

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

NATIONAL REGISTER OF HISTORIC PLACES

Pugh House

Morrisville, Wake County, WA4868, Listed 6/19/2014

Nomination by Sybil Argintar

Photographs by Ann Swallow, February 2014



Overall view, including smokehouse



Rear view

Pugh House
Name of Property

Wake County, North Carolina
County and State

5. Classification

Ownership of Property (Check as many boxes as apply)	Category of Property (Check only one box)	Number of Resources within Property (Do not include previously listed resources in the count)	
<input type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input checked="" type="checkbox"/> public-local	<input type="checkbox"/> district	<u> 2 </u>	<u> 0 </u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u> 0 </u>	<u> 0 </u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u> 0 </u>	<u> 0 </u> structures
	<input type="checkbox"/> object	<u> 0 </u>	<u> 0 </u> objects
		<u> 2 </u>	<u> 0 </u> Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)
"Historic and Architectural Resources of Wake County, North Carolina (ca. 1770 – 1941)"

Number of contributing resources previously listed in the National Register
 2

6. Function or Use

Historic Functions

(Enter categories from instructions)

Cat: Domestic Sub: single dwelling
Domestic secondary structure

Current Functions

(Enter categories from instructions)

Cat: Work in progress Sub: _____

7. Description

Architectural Classification (Enter categories from instructions)

Italianate

Materials (Enter categories from instructions)

foundation brick
roof metal
walls weatherboard

other wood

Narrative Description

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

Pugh House
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Wake County, North Carolina
County and State

8. Statement of Significance

Applicable National Register Criteria

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

A Property is associated with events that have made a significant contribution to the broad patterns of our history.

B Property is associated with the lives of persons significant in our past.

C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

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

A owned by a religious institution or used for religious purposes.

B removed from its original location.

C a birthplace or a grave.

D a cemetery.

E a reconstructed building, object, or structure.

F a commemorative property.

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

Areas of Significance

(Enter categories from instructions)

Architecture
Art

Period of Significance

ca. 1870, 1923 - 1958

Significant Dates

ca. 1870, 1923, 1936

Significant Person

(Complete if Criterion B is marked above)

Pugh, Sarah Mabel

Cultural Affiliation

N/A

Architect/Builder

unknown

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS)

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

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: Department of Archives and History, Raleigh, NC

Pugh House
Name of Property

Wake County, North Carolina
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10. Geographical Data

Acreeage of Property 0.25 acres

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

Zone Easting Northing
1 17 695420 3966220
2

Zone Easting Northing
3
4
 See continuation sheet.

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Sybil H. Argintar, Preservation Planning Consultant

organization Southeastern Preservation Services date September 30, 2013

street & number 166 Pearson Drive telephone (828) 230-3773

city or town Asheville state NC zip code 28801

12. Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

Representative black and white photographs of the property.

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

Property Owner

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

name Town of Morrisville c/o Tony Chiotakis, Director of Community Services

street & number Morrisville Town Hall, 100 Town Hall Drive telephone (919) 463-6154

city or town Morrisville state NC zip code 27560

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

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

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National Park Service

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Summary

The ca. 1870 Pugh House and ca. 1880s smokehouse, listed in the National Register in 2003, were moved to their current quarter-acre site at 103 Page Street on January 12, 2008. The house now faces east, one block west of the railroad tracks which run parallel to Chapel Hill Road. The house and smokehouse were moved approximately 400 feet west of the original half-acre residential lot at 10018 Chapel Hill Road, where the house faced west. The current site is in the center of the town of Morrisville. Residential areas are to the south and north and a small commercial building is across Page Street to the east. The smokehouse is located to the northwest of the house, standing directly north of the rear ell. It is sited slightly closer to the house than it was at the original location, but it has the same orientation to the house. Just as at the original location, it is set farther back from the front property line than the main body of the house. Both the original and the current site are level, with a small grassy lawn in front of the house. The house originally stood about twenty-five to thirty feet back from the public road, and it has a very similar setback to the street at the new location.

The house and smokehouse were moved due to the fact that the owner of the original property threatened to demolish them as he no longer wanted to maintain them. The Town of Morrisville purchased the buildings in 2007 to save them from being destroyed. Until late 2007 the ca. 1900 Ellis Rooming House stood at the new location. The frame I-house had been previously evaluated as a non-contributing resource in a small historic district in Morrisville first determined eligible in 1992 due to owner objection. Later, in 1999, under Section 106 review the district was determined ineligible due to a loss of integrity. The Ellis Rooming House was very altered and in a deteriorated condition, and it was demolished in late 2007.

The entire house was jacked up, support beams and wheels were inserted underneath, chimneys were secured and left intact, and the house was then wheeled to the new site, and set down on a new brick foundation.¹ The foundation height is the same as at the original one, but the current foundation is solid brick whereas the original one was set on brick piers with later brick infill. The smokehouse was moved similarly.

¹"Pugh House". <http://www.ci.morrisville.nc.us/index.aspx?NID=507>. Accessed November 26, 2013. Photos on the town website show how the structure was moved.

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Pugh House. Contributing Building. ca. 1870, early 1970s, 2008.

This two-story, three-bay-wide, weatherboard-clad, I-house with a side-gable-roof with returns, and a one-story end-gabled rear ell, was built ca. 1870. The roof is sheathed in metal. The front (east) and rear (west) elevations have molded roof cornice brackets with finials, and there are bargeboards with fleur-de-lis-shaped motifs on the north and south elevations. Windows are six-over-six double-hung sash on the east and west, with four-over-four sash on the north and south elevations. The new foundation is solid brick, with diamond pattern pierced brick openings throughout. The most notable exterior features of the building are the hip-roof porch on the front of the house and the cornice work on both the porch and the two-story section of the house. The porch roof is supported by paired, slender square posts, and by groups of three slender posts at the corners. Molded caps join the posts, and spans of round arches link the posts together. Sawntwork ornamentation fills the spandrels of the arches and the spaces between the posts above the molded caps. The balustrade is comprised of a repeating curvilinear sawntwork pattern and a molded rail. The porch floor is tongue-and-groove wood, some of which was rotted and was selectively replaced after the move, along with selective replacement of some of the porch structure that was also rotted. The ceiling of the porch is beadboard, and a new metal roof was installed. All porch elements were painted.

The façade (east) is three bays wide, with the first floor windows flanking a wooden door comprised of two round-arched and shouldered lights over panels defined by moldings with turned corner blocks, and three-light sidelights and five-light transom. The rear (west) elevation is three single window bays in width on the second floor, but the first story of the northwest corner of this elevation consists of a hip-roof one-story, ca. 1940s addition, and the one-story rear ell projecting to the west. The north and south elevations of the main block consist of two single windows flanking a single-shoulder American bond brick chimney. Both exterior original chimneys were moved intact with the house.

The rear ell, with gable returns, is four bays long, and on the south elevation each bay contains a window. There is a clear demarcation, indicated by a vertical trim piece and a change in the width of the weatherboard, approximately in the middle of the elevation, which shows where the original section ends and the late-nineteenth-century addition begins. Windows on this elevation are six-over-six on each end, with two smaller multi-light windows in the center. The west (rear) elevation of the ell is a single bay in width, with one six-over-six window. The north elevation, with a full-length porch, is detailed the same as on the front of the house. This is a reconstruction, and was not part of the original design of the house. Some remnants of the original porch design on the ell was

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found in the move, and these design elements have been reconstructed. There is an existing modern picture window on the east end of this elevation, near the juncture of the ell with the main body of the house. The ell has an interior brick chimney, located approximately halfway back from the main block of the house. An addition was made to the west end of the ell, in the late nineteenth century.

The interior floor plan of the house is typical of an I-house, with two rooms on each level flanking a central hallway and staircase (see Exhibit A, floor plan). Finishes within the main body of the house include tongue-and-groove hardwood floors, molded door and window surrounds, molded baseboards, and sheetrock walls. Doors are four-panel, with porcelain knobs and cast-iron lock boxes stamped with the initials "B. L. W." and "Patd July 21, 1865".² At the end of the hallway on the first floor is a bathroom which was a later, ca. 1940s addition. To the south of the first floor hall is the original parlor with a simple "...pilaster and frieze unpainted mantel with molded pilaster caps and bases, chamfering, and a slight peaked profile to the lower edge of the frieze. The mantel shelf has a multiple curved edge, and the entire mantel is set against a chimney breast that projects slightly into the room."³ There is a late-nineteenth-century wood panel door into this room with a single light framed by smaller colored glass panes. The north room on the first floor, also a parlor, does not have a mantel, and a closet with folding doors has been added on the south wall.

The kitchen and dining room are located within the ell. The interior of the ell was completely remodeled in the early 1970s, including removal of the wall on either side of the chimney, and modern paneling and cabinetry added. Door and window trim are plain boards, with butted joints.

The double-run, open staircase on the north wall to the second level has turned balusters and handrail which continues from the first floor turned newel post and curves around at the landing to join the second floor balustrade, also with turned balusters. Flooring on the second floor is wood tongue-and-groove, walls and ceilings are sheetrock, and closets have been added in both rooms (see Exhibit A). Baseboards on the second floor are molded as on the first, and doors are also four-panel with molded trim. Both bedrooms upstairs have mantels matching the one in the south parlor, except the upstairs ones are painted.

² Pezzoni, J. Daniel. Pugh House National Register Nomination, 2003, p. 7-2.

³ Ibid, p. 7-3.

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Circular saw marks are visible on the rafters within the attics of the main house and ell. In the crawlspace of the ell, the circular sawn marks can be seen on the sills and joists, helping to date the house the last quarter of the nineteenth century.

Smokehouse. Contributing Building 1880s, early 1970s.

The smokehouse is a one-story frame building that measures approximately twelve feet square. Its original location was to the side of the house on its south side, facing toward the rear ell, and set farther back from the street than the house. On the new site it is located in the same relative location to the rear ell of the house. Given that the house orientation has been reversed, the smokehouse is located north of the rear ell of the house. The smokehouse has new brick piers, weatherboard siding, quarter-round corner boards, a front-gable roof sheathed with deteriorated tin shingles, and decorative trusswork in the gable ends comprised of chamfered cross members and quatrefoil vents. On the south elevation is a diagonal beaded board door. The inside was completely remodeled in the early 1970s, and was then used for storage.

Integrity Statement

The new setting for the Pugh House does exhibit many of the features of its original site which is level and oriented towards the railroad tracks, one block away. The house at the new location has a similar residential setting as originally. Following the move the aluminum siding was removed and the original weatherboards were restored. Much of the original craftsmanship of the house has been retained and the design and detailing of the house is now much like its original appearance. The brick foundation is at the same height as originally, and the porch is accessed by the same number of steps. The existing foundation at the original location was brick piers with later infill, and the foundation at the new site is a solid brick foundation. The smokehouse is located in relation to the house as it was on the original setting. Overall, the architectural integrity of the house has been retained and improved since it was listed in the National Register. Plans to rehabilitate the interior of the house are underway.

In accordance with 36 CFR 60.14(b)(2)(iii) pertaining to moved National Register-listed properties where designation is sought in the new location, professional archaeologists conducted a field survey of the parcel on which the Pugh House has been relocated in December 2013. Shovel testing was completed, and the archaeologists concluded that the relocation of the Pugh House did not impact any significant archaeological deposits. The December 23, 2013 correspondence and figures comprising the full archaeological report is attached to this nomination as Exhibit B.

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Summary

The ca. 1870 Pugh House meets National Register of Historic Places Criterion C as a significant local example of an Italianate style I-house, with notable features including the bargeboards with fleur-de-lis-shaped motifs, curving roof cornice brackets with finials, and the hip-roof porch on the front of the house with its paired, slender square posts, groups of three slender posts at the corners, molded caps joining the posts, and spans of round arches linking the posts together. Sawntwork ornamentation fills the spandrels of the arches and the spaces between the posts above the molded caps. The ca. 1880s smokehouse is also architecturally significant as an intact outbuilding indicative of late nineteenth century lifestyles. Historical and architectural context and significance for the Pugh House can be found in the related Multiple Property Documentation Form “Historic and Architectural Resources of Wake County, North Carolina (ca. 1770 – 1941)”, context pages E30-46, “Civil War, Reconstruction, and A Shift to Commercial Agriculture (1861 – 1885), and property type pages F131-135, “Houses Built Between the Civil War and World War I (1865 – ca. 1918)”, along with registration requirements for Property Type 3: pages F141-142.

In addition, the house meets National Register Criterion B for its association with the artist Mabel Pugh, daughter of James M. Pugh, who pioneered her profession for women in North Carolina and who is of statewide significance. The period of significance of the house encompasses the ca. 1870 construction date and the period 1923 through 1958, the time period when Mabel Pugh maintained a studio at the property and lived until she sold the house and moved to another home in Raleigh. The property meets Criterion Consideration B, as a moved property, since it is significant for its architectural style and finishes and is the building most closely associated with Mabel Pugh, an important North Carolina artist, during the most productive years of her career within the state.

Historic Overview and Art Context

The following text, unless otherwise noted, is taken in its entirety from the original National Register nomination form prepared by J. Daniel Pezzoni, July 31, 2002. The property, in its original location, was listed on the National Register of Historic Places in 2003.

The Pugh House stands at the center of the Town of Morrisville, which grew up around a station on the North Carolina Railroad, constructed through the area in 1852. By 1872 six general stores listed Morrisville as their address. One of these

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was the store of James M. Pugh (ca. 1826-1892), who in 1867 had purchased a one-acre lot at the intersection of the Raleigh-Chapel Hill Road and the Mt. Herman Road (the latter abandoned by the 1950s). The purchase coincided with passage of a crop lien law that allowed merchants to sell to farmers on credit and collect on accounts when agricultural products were sold in the fall. The system involved some risk but also enabled merchants to charge higher interest. J. M. Pugh was one of the first storekeepers in Wake County to take advantage of the law.⁴

On his town lot Pugh built his residence and a post office in addition to the store, and he served as Morrisville's postmaster. Also, in 1872, Pugh purchased a 122-acre farm near town that he farmed with the aid of black laborers. Pugh and his wife Mary Ellen (Collier) Pugh (1848-1926) had eight children, and they were assisted in 1880 by an elderly black resident housekeeper named Celia Thompson. After J. M. Pugh's death in 1892 the property passed to Mary, who in 1900 lived there with three young daughters, Lessie (or Lesse), Nora, and Mabel, and a son Cornelius. The 1900 federal census lists Mary Pugh's occupation as "cook," but the 1910 census describes her as living off of income, presumably from the store and farm.⁵

Mary and James Pugh's youngest child was Sarah Mabel Pugh (1891-1986), who was one year old when her father died. Mabel entered Peace College in Raleigh in 1907 and took three diplomas there before graduating in 1913. The 1913 college yearbook, the *Lotus*, identified Pugh as the only art major in her class. Peace College was one of a handful of women's institutions in the state that offered professional under-graduate instruction in art during the period. Pugh's mentor at Peace, Ruth Huntington Moore, encouraged Pugh to continue her studies. She took classes at the Art Students' League in New York City and in 1916 she won a four-year scholarship at the Pennsylvania Academy in Philadelphia, which culminated in study abroad. Pugh taught freehand drawing in the Philadelphia Public Schools for a couple of years before moving her studio to Morrisville in 1923 so that she could nurse her elderly mother. While in Morrisville Pugh also worked as an artist for the Edwards & Broughton Printing Company in Raleigh. This experience helped her secure illustrating jobs when she moved to New York City after her mother's death in 1926.⁶

⁴ Pezzoni, J. Daniel. Pugh House National Register Nomination, 2003, p. 8-6.

⁵ Ibid, p. 8-7.

⁶ Ibid.

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In New York, Pugh made her first sale to McCall's and soon sold the magazine \$1,000 of her artwork. During her ten-year residence in New York City, Pugh built a successful career in book illustration, providing Century Co., E. P. Dutton, Doubleday, Thos. Crowell and other publishers with illustrations and dust jacket designs for over a dozen books. Most of the books had historical or adventure themes, and Pugh later observed, "At first the publishers must have thought I was a 'tough woman' for my first assignments were to illustrate books on Black Beard and Paul Bunyan and right after that followed 'The Twelve Bad Men' and 'Wild Men of the West. ". In 1933 Pugh illustrated and wrote a children's book entitled *Little Carolina Blue Bonnet*. The book tells the story of a girl growing up in a fictionalized Morrisville at the turn of the century. A block print on page 4 depicts the Pugh House with its arched porch spans and accompanying smokehouse, and the color frontispiece illustration of the book's protagonist is set on the front porch.⁷

Illustration work proved artistically fulfilling for Pugh, but she also painted for exhibition and sale. Some of her earliest awards were garnered at the North Carolina State Fair. Her move to New York gained her a wider audience. In 1930 the Southern States Art League awarded her its block print prize, and the Plastic Club of Philadelphia, one of the nation's leading woman's art organizations, awarded her its Gold Medal. Pugh exhibited in Philadelphia, New York City (the 1940 World's Fair and other venues), Chicago, Houston, and Los Angeles, and at numerous North Carolina shows, galleries, and public places. A lithograph and block print of Pugh's were acquired by the Library of Congress for its Collection of Contemporary American Prints prior to 1944. Pugh also composed choral music.⁸

Ruth Huntington Moore, Pugh's instructor at Peace College, died in 1936 and Mabel Pugh was invited to take her place as head of the art department. Pugh taught art and art history at her alma mater, and her popularity with her students prompted the dedication of the college yearbook to her in 1940. In 1938 Pugh received special instruction in portrait painting, and from 1945 through 1960 she produced over fifty portraits on commission, including two of North Carolina congressmen. Another distinguishing quality of Pugh's art was her focus on

⁷ Pezzoni, J. Daniel. Pugh House National Register Nomination, 2003, pp. 8-7 and 8-8.

⁸ Pezzoni, J. Daniel. Pugh House National Register Nomination, 2003, p. 8-8.

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regional topics, an interest that was already strong in the early 1920s and that coincided with the early phase of the Southern regionalist movement which reached a head during the public art initiatives of the New Deal. At Peace College, Pugh lived on campus during the school year--there is an account of her living in her studio at one point--and she spent summers at her Morrisville home.

Additional research conducted by Sybil Argintar in 2013 has revealed that in 1958, just two years before she retired from Peace College, Mabel Pugh sold the Pugh House to Jonathan and Margaret L. Adams of Wake County.⁹ She then bought a house at 304 Polk Street in Raleigh, where she remained until she died in 1986.¹⁰ In 1970, Margaret Adams, a widow, sold the Pugh House to Robert and Edna Ruth Strickland Middleton; the Middletons in turn sold the house in 1972 to David L. and Joanne L. Quate.¹¹

David Quate rewired the house, added drywall and aluminum siding, and built a welding shop, not part of the nomination.¹² In 1978, the Quates sold the property to Billy K. and Dorothy H. Hartness, the owners before the property changed to the current ownership of the Town of Morrisville.¹³

In her article "Women and the Transformation of Art in Early 20th Century North Carolina" (1989), art historian Caroline Mesrobian Hickman ranks Mabel Pugh among the four most prominent North Carolina women artists of the first half of the twentieth century, a group that also included Clare Veronica Hope Leighton (b. 1901), Mary Harvey Tannahill (1863-1951), and Mary Bayard Morgan Wootten (1876-1959). Pugh and her North Carolina contemporaries began their careers at a time when American women artists had recently come into their own as professionals. The process of professionalization had begun in the nineteenth century and by the end of the century had led to expanded opportunities for women in academia and the creation of professional institutions formed by women artists. In the 1890s and early twentieth century, women artists "asserted their professional identities more publicly and self-consciously than ever," according to historian Laura R. Prieto, who adds that "suffrage removed the last major formal barrier to women's acceptance in the public sphere."¹⁴

⁹ Wake County Deed Book 1328, p. 522.

¹⁰ On March 27, 1986, Wachovia Bank & Trust Company, as attorney-in-fact for Mabel Pugh, sold the house to W. Wesley Fink. Wake County Deed Book 3689, p. 731.

¹¹ Wake County Deed Books 1932, p. 403 and 2082, p. 533.

¹² Pezzoni, J. Daniel. Pugh House National Register Nomination, 2003, p.8-8.

¹³ Wake County Deed Book 12689, p. 1325.

¹⁴ Pezzoni, J. Daniel. Pugh House National Register Nomination, 2003, p. 8-9.

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These developments occurred primarily in Philadelphia, New York, and other Northeastern centers of culture; in the more rural and less affluent South, the professionalization of women artists took longer to achieve. Artists of Mabel Pugh's generation were obliged to seek post-graduate training outside the state, since graduate programs in art were not offered at North Carolina's public and private institutions of higher education until the 1940s. Like Pugh, her contemporaries built their careers in part outside North Carolina. The wealthy Mary Tannahill (her father was founder and president of the New York Cotton Exchange) "preferred the cosmopolitan life and stimuli of New York City and summered in Provincetown, [but also] maintained strong ties with North Carolina." Bayard Wooten taught art at the college level in Arkansas and Georgia before returning to her native New Bern shortly after 1900, where she gradually gained a reputation as the state's foremost woman photographer. As a woman artist working in North Carolina from the 1920s on, as an art educator at Peace College from 1936 on, and through her participation in statewide art organizations beginning in the late 1930s, Mabel Pugh helped further the professionalization process in her home state.¹⁵

Architectural Context

According to architectural historian M. Ruth Little, who prepared the National Register nomination for the Morrisville Historic District in 1991, the Pugh House is

Morrisville's most visible landmark because of its prominent corner site and lively 'gingerbread' trim." Little includes the Pugh House with three other early Morrisville dwellings that together form the town's "primary architectural significance. " Two of these dwellings--the Williamson Page House and the Page-Hamilton House--have porches with sawn ornament that is very similar to that of the Pugh House. Distinctive features include slender posts grouped in threes at the comers and paired in between with sawnwork in the interstices at the tops of the posts and sawn balustrades below. The Pugh House is fancier than the others, with arched spans (the other houses have sawn

¹⁵Pezzoni, J. Daniel. Pugh House National Register Nomination, 2003, pp. 8-9 and 8-10.

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fringes) and molded caps at the springing points of the spans (the other houses have no caps).¹⁶

Based on the similarity, Little suggests the involvement of the same craftsman in the ornamentation of the three houses. She notes the existence of the Page & Ellington sash and blind factory and building firm in nearby Cary in the early 1870s, about the time the houses were built (or remodeled in the case of the antebellum Williamson Page House). Morrisville was also home to a steam sawmill during the period, making it a possible candidate for the source of the millwork. A similar millwork tradition developed in Auburn, another Wake County depot village on the North Carolina Railroad. Little observes:

In a county where little building took place during the decade following the Civil War, it is logical that the most stylish construction would have occurred in railroad towns. Not only did the railroad bring prosperity to landowners along the tracks, but it also apparently created a desire for fashionable dwellings and facilitated the transport of up-to-date millwork from sash and blind factories to embellish those houses.

Little characterizes the millwork as an interpretation in wood of the cast-iron porches that were popular throughout the South during the mid-nineteenth century.¹⁷

The Pugh, Williamson Page, and Page-Hamilton houses share other similarities that may relate to their presumed ornamentation by a single builder, but that are also typical of the early postbellum period. All three houses have front doors with Italianate round-arched glass panels in heavily molded frames and with molded panels underneath, although the Pugh House door is somewhat fancier than the others. The Page-Hamilton House has a mantel like those in the Pugh House, Greek Revival in overall form but with a Gothic-influenced peaked frieze profile, and both houses share with the Pugh House center-passage stairs with bulbous turned newels and turned balusters of segmented vasiform form.¹⁸

¹⁶ Pezzoni, J. Daniel. Pugh House National Register Nomination, 2003, p. 8-10.

¹⁷ Pezzoni, J. Daniel. Pugh House National Register Nomination, 2003, pp. 8-10 and 8-11.

¹⁸ Pezzoni, J. Daniel. Pugh House National Register Nomination, 2003, p. 8-11.

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Criteria Consideration B

The Pugh House architectural integrity has been improved at the new location with the removal of the artificial siding. It is sited in a compatible new house lot at a very short distance from the original location. Although the orientation of the house has been turned one hundred and eighty degrees, it has been moved with its original 1880s smokehouse, thus creating a more authentic setting for the house on Page Street. The house is also significant for its association with Mabel Pugh, as it is the property most closely associated with this important North Carolina artist during the most productive years of her career within the state.

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Bibliography

Lally, Kelly A. The Historic Architecture of Wake County, North Carolina. Raleigh, North Carolina: Wake County Government, 1994.

Pezzoni, J. Daniel. "Pugh House". National Register nomination. July 2003.

Wake County Deed Books 1932, p. 403; 1328, p. 522; 2082, p. 533; 3689, p. 731; and 12689, p. 1325.

Section 10

Boundary Description

The boundaries for this nomination are indicated on the accompanying tax/sketch map, with a scale of 1" = 100'.

Boundary Justification

Boundaries include all of the .25 acres currently associated with the house and smokehouse. The current house location and acreage creates an urban house setting that is compatible with and similar to the original location.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

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Pugh House
Wake County, North Carolina

Photographs

The following information applies to all photographs, except where noted.

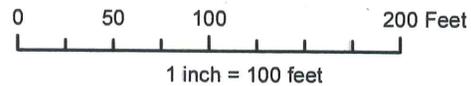
Name of property:	Pugh House Morrisville, Wake County, North Carolina
Photographer:	Sybil H. Argintar, unless noted otherwise
Date of photos:	January 2013, unless noted otherwise
Location of digital negatives:	North Carolina State Historic Preservation Office, Raleigh, NC

1. Front of house, smokehouse, view southwest
(Ann Swallow; February 2014)
2. Rear ell and west elevation, view southeast
(Ann Swallow; February 2014)
3. Rear ell and south elevation, view northeast
(Ann Swallow; February 2014)
4. Front porch detail, view west
5. Interior, front door
6. Interior, stair newel post
7. Interior, door into south parlor
8. Interior, mantel in south parlor
9. Interior, south bedroom, second floor
10. Interior, mantel in south bedroom, second floor
11. Interior, north bedroom, second floor



Pugh House
 Morrisville, NC
 Wake Co.

— boundary - National Register



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