



AGENDA

Thursday, May 8, 2025: 4:00 PM

Historic District Commission

E.S. Douglass Community Center: 1185 W. Pennsylvania Avenue

1. CALL TO ORDER

2. APPROVAL OF MINUTES

a. April 10, 2025 Regular Meeting

3. PUBLIC COMMENT

a. Nomination of Properties for the National Register of Historic Places

4. UNFINISHED BUSINESS

5. NEW BUSINESS

a. Various Upcoming Town-Initiated Projects

b. CLG Training Opportunity - Southern Pines, Fall 2025/Spring 2026

6. ADJOURNMENT



MEMO

To: The Town of Southern Pines Historic District Commission
From: Mason Mattox, Planner II

Date: 08 May 2025

Re: National Register of Historic Places (NRHP) Nomination of Amos Broadway Theater, Our Lady of Victory, & Trinity AME Zion Church

I. SUMMARY OF REQUEST

Town staff (Mason Mattox) and the Chief Elected Official of the Town (Mayor Taylor Clement) received a letter from the State Historic Preservation Office (SHPO) requesting comment on two formal National Register of Historic Places nominations—one for the Amos Broadway Theater and the other for Trinity AME Zion Church. The sites were nominated to the National Register by HMW Preservation (Heather Slane), a private consultant under contract with the Town of Southern Pines. The work was funded by an Underrepresented Communities (URC) Grant awarded to the Town by the National Park Service in 2023. HMW Preservation prepared and submitted each nomination with the permission of the respective property owners.

Amos Broadway Theater, located at 1071 West New York Avenue, is identified as PIN #857200926067 and Parcel ID #00038678. Per the Moore County tax records, the property owner is listed as TS Holdings Company, LLC (Tony Fairley).

Trinity AME Zion Church, located at 972 West Pennsylvania Avenue, is identified as PIN #858217012757 and Parcel ID #00039752. Per the Moore County tax records, the property owner is listed as Trinity AME Zion Church Trustees.

The NRHP (“National Register”) is the Nation’s official list of historic buildings, structures, objects, sites, and districts that have been deemed worthy of preservation for their significance in American history, architecture, archeology, and culture. Properties listed on the NRHP are nominated at a Local, State, or National level of significance depending on the geographical range of the importance of a property or its associations. Most properties, including Amos Broadway Theater and Trinity AME Zion Church, are recommended to be listed at the local level of significance.

II. HISTORIC DISTRICT COMMISSION INVOLVEMENT

As a Certified Local Government (CLG), Southern Pines is required to review all new nominations to the NRHP for sites, structures, and districts within the Town’s boundaries. The first step of the local NRHP process is for the Historic District Commission (HDC) to provide comments and a recommendation on the nomination based on their shared expertise. The HDC is also required to allow for public comment per Southern Pines’ CLG agreement. The agreement states, “Provide for adequate public participation in the historic preservation program, including the process of recommending properties to the National Register of Historic Places (North Carolina General Statutes 160A-400.1 through 14 and Guidelines Section II.F and Section VI.)

Locally, the final step in the nomination process is for The Chief Elected Official to make a recommendation of approval (or not).

III. NRHP CRITERIA FOR EVALUATION

There are two features to consider when determining eligibility for the NRHP:

I. Historic Significance

The property must be associated with at least one of the following criteria:

- Criterion A: Important Events or Patterns of History.
 - Criterion B: Important Historical Figure.
 - Criterion C: Important Example of Period Architecture, Landscape, or Engineering.
 - Criterion D: Information it is likely to yield (Archeology).
- The NRHP nomination finds that Amos Broadway theater is significant under Criterion A due to its association with Black Ethnic Heritage, Commerce, and Entertainment/Recreation.
 - The NRHP nomination finds that Trinity AME Zion Church is significant under Criterion A due to its association with Black Ethnic Heritage, Social History, and Architecture, rather than for its religious affiliation. Further, Trinity AME Zion Church is significant under Criterion C for Architecture as it embodies distinctive characteristics of the Gothic Revival style in West Southern Pines.

2. Historic Integrity. The seven aspects of integrity are:

- Location: Where the historic property was constructed or the place where the historic event occurred.
- Design: Combination of elements that create the form, plan, space, structure, and style of a property.
- Setting: Physical environment of a historic property. This includes elements such as topographic features (such as the crest of a hill), vegetation, manmade features (such as paths or fences), and relationships between buildings.
- Materials: Physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
- Workmanship: Physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
- Feeling: Property's expression of the aesthetic or historic sense of a particular of time.
- Association: Direct link between an important historic event or person and a historic property.

To assess the integrity, consider the following:

- Does the building or site reflect the physical features that existed during its period of significance?
 - Would someone from the past who traveled to the future recognize the building?
 - What elements of integrity are the most important to this site? Does it reflect those?
- The NRHP nomination finds that Amos Broadway theater retains strong historic integrity in location and design, with its original form, concrete-block construction, and distinctive features—such as segmental-arch openings and a pressed-metal ceiling—largely intact. Despite deterioration, including a collapsed roof and loss of interior finishes, the building still conveys its original function and appearance. Most notably, the building reflects its

historic role as a venue for commerce and entertainment during the era of segregation. While some material integrity has been lost, the design and cultural significance remain vibrantly intact.

- The NRHP nomination finds that Trinity AME Zion Church retains historic integrity through its Gothic Revival design, brick masonry, stained-glass windows, and distinctive entrance towers. Although some interior changes have occurred over the years, such as the addition of carpeting and a dropped ceiling, the original floor plan and original floors remain largely intact. As a result, a person from the church's early period would still recognize the building today. Additionally, the continuous use of the Church as a place of worship reinforces the building's historical integrity.

IV. PROCESS FOR LISTING A PROPERTY ON THE NRHP

1. Nominations are submitted to the State Historic Preservation Office (SHPO) for review. Most are prepared by private consultants hired by individual property owners, local governments, organizations, or a combination thereof. In this case, the nomination was prepared by a private consultant, HMW Preservation, under contract with the Town of Southern Pines. The Town received an Underrepresented Communities (URC) Grant from the National Park Service in 2023, which funded the consultant's work. The two properties described in this report are being formally nominated by HMW Preservation on behalf of their respective owners.
2. The State Historic Preservation Office provides guidance and reviews all the NRHP applications.
3. Since the Town of Southern Pines is a Certified Local Government, both the Chief Elected Official (Mayor Clement) and the local Historic District Commission are given the opportunity to provide comments and a recommendation prior to the National Register Advisory Committee (NRAC) reviewing the application.
4. The NRAC reviews the application and forwards a recommendation on the nomination to the Keeper of the National Register for final approval.

While the outlined steps represent the standard protocol, the Department of the Interior—specifically the National Park Service (NPS)—allows for materials to be (optionally) reviewed before the State Historic Preservation Office (SHPO) review. In this instance, both applications were submitted to the NPS, which provided comments to the Town's consultants. The consultants revised the applications accordingly before submitting them to SHPO. SHPO then issued its comments and returned the finalized applications to the Local Government for final review prior to final submission to the National Register Advisory Committee.

V. STAFF RECOMMENDATION

Town Planning Staff has reviewed the proposed nominations of the Amos Broadway Theater and Trinity AME Zion Church and agree with the consultants that both properties meet the eligibility criteria as outlined by the National Park Service and the State Historic Preservation Office (SHPO). The nominations demonstrate historical significance under Criterion A—based on associations with Black Ethnic Heritage, Commerce, Entertainment/Recreation, Social History, and Architecture—and, in the case of Trinity AME Zion Church, also under Criterion C for its embodiment of the Gothic Revival architectural style. Both properties retain sufficient historic integrity, including integrity of location, design, materials, and association. The nomination process has been properly administered in accordance with the requirements of the Town's Certified Local Government (CLG) agreement, including this review by the Historic District Commission and an opportunity for public comment. Accordingly, Town Staff recommends that the Historic District Commission, issue a favorable recommendation for listing both properties in the National Register of Historic Places.

VI. ATTACHMENTS

1. State Historic Preservation Office Letter to the HDC
(Including Draft HDC Recommendation).
2. Amos Broadway Theater National Register Nomination Form
3. Amos Broadway Theater Supplementary Media
4. Trinity AME Zion Church National Register Nomination Form
5. Trinity AME Zion Church Supplementary Media



**North Carolina Department of Natural and Cultural Resources
State Historic Preservation Office**

Ramona M. Bartos, Administrator

Governor Josh Stein
Secretary Pamela B. Cashwell

Office of Archives and History
Deputy Secretary Darin J. Waters, Ph.D.

April 1, 2025

Mason Mattox
Southern Pines Historic Districts Commission
801 SE Service Road
Southern Pines, NC 28387

RE: Amos Broadway Building, 1071 West New York Avenue, Southern Pines, Moore County

Dear Mr. Mattox:

Enclosed is a copy of the nomination for the Amos Broadway Building, which is scheduled for presentation to the North Carolina National Register Advisory Committee on June 12, 2025. For more information about meeting details and updates on how to view the meeting, please visit the Secretary of State's Public Meeting Calendar at https://sosnc.gov/online_services/calendar/Search and search "National Register Advisory Committee."

As a Certified Local Government, you have sixty (60) days in which to comment on the proposed nomination. If you do not respond by June 11, 2025, regarding the proposed nomination, approval of it will be assumed. Please note that the Southern Pines Historic Districts Commission is to provide an opportunity for public comment regarding this nomination according to the terms specified in the certification agreement the town signed with this office. A copy of your notice to the public should be forwarded to our office along with any comments that you, the Southern Pines Historic Districts Commission, Mayor Clement or the Southern Pines Town Council wish to make regarding the nomination to satisfy federal and state requirements.

Please use the enclosed comment forms to send us the responses. If you have any questions concerning this nomination, we will be happy to help. Please direct any inquiries to our State Historic Preservation Office's National Register Coordinator, Jeff Smith, at jeff.smith@dncr.nc.gov.

Sincerely,

A handwritten signature in black ink that reads "Darin J. Waters".

Darin J. Waters
State Historic Preservation Officer

DJW/ssh

Enclosures

Mr. Mason Mattox
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cc: The Honorable Taylor Clement – Mayor of the Town of Southern Pines

Kurt Cook, Chairman – Moore County Board of Commissioners

CERTIFIED LOCAL GOVERNMENTS AND THE NATIONAL REGISTER

The federal and state guidelines for the Certified Local Government Program require that the CLGs participate in the process of nominating properties to the National Register of Historic Places. This participation involves the review of nominations within the jurisdiction of the CLG by the CLG Commission and the chief elected local official. Opportunity for public comment must be provided during the 60-day comment period. The commission and the chief elected official are required to submit comments to the State Historic Preservation Office and the owner of the property relaying their findings as to the eligibility of the property under consideration for listing in the National Register. The attached forms are provided for you to facilitate your review of nominations and your submittal of comments to the State Historic Preservation Office. A copy of the criteria for listing in the National Register is also enclosed for your reference and use.

Although the federal regulations governing the CLG program call for the chief elected local official to provide comments on proposed National Register nominations within the CLG jurisdiction, North Carolina law stipulates that the mayor or chairman of the board of county commissioners may act only in an administrative capacity on behalf of the local governing board. If a certified local government has doubts about the legality of the chief elected official assuming sole responsibility for comments on proposed National Register nominations, it may wish to consider two alternatives: 1) having the governing board review the nominations or 2) having the governing board pass a resolution granting the chief elected local official the authority to furnish comments on behalf of the governing board.

In order to fulfill the required comment procedures, please complete the information below and the appropriate comment paragraph that is attached after you have reviewed the nomination. This information should be returned to:

Jeff Smith, National Register Coordinator

State Historic Preservation Office

4617 Mail Service Center

Raleigh, North Carolina 27699-4617

COMMENTS ARE DUE IN THE STATE HISTORIC PRESERVATION OFFICE BY: **June 11, 2025**

1. Name of Certified Local Government: **Town of Southern Pines**
2. Name of CLG Commission: **Southern Pines Historic Districts Commission**
3. Property being reviewed for nomination: **Amos Broadway Building**
4. Please attach documentation of the measures taken to provide for public comment during the nomination review and a record of any comments received, as per your certification agreement with the State Historic Preservation Office.
5. In approving local governments for certification, the SHPO may have stipulated that the Commission obtain the services of professional historians, architectural historians, or archaeologists when reviewing National Register nominations if those disciplines are not represented in the Commission membership. If this stipulation applies to you, please note the name of the professional you consulted below and his/her appropriate field. If you have any questions about the applicability of this stipulation to your commission, contact Kristi Brantley, Certified Local Government Coordinator, State Historic Preservation Office at 919.814.6576.

THE CLG COMMISSION SHOULD COMPLETE **ONE** OF THE FOLLOWING PARAGRAPHS:

A. We, the **Southern Pines Historic Districts Commission**, have reviewed and discussed the nomination for the **Amos Broadway Building** and find that the property **meets** the criteria for listing in the National Register of Historic Places as stated in Section 8 of the report. We, therefore, **recommend** that the property be submitted for listing in the Register.

Commission chair's signature and date

B. We, the **Southern Pines Historic Districts Commission**, have reviewed and discussed the nomination for the **Amos Broadway Building** and find that the property **does not meet** the criteria for listing in the National Register of Historic Places as stated in Section 8 of the report. We, therefore, **do not recommend** that the property be submitted for listing in the Register. The reasons for our findings concerning this nomination are stated below (use additional sheet if necessary).

Commission chair's signature and date

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Amos Broadway Building

Other names/site number: Amos Broadway Theater and Beer Garden

Name of related multiple property listing:

N/A

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

2. Location

Street & number: 1071 West New York Avenue

City or town: Southern Pines State: NC County: Moore

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets does not meet the National Register Criteria.

I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local

Applicable National Register Criteria:

 X A B C D

<p>_____ Signature of certifying official/Title:</p>	<p>_____ Date</p>
<p>_____ State or Federal agency/bureau or Tribal Government</p>	

Amos Broadway Building
Name of Property

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In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
_____	_____
Signature of commenting official:	Date
_____	_____
Title :	State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:
___ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register
___ removed from the National Register
___ other (explain:) _____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only one box.)

- Building(s)
- District
-

Amos Broadway Building
 Name of Property

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Site

Structure

Object

Number of Resources within Property

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE: Restaurant
RECREATION: Music Facility/Theater

Current Functions

(Enter categories from instructions.)

VACANT

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7. Description

Architectural Classification

(Enter categories from instructions.)

Commercial Style

Materials:

(enter categories from instructions.)

Principal exterior materials of the
property: Foundation: Concrete Block
Walls: Concrete Block
Roof: Asphalt

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Amos Broadway Building is located on the north side of West New York Avenue at its juncture with South Gaines Street, roughly one mile northwest of downtown Southern Pines.¹ The one-story, parapet-roofed, concrete-block commercial building, completed in 1922, is the only historic, multi-unit commercial building remaining in the area known as West Southern Pines. It stands on 0.23 acres, resting on level ground and situated in the southwest corner of the parcel. A paved terrace that extends across the front of the building accesses the three-bay building, which features segmental-arch door and window openings on the façade. A corbelled brick cornice is the only decorative element on the exterior.

Narrative Description

Site and Setting

The Amos Broadway Building is located in Southern Pines, North Carolina, a town of approximately 16,000 people situated in east-central Moore County roughly five miles east of Pinehurst, the county seat. It stands in an area known as West Southern Pines, settled by African Americans in the early twentieth century and established as an independent municipality in 1923.

¹ The building and street grid are oriented roughly forty-five degrees north of true west, with West New York Avenue extending from southeast to northwest and the façade of the Amos Broadway building facing southwest. However, for the simplicity of the description, the narrative is written as though West New York Avenue and South Harden Street align with cardinal directions.

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West Southern Pines was annexed into Southern Pines in 1931, though it remains physically separated from the rest of Southern Pines by US-1. The building stands on the north side of West New York Avenue at the intersection with South Hardin Street. The grid plan of West Southern Pines is skewed roughly fifty-five degrees north of true west. As a result, West New York Avenue, while designated with an east-west orientation for the purposes of this nomination, actually extends northwest to southeast.

With the exception of West Pennsylvania Avenue, which currently includes both commercial and institutional buildings, the majority of West Southern Pines is residential with only the occasional small-scale commercial building, church, or office intermixed among the houses. The area around West New York Avenue and South Hardin Street illustrates this trend with low-density development of one- and two-story houses set within dense trees. Southwest of the building, opposite the intersection of West New York Avenue and South Hardin Street, is a large, mostly cleared lot that encompasses an entire city block that was the site of the Industrial Union Institute (later the R. C. Lawson Institute). The campus has been demolished.

The Amos Broadway Building site includes a roughly square, 0.23-acre parcel that fronts on West New York Avenue.² The building stands close to the southwest corner of the parcel, just northeast of the intersection of West New York Avenue and South Hardin Street. There are no sidewalks, curbs, or gutters on this part of West New York Avenue and no designated parking area on the site. Instead, the paved road abuts a wide strip of grass that extends to a paved terrace spanning the width of the façade and extending approximately ten feet towards the street. The site is generally level and there is grass at the sides and rear of the building. Overgrown vines and foliage are located west of the building and there are mature trees in the northeast corner of the parcel. A brick pier at the southeast corner of the building appears to have been the termination of a fence that once spanned the front of the adjacent property, the Amos Broadway House.

Building Exterior

The Amos Broadway Building is illustrative of early-twentieth-century vernacular commercial construction. The building is constructed of concrete block with a concrete-block foundation, exposed quarry-faced concrete-block on the side and rear elevations, and a smooth stuccoed facade. The blocks are consistent with those produced utilizing concrete-block machines sold by Sears, Roebuck and Co. in the early twentieth century.³ These machines allowed for the manufacture of concrete block, an inexpensive alternative to cut stone, by laypeople without formal training, though Amos Broadway himself was a carpenter and brick mason. This type of decorative block appears to have been utilized for a number of houses in West Southern Pines in addition to the Amos Broadway Building, perhaps manufactured by the same individuals or local company. Except for a small opening above the main entrance of the eastern section, the building is painted white. Unless otherwise noted, doors and windows have been removed and covered

² The lots include lots 19 and 20 of Block L-13 of the 1894 "Map of Southern Pines." Moore County Register of Deeds, Map Book 1 Section 2 Page 70.

³ Sears, Roebuck & Co., *Concrete Machinery: Triumph, Wizard and Knox Block Machines* (Sears, Roebuck & Co., 1915), 8.

<https://archive.org/details/ConcreteMachineryTriumphWizardAndKnoxBlockMachines/page/n9/mode/2up>

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with plywood on the exterior and all openings are rectangular, topped by a shallow, infilled segmental arch and framed by brick headers.

The three-part building may have been built in stages, although it was fully in place by October 1924 when it appears on the Sanborn Fire Insurance Company map of the area. The Amos Broadway Building appears to be a single building of three storefronts or units that functioned discretely despite connected interior spaces. As originally constructed, the taller one-unit easternmost section was deeper than the western two-unit section, resulting in an L-shaped footprint. The easternmost section has a higher roofline, constructed to accommodate the balcony of the theater that was housed in this part of the building. The roof of each section is flat and sloped.

The façade has a smooth, stuccoed finish with a projecting brick rowlock water table that doubles as a sillcourse. Projecting brick pilasters separates the three units of the façade, and a corbelled brick cornice tops the entire façade.

Stepped-parapet walls flank the taller, eastern section and its roof, which has begun to fail only along the west edge, is sharply sloped to the rear (north) of this section, which is much lower than the front. An unpainted brick flue rises along the west wall. The façade features a main entrance of paired replacement doors within a centered rectangular opening lacking an infilled segmental arch. A doorway east of the main entrance has had its segmental-arch transom infilled with brick. A window opening is west of the paired entrance.

The east elevation is five bays. A centered entrance is flanked by two windows on each side. The northernmost window is smaller than the other four, measuring only about half the height and containing a six-light wood-sash window. The adjacent opening to the south contains a nine-light steel-sash window. The remaining three openings are filled with plywood. The north elevation of this section features a single window opening covered in plywood and a wide loading bay with an overhead metal garage door.

The west section of the building consists of two units, which initially held a café and pool hall, and has a lower roofline. The low-sloped roof, which has largely collapsed, was concealed behind the low parapet. The east unit is three bays wide with a central entrance flanked by wide window openings. A hollow-core door, narrower than the original opening, has been installed with plywood filling the remainder of the entrance, including the transom. The west unit is narrower with only two bays and features an entrance to the east and a window opening to the west.

The west elevation, facing South Hardin Street, features two narrow window openings near its south end. Both windows have been removed and the openings covered with plywood from the inside.

The north elevation of the westernmost unit features, from west to east, an exterior brick flue, a flat-arched window opening, and an entrance bay.

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The east unit of the western section was extended sometime between 1924 and 1944 with a rear shed-roofed addition that extends this unit to the full depth of the eastern section. This wing built of smooth concrete block obscures a segmental-arch window opening on the original north elevation that has been infilled with concrete block. The wing features on its west elevation a five-panel wood door and a multi-pane steel-sash window covered by horizontally placed bars on the exterior and plywood on the interior. An exterior concrete-block flue and a single entrance covered in plywood are located on the north elevation of the wing. All of the wing's openings are simple rectangles without a segmental arch.

Building Interior

The eastern section of the building originally contained a theater/dance hall, but it has been modified over time to accommodate other commercial uses. It features a concrete floor. Walls are covered with plywood paneling and the ceiling retains decorative pressed-metal tiles. The south end of the ceiling, over the main entrance, is lower, dropped to accommodate a shallow balcony accessed on the west wall by a narrow wood stair that is now ruinous due to the partially collapsed roof immediately above. Consequently, the balcony is no longer accessible. There are four small rooms on the east side of this section, including two bathrooms along the east exterior wall. The frame partitions in this area are covered with drywall or plywood paneling and all doors are hollow-core wood. Two small, six-light windows, one on the north side of the northern partition and one on the west partition, light a small, narrow room along the west side of the bathrooms. The dropped ceiling above these rooms is covered with square acoustic tiles.

A wood-framed wall sheathed with plywood separates the north end of this section from its main space. The pressed-metal ceiling extends throughout this end of the building, indicating that the partition is not original, but was constructed after the building ceased use as a theater/dance hall. The resulting north room has a concrete floor and plaster-covered concrete walls.

In the west section of the building, only the east unit remains accessible via an opening between the east and west sections of the building. Here, the floor is wood, partially covered with tile; plywood paneling covers the walls, and the ceiling is beaded-board. The partially collapsed roof has resulted in significant damage to this part of the building including partial collapse of the ceiling and the deterioration of the north end of the wood floor. A bar/lunch counter along the west wall of the space is faced with plywood paneling and lined with stools affixed to the floor. Woodwork featuring a projecting, molded wood arch with carved floral motifs in the spandrels is located on the west wall, behind the counter. The interior of the addition at the south end of this unit has a concrete floor, exposed concrete-block walls, and exposed framing supporting the metal roof.

Extensive damage, the result of the partial roof collapse, made the westernmost unit of the building inaccessible. Original finishes that may remain in this part of the building are substantially deteriorated.

Integrity Assessment

The 1922 Amos Broadway Building retains integrity of location, setting, design, workmanship,

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feeling, and association. Located on its original site, the building retains its historic setting within a neighborhood of mixed residential, institutional, and commercial development. The site maintains overall massing and setback, its relationship to the surrounding street grid, its original circulation patterns, and the concrete terrace at the front of the building. The building retains integrity of design and workmanship with the overall form, exterior concrete-block, and segmental-arch window and door openings original to the date of construction. The interior retains its original plan, composed of three distinct interior spaces that historically served three separate, though interconnected, functions. Original interior finishes include concrete floors, a pressed metal ceiling in the theater/dance hall part of the building, and a beaded-board ceiling in the east part of the western section.

The material integrity and, more specifically, the physical condition, of the Amos Broadway Building has been impacted by broader disinvestment and vacancy in the surrounding historically African American community. Missing doors and windows, loss of interior fixtures, and the partially collapsed roof reflect the inevitable loss of material integrity as the building has sat vacant and untended. This deterioration resulting from neglect does not constitute a loss of overall integrity, however. The building features few replacement materials and has not been impacted by the construction of incompatible additions, thus retaining integrity of design. The western portion of the roof, entirely concealed behind the concrete-block parapet, can be reconstructed without negatively impacting the historic character of the building and the concrete-block construction has contributed to the continued stability of the exterior walls, despite the partial roof collapse.

Despite deterioration, the Amos Broadway Building retains the essential physical features that enable it to convey its historic significance in the areas of Black Ethnic Heritage, Commerce, and Entertainment/Recreation. The building remains identifiable as the Amos Broadway Building and it remains a tangible reminder of the importance of this place as an entertainment venue serving the African American community of West Southern Pines and the surrounding areas in the early twentieth century.

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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 grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ETHNIC HERITAGE – Black

RECREATION/ENTERTAINMENT

COMMERCE

Period of Significance

1922 – c.1943

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

UNKNOWN

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Amos Broadway Building is significant at the local level under Criterion A for Black Ethnic Heritage, Commerce, and Entertainment/Recreation in the Town of Southern Pines. The building is located in West Southern Pines, an area of Southern Pines established as a segregated African American community during the Jim Crow era. The building housed a dance hall, theater, café, beer garden, and pool hall, serving Black residents who were largely excluded from similar establishments in downtown Southern Pines and other nearby towns. It was the only entertainment venue serving African Americans in the West Southern Pines neighborhood, the Town of Southern Pines, or the nearby resort town of Pinehurst. Events hosted at the Amos Broadway Building also drew Black patrons from the larger cities in central North Carolina, including Greensboro, Charlotte, and Raleigh. Today the Amos Broadway Building is an important historic commercial building in the Town of Southern Pines representing early twentieth-century Black commerce and entertainment. It is the most intact of the few commercial buildings remaining from the Jim Crow era and the only Black entertainment venue known to remain extant from that time. The period of significance begins in 1922 with the construction of the building by Amos Broadway and ends c.1943 with the closure of the businesses and sale of the building following Broadway's death.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Historical Background

The Amos Broadway Building is located in the Town of Southern Pines in Moore County, which was formed in 1784 from Cumberland County and named for Alfred Moore, a Revolutionary War leader, prominent state politician, and United States Supreme Court Justice.⁴ Most of the county is located in the fertile, clay-soil Piedmont region, though the southeastern part of the county, including Southern Pines, has the sandy soils of the Sandhills region of the Eastern Coastal Plain. Southern Pines is approximately thirteen miles south of Carthage, the county seat, and approximately five miles east of Pinehurst, the county's largest village.⁵

Present-day Moore County is believed to have been inhabited by the Cheraw, a Siouan tribe that joined with the Catawba around 1730. Indigenous peoples set up camps along the various creeks throughout the area, as well as on the Yadkin and Pee Dee Rivers. By the 1750s, the Catawba had been largely forced onto a reservation in South Carolina, while Europeans and European

⁴ Ann C. Alexander, *Perspective on a Resort Community: Historic Buildings Inventory, Southern Pines, North Carolina* (Southern Pines, NC: Town of Southern Pines, 1981), 10; Blackwell P. Robinson, *A History of Moore County, North Carolina, 1947-1847* (Southern Pines, NC: Moore County Historical Association, 1956), 92-93.

⁵ Robinson, *A History of Moore County*, 104-106.

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Americans, primarily Highland Scots, had begun to settle in the area.⁶ By 1830, there were approximately 7,500 people living in Moore County, most working as farmers, timbermen, and trappers.⁷

Throughout the mid-nineteenth century, growth was slow in the area that would become Southern Pines, in part due to the sandy, agriculturally poor soils, and in part due to the upheaval surrounding the Civil War and its aftermath. The region's economy began to recover with the arrival of the Raleigh and Augusta Airline in 1877 (later the Seaboard Airline Railroad), which extended northeast of Southern Pines toward Raleigh and southwest of the town toward Hamlet (near the South Carolina border), connecting the area to broader transportation networks in Virginia, South Carolina, and Georgia. A small depot was constructed in Moore County at Shaw's Ridge, named for Charles C. Shaw who timbered the area in the 1820s, to facilitate the transportation of local timber products, primarily naval stores, to state and regional markets.⁸

Upon taking office in 1879, Governor Thomas J. Jarvis established a Commission of Immigration to attract newcomers to the state in an effort to improve the post-Civil War economy. He appointed John T. Patrick to head the commission and tasked him with travelling the state to identify areas of potential development. In 1881, he traveled through the Sandhills region, and three years later he returned and purchased 675 acres of Shaw's Ridge.⁹

Intending to capitalize on the region's environmental assets, in particular the "clean air and dry sandy soil" of the pine forests, Patrick soon laid out a rehabilitative health resort town at Shaw's Ridge. First known as Vineland after a resort town in southern New Jersey, this town was incorporated as Southern Pines in 1887.¹⁰ The town was laid out in a grid-pattern, oriented forty-five degrees from cardinal directions. The avenues (designated East and West) were named for northern states from which he hoped to entice visitors, while streets (designated North and South) were named for state leaders and Patrick's personal friends.¹¹ He offered free lots to northern doctors in exchange for recommending the resort town to their patients and to northern newspaper editors in exchange for advertising. He also negotiated a discounted rate for railroad tickets for northerners to visit the new resort town, which by about 1890 included the shed depot, a hotel, a general store, municipal offices, and a small number of homes and rental cottages.¹²

During the last decades of the nineteenth century, Southern Pines built a reputation as an ideal location for those suffering from tuberculosis, known as consumptives. The town grew accordingly, attracting a large number of doctors and other health professionals who opened local offices. Boarding houses offered rented rooms to seasonal residents and sometimes also

⁶ Alexander, *Perspective on a Resort Community*, 9; Jay Mazzocchi, "Moore County," *NCpedia*, <https://www.ncpedia.org/geography/moore>; David G. Moore, "Catawba Indians," *NCpedia*, <https://www.ncpedia.org/catawba-indians>; Robinson, *A History of Moore County*, 7-9.

⁷ Alexander, *Perspective on a Resort Community*, 10.

⁸ Alexander, *Perspective on a Resort Community*, 12-13; Betsy Lindau, *The 1st Hundred Years of Southern Pines, North Carolina* (Southern Pines, NC: Town of Southern Pines, 1987), 7-10.

⁹ Alexander, *Perspective on a Resort Community*, 8, 11-12; Lindau, *The 1st Hundred Years*, 7-10.

¹⁰ Alexander, *Perspective on a Resort Community*, 8, 10-11, 13; Lindau, *The 1st Hundred Years*, 10-12.

¹¹ Note: Avenues are designated "East" or "West"

¹² Alexander, *Perspective on a Resort Community*, 14-16; Lindau, *The 1st Hundred Years*, 12.

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included medical care. By the late 1890s, the region's mild climate also attracted northerners seeking winter sports accommodations, with new hotels opening to serve these visitors while excluding ill guests.¹³ By 1900, Southern Pines included just over five hundred residents. New grocery stores, general stores, millineries, liveries, and pharmacies opened in downtown Southern Pines, and a new train depot was built c.1899-1900.

The Development of West Southern Pines

A small number of African Americans settled in Southern Pines in the late nineteenth century, most coming from nearby counties looking for better job opportunities. Men primarily worked as laborers in the timber industry producing turpentine, tar, and pitch or as sawmill laborers, many boarding in Black households. Others were coopers, teamsters, farmers, or other types of laborers. Women were primarily employed as housekeepers or nannies.¹⁴

By the turn of the twentieth century, the timber industries in the county were going into decline while health resorts and winter recreation became the basis of the Southern Pines economy.¹⁵ Like the White northerners patronizing sanitariums and hotels in downtown Southern Pines, African Americans came to Southern Pines to take advantage of the reputed health benefits of the region. In 1897, Dr. Lawson A. Scruggs, an African American physician who was in Shaw University Medical College's first graduating class and the first African American to pass the North Carolina medical exam, opened a sanitarium on West New York Avenue. Named for Charles Pickford, who funded Dr. Scruggs' education, the Pickford Sanitarium may have been the first in the South to treat African American tuberculosis patients. The sanitarium fell into financial difficulty, however, and in 1912 Dr. Lawson A. Scruggs sold the property with the stipulation that it be used to benefit African Americans' health or education. It operated as a R. C. Lawson School for African American students until the 1970s, attracting students from Northern cities like New York and Chicago in addition to local students.¹⁶

During the early twentieth century, Southern Pines' downtown commercial core grew with the expansion of existing hotels and the establishment of new general stores and specialty shops catering to resort patrons. Professional services expanded with the establishment of a telephone exchange, bank, and newspaper. New entertainment venues were constructed including theaters, a bowling alley, and casinos. The population of the Town of Southern Pines, including the West Southern Pines neighborhood, increased threefold during this period.

¹³ Alexander, *Perspective on a Resort Community*, 20-25, 28.

¹⁴ U.S. Census Bureau, *1880 United States Federal Census*, U.S. Federal Census Collection, Ancestry.com; "Interview with Reverend Thomas Flowers on March 11, 1982," in Nancy Mason, *Oral History of West Southern Pines, North Carolina* (Town of Southern Pines, 1987).

¹⁵ Alexander, *Perspective on a Resort Community*, 32.

¹⁶ Opal Winchester Hawkins, *Pickford Sanitarium and R.C. Lawson Institute: Two Former Institutions of Southern Pines, North Carolina*, 2008, via "Sanitarium to School: What's Behind This Old Sign in West Southern Pines," *The Sway: The Insider's Guide to The Pines*, July 13, 2020, <https://itsthesway.com/from-sanitarium-to-school-behind-this-brick-archway-in-west-southern-pines>; Alexander, *Perspective on a Resort Community*, 28.

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As Southern Pines prospered, African Americans found employment primarily in the service industries and in construction. A large number of men worked as caddies at the various country clubs and golf courses in Southern Pines and the surrounding area, or as carpenters, brick masons, builders, painters, and plasterers. Others worked at hotels and resorts as cooks and dish washers, chauffeurs, and hostlers, or in the downtown businesses, including janitors and delivery drivers. Women were also employed in the hotels and resorts, taking jobs as cooks, waitresses, laundresses, and housekeepers. It was also common for African American women to board in White households where they worked as cooks, nannies, maids, laundresses.¹⁷ Fruit orchards were another important part of the regional economy in the early twentieth century, especially peaches, blackberries, and dewberries, and many African Americans worked as fruit pickers.¹⁸

As more African Americans were drawn to Southern Pines for work, an African American community formed northwest of Southern Pines' central commercial district and White neighborhoods. This Black enclave, made up of simple cottages and boarding houses, was physically separated from the White areas of town by McDeeds Creek and its ravine.¹⁹ The community was first known as Jim Town, a name believed to be in honor of James Henderson, who owned property in West Southern Pines and who in 1887 opened the Henderson Institute, a school for Black children in Vance County. However, the name was soon changed to West Southern Pines.²⁰ It was incorporated in 1923, one of the first incorporated African American towns in the nation, but was annexed to Southern Pines in 1931.

Black Ethnic Heritage, Commerce, and Entertainment/Recreation Contexts

Establishment of Black Businesses in West Southern Pines

While Southern Pines was growing with new stores and entertainment venues in the early 1900s, African American residents were, for the most part, prohibited from patronizing these businesses. One of the unintended side effects of Jim Crow segregation and the refusal of White business owners to serve Black patrons was the opportunity for African Americans to establish their own businesses, without competition from White establishments. The earliest enterprises were typically small, family-run operations located within residential areas of West Southern Pines. By 1910, these included the George Murphy upholstery shop, W.H. Grossman and H.A. McPhaul grocery stores, the James Brown barber shop, cobblers Berry Hasty and James Petiford,

¹⁷ U.S. Census Bureau, *1900 United States Federal Census*, U.S. Federal Census Collection, Ancestry.com; U.S. Census Bureau, *1920 United States Federal Census*, U.S. Federal Census Collection, Ancestry.com; Alexander, *Perspective on a Resort Community*, 41; Mason, *Oral History of West Southern Pines*; Personal Communication with Leadership of Trinity AME Zion Church by Cheri Szcodronski, Heather Slane, and Rachel Mann, September 9, 2023, at Trinity AME Zion Church, Southern Pines, North Carolina.

¹⁸ Alexander, *Perspective on a Resort Community*, 32; Mason, *Oral History of West Southern Pines*.

¹⁹ Note: This physical separation was further entrenched with the construction of US Highway 1 in 1955, which parallels the creek and ravine, leaving Pennsylvania Avenue the only road connecting downtown Southern Pines to West Southern Pines. Alexander, *Perspective on a Resort Community*, 27; *1900 United States Federal Census*; "Interview with Reverend Thomas Flowers"; Lindau, *The 1st Hundred Years*, 56.

²⁰ "Interview with Reverend Thomas Flowers."

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laundresses Lydia Shaw and Samantha Harris, Laird Lilly's livery stable, and draymen George McLane and Calvin Mitchell.²¹

The rapid growth of Southern Pines and other nearby resort towns in the early twentieth century attracted Black tradesmen to West Southern Pines, including carpenters, woodworkers, and brick masons. Among them was Amos Broadway, a carpenter and brick mason born in Wadesboro in nearby Anson County in 1891. His parents, Sidney and Ella Broadway, moved the family to West Southern Pines by 1910, at which time Amos Broadway was working as a carpenter. He married Beatrice Tillman in 1916 and was known locally as a talented brick mason by 1920, although the U.S. Federal Census of that year lists him as a farm laborer.²²

A successful and prosperous tradesman, Broadway built one of the earliest commercial buildings in West Southern Pines. The Amos Broadway Building was completed in 1922 on a highly visible location at the northeast corner of West New York Avenue and South Hardin Street, across the street from the Industrial Union Training School (later the R. C. Lawson Institute). Broadway also built his own house next door at 1043 West New York Avenue. Sanborn Fire Insurance maps show a one-story concrete block house was completed by 1924, then expanded with a frame second story by 1944. The house remains extant but has been substantially altered. On the other side of his house at 1031 West New York Avenue, Broadway built a two-story, frame guest house and casino (no longer extant).²³ Long-time resident Fred McIver recalled that when he came to West Southern Pines in the early 1920s, the only landmark buildings in the community at the time were the churches and the Amos Broadway buildings.²⁴

Sanborn Fire Insurance Company maps show that by 1924, additional commercial buildings, most of frame construction, had been built in the vicinity of the Amos Broadway Building. A one-story commercial building and a two-story commercial building were built on South Gaines Street just north of West New York Avenue, a barber shop and three one-story commercial buildings in the 800 block of West New York Avenue, a one-story commercial building in the 700 block of West New York Avenue, and a concrete block meeting hall at the corner of South

²¹ U.S. Census Bureau, *1910 United States Federal Census*, via Ancestry.com, <https://www.ancestry.com/search/collections/7884/>.

²² *1900 United States Federal Census; 1910 United States Federal Census; 1920 United States Federal Census*; "North Carolina, U.S., Marriage Records, 1741-2011," via Ancestry.com, <https://www.ancestry.com/search/collections/60548/>; Alexander, *Perspective on a Resort Community*, 51; "Interview with Larcenia Harrington," in Mason, *Oral History of West Southern Pines*, 74; "Interview with Frank Waddell," in Mason, *Oral History of West Southern Pines*, 86.

²³ Note: Some publications report the casino/boarding house was located 1043 West New York Avenue and the Amos Broadway House at 1031 West New York Avenue, however local residents recall the extant building at 1043 West New York Avenue was the Amos Broadway House. Alexander, *Perspective on a Resort Community*, 51, 85; Ana Risano, "Amos Broadway Theater: Remembering the Past to Revitalize the Future," *The [Southern Pines] Pilot*, June 28, 2023, https://www.thepilot.com/news/amos-broadway-theater-remembering-the-past-to-revitalize-the-future/article_21981bce-15ed-11ee-bd97-c78bb5738fb4.html; "Interview with Emanuel Douglass," in Mason, *Oral History of West Southern Pines*, 17; Personal Communication with Kim Wade (local resident) by Heather Slane and Cheri Szcodronski, October 2024, Southern Pines, North Carolina; "Amos Broadway House," MR0679, North Carolina State Historic Preservation Office files, Raleigh.

²⁴ "Interview with Fred McIver on May 11, 1982," in Mason, *Oral History of West Southern Pines*, 99-100; File MR0679, NC SHPO.

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Gaines Street and West Massachusetts Avenue. By 1944, two one-story, concrete block commercial buildings were constructed in the 1100 block of West New York Avenue, and a one-story concrete block commercial building was built at the intersection of South Gaines Street and West Massachusetts Avenue. Nearly all of these commercial buildings had been torn down by the 1960s.²⁵ With the exception of a service station on West Pennsylvania Avenue, Sanborn maps do not indicate what businesses these buildings housed, though oral histories suggest they included grocery and general stores, restaurants, and additional service stations.²⁶

By the 1940s, additional businesses had been constructed in small groupings throughout the neighborhood. A one-story commercial building was constructed on West New York Avenue across South Hardin Street from the Amos Broadway Building, and four more small, one-story commercial buildings were built in the 200 block of South Gaines Street. None of these remain extant. In the mid-twentieth century, a commercial district began to form north of the Amos Broadway Building in the 1000 block of West Pennsylvania Avenue, including Jesse Grimm's grocery, a florist, a branch of North Carolina Mutual Credit Union, Loretta Hines grocery and gas station, and a one-story commercial building containing an unknown business. Further north, another small cluster of businesses was located in the 1000 block of West New Hampshire Avenue and included Joe Waddell's barber shop, a corner grocery, and McMannen's shoe shop. None of the businesses remain in operation and the few buildings remain extant are mostly vacant and in poor or ruinous condition.²⁷

Entertainment at the Amos Broadway Building

From 1922 until the mid-1940s, the Amos Broadway Building served as the primary entertainment venue in Southern Pines for Black patrons. The building included a theater space in the east section that was used primarily for dancing, and starting in the late 1920s hosted weekly movies for twenty-five cents per show. In the west section of the building, there was a café and beer garden with a Piccolo jukebox, as well as a pool hall.²⁸ Local residents remembered Broadway's as the only social opportunity for African Americans in the area in the 1920s and 1930s. "There weren't other social clubs," recalled Lessie Worthy.²⁹ "That was the only place to go," agreed Frank Waddell, who worked as a caddy in the summer and would take

²⁵ Sanborn Map Company, "Southern Pines, Moore County, North Carolina," October 1924, Historical Information Gatherers, via University of Michigan Libraries; Sanborn Map Company, "Southern Pines, Moore County, North Carolina," October 1924, Updated September 1944, Historical Information Gatherers, via University of Michigan Libraries; Personal Communication with Carolyn Chavis (West Southern Pines Resident) by Cheri Szcodronski, Heather Slane, and Rachel Mann (City of Southern Pines Planning Department), October 17, 2023, driving tour of West Southern Pines; Personal Communication with Kim Wade, October 2024.

²⁶ "Interview with Donnie Wicker on March 31, 1982," in Mason, *Oral History of West Southern Pines*, 58-59; "Interview with James McRae on June 9, 1982," in Mason, *Oral History of West Southern Pines*, 141.

²⁷ 1924 Sanborn map; 1944 Sanborn map; Personal Communication with Carolyn Chavis.

²⁸ "Interview with Ed Quick," in Mason, *Oral History of West Southern Pines*, 111; "Interview with Press Waddell on March 22, 1982," in Mason, *Oral History of West Southern Pines*, 36; "Interview with Donnie Wicker," 59; "Interview with Larcenia Harrington," 74.

²⁹ Interview with Lessie Worthy on March 12, 1982," in Mason, *Oral History of West Southern Pines*, 165.

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his tips to Broadway's.³⁰ Taxi driver Ed Quick recalled frequently taking patrons to Broadway's, explaining, "That was the only place they had to go."³¹ While Black patrons could go to the Sunrise Theater in downtown Southern Pines, it was a segregated business that required African Americans to enter through a side door and sit in the balcony.³²

Dances at the Amos Broadway Building were popular not only among residents of West Southern Pines, but among African Americans throughout the region. They were advertised by word-of-mouth, largely by those working as chauffeurs who told not only residents of West Southern Pines, but also residents of Pinehurst, Greensboro, High Point, and other nearby cities. "They would tell around when they would have a party," recalled Emanuel Douglass.³³ "People would come from all over," remembered Frank Waddell. "They come from Charlotte and Raleigh. When they gave those big dances they would come from all over."³⁴ Bessie Hasty explained that, like those who lived in West Southern Pines, many African Americans from nearby areas also came to Amos Broadway's because "they didn't have a lot of places for recreation."³⁵

Young people living in West Southern Pines also lacked opportunities for entertainment or recreation outside of church and school activities, as segregation practices largely excluded them from establishments in downtown Southern Pines and there were no parks or playgrounds in West Southern Pines.³⁶ Instead, they spent time at Broadway's. In the summer, Broadway let younger kids play at his pool hall until it opened for business at 3:00 pm.³⁷ Norma Lewis remembered that during the school year, teenagers were permitted during business hours. "After you got sixteen or seventeen you were allowed to go in. You got to play the Piccolo [jukebox],"³⁸ she recalled. "He furnished recreation when nobody else had it," recalled Emanuel Douglass.³⁹ But Broadway enforced the rules for teenagers visiting his businesses – if he caught kids skipping school to go to his theater or pool hall, he called the school to let the principal know they were there.⁴⁰

Death of Amos Broadway and Closure of Businesses

³⁰ "Interview with Frank Waddell," 87.

³¹ "Interview with Ed Quick on April 26, 1982," 111.

³² "Interview with Louise Faulk on April 27, 1982," in Mason, *Oral History of West Southern Pines*, 68; Sunrise Theater, "About the Sunrise," <https://www.sunrisetheater.com/about>; Personal Communication with Carolyn Chavis; Personal Communication with Leadership of Trinity AME Zion Church.

³³ "Interview with Emanuel Douglass," 19.

³⁴ "Interview with Frank Waddell," 86.

³⁵ "Interview with Bessie Hasty and Floyd McDonald on May 12, 1982," in Mason, *Oral History of West Southern Pines*, 122.

³⁶ "Interview with Donnie Wicker," 59; Personal Communication with Carolyn Chavis.

³⁷ "Interview with Emanuel Douglass," 19.

³⁸ "Interview with Norma Lewis," in Mason, *Oral History of West Southern Pines*, 135-136.

³⁹ "Interview with Emanuel Douglass," 19.

⁴⁰ "Interview with Emanuel Douglass," 19.

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In spite of the popularity of the pool hall and dances, Amos Broadway and his businesses had a poor reputation among certain residents of West Southern Pines. Long-time resident George Ross recalled Broadway being known as “an outlaw” and that as a child, “You would go to school on New York Avenue. After you came home from school you didn’t go back down that street.”⁴¹ Donnie Wicker had similar memories, saying, “We weren’t even allowed to walk that side of the street... My mother didn’t allow it.”⁴² Larcenia Harrington recalled Broadway was known for allowing gambling and selling whiskey.⁴³ This suggests the primary source of the establishment’s poor reputation was linked to the casino that Broadway operated at the guest house near his commercial building. “The only people that got into trouble in those days were the people that gambled,” recalled Joe Waddell. “That’s where all the trouble started.”⁴⁴

Among the most remembered events at the Amos Broadway Building are the various confrontations that took place over the years. In 1927, beer garden employee Ira Yates and police officer John Allen got into a disagreement and shot each other. Though the details of the event are unclear, both men later died.⁴⁵ Broadway himself was involved in a few such events. In 1935, during a confrontation between Broadway and patron J. Brower, Broadway shot at Brower but hit Norman Dowdy instead, hospitalizing him. He voluntarily paid Dowdy’s hospital bills and was later sentenced to three years probation.⁴⁶ The following year, two men fired on Broadway while he was removing them from the café. Broadway suffered gunshot wounds to the hip and leg, which was later amputated.⁴⁷

In 1940, the violence culminated when West Southern Pines resident Eugene Hainsworth killed Amos Broadway following a disagreement over the jukebox.⁴⁸ Willa Mae Harrington recalled, “He went to put this young kid out of his place and the young man went home and got his shotgun, [then] came back and waited until Amos closed the place up to go home and he shot him.”⁴⁹ The local newspaper reported, “An argument occurred early Friday night, and about midnight Hainsworth is alleged to have returned to the Broadway emporium to await his man. When Broadway started for his home, he was shot in the back.”⁵⁰ Broadway died two days later

⁴¹ “Interview with George Ross on March 15, 1982,” in Mason, *Oral History of West Southern Pines*, 46.

⁴² “Interview with Donnie Wicker,” 59.

⁴³ “Interview with Larcenia Harrington,” 74.

⁴⁴ “Interview with Joe Waddell,” in Mason, *Oral History of West Southern Pines*, 146.

⁴⁵ “Negro Government Turning Out Badly: One Dead, One Nearly Dead, Result of Row at W. Southern Pines,” *[Raleigh] News and Observer*, December 18, 1927, Newspapers.com; “Interview with Reverend Thomas Flowers,” 29; “Interview with Willa Mae Harrington on March 2, 1982,” in Mason, *Oral History of West Southern Pines*, 78; “Interview with Fred McIver,” 100-101.

⁴⁶ “Amos Broadway Held for ‘Jimtown’ Shooting: Norman Dowdy in Hospital with Bullet Wound in Left Shoulder,” *The [Southern Pines] Pilot*, October 4, 1935, DigitalNC.org; “Amos Broadway Held for Superior Court,” *The [Southern Pines] Pilot*, November 1, 1935, DigitalNC.org; “Other Cases Heard,” *[Greensboro] News and Record*, January 23, 1937, Newspapers.com; “Interview with Willa Mae Harrington,” 78.

⁴⁷ “Amos Broadway in Hospital Following Affray Saturday,” *The [Southern Pines] Pilot*, September 11, 1936, DigitalNC.org; “Interview with Willa Mae Harrington,” 78.

⁴⁸ “Interview with Emanuel Douglass,” 19; “Interview with George Ross,” 46-47, 49; “Interview with Willa Mae Harrington,” 78.

⁴⁹ “Interview with Willa Mae Harrington,” 78.

⁵⁰ “Amos Broadway Dies After Jimtown Shooting: Eugene Hainesworth Held for Murder Following Fracas in W. Southern Pines,” *The [Southern Pines] Pilot*, November 1, 1940, DigitalNC.org.

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at the Moore County Hospital in Carthage.⁵¹ Hainsworth, just eighteen years old at the time, pled guilty at his January 1941 trial and was sentenced to 20-25 years at the state prison in Greensboro.⁵²

Broadway's businesses remained open under the management of his heirs until at least 1943, but the Amos Broadway Building was sold to Albert Lutz soon after. Lutz operated Master's Cleaners while his wife managed Amy's Creamery and Teenage Soda Jerk.⁵³ "It used to be where they had a good time going there," Felton Capel recalled. But after Broadway's death, "all of that ceased to exist."⁵⁴

Post-World War II Commerce and Entertainment in West Southern Pines

By the 1950s, businesses in West Southern Pines were concentrated along the West Pennsylvania Avenue corridor. Commercial buildings in the 800 block of West Pennsylvania Avenue housed a taxi stand; Pugh's Place laundromat, auto garage, and restaurant; an auto garage and fish market; Mack Shack Grocery; a gas station; and a doctor's office and boarding house. Hines grocery and gas station, Jesse Grimm's grocery, a florist, North Carolina Mutual Credit Union, McLean's grocery, and Bennett's grocery were located in the 1000 block of West Pennsylvania Avenue and around the corner in the 100 block of South Gaines Avenue. At the north end of this corridor, Five Points Garage, Fred Waldon's Garage, a café, and Mrs. Baker's flower shop were located in the 1200 block of West Pennsylvania Avenue, with Bostis Funeral Home and Lux Cleaners and Tailors around the corner on South Glover Street. With the exception of Bostis Funeral Home, which now operates as Kendrick's Funeral Home, none of these businesses remain in operation and nearly all of the buildings are vacant, ruinous, or have been demolished.⁵⁵

Another cluster of businesses was located in the 1000 and 1100 blocks of West New Hampshire Avenue and included Joe Waddell's Barber Shop, McMannen's shoe shop, a grocery, a branch of North Carolina Mutual Credit Union, and Lem Cash's grocery. Other businesses were scattered throughout West Southern Pines, most located inside the business owner's home or in small adjacent buildings. These included beauty parlors and barber shops, grocery and general stores, an appliance repair shop, and a funeral home. Though some of these buildings remain extant, none of the businesses remain in operation, leaving the buildings vacant and often in ruinous condition.⁵⁶

Small businesses like corner stores, funeral homes, automobile repair shops, and barber and beauty shops flourished in West Southern Pines throughout the mid-twentieth century, but by the

⁵¹ "Amos Broadway Dies."

⁵² "4 Murder Cases on Trial Docket Here Next Week: Amos Broadway and Unchurch Slayings Among Those to be Heard by Superior Court," *The [Southern Pines] Pilot*, January 17, 1941, DigitalNC.org; "Minton Is Freed After Trial For Upchurch Death," *The [Southern Pines] Pilot*, January 31, 1941, DigitalNC.org.

⁵³ Risano, "Amos Broadway Theater.

⁵⁴ "Interview with Felton Capel on May 5, 1982," in Mason, *Oral History of West Southern Pines*, 133.

⁵⁵ Personal Communication with Carolyn Chavis.

⁵⁶ Personal Communication with Carolyn Chavis.

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1980s, most residents went to downtown Southern Pines for the majority of their grocery and retail shopping. In addition, there were no other entertainment venues similar to that of Amos Broadway's in the neighborhood for decades following his death.⁵⁷ In the 1970s, Giles Shamberger bought the Amos Broadway Building from the Lutz family. Shamberger continued to operate the dry-cleaning business while his daughter managed a café. He also leased space for Garrett's barber shop and a number of other businesses. Notably, Shamberger briefly leased a portion of the building for Austin's game room, returning to the building's legacy as a neighborhood entertainment space.⁵⁸

Throughout the late twentieth and early twenty-first centuries, the building was used intermittently for a variety of businesses. These included a soda fountain operated by Doll Farmer, restaurants operated by Jeff Jeffries and Pete Wilson, David Stubb's Peppermint Lounge, a barbershop, the Francis Kitchen soul food restaurant, and a local church congregation; however, the details of occupation are not clear. The building was purchased by Tony Fairly in 2021 and is currently vacant.⁵⁹

Overall, very little of the early to mid-twentieth century commercial landscape remains in West Southern Pines, and the Amos Broadway Building is the only commercial building that represents pre-World War II African American entertainment in this area. Though now vacant and deteriorated, the Amos Broadway Building remains an important landmark in the West Southern Pines neighborhood and fondly regarded by many local residents. Larcenia Harrington recalled that the Amos Broadway businesses were housed in "real nice buildings."⁶⁰ Frank Waddell expressed similar sentiments, recalling, "I thought it was the most beautiful place in the world."⁶¹ Joe Waddell summarized the significance of the building, saying simply, "Amos had a nice place. If it hadn't been for the Broadways, people wouldn't have had any place to go."⁶² And Historian Ann C. Alexander concluded the Amos Broadway Building, "served as a popular social and cultural center for the [Black] population."⁶³

⁵⁷ Personal Communication with Carolyn Chavis.

⁵⁸ Risano, "Amos Broadway Theater."

⁵⁹ Risano, "Amos Broadway Theater."

⁶⁰ "Interview with Larcenia Harrington," 74.

⁶¹ "Interview with Frank Waddell," 86.

⁶² "Interview with Joe Waddell," 146.

⁶³ Alexander, *Perspective on a Resort Community*, 51.

Amos Broadway Building
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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Personal Communication with Leadership of Trinity AME Zion Church by Cheri Szcodronski, Heather Slane, and Rachel Mann. September 9, 2023. Trinity AME Zion Church, Southern Pines, North Carolina.

Personal Communication with Kim Wade (local resident) by Heather Slane and Cheri Szcodronski. October 20, 2024. Southern Pines, North Carolina

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Amos Broadway Building
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broadway-theater-remembering-the-past-to-revitalize-the-future/article_21981bce-15ed-11ee-bd97-c78bb5738fb4.html.

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U.S. Census Bureau. *1920 United States Federal Census*. Ancestry.com. <https://www.ancestry.com/search/collections/6061/>.

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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency

Amos Broadway Building

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Name of Property

Federal agency

Local government

University

Other

Name of repository: _____

Historic Resources Survey Number (if assigned): MR0680

10. Geographical Data

Acreeage of Property 0.228 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 35.183797

Longitude: -79.402683

Verbal Boundary Description (Describe the boundaries of the property.)

The National Register boundary is shown by a black line on the accompanying map, drawn at a 1"=200' scale and aligning with the boundary of tax parcels (#857220926076).

Boundary Justification (Explain why the boundaries were selected.)

The nominated boundary contains the parcel historically associated with the Amos Broadway Building. A house, also associated with Amos Broadway, stands on the adjacent parcel to the southeast; however, it is under separate ownership, interior access was not available, and the exterior (with synthetic siding, replacement windows, and a fully enclosed porch) does not retain sufficient integrity to contribute to the historic significance of the nominated property. Thus, that property is not included within the boundary.

11. Form Prepared By

name/title: Heather M. Slane and Cheri Szcodronski

organization: hmvPreservation

street & number: P. O. Box 355

city or town: Durham state: NC zip code: 27702

Amos Broadway Building

Moore County, NC

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e-mail heather@hmwpreservation.com

telephone: 336.207.1502

date: September 15, 2024

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Amos Broadway Building

City or Vicinity: Southern Pines

County: Moore County

State: North Carolina

Photographer: Cheri Szcodronski

Date Photographed: September 2023

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 10

Exterior, facing east

2 of 10

Exterior, facing northeast

Amos Broadway Building
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3 of 10
Exterior, facing north

4 of 10
Interior, east bay, facing east

5 of 10
Interior, east bay, facing north

6 of 10
Interior, east bay, facing west

7 of 10
Interior, east bay, facing northeast

8 of 10
Interior, east bay, facing east

9 of 10
Interior, center bay, facing west

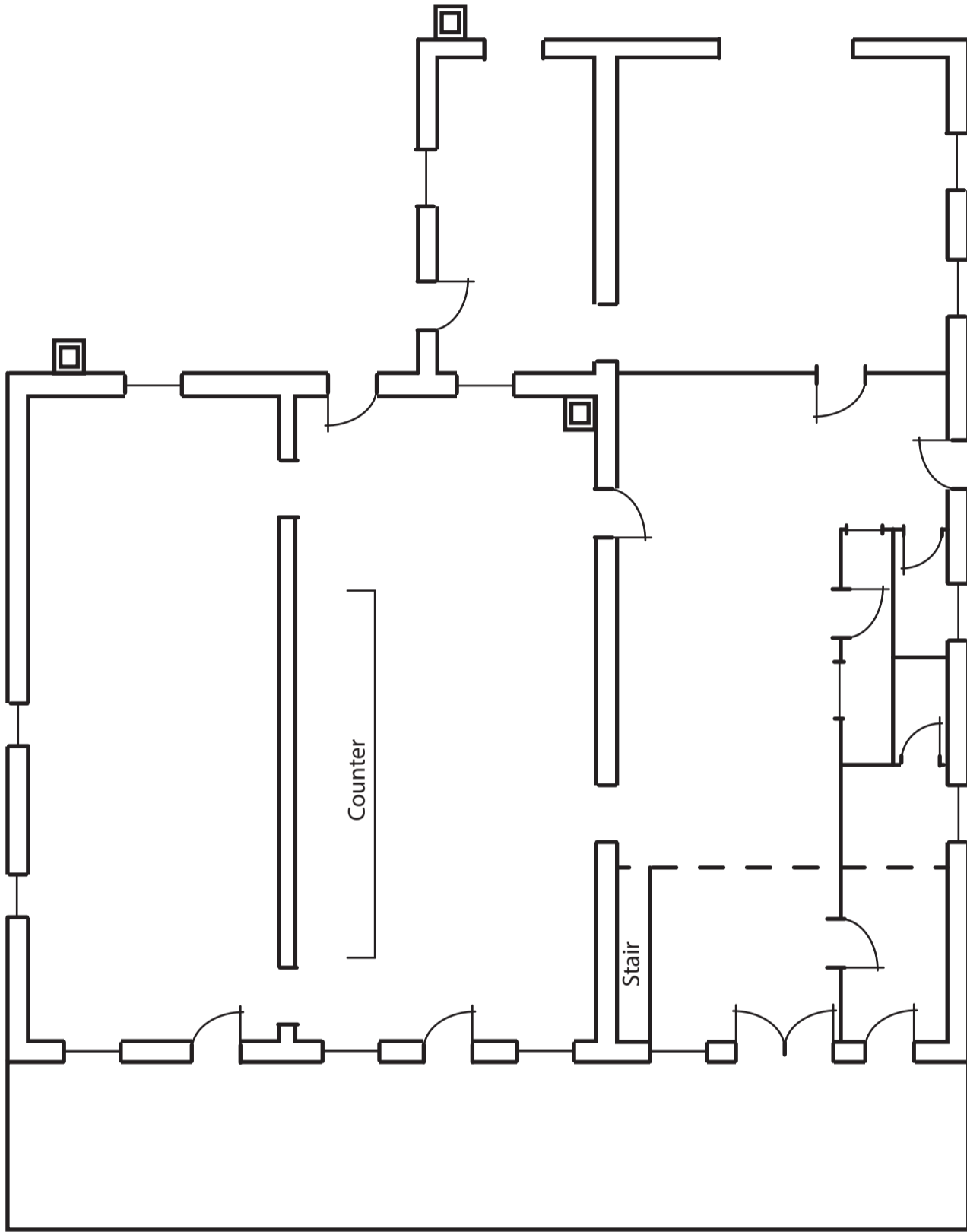
10 of 10
Interior, center bay addition, facing northwest

Paperwork Reduction Act Statement: This information is being collected for nominations 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.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

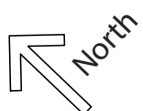
The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.



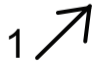
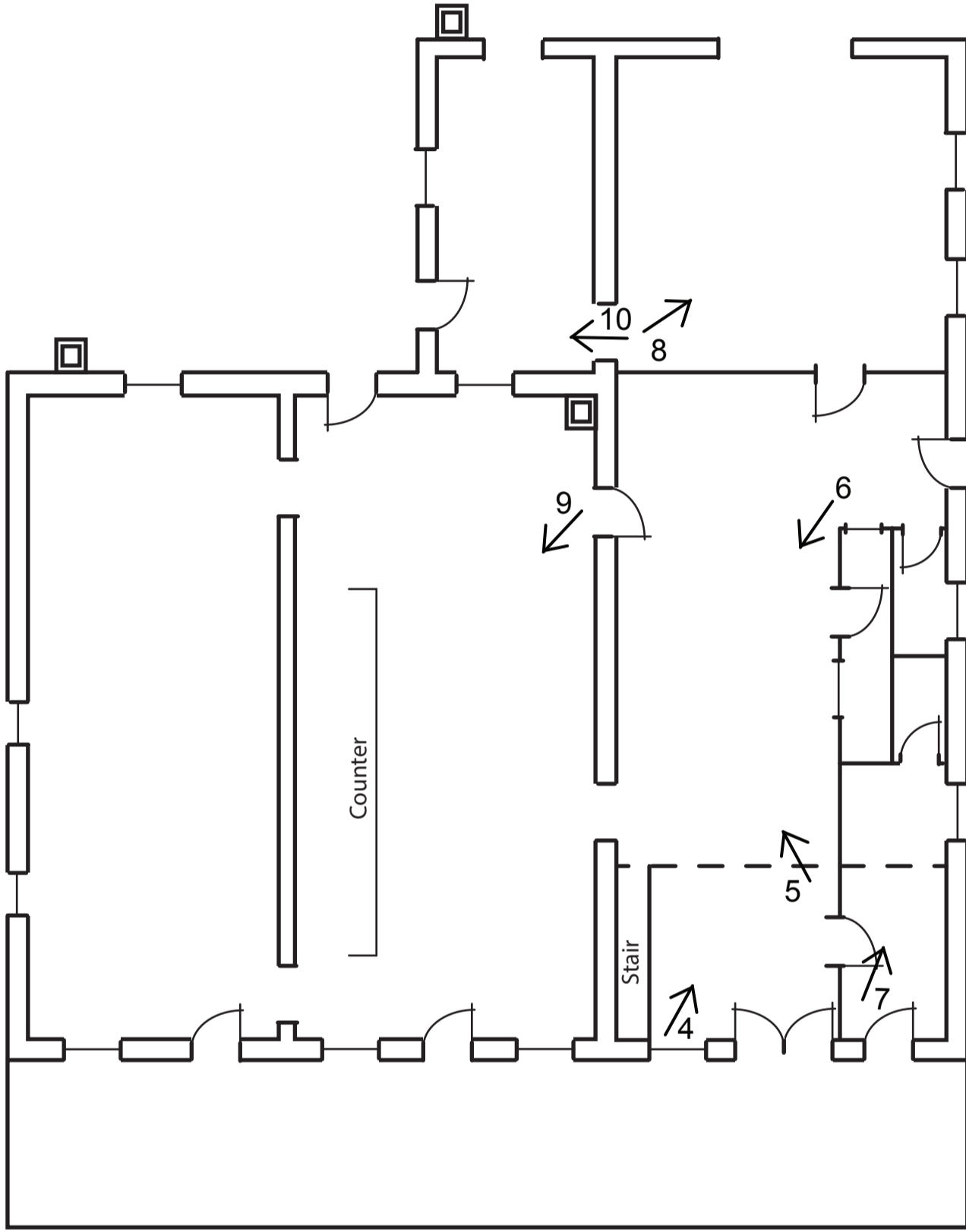
Amos Broadway Building
 1071 West New York Avenue
 Southern Pines, MooreCounty, NC

Floor Plan

-  Concrete-block Walls
-  Frame Partition Walls



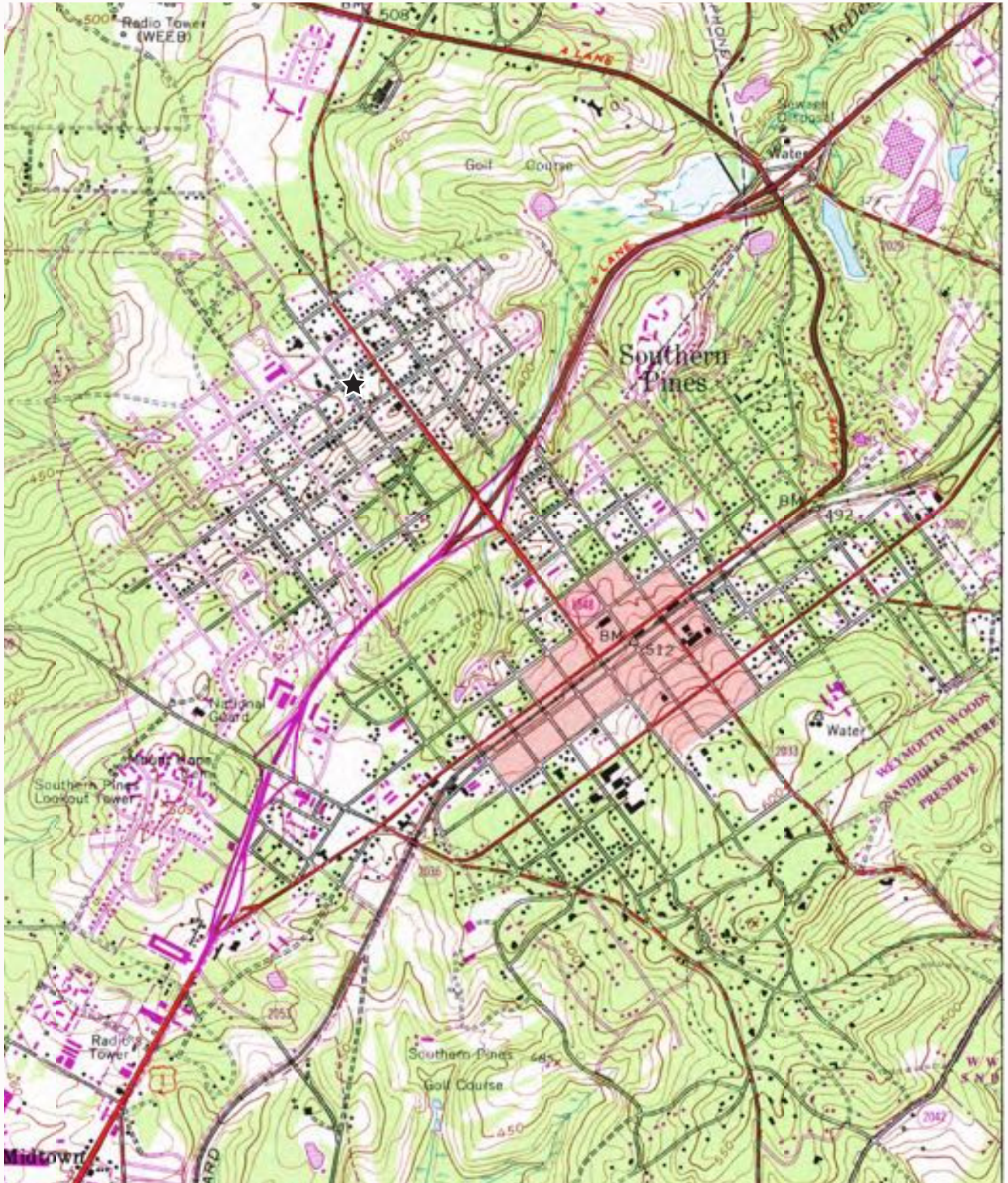
Prepared 6/1/2024 by hmwPreservation



Amos Broadway Building
National Register Photo Key
 1071 West New York Avenue
 Southern Pines, MooreCounty, NC

← 1 Photo View
 [Thick Line] Concrete-block Walls
 [Thin Line] Frame Partition Walls

Prepared 8/1/2024 by hmwPreservation



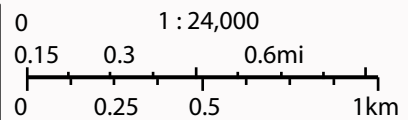
National Register of Historic Places Nomination

Amos Broadway Building

1071 West New York Avenue, Southern Pines
 Moore County, North Carolina

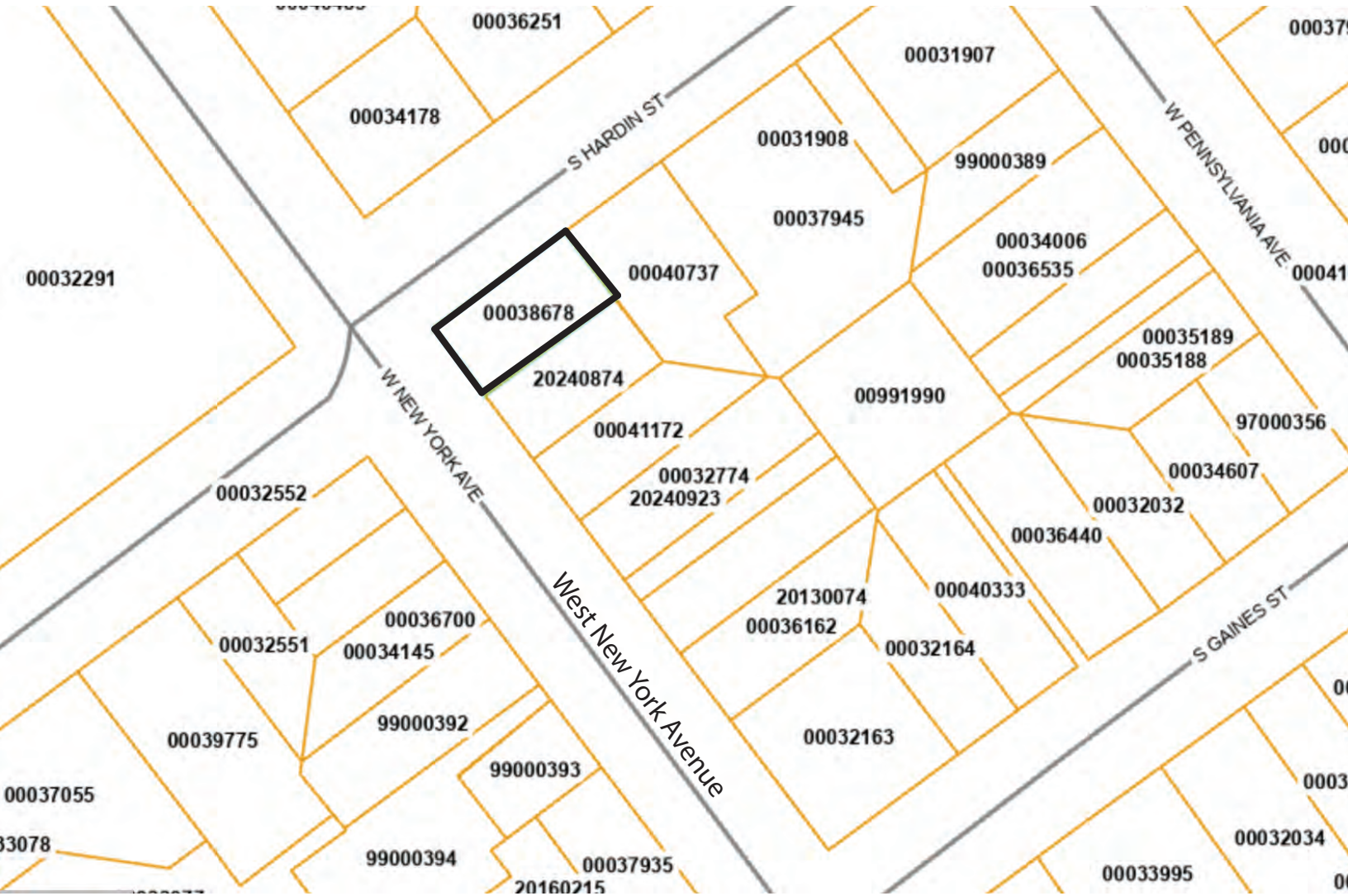
National Register Location Map

Prepared by hmwPreservation 2024 utilizing the Southern Pines 1957 USGS 7.5minute map



★ Location of NR Property





Amos Broadway Building
 1071 West New York Avenue
 Southern Pines, Moore County, NC

Map prepared 2024
 by hmwPreservation
 Image from Moore County GIS

Tax Map with National Register Boundary
 ■ National Register Boundary

Latitude: 35.183797 Longitude: -79.402683























United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Trinity AME Zion Church

Other names/site number: _____

Name of related multiple property listing:

N/A

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

2. Location

Street & number: 972 West Pennsylvania Avenue

City or town: Southern Pines State: NC County: Moore

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local

Applicable National Register Criteria:

X A ___ B X C ___ D

<p>_____ Signature of certifying official/Title:</p>	<p>_____ Date</p>
<p>_____ State or Federal agency/bureau or Tribal Government</p>	

Name of Property _____ County and State _____

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: _____ **Date** _____

Title : _____ **State or Federal agency/bureau or Tribal Government** _____

4. National Park Service Certification

I hereby certify that this property is:
 ___ entered in the National Register
 ___ determined eligible for the National Register
 ___ determined not eligible for the National Register
 ___ removed from the National Register
 ___ other (explain:) _____

 Signature of the Keeper Date of Action

5. Classification

Ownership of Property
 (Check as many boxes as apply.)

Private: X
 Public – Local
 Public – State
 Public – Federal

Category of Property
 (Check only **one** box.)

Building(s) X
 District
 Site
 Structure
 Object

Trinity AME Zion Church
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Number of Resources within Property

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION: Religious Facility

Current Functions

(Enter categories from instructions.)

RELIGION: Religious Facility

Trinity AME Zion Church
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7. Description

Architectural Classification

(Enter categories from instructions.)

Late Gothic Revival

Materials:

(enter categories from instructions.)

Principal exterior materials of the property:

Foundation/Walls: Brick

Roof: Asphalt

Gables: Vinyl

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Narrative Description

Trinity AME Zion Church is located on the south side of West Pennsylvania Street, roughly three-quarters of a mile northwest of downtown Southern Pines and one-third of a mile northwest of the intersection with US-1. The front-gabled, Gothic Revival-style, brick church, completed in 1923, is the oldest extant religious structure in West Southern Pines (west of US-1) and the best example of Gothic Revival-style architecture in West Southern Pines. The church stands on 0.31 acres, with the building located on a slight rise above West Pennsylvania Street. The building is accessed by brick steps flanking a brick retaining wall. The church features a front-gabled form with square towers flanking the façade and a pointed-arch, stained-glass window centered between the towers. Matching pointed-arch windows are centered on the northwest and southeast elevations, below low gables.

Site and Setting

Trinity AME Zion Church is located in Southern Pines, North Carolina, a town of approximately 16,000 people, situated in east-central Moore County roughly five miles east of Pinehurst, the county seat. It stands in an area known as West Southern Pines, established by African

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Americans as an independent municipality in 1923. West Southern Pines was annexed into Southern Pines in 1931, though remains physically separated from the rest of Southern Pines by US-1. The church stands on the south side of West Pennsylvania Avenue, the main thoroughfare through West Southern Pines and the only east-west street that connects to Southern Pines, extending over US-1 via an overpass. The length of West Pennsylvania Avenue contains a mixture of commercial, residential, and institutional resources, often integrated within a single block. Development to the west and south of the church, along South Gaines Street and West New York Avenue, is largely residential. The grid plan of West Southern Pines is skewed roughly fifty-five degrees north of true west. As a result, West Pennsylvania Avenue, while designated with an east-west orientation, actually extends northwest to southeast.

The site includes two adjacent parcels that front on West Pennsylvania Avenue and total 0.31 acres.¹ The church stands on the northwest of the two parcels and is situated close to the northeast property line. There is no sidewalk on this part of West Pennsylvania Avenue, but only a narrow strip of grass immediately adjacent to the concrete curb. The grassy strip is only about two feet deep and is bordered by a brick retaining wall that stands three to four feet high, the base of the wall following the terrain of the site. The center portion of the wall extends up an additional three feet and an aluminum-framed sign panel is set into this portion of the wall. Brick steps are located at the northwest and southeast ends of the wall. Metal pipe railings set within brick cheek walls flank the stairs at the far northwest and southeast. A metal pipe railing also extends across the top of the brick wall, interrupted by the brick sign. A grassy area is located southwest of the retaining wall, between the wall and the steps of the church, with bushes planted along the top of the wall. Paved concrete sidewalks extend from the top of both sets of stairs to the base of the church steps. Sidewalks also extend to paved parking lots flanking the church to the northwest and southeast.²

The majority of the southeast parcel has been paved for parking. The parking lot is accessed via a driveway from West Pennsylvania Avenue that extends along the southeast property line, bordered by low bushes on the adjacent parcel. Only the north corner of the parcel is planted with grass and bisected by a paved walkway from the parking lot to the church steps. A row of bushes extends along the southwest property line. The west end of the northwest parcel, on which the church stands, is also paved for parking with a driveway to connect the two parking areas northwest and southeast of the church.

Building Exterior

Trinity AME Zion Church is illustrative of the early-twentieth-century Gothic Revival style, featuring pointed-arch stained-glass windows throughout. It also includes paired, square entrance towers, a common feature of historically African American churches. The building stands on a raised brick foundation that was constructed of a darker, reddish-brown brick. The basement level features segmental-arch window openings on the side elevations, the bays separated by

¹ The lots include lots 11 and 12 of Block L-11 of the 1894 "Map of Southern Pines." Moore County Register of Deeds, Map Book 1 Section 2 Page 70.

² The parking lot to the northwest was not part of the historic purchase of land, but was instead purchased in 1985 and has thus been excluded from the boundary.

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brick buttresses with cast-concrete caps. A brick beltcourse separates the basement level from the main level, which is veneered with reddish-orange brick. The gabled roof is finished with asphalt shingles and bordered by aluminum gutters and vinyl-covered soffits.

A wide, pointed-arch, stained-glass window is centered on the front-gabled façade, which faces West Pennsylvania Avenue. The window is flanked by square entrance towers that extend beyond the façade with the church entrances located on the side elevations of the towers, facing the center window. A brick landing spans the space between the towers, in front of the window, and is sheltered by an extension of the main gabled roof, which projects northeast to be flush with the front elevations of the towers. This gable has vinyl siding and a vinyl vent. A pendant light suspended from the gabled roof lights the entrances and center window. The brick landing that connects the entrances is accessed by a wide brick stair, which extends halfway to the ground, then splits into two stairs, extending northwest and southeast. All of the stairs have metal pipe railings.

The square towers are identical in plan at the basement and first stories. Each has a basement-level, six-panel door centered on its façade. Each door is located slightly below grade within a segmental, brick arch. The doors are accessed via brick steps, the entries flanked by brick half-walls and sheltered by gabled roofs supported by decorative metal posts. The roofs feature vinyl siding in the gables and vinyl soffits. A cornerstone to the north of the northwest entrance reads, "Trinity A. M. E. Z. Church – Erected A. D. 1923 – J. W. Bethea – Chair, Trustee Board – Rev. J. A. Bridges A. B. Pastor." Double-hung windows on the basement-level outer elevations of the towers are set within segmental-arch openings. At the main level, pointed-arch stained-glass windows on the façade and outer elevations of the towers feature a double course of rowlock brick forming the pointed-arch lintel and a cast-concrete sill. The southeast tower has a rounded-arch opening near the top of the tower, infilled with vinyl siding. A beltcourse extends around the tower several feet below the roofline. The northwest tower is slightly taller and features pointed-arch openings on the northeast and northwest elevations. The openings are slightly wider than the windows below and have been infilled with vinyl siding. Both towers have flat roofs.

The side elevations of the sanctuary are six bays deep, the bays separated by brick pilasters that rest on the basement-level buttresses. The building features pointed-arch window and door openings throughout. Each pointed-arch stained-glass window has a cast-concrete sill and a double course of rowlock brick forming the pointed-arch lintel. The center bays of the northwest and southeast elevations each contain a wide window matching the window on the façade. Each of these windows is set below a low gable at the roofline. A later, brick, shed-roofed bay projects from the southwest corner of the church. The bay contains an entrance on its northeast elevation. The entrance is accessed by a concrete ramp that wraps around the southwest corner of the building. The ramp is bordered by a brick knee wall with a metal railing atop the wall. The rear (southwest) elevation is four bays wide and features vinyl siding in the gable. An original exterior brick chimney has been shortened, now extending only to the sill height of the main-level windows. An entrance at the west end of the northwest elevation features a replacement, six-panel door below a pointed-arch transom. It is accessed by a brick stair that extends along the northwest elevation. The stair is bordered by a brick knee wall with metal pipe railing.

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Building Interior

The interior of the sanctuary features wood floors that have been covered with carpeting and a beaded-board ceiling, which had been covered with a dropped ceiling. The dropped ceiling failed, and when it pulled away from the ceiling, damaged a portion of the beadboard, which is currently being repaired. Original plaster walls have been covered with drywall. A plywood wainscot has been installed on the lower part of the wall, below the windowsills. A raised chancel at the southwest end of the building is lit by the center two windows on the southwest elevation. It is framed by an angled opening that follows the angle of the ceiling and is framed by molded wood. The framed opening extends across the center part of the building creating a recessed chancel with choir loft that is flanked by small rooms. The loft is separated from the alter space by a beaded-board knee wall. It features pews arranged on a stepped floor.

Each of the flanking rooms is accessed from the sanctuary and the chancel by hollow-core doors. The door from the southeast corner of the sanctuary is topped by a blind transom, while the entrance at the northwest corner of the sanctuary does not have a door. Panels above each door opening, installed to facilitate air circulation and the heating of the space, feature fabric screens covered with geometric wood frames. The rooms flanking the chancel feature dropped ceilings that obscure the tops of the pointed-arch windows and, on their outer walls, contain the additional exits to the building.

On the northeast elevation of the sanctuary, flanking the front window, there are two pairs of doors that lead to the two entrance towers. The hollow-core doors each have a single diamond-shaped light. Above the doors, within the surround, is a wide band containing two molded panels. The doors are trimmed with plain, flat-board surrounds. The northwest entrance tower contains a stair that extends around the interior of the tower, separated from the main level by a half-height wall. The stairwell is lit by the stained-glass windows on the main level of the tower. The southeast tower contains a simple vestibule with chair rail. Both towers have beaded-board ceilings and plaster walls.

The basement level contains a fellowship hall, bathrooms, and several meeting rooms. The space has a tiled floor, paneled wainscot, and drywall walls and ceilings. Metal posts support the main floor. Spaces are divided by frame walls covered with drywall and separated by six-panel doors with flat-board trim.

Integrity Assessment

The 1923 Trinity AME Zion Church retains integrity of location, setting, design, workmanship, materials, feeling, and association. Located on its original site, the building retains its historic setting within a neighborhood of mixed commercial and residential development. The site maintains its original circulation patterns, brick stairs and walls, foundation plantings, and parking relegated to the southwest and southeast of the building. The church retains integrity of design, workmanship, and materials with original overall form, exterior brickwork, and windows on the main level of the building. The interior retains its original floor plan, with later walls and alterations only at the basement level. Original finishes include beaded-board ceilings and wood

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floors beneath the carpet. Despite minor material changes, the church as a whole retains sufficient integrity of design, materials, and workmanship to convey the property's historic feeling and association.

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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 grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

Ethnic Heritage – Black

Social History – Civil Rights

Politics

Architecture

Period of Significance

1923 – 1969

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

N/A

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Trinity AME Zion Church is significant at the local level under Criterion A for Black Ethnic Heritage, Social History/Civil Rights, and Politics as a foundational institution in the historically African American community of West Southern Pines. In addition to its role in spiritual guidance, Trinity Church is an important representation of the social function of churches within Black communities, the role of churches in incubating Black political leadership and civic participation, and the church as a model of Black agency and independence during segregation. Trinity Church served as the social center of West Southern Pines, with its members providing each other with a sense of community, safety, and support during the Jim Crow era in the South. The church played a critical role in the daily lives of both its members and the Black community at large during the early and mid-twentieth century when statutory and de facto segregation controlled access to public spaces, resources, and discourse. Church members were engaged in the political activities of Southern Pines, taking a primary role in the incorporation of West Southern Pines, fostering Black political leadership, and participating in Civil Rights demonstrations.

Trinity AME Zion Church is also significant at the local level under Criterion C for Architecture as it embodies the distinctive characteristics of the Gothic Revival style in the West Southern Pines area of the Town of Southern Pines. Completed in 1923, the church retains square towers, pointed arch windows and doors, and buttresses characteristic of the Gothic Revival style. The interior of the building also remains remarkably intact, featuring the original floor plan, pine floors, beaded-board ceiling, and window and door surrounds.

Trinity AME Zion Church meets Criteria Consideration A as it derives its primary significance in the areas of Black Ethnic Heritage, Social History, and Architecture, rather than for its religious affiliation.

The period of significance begins in 1923 when the church was constructed and ends in 1969 following widespread desegregation throughout Southern Pines and Moore County. Prior to desegregation, the church held a critical role in the social and political lives of the African American community in West Southern Pines, from which it derives its significance. Though this role continues today, it was inherently changed following widespread desegregation and the integration of schools in Southern Pines and Moore County.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Historical Background

Establishment of the Town of Southern Pines

Trinity AME Zion Church is located in the Town of Southern Pines in Moore County. Moore County was formed in 1784 from Cumberland County and was named for Alfred Moore, a Revolutionary War leader,

Trinity AME Zion Church

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prominent state politician, and United States Supreme Court Justice.³ Southern Pines is approximately thirteen miles south of Carthage, the county seat, and approximately five miles east of Pinehurst, the county's largest village.⁴

Present-day Moore County is believed to have been inhabited by the Cheraw, a Siouan tribe that joined with the Catawba around 1730. Indigenous peoples set up camps along the various creeks throughout the area, as well as on the Yadkin and Pee Dee Trails. By the 1750s, the Catawba had been largely forced onto a reservation in South Carolina, while European and European Americans, primarily Highland Scots, had begun to settle in present-day Moore County.⁵ By 1830, there were approximately 7,500 people living in Moore County, carving out a living as farmers, timbermen, and trappers.⁶

Throughout the mid-nineteenth century, growth was slow in the area that would become Southern Pines, in part due to the sandy, agriculturally poor soils, and in part due to the upheaval surrounding the Civil War and its aftermath. The region's economy began to recover with the arrival of the Raleigh and Augusta Airline in 1877 (later the Seaboard Airline Railroad), which connected Raleigh to the northeast with Hamlet to the southwest of Southern Pines, and through those towns connected to broader transportation networks in Virginia, South Carolina, and Georgia. A small depot was constructed at Shaw's Ridge, facilitating the transportation of local timber products, primarily naval stores, to state and regional markets.⁷

Upon taking office in 1879, Governor Thomas J. Jarvis established a Commission of Immigration to attract newcomers to the state in an effort to improve the post-Civil War economy. He appointed John T. Patrick to head the commission and tasked him with travelling the state to identify areas of potential development. In 1881, he traveled through the Sandhills region, and three years later he returned and purchased 675 acres of Shaw's Ridge, named for Charles C. Shaw who timbered the area in the 1820s, including present-day Southern Pines.⁸

Intending to capitalize on the region's environmental assets, in particular the "clean air and dry sandy soil" of the pine forests, Patrick soon laid out a rehabilitative health resort town, first known as Vineland after a resort town in New Jersey, but incorporated as Southern Pines in 1887.⁹ The town was laid out in a grid-pattern, oriented forty-five degrees from cardinal directions. The east-west avenues (which actually run southeast to northwest) were named for northern states from which he hoped to entice visitors, while the north-south streets (which actually run northeast to southwest) were named for state leaders and Patrick's personal friends. He offered free lots to northern doctors in exchange for recommending the resort town to their patients and to northern newspaper editors in exchange for advertising. He also negotiated a discounted rate for railroad tickets for northerners to visit the new resort town, which by

³ Ann C. Alexander, *Perspective on a Resort Community: Historic Buildings Inventory, Southern Pines, North Carolina* (Southern Pines, NC: Town of Southern Pines, 1981), 10; Blackwell P. Robinson, *A History of Moore County, North Carolina, 1947-1847* (Southern Pines, NC: Moore County Historical Association, 1956), 92-93.

⁴ Robinson, *A History of Moore County*, 104-106.

⁵ Alexander, *Perspective on a Resort Community*, 9; Jay Mazzocchi, "Moore County," *NCpedia*, <https://www.ncpedia.org/geography/moore>; David G. Moore, "Catawba Indians," *NCpedia*, <https://www.ncpedia.org/catawba-indians>; Robinson, *A History of Moore County*, 7-9.

⁶ Alexander, *Perspective on a Resort Community*, 10.

⁷ Alexander, *Perspective on a Resort Community*, 12-13; Betsy Lindau, *The 1st Hundred Years of Southern Pines, North Carolina* (Southern Pines, NC: Town of Southern Pines, 1987), 7-10.

⁸ Alexander, *Perspective on a Resort Community*, 8, 11-12; Lindau, *The 1st Hundred Years*, 7-10.

⁹ Alexander, *Perspective on a Resort Community*, 8, 10-11, 13; Lindau, *The 1st Hundred Years*, 10-12.

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about 1890 included the shed depot, a hotel, a general store, municipal offices, and a small number of homes and rental cottages.¹⁰

During the last decades of the nineteenth century, Southern Pines built a reputation as an ideal location for those suffering from tuberculosis, known as consumptives, and the town grew accordingly. As a health resort, the town soon attracted a large number of doctors and other health professionals who opened local offices. Boarding houses offered rented rooms to seasonal residents and sometimes also included medical care. By the late 1890s, the region's mild climate also attracted northerners seeking winter sports accommodations, with new hotels opening to serve these visitors while excluding ill guests.¹¹ By 1900, Southern Pines included just over five hundred residents. New grocery stores, general stores, millineries, liveries, and pharmacies opened in downtown Southern Pines, and a new train depot was built c.1899-1900.

The success of the nearby Pinehurst resort community (NR1973, NHL1996) may have also contributed to the development of Southern Pines as a resort town. In 1895, Boston native James Walker Tufts purchased 5,800 acres of land in the Sandhills region in order to develop a health resort. He hired landscape architect Frederick Law Olmsted to design the resort and Donald Ross to develop golf courses. The resort remained under Tufts' private control until 1920, then under various owners until the Village of Pinehurst was incorporated in 1980. The resort includes two golf courses, tennis courts, equestrian facilities, hotels, cottages, stores, and churches.¹² As explained in the National Historic Landmark nomination, "Here the captains of American commerce, finance, and industry, their families and their friends, sought active recreational pleasures at a winter resort which became the model for a subsequent generation of like resorts in the twentieth century."¹³

The Development of West Southern Pines

A small number of African Americans settled in Southern Pines in the late nineteenth century, nearly all of whom relocated to the area from nearby counties looking for better job opportunities. Men primarily worked as laborers in the timber industry producing turpentine, tar, and pitch or as sawmill laborers, many boarding in Black households. Others worked as coopers, teamsters, farmers, or other manual labor jobs. Women primarily worked as housekeepers or nannies.¹⁴

By the turn of the twentieth century, the timber industries in the county were going into decline while health resorts and winter recreation took timber's place as the basis of the Southern Pines economy.¹⁵ Like the White northerners patronizing sanitariums and hotels in downtown Southern Pines, African Americans also came to Southern Pines to take advantage of the reputed health benefits of the region. In

¹⁰ Alexander, *Perspective on a Resort Community*, 14-16; Lindau, *The 1st Hundred Years*, 12.

¹¹ Alexander, *Perspective on a Resort Community*, 20-25, 28.

¹² Village of Pinehurst, "125th Anniversary of Pinehurst: Our History," <https://www.vopnc.org/our-community/living-in-pinehurst/125th-anniversary-of-pinehurst>; Davyd Foard Hood and Laura A.W. Phillips, "Pinehurst Historic District," National Historic Landmark Nomination, 1996, 70, https://npgallery.nps.gov/NRHP/GetAsset/NHLS/73001361_text; Alexander, *Perspective on a Resort Community*, 26; Lindau, *The 1st Hundred Years*, 10-12.

¹³ Hood and Phillips, "Pinehurst Historic District."

¹⁴ U.S. Census Bureau, *1880 United States Federal Census*, U.S. Federal Census Collection, Ancestry.com; Oral history interview with Reverend Thomas Flowers (resident), March 11, 1982, in Nancy Mason, *Oral History of West Southern Pines, North Carolina* (Town of Southern Pines, 1987).

¹⁵ Alexander, *Perspective on a Resort Community*, 32.

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1897, Dr. Lawson A. Scruggs, an African American physician who was in Shaw University Medical College's first graduating class and the first African American to pass the North Carolina medical exam, opened a sanitarium on West New York Avenue. Named for Charles Pickford, who funded Dr. Scruggs' education, the Pickford Sanitarium may have been the first in the South to treat African American tuberculosis patients. The sanitarium fell into financial difficulty, however, and in 1912 Dr. Lawson A. Scruggs sold the property with the stipulation that it be used to benefit African Americans' health or education. It operated as a school for African American students until the 1970s, attracting patrons from the North, including New York, Chicago, and other cities, in addition to local students.¹⁶

With the growth of resort amenities in both Southern Pines and Pinehurst in the early decades of the 1900s, commerce in downtown Southern Pines also increased during this time. Growth of the downtown commercial core included expansion of existing hotels, general stores, and specialty shops catering to resort patrons; establishment of a telephone exchange, bank, and newspaper; and new entertainment venues including theaters, a bowling alley, and casinos.¹⁷ This resulted in dramatic growth during the 1920s in particular, during which time the populations of both Southern Pines and West Southern Pines increased by threefold.

During these years, African Americans found employment primarily in the service industries and in construction. A large number of men worked as caddies at the various country clubs and golf courses, or as carpenters, brick masons, builders, painters, and plasterers. Others worked at hotels and resorts as cooks and dish washers, chauffeurs, and hostlers, or as laborers in the downtown businesses, including janitors and delivery drivers. Women also worked in the hotels and resorts, taking jobs as cooks, waitresses, laundresses, and housekeepers. It was also common for African American women to board in White households where they worked as cooks, nannies, maids, laundresses.¹⁸ Fruit orchards were another important part of the regional economy in the early twentieth century, especially peaches, blackberries, and dewberries, and many African Americans worked as fruit pickers.¹⁹

As more African Americans were drawn to Southern Pines for work, an African American community formed northwest of Southern Pines' central commercial district and White neighborhoods. This Black enclave, made up of simple cottages and boarding houses, was physically separated from the White areas of town by McDeeds Creek and its ravine.²⁰ The community was first known as Jim Town, a name believed to be in honor of James Henderson, who in 1887 opened the Henderson Institute, a school for

¹⁶ Opal Winchester Hawkins, *Pickford Sanitarium and R.C. Lawson Institute: Two Former Institutions of Southern Pines, North Carolina*, 2008, via "Sanitarium to School: What's Behind This Old Sign in West Southern Pines," *The Sway: The Insider's Guide to The Pines*, July 13, 2020, <https://itsthesway.com/from-sanitarium-to-school-behind-this-brick-archway-in-west-southern-pines>; Alexander, *Perspective on a Resort Community*, 28.

¹⁷ Alexander, *Perspective on a Resort Community*, 33, 39-40.

¹⁸ U.S. Census Bureau, *1900 United States Federal Census*, U.S. Federal Census Collection, Ancestry.com; U.S. Census Bureau, *1920 United States Federal Census*, U.S. Federal Census Collection, Ancestry.com; Alexander, *Perspective on a Resort Community*, 41; Mason, *Oral History of West Southern Pines*; Personal Communication with Leadership of Trinity AME Zion Church by Cheri Szcodronski, Heather Slane, and Rachel Mann, September 9, 2023, at Trinity AME Zion Church, Southern Pines, North Carolina.

¹⁹ Alexander, *Perspective on a Resort Community*, 32; Mason, *Oral History of West Southern Pines*.

²⁰ Note: This physical separation was further entrenched with the construction of US Highway 1 in 1955, which parallels the creek and ravine, leaving Pennsylvania Avenue the only road connecting downtown Southern Pines to West Southern Pines. Alexander, *Perspective on a Resort Community*, 27; U.S. Census Bureau, *1900 United States Federal Census*, U.S. Federal Census Collection, Ancestry.com; Oral history interview with Reverend Thomas Flowers; Lindau, *The 1st Hundred Years*, 56.

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Black children in Vance County, and owned property in West Southern Pines. However, the name was soon changed to West Southern Pines.²¹

Black Ethnic Heritage, Social History/Civil Rights, and Politics Contexts

The primary church for African Americans in West Southern Pines has historically been Trinity AME Zion Church. Sometimes known as “The Freedom Church,” the African Methodist Episcopal Zion denomination has its beginnings in the struggle for racial equality, a foundational theme that has anchored the Church since its establishment. The congregation of the John Street Methodist Church in New York City split along racial lines in 1796 when Black members left the church due to a lack of support by White members on issues of racial equality, including the abolition of slavery and the ordination of Black ministers.²² AME Zion missionaries travelled throughout the South during the Reconstruction era to establish new churches in communities of formerly enslaved African Americans, forming an important bridge between enslavement and freedom.²³ As Trinity Church pastor Dr. Paul Murphy notes, the missionaries worked “to provide encouragement, protection, and an inner sense of identity for those who had been enslaved.”²⁴ Missionaries established churches in New Bern and Wilmington, then turned inland toward Concord, passing through the Sandhills region on their journey westward.²⁵

Trinity AME Zion Church was founded in the late nineteenth century when a group of Methodists from West Southern Pines left the Methodist Church in Manly, a once independent community now part of northeast Southern Pines. Initially meeting in congregants’ homes, they purchased the current property in 1899 and constructed a frame church building, which was replaced by the current brick building in 1923.²⁶ Known as “The Friendly Church on the Hill,” Trinity Church sits in a prominent location at the top of the hill on West Pennsylvania Avenue, now the only road crossing McDeeds Creek and US Highway 1 into West Southern Pines.²⁷

Trinity Church served its members and the residents of West Southern Pines as a center of community life, a guide in political and social issues, and an example of Black independence and agency. As historian Carroll Van West wrote in 1999, “For over 100 years, scholars of African-American culture, history, and religion – along with writers and commentators over the decades in between – have consistently pointed to the church as the single most significant institution in African-American life.”²⁸ West points to

²¹ Oral history interview with Reverend Thomas Flowers.

²² Carroll Van West, “Historic Rural African-American Churches in Tennessee, 1850-1970,” National Register of Historic Places Multiple Property Documentation Form, 1999, Section E, 7-8; Reverend Dr. Paul Murphy, “Civil Rights and Trinity African Methodist Episcopal Zion (AMEZ) Church,” Trinity AME Zion Church Collection.

²³ West, “Historic Rural African-American Churches,” Section E, 7-8; Murphy, “Civil Rights and Trinity African Methodist Episcopal Zion (AMEZ) Church”; William E. Montgomery, *Under Their Own Vine and Fig Tree: The African-American Church in the South, 1865-1900* (Baton Rouge, LA: Louisiana State University Press, 1993), 142-190.

²⁴ Murphy, “Civil Rights and Trinity African Methodist Episcopal Zion (AMEZ) Church.”

²⁵ Murphy, “Civil Rights and Trinity African Methodist Episcopal Zion (AMEZ) Church.”

²⁶ Mason, *Oral History of West Southern Pines*; Sanborn Map Company, “Southern Pines, Moore County, North Carolina,” April 1915, Historical Information Gatherers Database, via University of Michigan; Murphy, “Civil Rights and Trinity African Methodist Episcopal Zion (AMEZ) Church,” Trinity AME Zion Church, File MR1321, North Carolina State Historic Preservation Office, Raleigh; Moore County Register of Deeds, Book 173, Page 194, Carthage, North Carolina.

²⁷ Personal Communication with Leadership of Trinity AME Zion Church.

²⁸ West, “Historic Rural African-American Churches,” Section E, 2.

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Historian Harry V. Richardson, who noted in 1947 that “the Negro [*sic*] church... has had more influence in molding the thought and life the Negro [*sic*] people than any other single agency.”²⁹ West also underscores historian Leon Litwack’s 1998 observation that the Black church was “viewed by many members as an extension of the family [and] the church served as a school, lecture hall, a social and recreation center, a meeting place for an assortment of groups, and a source of information.”³⁰ This was certainly true of Trinity AME Zion Church.

Community Life and Social Uplift

Trinity Church served as the center of community life in West Southern Pines. Church member Peggie Caple explains growing up in the church, “Sunday School and church was just a part of our lives... It was a family. You were connected to these people, and they felt connected to you. And they wanted to help you.” Parents, teachers, church members, and neighbors all worked together to raise the children. “This community was a village,” Caple recalls. “A village that cared about children.” Church member Mary Morrison recalls, “That was our social life. If you didn’t go to church and school, what else would you do? ...you didn’t see anybody else but your family. So you went to church. You were in Sunday School, you were an usher, you were in the choir, you did everything.”³¹

In addition to Sunday services, the church provided a variety of social activities that, due largely to segregation, served as the social center of community life. Women’s Day and Men’s Day celebrated church members with speakers and a meal, raising money to support the church. Homecoming celebrations invited back those who had grown up in the church and moved away from West Southern Pines or had otherwise grown away from the church. Children recited Bible verses in Sunday School oratorical contests, sang in the children’s choir, and performed in Christmas pageants. Children also attended Vacation Bible School, which was typically staggered throughout the summer among the churches in West Southern Pines so children could attend at multiple churches. Trinity Church partnered with other congregations to host joint services as well, especially Watch Night services on New Years Eve and religious revival celebrations.³²

Black Political Leadership and Empowerment

The discriminatory practices of the Jim Crow era continued into the mid-twentieth century in Southern Pines, as with much of the South, but in some cases, an unintended result of these practices was increased empowerment among African Americans. Trinity Church fostered this empowerment and became the social and spiritual home for those who challenged the status quo of the Jim Crow South.

Trinity Church supported the incorporation of the Town of West Southern Pines in 1923, the same year the church building was completed. West Southern Pines initially lay outside the Southern Pines town boundaries, and therefore did not benefit from town services. The community had poorly maintained dirt roads, no street lighting, and lacked water and sewer services. The neighborhood also had no police protection, with residents forced to call the county sheriff from Carthage in the event of emergency, as the Southern Pines police, though much closer, refused to respond.³³ “There were nothing but colored [*sic*] here,” resident Reverend Thomas Flowers recalled. “The colored [*sic*] were cut off over here, and they wanted a town.”³⁴

²⁹ West, “Historic Rural African-American Churches,” Section E, 2.

³⁰ West, “Historic Rural African-American Churches,” Section E, 2.

³¹ Personal Communication with Leadership of Trinity AME Zion Church, September 9, 2023.

³² Personal Communication with Leadership of Trinity AME Zion Church, September 9, 2023.

³³ Mason, *Oral History of West Southern Pines*.

³⁴ Oral history interview with Reverend Thomas Flowers.

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Local residents sought a charter for the town with the encouragement of Lawrence Augustus Oxley, known simply as Lt. Oxley in reference to his World War I service. In the 1920s, Oxley worked in the state welfare office and was appointed director of the North Carolina Division of Negro Welfare, the first of its kind in the country. In 1934, he was appointed to the United States Department of Labor as part of President Franklin D. Roosevelt's "Black Cabinet."³⁵ Oxley had heard about an all-Black town incorporated in Mississippi and believed West Southern Pines was a good candidate to pursue the same status.³⁶

Trinity AME Zion Church was heavily involved in the establishment of the new town. The first mayor of West Southern Pines, elected in 1927, was Trinity's pastor, Reverend J. Pleasant Hines, and he and the council were sworn in at Trinity Church that year.³⁷ "He was a straight-forward man," recalled Reverend Flowers, "somewhat rigid and he believed in the moral law, doing what's right. He was a good man."³⁸ In addition, the church continued to serve as the primary gathering space for community meetings.³⁹

Though Southern Pines and West Southern Pines experienced a boom period in the 1920s as new hotels, businesses, and homes were built, the new leaders of West Southern Pines struggled to collect enough taxes to fund its government. In 1931, the charter was revoked, and West Southern Pines was annexed into Southern Pines. This effort was led by White Southern Pines leaders, who, ironically, expressed concerns about crime in West Southern Pines threatening the safety of Southern Pines residents. White leaders also expressed concern that West Southern Pines did not have the financial stability to govern itself. This perception was exacerbated because while West Southern Pines leaders were engaged in attempts to collect overdue property taxes, Southern Pines was making substantial improvements with street lighting and paving, construction of a new water works facility, and improved electric and telephone services.⁴⁰

Members of Trinity Church "stood with... the West Southern Pines community to protest this assault against this community's economic infrastructure."⁴¹ A lawsuit was filed by the leaders of West Southern Pines who hired Durham attorney Andrew McCoy to help them oppose the annexation. The hearing was originally scheduled to be heard in Carthage, the Moore County seat, but McCoy successfully petitioned to have it moved to Wadesboro in nearby Anson County. The courts ultimately ruled against West Southern Pines, however, and during the appeal process, McCoy unexpectedly passed away. Following his death, the lawsuit did not continue, and the annexation was finalized. In spite of the litigation, many residents were indifferent the revocation of the charter as they felt it had little impact on their day-to-day lives.⁴²

Many leaders of Trinity Church served not only within the church itself, but as leaders in the community as well. Talbert Morse, the first Black resident to serve on the Town Council, elected in 1955, and Felton

³⁵ John L. Bell, Jr., "Oxley, Lawrence Augustus," *NCpedia*, <https://www.ncpedia.org/biography/oxley-lawrence-augustus>.

³⁶ Mason, *Oral History of West Southern Pines*.

³⁷ Murphy, "Civil Rights and Trinity African Methodist Episcopal Zion (AMEZ) Church"; Trinity AME Zion Church, File MR1321.

³⁸ Oral history interview with Reverend Thomas Flowers.

³⁹ Murphy, "Civil Rights and Trinity African Methodist Episcopal Zion (AMEZ) Church."

⁴⁰ Alexander, *Perspective on a Resort Community*, 51; Mason, *Oral History of West Southern Pines*.

⁴¹ Murphy, "Civil Rights and Trinity African Methodist Episcopal Zion (AMEZ) Church."

⁴² Mason, *Oral History of West Southern Pines*.

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J. Capel, who was elected to the council in 1959 and continued political service as City Treasurer and Mayor Pro Tem.⁴³ Albert Lutz, owner of Lutz Cleaners in the Amos Broadway Building at 1071 West New York Avenue (extant), as well as a trustee and choir president at Trinity Church, was elected to the Southern Pines Board of Education in 1964.⁴⁴ Emmanuel “Jug” Douglass was elected the first Black mayor of Southern Pines in 1977, and the former Our Lady of Victory Catholic School has been renamed the Douglass Community Center in his honor.⁴⁵ Members of the church also formed community organizations to address issues of discrimination and equality and provide social welfare services. The Civic Club was formed in 1943 as a social welfare group, which, according to Kim Wade, a lifelong resident of West Southern Pines and member of Trinity Church, became “very instrumental in making sure we had Black representation.”⁴⁶ Morse, Capel, and Douglass were among those who served terms as president of this group. In the 1960s, the biracial Good Neighbor Council was formed by Trinity Church’s Reverend Mark Peake and Cicero Carpenter with the goal of working toward desegregation in Southern Pines, including planning protests at the Sunrise Theater and a local drug store.⁴⁷ Wade summarizes simply that “the members of the church were the most prominent individuals in the community who made all the decisions about it.”⁴⁸

This spirit of empowerment and resistance was also passed to the children in the church. Peggie Caple recalls that African American patrons were relegated to the balcony at the theater in downtown Southern Pines, where no concessions were offered. African American patrons were not permitted on the main floor, even to purchase concessions. Even though just a child at the time, Caple approached the manager for permission to set up a small concession stand in the balcony, and he allowed her to sell popcorn, soft drinks, and candy to Black theater-goers.⁴⁹ Older children in the church participated in more direct activism as the Civil Rights Movement expanded to Southern Pines in the 1960s. Kim Wade recalls participating in a protest march in the early 1970s after a newly hired high school principal implemented policies reminiscent of separate-but-equal statues, reversing integration achieved previous years. Meetings to plan the march took place at Trinity Church, and church leaders served as advisors to the students who participated.⁵⁰

Today Trinity Church remains a visual focal point and social center of the African American community in West Southern Pines. The church continues to take an active role in Civil Rights issues and partners with other local churches, Black and White, to host joint worship and pulpit exchanges. They also work together to provide services to the community, including food pantry programs, after-school programming, internet access, support for local service organizations, and assistance for people experiencing homelessness. The church also provides a gathering place for community organizations, including the local branch of the National Association for the Advancement of Colored People, local sports teams, and charter schools.⁵¹

⁴³ Personal Communication with Kim Wade (lifelong resident and local historian) by Cheri Szcodronski and Heather Slane, October 20, 2024, Southern Pines, North Carolina; “Capel Honored for Service at Civic’s [sic] Club Program,” *The [Southern Pines] Pilot*, July 9, 1969.

⁴⁴ “Albert Lutz Appointed to School Board Here,” *The [Southern Pines] Pilot*, December 10, 1964, Newspapers.com.

⁴⁵ Personal Communication with Kim Wade.

⁴⁶ Personal Communication with Kim Wade.

⁴⁷ Personal Communication with Kim Wade.

⁴⁸ Personal Communication with Kim Wade.

⁴⁹ Personal Communication with Leadership of Trinity AME Zion Church, September 9, 2023.

⁵⁰ Personal Communication with Kim Wade.

⁵¹ Murphy, “Civil Rights and Trinity African Methodist Episcopal Zion (AMEZ) Church.”

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Architecture Context

Trinity AME Zion Church is a highly intact, vernacular interpretation of the Gothic Revival-style and the best example of the style in West Southern Pines. The Gothic Revival style originated in England as part of the Picturesque movement, favoring Medieval stylistic elements over Classical detailing of the preceding Greek Revival, Federal, and Georgian styles. The style was popularized by pattern books, especially those of Alexander Jackson Davis, who is credited with building the first residential example of the style in the United States in 1832. The style is characterized by steeply pitched rooflines, often with pinnacles, finials, or brackets; pointed-arch windows and doors, often with hood molding; and sometimes with towers, buttresses, or window tracery. Built primarily from the 1830s through about 1880, the Gothic Revival style was especially popular in religious architecture, with examples continuing well into the twentieth century, these sometimes referred to as Late Gothic Revival.⁵²

Trinity Church is a vernacular interpretation of the early-twentieth-century Gothic Revival style and notably less ornate than contemporary Gothic Revival-style churches constructed by White congregations in Southern Pines. As a representation of the style, it features a steeply pitched gabled roof, brick buttresses separating the bays, and pointed-arch stained-glass windows throughout. The paired, square entrance towers, a common feature of historically African American churches, are also typical of the Gothic Revival style, regardless of the cultural makeup of the congregation. The absence of stone detailing and trim, crenellation at the towers, window tracery, and other highly ornate detailing may be reflective of the social and economic context in which Trinity Church was constructed.

Two White churches in the Southern Pines Historic District (NR 1991) were constructed in the Gothic Revival style, both post-dating the construction of Trinity AME Zion but illustrating the continued popularity of the Gothic Revival style through the 1920s. Designed by the Wilson, North Carolina, architectural firm of Benson and Benson for White congregations, both churches are highly detailed, academic examples of the Gothic Revival style.⁵³ Emmanuel Episcopal Church (350 E. Massachusetts Avenue) was completed in 1926 and features a front-gabled, granite building with parapeted gables topped by limestone trim. Limestone is also present at the pointed-arch door surround, forms the window surrounds, and tops the stone buttresses. A bell tower was added to the structure in 1940. The Church of Wide Fellowship (141 N. Bennett Street), constructed in 1927, features a broad, side-gabled form with flanking one-story, shed-roofed side wings and a prominent, four-story, crenelated tower at the southwest corner of the building. The blond brick building features limestone accents including pointed-arch door surrounds, window sills, tracery at the pointed-arch, stained-glass windows, and limestone caps on the brick buttresses and parapets.

The only other church in the African American community of West Southern Pines that incorporated elements of the Gothic Revival style in its design is the First Missionary Baptist Church (315 South Gaines Street). Completed in 1945, the building is a late example of the style, though it features the characteristic pointed-arch windows, brick buttresses separating the bays, and a crenelated square entrance tower. The form itself is wider than earlier Gothic Revival-style churches, resulting in a more squat form than the vertically oriented Gothic Revival-style churches of the nineteenth and early twentieth centuries.

⁵² Cyril M. Harris, *American Architecture: An Illustrated Encyclopedia* (New York, NY: W.W. Norton & Company, 1998), 155-157; Catherine W. Bishir and Michael T. Southern, *A Guide to the Historic Architecture of Piedmont North Carolina* (Chapel Hill, NC: University of North Carolina Press, 2003), 537-538.

⁵³ David R. Black, "Southern Pines Historic District," Nomination to the National Register of Historic Places, 1991, Section 7 Page 6.

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While the 1915 Sanborn map shows a number of early churches in the community, by the early 1920s, a number of them had been demolished.⁵⁴ A Free Will Baptist Church was located on West Pennsylvania Avenue, a block east of Trinity Church, but the church was closed and demolished by 1924. The Church of God & Saints of Christ Tabernacle was first located in West Southern Pines at the corner of West Massachusetts Avenue and South Henley Street. The church was demolished by 1924 to make way for the Industrial Union Institute on West Massachusetts Avenue (no longer extant), and a new building was later built outside of West Southern Pines. As a result, Trinity Church is the most intact, continuously occupied, historically Black church building in West Southern Pines.

Other churches were constructed in the 1920s, contemporary with Trinity Church, but have since either been replaced by mid-twentieth-century buildings or the historic form and materials have been substantially altered. The First Missionary Baptist Church at 315 South Gaines Street was completed in 1945, replacing the original church. In 1920, the Silver Run Free Will Baptist congregation relocated from near Fayetteville and built Harrington Chapel at 164 South Carlisle Street. Though the building remains in use, the historic form and materials were altered during a 1996 renovation. Emmanuel Presbyterian Church was established in 1928 at 1000 West New Hampshire Avenue and remains extant. However, the historic form and materials have been altered and the church is currently vacant. St. James Lutheran Church is located at 983 West New Hampshire Avenue, kitty-corner to the Presbyterian Church. The building, which replaced the original church, was built in the mid-twentieth century. The Holiness Church was formed around 1921 and built a church at 450 South Stephens Street. The historic form and materials have been altered and the church is currently vacant.

⁵⁴ Mason, *Oral History of West Southern Pines*; 1915 Sanborn Map; Sanborn Map Company, "Southern Pines, Moore County, North Carolina," October 1924, Historical Information Gatherers Database, via University of Michigan.

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Lindau, Betsy. *The 1st Hundred Years of Southern Pines, North Carolina*. Southern Pines, NC: Town of Southern Pines, 1987.

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Personal Communication with Kim Wade (lifelong resident and local historian) by Cheri Szcodronski and Heather Slane. October 20, 2024. Southern Pines, North Carolina.

Personal Communication with Leadership of Trinity AME Zion Church (Peggie Caple, Reverend Deborah Gray, Vivian Kelly, Mary Morrison, Rufus Morrison, Dr. Paul Murphy, Sharon Murphy, and Sadie Small) by Cheri Szcodronski, Heather Slane, and Rachel Mann. September 9, 2023. At Trinity AME Zion Church, Southern Pines, North Carolina.

Trinity AME Zion Church
Name of Property

Moore County, NC
County and State

Robinson, Blackwell P. *A History of Moore County, North Carolina, 1947-1847*. Southern Pines, NC: Moore County Historical Association, 1956.

Sanborn Map Company. "Southern Pines, Moore County, North Carolina." April 1915. Historical Information Gatherers Database. Via University of Michigan.

Sanborn Map Company. "Southern Pines, Moore County, North Carolina." October 1924. Historical Information Gatherers Database. Via University of Michigan.

Trinity AME Zion Church. File MR1321. North Carolina State Historic Preservation Office. Raleigh.

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West, Carroll Van. "Historic Rural African-American Churches in Tennessee, 1850-1970." National Register of Historic Places Multiple Property Documentation Form. 1999.

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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): MR1321

Trinity AME Zion Church
Name of Property

Moore County, NC
County and State

10. Geographical Data

Acreeage of Property approx. 0.31 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: -79.400667

Longitude: 35.183033

Verbal Boundary Description (Describe the boundaries of the property.)

The National Register boundary is shown by a black line on the accompanying map, drawn at a 1"=200' scale and aligning with the boundary of tax parcels (#858217012757 and #858217012772).

Boundary Justification (Explain why the boundaries were selected.)

The nominated boundary contains the parcel purchased by the congregation in 1899 as well as an adjacent parcel to the southeast, purchased in 1925 shortly after the completion of the church. Adjacent land to the northwest and the south was acquired by the church after the period of significance and is not included within the boundary.

11. Form Prepared By

name/title: Heather M. Slane and Cheri Szcodronski

organization: hmwPreservation

street & number: P. O. Box 355

city or town: Durham state: NC zip code: 27702

e-mail heather@hmwpreservation.com

telephone: 336.207.1502

date: March 15, 2025

Additional Documentation

Trinity AME Zion Church
Name of Property

Moore County, NC
County and State

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Trinity AME Zion Church

City or Vicinity: Southern Pines

County: Moore County

State: North Carolina

Photographer: Cheri Szcodronski

Date Photographed: September 2023

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 12

Exterior, northeast and northwest elevations

Facing south

2 of 12

Exterior, northeast elevation

Facing southwest

3 of 12

Exterior, southeast elevation

Trinity AME Zion Church
Name of Property

Moore County, NC
County and State

Facing northwest

4 of 12

Exterior, southwest and southeast elevations

Facing north

5 of 12

Exterior, northwest and southwest elevations

Facing east

6 of 12

Interior, north entry tower

Facing south

7 of 12

Interior, north entry tower

Facing north

8 of 12

Interior, sanctuary

Facing south

9 of 12

Interior, sanctuary

Facing west

10 of 12

Interior, sanctuary

Facing east

11 of 12

Interior, basement level

Facing south

12 of 12

Interior, basement level

Facing west

Paperwork Reduction Act Statement: This information is being collected for nominations 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.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

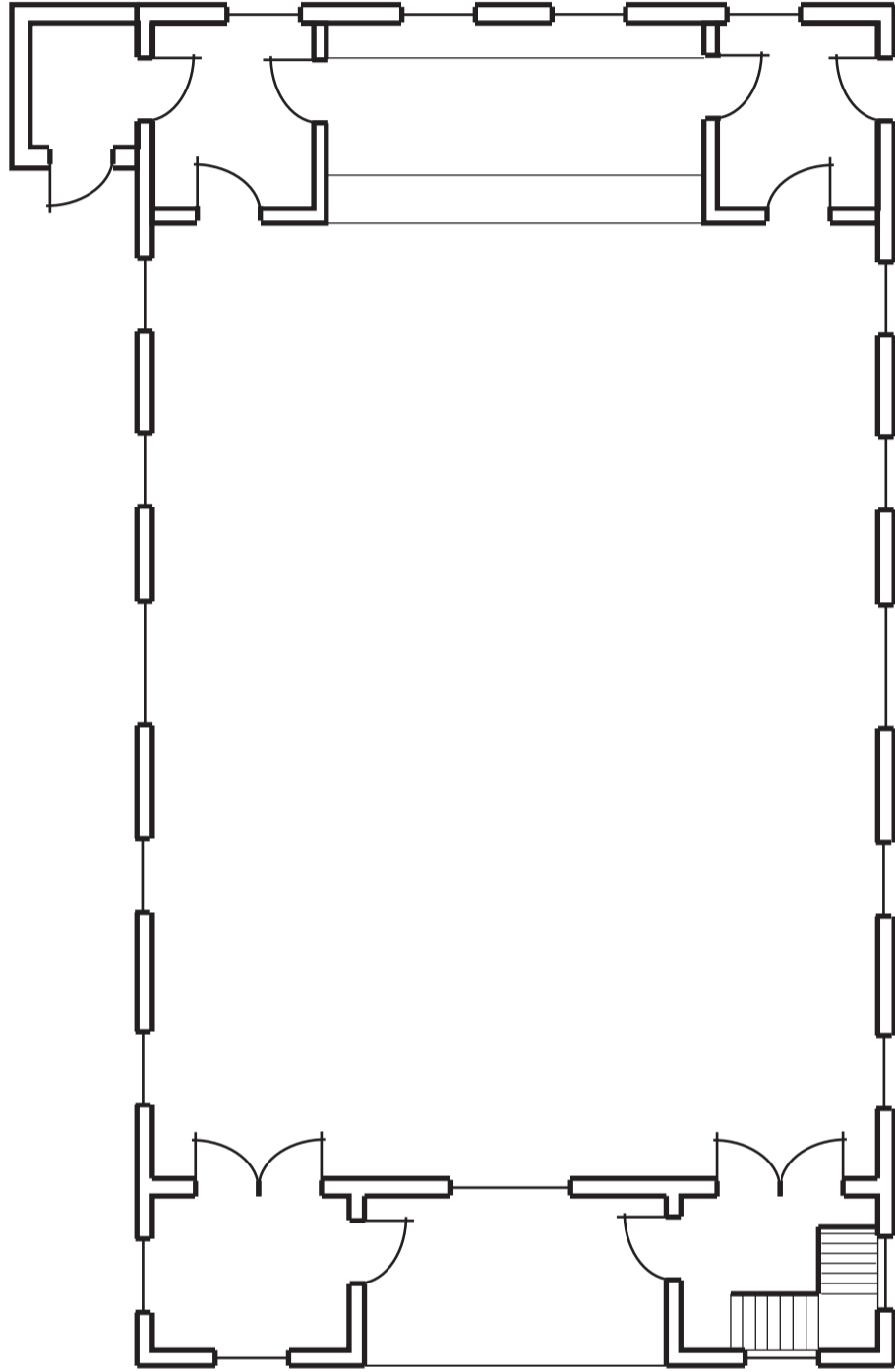
Tier 1 – 60-100 hours

Trinity AME Zion Church
Name of Property

Moore County, NC
County and State

- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

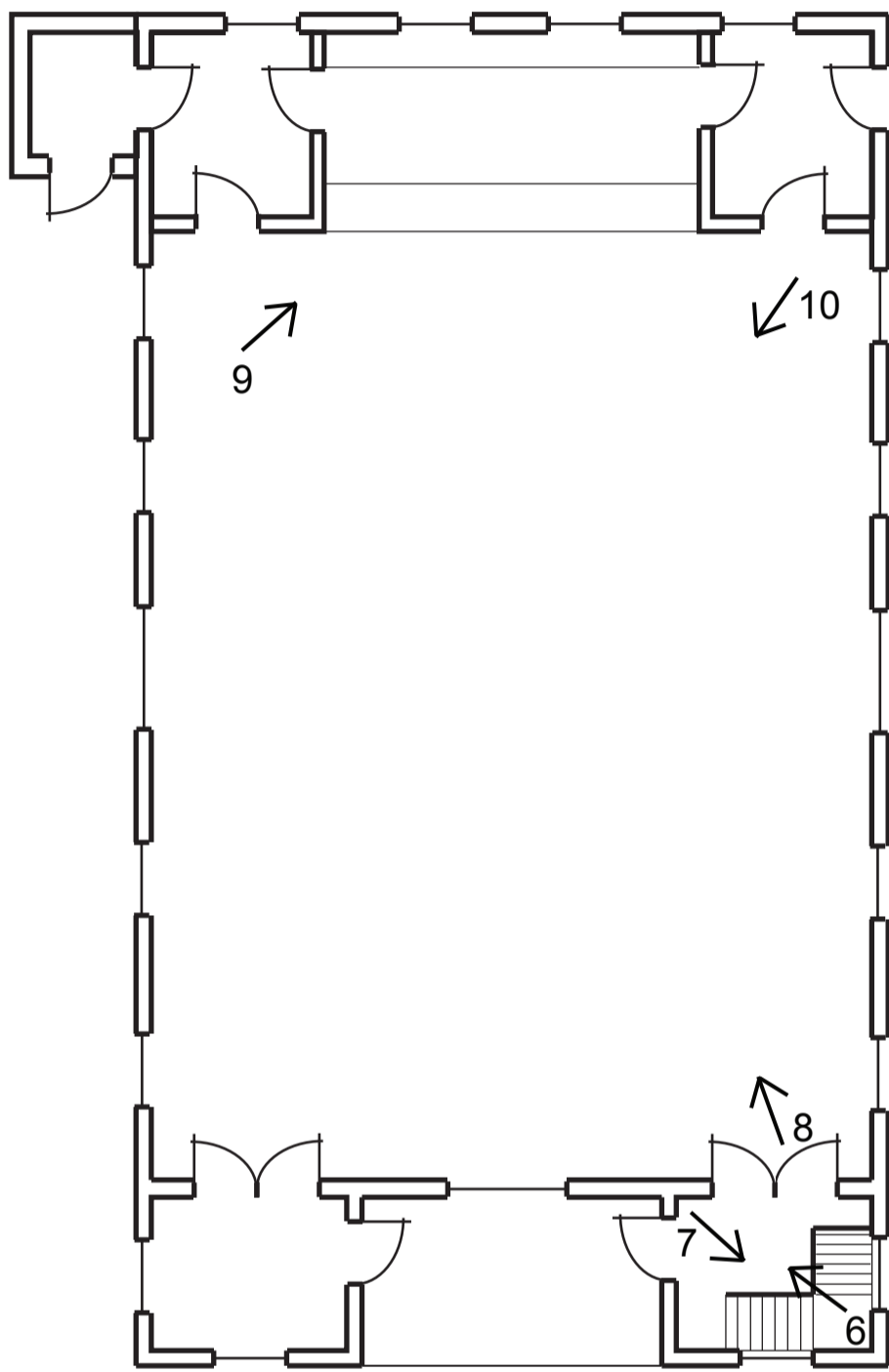


Trinity AME Zion Church

972 West Pennsylvania Avenue
Southern Pines, MooreCounty, NC

National Register Floor Plan

Prepared 4/1/2024 by hmwPreservation
Note: Basement level not shown

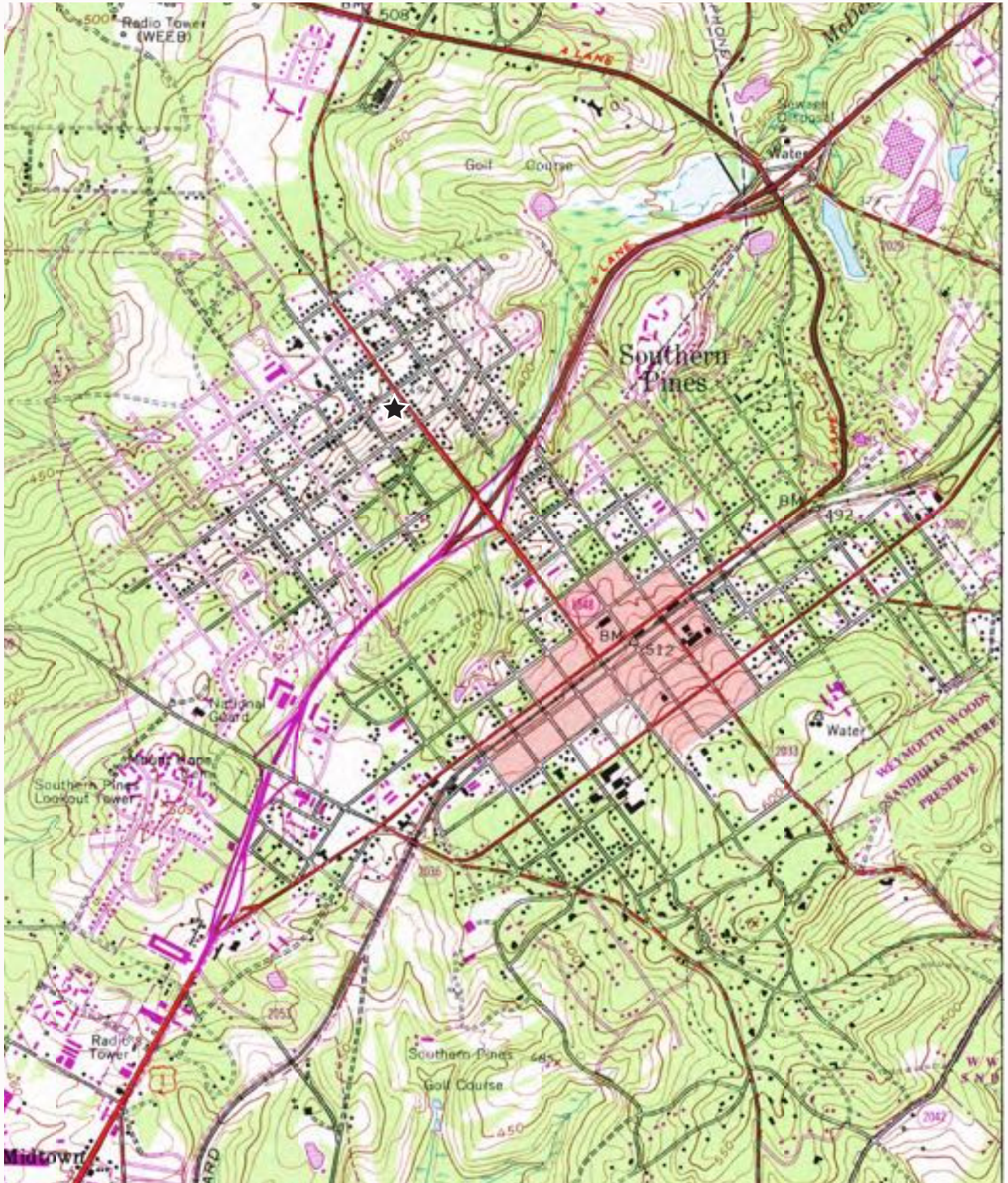


Trinity AME Zion Church
 972 West Pennsylvania Avenue
 Southern Pines, MooreCounty, NC

National Register Photo Key

← 1 National Register Photo Numbers

Prepared 4/1/2024 by hmwPreservation
 Note: Basement level not shown



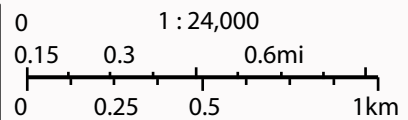
National Register of Historic Places Nomination

Trinity AME Zion Church

972 West Pennsylvania Avenue, Southern Pines
 Moore County, North Carolina

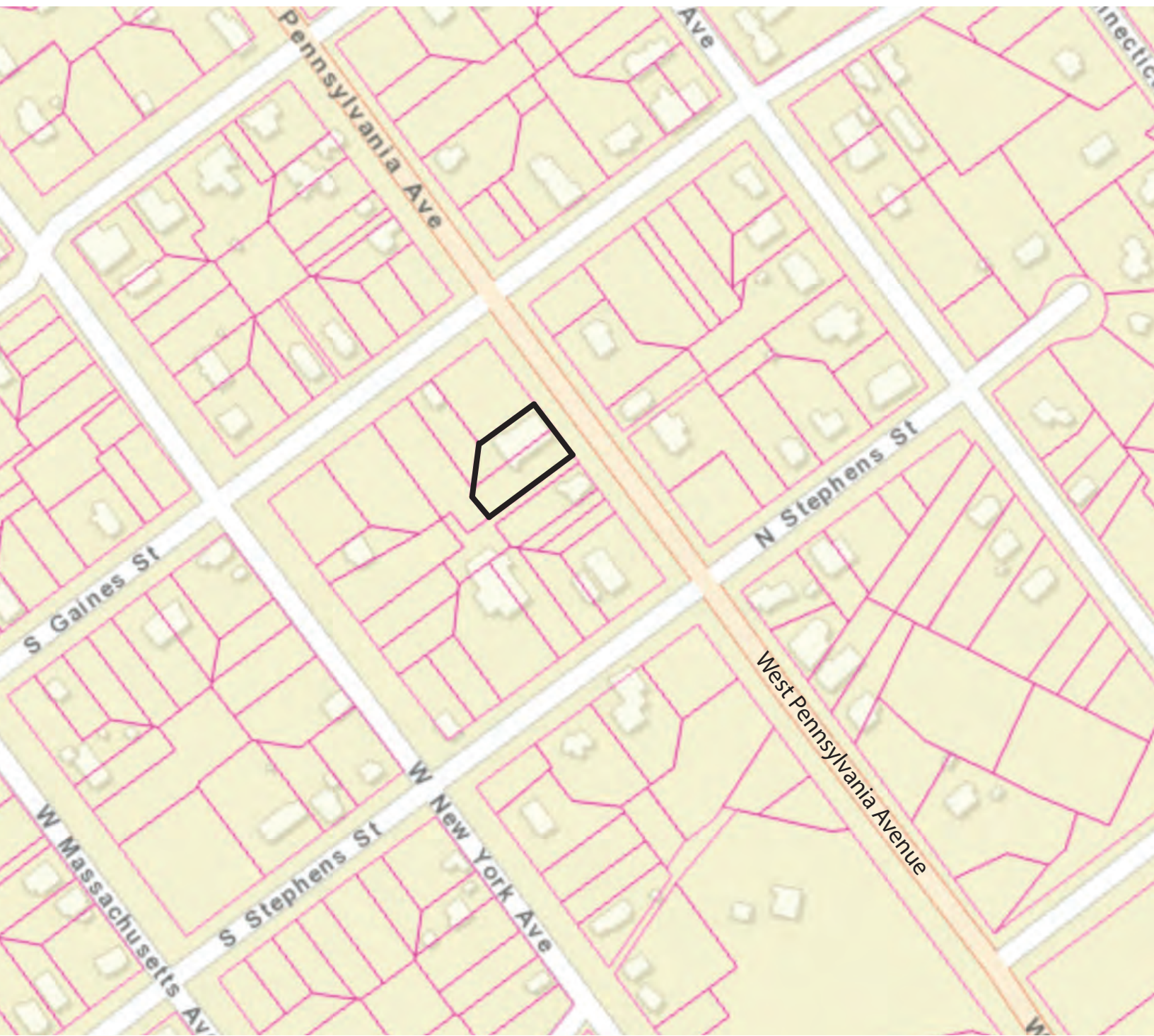
National Register Location Map

Prepared by hmwPreservation 2024 utilizing the Southern Pines 1957 USGS 7.5minute map



★ Location of NR Property





Trinity AME Zion Church
972 West Pennsylvania Avenue
Southern Pines, Moore County, NC

Map prepared 2024
by hmwPreservation
Image from North Carolina HPOweb

Tax Map with National Register Boundary
National Register Boundary

Latitude: 35.183033

Longitude: -79.400667



Scale: 1" = 200'







TRINITY
LUTHERAN CHURCH
1000 N. MAIN STREET
MARTIN, TN



















