well-executed Neoclassical Revival building suggestive of a Renaissance palazzo--a suitably impressive structure for the center of government in the "City of the New South." The firm also remodeled the old Durham High School building (built rather simply in 1904) in a classically oriented fashion in 1924. The Alexander Motor Company, an elegant commercial building, was a later representative of the firm's work for the private sector--built 1923-1924.

Especially expressive of Durham's ebullient mood and cultural appetite in the 1920s is the Durham Auditorium (now the Carolina Theatre), built between 1924 and 1926. The building is an artifact of the days when national theatre and movie stars came and went with regularity, and when limousines, formal dress, and the glitter of nights at the theatre was a part of the pre-depression world. Such noted stage stars appeared here as Lillian Gish and Louis Calhern in "Life With Father," Alfred Lunt and Lynn Fontaine in "There Shall Be No Night," Katherine Hepburn in "The Philadelphia Story," and Tallulah Bankhead in "Little Foxes." The original Broadway casts of "Oklahoma" and "Hellzapoppin!" stopped here on their first national tour, and there were also dog shows, Olympic divers who dived into a pool on the stage, and a thirty-five girl chorus line. Duke University's own Johnny Long got his start here before starting his band on the road to fame during the Great Band Era. The glamor of the 1920s was epitomized on opening nights when the private boxes and dress circle were filled with the formally dressed members of Durham society, and the waving gloved arms of the ladies made the orchestra section look like a "sea of swans."

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Rivalling the impact of Milburn and Heister on Durham was the architectural firm of Atwood and Nash (later Atwood and Weeks). T. C. Atwood, an engineer living in Durham, teamed up about 1922 with Arthur C. Nash of Chapel Hill, an architect. Together they had a productive, if short, career, with their principal commissions being located in Durham, Raleigh, and Chapel Hill. At Chapel Hill they designed a large number of classically derived campus buildings, most with McKim, Meade and White as consulting architects. John Sprunt Hill of Durham, chairman of the university building committee, also commissioned the firm to design a commercial building for him in downtown Durham. This building was built for speculative purposes, and was first occupied by Tilley's, a large and elegant department store.⁵⁵ It is now the Young Men's Shop, but is referred to as the Old Hill Building.

Later Arthur C. Nash withdrew from the firm as a full partner, and became a consultant to the new firm of Atwood and Weeks, in which Raymond Weeks of Durham had replaced Nash.⁵⁷ Raymond Weeks is largely responsible for the Durham Post Office, completed in 1934. The architectural grandeur of the post office was particularly appropriate to its pivotal role in the city's dominant tobacco industry. It is said that when the post office was opened, at a cost of over a million dollars, a representative of the American Tobacco Company stepped up to James A. Farley, then postmaster-general, with a check to pay for the tobacco stamps which were required by law to be placed on each pack of cigarettes and purchased at the post office. This check was large enough to pay for the building.⁵⁸ It was not an unusual event in the 1960s for each major tobacco company in Durham to spend a half-million dollars each day at the post office on tobacco stamps.⁵⁹ American Tobacco Company and the Liggett and Myers Tobacco Company each produce over ninety million packs of cigarettes each day.⁶⁰ The Durham Post Office is also the port of entry for foreign tobacco, and houses a customs office. Raymond Week's work in Durham also included the Durham Armory (incorporating a former City Market building).

When Durham needed a new library, which was built in 1921, Edward L. Tilton (1861-1933) of New York City, who specialized in library buildings, was commissioned. Tilton's early experience with McKim, Meade and White in New York City was followed with classes at the Paris Ecole des Beaux Arts. In 1890 Tilton opened an office in New York City. Tilton, known for his library designs, executed commissions in Springfield, Illinois; Providence, Rhode Island; Washington, D. C.; Detroit, Michigan; Baltimore, Maryland; Philadelphia, Pennsylvania; Wilmington, Delaware; Atlanta, Georgia; and in Asheville, North Carolina, where he was responsible for the design of the Pack Memorial Library on Pack Square. The Durham Public Library was designed for the Carnegie Foundation, who was principally responsible for the erection of the building.⁶¹

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The Winston-Salem, North Carolina firm of Northrup and O'Brien came to Durham in the late 1920s to lay out and design houses, club house, and other facilities for the Forest Hills subdivision southwest of the business district. When that venture went bankrupt, and the depression hit in 1929, the firm withdrew from the Durham market. Their Durham office manager, George Watts Carr, who had studied architecture through correspondence, then took over that practice, and was for the rest of his long life one of the best known architects in the city, and his firm survives him. Northrup and O'Brien are responsible for the design of the sixteen-foot addition to the Trust Building, completed in 1932, which was the first introduction into Durham of the Modernistic style, then flourishing in the major cities of the country. In 1933 that firm designed the handsome and more ornate Snow Building on Main Street at Five Points (now Muirhead Plaza) but Carr completed the work, at a cost of \$100,000.⁶²

The largest and most ambitious building in Durham designed in the Modernistic style, and the centerpiece of the city skyline, is the Hill Building, which originally housed the Home Savings Bank and Trust Company. This seventeen-story skyscraper was built from 1935 to 1937, and was architecturally a joint venture. Though George Watts Carr, a relative of the Hill family, is credited on the cornerstone as architect, there were other more prominent architects working on this building: The New York City firm of Shreve, Lamb and Harmon, was principally responsible for the exterior design, and it is believed that they furnished a good deal of the interior design.⁶³

Shreve, Lamb and Harmon were among the most prominent architects of their time. The firm of Shreve and Lamb was formed in 1920, and Harmon was taken into partnership some years later. Under the name of Shreve and Lamb the firm had designed the soaring Reynolds Building in Winston-Salem in 1929, which served as a phototype for the Empire State Building, the world's tallest structure when completed in 1931.

The Hill family, for whom the office building was built, was well traveled and sophisticated, and wanted the grandest in design and construction. George Watts Carr, a relative of the family, acted as supervising architect for the building, and the firm of George W. Kane Construction Company of Durham received the building bid.⁶⁴ It was the largest construction project in Durham's history, and engineers and technical experts were called in from New York to consult at every stage of the project. This building was the last great commercial building built in Durham before the Second World War, and it was the capstone of the pretensions that Durham had of being an urban metropolis. Relatively little construction occurred in the post-1940 era in the central business district. Mid-twentieth century urban renewal efforts destroyed much of the perimeter of the business area. With the exception of some 1970s construction, the core remains much as in its 1930s heyday.

In 1974 the Historic Preservation Society of Durham was organized with the purpose of saving the cultural heritage of the city. The loss of the Union Station in 1967 and the Washington Duke Hotel in 1975 has been a force in making the citizenry of Durham more

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aware of their architectural heritage. The Durham Preservation Society now has seven hundred and fifty members--the largest local preservation society in the state. One of their interests has been the revitalization of the urban center of the city and the creation of an urban historic district.⁶⁵

FOOTNOTES

¹North Carolina Collection (University of North Carolina Library, Chapel Hill) Clipping File, hereafter cited as Clipping File.

²Lefler, Hugh T. and Albert Ray Newsome, History of a Southern State: North Carolina pp. 365-367; hereafter cited as Lefler-Newsome.

³Flowers, John Baxton, III and Marguerite Schumann, Bull Durham and Beyond, (an unpublished manuscript that will be published in 1976), hereafter cited as Bull Durham and Beyond.

⁴Boyd, William Kenneth, The Story of Durham: City of the New South, (Durham, 1925), p. 29, hereafter cited as Boyd.

⁵Durden, Robert F., The Dukes of Durham, 1865-1929, (Durham, 1975), p. 12, hereafter cited as Dukes of Durham.

⁶Boyd, p. 59.

⁷Boyd, p. 60.

⁸Boyd, p. 61.

⁹Boyd, p. 83.

¹⁰National Register nomination for the Bull Durham Tobacco Factory, Survey Section, Department of Archives and History, Raleigh, North Carolina.

¹¹Boyd, p. 97.

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¹²Bull Durham and Beyond and records in the Duke University Manuscript Department, Perkins Library, Duke University, Durham, North Carolina.

¹³Boyd., p. 105.

¹⁴Corbett, David LeRoy, The Formation of North Carolina Counties 1663-1943, (Raleigh 1969), p. 94, hereafter cited as Corbett.

¹⁵Ibid., 94.

¹⁶Ibid., pp. 94-95.

¹⁷Dukes of Durham., p. 92-93.

¹⁸Clipping File.

¹⁹Sanborn Maps, North Carolina Collection, Chapel Hill, North Carolina, (Durham Series), 1893.

²⁰The City of Durham Illustrated: A Commercial, Financial and Manufacturing Review, (Durham, 1910), p. 23, hereafter cited as The City of Durham.

²¹"Birds Eye View of the City of Durham, North Carolina, 1891," a map published by Ruger and Stoner, Madison, Wisconsin, on file in the Archives Section of the Department of Archives and History, Raleigh, North Carolina.

²²Dukes of Durham, and Boyd. Both books make this statement abundantly clear.

²³The City of Durham., p. 11.

²⁴Boyd., pp. 259-262.

²⁵Clipping File.

²⁶Polk, Mary, The Way We Were, p. 103-104.

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- ²⁷ Interview with Wyatt Dixon, Durham historian; Thomas Yancey Milburn, president of Milburn and Heister Company of Washington, D.C., now retired to Durham; and the Sanborn Map Collection, North Carolina Collection, Chapel Hill, North Carolina, (Durham Series).
- ²⁸ Clipping File.
- ²⁹ Clipping File.
- ³⁰ Clipping File.
- ³¹ Interview with George Watts Hill, Durham banker, Durham, North Carolina.
- ³² Durham, North Carolina: A Center of Industry and Education, (Durham, 1926), p. 42.
- ³³ Ibid.
- ³⁴ Weare, Walter B., Black Business in the New South: A Social History of the North Carolina Mutual Life Insurance Company, (Urbana, Illinois, 1973), pp. 116-119, hereafter cited as Black Business in the New South.
- ³⁵ Black Business in the New South, p. 4.
- ³⁶ Black Business in the New South, p. VIII.
- ³⁷ Black Business in the New South, p. 76.
- ³⁸ Black Business in the New South.
- ³⁹ Bull Durham and Beyond.
- ⁴⁰ Durham, North Carolina: A Center of Industry and Education, (Durham, 1926), p. 42
- ⁴¹ Clipping File.
- ⁴² Boyd., pp. 195-196.

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⁴³ Withey, Henry F. and Elsie Rathburn Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), pp. 145-146, hereafter cited as Withey.

⁴⁴ Interview with Mary Claire Engstrom, PhD., Chapel Hill, North Carolina, who received her information from Shepherd Strudwick of Hillsborough, North Carolina.

⁴⁵ Interview with Thomas Yancey Milburn, former president of Milburn and Heister Company of Washington, D.C., now retired in Durham, North Carolina.

⁴⁶ Plans in the church archives.

⁴⁷ Boyd., pp. 188-189.

⁴⁸ Bull Durham and Beyond.

⁴⁹ Clipping File.

⁵⁰ Boyd., pp. 185-187.

⁵¹ Withey., pp. 309-310.

⁵² Interview with Thomas Yancey Milburn.

⁵³ Wodehouse, Lawrence, "Frank Pierce Milburn (1868-1926), a Major Southern Architect," The North Carolina Historical Review (July, 1973), pp. 289-303.

⁵⁴ Bull Durham and Beyond.

⁵⁵ Bull Durham and Beyond, p. 82.

⁵⁶ Interview with George Watts Hill, Durham, North Carolina.

⁵⁷ Interview with George C. Pyne, Jr., Durham, North Carolina.

⁵⁸ Bull Durham and Beyond.

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- 59 Interview with the Postmaster of Durham, North Carolina.
- 60 Information supplied by the public relations sections of the Liggett and Myers Tobacco Company, and the American Tobacco Company, Durham, North Carolina.
- 61 Withey., p. 601.
- 62 Interview with George Watts Hill, Durham, North Carolina.
- 63 Ibid.
- 64 Cornerstone of the Hill Building, Durham, North Carolina.
- 65 Interview with Margaret Davis Haywood (Mrs. Egbert L.) founding president of the Historic Preservation Society of Durham, North Carolina.

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10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY _____

UTM REFERENCES

E--17/689500/3984850

F--17/688775/3985400

G--17/688875/3985650

A	17	689600	3985500
	ZONE	EASTING	NORTHING
C	17	689700	3985000
	ZONE	EASTING	NORTHING

B	17	689500	3985200
	ZONE	EASTING	NORTHING
D	17	689650	3984900
	ZONE	EASTING	NORTHING

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE

STATE	CODE	COUNTY	CODE

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NAME / TITLE Description by H. McKelden Smith, Historic Preservation Section
Significance by John B. Flowers, Historic Preservation Section

ORGANIZATION

DATE

Division of Archives and History

STREET & NUMBER

TELEPHONE

109 E. Jones Street

829-4763

CITY OR TOWN

STATE

Raleigh

North Carolina 27611

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

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STATE

LOCAL

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

John B. Flowers

TITLE

State Historic Preservation Officer

DATE

11/15/26

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DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER