

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

AUG 30 1975

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM

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

**1** NAME

HISTORIC *Shackelford*  
Redmond-Shackleford House

AND/OR COMMON

**2** LOCATION

STREET & NUMBER 300 Main Street

\_\_\_ NOT FOR PUBLICATION

CITY, TOWN

Tarboro

\_\_\_ VICINITY OF

CONGRESSIONAL DISTRICT

2nd

STATE

North Carolina

CODE

37

COUNTY

Edgecombe

CODE

65

**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 type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input checked="" type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

**4** OWNER OF PROPERTY

NAME Mrs. Maud D. Leggett

STREET & NUMBER

300 Main Street

CITY, TOWN

Tarboro

\_\_\_ VICINITY OF

STATE

North Carolina 27886

**5** LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,  
REGISTRY OF DEEDS, ETC. Edgecombe County Courthouse

STREET & NUMBER

CITY, TOWN

Tarboro

STATE

North Carolina 27886

**6** REPRESENTATION IN EXISTING SURVEYS

TITLE

DATE

\_\_\_ FEDERAL \_\_\_ STATE \_\_\_ COUNTY \_\_\_ LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

CITY, TOWN

STATE

## 7 DESCRIPTION

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

### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Redmond-Shackleford House is a flamboyantly finished Second Empire style town house sequestered amid a densely planted oasis of greenery near the heart of the business district of Tarboro. The fence around the large corner lot walls in the dwelling, located near the corner, a separate kitchen to the rear, and a large informal and formal garden which includes many trees, paths, bushes, a fountain, and a lily pond. The sense of privacy and shade is intensified by the contrast with the busy commercial streets without.

The dwelling is a large L-shaped structure, consisting of a two-story with mansard and a one-story with mansard rear wing. Both sections are of brick covered with stucco or "German cement" scored to resemble stone blocks, and are defined at the corners by heavy quoins. Segmental-arched windows with ornate hoodmolds are used consistently in the main stories, and round-arched dormers pierce the concave mansard roofs of both sections. The character of the house is emphasized by the vivid paint scheme: the walls are gray, the quoins are bright red, and the wooden trim is yellow picked out with red.

The front (northeast) facade of the main block is three large bays wide, and has full-length windows at the first level, with segmental-arched louvered blinds. The central entrance, a double door with elaborate frosted glass panels, is of roughly the same size and shape. Over each opening is a segmental-arched hood mold, carried on molded brackets. Under a heavy cornice runs a band of a trefoil scallop motif, and an incised, molded keystone accents the apex of the hood. This motif is used consistently throughout the exterior.

Stretching nearly across the facade is a handsome wooden porch, its five bays separated by chamfered posts. Standing on chamfered bases, these feature bosses mid-way up and turned caps, from which spring simple arches. A bracket occurs above each post; each has sawn and molded elements, an incised quarter fan and a turned pendant. Between the brackets runs a trefoil scallop band like that of the hoodmolds. Fat little turned balusters support a heavy molded handrail, which carries around the posts.

The facade terminates in a molded cornice, supported on pairs of brackets like those of the porch. The mansard roof is covered with slate shingles in various colors laid in a floral pattern. The dormers, corresponding in placement to the windows below, are round-arched, with round-arched two-over-two sash, and their frames are molded with keystones. Iron cresting, very much intact, crowns the roof, which is pierced by interior chimneys with arched panels and molded decoration.

Projecting from each side of the building, in the front bay, is a three-sided bay window. Originally one story tall, these were raised to two stories each in 1935 by a local contractor, Merkle Pulley, who carefully reproduced the finish of the original. The upper bays contain bathrooms. The fenestration, stucco, quoins and hoodmolds recur, but the upper level windows are truncated. The tops of the bays are crenellated.

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Infilling the corner at the west of the "L" is a sunporch with a series of large windows with fanlights; it was originally an open porch.

The house, as is apparent from the exterior, follows a center hall plan two rooms deep, with an additional room in the wing. The stair rises in a single flight from front to back along the northwest wall of the hall, and fireplaces occur on the partition walls between the pairs of rooms. The woodwork is typical of the period, dark, richly molded and paneled, with broad baseboards and door and window frames, and doors with four vertical panels. The glory of the house, however, is the scintillating array of plaster and painted ornament, probably executed by the local artist Edward Zoeller--which remains intact, altered only by the recent painstaking removal of dark varnish by the long-time caretaker.

The hall is dominated by the stair which rises in a long single flight. Slim turned balusters carry a heavy molded rail that spirals over a heavy turned newel with applied ornament. The plastered walls are painted to resemble woodgraining, and are divided into panels by bands of turquoise, articulated by a vine-like leaf and cherry pattern in red and green. At each corner is a tan cornerblock with a deep blue floral motif. These bands are framed by a trompe-loeil molding. At the top of the wall is a heavy, dark-varnished bracketed cornice, above a trompe-loeil pointed scalloped band. The wainscot is covered with pressed paper in a geometric pattern, woodgrained and varnished. The entire scheme carries up the stair. The ceiling is also painted with wood-grained panels with geometric decoration and there is a plaster medallion with shell and floral designs.

The right hand room, the library, is a tour-de-force of Zoeller's work at its most exuberantly colorful, with a festive assortment of patterns, colors, and artistic techniques displayed. An elaborate parquet floor lies over the original pine. A simple marble mantel with incised spandrels and keystone frames an arched opening filled with a grate cover expertly painted with a romantic landscape scene. The plastered walls are divided into panels by rust-colored borders with geometric patterns at the corners. This simplicity contrasts with the richly painted molded plaster cornice and probably stenciled ceiling treatment. The upper wall features a lower band of gold adorned with a series of brilliantly painted flower-filled ovals, alternating red and blue. Above this runs a course of intricate curvilinear interlace, white on a dark ground. The plaster cornice above consists of a gold-painted molded band, and a richly modeled leaf and swirl motif entwined on a golden horizontal bar--with red, white, and green leaves and swirls on a pink background. This is interrupted at intervals by gilded cartouche brackets. The ceiling has an outer stenciled band of an airy, almost Oriental, stylized leaf pattern, and an inner decoration of spiral and leaf motifs. These are in shades of green on a golden background. The central ceiling area--in a circular shape expanded with a rectangular projection at either side--is defined by gilded moldings, with leaf like accents. At center is a molded plaster medallion featuring swirls, leaves, and

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anthemions. This is painted in gold, red and white. Outlining the medallion is a delicately painted circle of leaves and cherries in red and green, trailing in a T form into the rectangular sides of the circle. The bay window that projects from the room is framed by a large segmental arch outlined in molded wood in contrasting yellowish tan and dark brown shades--a color contrast employed as well in the doors (light panels, dark rails and stiles) and door frames throughout the room. The windows in the bay window area are outlined with dark molding, the ceiling is plain, and the upper wall is treated only with the painted interlace band.

A foil to the strong color and complex patterns of the hall and library is the feminine delicacy of the parlor across the hall. The floor is covered with parquet, again with a complex geometric border. The simple marble mantel is dark brown with light brown mottled spandrels and golden incised decoration. A shadowy, romantic landscape in tans and blues adorns the grate cover. The walls and woodwork of the room are a pale pink, and moldings of doors, baseboards, and door and window frames, as well as the plaster ornament are picked out in gold leaf--creating almost a French drawing room atmosphere. The richest treatment occurs at the cornice. A lower gold band is surmounted by a geometric interlace pattern, above which is a repetition of the molded swirl, bar, and cartouche motif of the opposing room--here in pale pink and gold. The ceiling is treated with a band of a simple flower and leaf pattern, also gold, and the plaster medallion has floral motifs in pink and gold.

The rear rooms on the first floor were not open, but were described as being wallpapered. The rear ell contains a dining room, finished with a wood-grained wainscot. The upstairs was not available for inspection.

The kitchen is a small separate brick building to the rear, with a tin-covered hip roof. It contains two chief rooms and is fully equipped for the daily cooking over a wood-burning stove that has always occurred here--and still does. Throughout the entire place, the finish, furnishings, and possessions are those of the family that has lived there throughout its history, and the appearance and ambiance are intensely evocative of the Redmond and Shackelford presence in the house.

# 8 SIGNIFICANCE

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

SPECIFIC DATES 1885

BUILDER/ARCHITECT

## STATEMENT OF SIGNIFICANCE

The Redmond-Shackleford House, sheltered by a large, densely planted walled garden from the business district of Tarboro, is a flamboyantly finished and extremely well-preserved Second Empire style town house. Built for Kate and Claudia Redmond in 1885, it has remained in the family. The house is essentially unaltered throughout, including the brilliant array of painted and plaster ornament executed by Edward Zoeller, a Bavarian-born local "ornamental and fresco painter" of considerable virtuosity.

In Tarboro on March 18, 1842, Michael Hern sold to James M. Redmond "one Lott or parcel of land containing onehalf acre of land more or less & lying & being in the said town & known by the name of Lott NO. Seventy."<sup>1</sup> This lot was located on the corner of Pitt and Main streets, and at his death in 1873, James Redmond apparently left the tract to his daughters, Claudia and Kate. These two sisters built a house on that land with construction being completed in 1885. The house was doubtless one of the grandest built in Tarboro in the years following the Civil War, as the town began to recover from the economic and social uncertainties of war and Reconstruction. When the house was built, the streets, including the main street it faces, were unpaved. "As usual after a rain," complained the Tarboro Southerner in January, 1885, "Main Street is like unto a elongated mud pudding."<sup>2</sup>

The father of Claudia and Kate Redmond was a prominent and wealthy merchant and landowner whose estate was valued at over \$100,000 in 1860. Their mother, Catherine Redmond, died in 1856, and following her death the sisters lived with their father until his death in 1873. After he died they continued to live together in Tarboro. Although Claudia Redmond referred to herself in the 1880 census as a "housekeeper," she was, in actuality, a strong-minded businesswoman who served as the administrator of her father's estate and did considerable investing and speculating in mortgages and real estate. Kate Redmond also had some land investments but she was not as ambitious a businesswoman as her sister. Instead, she described herself for the 1880 census as a "lady of leisure."<sup>3</sup>

On December 23, 1885, Kate Redmond married Jonathan F. Shackleford, owner of a fertilizer house established in Tarboro in 1871. Shackleford was a member of the new industrialist class that appeared in the South following the Civil War. Such men were the forerunners of the so-called "New South". Shackleford, like other men in the region who had capital to<sup>4</sup> invest, realized that future wealth lay not in agriculture but in industrialization. In 1883 he was fully aware of what the Tarboro Southerner meant when, calling for efforts to improve the town's post-war economy, it declared that

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A purely agricultural community cannot support a large town. Property here cannot advance, unless interests other than selling goods to the farmer are developed, and the problem presents itself to those who are most interested in the growth of the town. The solution is not difficult. We want factories. We need them.

On another occasion in 1883 the newspaper claimed that "everything akin to manufacturing is allowed to go by default here in Tarboro. A couple of first class mills would pay here."

Fulfilling the prediction, Shackleford shortly erected the River View Knitting Mill in Tarboro, and by 1890 the mill increased its capacity by fifty per cent, becoming "a great asset in the industrial life" of Edgecombe County. Although the establishment "burned after several years of prosperous operation," it was indicative of the partial transformation of Tarboro from purely a supply center for Edgecombe County farmers to a town which would also hear the hum of the mill loom far into the twentieth century.<sup>6</sup>

The Shackleford-Redmond wedding took place in the new house on Main Street. The Southerner carried a description of the affair:

Married yesterday morning at the residence of the bride, John F. Shackleford to Miss Kate S. Redmond, the Rev. J. B. Cheshire, D. D., officiating. A few friends of the bride and groom were present to see the twain made one, and to wish them a happy and lengthy journey through life. Mr. and Mrs.<sup>7</sup> Shackleford left on the morning train for New York.

After the wedding Claudia Redmond lived in the house on Main Street with Kate and her husband until Claudia's death in 1912. Kate died in that same year. At their deaths both of them left all of their personal and real property to Kate's daughter, Maud Dudley Shackleford. Evidently these transactions included their respective shares in the new house. When Jonathan F. Shackleford died in 1921, he too left all of his property to his daughter. "Miss Maud"<sup>8</sup> subsequently married into the Leggett family of Tarboro and is now a widow.

An outstanding feature of the Redmond-Shackleford House is the ornate plaster and painted decoration said by Miss Maud Leggett to be the work of a noted local artist, Edward Zoeller. Zoeller was born in Bavaria on March 14, 1834, and he came to Edgecombe

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County between 1850 and 1857. In the Tarboro Southerner of December 4, 1857, he began advertising "Edward Zoeller and Company, House, Sign, Ornamental, and Fresco Painters." In his advertisement Zoeller described himself and his workers as "Guilders, Bronzers, and Imitators of Wood and Marble" who paid "Prompt Attention. . . to Glazing, Varnishing, &c." Furthermore, the advertisement declared, "the citizens of Edgecombe are urgently solicited to give them a trial," and "all work will be executed with fidelity and dispatch." In addition the commercial notice pointed out that "paper hangings would also be attended to in town or country."<sup>9</sup> Zoeller's early work in the area is believed to include the elaborate painting at the Coolmore Plantation in the county.

In June, 1861, the Bavarian immigrant enlisted in the Confederate Army as a private, but he saw only six months of service, being mustered out in November, 1861. Following his tour of duty he returned to his business as a fresco painter. Zoeller also served as an United States Marshall and took the census of Edgecombe County in 1880. He was elected constable of Tarboro Township in 1869, and in 1887 he served on the board of trustees for the Negro school in Princeville (a Black community across the Tar River from Tarboro). When he died in 1897 his personal estate was valued at only \$300, but he did own a home in Tarboro and some land.<sup>10</sup>

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FOOTNOTES

<sup>1</sup> Edgecombe County Deed Books, Office of the Register of Deeds, Edgecombe County Courthouse, Edgecombe Deed Book 23:28.

<sup>2</sup> Tarboro Southerner, January 8, 1885.

<sup>3</sup> Eighth Census of the United States, 1860: Edgecombe County, North Carolina, Population Schedule, 177; Tenth Census of the United States, 1880: Edgecombe County, North Carolina, Population Schedule, 36; Edgecombe County Estate Records, 1760-1880, James M. Redmond, 1873, Archives, Division of Archives and History; Works Progress Administration, Cemetery Index, Archives, Division of Archives and History, hereinafter cited as W. P. A. Cemetery Index.

<sup>4</sup> Edgecombe County Marriage Register 1867-1937, Edgecombe County Courthouse, Tarboro; Joseph Kelly Turner and John L. Bridgers, Jr., History of Edgecombe County, (Raleigh: Edwards and Broughton, 1920), p. 348; Tarboro Southerner, January 15, 1885.

<sup>5</sup> Tarboro Southerner, March 15, September 20, 1883.

<sup>6</sup> Turner and Bridgers, History of Edgecombe County, p. 348.

<sup>7</sup> Tarboro Southerner, December 24, 1885.

<sup>8</sup> Edgecombe County Record of Wills, Office of the Clerk Superior Court, Edgecombe County Courthouse, Tarboro, Will Books I:491, 516; J:554.

<sup>9</sup> W. P. A. Cemetery Index; Eighth Census of the United States, 1860: Edgecombe County, North Carolina, Population Schedule, 182; Tarboro Southerner, February 6, 1858.

<sup>10</sup> Louis H. Manarin, Compiler, North Carolina Troops, 1861-1865: A Roster, III. (Raleigh: Division of Archives and History), p. 8. Tenth Census of the United States, 1880: Edgecombe County, North Carolina, Population Schedule, I; Turner and Bridgers, History of Edgecombe County, pp. 249, 382; Edgecombe County Original Wills, 1831-1845, Edward Zoeller, 1897, Archives, Division of Archives and History, Raleigh, North Carolina.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

Edgecombe County Records. Edgecombe County Courthouse, Tarboro, North Carolina,  
(Subgroups: Deeds, Wills, Marriage Registers).

Edgecombe County Records. Division of Archives and History, Raleigh, North Carolina,  
(Subgroups: Wills, Estates).

# 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY less than 1 acre  
UTM REFERENCES

Latitude Longitude  
35° 53' 46" 77° 32' 08"

A [ ]  
ZONE EASTING NORTHING  
C [ ]

B [ ]  
ZONE EASTING NORTHING  
D [ ]

VERBAL BOUNDARY DESCRIPTION

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

# 11 FORM PREPARED BY

NAME / TITLE Description by Catherine W. Cockshutt, Survey Supervisor  
Significance by Joe Mobley, Survey Specialist

ORGANIZATION Division of Archives and History DATE \_\_\_\_\_  
STREET & NUMBER 109 East Jones Street TELEPHONE 829-4763  
CITY OR TOWN Raleigh STATE North Carolina 27611

# 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL \_\_\_\_\_ STATE X LOCAL \_\_\_\_\_

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

FEDERAL REPRESENTATIVE SIGNATURE

TITLE Historic Preservation Officer DATE \_\_\_\_\_

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE \_\_\_\_\_

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST: \_\_\_\_\_ DATE \_\_\_\_\_

KEEPER OF THE NATIONAL REGISTER

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Office of the Census. Eighth Census of the United States, 1860: Edgecombe County, North Carolina, Population Schedule; Tenth Census of the United States, 1880: Edgecombe County, North Carolina, Population Schedule.

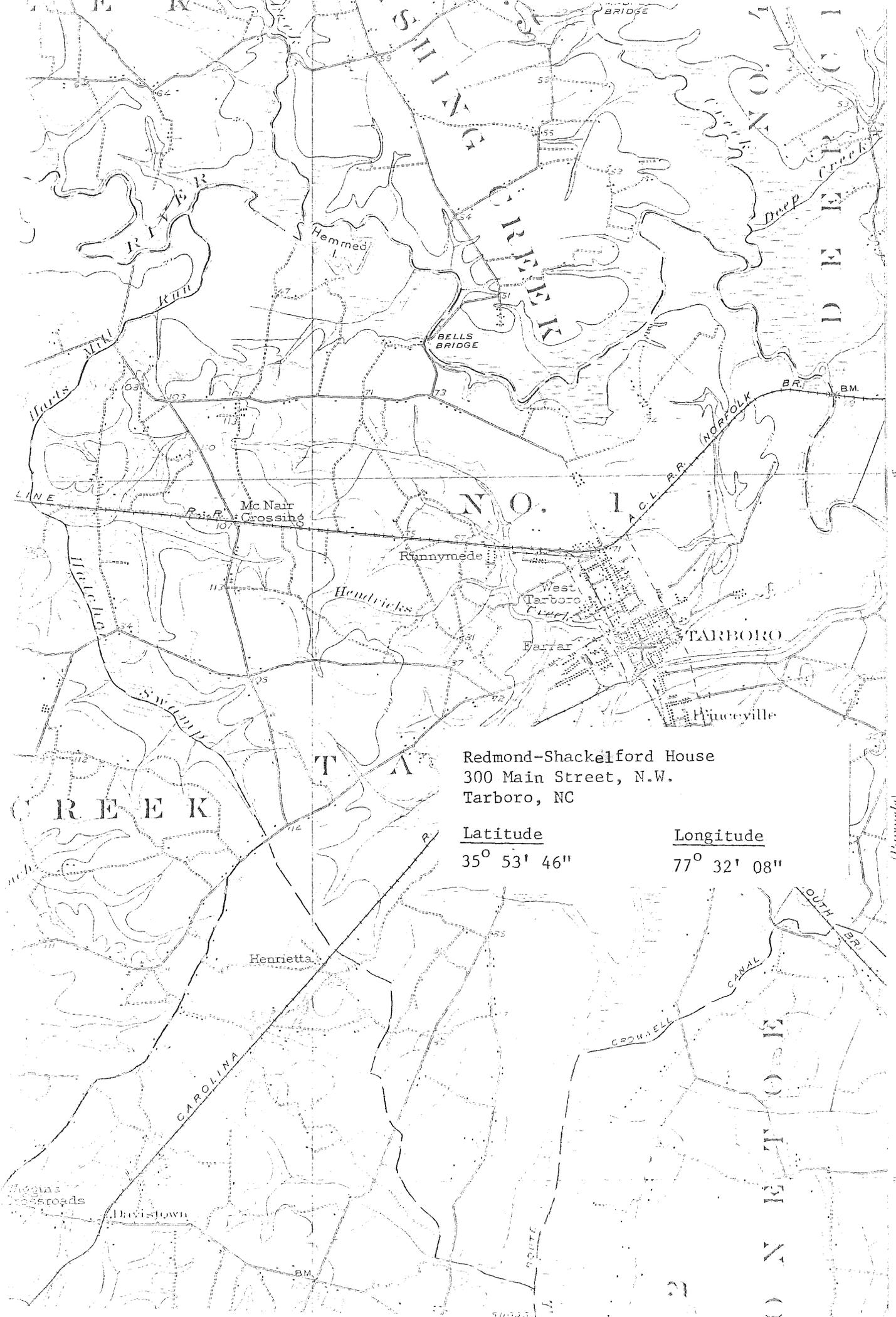
Manarin, Louis H., Compiler. North Carolina Troops, 1861-1865: A Roster, III. Raleigh: Division of Archives and History.

Tarboro Southerner. 1858-1885.

The University of North Carolina Alumni Directory, 1795-1953. Compiled and edited by the alumni office of the General Alumni Association. Chapel Hill: University of Chapel Hill Press, 1954.

Turner, Joseph Kelly and Bridgers, John L. Jr. History of Edgecombe County. Raleigh: Edwards and Broughton, 1920.

Works Progress Administration, Cemetery Index. Division of Archives and History, Raleigh, North Carolina.



Redmond-Shackelford House  
 300 Main Street, N.W.  
 Tarboro, NC

Latitude  
 35° 53' 46"

Longitude  
 77° 32' 08"

(Hannede)

