

## **Lexington Residential Historic District** – listed April 19, 2007

The Lexington Residential Historic District contains the earliest (late nineteenth century) residential sections of town; platted early-to mid-twentieth-century neighborhoods—Park Place, Robbins Heights, Courtenay, Rosemary Park, Hillcrest, Oak Crest, and Westover Heights; and the Lexington City Cemetery. The district lies one block northwest of the commercial core of Lexington (most of which is included in the Uptown Lexington Historic District—NR 1996), and encompasses approximately 264 acres, 751 primary and 183 secondary resources. One property, Grimes School, was previously listed in the National Register (1988).

Most of the streets and avenues in the Lexington Residential Historic District follow an irregular grid pattern, although the Courtenay and Hillcrest subdivisions north of Center Street have curvilinear streets laid out by Charlotte landscape architect Earle Sumner Draper, and Westside Drive winds along the western edge of the district. Lexington's orientation does not follow true north/south compass directions, so, for the sake of clarity, the description is written as though numbered streets and avenues run east/west and the named streets and drives north/south. The district is roughly bounded by State Street on the east, West Fifth Street on the north, Martin Street, Westside Drive and Southbound Street on the west, and West Ninth Avenue on the south. The eastern boundary is particularly irregular in order to exclude modern, altered, and demolished historic resources on State and West Center Streets. These streets serve as the primary north/south and east/west traffic arteries in the district, respectively, and have thus experienced the most loss of older housing stock.

The majority of the land within the Lexington Historic District is devoted to single-family residential use interspersed with some recent and historic multi-family housing. Commercial and municipal development has encroached on the edges and along the main traffic corridors of the district, and some residences, particularly on West Center Street, have been converted into offices. The Winston-Salem Southbound Railroad line is just west of the district, and a cluster of one-story, brick, mid-twentieth-century commercial buildings stands at the west end of the 500 block of West Fifth Avenue near the railroad tracks. The 1954 General Robert F. Sink Armory at 201 West Ninth Avenue is the district's southernmost property. First Baptist Church has occupied a prominent lot on West Third Avenue since 1954. The imposing brick Grimes School, executed in 1930 in the Colonial Revival style, is located on a large parcel at the west end of Hege Street, adjacent to Grimes Park. Lexington City Cemetery, an approximately fourteen-acre burial ground established in the mid-eighteenth century, is roughly bounded by Salem Street, West Third Street, North State Street, and West Fifth Street, and situated in the northern quadrant of the district.

Development in the Lexington Residential Historic District is fairly dense, although all houses have front and back yards and narrow side yards. Setback from the public right-of-way and spatial arrangements vary throughout the district. Stylish two-story residences on West First, Second, and Third Avenues are situated on large lots with deep setbacks. On Vance, Park, and Williams Streets, one-story bungalows built in the 1920s

are positioned near the street and close to one another resulting in a harmonious rhythm of form, massing, and materials. The lots on the north side of Westside Drive in Rosemary Park were further subdivided only a few years after the neighborhood was first platted, creating a very dense concentration of narrow parcels, upon which modest houses, primarily bungalows, were constructed. In some sections of the district, such as the western portions of West Third Avenue, where dwellings stand near the right-of-way, brick and concrete retaining walls bordering the sidewalk create a more distinct separation of space between house lots and the street. Elsewhere, expansive front lawns such as those on West Second Avenue create buffers between public spaces and private homes. The commercial and office buildings within the district replaced residences, and thus retain a similar setback from the sidewalk. Most properties are shaded by mature deciduous and evergreen trees, and foundation and ornamental plantings are prevalent. Concrete sidewalks serve the residential area and connect it to downtown.

Most of the buildings in the Lexington Residential Historic District were constructed from circa 1900 through 1956. The locally significant district contains a mix of nationally popular residential styles common in the first half of the twentieth century, ranging from modest one-story Queen Anne cottages and bungalows to two-story Colonial, Tudor, and Mediterranean Revival dwellings. Minimal Traditional and Ranch houses appeared in the district in the 1940s and 1950s. Most houses are frame and one or two stories in height. Weatherboard and other types of wood, brick and synthetic siding are the most typical exterior sheathing materials, although stone veneer was used on a few dwellings. Apartment buildings and duplexes stand among the single-family homes. Detached garages, sheds and apartments accompany some dwellings. Garages are usually one-story, front-gable, frame buildings, but some brick apartments and garages built to complement the dwelling are found behind or to the side of their principal resources.

Lexington City Cemetery is the district's earliest resource. A stone wall runs along the Salem and West Third Street sides of the cemetery, while the West Fourth and North State Street sides are lined by a wrought-iron fence. A system of asphalt driveways wind through the burial ground and around clusters of evergreen and deciduous trees. Most of the markers are granite or marble headstones and footstones, but some obelisks and vaults, characteristic of Christian burial grounds dating to the Victorian era, are located in the oldest (southeast) quadrant of the graveyard, near North State Street. A stone monument marks the approximate center of the "old cemetery begun around 1740." A tall obelisk erected in memory of Andrew Caldcleugh (1744-1821) appears to be one of the oldest extant grave markers. A newer section of the cemetery is located on the east side of West Fourth Street.

Hillside, a Greek Revival house constructed at the terminus of West First Avenue in 1854, contains the oldest building fabric in the district. However, the house was cut in half, moved, and substantially remodeled in 1919. The dwelling at 139 West First Avenue is one half; the other half faced West Second Avenue and is no longer extant.

The earliest intact residences in the Lexington Historic District date to the late nineteenth century. L-plan and triple-A roofed houses with little or no ornamentation, I-houses, one-story hip-roofed Queen Anne cottages, and more elaborate two-story dwellings characterized by the asymmetrical massing of the Queen Anne style are found throughout the district, but the greatest concentration of such resources is in the southern section. Mass-produced millwork brackets, friezes, porch posts, balusters, and decorative wood shingles were used to embellish some of the homes. Other forms seen in the district are minimally-adorned gable-front bungalows and triple-A cottages, which are one-story, single-pile, center-passage dwellings with a front-gable centered on the front roof slope of a side-gable roof. The I-house—a simple, one-room-deep, two-story, side-gable form with a central passage, built throughout North Carolina from the early 1800s into the early 1900s—also occasionally displays a triple-A roof. Dwellings on West Fifth, Sixth, and Seventh Avenues, which are shown on the 1913 Sanborn map and the 1916-17 city directory map and appear to have been constructed between 1890 and 1910, are good examples of these house types.

A few properties constructed during this period represent other common late nineteenth/early twentieth-century styles and forms. The Brookshire House, built on South Main Street around 1900 and later moved to 204 Salem Street, is a modest, two-story, three-bay, weatherboarded dwelling with a low hip roof and bracketed eaves characteristic of the Italianate style. A small cluster of circa 1910 Wennonah Mill houses on South State Street and West Ninth Avenue—which constitute the only surviving Wennonah Mill housing on the west side of South Main Street—are classic examples of modest, frame mill houses.

Bungalows and Craftsman-influenced houses are widespread in the district. A cross-gable roof, recessed front porch supported by square posts on brick piers, wood shingle siding, stepped false beams, and exposed rafter ends characterize the one-story frame bungalow built at 316 West Third Avenue circa 1920. The N. Earl and Daphne Rose House, constructed circa 1920 at 306 West Second Avenue, is a hip-roofed Craftsman Foursquare with a shed-roofed porch supported by square paneled posts on brick piers, weatherboards on the first story, and wood shingles on the second. Even some of the plainest dwellings in the neighborhood, like the front-gable-roofed frame house at 211 Williams Street, sport Craftsman elements such as triangular eave brackets and nine-over-one window sash.

The influence of the Colonial Revival is evident in the Lexington Residential Historic District from the 1910s through the post-World War II period. Some Queen Anne and Craftsman dwellings manifest Colonial Revival features such as Tuscan porch columns. The circa 1925 J. G. and Edith P. Hege House at 501 Westside Drive is a good example of this trend, as the one-story, front-gable bungalow has weatherboards with wood shingles and false beams in the gables, exposed rafter ends, and a gabled front porch supported by Tuscan columns. Most of the Colonial Revival houses from the period are modest dwellings with symmetrical facades and classical or Georgian nuances, often executed in brick veneer. Finely detailed, expansive examples of the style occupy prominent lots in the district, particularly on West Second and West Third Avenues.

The circa 1948 G. Arthur and Maggie Thomason House at 219 West Second Avenue is an excellent example of a post-war dwelling with a Colonial Revival appearance. The pilasters and entablature flanking the central entrance and the flat arches with keystones over the windows serve as the only ornamentation on the austere, stone, two-story, three-bay house. First Baptist Church, constructed at 201 West Third Avenue in 1954, also reflects the enduring influence of the Colonial Revival in Lexington.

As in many neighborhoods that developed during the first half of the twentieth century, the Lexington Residential Historic District includes examples of period revival styles, most notably the English cottage form, also called the Period Cottage, and the Tudor Revival style. Winston-Salem architect Joseph T. Levesque designed the circa 1926 Charles M. and Jean Wall House at 19 Williams Circle, a picturesque Tudor Revival dwelling with an asymmetrical plan, a gable-on-hip roof, casement windows, and shed and gabled dormers. Undulating brick courses with stone and stucco accents and wood shingles in the gables give the house a whimsical flair. The house at 105 Chesnut Street is another notable example of the Tudor Revival style. The circa 1927 dwelling, executed in brick with stuccoed and wood shingled gables, features a steeply-pitched, cross-gable roof, wood casement windows, and arched entries. The circa 1940 Period Cottage at 5 Hillcrest Circle is a minimalistic example of the style—its only references to its English cottage antecedents being a slightly flared, projecting front-gable bay and arched door openings.

Several Mediterranean Revival-style residences are located in the district. The circa 1920 William W. and Sadie L. Woodruff House at 300 West Second Avenue is a classic example of the style. The two-story brick building has a green tile hip roof with a bracketed cornice, an entry framed by sidelights and a fanlight, a gabled entry porch supported by Tuscan columns, a screened side porch, and a front terrace with brick posts spanned by a wood balustrade. Cabell and Daisy Philpott built a more expansive Mediterranean Revival dwelling at 209 West Second Avenue in 1927. The red tile roof, recessed entry with sidelights and a transom, and French doors across the façade are typical of the style, but the Palladian window in the central bay below a gabled parapet is a distinctive touch.

The Minimal Traditional style began appearing just before World War II and proved very popular in the last half of the 1940s. In Lexington, Minimal Traditional houses took several forms including a side-gabled dwelling with or without a front-facing gable. The one-story brick house Howard and Betty Fite constructed at 402 West Fourth Avenue circa 1948 has a side-gable roof with a projecting front-gable bay and a flat-roofed porch supported by Tuscan columns. The circa 1951 Frank and Geraldine R. Johnson House at 406 West Fourth Avenue is a one-story, German-sided dwelling with a projecting front-gable bay, a shed-roofed entry porch with square posts and a wood railing, and a screened side porch.

A small number of apartment buildings were constructed in the Lexington Residential Historic District from the 1920s through the 1940s. The Parkview Apartments on West Third Avenue are the most distinctive. The three-story, brick buildings were named due

to their location on the edge of the Ford Estate, which later became a city park and is now the parking lot for First Baptist Church. The façade of Parkview Apartments No. 1, constructed circa 1927, is ornamented with brick pilasters, an arched window and a cast-stone panel inscribed with the building name in the flat parapet. The circa 1930 Parkview Apartments No. 2 boasts a more elaborate Mission-style parapet and a cast-stone Tudor Revival entrance surround.

In the 1950s and 1960s, the Ranch house, with its low-pitched roof and open floor plan, enjoyed popularity in Lexington. Ranch houses were built on undeveloped lots throughout the neighborhood. The Joe H. and Marguerite T. Leonard House, constructed circa 1950 at 5 Grimes Circle, is a one-story, frame example with a side-gable roof and an attached carport. Rosemary Drive, a short, T-shaped street near the western end of West Third Avenue, contains a concentration of Ranches. The circa 1955 Thomas F. and Louise F. Colvin House at 301 Rosemary Drive is a one-story, brick, hip-roofed Ranch house with wide eaves, casement windows and a recessed entry.

The few industrial and commercial buildings constructed on the outer edges of the Lexington Residential Historic District are modest in scale and ornamentation. The Lexington Shirt Corporation Factory/Hulin Lumber Company at 410 Westside Drive, constructed around 1927 and expanded circa 1955, is a one-story brick building with a stepped parapet and metal sash windows. The one-story-on-basement, brick, circa 1945 Koontz Brothers Hosiery Mill at 500 Westside Drive has a front-gable roof and stepped parapets on the façade and rear elevation, metal sash windows, and a plate-glass door with glass-block sidelights recessed in slightly-projecting bay on the façade. The entrance recess features rounded corners of brick headers; a flat hood with rounded corners shelters the entrance. The circa 1951 Nicholson Supermarket at 525 West Fifth Avenue is a one-story brick building with a flat-roof, plate glass windows and single-leaf glass doors on the façade.

The Lexington Residential Historic District encompasses an intact, cohesive collection of domestic, religious, commercial, industrial, and educational buildings spanning the early to the mid-twentieth century. Most of the housing stock dates to the high point of Lexington's growth and development in the 1910s and 1920s. Although some of the historic properties have been altered with the installation of modern windows and synthetic siding and a small number of modern buildings post-dating the period of significance have been constructed, the district retains a high degree of integrity. Eighty-nine percent of the 751 primary resources are contributing.

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The majority of the land within the Lexington Historic District is devoted to single-family residential use interspersed with some recent and historic multi-family housing. Commercial and municipal development has encroached on the edges and along the main traffic corridors of the district, and some residences, particularly on West Center Street, have been converted into offices. The Winston-Salem Southbound Railroad line is just northwest of the district, and a cluster of one-story, brick, mid-twentieth-century commercial buildings stands at the west end of the 500 block of West Fifth Avenue near the railroad tracks. West Fifth Avenue First Baptist Church occupies a large prominent lot on West Third Avenue. Lexington City Cemetery, an approximately fourteen-acre burial ground established in the mid-eighteenth century, is roughly bounded by Salem Street, West Third Street, North State Street and West Fifth Street, and situated in the northeastern quadrant of the district.

Development in the Lexington Residential Historic District is fairly dense, although all houses have front and back yards and narrow side yards. Setback from the public right-of-way and spatial arrangements vary throughout the district. Stylish two-story residences on West First, Second and Third Avenues are situated on large lots with deep setbacks. On Vance, Park and Williams Streets, one-story bungalows built in the 1920s are positioned near the street and close to one another resulting in a harmonious rhythm of form, massing and materials. The lots on the east side of Westside Drive in Rosemary Park were further subdivided only a few years after the neighborhood was first platted, creating a very dense concentration of narrow parcels, upon which modest houses, primarily bungalows, were constructed. In some sections of the district, such as the northwestern portions of West Third Avenue, where dwellings stand near the right-of-way, brick and concrete retaining walls bordering the sidewalk create a more visual separation of space between house lots and the street. Elsewhere, expansive front lawns such as those on West Second Avenue create buffers between public spaces and private homes. The commercial and office buildings within the district replaced residences, and thus retain a similar setback from the sidewalk. Most properties are shaded by mature deciduous and evergreen trees, and foundation and ornamental plantings are prevalent throughout the district. Concrete sidewalks serve the residential area and connect it to downtown.

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The earliest residences in the Lexington Historic District date to the turn of the twentieth century. The Brookshire House, built on South Main Street around 1900 and later moved to 204 Salem Street, is a modest, two-story, three-bay, weatherboarded dwelling with a low hip roof and bracketed eaves characteristic of the Italianate style. L-plan houses with little or no ornamentation, one-story hip-roofed cottages and more elaborate two-story residences characterized by the asymmetrical massing of the Queen Anne style are more common in the district. Most of the houses on West Sixth Avenue, which appear on the 1913 Sanborn map and the 1916-17 city directory map, are intact examples of these types of buildings. The circa 1910, one-story, weatherboarded, L-plan house at 307 West Sixth Avenue retains original windows, a hip-roofed porch with turned, bracketed posts, and wood shingles in the gables. The house at 211 West Sixth Avenue is about the same age but a bit larger and more elaborate, with a gable-on-hip roof and a hip-roofed porch with a central pediment. The building retains original windows and is clad in weatherboards with wood shingles in the gables. The Charles M. and Elizabeth Wall House at 101 West Fifth Avenue, constructed circa 1910, is a two-story, weatherboarded dwelling with a hip roof, projecting pedimented gabled bays on the south and east elevations and an interior chimney with a tall corbelled stack.

Bungalows and Craftsman-influenced houses are widespread in the district. A cross-gable roof, recessed front porch supported by square posts on brick piers, wood shingle siding, stepped false beams and exposed rafter ends characterize the one-story frame

bungalow built at 316 West Third Avenue circa 1920. The N. Earl and Daphne Rose House, constructed circa 1920 at 306 West Second Avenue, is a hip-roofed Craftsman Foursquare with a shed-roofed porch supported by square paneled posts on brick piers, weatherboards on the first story and wood shingles on the second. Even some of the plainest dwellings in the neighborhood, like the front-gable-roofed frame house at 211 Williams Street, sport Craftsman elements such as triangular eave brackets and nine-over-one window sash.

The influence of the Colonial Revival style is evident in the Lexington Residential Historic District from the 1910s through the post-World War II period. Some Queen Anne and Craftsman dwellings manifest Colonial Revival features such as Tuscan porch columns. The circa 1925 J. G. and Edith P. Hege House at 501 Westside Drive is a good example of this trend, as the one-story, front-gable bungalow has weatherboards with wood shingles and false beams in the gables, exposed rafter ends and a gabled front porch supported by Tuscan columns. Most of the Colonial Revival houses from the period are modest dwellings with symmetrical facades and classical or Georgian nuances, often executed in brick veneer. Finely detailed, expansive examples of the style occupy prominent lots in the district, particularly on West Second and West Third Avenues.

The circa 1925, two-story, brick house at 23 West Sixth Avenue features Colonial Revival elements such as a pyramidal hip roof, an entry framed by sidelights and a fanlight and a gabled portico supported by Tuscan columns. The two-story Ira S. and Marguerite Brinkley House, constructed around 1925 at 202 West Third Avenue, is a fine example of a frame Colonial Revival dwelling with a side-gable roof, a multi-paned transom over the front door sheltered by a gabled pediment supported by Tuscan columns, prominent entablatures crowning the lower façade windows and a brick end chimney. The red terra cotta tile roof provides a striking contrast to the white weatherboards. The circa 1920 Carroll M. and Maurine Wall House at 208 West Third Avenue represents another variation of the Colonial Revival style—the Dutch Colonial Revival—with its gambrel roof, long shed dormer across the façade and slightly recessed entry sheltered by an arched hood. A matching two-bay, front-gambrel-roofed garage stands to the rear of the house.

The circa 1948 G. Arthur and Maggie Thomason House at 219 West Second Avenue is a good example of a post-war dwelling executed in the Colonial Revival style. The pilasters and entablature flanking the central entrance and the flat arches with keystones over the windows serve as the only ornamentation on the austere, stone, two-story, three-bay house. First Baptist Church, constructed at 201 West Third Avenue in 1954, also reflects the enduring influence of the Colonial Revival in Lexington. A monumental pedimented portico with Corinthian columns and a modillion and dentil cornice dominates the façade of the brick, front-gable-roofed building. A steeple ornamented with urns and arched vents tops the bell tower on the side elevation.

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Revival style. Winston-Salem architect Joseph T. Levesque designed the circa 1926 Charles M. and Jean Wall House at 19 Williams Circle, a picturesque Tudor Revival dwelling with an asymmetrical plan, a gable-on-hip roof, casement windows and shed and gabled dormers. Undulating brick courses with stone and stucco accents and wood shingles in the gables give the house a whimsical flair. A curvy brick wall lines the driveway. Lloyd Rainey and Lillian Kale Hunt commissioned an almost identical house from Levesque, which was constructed at 417 South State Street circa 1927. The house at 105 Chesnut Street is another notable example of the Tudor Revival style. The circa 1927 dwelling, executed in brick with stuccoed and wood shingled gables, features a steeply-pitched, cross-gable roof, wood casement windows and arched entries. J. Matthew and Letha Morgan constructed a stone Tudor Cottage with two steeply-pitched front gables, an arched front door, wood casement windows, a stone façade chimney and stuccoed side-gable ends at 307 Hillcrest Circle in 1939. The circa 1940 Period Cottage at 5 Hillcrest Drive is a minimalistic example of the style—its only references to its English cottage antecedents being a slightly flared, projecting front-gable bay and arched door openings.

Several Mediterranean Revival-style residences are located in the district. The circa 1920 William W. and Sadie L. Woodruff House at 300 West Second Avenue is a classic example of the style. The two-story brick building has a green tile hip roof with a bracketed cornice, an entry framed by sidelights and a fanlight, a gabled entry porch supported by Tuscan columns, a screened side porch and a front patio with brick posts spanned by a wood balustrade. The circa 1920 Joseph and Sadie Walser House, located just around the corner at 146 West First Avenue, is almost identical in form and stylistic elements, but has a stuccoed exterior and hipped dormers. The main block of the Buchanan-Koontz House, constructed at 409 South State Street circa 1929, is flanked by both an open porch and an enclosed sunporch, but the building is otherwise identical to the Woodruff House. Both the Buchanan-Koontz and Woodruff Houses feature Mediterranean Revival-style garages designed to compliment the houses. Cabell and Daisy Philpott built a more expansive Mediterranean Revival dwelling at 209 West Second Avenue in 1927. The red tile roof, recessed entry with sidelights and a transom and French doors across the façade are typical of the style, but the Palladian window in the central bay below a gabled parapet is a distinctive touch.

The Minimal Traditional style began appearing just before World War II and proved very popular in the last half of the 1940s. In Lexington, Minimal Traditional houses took several forms including a side-gabled dwelling with or without a front-facing gable. The one-story brick house Howard and Betty Fite constructed at 402 West Fourth Avenue circa 1948 has a side-gable roof with a projecting front-gable bay and a flat-roofed porch supported by Tuscan columns. The circa 1951 Frank and Geraldine R. Johnson House at 406 West Fourth Avenue is a one-story, German-sided dwelling with a projecting front-gable bay, a shed-roofed entry porch with square posts and a wood railing and a screened side porch.

A small number of apartment buildings were constructed in the Lexington Residential Historic District from the 1920s through the 1940s. The Parkview Apartments on West

Third Avenue are the most distinctive. The three-story, brick buildings were named due to their location on the edge of the Ford Estate, which later became a city park and is now the parking lot for First Baptist Church. The façade of Parkview Apartments No. 1, constructed circa 1928, is ornamented with brick pilasters, an arched window and a cast-stone panel inscribed with the building name in the flat parapet. The circa 1935 Parkview Apartments No. 2 boasts a more elaborate Mission-style parapet and a cast-stone Tudor Revival entrance surround.

In the 1950s and 1960s, the Ranch house, with its low-pitched roof and open floor plan, enjoyed popularity in Lexington. Ranch houses were built on undeveloped lots throughout the neighborhood and Rosemary Drive, a short, T-shaped street near the northwestern end of West Third Avenue, contains a concentration of them. The circa 1955 Thomas F. and Louise F. Colvin House at 301 Rosemary Drive is a one-story, brick, hip-roofed example with wide eaves, casement windows and a recessed entry. The Robert and Hazel Pickett House, constructed circa 1955 at 303 Rosemary Drive, is a one-story, brick Ranch with a side-gable roof and an attached carport.

The Lexington Residential Historic District encompasses an intact, cohesive collection of domestic, religious and commercial buildings spanning the early to the mid-twentieth century. Most of the housing stock dates to the high point of Lexington's growth and development in the 1910s and 1920s. Although some of the historic properties have been altered with the installation of modern windows and synthetic siding and a small number of modern buildings post-dating the period of significance have been constructed, the district retains a high degree of integrity.

#### Historical Background and Community Planning and Development Context

Early settlers were awarded land grants in the vicinity of what would become Lexington in the mid-1700s, but the first reference to the town of Lexington does not appear in Rowan County deeds until 1790, when Michael Beard divided approximately thirty acres of his land into four quadrants bisected by Main Street and cross streets and began to sell small parcels. According to local tradition, the settlement was named Lexington soon after the April 19, 1775 Battle of Lexington, Massachusetts. The community had a post office by 1800, and the federal census of 1810, the first to list the population of the town independently of the county, enumerated eighty-three residents.

Davidson County was created from a portion of Rowan County in 1822; Lexington became the county seat in 1824 and was incorporated in 1827. The Lexington Manufacturing Company, a steam-powered cotton mill constructed in 1839, was the first large-scale industrial enterprise in town. After the mill burned in 1844, development was slow until a North Carolina Railroad line traversed Davidson County in 1855, connecting the eastern and western parts of the state and providing the impetus for commercial farming and the development of textile and furniture industries.

The anticipation of the arrival of the railroad in the 1850s resulted in Lexington's first building boom, which culminated in the completion of a new courthouse in 1858. The

commercial district extended from the courthouse along Main Street by 1885, when the first Sanborn maps were produced for the area. Industrial buildings were also located close to the center of town. John D. and Thomas J. Grimes constructed a four-story, frame, steam-powered flour mill one block north of Main Street in 1879, and soon expanded into a four-story brick addition. William E. Holt established Wenonah Cotton Mills in 1886, sparking development south of Main Street. M. H. Pinnix, who served as the mayor of Lexington from 1886 to 1888, reported that more streets were graded and sidewalks laid in 1888 than ever before. William A. Watson and D. K. Cecil moved their brick-making machine from Concord to Lexington in 1890, facilitating the manufacture of stronger, more durable and smoother building brick at a most opportune time, as merchants, tradesmen, industrialists, bankers, doctors and lawyers erected businesses, offices and homes in the county seat.

The influx of laborers for new businesses resulted in the population more than doubling—from 626 to 1440—between 1890 and 1900. The population increase fueled a need for additional housing, and dwellings for the both the elite and working classes were built northwest of the central commercial district. Amenities such as telephone and electric service were available to Lexington residents by 1897.

As the twentieth century dawned, Lexington, like much of the state, was poised for continued growth and expansion. A special 1906 issue of *The Dispatch* proclaimed Davidson County “the center of Piedmont North Carolina, Section of Golden Promise, A Land Where Progress Reigns.” A *Commercial History of the State of North Carolina*, published in 1908 by the North Carolina Division of the Travelers Protective Association, declared that:

Lexington, North Carolina, presents in a nutshell the story of the new South. In less than a decade it has developed from a straggling village to a splendid modern town, bustling with activity, throbbing with new-found energy, accomplishing each day more than the old town did in twelve months....About one and one-half millions are invested in manufacturing; the output is valued at about three millions; fifteen hundred workmen find employment....Industrially, educationally, socially, Lexington is an ideal town.

By 1911, the Winston-Salem Southbound and the Southern Railway passed through Lexington, connecting the growing town to markets throughout the eastern United States. The Lexington Board of Trade made a concerted effort to bring farmers downtown to shop when they delivered and received goods at the freight depots on either side of town. Civic leaders placed a high value on maintaining the attractive appearance of their community, organizing a clean-up week in 1912 complete with cash prizes. City Council appropriated funds for street naming and numbering the same year, and erected signposts throughout town. A series of ordinances addressed noise and air pollution issues by restricting the length of factory whistle blasts to less than one minute and motorcycle speed in town to less than fifteen miles per hour, and requiring that hog pens be constructed at least two hundred feet away from any business or residence.

Most Lexington residents worked at furniture and textile manufacturing industries or in auxiliary service enterprises. Dixie Furniture, Star Milling, Valley Tie and Lumber, Davidson County Creamery, Dacotah Cotton Mills, Nokomis Cotton Mills, Erlanger Cotton Mills, Shoaf-Sink Hosiery Mills, Lexington Coal and Ice, Peerless Mattress, Lexington Coca Cola Bottling, Lee Veneer, Lexington Chair, Industrial Manufacturing, Lexington Mirror and Southern Upholstery are just some of the companies that began operating in Lexington between 1900 and 1920. Company owners and employees lived close to the downtown commercial and industrial area, and with the exception of a few pockets of mill housing, were scattered throughout the district. John H. Mattison, a Dacotah Mills superintendent, resided in a modest frame bungalow at 302 West Second Avenue. Luther Dane, a foreman at Dixie Furniture, lived in a side-gable bungalow at 315 West Third Avenue, while Jacob Wagoner, an employee of Nokomis Mills, resided just down the street at 307 West Third Avenue. Most Erlanger Mills workers lived in the Erlanger village north of town, but a few, including O. Klutz Sharpe, an assistant manager at the Erlanger Community Club who occupied a hip-roofed cottage at 500 West Second Avenue, lived in Lexington. The rapid surge in Lexington's population during the first two decades of the twentieth century—from 1,440 residents in 1900 to 5,254 in 1920—fueled another residential and commercial building boom and a great diversification of available goods and services.

Lexington was not alone its rapid growth, nor in the fact that much of the development was occurring in newly platted neighborhoods. Many North Carolina cities and towns saw their populations double or triple between 1900 and 1930. People moved to Charlotte and Greensboro to work in the textile mills, to Winston-Salem and Durham for textile and tobacco manufacturing jobs, to Wilmington for shipping and railroad work and to Raleigh to work in state government or at State College. Following these primary economic engines were banks, construction firms, restaurants and retail outlets that created even more opportunities for a regular paycheck.

Lexington's residential area continued to expand to the northwest in the 1910s. The Park Land Company's first subdivision, Park Place, consisted of an almost rectangular neighborhood arranged in triangular sections on either side of West Second Avenue. Payne, Williams, Vance and Park Streets served as the east/west corridors in the neighborhood. The first Park Place plat is dated November 1909; a 1917 plat delineates the "Robberts Addition," a narrow section of lots on the northeast edge of the subdivision. Park Place is clearly visible on the map of Lexington in the 1916-1917 city directory, but only a few houses had been constructed in the neighborhood by that time, and most of them faced West Second Avenue.

Robbins Heights, another early Lexington subdivision, was presumably developed by Foy and Shemwell, as their name appears on the 1914 plat of a "Boulevard Addition to Robbins Heights." An earlier plat bears the name of the Davidson County Development Company. The subdivision encompassed several blocks of West Eighth and Ninth Avenues and the cross streets from what is now Myrtle (originally Maple), to Robbins (originally North), Ford and Hargrave Streets. J. Edgar Foy and Dermont Shemwell were the purveyors of real estate, insurance, livestock, cotton, buggies, wagons and Fords in

addition to serving as the cashier and president of First National Bank, respectively. B. E. Everhart managed the real estate division of Foy and Shemwell in 1917, when large company ads appeared in *The Dispatch* encouraging Lexington residents to purchase real estate.

Foy and Shemwell developed the Courtenay subdivision that year, a crescent-shaped neighborhood bounded by West Center Street, Williams Street and West Second Street. Vance Circle arcs through the middle of the property, which was laid out by Earle Sumner Draper, a prominent Charlotte landscape architect. Courtenay was one of Draper's first projects as an independent practitioner. His firm, established in 1917, designed hundreds of subdivisions, mill villages, college campuses, estates and parks throughout the southeastern United States before Draper left private practice in 1933. Draper specialized in upper-class residential subdivisions characterized by curvilinear, tree-lined streets in the tradition of Frederick Law Olmsted. North Carolina examples include Hayes-Barton in Raleigh, Forest Hills in Durham, Eastover in Charlotte and Emerywood in High Point.

Lexington, like most of the nation, saw little development during World War I, but the population grew from 5,254 in 1920 to 9,652 in 1930, once again creating the need for additional housing. The Rosemary Park Land Company laid out the Rosemary Park subdivision in May 1920. Bounded on the west by the Winston-Salem Southbound Railroad right-of-way, the neighborhood extends down Westside Drive to just south of Burgin Avenue (now Burgin Drive), along Station Drive to West Third Avenue, and northeast on Westside Drive to West Center Street. The northeastern section of the subdivision also encompasses the blocks of Martin, Payne and Williams Streets between West Second and Third Avenues, a small section of which was originally platted as part of Park Place. On September 14, 1922, an article in *The Dispatch* reported that:

“L. J. Peacock recently completed a handsome residence of seven rooms, with plenteous closets, bath room, sleeping porch, etc., which is now occupied by Mr. and Mrs. C. C. Wall and Mr. and Mrs. C. F. Wall. Just south of this the foundation is already down for another residence of similar size and pattern, which Mr. Peacock is building, and he expects shortly to build a third new residence on an adjoining lot. West of these and some distance from the splendid residence of Graham Hege, which was erected last year, Mrs. J. W. Trantham is erecting a modern residence...”

Burgin and Critcher (perhaps William O. Burgin and Percy V. Critcher, both attorneys) further subdivided twenty lots on the east side of Westside Drive and the south side of Station Drive in July 1923, resulting in sixty-two narrow lots. Although the lots were never completely built out, that section of Westside Drive remains one of the most densely concentrated areas of the district.

The Park Land Company acquired a thirty-two-acre parcel of land north of Park Place and Courtenay around 1920, and called it Hillcrest. Earle S. Draper designed the wide, curvilinear streets of the neighborhood. City water, electric and telephone lines were extended to the new subdivision. A 1921 article in *The Dispatch* reported that lots ranged

in size and cost with the intention of attracting a variety of buyers. However, the company did not offer the lots at a public auction, but rather reserved the right to carefully select buyers a private sale with the intention of “insuring the steady increase in the value of the property.” Modest houses were constructed on the eastern sides of the development, closer to Salem Street, while Lexington’s business leaders commissioned more elaborate residences on large lots facing Williams Circle, Hillcrest Circle, Second Street and Chesnut Street. The eight-room home of Paul R. Raper, secretary of the Park Land Company, was completed in 1921 and served as the model home for the neighborhood. The house, though altered, still stands at 312 Hillcrest Circle.

A 1921 newspaper article entitled “The Advantages Lexington Offers to the Home-Seeker” reported that “the home shortage situation in Lexington...has never reached a point that could be considered alarming, and at present there are abundant homes for rent or for sale, most of which are new structures that have gone up within the past few months.” The article claimed that “during the past two years several new residential sections have been opened up and beautiful building lots within a few minutes walk from the center of town can be bought at a remarkably low figure.” By November 1922, the *Manufacturers Record* stated that real estate prices in Lexington were increasing “and new subdivisions opened with good demand from would-be home owners.” Over one hundred “modest” houses with an average value of five thousand dollars were erected throughout town, in addition to a “goodly number of commodious and expensive houses.” C. M. Thompson’s Sons, a Lexington building supply company, reported a steady demand for building materials during the year, and A. S. Johnson of the Johnson Lumber Company claimed that they had as much business as they could handle.

By 1927, Lexington residents occupied three thousand dwellings and enjoyed fifteen miles of paved streets and thirty miles of improved sidewalks. Fifty-seven manufacturing plants employed approximately 4,500 workers with an annual payroll of about three million dollars. The cost of living was relatively low in comparison to neighboring towns, and development opportunities seemed limitless.

However, the stock market crash of October 1929 and the ensuing Great Depression slowed the economic growth of Lexington, like the rest of the country. Little new construction took place, particularly in the downtown area, and many small businesses did not survive. Mildred Ann Raper remembers that Emery E. Raper, her father-in-law and the president of Park Land Company, was forced to sell most of his investment property during this time. Most Lexington factories and mills remained open, although wages were reduced. New Deal agencies provided jobs for some residents. Projects funded by the North Carolina Emergency Relief Administration in Lexington from 1932 to 1935 include repairing city streets; constructing sidewalks, privies and sewer lines; mattress making; canning; repairing books; cutting wood and distributing commodities. The Civilian Conservation Corps (CCC) housed and employed several hundred men in a Soil Conservation Service research and demonstration station. Other CCC workers, like Albert R. Stephens, an engineer at the CCC camp, resided in Lexington neighborhoods.

The economy started to recover by the late 1930s, but Lexington's population grew only slightly, numbering 10,550 in 1940. Nearly 7,000 Davidson County residents served in World War II, and those left behind were occupied with the war effort in a variety of ways, from filling vacant positions in local manufacturing plants to participating in bond drives and other volunteer efforts. As building materials were in short supply, few dwellings were erected in the district during the early 1940s. The situation improved at the end of World War II, however, and returning veterans rapidly established families and created a critical need for housing, which was in short supply nationally after years of slow development during the Depression and war years. The GI Bill of 1944, which guaranteed low-interest home loans for veterans, promoted the construction of houses in new suburbs and on vacant lots in existing neighborhoods in Lexington and across the nation.

There was little land left to be developed in central Lexington by the 1940s. Westover Heights, a twenty-two lot addition to Park Place on West Center and Martin Streets, was platted in November 1944. A few good-sized parcels were subdivided in estate sales. The heirs of James D. Redwine, president of the Lexington Hardware Corporation and vice-president of the Industrial Building and Loan Association, and Jule C. Smith sold property bounded by Salem, West Third, North State and West Second Streets, in 1946. The Carolina Land and Auction Company of Hickory handled the Redwine sale.

A long article in the February 22, 1947 issue of *The State* magazine proclaimed Lexington to be "The Hub of the Piedmont...Where opportunity presents itself to the Industrialist, Agriculturalist and Homemaker," and, among other promotional materials, included photos of the bustling downtown and impeccably maintained houses on West Second Avenue. Active civic organizations, the construction of new schools and Memorial Hospital, updates to city utilities and modernized industrial plants were all touted as reasons to move to Lexington. This type of boosterism, coupled with a post-war population influx, resulted in a 28.6 percent increase in Lexington's population—to 13,571—by 1950. Existing neighborhoods, such as Oak Crest, developed by R. B. McRary and Woodrow McKay in the early 1920s between West Fourth and Fifth Avenues from Park to Hargrave Street, were expanded. Previously undeveloped parcels, such as a large tract in Rosemary Park that became Rosemary Drive, were subdivided and new Ranch houses were constructed.

In the decades since, the character of the Lexington Residential Historic District has remained remarkably stable, maintaining a mix of homeowners and renters, young professionals and retirees. The relatively few buildings that post-date the period of significance are of compatible form and scale, and the neighborhood still retains its early-to mid-twentieth century character.

### ***Architecture Context***

The church, dwellings and outbuildings in the Lexington Residential Historic District represent the architectural styles and forms that were common in Lexington and throughout North Carolina from the early twentieth century through the post-World War

II era. During this period, architecture reflected the social and economic changes occurring as Lexington transformed from a rural county seat to a bustling industrial town. As the population of Lexington grew, landowners near downtown took advantage of the opportunity to profit from the subdivision of their large parcels of land into smaller residential lots. This push outward from the center of town translated into the construction of houses on streets only one or two blocks beyond main arteries and commercial areas. During the first decades of the twentieth century, it was common for bank presidents and prosperous merchants to reside only one street away from store clerks and carpenters. While professionals and workers continued to live in relative close proximity to their work places and each other, the differences in the two groups' income and social standing were made clear by the size of their houses and the lots they occupied.

This disparity is very apparent in Lexington. For example, the circa 1920, imposing Colonial Revival home of David and Georgia Siceloff stands on a large lot screened by hedges at the corner of South State Street and West Sixth Avenue. Mr. Siceloff, who was the proprietor of Siceloff Manufacturing Company, resided only a street away from Arthur F. Honeycutt, who worked at Dacotah Mills, and his wife Rosa. The Honeycutts lived in a modest, one-story, triple-A roofed cottage situated close to the street on a small lot at 110 West Seventh Avenue in 1925. William A. Snyder, who was employed by the Hoover Chair Company, and his wife Eugenia occupied an almost identical house at 114 West Seventh Avenue that year.

The approximately fourteen-acre Lexington City Cemetery is the earliest resource in the district. A stone wall runs along the Salem and West Third Street sides of the cemetery, while the West Fourth and North State Street sides are lined by a wrought-iron fence. A system of asphalt driveways wind through the burial ground and around clusters of evergreen and deciduous trees including oaks, maples, cedars, cypress, white pine and white fir. Most of the markers are granite or marble headstones and footstones, but some obelisks and vaults are located in the oldest (southwest) quadrant of the graveyard, near North State Street, and bear the family names of Riley, Caldcleugh, Greenfield, Nicholson, Payne, Horney, Conrad, Hargrave, Hillyard, McCrary, Earnhart and Pinnix, among others. A tall obelisk erected in memory of Alexander Caldcleugh (1784-1833) appears to be one of the oldest extant grave markers. A stone monument demarcates the approximate center of the "old cemetery begun around 1740." Another rough stone pyramid is topped with a granite plaque that states "in this large vacant space before the Civil War, Negro slaves were buried by their masters." One of the most unique markers in the cemetery is the three-dimensional, cast-stone, rustic log cabin that stands at the head of the graves of Charles (1861-1944) and Mary (1856-1921) Sledge. The Saltz family headstone, topped by a richly detailed replica of a Norfolk & Western engine and coal car, also displays fine craftsmanship. The "Sink Addition" to the cemetery, platted in 1949, is located on the east side of West Fourth Street.

The earliest residences in the Lexington Historic District date to the turn of the twentieth century. The Brookshire House, built on South Main Street around 1900 and later moved to 204 Salem Street, is a modest, two-story, three-bay, weatherboarded dwelling with a

low hip roof and bracketed eaves characteristic of the Italianate style. L-plan houses with little or no ornamentation, one-story hip-roofed cottages and more elaborate two-story dwellings characterized by the asymmetrical massing of the Queen Anne style are more common in the district. Mass-produced millwork brackets, friezes, porch posts, balusters and decorative wood shingles were used to embellish some of the homes. Most of the houses on West Sixth Avenue, which appear on the 1913 Sanborn map and the 1916-17 city directory map, are intact examples of these types of dwellings. The circa 1910, one-story, weatherboarded, L-plan house at 307 West Sixth Avenue retains original windows, a hip-roofed porch with turned, bracketed posts, and wood shingles in the gables. The house at 211 West Sixth Avenue is about the same age but a bit larger and more elaborate, with a gable-on-hip roof and a hip-roofed porch with a central pedimented gable. The building retains original windows and is clad in weatherboards with wood shingles in the gables. The Charles M. and Elizabeth Wall House at 101 West Fifth Avenue, constructed circa 1910, is a two-story, weatherboarded dwelling with a hip roof, projecting pedimented gabled bays on the south and east elevations and an interior chimney with a tall corbelled stack.

As the twentieth century progressed, national trends in architecture began to exert a greater influence on houses in the Lexington Residential Historic District. The bungalow enjoyed national popularity in the late 1910s and 1920s and architects designed fine examples for clients from coast to coast. Scaled-down versions of the style proved immensely popular throughout North Carolina into the early 1930s. Building plans for these houses, with their wide overhanging eaves, open arrangement of rooms, and inviting porches, appeared in national magazines and catalogs. The bungalow was inexpensive and easy to construct and appealed to families' desires for a modern house.

Bungalows and Craftsman-influenced houses are widespread in the district. A cross-gable roof, recessed front porch supported by square posts on brick piers, wood shingle siding, stepped false beams and exposed rafter ends characterize the one-story frame bungalow built at 316 West Third Avenue circa 1920. The N. Earl and Daphne Rose House, constructed circa 1920 at 306 West Second Avenue, is a hip-roofed Craftsman Foursquare with a shed-roofed porch supported by square paneled posts on brick piers, weatherboards on the first story and wood shingles on the second. Even some of the plainest dwellings in the neighborhood, like the front-gable-roofed frame house at 211 Williams Street, sport Craftsman elements such as triangular eave brackets and nine-over-one window sash.

The influence of the Colonial Revival style is evident in the Lexington Residential Historic District from the 1910s through the post-World War II period. Some Queen Anne and Craftsman dwellings manifest Colonial Revival features such as Tuscan porch columns. The circa 1925 J. G. and Edith P. Hege House at 501 Westside Drive is a good example of this trend, as the one-story, front-gable bungalow has weatherboards with wood shingles and false beams in the gables, exposed rafter ends and a gabled front porch supported by Tuscan columns. Most of the Colonial Revival houses from the period are modest dwellings with symmetrical facades and classical or Georgian nuances, often

executed in brick veneer. Finely detailed, expansive examples of the style occupy prominent lots in the district, particularly on West Second and West Third Avenues.

The circa 1925, two-story, brick house at 23 West Sixth Avenue features Colonial Revival elements such as a pyramidal hip roof, an entry framed by sidelights and a fanlight and a gabled portico supported by Tuscan columns. The two-story Ira S. and Marguerite Brinkley House, constructed around 1925 at 202 West Third Avenue, is a fine example of a frame Colonial Revival dwelling with a side-gable roof, a multi-paned transom over the front door sheltered by a gabled pediment supported by Tuscan columns, prominent entablatures crowning the lower façade windows and a brick end chimney. The red terra cotta tile roof provides a striking contrast to the white weatherboards. The circa 1920 Carroll M. and Maurine Wall House at 208 West Third Avenue represents another variation of the Colonial Revival Style—the Dutch Colonial Revival—with its gambrel roof, long shed dormer across the façade and slightly recessed entry sheltered by an arched hood. A matching two-bay, front-gambrel-roofed garage stands to the rear of the house.

The circa 1948 G. Arthur and Maggie Thomason House at 219 West Second Avenue is a good example of a post-war dwelling executed in the Colonial Revival style. The pilasters and entablature flanking the central entrance and the flat arches with keystones over the windows serve as the only ornamentation on the austere, stone, two-story, three-bay house. First Baptist Church, constructed at 201 West Third Avenue in 1954, also reflects the enduring influence of the Colonial Revival style in Lexington. A monumental pedimented portico with Corinthian columns and a modillion and dentil cornice dominates the façade of the brick, front-gable-roofed building. A steeple ornamented with urns and arched vents tops the bell tower on the side elevation.

As in many neighborhoods that developed during the first half of the twentieth century, the Lexington Residential Historic District includes examples of period revival styles, most notably the English cottage form, also called the Period Cottage, and the Tudor Revival style. Drawing from buildings erected in Tudor England during the late fifteenth and sixteenth centuries, such houses are usually executed in brick with false half-timbering in steeply pitched gables and feature diamond-paned or casement windows, round-arched doors and façade chimneys. Winston-Salem architect Joseph T. Levesque designed the circa 1926 Charles M. and Jean Wall House at 19 Williams Circle, a picturesque Tudor Revival dwelling with an asymmetrical plan, a gable-on-hip roof, casement windows and shed and gabled dormers. Undulating brick courses with stone and stucco accents and wood shingles in the gables give the house a whimsical flair. A curvy brick wall lines the driveway. Lloyd Rainey and Lillian Kale Hunt commissioned an almost identical house from Levesque, which was constructed at 417 South State Street circa 1927. The house at 105 Chesnut Street is another notable example of the Tudor Revival style. The circa 1927 dwelling, executed in brick with stuccoed and wood shingled gables, features a steeply-pitched, cross-gable roof, wood casement windows and arched entries. J. Matthew and Letha Morgan constructed a stone Tudor Cottage with two steeply-pitched front gables, an arched front door, wood casement windows, a stone façade chimney and stuccoed side-gable ends at 307 Hillcrest Circle in 1939. The

circa 1940 Period Cottage at 5 Hillcrest Drive is a minimalistic, smaller-scale example of the style—its only references to its English cottage antecedents being a slightly flared, projecting front-gable bay and arched door openings.

Several examples of the Mediterranean Revival style are located in the district. Mediterranean Revival houses evoke villas on the Mediterranean coasts of France, Spain and Italy with their low-pitched hipped roofs covered with ceramic tiles, deep bracketed eaves, arches above large windows, French doors and symmetrical façades. The circa 1920 William W. and Sadie L. Woodruff House at 300 West Second Avenue is a classic example of the style. The two-story brick building has a green tile hip roof with a bracketed cornice, an entry framed by sidelights and a fanlight, a gabled entry porch supported by Tuscan columns and a front patio with brick posts spanned by a wood balustrade. The circa 1920 Joseph and Sadie Walser House, located just around the corner at 146 West First Avenue, is almost identical in form and stylistic elements, but has a stuccoed exterior and hipped dormers. The main block of the Buchanan-Koontz House, constructed at 409 South State Street circa 1929, is flanked by an open porch and an enclosed sunporch, but is otherwise identical to the Woodruff House. Both the Buchanan-Koontz and Woodruff Houses feature Mediterranean Revival-style garages designed to compliment the houses. Cabell and Daisy Philpott built a more expansive Mediterranean Revival dwelling at 209 West Second Avenue in 1927. The red tile roof, recessed entry with sidelights and a transom and French doors across the façade are typical of the style, but the Palladian window in the central bay below a gabled parapet is a distinctive touch.

As construction revived after World War II, some North Carolina families sought the comfort and reassurance of building in styles of the past such as the Colonial Revival, but, more commonly, new houses took on a decidedly modern appearance. Small homes with minimal detailing often reflected a stripped-down Colonial Revival influence; thus, the style, which began appearing just before the war and proved very popular in the last half of the 1940s, was called Minimal Traditional. In Lexington, Minimal Traditional houses took several forms including a side-gabled dwelling with or without a front-facing gable.

The one-story brick house Howard and Betty Fite constructed at 402 West Fourth Avenue circa 1948 has a side-gable roof with a projecting front-gable bay and a flat-roofed porch supported by Tuscan columns. The circa 1951 Frank and Geraldine R. Johnson House at 406 West Fourth Avenue is a one-story, German-sided dwelling with projecting front-gable bay, a shed-roofed entry porch with square posts and a wood railing and a screened side porch.

A small number of apartment buildings were constructed in the Lexington Residential Historic District from the 1920s through the 1940s. The Parkview Apartments on West Third Avenue are the most distinctive. The three-story, brick buildings were named due to their location on the edge of the Ford Estate, which later became a city park and is now the parking lot for First Baptist Church. The façade of Parkview Apartments No. 1, constructed circa 1928, is ornamented with brick pilasters, an arched window and a cast-

stone panel inscribed with the building name in the flat parapet. The circa 1935 Parkview Apartments No. 2 boasts a more elaborate Mission-style parapet and a cast-stone Tudor Revival entrance surround.

In the 1950s and 1960s, the Ranch house, with its low-pitched roof and open floor plan, enjoyed popularity in Lexington. The Ranch style originated in California in the 1930s and by the middle of the century it had been adapted throughout the country to meet the needs of families who desired a low-cost dwelling with living area on one level and enough space for all its members to enjoy their privacy. Ranch houses in Lexington Residential Historic District have brick and synthetic siding exteriors with broad chimneys and minimal detailing.

Ranch houses were built on undeveloped lots throughout the neighborhood in the 1950s and 1960s. Rosemary Drive, a short, T-shaped street near the northwestern end of West Third Avenue, contains a concentration of them. The circa 1955 Thomas F. and Louise F. Colvin House at 301 Rosemary Drive is a one-story, brick, hip-roofed example with wide eaves, casement windows and a recessed entry. The Robert and Hazel Pickett House, constructed circa 1955 at 303 Rosemary Drive, is a one-story, brick Ranch with a side-gable roof and an attached carport.

The Lexington Residential Historic District contains the most cohesive group of early to mid-twentieth century dwellings in town. The district's wide range of architectural styles, from Queen Anne cottages to Ranch houses, is unmatched anywhere in Lexington. Other pockets of early twentieth century residences are located outside of the district on West Fifth and Sixth Streets and West Fifth Avenue, and there are intact collections of mill houses in mill villages including Erlanger and Wennonah, but Lexington's periods of economic growth are clearly manifested in the types and styles of homes constructed north and west of the downtown commercial district.

No comparable residential historic districts have been surveyed in Davidson County—in terms of degree of integrity, size and stylistic variety, the Lexington district stands alone. Thomasville is the only city in Davidson County that is of similar size to Lexington; actually, from 1920 to 1940 Thomasville's population was slightly larger. An architectural survey of Thomasville, completed in 2004, delineated several potential residential historic districts, but they are very small in comparison to the Lexington Residential Historic District. Intact groupings of early-twentieth dwellings stand on Lexington Avenue, Randolph Street and around Colonial Drive School. The Salem Street Historic District (NR 2006) contains twenty-five architecturally-significant resources—twenty-three houses and two churches—erected between 1861 and 1957 in a variety of styles from Queen Anne to Colonial Revival and Craftsman. The district also includes distinctive examples of houses executed in styles not found in the Lexington Residential Historic District, including Second Empire, Richardsonian Romanesque and Late Gothic Revival.

Heather Fearnbach, 2007