



## Randolph County Historic Landmark Preservation Commission

204 East Academy St. ♦ P.O. Box 771 ♦ Asheboro, North Carolina 27204

July 28, 2010

The Randolph County Historic Landmark Preservation Commission (HLPC) met in the Commissioners Meeting Room of the County Office Building at 725 McDowell Road, Asheboro, NC, and the meeting was called to order at 2:00 p.m.

Members present were Hal Johnson, Robyn Hankins, Bill Johnson, Fran Andrews, Lynne Qualls, and Warren Dixon. Mac Whatley, Robby Davis and Bill Ivey were absent. Mac Whatley entered the meeting where so noted in these minutes.

### Approval of Minutes from May 26, 2010

*On a motion of Andrews, seconded by Dixon, the Commission voted unanimously to approve the minutes of the regular meeting of May 26, 2010, as presented.*

### Addition to Agenda

Chairman Johnson stated that *Item 4. Adopt Resolution Recognizing the City of Asheboro as a "Preserve America Community"* and *Item 5. Reminder: Public Hearing for designations located in the City of Asheboro* would be added to the agenda.

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Mac Whatley entered at 2:15 p.m.

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### Adoption of Resolution Recognizing the City of Asheboro

Chairman Johnson announced that the City of Asheboro was one of twenty-nine communities designated as a "Preserve America Community" by First Lady Michelle Obama. The "Preserve America Communities" program began in 2003 and is administered by the Advisory Council on Historic Preservation. These communities are committed to preserving their past by using their heritage to build a better future. The HLPC would like to honor this designation by resolution. The board approved the resolution and Chairman Johnson read it aloud.

*On a motion of Dixon, seconded by Hankins, the Commission voted unanimously to approve the resolution recognizing the City of Asheboro as a Preserve American Community, as follows:*

### **RESOLUTION RECOGNIZING THE CITY OF ASHEBORO ON BECOMING A PRESERVE AMERICA COMMUNITY**

*WHEREAS, the Randolph County Historic Landmark Preservation Commission desires to recognize those cities within Randolph County who demonstrate a long-term commitment to using historic preservation as a tool to*

*protect historic resources, while promoting heritage tourism and economic development; and*

***WHEREAS**, Federal Executive Order 13287, “Preserve America,” signed by the President of the United States on March 3, 2003, establishes national policy to encourage partnerships with state, local governments, and the private sector in making more efficient and informed use of historic resources for economic development and other recognized public benefits; and*

***WHEREAS**, the City of Asheboro has a long established record of demonstrating its commitment to enjoy and share the economic, educational, environmental, and sustainable benefits preservation provides while creating a more vibrant and desirable place to live, work, and visit; and*

***WHEREAS**, the Federal initiative “Preserve America” has officially designated the City of Asheboro as a 2010 National Preserve America Community and recognizes the City of Asheboro as a community committed to preserving its past by using its heritage to build a better future for its citizens; and*

***NOW, THEREFORE, BE IT RESOLVED**, that official recognition and congratulations is given to the City of Asheboro for its designation as a 2010 national “Preserve America” Community; and*

***BE IT FURTHER RESOLVED**, that this Resolution is approved by the Historic Landmark Preservation Commission, recorded in the minutes, and suitable copy presented to the Asheboro City Council.*

### **Public Hearing – Landmark Designation - Sunset Theater, ca. 1929**



Chairman Johnson stated that City Manager John Ogburn was unable to attend due to other obligations, but other representatives of the City were present.

Chairman Johnson stated that only the exterior of the Sunset Theater is being designated, but the report includes interior pictures that support the designation. Randle Brim of the Randolph County Planning Department gathered information from many sources. Much of the earlier information came from articles in the old *Asheboro Courier* and the later information came from the *Courier-Tribune*. Mr. Brim obtained structural details from interviews and a detailed tour of the Sunset Theatre building by Felix Ward, Director of the Asheboro Cultural & Recreation Services. The last several paragraphs came from the City of Asheboro, as written by Justin Luck. Articles by Chip Womick and information from Mac Whatley and items contained in his book *Architectural History of*

*Randolph County* were additional sources. The Randolph Room of the Asheboro-Randolph County Public Library provided information from its vertical file(s). Additional articles were located from microfilm.

Chairman Johnson thanked Mr. Brim for his work in obtaining information from numerous sources, and compiling it into this one historical record.

Mr. Ward spoke about the history of the theater during the Power Point presentation. The report that Mr. Brim compiled shall be included in the minutes for permanent record, as follows:

The historic premier theatre house in Asheboro, N.C. is the Sunset Theatre. Ground for the new construction was first broken on or about June 17, 1929. By the end of the "Roaring Twenties," "talking" movie houses were being built to accommodate this new breakthrough in sound movie production. Asheboro's first movie theatre, the Capitol Theatre, which opened December 19, 1922, had been built to show "silent" movies and to perform live on stage, known as vaudeville acts. It has been stated by several local writers that the Sunset Theatre was the first structure built in Asheboro for the sole purpose of showing movies. But perhaps *The Asheboro Courier's* claim in 1929 was more historically significant when it stated that the Sunset Theatre was "one of the first in the State designed and constructed especially for 'talking' pictures." Upon completion in 1930, *The Asheboro Courier* also stated that the theatre was "the finest of its size in the State, and few, if any, cities in the State the size of Asheboro can boast of a finer play house."

Built for local businessman Kirby Cox, the theatre structure at 234 Sunset Avenue was designed to seat approximately 500 people and, it was designed by William C. Holleyman, Jr., a Greensboro architect (who also designed the Charles McCrary residence). A young local contractor, S.E. Trogdon (father of former Asheboro City Mayor Joe Trogdon), supervised the construction. Built of brick, concrete, and tile, the structure measures 50 feet wide, fronting on Sunset and extends 100 feet to the rear. Lumber and wood were purchased from the Home Building, Inc. of Asheboro. The brick was obtained from the Glenola brick works. Hardware and miscellaneous items were purchased from the Hughes Morris Hardware Company of Asheboro. The roofing materials and work were done by J.S. Wylie of Ramseur. Dewitt Kemp (father of current Randolph County Commissioner Phil Kemp), and his two brothers, Lloyd and Allie Kemp, hauled the timbers for the new theatre. Initial plans called for the structure to be completed in three or four months, but due to delays in the delivery of materials from time to time, it took almost nine months before the building was ready for occupancy.

In 1929, the building was equipped with steam heat and a "modern cooling system." This "modern cooling system" was described by a 1930 *Asheboro Courier* article as a "ventilation ... by means of air currents." These air currents came through a large louver air vent box, about six feet by four feet, above each of the two rear interior exit doors to the left and right of the stage area. Felix Ward, Director of Asheboro's Cultural & Recreation Services, indicated in a recent interview that this system may have been some type of a "swamp system" or a forerunner to such a system. Indirect lighting was

installed in order to prevent any glare. Stadium type seats, “deeply upholstered” were installed both on the main floor and in the balcony. The balcony seats did not hang over or lap the first floor seats. From the foyer entrance, one accessed the theatre proper, the steps to the balcony, and the ladies’ rest room and the ladies’ bathroom. The ladies’ rest room in 1930 may have been a powder room and a “rest area” separate from a ladies’ bathroom. The men’s “smoking or lounging room” was located in the basement. Today’s old basement shows an old door entrance from the theatre side, now sealed off. Also located in the basement were two separate showers for the barbershop room. Mr. Ward stated that men could come into town to take a shower and then go upstairs for a haircut and shave.

According to Mr. Ward and his review of the building, the theatre experienced a major renovation in the 1950’s, both to the exterior and to the interior. The much beloved long horizontal marquee replaced the smaller 1930’s vertical marquee. The 1930’s cooling system was replaced by a more modern system. A men’s bathroom was probably added in the balcony area, replacing the men’s bathroom and access to the basement. It may have been during the 1950’s renovation that the theatre access to the basement was sealed off. The seats on the lower level were replaced by new and thicker seats.

In 1985, local historian Mac Whatley, in his *Architectural History of Randolph County*, detailed the architectural elements of the theatre as follows:

*The Sunset is an example of a “Moorish Picture Palace,” designed in the Spanish Colonial Revival style popular in southern California. The tile roof and long marquee now give the façade a strong horizontal orientation. The marquee was added ca. 1950. Originally the entrance was sheltered only by a small copper canopy. Engaged pilasters supporting the bracketed cornice added vertical emphasis to the design. The stucco façade boasts well-done details such as window surrounds and pilaster capitols. The massive wooden brackets under the eaves are quite attractive. The interior has undergone many changes. Only the upper lobby has preserved much of the Spanish trim and wrought iron.*

When the 1950’s long horizontal marquee was removed, it exposed a horizontal continuum of six square cast stone friezes that had been previously and completely concealed. Two relief friezes depict the head and gear of an ancient helmeted soldier, maybe a Spanish soldier, a Conquistador. Four friezes show a type of a shield. The theatre’s motifs, both exterior and interior, reflect a Spanish Colonial Revival style. According to Mac Whatley, this was a “style born out of silent motion pictures. It owes more to old Zorro movies than to Mexico or Spain. Also, ‘...the conquistador busts and the helmets and armor, etc. were considered part of the Spanish Colonial heritage of southern California.’” This same Spanish soldier head and helmet is depicted in molded plaster reliefs above the two rear interior exit doors to the left and right of the stage area. This similar style and motif of a Spanish soldier and armor are also reflected in the El Capitan Theatre, located in San Francisco, California, which opened on June 29, 1928.

The Sunset Theatre structure was designed to include a small store front room on both sides of the theatre’s entrance. To the left of the theatre entrance, a room 16 feet wide by

30 feet in depth was built for a barber shop with showers in the basement. The first proprietor of the Sunset Barbershop was Raymond Allred. Whereas, the right side of the theatre entrance, a room of the same dimensions, was built for a small restaurant. The latter room, for most of the theatre's history, was the Little Castle Grill. Based on old Asheboro City business directories, it was operated from the late 1930's through the mid 1950's by Hal Johnson Sr. and assisted by his brother Vernon. Both these two side store rooms had separate entrances directly from Sunset Avenue.

Dr. E.L. Moffitt and Mayor C.C. Cranford were present for the formal opening to dedicate the new movie house on Thursday evening, March 6, 1930, at 7:30 p.m., with all seats being 50 cents. Initially, the regular admission for matinees was 10 and 35 cents, and nights were 10 and 50 cents. Admission prices would have fluctuated over the years. For the first night, Friday and Saturday matinees and nights, was the premier showing of the "talking" movie, "THE BIG PARTY," starring Sue Carol, Dixie Lee, Whispering Jack Smith and Richard Keene. Also shown that first night were the following Sunset Briefs: Fox Movietone News, "The Lunkheads," and the cartoon, "Merry Dwarfs." On the following Monday and Tuesday, and billed as the "all talking melodrama," "The Night Ride" was shown. On March 17 and 18, 1930, the "Lone Star Ranger" was shown and billed as "Zane Grey's first all talking picture." During these first few weeks and months of "talking" movies at Sunset was probably the first time that many Randolph County and Asheboro residents had ever seen a "talking" movie.

To usher in the era of their talking movies, MGM (Metro-Goldwyn-Mayer) embarked their trademark roaring lion, Leo, on a worldwide tour. This is the celebrated lion who roars his supremacy from the "Ars Gratia Artis" wreath at the beginning of all the MGM motion pictures. Leo came to Asheboro on Saturday, January 10, 1931, and made a parade tour of the main streets of Asheboro, terminating at the front of the Sunset Theatre at 4 p.m. Leo performed his roaring voice antics with the direction of his trainer, Capt. Volney Phifer, being inside the lion's cage.

The new theatre's owner, Kirby Cox, leased the movie house to J.F. White, Jr., president of the White Amusement Company, the then operator of the Capitol Theatre. Community conscious from the beginning, White extended courtesies to important local groups. Only a month after the theatre opened, White invited the entire local military company to attend his theatre in full uniform and formation to view the showing on April 18, 1930, of "The Cock-Eyed World," a story of two soldiers. In extending this courtesy, White stated that "we are taking this means to express our appreciation for what your organization is doing for the community and the young men of the community." When the First Baptist Church burned in 1933, Mr. White permitted the Sunset Theatre to be used as a place of worship until the church structure was completed. During that time, couples were married in the theatre.

Through most of its history, W.P. ("Dick") Stone was the public face to the Sunset Theatre. He was always seen at the theatre in a dark suit with a necktie and wearing a wide-brimmed hat. His additional trademark was normally a non-lit cigar. Stone began his movie career with J.F. White when the Capitol Theatre opened in 1922 as the operator of "the picture machine." When the Sunset opened in 1930, Stone moved over to the new

theatre and assumed similar responsibilities. Vernon Johnson assumed Stone's job at the Capitol. Mr. White continued to operate the Capitol Theatre which continued to show "silent movies" and movies of lesser quality. Then in 1941, Stone was promoted as the general manager of the Sunset Theatre. Stone ran a "tight ship!" He did not tolerate "hollerin' and whoopin" nor tossing popcorn from the balcony. He would not hesitate to toss people out. Mr. Stone retired in 1968.

Of the three movie houses in Asheboro, the old Capitol Theatre, the Carolina Theatre, and the Sunset Theatre (which co-existed for several years), the Sunset Theatre was locally known as the "family theatre," showing the best family type movies. It was the Sunset that showed all the latest Disney movies, for they were Stone's favorites. The Sunset Theatre was where the parents wanted their children to attend. This was probably due in part to the long operating manager, Dick Stone, who apparently exercised much individual discretion over the movies shown at the Sunset, especially beginning in the 1960's. This was obvious from an interview with Stone's daughter, Emily Redding, with Bob Williams in 1985, writer for the *Courier-Tribune*. Concerning her father, Redding stated,

*He would go up into the projection booth and cut the dirty parts out of the films. It made for some hilarious scenes on the screen. You would see the couple headed for the bedroom door and the next thing you knew they were standing out in a pasture or something and you wondered what had happened. What had happened was that Daddy had snipped the bedroom scene. He came from a time when if the couple went into the bedroom all you saw was the wind rustling through window shades.*

The premier Sunset Theatre closed in 1975. It then re-opened under a different management under another theatre name, "The Flick," before being renamed the Sunset Theatre. The facility finally shut down as a movie theatre in 1981. In 1983, Jeff Schwarz purchased the facility from the K.D. Cox family and rented the building out for a variety of events including concerts and church services. In 2000, the George Washington Carver Community Enrichment Center purchased the facility. For several years, this local non-profit group operated the facility as a performing arts center. In 2005, the City of Asheboro purchased the facility, and it is now operated by Asheboro Cultural & Recreation Services. City funds were used to stabilize the building, replace the roof, acquire space for expansion and purchase a new marquee.

Author and writer Chip Womick states that two changes "have met with the greatest outcry." One was replacing the old horizontal marquee with the new digital marquee. The second was replacing the original theatre entrance with a new entrance to the adjacent building on the east side. But renovations since 2005 have revealed the possibility that the original façade of the Sunset Theatre was never designed for the two marquees that were subsequently added. When the 1950's long horizontal marquee was removed, it exposed a horizontal continuum of six square cast stone friezes that had been previously and completely concealed. Obviously, the original designs were never intended to be covered over.

The now removed and much remembered long horizontal marquee that had stretched across the width of the theatre was added around 1950. The 1929 Sunset Theatre did not have an extended marquee. Local historian Mac Whatley has written that research indicates that originally the entrance was sheltered only by a small copper canopy. This canopy is much like the canopy of the “McCrary Hosiery Mill #2” that can still be seen hanging over a door entrance facing the Salisbury Street side just west of the railroad tracks. Sometime during the 1930’s, the first marquee was built on top or “sandwiched” atop the original existing canopy thereby covering two of the original cast stone designs. The theatre canopy covered only the theatre entrance, excluding the two front side rooms, and it did not cover any of the stone friezes.

A new entrance is required to accommodate a handicap-accessible entrance and handicapped bathrooms to comply with ADA standards. Using an adjacent structure, also owned by the City of Asheboro, it was decided to create this new entrance. The new entrance at the adjacent structure will connect to the historic theatre via the interior east and west walls of the former Little Castle Grill. The new entrance will include a lobby, accessible restrooms, concession stand, a hallway leading to the theatre for the patrons, dressing rooms for actors, and a new accessible hallway to the stage area.

In 2008, the City added a new digital electronic marquee above this new entrance. According to Felix Ward, it was no accident that the 2008 digital marquee bears a striking resemblance to the 1930’s theatre marquee. It was decided and designed to be similar to the 1930’s marquee. With the 1950’s marquee removed, and the 1929 frieze motifs exposed, the façade of the old Sunset Theatre now bears a closer resemblance to the original appearance, minus the original canopy covering and the 1930’s ticket booth and door entrance.

The theatre’s rich history rekindles fond memories for many area residents. One of those residents who had fond memories of the Sunset Theatre was Edgar Cheek. Cheek was a professional local sign painter who had his shop on the opposite side of the street from the theatre. In 1985, Cheek shared some of those fond memories with Bob Williams, a writer for *The Courier-Tribune*. From the theatre’s early history, Cheek began painting art work on their banners and displays that were posted all around the city. His duties also included pulling the curtains, “sweeping up, shining the brass, taking up the tickets and firing the boiler ... and basically living there.” Getting in free, he recalled that from the 1930s through the 1950s, he saw thousands of films. Cheek felt that the theatre was a piece of history worth preserving. He said, “It would be just terrible to see it torn down.” A cousin to Cheek, Hal Hussey, who grew up on Dixon Street, often went by Cheek’s paint room to watch him paint the art advertisements for the upcoming movies. C.H. Bunting, at the age of 82, recently shared his theatre memories with Chip Womick for an article in *The Courier-Tribune*. From selling popcorn to ticket collecting to operating the projectors, Bunting often glued Cheek’s large painted posters on the theatre’s exterior west side next to Hop’s Bar-B-Q Restaurant. Concerning renovating the historic theatre, Bunting stated, “I just hope they fix it up real nice and people go enjoy it.” Many former attendants and city residents have echoed similar sentiments.

Since the management by Asheboro Parks and Recreation, several new programs have commenced, such as “Friday Night Bluegrass,” “Kids Summer Movie Series,” and “October Thriller Thursday Movies.” Other concert, performing arts, and movie events are consistently held. The theatre also serves as a host to governmental functions, such as the 2020 Land Development Plan Information Session held in August 2009. During fiscal year 2008-2009, a total of nearly 20,000 patrons attended the theatre’s many events.

As the Sunset Theatre begins its ninth decade along with its transformation into a performing arts center, it is poised to become the vibrant centerpiece of the downtown’s revitalization effort. The City of Asheboro has invested more than one million dollars in seed money and is partnering with the local affiliate of the nonprofit North Carolina Community Foundation to make gifts to the project tax deductible. To complete the renovation and expansion of the historic Sunset Theatre, the city projects that 1.2 million dollars will be needed.

Through the city partnering with the Community Foundation of Randolph County, and the work of the Sunset Theatre Capital Campaign, through its co-chairs, Ann M. Hoover, Bill Hoover, and former mayor David Jarrell, the theatre is moving closer to becoming a first-class performing arts center. A recent matching gift of \$500,000 from the Edward M. Armfield Sr. Foundation lifted the spirits of the local project leaders. “We’re ecstatic with the receipt of this challenge gift,” said campaign co-chair and former mayor David Jarrell. “With this grant, we can now see the light at the end of the tunnel for this fundraising effort,” stated Bill Hoover, campaign co-chair. Summing up the significance of this gift, Asheboro Mayor David Smith stated, “The Sunset Theatre is one of downtown’s anchors, and as goes the Sunset, so goes downtown. It’s that important.”

At 2:43 p.m., the Commission adjourned to a duly advertised public hearing to consider a historic landmark designation request. Chairman Johnson opened the public hearing.

**Tammy O’Kelley**, Tourism Development Authority (TDA) Director spoke in favor of the recommendation stating that the TDA has been working with the City of Asheboro since its purchase of the property to help promote it as a historical site. In recent tourism reports, it was stated that a large portion of visitors take in a cultural heritage site during their vacation.

**Felix Ward** thanked Randle Brim for taking all the information and documenting it in one place for future reference. Mr. Ward also introduced Jonathan Sermon, who is responsible for the programs of The Asheboro Cultural & Recreational Services. Mr. Ward also wanted it noted that local company, Timken, donated the funds for the marquee that is now in place.

Hearing no other comments, Chairman Johnson closed the public hearing.

*On a motion of Whatley, seconded by Dixon, the Commission voted unanimously to approve the resolution of support for the City of Asheboro’s designation of the exterior of the historic Sunset Theater as a historic landmark, as follows:*

**Resolution Recommending Local Historic Landmark Designation  
1929 Sunset Theatre**

*WHEREAS, Chapter 160A, Article 19, Part 3C of the North Carolina General Statutes provides for the designation of local historic landmarks; and*

*WHEREAS, the Randolph County Board of Commissioners has appointed the Randolph County Historic Landmark Preservation Commission and provided opportunities for municipalities within Randolph County to designate the Commission as a joint historic preservation commission, having the authority to exercise, within the planning jurisdiction of the municipalities, all powers and duties given it by the Randolph County Historic Preservation Ordinance; and*

*WHEREAS, the City of Asheboro and the County of Randolph have entered into such inter-local agreement; and*

*WHEREAS, the Randolph County Historic Landmark Preservation Commission has taken into consideration all information contained in the Historic Landmark Designation Application for the exterior of the 1929 Sunset Theatre, and file by the City of Asheboro on June 7, 2010; and*

*WHEREAS, the North Carolina Department of Cultural Resources, State Historic Preservation Office, has given the opportunity to review and comment upon the Local Landmark Designation; and*

*WHEREAS, the Randolph County Historic Landmark Preservation Commission conducted the required public hearing, having published legal notices with mailings to adjoining property owners; and*

*WHEREAS, the 1929 Sunset Theatre, was a significant building in the growth and development of the City of Asheboro and the County of Randolph; and*

*WHEREAS, the Randolph County Historic Landmark Preservation Commission finds that the 1929 Sunset Theatre, meets the following specific criteria outlined in the adopting Ordinance establishing the Commission: (1) Critical Part of the City's Heritage by having value as an example of the cultural, economic, historic, and social heritage of Randolph County; (2) Exemplification of an architectural type distinguished by overall quality of design, detail, materials, and craftsmanship; (3) The location of the 1929 Sunset Theatre, provides a unique and distinctive structure representing an established and familiar visual presence in the City of Asheboro and Randolph County; and*

*WHEREAS, the property is more specifically described as follows:*

*The 1929 Sunset Theatre building that is being proposed as a designated Randolph County Historical Landmark, located at 234 Sunset Avenue, Asheboro, N.C., 27203, sits on a piece of property, identified as Parcel Identification Number 7751724892. It sits on the north side of Sunset Avenue. The structure measures 50 feet in width, fronting on Sunset Avenue, and measures 100 feet in depth, and totals 5000 square feet in footprint size. The structure covers the entire parcel.*

**NOW, THEREFORE, BE IT RESOLVED**, this 28<sup>th</sup> day of July 28, that the Randolph County Historic Landmark Preservation Commission approves the request for local landmark designation, and recommends to the City Council of the City of

*Asheboro, North Carolina, that the exterior of the 1929 Sunset Theatre be designated as a Local Historic Landmark*

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Mr. Whatley commented that the next two designation requests are a part of the original property that was owned by Governor Worth.

Chairman Johnson said that J. Frank and Charles W. McCrary were major contributors to the City of Asheboro and the Randolph County community. The McCrary name is considered a leader in the Asheboro, Randolph County, and North Carolina textile industry, but is also associated with many local endeavors from, but not limited to, Randolph Hospital and local baseball. Acme-McCrary Corp. is one of the few remaining Randolph County textile manufacturing facilities still in operation. Both McCrary sons can be identified as individuals that significantly contributed to the architectural, cultural, and economic development of Asheboro and Randolph County.

Mr. Whatley apologized that he was late to the meeting and stated he also needed to leave early as he is due back in court. He also added that Charlie Browne sent his apologies for not being able to leave court to attend the public hearing for the Charles W. McCrary house for which he is owner. Mr. Whatley left the meeting at 2:50 p.m.

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### **Public Hearing – Landmark Designation – J. Frank McCrary House, ca. 1933**



Chairman Johnson stated that Frank McCrary was the second youngest son of D.B. McCrary. D.B. McCrary was the founder of the Acme-McCrary Corporation, and also a former mayor of Asheboro.

During the Power Point presentation the information contained in the report was presented, as follows:

The J. Frank McCrary House, a Tudor Revival manor house, was designed by W.C. Holleyman, Jr., a Greensboro architect. Construction began ca. 1933, and was completed in March 1934. This home is said by McCrary family members to have been built for a cost of \$29,000 and is located on the previous home site of N.C. Governor Jonathan Worth facing north on the corner of Worth and Main Streets. The exterior, as well as 95% of the

interior of the home is original to the detailed W.C. Holleyman, Jr. architectural plans, which are currently located at the Acme-McCrary Corp.

The English Tudor style utilizes excellent craftsmanship of locally mined slate that comprises the exterior and the roofing. The rear of the home is finished in Tudor wooden beams and stucco. Original leaded glass windows and copper guttering system remain in tact.

The exterior of the home maintains its original landscaping detail with English boxwoods, dogwoods, holly, and hemlock. According to Asheboro resident and daughter of Frank McCrary, Martha "Boppy" McCrary Toledano, the large oak tree located in front of the house is said to have been planted by Governor Jonathan Worth. The trees can be seen in photographs of the Governor Worth house which occupied a site behind the present house. An ancient pecan tree, surviving from what was once an orchard of pecan trees encompassing the surrounding properties, continues to stand tall on the rear of the property. Slate sidewalks form connection to adjoining residences originally owned by the McCrary family.

The J. Frank McCrary House, ca. 1933, is a Tudor Revival manor house with emphasis on Elizabethan England theme which includes English Gothic architecture and features round arches with points and embattled hood molding, oriel windows, and casement windows with leaded glass quarrels, half-timbering, low relief vertical ribs, combinations of brick, stone, stucco, and wood, crenellated parapets and other English Gothic forms.

The house maintains an outstanding degree of original integrity with regard to location, design, setting, materials, workmanship, feeling, and association. Its unique location and distinctive architecture represents an established and familiar visual feature of the City of Asheboro.

The J. Frank McCrary house is the only known house in Asheboro that can be attributed to Greensboro, N.C. Architect William C. Holleyman, Jr. However, Holleyman was well versed on the architectural styles of the early twentieth century based on his designs in other cities. Some of which are listed on the National Register of Historic Places (i.e. William C. Verdery House, Cumberland County). William Holleyman, Jr. also designed the Herman Cone estate located in Irving Park, Greensboro, N.C.

Chairman Johnson noted that once the exterior is designated nothing can be altered on the exterior without approval of the Commission.

At 2:57 p.m., the Commission adjourned to a duly advertised public hearing to consider a historic landmark designation request. No one spoke.

*On a motion of B. Johnson, seconded by Qualls, the Commission voted unanimously to approve the resolution of support for the City of Asheboro's designation of exterior of the historic J. Frank McCrary House as a historic landmark, as follows:*

***Resolution Recommending Local Historic Landmark Designation***

***J. Frank McCrary House, ca. 1933***

***WHEREAS***, Chapter 160A, Article 19, Part 3C of the North Carolina General Statutes provides for the designation of local historic landmarks; and

***WHEREAS***, the Randolph County Board of Commissioners has appointed the Randolph County Historic Landmark Preservation Commission and provided opportunities for municipalities within Randolph County to designate the Commission as a joint historic preservation commission, having the authority to exercise, within the planning jurisdiction of the municipalities, all powers and duties given it by the Randolph County Historic Preservation Ordinance; and

***WHEREAS***, the City of Asheboro and the County of Randolph have entered into such inter-local agreement; and

***WHEREAS***, the Randolph County Historic Landmark Preservation Commission has taken into consideration all information contained in the Historic Landmark Designation Application for the exterior of the J. Frank McCrary House, ca. 1933 requested and filed by the owner on March 11, 2010; and

***WHEREAS***, the North Carolina Department of Cultural Resources, State Historic Preservation Office, has given the opportunity to review and comment upon the Local Landmark Designation; and

***WHEREAS***, the Randolph County Historic Landmark Preservation Commission conducted the required public hearing, having published legal notices with mailings to adjoining property owners; and

***WHEREAS***, the J. Frank McCrary House, ca. 1933, was a significant building in the growth and development of the City of Asheboro and the County of Randolph; and

***WHEREAS***, the Randolph County Historic Landmark Preservation Commission finds that the J. Frank McCrary House, ca. 1933, meets the following specific criteria outlined in the adopting Ordinance establishing the Commission: (1) Critical Part of the City's Heritage by having value as an example of the cultural, economic, historic, and social heritage of Randolph County; (2) Exemplification of an architectural type distinguished by overall quality of design, detail, materials, and craftsmanship; (3) The location of the J. Frank McCrary House, ca. 1933, provides a unique and distinctive structure representing an established and familiar visual presence in the City of Asheboro and Randolph County; and

***WHEREAS***, the property is more specifically described as follows:

*That portion of the Michael & Cristin Johnston property, upon which is located the J. Frank McCrary House, ca. 1933, at 232 Worth Street, PIN# 7751923546, Asheboro, North Carolina.*

***NOW, THEREFORE, BE IT RESOLVED***, this 28<sup>th</sup> day of July 28, that the Randolph County Historic Landmark Preservation Commission approves the request for local landmark designation, and recommends to the City Council of the City of Asheboro, North Carolina, that the exterior of the J. Frank McCrary House, ca. 1933, be designated as a Local Historic Landmark.

**Public Hearing – Landmark Designation – Charles W. McCrary House, ca. 1929**



This house was built by the oldest son of textile industrialist D.B. McCrary on the corner lot east of the father's home. The house is located on the previous home site of N.C. Governor Jonathan Worth. In features such as the entrance bay and Palladian window framed by Ionic pilasters, the stucco walls and green tile roof, Barton's design drew on the academic style of the Italian Renaissance. Yet the rectangular mass of the dwelling with its end chimneys and central gable articulating the entrance is typical of the vernacular house type dominant throughout the nineteenth-century southern United States. This Classical Revival architectural style was popular among the well-to-do during the 1920's and 1930's, and some elements of the McCrary house – stucco, green tile and sun rooms, for examples – relate the house to dwellings such as the Reynolda House in Winston-Salem.

The house was designed by Harry Barton (1876-1937). Mr. Barton was one of the first licensed architects in North Carolina. During the early 20<sup>th</sup> Century, Barton designed many classically inspired buildings and residences including the Chancellor's House (1923) at UNCG, First Methodist Church (1924, Asheboro), S.H. Tomlinson House (1924, High Point), and the Sigmund Sternberger House (Greensboro, 1925). The distinctive Classical Revival architectural context also draws on the academic style of the Italian Renaissance.

The Charles W. McCrary house meets local landmark criteria as it is significant in Asheboro for its distinctive Classical Revival construction while drawing on the academic style of the Italian Renaissance. The Charles W. McCrary house maintains an outstanding degree of original integrity with regard to location, design, setting, materials, workmanship, feeling, and association. Its unique location and distinctive architecture represents an established and familiar visual feature of the City of Asheboro.

The Charles W. McCrary house is, and will continue to be, an example of the significance and history of the state and local textile industry. The unique location and distinctive architecture represents an established and familiar visual feature of the City of Asheboro.

The photographs submitted in the report include significant landscape features to reflect physical setting. Also included are pictures of subsidiary buildings located on the

property. Interior photographs are provided that reflect notable trim and significant interior features.

At 3:04 p.m., the Commission adjourned to a duly advertised public hearing to consider a historic landmark designation request. No one spoke.

*On a motion of Qualls, seconded by Andrews, the Commission voted unanimously to approve the resolution of support for the City of Asheboro's designation of the exterior of the historic Charles W. McCrary House as a historic landmark, as follows:*

***Resolution Recommending Local Historic Landmark Designation  
Charles W. McCrary House, ca. 1929***

***WHEREAS***, Chapter 160A, Article 19, Part 3C of the North Carolina General Statutes provides for the designation of local historic landmarks; and

***WHEREAS***, the Randolph County Board of Commissioners has appointed the Randolph County Historic Landmark Preservation Commission and provided opportunities for municipalities within Randolph County to designate the Commission as a joint historic preservation commission, having the authority to exercise, within the planning jurisdiction of the municipalities, all powers and duties given it by the Randolph County Historic Preservation Ordinance; and

***WHEREAS***, the City of Asheboro and the County of Randolph have entered into such inter-local agreement; and

***WHEREAS***, the Randolph County Historic Landmark Preservation Commission has taken into consideration all information contained in the Historic Landmark Designation Application for the exterior of the Charles W. McCrary House, ca. 1929 requested and filed by the owner on April 9, 2010; and

***WHEREAS***, the North Carolina Department of Cultural Resources, State Historic Preservation Office, has given the opportunity to review and comment upon the Local Landmark Designation; and

***WHEREAS***, the Randolph County Historic Landmark Preservation Commission conducted the required public hearing, having published legal notices with mailings to adjoining property owners; and

***WHEREAS***, the Charles W. McCrary House, ca. 1929, was a significant building in the growth and development of the City of Asheboro and the County of Randolph; and

***WHEREAS***, the Randolph County Historic Landmark Preservation Commission finds that the Charles W. McCrary House, ca. 1929, meets the following specific criteria outlined in the adopting Ordinance establishing the Commission: (1) Critical Part of the City's Heritage by having value as an example of the cultural, economic, historic, and social heritage of Randolph County; (2) Exemplification of an architectural type distinguished by overall quality of design, detail, materials, and craftsmanship; (3) The location of the Charles W. McCrary House, ca. 1929, provides a unique and distinctive structure representing an established and familiar visual presence in the City of Asheboro and Randolph County; and

***WHEREAS***, the property is more specifically described as follows:

*That portion of the Charles T. Browne property, upon which is located the Charles W. McCrary House, ca. 1929, at 240 Worth Street, PIN# 7751924513, Asheboro, North Carolina.*

***NOW, THEREFORE, BE IT RESOLVED***, this 28<sup>th</sup> day of July 28, that the Randolph County Historic Landmark Preservation Commission approves the request for local landmark designation, and recommends to the City Council of the City of Asheboro, North Carolina, that the exterior of the Charles W. McCrary House, ca. 1929, be designated as a Local Historic Landmark.

**Other Business**

Chairman Johnson reminded the Commission that the City of Asheboro City Council will be holding a public hearing Thursday, Sept 9th at 7:00 p.m. to consider the designation of these three properties whose resolutions of support were approved by the HLPC during this meeting.

Tourism Director Tammy O’Kelley wanted to make the Commission aware that the August issue of *Our State* magazine had a picture of the Pisgah Covered Bridge. The picture won an award in their Landscape and Places category of their Reader Photo Contest.

Fran Andrews announced the Trinity Historical Society would be reconstructing a 1943 memorial with 176 names on the Museum property and the dedication would be around Memorial Day 2011.

**Adjournment**

*At 3:09 p.m., on motion of Andrews, seconded by Qualls, the Commission voted unanimously to adjourn.*

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Hal Johnson, Chairman

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Amanda Varner,  
Clerk to the HLPC