

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

NATIONAL REGISTER OF HISTORIC PLACES

James Malone House

Leasburg vicinity, Caswell County, CS0421, Listed 4/30/2008
Nomination by Sara Davis Lachenman
Photographs by Sara Davis Lachenman, September 2007



Façade view



Front entrance detail

USDI/NPS Registration Form

Name of Property/District: Malone, James, House

County, State: Caswell County, NC

___ entered in the National Register _____

___ See continuation sheet.

___ determined eligible for the _____

National Register

___ See continuation sheet.

___ determined not eligible for the _____

National Register

___ removed from the National Register _____

___ other (explain): _____

Signature of Keeper Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

Contributing	Noncontributing	
<u>1</u>	<u>4</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>4</u>	Total

Number of contributing resources previously listed in the National Register: 0

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

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: DOMESTIC/single dwelling; DOMESTIC/secondary structure

Current Functions (Enter categories from instructions)

Cat: DOMESTIC/single dwelling DOMESTIC/secondary structure

7. Description

USDI/NPS Registration Form

Name of Property/District: Malone, James, House

County, State: Caswell County, NC

Architectural Classification (Enter categories from instructions)

Italianate

Materials (Enter categories from instructions)

foundation Stone

roof Metal

walls Wood Weatherboard

other Brick

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

8. Statement of Significance

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

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

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

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.

USDI/NPS Registration Form

Name of Property/District: Malone, James, House

County, State: Caswell County, NC

G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Architecture

Period of Significance 1861

Significant Dates 1861

Significant Person (Complete if Criterion B is marked above) N/A

Cultural Affiliation N/A

Architect/Builder Day, Thomas (attributed)

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

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9. Major Bibliographical References

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

Previous documentation on file (NPS)

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

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: _____

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10. Geographical Data

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Acreage of Property 1.66 acres

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

Zone	Easting	Northing
17	665 220	4029 010

 See continuation sheet.

USDI/NPS Registration Form

Name of Property/District: Malone, James, House

County, State: Caswell County, NC

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

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

=====

11. Form Prepared By

=====

name/title Sara Davis Lachenman
organization Trinity Design/Build date November 27, 2007
street & number 1002 Lamond Avenue telephone 919.321.8344
city or town Durham state NC zip code 27701

=====

12. Additional Documentation

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Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

=====

Property Owner

=====

(Complete this item at the request of the SHPO or FPO.)

name Chris Holaday
street & number 7374 Hwy 158 telephone 336.599.0334
city or town Leasburg state NC zip code 27291

=====

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 1

James Malone House
name of property
Caswell County, North Carolina
county and state

Section 7: Narrative Description

Materials (cont.)

Foundation: concrete
Walls: aluminum
Roof: asphalt

Summary

The James Malone House was constructed in the town of Leasburg, Caswell County, in 1861 for a prominent farmer and his family. As an example of the architecture constructed during the exuberant tobacco Boom Era, with woodwork on the interior and exterior attributed to Thomas Day, the house is remarkably intact and distinctive.

As described by Ruth Little in the Caswell County survey, the James Malone House is an "unusual variation on the Boom Era type, [an] Italianate 2-story frame house with Greek Revival form, enlivened by bracketed cornice, arched chimney stack panels, curvilinear sawnwork entrance lintel and window muntins." (Little, p. 185).

Facing north towards the main street in the small town of Leasburg, the James Malone House sits on an ample, flat lot with a large front yard separating it from the road. Repeating the rhythm of the other large Boom Era homes in town, mature trees and a simple grassy yard frame the building. To its rear is farmland, once owned by the residents of the Malone House and separated from the main property by a row of four unremarkable and non-contributing outbuildings located to the rear and southeast of the house. A circular drive connects the street to the building, looping around a former well site on the west of the building. While the town has shrunk from its tobacco boom days, the setting of the house and the community in general retain their integrity.

House: 1861, Contributing

The main block is a three-bay, two-story frame building with a brick foundation and a rear, hipped roof, two-story tee, a small, side-pedimented one-story kitchen wing to the west, and a two-story pedimented entrance porch. The symmetry of the building is highlighted by the metal hipped roof and large chimneys, which project slightly from each end of the building but are still wrapped by the eaves. The massive brick chimneys on the front block have arched panels on each side, one of which is dated '1861,' while the chimney

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 2

James Malone House
name of property
Caswell County, North Carolina
county and state

on the rear tee is slightly smaller and has no panels.

Italianate two-over-two windows with unusual, decorative four-center-arched horizontal rails, door surrounds with distinctive, curving relief in the lintels, and narrow sidelights above round-arched panels distinguish both the first and second story façades. The entrances to both the first and second stories consists of paired one-panel doors separated from sidelights by fluted Doric pilasters also flanking the sidelights, and an expansive, non-structural lintel that unifies all of the vertical elements. This lintel is carved with a triple curve relief that highlights the arches of the doorframe and sidelights below.

The arches of the window rails and reliefs are echoed in the remarkable, double-curve eave brackets located around the entire house, including the second-story porch. The porch retains its original dimensions on the second story, where it is bounded by a rail with turned spindles, but the first story hipped roof has been extended across the façade. The supports were changed to simple craftsman posts sometime around 1920. These posts have only a slight taper and simple molding, giving them a classical feel that blends with the Greek Revival style of the house.

Across the entire exterior, fine detailing is evident in the architectural ornaments' craftsmanship, placement, and scale. Each element, from the brackets to the muntins, shows a curving leitmotif of simple arcs meeting in a point, sometimes in the volume of the form, such as the brackets, and sometimes in relief as in the door surrounds. This swooping form repeats throughout the interior trimwork as well, indicating an attention to the whole that surpasses other homes of the same vintage and location.

The original siding (weatherboard except for flush sheathing on the center bay of the façade) has been preserved on the façade and the west wall, while the rest of the structure has been covered in vinyl siding of a similar scale as the original wood. The other major alterations to the home include one-over-one replacement windows of various sizes on the rear of the building, including a bay window on the west façade, and an enclosed rear porch that has been expanded slightly into a sunroom tucked into the chamfered corner of the western rear tee. These alterations are not visible from the street.

The interior is a basic center-hall plan, with tall ceilings, distinctive woodwork, Italianate two-panel interior doors throughout, and original hardwood floors. A dining room sits to the west and a parlor to the east of the wide central hallway, which is dominated by

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 3

James Malone House
name of property
Caswell County, North Carolina
county and state

a large staircase with a scrolling newel post and scalloped stringer molding. The stair runs to a landing at the rear of the house before turning and running to the second story. The dining room fireplace is flanked by two doors, one hiding a closet and the other providing a passage to a small kitchen with a modern interior circa 1985, which has a back door leading to the enclosed rear porch. The end of the center hall opens to the rear double pile wing, which consists of two rooms separated by an enclosed secondary staircase, each connecting to the enclosed porch. The first room in the tee has been altered with the addition of a bathroom and paneling, but the rear room retains its original scale and woodwork. It is possible that the rear room in the wing was originally a kitchen or service room of some kind, as it has simpler trim and an additional fireplace.

The second floor has a very similar floor plan to the level below: the central hall has a formal door and sidelights that lead to the balcony over the entrance and is flanked by two bedrooms. The eastern bedroom has a pair of closets with six-light over two panel doors flanking the fireplace, much as the niches flank the chimney in the parlor below. The western bedroom has a single closet with a six-panel door on the north side of its fireplace. The second floor of the rear tee is accessed via a step up from the landing and now contains a wide hallway, bathroom, and master bedroom. The secondary staircase comes up into the master bedroom; this space was unfinished and used as a storage space until a 2002 renovation completed by the current owners.

The interior and exterior woodwork utilize Thomas Day's distinctive and robust architectural forms. For example, the two front rooms show particularly flamboyant mantels with coordinating door and window surrounds, replete with Day's signature ribbon-like bands. Each mantel has thick pilasters on each side and a wide horizontal frieze that undulates symmetrically across the fireplace's width. In the parlor, the mantel is flanked by a pair of niches with distinctive four-corner-arched trim 'supported' by Doric pilasters, echoing the exterior details. The two niches are joined by a third arch that spans the mantel, connecting the three elements into a single unit. The four-cornered arches, and other details found throughout, suggest a change in fashion from some of Day's earlier work, perhaps hinting at the rising popularity of the Gothic Revival style.

Door and window surrounds vary by room throughout the house, with the front hall receiving the most complex treatment, continuing the double arch motif found on the exterior. The parlor and dining room

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 4

James Malone House
name of property
Caswell County, North Carolina
county and state

also display distinctive surrounds, which coordinate with their respective mantles. Decorative lintels, similar to the fireplaces' friezes, connect corner blocks, which cap pilasters on each side of the doors. In the parlor and center hall, much of this woodwork was originally decorated in faux marbling, a feature that the current owners are gradually uncovering.

The center hall also reveals the craftsman's touch in the graceful staircase with a landing that spans the width of the room; the stairs' curved newel post, complimentary stringerboards, and risers with original faux marbling are reminiscent of his work in other homes in the area. The back room has very plain trim and another voluminous Day mantel, which is surprisingly crooked; the location suggests that this was perhaps a service room and the mantel was a defective product from the workshop.

The two bedrooms on the second floor have much simpler mantels but continue the distinctive trim patterns. Flat pilasters and friezes mimic the sinuous three-dimensional forms on the first floor. On the second story of the rear wing, the first room was originally finished very simply. A bathroom was added in this section, likely dating to the 1930s based on physical evidence discovered during recent renovations. The rear room is simple and unadorned, with the exception of a Victorian-style mantel added to the fireplace.

The enclosed porch that flanks the rear tee is the only addition to the original footprint of the house, and it only extends the original porch width by a few feet. It has a concrete foundation and is sheathed in aluminum siding. The once-exterior windows have been retained inside and it keeps a porch-like feeling. The porch itself has a slightly chamfered shape in the corner of the tee and a bathroom and laundry were added in the southernmost corner c. 1985. No other alterations or additions are planned.

Four non-contributing buildings follow the property line south of the house.

Carport: NC, circa 1990. A front-gable structure with pressure-treated supports along two sides, the carport sits at a diagonal immediately behind the main house and to the north of the garage. Asphalt shingles and vinyl siding sheath the simple structure, which rests on a concrete pad.

Garage: NC, circa 1990. A simple side-gable, four-bay structure with a single garage door on the west end, the garage is a vinyl-sided building constructed recently along the south property line of the

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 5

James Malone House
name of property
Caswell County, North Carolina
county and state

Malone House. A small gable roof shelters the entrance on the north side, and the south side has been extended by a shed roof. Vinyl siding, modern windows and doors, and asphalt shingles show on the exterior. The structure rests on a concrete foundation.

Shed: NC, circa 2000. While built on a simple stacked stone foundation, this is a new, prefabricated, front-gable structure, one-bay-wide and double-pile with vinyl windows. Oriented east-west along the south property line, to the west of the larger garage, it is partially shielded from the Malone House by a stacked stone wall. Vertical panel exterior and asphalt shingles sheath the building. A shed roof porch on the north side has been enclosed with painted lattice.

Pump House: NC, circa 1950. A small front-gable cinderblock structure, this pump house has exposed rafter tails and a two-panel door possibly cut down from an interior Greek Revival door. The tiny building is sheathed with asphalt shingles and rests immediately to the east of the garage, along the south property line of the Malone House.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 8 Page 6

James Malone House
name of property
Caswell County, North Carolina
county and state

Section 8: Significance

The James Malone House meets Criterion C for listing in the National Register of Historic Places in its extraordinary architecture, which exemplifies the tobacco Boom Era in Leasburg, North Carolina, as well as the distinctive work of free black cabinetmaker Thomas Day. Well known in North Carolina and Virginia in the mid-nineteenth century, Day held a prominent place in the community, and his work remains in some of the most dramatic local homes of the time. As such a well-preserved example of Day's work, the James Malone House encapsulates the end of an era and architectural style in the region. With statewide significance, this property's period of significance is 1861, the date of its construction.

Historical Context

James Malone (May 20, 1827- before 1883) appears in the census records from Caswell County as a farmer with significant property holdings in 1860, including \$7000 of real estate and \$20,000 in personal estate. While his parentage is unknown, his wife, Mildred Ann Yancey (November 1, 1827-after 1883) had family and social connections to Bartlett Yancey and, therefore, had access to his significant home, built c. 1806-1814. Yancey's daughter (Mildred's cousin) commissioned the 1856 addition attributed to Thomas Day (1801-1861) that enlarged the original Federal-style Yancey House. Mildred was probably exposed to Day's woodwork there, as well as in the c. 1860 Garland-Buford House, located just a few miles north of Leasburg, likely leading to the inclusion of Day's work in the house the Malone's built.

Historically, the James Malone House marks the end of the Boom Era in Caswell County. Leasburg prospered in the eighteenth century during a brief stint as county seat, but suffered a gradual decrease until the tobacco boom of the 1840s to 1860s. At the very end of that period, James Malone had his house constructed on the main road; the chimney shows the date "1861" inscribed in the brickwork. It stands as evidence of the economic explosion brought by 'bright leaf' tobacco, invented not far from Leasburg. Its flamboyant woodwork and grand form are certainly the products of a flourishing community.

Mildred and James had three children, none of whom can be traced past the 1890s. The Malone family sold the house in 1883, the year after James died, to J.T. Bradsher for \$800. His son Claude sold the property to J.S. Stephens in 1918. The property stayed in the

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 7

James Malone House
name of property
Caswell County, North Carolina
county and state

Stephens family until 1988, which may account for the few changes made to the original floor plan and ornament over the century since the home's construction.

Architectural Context

The Boom Era structures in Caswell County are usually frame, Greek Revival structures with large porches and a center hall plan, dominated by an open stair running to a landing. The Malone House conforms to the local vernacular in every way except for its decoration, and indeed the amazing woodwork throughout the building is significant as an example of astonishing craftsmanship and stylistic exploration.

In Ruth Little's introduction to the architectural inventory of Caswell County, she states, "in rural areas... architectural significance lies precisely in the extent to which architectural design reflects local originality" (p. 7). Based on that judgment, Day's work in general holds high significance as he took the fashionable forms of Greek Revival, Empire and Gothic Revival forms and crossed them with his own robust aesthetic. Within the James Malone House specifically, the fashionable architectural decorations are applied to a familiar center hall plan, exemplifying the confluence of wealth and style found around Leasburg between 1840 and the Civil War as well as Day's craftsmanship.

Other residences in Caswell County show Thomas Day's distinctive hand, including Woodside, the Garland-Buford House, and the Bartlett Yancey House. Woodside, home of Caleb Hazard Richmond, was one of Day's early projects and has recently fallen into disrepair. Day completed interior and exterior finishes on this property with simpler, pattern book-based designs. The Garland-Buford House, a neighbor of the Malone House, shows a riotous exterior and first-floor interior, but was never fully completed on the interior. Finally, the Bartlett Yancey House was originally a Federal cottage to which Day added a small Greek Revival block in 1856. He completed the interior and entrance for this block using designs similar to those found in the Malone House. The Malone House, on the other hand, was constructed in a single building stage, had its interior finished throughout, and remains in excellent condition today. Demonstrating Day's style at the very end of his career, the interior and exterior detailing shows his own personal development and movement away from the pattern books he employed in the 1830s, to a full-blown individual vision.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 8

James Malone House
name of property
Caswell County, North Carolina
county and state

The Malone House was built at the end of an era - not only the end of the Boom Era for Caswell County, but also the end of Day's life. With its chimney dated 1861 and Day's death in 1861, it is possible that Day designed the project but that it was completed by his workshop under his son's supervision. Perhaps this is why the mantel in the rear wing was installed slightly crooked. However, it is equally possible that he saw the building through before his death, as the exact dates of his passing and the building's completion are both unknown. Regardless, the design is clearly Day's and stands as a fantastic, intact example of his work.

Jo Leimenstoll, an architect and historian currently writing a book about Thomas Day's architectural woodwork, has supported the Day provenance, based on the stylistic similarities with other work by Day, and on the proximity of the house to other Day commissions (Leimenstoll, correspondence, 3/7/2006). The original owner of the house also had a family connection to the Bartlett Yancey House, where Day worked on an addition in the mid-nineteenth century, adding credence to this assertion.

As a product of Thomas Day, the house is a rare example of a master's work - a craftsman whose work has too often been removed from houses during the course of remodeling or for architectural salvage. Day is significant in North Carolina history as an artisan, craftsman, and free black entrepreneur. He ran one of the state's largest furniture workshops, and his work appeared in the state museum, the University of North Carolina, and in significant homes across the region. An intact example of his exterior woodwork is remarkable enough; to have the interior woodwork with original faux marbling as well makes the house an extremely distinctive and important piece of North Carolina history.

Because of Day's extraordinary work on the James Malone House, it meets requirements for listing in the National Register under Criterion C with state-wide significance for its remarkable architecture.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 9 Page 9

James Malone House
name of property
Caswell County, North Carolina
county and state

Section 9: Bibliographical Reference

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Black, Allison H. and Michael Hill. *Woodside*. National Register Nomination. On file at the North Carolina Division of Archives and History, Raleigh, 1985

Bishir, Catherine W. Southern Built: American architecture, regional practice. Charlottesville: University of Virginia Press, 2006.

Caswell County Register of Deeds

Caswell County Cemeteries - Malone Family Cemetery, as recorded by J.B. Blaylock, Register of Deeds, September 14, 1957.

Greenlee, Marcia M. *Union Tavern*. National Register Nomination. On file at the North Carolina Division of Archives and History, Raleigh, 1974

Holaday, Chris (current homeowner). Correspondence with the researcher. March 13 and April 11, 2006.

Leimenstoll, Jo Ramsey. Correspondence with the researcher. March 7 and March 13, 2006.

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Little-Stokes, Ruth. An Inventory of Historic Architecture: The built environment of a burley and bright leaf tobacco economy. Caswell County, North Carolina. Waynesville, NC: Don Mills Inc. 1979, reprinted 1992.

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Malone, Bartlett Yancey: Whipt 'em Everytime: The diary of Bartlett

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 9 Page 10

James Malone House
name of property
Caswell County, North Carolina
county and state

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Plumlee, Millard Quentin. From Rabbit Shuffle to Collins Hill: Stories of southern Caswell County, North Carolina. Burlington, NC: privately printed, 1985.

Powell, William S. When the Past Refused to Die: a History of Caswell Co., NC 1777-1977. Durham, NC: Moore Publishing Company, 1977.

Survey and Planning Unit. Bartlett Yancy House. National Register Nomination. On file at the North Carolina Division of Archives and History, Raleigh, 1973.

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United States Census, Hightowers Township and Leasburg, Caswell County, NC. 1850, 1860, 1970, 1880

Whitlow, Jeannine D., ed. The Heritage of Caswell County North Carolina. Caswell County Historical Association. Winston-Salem: Hunter Publishing Co., 1985.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 10 Page 11

James Malone House
name of property
Caswell County, North Carolina
county and state

Section 10:

Boundary Description:

See Parcel 0143 078 on attached Caswell County Map.

Boundary Justification:

Boundary includes house and surrounding land as transferred in deeds legally recorded in the Caswell County Register of Deeds, and is what remains of the land historically associated with the John Malone House.