

State of North Carolina
Division of Archives and History

_____ COUNTY

INDIVIDUAL PROPERTY FORM FOR

_____ QUAD

MULTIPLE RESOURCE OR THEMATIC NOMINATION

1 NAME

HISTORIC

Scarborough House

AND/OR COMMON

2 LOCATION

STREET & NUMBER

1406 Fayetteville St.

NOT FOR PUBLICATION

CITY, TOWN

Durham

CONGRESSIONAL DISTRICT

2nd

VICINITY OF

STATE

North Carolina

CODE

037

COUNTY

Durham

CODE

063

3 CLASSIFICATION

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

4 OWNER OF PROPERTY

NAME

Mrs. Clydie F. Scarborough

STREET & NUMBER

same as above

CITY, TOWN

STATE

VICINITY OF

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE

Durham County Judicial Building

REGISTRY OF DEEDS, ETC

Durham County Register of Deeds

STREET & NUMBER

201 E. Main St.

CITY, TOWN

Durham

STATE

North Carolina

6 FORM PREPARED BY

NAME / TITLE

Claudia Roberts Brown

ORGANIZATION

Consultant to the City of Durham

DATE

June 1984

STREET & NUMBER

301 E. Poplar Ave.

TELEPHONE

919/968-1181

CITY OR TOWN

Carrboro

STATE

North Carolina

7 DESCRIPTION

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

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

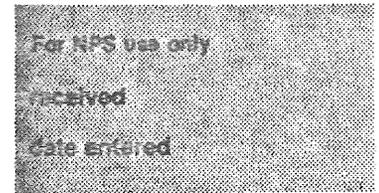
The Scarborough House is a sizable, well proportioned Neoclassical Revival style house in a foursquare form fronted by imposing porches in the Doric order. It was constructed in 1916 by prosperous funeral home owner J.C. Scarborough and his wife Daisy. Many of the materials used for the house were salvaged by Scarborough from the 1880s Queen Anne Style Frank L. Fuller House which formerly stood in the 300 block of E. Main St., in downtown Durham. This recycling is evident on the interior where elaborate Victorian mantelpieces, light fixtures, and stained glass contrast to the regular center hall plan and exterior neoclassical composition and detailing.

The house is located on Fayetteville St., historically the most important of the thoroughfares through the black communities of Hayti and its twentieth-century extensions known collectively as Southeast Durham. Of the fashionable houses built between 1910 and the 1930s south of Hayti proper along this busy street, the Scarborough House remains the most imposing and one of the few virtually unaltered. Although Fayetteville St. is zoned for office and institutional use, in the vicinity of the house the street remains predominantly residential in character. Nearby there is a neighborhood grocery and Stanford Warren Public Library, and until recently Lincoln Hospital stood diagonally across from the Scarborough House. (The 1920s hospital building was torn down in 1983 to make room for a parking lot for the new medical facility fronting side streets on the east end of the hospital grounds.) Some of the neighboring houses have been converted to offices and a funeral home, and in recent years a few new structures have been added, including a medical arts building and the W.D. Hill Community Center which is next door to the Scarborough house. While many nearby houses remain owner-occupied, several have been remodelled as apartments in response to the need for housing by students at North Carolina Central University, located on Fayetteville St. a few blocks to the south. Thus, the carefully maintained and intact facade of the Scarborough House highlights its streetscape.

One aspect of the appearance of the Scarborough House that sets it apart from neighboring dwellings is its manicured yard with tall trees. At the edge of the front lawn, near the sidewalk, a mature hardwood frames the north end of the main facade. The yard on the other side of the central front walk is filled with an enormous magnolia tree that acts as an effective screen between the south end of the front porch and the steady flow of traffic down Fayetteville St. Large, carefully pruned foundation shrubbery encircles the house. The house is placed on its very deep and narrow 1.25-acre lot so that the front yard is moderately sized, similar to the other yards in the block. A concrete driveway on the north edge of the property leads to a parking area with a five-stall metal garage (used by the Scarborough Nursery School vans) behind a sizable grassed back yard enclosed by a chain link fence. More than

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two-thirds of the lot, which slopes downward toward a stream just beyond the west property line, was farmed by the Scarborougs for many years after they built their house: today this area is overgrown with trees and thick underbrush.

The weatherboarded house consists of a cubical two-story two-room-deep hip-roofed main block, plus a two-story hip-roofed rear ell containing one room and a recessed porch (now enclosed) in each story. The house has a full basement with a rock-faced regular-coursed stone foundation. A modern two-story frame addition fills the recess created by the original rear ell and extends beyond as a narrower and slightly shorter ell. The asphalt-shingled hipped roof of the original structure flares over deep eaves; it is marked by a gable-roofed dormer centered above the main facade and by two tall interior brick chimneys symmetrically placed in the main block. There is a third, smaller interior chimney between the main block and original ell.

The dominant feature of the Scarborough House is its compound front porch—a porch on Doric columns overlapped by a monumental two-story flat-roofed portico on paired Doric columns at the entrance bay. The roof of the full-facade porch has a single-bay balcony defined by a low match stick railing; a door with sidelights identical to the main entrance directly below leads to the balcony. The neoclassical theme is carried across the exterior with a Palladian window in the front attic dormer, consoles at the upper corners of the entrance surround, and box cornices and dentilled friezes throughout the original construction.

Another important aspect of the house is its fenestration. A transom with a single pane of bevelled glass etched in an abstract foliate pattern accents the main entrance. The transom runs the full width of the single-pane sidelights and front door, which also contains a single large pane of glass. On the north elevation, there is a shallow bowed bay in the first story with four one-over-one double-hung sash windows, each topped by a leaded glass transom; all of the glass is curved to follow the shape of the bay. Elsewhere, the windows are double-hung sashes paired under molded lintels throughout the main block. They are narrow with one-over-one shashes, except for the pairs of windows on either side of the front door which are wider and contain twenty small panes in the upper sashes.

The interior of the Scarborough House is striking due to its juxtaposition of exuberant Victorian features to a formal symmetrical plan. The entrance opens on to a wide center hall running through the two-room-deep main block with twelve-foot ceilings. The rear wall of the hall is covered with a wooden framework divided vertically into three sections of equal width, each consisting of three small recessed wooden panels at the base, a large stained glass window, and a stained glass transom. The middle section is a door leading to the rear of the house; the flanking panels are fixed. The stained glass, in very colorful designs of geometric patterns around heraldic symbols, was salvaged from the Fuller House; it appears to have been made for

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a similar ensemble or for the present framework, which may also have been salvaged. A three-run staircase with turned balusters, square panelled newels, and wainscoting of narrow recessed vertical panels rises to the second story along the south wall.

On the south side of the hall, in front of the stairs, large, slightly tapered Doric piers resting on low panelled walls flank the broad entrance to the living room. The focal point of this room, which catches one's eye immediately upon entering the front door, is a baroque mahogany mantelpiece from the Fuller House. This fantastic piece of woodworking is composed of extremely short Ionic columns supporting a tall arch that enframes the green tiled surround of the fireplace opening. The top of the arch extends upward in a panel with flaring sides marked by scrolls. Foliate decoration and a heraldic shield fill the upper portion of the mantelpiece and the top of the arch.

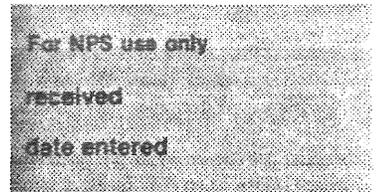
On the north side of the center hall, wide pairs of French doors with multi-paned transoms lead to the parlor at the front of the house and the dining room behind; another set of French doors provide direct access between these two rooms. In the parlor, an elaborately carved rococo mantelpiece and matching mirror taken from the Fuller House adorn a corner fireplace. The mantelpiece and mirror are painted a cream color and highlighted with gold leaf. The walls of the parlor are painted a mottled gold, meant to simulate fabric, with panels almost the full height of the walls outlined in painted foliate chains. A delicate painted swag decorates the top of each panel, complemented by a foliate chain in a large oval on the ceiling.

In contrast to the parlor, the dining room is sedate, characterized by extensive oak woodworking that remains unpainted. (Throughout the rest of the house, the trim is painted.) Tall wainscoting of narrow recessed vertical panels, identical to the staircase wainscoting, appears on all four walls; most of the north wall is taken up by the bowed window bay with leaded glass transoms. The upper walls, now painted a solid color, originally were covered in damask with a painted frieze of grapes. The very wide fireplace at the west end of the room has a dentilled mantel shelf supported by three modillions flanked by stylized Corinthian columns; resting on the columns, there is a heavy dentilled and modillioned entablature. An intricately carved coat of arms (unidentified) in high relief decorates the panel between the mantel shelf and entablature.

Of the other interior features worthy of note, the most significant are the four extremely ornate brass chandeliers, each in a unique design, that hang in the hall and three principal first floor rooms. In the living room and dining room, the chandeliers hang from glazed terra cotta medallions with reliefs of fruit and flowers. Throughout the first floor, there are four-panel doors (two tall panels above two shorter panels, all recessed and outlined in applied molding); tall molded baseboards; and the fairly plain door and window surrounds with molded lintels typical

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of the 1910s. Similar trim appears on the second floor, which has five bedrooms in a center hall plan identical to the first-floor plan of the original construction.

NOTES

¹ The decorative paint scheme of the parlor has been refurbished several times since it was first executed when the house was built.

² According to Mrs. Clydie Scarborough, whose husband built the house, the dining room chandelier was purchased at the auction of the contents of Julian S. Carr's Somerset Villa in the late 1920s. She is not certain of the source of the other chandeliers and the ceiling medallions, which evidently also were salvaged from an older house. The Scarboroughs purchased many of the antiques that decorate the first floor of their house at the Somerset Villa auction.

The structure, of course, is closely related to the surrounding environment. Archaeological remains, such as trash pits, wells, and structural remains, which may be present, can provide information valuable to the understanding and interpretation of the structure. Information concerning use patterns, social standing and mobility, as well as structural details are often only evident in the archaeological record. Therefore, archaeological remains may well be an important component of the significance of the structure. At this time no investigation has been done to discover these remains, but it is probably that they exist, and this should be considered in any development of the property.

B SIGNIFICANCE

____ NATIONAL

____ STATE

X

____ LOCAL

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

SPECIFIC DATES 1916

BUILDER/ARCHITECT unknown

STATEMENT OF SIGNIFICANCE

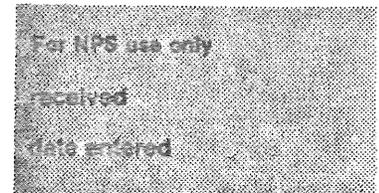
Constructed in 1916, the Neoclassical Revival style Scarborough house represents the accomplishments of its builder, J.C. Scarborough, and his second wife, Clydie F. Scarborough. Drawn by Durham's reputation as a center for black progress, J.C. Scarborough moved to the city from Kinston, N.C. in 1906 and opened Scarborough and Hargett Funeral Home, Durham's first funeral service for blacks. Until his death in 1972 at the age of ninety-four, Scarborough remained active in his business, which continues today as Durham's preeminent black funeral service, run by Scarborough's children and grandchildren. Scarborough was one of the foremost leaders of Durham's black community, serving as a director of Mechanics and Farmers Bank, secretary of Lincoln Hospital, and a trustee of St. Joseph's A.M.E. Church. One of his greatest contributions was the establishment of the Daisy E. Scarborough Home (now Scarborough Nursery School) in the mid 1920s in memory of his first wife. Since her marriage to Scarborough in 1926, Clydie F. Scarborough has devoted her life to the development of the nursery school and to the improvement of day care programs and early education statewide. Mrs. Scarborough and her family have carefully preserved the Scarborough House, the most distinctive reflection of the surrounding neighborhood's prestige throughout the early decades of this century. Constructed largely with materials salvaged from one of Durham's finest Queen Anne houses, the Scarborough House is notable for its interior displaying the city's most extensive collection of "high style" architectural elements from the Victorian period.

CRITERIA ASSESSMENT

- A. The Scarborough House reflects the rise of Durham's black urban middle class early in this century.
- B. The Scarborough House represents the accomplishments of both J.C. Scarborough, a noted civic leader who founded Durham's first and foremost black funeral service, and his second wife, Clydie F. Scarborough, who has devoted her life to the development of Scarborough Nursery School and the improvement of day care programs and early education statewide.
- C. Constructed largely with materials salvaged from a house built c. 1880, the Scarborough House presents two contrasting characters: in overall form, plan and exterior detailing, the house is a distinguished example of the popular Neoclassical Revival style of the 1910s; the interior contains Durham's finest collection of "high style" architectural elements from the Victorian period.

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motivated to enter the undertaking business in order to correct this inequity. About this time, Joseph C. Hargett, another black businessman in Kinston, took Scarborough under his wing, employing him in his dry goods store, then sending him to Kittrell Institute, and later helping him get a U.S. rural mail route. Shortly after Scarborough married Hargett's daughter, Daisy, in 1901, Hargett provided the capital for Scarborough to open Kinston's first funeral service for blacks, named Scarborough and Hargett Funeral Home. The practice of embalming was spreading at the time, and in 1905 Scarborough attended the Renouard Training School for Embalmers in New York City where he was the only black member in his class of twenty-seven students.¹ Prompted by Mrs. Scarborough's respiratory condition and J.C. Scarborough's belief that his business would fare better in an environment more urban than Kinston's, the couple moved to Asheville in 1906. A few months² later, one of their friends who was a N.C. Mutual agent persuaded them to move to Durham.

With the relocation of Scarborough and Hargett Funeral Home, Durham's black community acquired its first funeral service. Like the founders of the N.C. Mutual, Scarborough selected a site for his business not in Hayti, but in the middle of downtown Durham, central to all of the city's black neighborhoods. He rented a building at 118 E. Chapel Hill St., opposite the Academy of Music. Scarborough and Hargett remained Durham's only black funeral home until the late 1910s when Samuel Barbee established his business on N. Mangum St.³ Scarborough formed a partnership with his brother-in-law, Nathaniel E. Hargett, who grew up with the Scarboroughs after his parents died in the early 1900s. Hargett remained with Scarborough and Hargett Funeral Home until the early 1920s when Mrs. Scarborough financed his own undertaking business in Burlington.⁴

Shortly after moving to Durham, Scarborough began widening the scope of his business interests. When the Mechanics and Farmers Bank was organized in Durham in 1908, he became one of its first directors, a position he held for many years.⁵ His activities in the community also increased, including a position on the board of trustees of St. Joseph's A.M.E. Church. In the early 1910s Scarborough became secretary of Lincoln Hospital's board of directors.⁶

For almost ten years after moving to Durham, the Scarboroughs lived on W. Chapel Hill St. in the West End neighborhood. When the Scarboroughs decided in the mid 1910s to build their own house, they purchased a tract of a few acres fronting Fayetteville St. in the most prestigious of Durham's black residential areas, a couple blocks south of Hayti. A plain late nineteenth-century house on the building site had to be moved to the south edge of their property at 1410 Fayetteville St., later to be remodelled by the Scarboroughs as a duplex.⁷ For their new house, the Scarboroughs selected a fashionable design in the Neoclassical Revival style, an appropriate reflection of the family's successful public image, but for the interior they chose Victorian decor. According to the Scarborough's daughter, her parents already were avid collectors of Victorian furniture,⁸ and now they broadened their collecting to include interior architectural elements.

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An astute businessman, Scarborough recognized the value of recycling sound materials. The dismantling of old houses so that their materials could be used for new construction was being practiced across Durham, from Hayti to the exclusive white neighborhood of Morehead Hill. For several years, N.C. Mutual partner John Merrick had been using salvaged materials to build rental houses throughout Hayti. When the enormous Queen Anne style Frank Fuller House at the edge of the Central Business District on E. Main St. was slated to be demolished and replaced with a masonic temple and movie theatre, Scarborough salvaged most of the materials for his new house from the dismantled dwelling. Although all of the exterior decorative features of the Fayetteville St. house were ordered new, the principal rooms were outfitted with fixtures from the Fuller House. With the loss of virtually all of Durham's "high style" Queen Anne dwellings since the 1910s, the architectural significance of the Scarborough House interior has risen. Today it contains the city's only identified collection of elaborate, finely crafted mantelpieces and light fixtures from the Victorian period.

Scarborough's funeral service continued to prosper, and in the early 1920s it moved to larger quarters on Foster St., also in downtown Durham. Within a few years, the business moved again, this time to E. Pettigrew St. in the black business district at the north end of Hayti known as Mexico. Scarborough and Hargett remained the preeminent funeral service in Durham's black community, in spite of competition beginning in the late 1920s from such firms as Williams and Edwards, McLaurin, and Amey funeral homes in Hayti and the firm of Woodward and Jones in East End, another black neighborhood. In the 1920s, Scarborough expanded his business interests as secretary of the Krexine Chemical Co., which manufactured hair care products, and in the late 1930s he became vice president of Bankers Fire Insurance Co., a Durham firm with offices in Hayti.¹⁰

The funeral service remained Scarborough's major interest until his death in 1972 at the age of ninety-four. He kept the firm "in the family," bringing his children J.C. Scarborough Jr., and Ernestine Scarborough Bynum into the business in the 1930s. In 1974, the funeral home was displaced from its E. Pettigrew St. location by an urban renewal project. After three years in a temporary metal building, Scarborough and Hargett erected a new building on S. Roxboro St., a couple blocks south of the Central Business District. Today, Ernestine Bynum continues as manager of the firm and J.C. Scarborough, III, is its president.

One of the most significant contributions J.C. Scarborough made to his community was the establishment of the Daisy E. Scarborough Home, a nursery school founded in memory of his wife, who died in the early 1920s. To finance the nursery, Scarborough set up the non-profit Daisy E. Scarborough Home Foundation. When Lincoln Hospital moved to its new building on Fayetteville St. in 1925, the foundation purchased the original

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hospital building on Proctor St., in the middle of Hayti, for the new school. As the first nursery school for black children in a community with a great number of working mothers, the Daisy E. Scarborough Home met a tremendous need.¹¹ The nursery accepted any child, regardless of how much his family could afford to pay.

There was full enrollment at the nursery from its beginning, but J.C. Scarborough was not satisfied with its performance until 1926 when he married Clydie Fulwood, who took over its operation. The daughter of a teacher and ministser, Clydie Fulwood Scarborough grew up in Alabama and was graduated from Talladega College in 1922. In her last years of school she was recruited by W.G. Pearson, principal of Durham's black Hillside High School. One of Durham's first black public school teachers to be graduated from a four-year college, Clydie Fulwood taught history and later chemistry, her specialty, until she married J.C. Scarborough in 1926.¹²

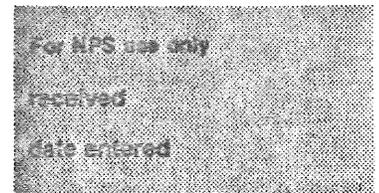
Since then, Mrs. Scarborough has devoted almost sixty years of her life to the advancement of the Daisy E. Scarborough Home and the improvement of day care and early education throughout North Carolina. Mr. and Mrs. Scarborough both believed that the nursery school should be more than a babysitting service, providing a program that would help eliminate the ignorance they saw rampant among Durham's poorer black families. Mrs. Scarborough recognized that only a true educational program would prepare black children to succeed in public school. (According to Mrs. Scarborough, around 1930 many black children had to repeat the first grade because they were so ignorant when they entered.) In 1932, Mrs. Scarborough added a kindergarten program, the first in North Carolina to be licensed.¹³ In 1938, the Daisy E. Scarborough Home expanded again with all-day care for infants. Clydie Scarborough continued her pioneering efforts in the 1960s when she joined in lobbying the North Carolina General Assembly in the successful effort for state licensing of day care facilities.¹⁴

In spite of steady growth that included additions to the Proctor St. building and a branch at St. Joseph's A.M.E. Church, the school always has had long waiting lists. After both branches of the Scarborough Home, now named Scarborough Nursery School, were displaced by urban renewal projects in 1968, Mrs. Scarborough operated the school in a series of temporary locations in downtown and Southeast Durham for several years. In 1975, Scarborough Nursery School erected its own permanent building at the northeast edge of the Central Business District; since then, another branch has been opened at the W.D. Hill Community Center, next door to the Scarborough House.¹⁵ Today in her early nineties, Mrs. Scarborough remains active in the nursery, spending several hours each day at its downtown location.

Although the surrounding neighborhood has experienced many changes in recent decades, the Scarborough House has been carefully preserved. Surrounded by a mix of owner-occupied houses, dwellings converted to offices and apartments, and new construction for a variety of uses, the Scarborough House has maintained its identity as

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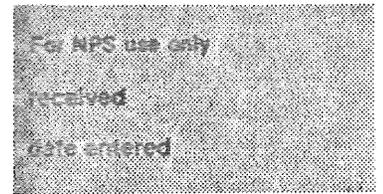
the most architecturally distinctive house in its neighborhood. As such, it stands as the only intact structure directly associated with the accomplishments of the late J.C. Scarborough and his wife, Clydie, who continues to occupy the house today.

NOTES

- 1 "Historical Sketch" in the program for the dedication service for Scarborough and Hargett Memorial Chapels and Gardens, 21 April 1974, n.p., based upon family interviews and memoirs. Copies in possession of Scarborough and Hargett. The historical sketch includes references to Scarborough's mother by a different last name than that of her son; apparently she was not married to Scarborough's father when her son came under the wing of Lowery. There is no reference to Scarborough's father.
- 2 Mrs. Ernestine Scarborough Bynum, interview in Durham, June 1984.
- 3 Durham city directories, 1907/08, 1911/12, 1915/16, 1919/20.
- 4 In Burlington, Hargett formed a partnership with a Mr. Bryant and later opened another funeral home in Greensboro. Hargett and Bryant Funeral Home remains in business in Burlington, as does Hargett Funeral Home in Greensboro. Mrs. Ernestine Scarborough Bynum.
- 5 Mrs. Clydie F. Scarborough, interview in Durham, June 1984.
- 6 Durham city directories, from 1919/20 on.
- 7 The Scarboroughs still own this house, on a separate lot from the Scarborough House. Mrs. Clydie F. Scarborough.
- 8 Mrs. Ernestine Scarborough Bynum.
- 9 Ibid., and Mrs. Clydie F. Scarborough.
- 10 Durham city directories and Mrs. Ernestine Scarborough Bynum.
- 11 Mrs. Clydie F. Scarborough.
- 12 Ibid.
- 13 Ibid. It has not been determined if her kindergarten was the very first in the state to be licensed, or the first black kindergarten to be licensed.
- 14 Ibid.

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15 Almost two-thirds of the total cost of the new nursery school building was met with the proceeds of a fund drive and a \$125,000 bequest to the Daisy E. Scarborough Home Foundation by J.C. Scarborough. Today, the total enrollment at both facilities is 112 children ranging in age from twelve months to six years.



