NPS Form 10-900
(Rev. 10-90)

OMB No. 1024-0018

514

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 How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of property

historic name Savage, William and Susan, House

other names/site number Savage-Combs House

2. Location

street & number 704 NC 97 East not for publication N/A

city or town Leggett vicinity X

state North Carolina code NC county Edgecombe code 065 zip code 27886

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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 ___ nationally ___ statewide X locally. (___ See continuation sheet for additional comments.)

Signature of certifying official — Date 7/1/2014

North Carolina Department of Cultural Resources
State or Federal agency and bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria. (___ See continuation sheet for additional comments.)

Signature of commenting or other official — Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

X entered in the National Register
___ See continuation sheet.
____ determined eligible for the National Register
___ See continuation sheet.
____ determined not eligible for the National Register
____ removed from the National Register
____ other (explain): _____

Signature of the Keeper — Date of Action 8.25.14

5. Classification

Ownership of Property
(Check as many boxes as apply)

- X private
- ___ public-local
- ___ public-State
- ___ public-Federal

Category of Property
(Check only one box)

- X building(s)
- ___ district
- ___ site
- ___ structure
- ___ object

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

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

Number of contributing resources previously listed in the National Register
N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)
Cat: DOMESTIC Sub: single dwelling

Current Functions
(Enter categories from instructions)
Cat: DOMESTIC Sub: single dwelling

7. Description

Architectural Classification (Enter categories from instructions)
Federal

Materials (Enter categories from instructions)
foundation BRICK
roof Shingle
walls Weatherboard
other BRICK
WOOD

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

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.

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

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

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

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

____ B removed from its original location.

____ C a birthplace or a grave.

____ D a cemetery.

____ E a reconstructed building, object,or structure.

____ F a commemorative property.

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

Areas of Significance
(Enter categories from instructions)
Architecture
Art

Period of Significance
Ca. 1815

Significant Dates
Ca. 1815

Significant Person
(Complete if Criterion B is marked above)
N/A

Cultural Affiliation
N/A

Architect/Builder
Unknown

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

9. Major Bibliographical References

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

Previous documentation on file (NPS)
___ preliminary determination of individual listing (36 CFR 67) has been requested.
___ previously listed in the National Register
___ previously determined eligible by the National Register
___ designated a National Historic Landmark
___ recorded by Historic American Buildings Survey # _____
___ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data
_X_ State Historic Preservation Office
___ Other State agency
___ Federal agency
___ Local government
___ University
___ Other
Name of repository: _____

10. Geographical Data

Acreage of Property 1.26

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

	Zone	Easting	Northing
1	18	268340	3986200
2			

	Zone	Easting	Northing
3			
4			

___ See continuation sheet.

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

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

11. Form Prepared By

name/title Laura A. W. Phillips, Architectural Historian

organization N/A date April 26, 2014

street & number 637 North Spring Street telephone 336-727-1968

city or town Winston-Salem state NC zip code 27101

12. Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

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

Property Owner

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

name Mavis Stith and James W. Wrenn

street & number 704 NC 97 East telephone 252-641-0294

city or town Tarboro state NC zip code 27886

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.0. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

DESCRIPTION

Summary and Setting

The William and Susan Savage House is located in eastern North Carolina, just outside the incorporated community of Leggett in the rural, north central section of Edgecombe County. The ca. 1815 frame house is a one-and-a-half-story, double-pile, Federal-style dwelling. Set back from NC 97 East near the center of a 1.26-acre lot – all that remains intact from a plantation that once exceeded 700 acres – the house faces northwest toward the road, which runs northeast-southwest. Agricultural fields surround the lot on east, south, and west. The land across the road to the northwest is wooded. An unpaved circular drive from the road provides access to the house. The house lot is flat and has a variety of trees, found primarily near the perimeter. Particularly notable is a row of old cedars that runs roughly north-south just west of the house. There are no outbuildings – historic or modern – associated with the house.

Exterior

Note: The house faces northwest. However, for ease of discussion, the façade will be considered the north side of the house, the northeast elevation will be considered the east side of the house, the southeast elevation (rear) will be considered the south side of the house, and the southwest elevation will be considered the west side of the house.

The William and Susan Savage House is a rectangular building measuring approximately thirty-eight by thirty-two feet on the exterior. It has a brick-pier foundation with added sections of solid brick and wood louvered vents between the broad piers. The solid sections of brick are set back several inches from the piers and are thereby differentiated from them. Beaded weatherboards sheathe the mortise-and-tenon-frame structure, at each corner of which is a corner board with a complex molding profile. A side-gable roof with replacement wood shingles tops the house. A boxed and heavily-molded cornice carries across the front and rear of the house beneath the eaves. The sides of the gable roof are flush with the walls of the house, except for a heavily molded rake board whose bottom band is composed of alternating scallops and dentils that suggest a classical egg-and-dart molding.

The house has gable-end exterior chimneys – two on the west end and one on the east. The two chimneys toward the front of the house are built of Flemish-bond brickwork, and each has paved and tumbled double shoulders. Although the stack on the west Flemish-bond chimney has been rebuilt, the stack on the east chimney is original and has a mouse-tooth brick cap. The rear chimney at the west end of the house differs from the Flemish-bond front chimneys in that it is constructed of five-to-one common-bond brickwork and has a single shoulder. However, that

shoulder is like those of the other chimneys in being both paved and tumbled. The stack has been rebuilt.

The house has a five-bay façade with a slightly off-center entrance to the hall and tighter spacing between the windows east of the door than between those on the west. The original eight-panel door has a three-part molded surround with mitered corners. The door retains evidence of decorative painting that serves as a hint of what lies within the house. Where later paint has worn off the top rail, there are blue and red spots on a yellow background. Strings of what may be finger or thumb prints can be seen beneath the overpaint on the bottom panels. Except for the paint, the front door and its molded surround are repeated on the south and west elevations, although the south door is a replacement of the original.

The front entrance is sheltered by a temporary one-bay-wide porch, built in 1996, with wood steps, a wood floor set on brick piers, wood railings and posts and a metal-sheathed shed roof. An early, shed-roofed porch that may have been the first porch on the house carried across the façade and wrapped around the west side to the rear side chimney. In extremely deteriorated condition, it was removed by the present owners in 1996.[1]

The façade windows are nine-over-nine sash with three-part molded surrounds, mitered upper corner joints, and a bull-nose sill with a molded band beneath it. All of the first-floor windows are like those on the façade. A photograph from the first decade of the twentieth century shows that at that time the windows had shutters. These had been removed by 1968, when a State Historic Preservation Office architectural survey was conducted, but exactly when is not known.

The east elevation has three windows on the first floor and two windows in the gable. The gable windows are four-over-four sash. Within the gable peak is a rectangular, wood-louvered, attic vent, added since 1994.

The rear, south, elevation is three bays wide. Although the two windows appear to be evenly spaced from the corners of the wall, the door, like that on the facade, is off-center. The door is sheltered by a one-bay-wide porch, built in 1996, that is identical to the present front entrance porch except for the roof. The south porch has a substantial gable roof covered with wood shingles. The gable is sheathed with beaded weatherboards and has a small louvered vent. A molded rake board outlines the gable, and along either side of the gable is a boxed and molded cornice.

Photographs taken in the 1990s, before the restoration of the house had begun, show a shadow on the weatherboards that suggests that at some point, a small, one-story, rear ell with west-side porch were attached to the east end of the south elevation. Given that the

[1] The owners plan to rebuild the wraparound porch, aided by extensive photography made when the old porch was removed. Until then, the current porch provides temporary shelter.

weatherboards on the house remained in place, this ell was not original, but when it was added and when it was removed are not known.

The west elevation has two windows on the first floor, one immediately north of each chimney. Like the east elevation, the gable has two four-over-four sash windows and an added, rectangular, wood-louvered, attic vent within the peak.

At the center of the west elevation is a door that opens to the parlor. Like the front door, it is decoratively painted, but here more of the paint is visible. It uses the same colors as those found on the front door, but the designs are different. The door has yellow background paint, and the outer stiles and rails are painted with large loopy lines in blue-green and black. The inner stiles and rails have red stripes over the yellow ground. The stripes on the stiles are horizontal and those on the rails are vertical. They appear to have been created by joined thumb prints. The panels are filled with red and blue-green, outlined, oval spots on the yellow paint.

Between the two chimneys on the west elevation is a porch, built in 1996, that shelters the door. Its structure repeats that of the front and rear porches, but it has a wood-shingled shed roof. The sides of the roof are sheathed with beaded weatherboards, and a boxed and molded cornice runs beneath the front eave.

Interior

The refined, Federal-style interior of the William and Susan Savage House follows a hall-and-parlor plan with two smaller rooms at the rear. Two stairs lead to the two rooms on the upper floor. The wood floors throughout the house are heart pine, and some show evidence of having been painted more than once. The walls above a wood wainscot are plastered, and the ceilings, which are twelve feet high on the first floor, are also plastered.[2] The doors on the first floor have eight panels, and both the doors and windows have heavily molded surrounds with mitered corner joints. The single original door on the upper floor has six panels. It and the upper-floor windows have molded surrounds, but they are simpler than those on the first floor. The house has five fireplaces, three of which retain their original mantels. Of the other two, one was stolen in the late twentieth century and the other was burned in a fire. Both have been replaced with newly built mantels that match the originals based on documentary photographs. All fireplaces are brick-lined and have brick hearths.

The front entrance of the William and Susan Savage House opens to the hall, the northeast room on the first floor. It measures approximately 19.1 feet wide and18.4 feet deep. The panels on the hall side of the front door are raised. The room has two windows on the north

[2] During the current restoration of the house, the original plaster was repaired and retained, except for in the west room on the upper floor. Because that room had had been damaged by a fire in the late 1970s, its original plaster was replaced with new plaster.

wall and two on the east wall flanking the fireplace. The front stair is entered from the northwest corner of the hall, immediately west of the front door. After an open, winding turn at the bottom, the stair rises, enclosed, from north to south. In line with the front door, a flat-paneled door at the southwest corner of the hall opens to the rear southeast room. The west half of this door's surround is cut off by the plaster. On the north wall of the hall, a board imbedded in the plaster runs approximately mid height between the two windows. Its purpose is not known, although boards of this nature sometimes had projecting nails on which to hang clothing or other items.

The focal point of the hall is the large mantel at the center of the east wall. The original mantel was stolen, ca. 1990, but photographs of it allowed for the construction of an identical replacement. The present mantel is unpainted. Each side of the mantel consists of a pair of slender pilasters set on a plinth. The three-part frieze has a large, plain, horizontal center block surrounded by a narrow molding. The two side blocks are tall and fluted. Above the frieze is a complex cornice. with multiple layers of reeding and moldings. Immediately above the frieze are two reeded bands, the first with diagonally set reeding and the second with reeding set in triangles to create small blocks. Above the reeded bands are layers of molding that end with the mantel shelf. Like the other mantels on the first floor, the shelf projects outward above the pilasters and end blocks of the frieze and curves outward in the center.

While the mantel is the focal point of the hall, the room's most striking feature is the flat-paneled painted wainscot that surrounds it. Painted in red, yellow, and black, the wainscot appears to be a brash interpretation of bird's-eye and tiger-grain maple. The flat panels have a loose combination of black and yellow spots against a red background and are bordered by a tighter band of smaller spots. The stiles and rails that surround the panels are painted with bold diagonal loops and streaks in black, red, and yellow. A heavily molded rail, also painted, crowns the wainscot. At one time the room may have been even more colorful, for the floor and stair risers show evidence of red paint. The flat-paneled door opening from the hall to the parlor is also decoratively painted. Like the wainscot, it makes use of red, yellow, and black paint, but here the panels, stiles, and rails are painted in bold concentric bands. The bands on the rails curve downward, while those on the center stile and the panels curve upward and to the right.

The parlor, which measures approximately17.6 feet wide and 18.4 feet deep, is the northwest room on the first floor. In addition to the door from the hall, which has raised panels, it has a flat-paneled door to the southwest room and, in the southwest corner, a raised-panel door to the outside. The parlor has two windows on the north wall and one on the west wall immediately north of the fireplace. In the northeast corner, the enclosed front stair projects into the room. Its underside is sheathed with flush boards, and at the bottom, a small replacement door opens to a small storage space beneath the stair.

As in the hall, the focal point of the parlor is the large Federal-style mantel on the west wall. It is similar to the hall mantel, but has subtle differences. It features plain side pilasters set on plinths and a three-part frieze with plain panels outlined by a narrow molding. The complex

cornice has a double band of reeding set in a chevron pattern immediately above the frieze. Above the reeding is a molded band, then a dentil and drill course topped by a coved molding and a heavily molded shelf. The center section of the shelf curves outward.

Unlike the hall, where the wainscot and the door to the parlor were never over-painted, the decorative painting in the parlor was hidden by later paint. However, enough of it has been uncovered on the wainscot and doors to reveal another richly decorative scheme. In this painting, the stiles and rails are sponged in black paint against a medium-brown ground – a much more subdued painting than that in the hall. However, the panels exhibit a much stronger exuberance. Here, brush strokes of bright blue paint form concentric bands that curve to the right or upward. Running through the center of each band is a tightly sponged black center line. Surrounding the blue bands and following their curves is black sponged painting that sometimes takes on a web-like appearance. The door to the southwest room is somewhat more reserved. The stiles and rails have a web-like sponged painting. The flat panels, instead of having large, curved, blue bands, have smaller curved bands in blue set between diagonal black sponged lines, two per panel, that run from the bottom left to the top right of each.

The southwest room on the first floor measures approximately 17.6 feet wide and 12.6 feet deep. The door from the parlor has raised panels. The room has a single window on the south wall and another window on the west wall immediately north of the fireplace. The rear stair is in the northeast corner of the room. The southeast corner of the room was enclosed in the late 1990s to create a small bathroom with a door on the north side. In that remodeling, the flat-paneled wainscot that encircles the southwest room was left intact, so that it can be seen within the bathroom. The new east wall, built out into the room to accommodate the bathroom, has at its top a small, enframed, double-leaf door that provides access to plumbing.

As in the hall and the parlor, the fireplace with its fancy Federal-style mantel is the focal point of the room. The mantel is nearly identical to that in the parlor, but is smaller. In addition to its proportions being less broad, its chevron reeding is in a single, rather than a double, band and it has a multi-part cornice molding, rather than a coved molding, beneath the shelf. As with the parlor and hall mantels, the shelf curves outward toward the center.

The rear stair is accessed from the southwest room. Its lower run is open and rises from west to east along the north wall in the northeast corner of the room. After a winding turn, it rises from north to south the rest of the way to the upper west room, enclosed with diagonally laid flush boards.

The rear stair is considerably dressier than the front stair, which is plain and enclosed. The newel at the base of the rear stair has an octagonal center section, which transitions with carved lambs' tongues to the square blocks at top and bottom. The newel has a molded cap. The stair railing has square balusters and a rounded handrail with a bead running along the bottom. The closed string and the stair spandrel beneath it are sheathed with flush boards set on the

diagonal. At the east end of the stair, two small paneled doors open to storage space beneath the stair. The doors have flat panels on the outside and raised panels on the not-to-be-seen inside.

The original use of the southwest room is not certain. However, given the fine mantel and handsome stair that originally was the only access to the Savage girls' bed chamber on the upper floor, the room was likely William and Susan Savage's bed chamber.

The original use of the first floor's southeast room is not known. It is the only room without a fireplace. The door that enters from the hall has raised panels. Directly across from it on the south wall is the door to the outside. The original door was replaced with a modern door at some point, but during the current restoration of the house, it was replaced with an eight-panel door that matches the others in the house. A single window is on the south wall of the southeast room, and another window is on the east wall. Although the room is relatively plain, it does have, like the other rooms, a paneled wainscot. Pine cabinets and a countertop added to the east end of the room have converted it to the present kitchen. At the west end of the room, a section of the ceiling has been replaced with a sloped, flush boarded section, recalling the underside of the two stairs, to allow for the housing of the upstairs plumbing without having to cut through a major beam.

The upper floor of the William and Susan Savage House consists of two large bed chambers, a small passage at the center of the floor between the two rooms, and two closets and a bathroom that were added in the late 1990s. Originally, the front stair from the hall below provided access only to the east, Savage boys', room, and the rear stair from the southwest room provided access only to west, Savage girls', room. Because the upper floor is only a half story, the north and south walls slope inward, above the knee wall, following the slope of the roof. However, the walls do not continue to the gable ridge, but instead are truncated to form a flat ceiling. Both rooms have two windows on the outer (east or west) wall.

Both rooms are surrounded by a wainscot, but unlike the wainscots on the first floor, they are not paneled. Instead, they consist of wide horizontal boards, a molded baseboard, and a top rail that has a bead along its upper and lower edges. The baseboard molding profiles in the two rooms differ from each other.

Both rooms have a small fireplace on the outer end wall toward the north wall with a tall but narrow mantel. Although these mantels are much smaller and simpler than those on the first floor, they exhibit some refinement. The east room mantel is original. The west room mantel was damaged in a fire in that room in the late 1970s, but was replaced by a duplicate during the current restoration of the house. On either side of the firebox, tall, plain boards rise from a plinth to the cornice. The frieze consists of a wide, slightly recessed panel edged in a narrow molding. Another molding encompasses the entire mantel beneath the cornice. The cornice consists of two identical moldings, one atop the other, and supports a plain shelf.

The east room measures 13.3 feet wide (not including the added bathroom and closet, which are 5.8 feet wide) and 24.6 feet deep. It is entered from a six-panel door on the landing at

the head of the wood-sheathed front stair. The wainscot along the west wall was moved eastward during the current restoration and re-installed along a new west wall built to accommodate a bathroom on the south side and walk-in closet on the north side of the room. These added spaces create a short passage from the original door to the main body of the room. The room's wainscot was replicated along the walls of the passage, and the doors to the bathroom and closet are six panels like the entrance door to the room.

The steep rear stair with its shallow steps rises to the southeast corner of the west room where the lower stair's balustrade and octagonal newel are repeated along the west side of the stairwell. The west room measures 14.5 feet wide and 24.6 feet deep. During the current restoration, a closet was added to the southwest corner of the room. The paint on the wainscot in the west room is probably original, but faded. However, in the process of moving the west wainscot in the east room, the east ends (north and south) of the wainscot coming from the west room were uncovered, exposing short sections of original paint in three colors – brown, green, and grayish-black – that had never faded from sunlight. On the east side of the room, above the rear stair well, a door opens to what originally was a closet. The wide boards of the closet walls and the shelf supports remain intact on the south and east walls. The north closet wall originally formed the south end of the short passage at the head of the front stair. All but the three top boards of this partition were removed prior to the current restoration, providing access from the west room to the front stair and east room.

Integrity

The William and Susan Savage House retains very good historic integrity in terms of location, setting, design, materials, workmanship, and feeling. Although the plantation of hundreds of acres historically associated with house has been diminished to its present lot of 1.26 acres, the house remains on its original site and retains a rural, agricultural setting. When the present owners purchased the house in 1994, it was abandoned and had become deteriorated. However, except for the theft of the hall mantel, which occurred between the late 1970s and early 1990s, the removal of the early, but highly deteriorated, wraparound porch in 1996, and the loss of the window shutters by the 1960s, the Federal-style architectural features on both exterior and interior survive amazingly intact, strongly reflecting the early-nineteenth-century period in which the house was built. The one-and-a-half-story form of the house, the hall-and-parlor plan, most of the original building fabric, and the original decorative features – both in wood and paint – all survive to demonstrate the high quality of materials, design, and workmanship associated with the construction of the house. The house has experienced very few alterations. The long-term and careful restoration undertaken by the present owners has preserved all original fabric that was sound, at the same time sensitively adding a kitchen, two bathrooms, and two closets for modern living in the least obtrusive places and ways possible. In the course of restoring and

renovating the house, the owners have also uncovered more of the original decorative painting beneath later layers of paint. Although the house currently has three (front, rear, and west side) entrance porches that were added for utility after the wraparound porch was demolished, the owners plan to remove those and reconstruct the earlier porch based on the numerous photographs taken at the time of its removal.

General Statement about Archaeological Potential

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

SIGNIFICANCE

Summary

After purchasing a large tract of land in rural Edgecombe County in 1815, planter William Savage proceeded to build a fine Federal-style house that has remained remarkably unaltered through the years. Located in eastern North Carolina, Edgecombe County at the time was replete with pine forests that provided settlers with an abundant supply of dense, heart pine that was choice wood for building long-lasting frame dwellings. The county also possessed rich soils that encouraged the cultivation of a wide variety of crops, and especially cotton by mid-century, enabling it to become one of the strongest agricultural economies in the state. After William Savage died in 1840, his more than 900 acres, here and elsewhere in the county, were divided among his six children. The house was home to members of the Savage family from the time of its construction until the early 1880s and remained in family ownership until 1893.

Prosperous planters in Edgecombe County during the first half of the nineteenth century were able to build large and fashionable houses. Many of those houses were built in the Federal style, and most took the form of a two-story I-house. The William and Susan Savage House differs by being a one-and-a-half-story double-pile dwelling, but exhibits many typical markers of the Federal style as seen in the county – such as a hall-and-parlor plan, beaded weatherboard siding with molded cornerboards, nine-over-nine sash windows, a boxed and heavily molded cornice, gable-end chimneys laid in Flemish bond with double tumbled and paved shoulders, and, on the interior, eight-panel doors, paneled wainscots, and well-detailed tripartite mantels. At the same time, the house displays features that are unusual in the county, including a five-bay, rather than a three-bay, façade, a secondary side entrance between the two west-end chimneys, and two sets of stairs. Singular in the county are the gable-end rake boards, whose alternating dentils and scallops suggest a classical egg-and-dart molding.

The William and Susan Savage House also possesses decorative painting that comprises one of the best collections of non-academic wood graining and marbling in the state. Doors and wainscots in the hall and parlor and the front and side exterior doors forgo a realistic portrayal of wood or stone from nature in favor of a more imaginative, abstract presentation that is bold in color, pattern, and rhythm. The most striking painting is in the hall, where the wainscot displays a flamboyant version of bird's-eye and tiger-grain maple executed in black, red, and yellow. The panels on the door to the parlor use the same black, red, and yellow, and are painted in bold, concentric bands.

The William and Susan Savage House is locally significant and meets Criterion C for the significance of its architecture and decorative painting. Its period of significance is ca. 1815, when the house was constructed.

Historical Background

Edgecombe County was created in 1741, but between then and 1883, Granville, Halifax, Nash, and part of Wilson counties were carved from it until Edgecombe's present size was established. Edgecombe County was replete with pine forests that provided early settlers and those who came for years thereafter with an abundant supply of dense, turpentine-rich "hard" or "heart" pine that was choice wood for building long-lasting frame dwellings. Settlers also discovered rich soils that encouraged the cultivation of a wide variety of crops and enabled Edgecombe County to develop an agricultural economy that became one of the strongest in the state.[3]

During the early decades of the nineteenth century, the free population of Edgecombe County slowly increased, but the enslaved population rapidly increased. In 1800, the free population outnumbered the enslaved population by approximately two to one, but by 1830, the enslaved persons were about as numerous as those who were free.[4] This pattern suggests that settlement was slow, but that farmers were opening new lands for cultivation, which required more workers, primarily enslaved persons. Small, diversified farms were the rule. During the first half of the nineteenth century, farmers grew a variety of crops in addition to raising livestock. Although cotton was cultivated during the early decades of the century, it was on a relatively small scale. It was only after 1840 that cotton became a major cash crop in Edgecombe County. Throughout this time, the more prosperous planters were able to build larger, more comfortable homes in the latest architectural fashion.[5] It was into this setting that William Savage built his Federal-style house in 1815 or soon thereafter.[6]

Based on the 1820 United States census, William Savage appears to have been born between 1790 and 1794, the son of Robert and Rhoda Savage and grandson of Loveless Savage. William's father died by 1796, and his grandfather by 1802, leaving him under the guardianship of Dempsy Bryan.[7] Robert Savage bequeathed to William "the land and plantation whereon I now live," and Loveless Savage left him "all my land and plantation" as well as "my negro man named Tom and also all my stock of cattle."[8] So, before he was an adult, William Savage was

[3] Taves, 1, 4-5; Corbitt, 95-99.
[4] Taves, 8.
[5] Taves, 8, 15; Cathey, 34.
[6] Information concerning William Savage's life has been pieced together using a variety of documents that relate to him directly or indirectly. Based on these documents – and on the lack of others – some of the "facts" concerning Savage's life appear certain, while others are informed conjecture.
[7] Watson, *Estate Records of Edgecombe County North Carolina 1730-1820*, 238.
[8] Will of Robert Savage; Will of Loveless Savage.

already a property owner. The 1815 tax list recorded him as owning 200 acres valued at $1,000 and one Negro man.[9]

On August 2, 1815, William Savage purchased close to 600 acres south of Fishing Creek along Crooked Swamp from Silas Bryan for 1,515 pounds. This became the core of his landholdings where he built his house.[10] Silas Bryan was the brother of William's former guardian, Dempsey Bryan. On July 17, 1830, Savage supplemented this acreage with a purchase of 122 ½ adjoining acres from William H. Hodge.[11] The following month, William Savage acquired an additional 197 acres from his father-in-law, William Dicken, on the north side of Maple Swamp. The location of that tract was not contiguous with Savage's primary land.[12]

Around 1815, William Savage married the daughter (name not known) of large landowner William Dicken, and he probably built his house at that time or soon thereafter. They had three children: Elizabeth Ann, probably born in late 1816; William Rand, probably born in late 1817; and Joseph John, probably born in late 1820 or early 1821.[13]

William Savage's first wife died around 1821, and around 1822 he married her sister, Susan Dicken (1804-1880). They added three children to the household: Lucy, born 1823; James D., born 1824; and Lewis, born 1826.[14]

In the 1820 census, William Savage was listed with twelve enslaved persons, and in the 1830 census, that number had grown to twenty-nine.[15] An 1831 document named him as a Justice of the Peace.[16] Little more is known of William Savage prior to his death in 1840.[17]

William Savage died intestate in 1840, and in 1841, after Susan Savage was allotted her widow's dower, Savage's more than 900 acres were surveyed and divided among his six children. All allotments came from the expansive home tract of more than 700 acres, except for the allotment to James D. Savage. He received the 197 acres Savage had acquired from William Dicken on the north side of Maple Swamp. In the division, youngest son Lewis received Lot 1, which included the dwelling and 146 acres.[18]

---

[9] Gammon, *1815 Tax List Edgecombe County, North Carolina*.

[10] Deed Book 17, p. 241. The actual amount of acreage purchased is not listed in the deed, but can be inferred from the division of William Savage's estate in 1841.

[11] Deed Book 20, p. 85.

[12] Deed Book 20, p. 63.

[13] These dates are inferred from census records and from a gift of three Negroes from William Dicken, grandfather, and William Savage, father, to William R. Savage and Elizabeth Anne Savage in January 1818. Deed Book 16, p. 315.

[14] 1860 Census; Williams and Griffin, 140.

[15] 1820 Census; 1830 Census.

[16] Turner and Bridgers, 371.

[17] 1840 Census; Watson, *Estate Records of Edgecombe County North Carolina 1820-1850.* Vol. 2., 191.

[18] Deed Book 22, p. 593; Deed Book 22, p. 648. Interestingly, although the deed laying out the division of William Savage's land states that there were 909 acres, when the amounts of the individual allotments are tallied, the total comes to 927.

Lewis Savage, who was only fifteen at the time of the land division, lived in the homeplace with his mother, Susan, and never married. In 1846 and 1847, he acquired, via his mother and his brother, James, the allotments of his half-siblings Elizabeth Anne (by then Harrison), Joseph J., and William R., all of which were contiguous to his land.[19] In 1854, Susan Savage conveyed an additional 35 ¼ acres to Lewis, and finally, in 1869, she conveyed another twenty acres to him.[20] In all, Lewis amassed 666 ¼ acres.

In 1850, the Federal Census changed the way it recorded information. Instead of listing just the number of inhabitants in a household within different age brackets, it began to list names, ages, and occupations of those listed in the Schedule of Free Inhabitants. In addition, it added slave, agriculture, and other schedules. Thus, the 1850, 1860, and 1870 censuses provide considerably more information on the lives of Susan and Lewis Savage than had been available earlier.

The recording and publication of the agriculture schedule had the added benefit of enabling an analysis of farm production throughout North Carolina. In 1850, Edgecombe County's overall improved farm lands were worth more than $2 million, higher than in any other county. At the time, the county's typical crops included peas, beans, corn, and sweet potatoes, and large numbers of swine were raised.[21] The farms of Susan and Lewis Savage reflected these trends.

In 1850, Susan and Lewis Savage were listed at the same residence, along with son and brother James D. Susan's real estate was valued at $1,018, while Lewis's was valued at $2,050.[22] Susan was listed with fourteen enslaved persons. These included six males, ranging in age from two months to fifty-two years, and eight females, ranging in age from five to eighty years. Lewis was listed with ten enslaved persons, including two males, ages twenty and fifty, and eight females, ranging in age from three to seventy years.[23] Susan and Lewis were listed separately in the agriculture schedule. Her farm was valued at $1,319, while his was valued at $2,250. Susan had four horses, one mule, four cows, one ox, ten cattle, twenty sheep, and ninety swine and produced 1,150 bushels of corn, fifty of peas, five of potatoes, fifty of sweet potatoes, and one bale of hay. Lewis had four horses, two oxen, and seventy swine and produced 1,250 bushels of corn, three bales of cotton, 100 bushels of peas, five bushels of potatoes, ten pounds of butter, and one bale of hay.[24]

Cotton production in Edgecombe County expanded dramatically in the mid-nineteenth century, and by 1860, the county was producing far more cotton than any other county in the

[19] Deed Book 25, pp. 605, 614.
[20] Deed Book 27, p. 806; Deed Book 30, p. 678.
[21] Taves, 15.
[22] 1850 Census, Schedule of Free Inhabitants.
[23] 1850 Census, Schedule of Slave Inhabitants.
[24] Bradley, 1850, p. 133.

state. In 1840, 60,000 pounds were produced, but by 1860, that number had grown to 800,000 pounds. Cultivating cotton required a large workforce, and by 1860, the enslaved population in Edgecombe County totaled 10,108 – 58.2 percent of the county's total population. A dozen of the county's 672 slaveholders owned 100 or more enslaved persons.[25] As in 1850, the farms of Susan and Lewis Savage reflected the trends in the county, although their production and ownership of enslaved persons was not nearly at the level of some of the county's planters.

In the 1860 census, Susan and Lewis Savage were listed separately, both as farmers.[26] Her real estate was valued at $7,500, and her personal estate was valued at $20,000. Lewis's real estate was valued at $11,000, and his personal estate was valued at $23,000.[27] Susan was listed with seventeen enslaved persons who lived in nine slave houses. The seventeen included ten males ages eight months to sixty-one years and six females ages nine to forty years. Lewis held eighteen enslaved persons, including ten males between the ages of one and forty-three and eight females between the ages of three and eighty-five. They lived in five slave houses. Susan does not appear to have been listed in the agriculture schedule for 1860, but Lewis was listed with one horse, seven mules, four oxen, and 100 swine and he produced 200 bushels of corn, fifty bales of cotton, twenty bushels of peas, twelve bushels of potatoes, forty bushels of sweet potatoes, and two bales of hay.[28]

In 1870, the census once again listed Susan and Lewis Savage in the same household. While he was listed as a farmer, she no longer was. Rather, she was listed as "keeping house." Not surprisingly, after the Civil War the values of their property dropped dramatically. They each had real estate valued at $3,000, but her personal estate was valued at $5,000, while his was valued at $4,800.[29]

James D. Savage died in 1869, and Lewis was appointed administrator of his estate. On April 1, 1870, Lewis Savage wrote his own will. He left his mother, Susan, all of his land during her lifetime, but after her death, it was to be divided equally among James D. Savage's children – Fetnah, Amanser, James D., Theretha, Georgiana, William H., and Caroline.[30] On March 8, 1873, Lewis Savage died.[31]

---

[25] Taves, 16; *African Americans in Edgecombe County*, Hinton, 18-19.
[26] Why they were listed separately in this one census year is not known.
[27] 1860 Census.
[28] Bradley, 1860, p. 100.
[29] 1870 Census. The Agriculture Schedule was indecipherable.
[30] Will of Lewis Savage.
[31] Williams and Griffin, 140. Lewis was buried in the Savage family cemetery located near present-day Spivey Road. Part of Lot 4 in the 1876 division of Savage (James D. and Lewis – Deed Book 54, p. 193) lands was reserved when Lot 4 was sold to Theodore Fountain in 1891 (Deed Book 76, p. 100). It was described as one-and-a-half acres and included "the white and colored graveyards."

Apparently, James D. Savage's estate had not been settled by the time of Lewis Savage's death. In 1876, commissioners divided "the lands specified" among the seven children of James D. Savage. The division was of 1,168 acres valued at $14,600. Since Lewis Savage had left his property to the same seven, the division apparently included not only James's lands, but also Lewis's in one contiguous tract. The 1,168 acres represents the high point of the lands of this Savage family. Although the division was made in 1876, it was not until six years later, in 1882, that the report of the commissioners was recorded. This was doubtless because Susan Savage did not die until 1880, and until she died, Lewis's lands could not formally pass to James's children. Only in subsequent deeds was the division referred to as that of James D. Savage's lands.[32] In the land division, James Savage's daughter, Theretha, received Lot 2. Later deeds show that it was this lot on which the home of William and Susan (and Lewis) Savage stood.[33]

The house was occupied by members of the Savage family until, at least, the early 1880s.[34] Beginning in 1890 and continuing until 1903, the various tracts that had been allotted to the children of James D. Savage in 1876 were sold outside the family.[35] On December 3, 1893, the house left the Savage family ownership when Theretha Savage Warren sold it and 130 acres – Lot 2 in the 1876 land division – to C. H. Spivey.[36] In 1899, Spivey conveyed the same property to his wife, Virginia.[37] The Spiveys' oldest child, Annie E., married Thomas H. Combs in 1903, and they probably moved into the Savage house, still owned by Annie's mother, around that time. Their first child was born the following year.[38] The Combs family lived in the house until the 1930s, and it is for them that the house came to be known locally as the Savage-Combs House. It appears that the Combses made no changes to the house. Virginia Spivey died in 1929, leaving her real estate to her five surviving daughters.[39] Beginning in the 1930s, the William and Susan Savage House was used as rental property.

In 1981, the land in the estate of Virginia E. Spivey was surveyed and a map platted. There were four tracts, and the map shows that the location of the William and Susan Savage House fell within the newly-designated Tract 1.[40] When, on December 20, 1986, the heirs of

---

[32] Wrenn, James to Laura A. W. Phillips, E-mail, March 27, 2014.
[33] Deed Book 54, p. 192.
[34] Wrenn, James to Laura A. W. Phillips, E-mail, March 28, 2014.
[35] Deeds show that tracts 1 and 2 were sold to Charles Spivey, tracts 3 and 4 were sold to Theodore Fountain, and tracts 5, 6, and 7 were sold to Almon Fountain.
[36] Deed Book 80, p. 502.
[37] Deed Book 99, p. 139.
[38] "Combs" Maternal Lineage.
[39] Will Book L, p. 198.
[40] Batchelor, Map of Virginia E. Spivey Estate.

Virginia Spivey sold her property to Berry L. Anderson, Tract 1 was specified as being the same as Lot 2 in the division of the land of James D. Savage.[41]

On December 30, 1987, the property took on its present size when Berry L. Anderson sold 1.25 acres (excluding the road right-of-way) to the Historic Preservation Fund of Edgecombe County, Inc. Two years later, on February 15, 1989, the Historic Preservation Fund sold the house and lot, with restrictive covenants to ensure its preservation, to Veronica A. McCarty. On February 4, 1994, she sold the property to its present owners, Mavis Stith and Jim Wrenn, who are undertaking a careful restoration of the house.[42]

Architecture Context[43]

During the nineteenth century, Edgecombe County was notable in North Carolina for its agricultural prowess, first for its production of a variety of crops and, then, toward mid-century, for its prodigious cultivation of cotton. The wealth generated by the more prosperous planters allowed them to build larger and more fashionable houses. When the architectural survey of rural Edgecombe County was conducted in 1985, there were approximate thirty houses dating from the years 1800-1840.[44] In the intervening three decades since the survey, some of the recorded houses have been lost, but others survive to tell of the architectural richness of that period in Edgecombe County's history. Houses built during this period continued some of the building traditions from the eighteenth century, including the use of a hall-and-parlor plan, a rectangular mortise-and-tenon frame, and a side-gable roof. At the same time, changes were introduced that became more popular as the years progressed. These included the adoption of larger forms, often with two stories, and the use of the Federal style.[45]

The hall-and-parlor plan remained popular until nearly mid-century, but with an increasing desire for larger houses, variations were introduced. The standard hall-and-parlor plan house often had a rear shed addition, but a variation was to build one larger, side-gable roof that encompassed the entire house, resulting in a larger rectangular form. The ca. 1815 William and Susan Savage House is the best example of this variation. In another variation, the standard hall-and-parlor-plan house was enlarged vertically with a full second floor and attic. Now known as an "I-house," this form became widespread and continued in popularity well into the twentieth

[41] Deed Book 990, p. 655.
[42] Deed Book 1006, p. 488; Deed Book 1025, p. 866; Deed Book 1120, p. 358.
[43] The architecture context is derived from the architectural survey report, "The Rural Architectural Heritage of Edgecombe County, North Carolina" by Henry V. Taves, December 1985, and from a review of the survey files for rural properties in Edgecombe County produced by that survey and maintained at the State Historic Preservation Office, Department of Cultural Resources, Raleigh, North Carolina.
[44] Taves, 8.
[45] Taves, 8-9.

century. The I-house could vary in many respects, including material, plan, placement of chimneys, and porch types, but the essential features that made it an I-house were side gables, at least two rooms in width, one room in depth, and two full stories in height.[46] The side-hall plan, another variation of early-nineteenth-century houses, was rarely used in Edgecombe County.[47]

The Federal style that was introduced in Edgecombe County during this period had its roots in the work of English architects Robert and James Adam, who developed and popularized a classicism that was lighter in form and more delicate in detail than the earlier, heavier, Georgian style. Called the Adam, or Adamesque, style in England, in America it was called the Federal style, its name derived from the early years of America's new republic, when it gained broad acceptance.[48] In Edgecombe County, the Federal style was most evident between 1815 and 1840.[49]

Most Federal-style houses in Edgecombe County exhibit the two-story, single-pile, I-house form. Typical exterior characteristics include a three-bay façade with molded corner boards, beaded weatherboards, nine-over-nine sash windows (at least on the first story), raking gable eaves that are flush to the sides of the house, boxed and heavily molded front and rear cornices, and double-shouldered, Flemish-bond, gable-end chimneys. Common interior features of the county's Federal-style houses – be they I-houses or another house type – include a hall-and-parlor plan (sometimes a center-hall plan in the latter years of the period), eight-panel doors, and mantels with side pilasters (often paired), three-part friezes, and multiple moldings beneath the mantel shelf. Delicate reeding in a variety of forms is typically displayed on mantel pilasters, panels, and bands. One popular band used in Edgecombe County is composed of small blocks of diagonal reeding.

Among the best examples of the Federal-style I-house in Edgecombe County are the ca. 1815 Cullen Pippin House in the Dogtown vicinity, the 1830s Josiah Cutchin House (an unusual five-bays wide) in the Gesthemene vicinity, the ca. 1826 The Elms in the Draughn vicinity, the 1830s Pender House in the Speed vicinity, the ca. 1830 Worsley-Burnette House (NR, 1990) and the ca. 1826 Wilkinson-Dozier House (NR, 1974), both in the Conetoe vicinity, and the ca. 1830 Samuel Jenkins House and the ca. 1830-1845 Mercer House, both in the Mercer vicinity. The ca. 1815 William and Susan Savage House combines typical features of Federal-style houses in Edgecombe County with unusual features. Its hall-and-parlor plan with two rear rooms and a finished upper half story – all under a single deep gable roof – is rare in comparison to the more common I-houses. Two other houses of this type, though smaller, are the Norfleet House, now located on the campus of Edgecombe Community College, and the mid-nineteenth-century Henry Braswell House in the Whitakers vicinity. The five-bay façade of the William and Susan

[46] Kniffen, "Folk Housing: Key to Diffusion," 52-53.
[47] Taves, 9.
[48] Southern, "The I-House as a Carrier of Style in Three Counties of the Northeastern Piedmont," 75.
[49] Taves, 9.

Savage House is rare when compared with the numerous three-bay-façade houses. Perhaps the only other examples from the period are the Josiah Cutchin House and the Stewart House in the Phillips Crossroads vicinity. The three gable-end brick chimneys at the William and Susan Savage House exhibit characteristics typical of chimneys on early-nineteenth-century houses in the county. The two primary chimneys are laid in Flemish bond with tumbled and paved double shoulders. The third chimney is laid in common bond and is single-shouldered, but, like the other chimneys, its shoulder is both tumbled and paved. Other typical exterior details include beaded weatherboard siding with molded cornerboards, nine-over-nine sash windows, and a boxed and heavily molded cornice. Unique in the county are the gable-end rake boards, whose alternating dentils and scallops suggest a classical egg-and-dart molding. Like several other houses, most notably the Jenkins-Oates House, there is a secondary side entrance between the two west-side chimneys. Typical Federal-style interior details at the William and Susan Savage House include eight-panel doors (also used for the exterior doors), paneled wainscots, and well-detailed tripartite mantels with slender, paired, side pilasters, a reeded frieze, and complex molding beneath the shelf. Seen only occasionally in other houses, including the Mercer House, the center section of the mantel shelf curves outward. Like some other houses of the period in Edgecombe County, the William and Susan Savage House has two stairs. One of the most unusual features of the house is the exuberant decorative painting found on the doors and wainscots. (This is discussed in the decorative painting context.)

While the William and Susan Savage House bears many typical markers of the Federal-style houses in Edgecombe County, it also has features that are rare or singular in the county. Thus, it can be said that the William and Susan Savage House is both representative of the Federal-style houses in the county and, at the same time, architecturally distinctive.

Decorative Painting Context[50]

Decorative interior painting provided nineteenth-century homeowners with a wide range of options for embellishing their houses. With some paint and at least a little talent, a painter could elevate a living space to the height of fashion. In North Carolina, decorative painting – including wood-grained, marbled, stone-blocked, smoked, stenciled, trompe l'oeil, scenic, and polychromed painting – constitutes a dramatic aspect of the state's architectural history. Hundreds of examples, primarily from the nineteenth century, have been recorded, representing a broad geographic distribution from the coastal plain to the mountains. These examples reveal

[50] During the 1980s and 1990s, the author conducted an intensive study of North Carolina's historic decorative interior painting, primarily from an art historical perspective, and that study has continued, though at a slower pace, to the present. This long-term study provides the context for understanding individual examples of decorative painting in the state.

great variety in type, style, and technique and range in execution from the highly sophisticated and primly academic to the unschooled and sometimes bizarrely energetic.[51]

By far the most popular form of historic decorative interior painting in North Carolina was wood graining, followed close behind by marbling. Wood graining, in which various types of wood were imitated, was used primarily on doors, but also on wainscots, mantels, and other architectural features where wood would have been used naturally. Wood graining allowed homeowners to use common woods and dress them up with paint to look like higher quality or more exotic woods. However, even when fancier woods were available and could be acquired by the homeowner, wood graining was often chosen instead, primarily because it was fashionable, but also because it could be over-grained later to imitate yet another type of wood. Marbling, which imitated both marble and other types of stone, was frequently used in conjunction with wood graining. While many examples of wood graining and marbling portray wood and stone with a remarkable degree of realism, other examples are so abstract that they defy categorization by type. Because of the individualized artistic expression, often coupled with a bold sense of color, seen in these more abstract examples, some of them are among the most visually exciting examples of historic decorative interior painting in North Carolina. The decorative painting at the William and Susan Savage House falls into this category.[52]

The decorative painting at the William and Susan Savage House constitutes one of the best collections of non-academic wood graining and marbling in North Carolina. Doors and wainscots in the hall and parlor forgo a realistic portrayal of wood or stone from nature in favor of a more imaginative presentation. The painting is so abstract that only through close consideration can one begin to associate it with actual materials from nature. Here, any sense of reality is exchanged for a bold approach to color, pattern, and rhythm.

The most striking painting at the William and Susan Savage House is that found in the hall. On the hall wainscot, the popular nineteenth-century combination of bird's-eye and tiger-grain maple is given a flamboyant turn through the use of leopard-spotted panels with a tight border of smaller spots surrounded by lively diagonal loops and streaks on the stiles and rails, all in black, red, and yellow paint. The hall side of the door that opens to the parlor features a different, but equally as abstract, pattern. Like the wainscot, it makes use of red, yellow, and black paint, but here the panels, stiles, and rails are painted in bold concentric bands. The bands on the rails curve downward, while those on the center stile and the panels curve upward and to the right.

Other decorative painting at the William and Susan Savage House is somewhat more subdued than that found in the hall, but abstractly distinctive nonetheless. In the parlor, the stiles and rails on the wainscot as well as on the doors to the outside and hall are sponge-painted in

[51] Phillips, "Grand Illusions," 156.
[52] Phillips, "Grand Illusions," 157-158, 160

black against a medium-brown ground, perhaps reflecting some type of stone. The panels are vibrant with brush strokes of bright blue paint forming concentric bands that curve to the right or upward. Running through the center of each band is a tightly sponged black center line, and surrounding the blue bands and following their curves is sponged painting in black that sometimes takes on a web-like appearance. The door to the southwest room incorporates web-like sponged painting on the stiles and rails, while the panels exhibit small curved bands in blue set between diagonal black sponged lines.

Additional decorative painting at the William and Susan Savage House is found on the outside of the front and west-side doors. Where later paint has worn off the top rail of the front door, one can see red and blue spots on a yellow background. Beneath the paint on the bottom panels can be seen the outlines of strings that appear to have been created using finger or thumb prints. The door on the west side of the house uses the same colors as those found on the front door, but the designs are different. Here, the door has yellow background paint, and the outer stiles and rails are painted with large loopy lines in blue-green and black. The inner stiles and rails have red stripes over the yellow ground and appear to have been created by joined thumb prints. The panels are filled with red and blue-green oval spots on the yellow paint.

Neither the name of the artisan who painted the decorative work at the William and Susan Savage House nor the date of the painting is known, though the painting likely was executed when the house was built or soon thereafter. The painting bears a striking similarity in its bold abstraction, strong use of color, and vigorous execution to decorative painting once found in several other eastern North Carolina houses from the first half of the nineteenth century. The decorative painting at the ca. 1830 Bynum-Sugg House (demolished) in Edgecombe County included doors with panels grained like bold feather plumes – an unusual take on mahogany – abstractly marbled stair risers, and baseboards with a combination of squiggly lines and dots. In neighboring Pitt County, the painted wainscot of the ca. 1840 Gardner-Moore House (now used as a storage building) abstractly imitates bird's-eye maple through the combined use of dots and paisley figures believed to have been created by stamping the curled-up side of a hand on the wet paint. Perhaps closest to the artistic feel of the decorative painting at the William and Susan Savage House are doors from two Gates County houses, both from the second quarter of the nineteenth century.[53] A six-panel door from the Dr. R. H. Riddick House is especially lively. The symmetrically arranged dots and squiggly lines painted in teal blue and burnt orange possibly mimic bird's-eye maple but look more like the serpentine and confetti once thrown at Mardi Gras parades. Six-panel doors from the nearby Costen-Rountree House are painted in a combination of wildly different geometric designs vaguely related to other types of wood graining but are so abstract that they clearly demonstrate a primary interest in design and pattern

[53] The houses have been demolished, but the doors have been preserved as artifacts.

rather than the replication of wood from nature.[54] The painting in all these eastern North Carolina houses, along with that in the William and Susan Savage House, formed a group of some of the most imaginative examples of decorative wood graining and marbling in North Carolina. As with the William and Susan Savage House, in none of these examples is the name of the painter known. In at least one respect, the painting at the William and Susan Savage House is distinguished from the painting at the other houses in the group. It is the only painting that survives in its original building, which is still used for its original purpose.

The unschooled, exuberant painting at the William and Susan Savage House stands in marked contrast to some of the most sophisticated, academic decorative painting in the state that also happens to be located in Edgecombe County, most notably at Coolmore Plantation. Tarboro vicinity (NHL, 1971), the Redmond-Shackleford House in Tarboro (NR, 1976), and the Howell Homeplace, Tarboro vicinity (NR, 1984). This testifies to the fact that decorative painting in North Carolina included a broad range both of artistic expression and of skill levels of the painters who executed it. It also demonstrates that owners of some means commissioned both types of painting. Of course, some choices were doubtless made based on the availability of painters, both local and itinerant, and on the owner's possible access to highly skilled artisans working in east coast centers of style. Nevertheless, both sophisticated, realistic decorative painting and unschooled, abstract decorative painting made strong contributions to North Carolina's architectural history.

[54] Phillips, "Grand Illusions," 160.

BIBLIOGRAPHY

African Americans in Edgecombe County from Slavery to Freedom to Jim Crow: A Chronology 1860 to 1901. Compiled by the Phoenix Historical Society, Tarboro, North Carolina, 2003.

Batchelor, Homer M. Map of Virginia E. Spivey Estate, 1981. Copy on file at the State Historic Preservation Office, North Carolina Department of Cultural Resources, Raleigh.

Bishir, CatherineW. *North Carolina Architecture*. Chapel Hill, N.C.: The University of North Carolina Press for The Historic Preservation Foundation of North Carolina, Inc., 1990.

Bradley, Stephen E. Jr., abstractor. *The 1850 Federal Census Edgecombe County, North Carolina*. Schedules: Population, Slave, Mortality, Agriculture, Industry, and Social Statistics.

Bradley, Stephen E. Jr., abstractor. *The 1860 Federal Census Edgecombe County, North Carolina*. Schedules: Population, Slave, Mortality, Agriculture, Industry, and Social Statistics.

Brown, Charlotte V. and Jim Sumner. National Register nomination for Cedar Lane, Edgecombe County, North Carolina. North Carolina Department of Cultural Resources, 1982.

Cathey, Cornelius O. *Agriculture in North Carolina before the Civil War*. Raleigh: State Department of Archives and History, 1966.

"Combs" Maternal Lineage. In possession of Robert L. Young, grandson of Thomas and Annie Combs. Copy on file at the State Historic Preservation Office, North Carolina Department of Cultural Resources, Raleigh.

Corbitt, David Leroy. *The Formation of the North Carolina Counties 1663-1943*. Raleigh: State Department of Archives and History, 1950; Second Printing, 1969.

Edgecombe County Records (Wills, Deeds). North Carolina State Archives, Raleigh, N. C.

Gammon, David B. *1815 Tax List Edgecombe County North Carolina*. n.p.: n.p., n.d.

Hinton, Robert. *The Politics of Agricultural Labor: From Slavery to Freedom in a Cotton Culture, 1862-1902*. New York: Garland Publishing, Inc., 1997.

Kniffen, Fred B. "Folk Housing: Key to Diffusion." In Walker, H. Jesse and Randall A. Detro, eds. *Cultural Diffusion and Landscapes: Selections by Fred B. Kniffen. Geoscience and Man*, Vol. 27, 1990.

Phillips, Laura A. W. "Grand Illusions: Decorative Interior Painting in North Carolina." In *Perspectives in Vernacular Architecture, IV*, edited by Thomas Carter and Bernard L. Herman. Columbia, Mo.: The University of Missouri Press, 1991.

Southern, Michael. "The I-House as a Carrier of Style in Three Counties of the Northeastern Piedmont." In Swaim, Doug, ed. *Carolina Dwelling: Towards Preservation of Place: In Celebration of the North Carolina Vernacular Landscape*. The Student Publication of the School of Design, Vol. 26. Raleigh: North Carolina State University, 1978.

Spano, Mark (producer). *On the Tracks of Progress*. Raleigh: Preservation North Carolina and Mark Spano Communications, Inc., 1996. Documentary film.

Taves, Henry V. "The Rural Architectural Heritage of Edgecombe County, North Carolina." December 1985. Report of architectural survey funded jointly by the Historic Preservation Fund of Edgecombe County and the North Carolina Division of Archives and History. The survey report and the survey files accompanying it are maintained at the State Historic Preservation Office, Department of Cultural Resources, Raleigh, North Carolina.

Turner, J. Kelly and Jno. L. Bridgers, Jr. *History of Edgecombe County North Carolina.* Reproduced from a 1920 edition. Greenville, S.C.: Southern Historical Press, Inc., 1997.

United States Census. 1810, 1820, 1830, 1840, 1850, 1860, 1870, 1880, 1930, 1940.

Watson, Joseph W. *Estate Records of Edgecombe County North Carolina 1730-1820*. Rocky Mount, N.C.: Joseph W. Watson, 1970.

Watson, Joseph W. *Estate Records of Edgecombe County North Carolina 1820-1850*. Vol. 2. Rocky Mount, N.C.: Joseph W. Watson, 1983.

Williams, Ruth Smith and Margarette Glenn Griffin. *Tombstone and Census Records of Early Edgecombe*. Rocky Mount, N.C.: Dixie Letter Service, 1959.

Wrenn, James, to Laura A. W. Phillips. E-mails, March 27 and 28, 2014.

GEOGRAPHICAL DATA

Verbal Boundary Description

The boundary of the nominated property is identified as Edgecombe County tax PIN 4822-30-1085. The boundary is shown on the accompanying tax/site map, drawn to a scale of 1" = 100'.

Boundary Justification

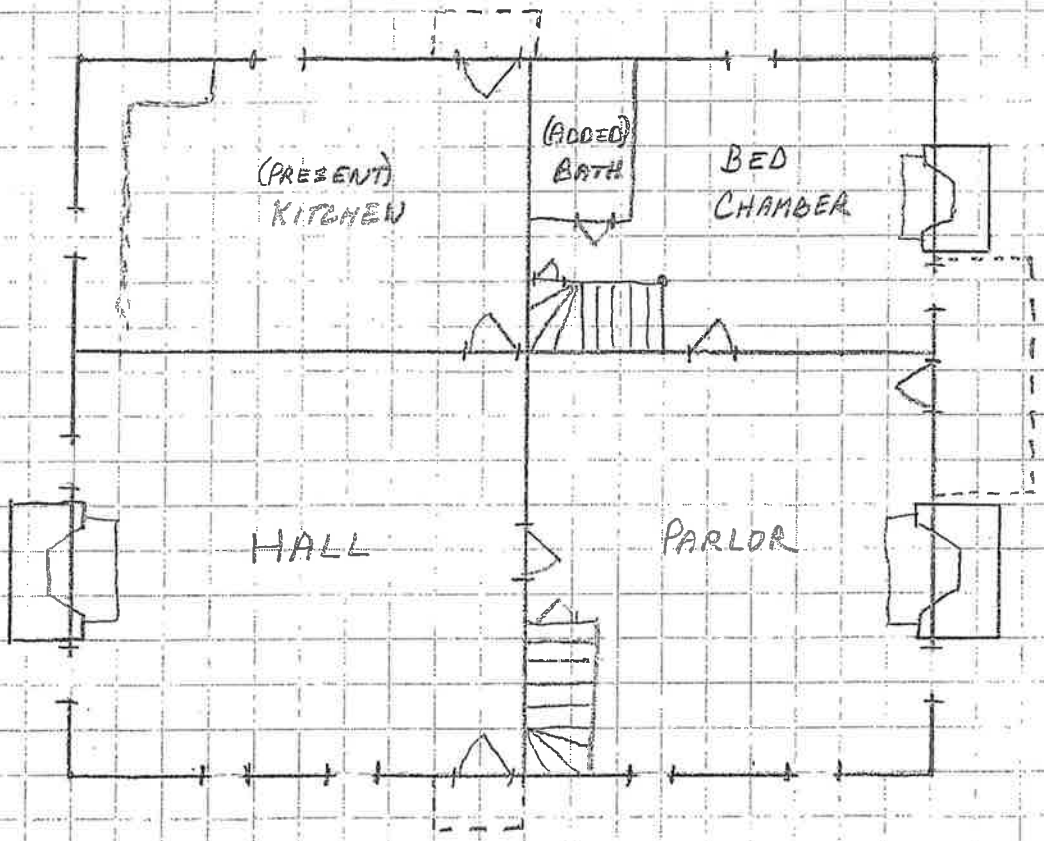
The boundary of the nominated property includes the 1.26 acres that survive intact from the more than 700 acres historically associated with the William and Susan Savage House, and it provides an appropriate setting for the house.

PHOTOGRAPHS

The following information for #1-5 applies to all nomination photographs:

1) William and Susan Savage House
2) Leggett vicinity, Edgecombe County, North Carolina
3) Laura A. W. Phillips
4) January 4, 2014
5) CD: NCHPO, Raleigh, NC

6-7) 1: Façade, view to south
2: Façade and east side, view to southwest
3: Rear (south elevation) and east side, view to northwest
4: West side, view to east
5: East chimney, view to west
6: Hall, view to northeast
7: Painted wainscot on north wall of hall, view to northeast
8: Painted door from hall to parlor with flanking wainscot, view to southwest
9: Parlor, view to northeast
10: Parlor mantel, view to northwest
11: Southwest corner of parlor with painted wainscot and door to outside, view to southwest
12: Painted door from parlor to southwest room, view to south
13: Detail, mantel in southwest room, view to southwest
14: Rear stair, southwest room, view to northeast
15: Newel and railing at top of rear stair, upper west room, view to northeast
16: East wall of upper east room with mantel, wainscot, and window

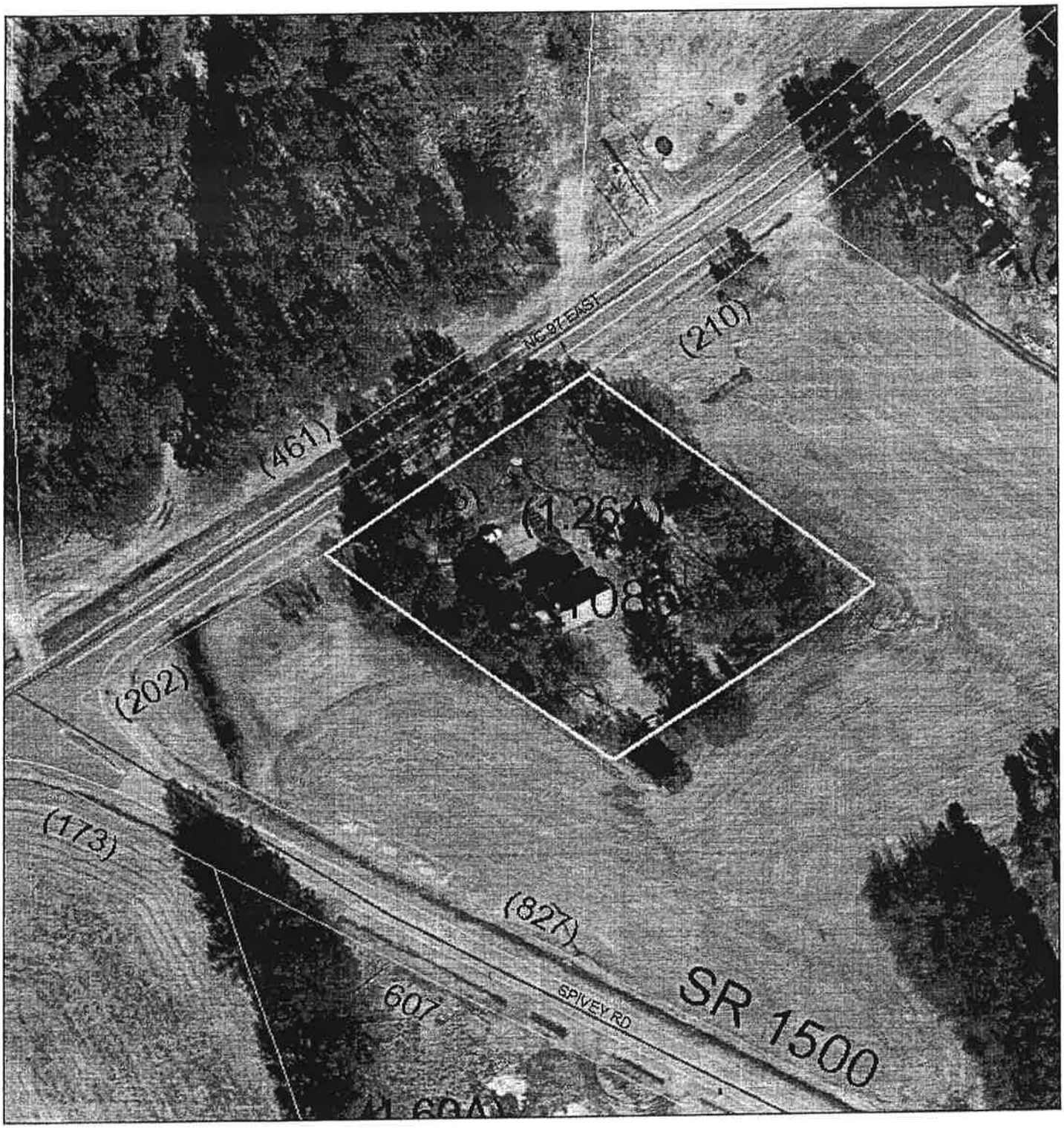


N

APPROX. 1" = 8'

WILLIAM AND SUSAN SAVAGE HOUSE
704 NC 97 E
LEGGETT VIC.
EDGECOMBE COUNTY, NC

FIRST FLOOR PLAN



January 25, 2014

White line - National Register Boundary

0 50 100 200 Feet

William and Susan Savage House
704 NC 97 East
Leggett vicinity
Edgecombe County, NC

TAX/SITE MAP
PIN: 4822-30-1085

WILLIAM and SUSAN SAVAGE House
LEGGETT vic., EDGECOMBE Co., NC
TARBORO, NC QUAD - 1:24,000
18/268340/3986200

USGS
science for a changing world

U.S. DEPARTMENT OF THE INTERIOR
U.S. GEOLOGICAL SURVEY

TARBORO QUADRANGLE
NORTH CAROLINA–EDGECOMBE CO.
7.5 MINUTE SERIES (TOPOGRAPHIC)
NE/4 TARBORO 15' QUADRANGLE

5456 II SW (WHITAKERS)
5556 III SW (HOBGOOD)
5456 II SE (DRAUGHN)
5455 I NW (HARTSEASE)
5555 IV NW (SPEED)
5555 IV SW (CONETOE)
(PINETOPS) 5455 I SW
(OLD SPARTA) 5455 I SE

WHITAKERS 19 KM
HOBGOOD (N.C. 125) 16 KM
ROCKY MOUNT 18 KM
DUNBAR 2.8 KM
ROCKY MOUNT 16 KM
HARTSEASE 1.8 KM
LAWRENCE 6.7 KM
SCOTLAND NECK 21 KM
SUGGS CROSSROADS 6.4 KM
FARMVILLE 33 KM
CONETOE 9 KM
WILLIAMSTON 48 KM
SHILOH MILLS 1.3 KM

77°37'30" 36°00' 264 000mE 265 266 WHITAKERS 19 KM 267 35' 268 HOBGOOD (N.C. 125) 16 KM 5456 II SE (DRAUGHN) 270 32'30" 272 273 2 440 000 FEET 77°30' 36°00'
820 000 FEET
3986 000mN 3985 3984 3983 3982 3981 3980 3979 3978 3977 3976 3975 780 000 FEET 3974 3973 000mN
57'30" 55' 35°52'30"
2 410 000 FEET 264 265 266 35' 267 268 269 32'30" 271 273 274 000mE 77°30'

CONVERSION SCALES

Feet	Meters
15000	4500
14000	4000
13000	3500
12000	3000
11000	2500
10000	2000
9000	1500
8000	1000
7000	900
6000	800
5000	700
4000	600
3000	500
2000	400
1000	300
	200
	100
0	0

Feet	Meters
1	.3048
2	.6096
3	.9144
4	1.2192
5	1.5240
6	1.8288
7	2.1336
8	2.4384
9	2.7432
10	3.0480

To convert feet to meters multiply by .3048

To convert meters to feet multiply by 3.2808

Leggett, Logsboro, Coker-Wimberly Sch, Grave, Harper, North Edgecombe High Sch, Sewage Disposal, Cems, BM 19.9, Vine, Mabrey Bridge, Old Salem Ch, Pepper, Sandpit, Burgess, Trailer Park, Radio Tower, Funk, WT, Dixon, Barnhill Airport, Taft, Radio Tower (WCPS), Bells Boat Ramp, Mental Health Center, General Hosp, BM 21.3, Grace Ch, Tarboro - Edgecombe Academy, Shopping Center, North Tarboro Sch, Armory, Martin Middle Sch, Teller High Sch, Batts Chapel, Industrial Waste Pond, Rocky Mount East Base, St James Ch, Temple, McNair Crossing, Sunset Park, Cemetery, Museum, Library, Bridger Sch, Calvary Ch, Parkhill Mall, High Sch, Golf Course, Fittration Plant, Reservoirs, Fire Sta, PO Town Hall, Courthouse, Pumping Sta, Boat Ramp, Gaging Sta, Burlington Park, Substation, Dancy Mem Cem, Community Cem, Town Hall, Princeville, Penny Radio Tower, Sewage Disposal, Trailer Park, Pendere Chapel, County Home Cem, Lookout Tower, Edgecombe Technical Institute, Radio Tower, Trailer Park, Sandpit, Cem, Creek, Swamp, Canal, Branch, Run, Mill, Pond, Swift, White Oak, Maple, FISHING, TAR RIVER, Deep, LEGGETT, SEABOARD COAST LINE, ABANDONED, HASTING ST, PARROTT ST, WARD DR, CAPTAINS DR, LUCILLE DR, DANIEL ST, MAYO ST, EQUITY FAIN, SUNSET AVE, CHAPEL ST, CHESTNUT ST, WALNUT ST, BATTLE AVE, BAKER ST, ELM ST, WOOTEN ST, JOHNSTON ST, SOUTH HOWARD ST, CIRCLE, WEST HILLS DR, PINE ST, BINGHAM DR, CHAUNCEY DR, LEWIS ST, PARK AVE, JOHN ST, WILSON ST, JAMES ST, LANCASTER DR, WEEKS DR, LYDIA DR, MAMILLAN DR, HOWARD ST, GEDDLE AVE, SECOND ST, FOURTH ST, NEVILLE ST, OTIS ST, BEASLEY ST, BELL ST, MULLIN ST, BEAUFORT ST, EASTERN BOARD, TARBORO

Mapped, edited, and published by the Geological Survey

Control by USGS, NOS/NOAA, and North Carolina Geodetic Survey

Topography by photogrammetric methods from aerial photographs taken 1977. Field checked 1978. Map edited 1981

Projection and 10,000-foot grid ticks: North Carolina coordinate system (Lambert conformal ctic)
1000-meter Universal Transverse Mercator grid, zone 18
1927 North American Datum
To place on the predicted North American Datum 1983 move the projection lines 12 meters south and 26 meters west as shown by dashed corner ticks

Red tint indicates areas in which only landmark buildings are shown

MN GN 7½° 133 MILS 1°30' 27 MILS

UTM GRID AND 1981 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

20% TOTAL RECOVERED FIBER

SCALE 1:24 000

1 .5 0 KILOMETERS 1 2
1000 0 METERS 1000 2000
1 .5 0 1
MILES
1000 0 1000 2000 3000 4000 5000 6000 7000 8000 9000 10 000
FEET

CONTOUR INTERVAL 2 METERS
NATIONAL GEODETIC VERTICAL DATUM OF 1929
CONTROL ELEVATIONS SHOWN TO THE NEAREST 0.1 METER
OTHER ELEVATIONS SHOWN TO THE NEAREST 0.5 METER

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

N. C.
QUADRANGLE LOCATION

CONTOURS AND ELEVATIONS IN METERS

ROAD CLASSIFICATION

Primary highway, hard surface
Secondary highway, hard surface
Light-duty road, hard or improved surface
Unimproved road
Interstate Route
U. S. Route
State Route

INTERIOR—GEOLOGICAL SURVEY, RESTON, VIRGINIA—1982

TARBORO, N. C.
NE/4 TARBORO 15' QUADRANGLE
N3552.5–W7730/7.5

1981

DMA 5455 I NE–SERIES V842

ISBN 0-607-33824-0

NORTH CAROLINA CENTRAL UNIVERSITY
ALUMNI ASSOCIATION, INC.
CERTIFICATE OF LIFE MEMBERSHIP
PianOlympic's 2010
2007