

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: Neville, Jeter and Ethel, House

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: 107 Cobb StreetCity or town: CarrboroState: NCCounty: OrangeNot For Publication: N/AVicinity: N/A

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 statewideX local

Applicable National Register Criteria:

X A B C D

Signature of certifying official/Title:

Date

North Carolina Department of Natural and Cultural Resources

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official:

Date

Title :

State of Federal agency/bureau
or Tribal Government

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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

☐

Site

☐

Structure

☐

Object

☐

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing

Noncontributing

1

0

0

0

0

1

0

0

1

1

buildings

sites

structures

objects

Total

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

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/Single dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC/Single dwelling

DOMESTIC/Secondary structure

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7. Description

Architectural Classification

(Enter categories from instructions.)

Bungalow/Craftsman

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Foundation: Stone

Walls: Stone, stucco, brick

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 Jeter and Ethel Neville House, located at 107 Cobb Street in Carrboro, Orange County, North Carolina, occupies a 0.11-acre corner lot in the Lloyd-Broad Street area of Northside, the historically African American residential neighborhood that spans the border separating Carrboro and Chapel Hill. Constructed in 1945 by a family of prominent African American masons, the house exhibits a bungalow in its one-and-a-half-story form and mostly engaged front porch, while characteristics of the Craftsman style appear in its materials and the flare of its gables.¹ Its most distinctive features are the hand-crafted stone with brick accents at the first story and chimneys, stucco in the gables, and the arcade of the front porch. Red brick accents the

¹ Orange County property records show the construction date as 1942. However, the Nevilles did not purchase the property until 1944 (Orange County Register of Deeds Book 119, Page 198, dated September 13, 1944). Jerry Neville, the son of Jeter and Ethel Neville, stated in an email received by the author on March 28, 2023, that the house was built in 1945.

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surrounds of first-story windows and the arches of the porch. A noncontributing vertical wood board fence sits atop a low brick wall on the rear property line, adjacent to the driveway.

Narrative Description

Jeter and Ethel Neville House. Ca. 1945. Contributing Building.

The setting around the Jeter and Ethel Neville House is primarily residential, with single-family houses on small lots adjacent to the north and west and across the street to the east and south. Across Cobb Street to the southwest there are several commercial properties, one of which is operated out of a single-family house. Carrboro's commercial Main Street is located one block to the south. Until 2022, the property had had very little alteration since its construction and in recent years suffered neglect and vandalism. A complete rehabilitation of the house began in 2022 and was nearing completion in April 2023.

The house faces south on a small, urban lot of less than 5,000 square feet at the northwest corner of Cobb and Broad streets and is set roughly thirty feet back from the street curb. The west side yard is very narrow, while the east side yard, fronting Broad Street, is deeper. A concrete sidewalk delineates the front and east sides of the property. A concrete walkway, replaced in kind in April 2023, leads from Cobb Street to the front porch and an unpaved driveway accesses the property from Broad Street. The lot is level and a grass lawn surrounds the house. A large willow oak tree shades the house from the western property line and crepe myrtle trees and shrubs dot the edge of the lawn along Cobb Street. Foundation plantings around the house include azaleas under the front windows and a Japanese privet at the corner of the front porch. Along Broad Street there are more shrubs lining the eastern edge of the property. On the rear property line there is a vertical wood board fence erected on a low brick wall.

The house was designed and built by mason John Wesley Campbell and his sons, with help from Jeter Neville, whose family would occupy the home until 2018. The house is of solid masonry construction at the first story and frame construction above. It exhibits the bungalow form in its one-and-a-half stories and engaged front porch. A short wing projects from the west half of the main façade and the engaged porch fills the space to the east created by the front wing. The roofs of the main block of the house, the front wing, and the dormer centered above the porch are gables that flare at eaves with exposed rafter ends. All rake boards are plain and narrow. The roofing material is fiberglass shingle. The Craftsman style is expressed in the exterior materials, with hand-crafted, roughly dressed masonry of irregularly shaped granite rock sheathing the first story and stucco in the gables. The foundation also is granite. Red brick headers outline all the window and door openings at the first story. All of the windows are vinyl replacements with muntins applied on the interior and, except as noted below, they are paired six-over-six double-hung sash. All first-story windows have concrete sills. Upper-story windows have simple board surrounds and wood sills.

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As expected, the three-bay main façade displays the most architectural interest. The front porch is arcaded, with two arches on the front and one on the east side, and its roof is engaged except at the east end where it is hipped. Red brick headers outline the arches of the porch, which spring from robust solid masonry piers. At the highest point of each arch, a naturally shaped stone approximating a keystone in its shape interrupts the brick headers. The undersides of the arches and the sides facing onto the porch are faced in concrete. Two concrete steps lead to the porch, the floor of which is concrete and recently replaced in kind. The central entrance bay contains a new Craftsman-style door with two vertical panels topped by six small panes arranged in two rows of three. The bay created by the projecting wing at the west/left end of the front elevation is the exterior's most richly if subtly ornamented area. Here, a fieldstone keystone outlined in brick stretchers appears above the middle of the paired first-story windows. To the right of the keystone, five small stones are arranged to form a star and on the right side of the windows there is a large stone in the shape of a crescent moon. The window in the gable above is narrow, with fixed eight-pane sash. The stucco of the dormer centered above the porch displays a much rougher texture than that of the other dormers that appears to be created by small pieces of bricks placed randomly under the stucco except in the center where they are flat and full-sized to form a Christian cross.

The east elevation features an exterior fieldstone chimney flanked by narrow four-over-four double-hung sash windows. The window on the left/south side of the chimney features a fieldstone keystone outlined in brick stretchers. The south end of this elevation is the end of the front porch with an arched opening. The northernmost bay contains a pair of wooden six-over-six windows. A single six-over-six window is centered in the stuccoed gable end above and above the window there is a small rectangular attic vent with horizontal louvers.

The rear/north elevation of the house is three bays. The east end bay contains a double window; below, a hatch in the foundation provides access to a crawl space. An enclosed shed-roofed porch recently re-clad in horizontal Hardi-plank siding that is one bay deep occupies the two other bays. A set of concrete steps leads up to a new fiberglass door with nine panes in the upper half and two vertical panels below. The bay to the right/west contains a trio of windows, while the east side wall contains a single window. A new single-bay, shed-roofed dormer with a single six-over-six double-hung sash window rises from the middle of the rear slope of the main roof.

The west side elevation has three single windows roughly spaced evenly across the first story. The middle window, corresponding to a bathroom, is shorter than the other two. Above, a double window occupies the gable.

The interior of the house is approximately 1,500 square feet. The floor plan is typical of small bungalows, with first-floor communal spaces stacked on one side of the house and bedrooms on the other (see floor plans, Exhibits C and D). The primary entrance opens to the living room and beyond is the kitchen, separate from the living room by short, full-height partition walls. To the left, a short passage leads to two bedrooms with a bathroom in between. This passage also accesses an enclosed staircase to the upper floor where there are two bedrooms, each with a walk-in closet (one, in the front wing, that might be better identified as a trunk room due to its

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size, and the other in the dormer above the front porch). Also on the second floor there is a full bathroom in the newly-constructed shed dormer at the head of the stairs and a closet housing a new HVAC system has been added to the southwest corner of the east bedroom.

All of the interior finishes are new. Walls and ceilings are gypsum board and floors are wide vinyl planks that simulate oak. Doors are hollow-core two-panel with the upper panel taller than the lower panel; they resemble most of the doors they replaced except that the panels are raised and the upper panel is segmental-arched. All window and door surrounds are molded and mitered, window sills are rounded and have molded aprons, and baseboards are capped with simple molding. On the first floor, window casings are deep due to the structural nature of the thick exterior stone walls. On the second floor, boxing along the floors of the east and west walls marks the transition from the exterior stone walls to the wood-framed gables.

Fence. 1970s. Noncontributing Structure.

A vertical wood board fence, six feet in height, sits atop a low brick wall along the rear property line, adjacent to the driveway and storage shed.

Integrity Assessment

The Jeter and Ethel Neville House remains on its original site and retains its historic relationship to its surroundings. The exterior of the house is largely intact. Overall, the masonry is in good condition, with limited repairs made in certain areas. The only alterations evident on the exterior consist of installation of vinyl replacement windows with the same muntin pattern as the originals; removal of two small interior stone flues in association with installation of a new roof and HVAC system; enclosure of a rear porch, apparently in the 1970s, which left intact most of the original wall that it covers; and the addition of a small shed-roofed dormer to accommodate a new bathroom, also on the rear. The window replacement, flue removal, and rear dormer addition are part of an ongoing rehabilitation of the house that began in 2022.

The rehabilitation required bringing the house in compliance with current building codes. The original rehabilitation plan for the interior included restoration of much of the original first-floor plan, removal of the lowered living room ceiling that had a "popcorn" finish, retention of original wood floors and much of the other finishes, and replacement of later imitation wood paneling and gypsum board walls that had suffered extensive damage due to neglect and vandalism during the several years the house had been vacant. (See Exhibits A and B for pre-rehabilitation floor plans.) During selective demolition, however, it became apparent that more extensive work would be required to meet current codes. When damaged flooring was removed, it was discovered that wide joist spans did not meet code, and removal of later gypsum board and paneling on exterior walls revealed plaster that had been applied directly on the structural stone. Bringing the house in compliance with current codes required removal of all flooring to install additional joists, the construction of a complete framing system along the exterior walls, and reconstruction of the narrow staircase. Consequently, the decision was made to gut the interior and replace all finishes as described in Section 7, in addition to the originally planned installation

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of modern kitchen and bathrooms and new utilities. The work restored the original west side of the first-floor plan through removal from the south bedroom of a later half-bathroom, although the reconstructed staircase and adjoining hallway were made wider and the original full bathroom was slightly enlarged. With the replacement of a closet with a laundry room at the west end of the enclosed porch, a double window at in the north wall of the adjoining bedroom was replaced with a solid wall. On the east side of the first floor, most of the partition wall between the small living room and kitchen was removed to create a more open plan. In the course of installing the new framing on the east exterior wall of the living room, the contractor decided to remove rather than rebuild the fireplace because rebuilding would have projected the new fireplace into the small living room. This decision resulted in the loss of the stone mantelpiece, the only original interior element expressing the mason's craft. On the exterior, the chimney remains intact.

Despite the interior alterations, the Neville House retains sufficient integrity to meet Criterion A. Largely intact on the exterior, the house clearly expresses the architectural qualities for which it is nominated and thus possesses very good integrity in terms of feeling, association, workmanship, materials, and design, as well as location and setting.

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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

Areas of Significance

(Enter categories from instructions.)

Architecture

Ethnic Heritage: Black

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Period of Significance

1945

Significant Dates

1945

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Campbell, John Wesley, builder

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 1945 Jeter and Ethel Neville House meets National Register Criterion A for its local significance in the area of architecture as a distinctive example of a stone building constructed by an African American mason whose training continues a tradition established locally among enslaved people during the antebellum period. Built by John Wesley Campbell and located in the historically African American Northside neighborhood spanning the line between Carrboro and Chapel Hill, the house is a landmark of the western, Carrboro end of the neighborhood known as Lloyd-Broad. The Neville House exhibits the bungalow form in its one-and-a-half stories and engaged front porch while the Craftsman style is expressed in the exterior materials, particularly Campbell's signature hand-crafted, roughly dressed masonry of irregularly shaped granite fieldstone. The craftsmanship of this house bears witness to the traditions passed down from the African American masons who labored to create the buildings, stone walls, and brick pathways

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in the towns of Chapel Hill and Carrboro from the early nineteenth century to the present. John Wesley Campbell and his sons are among the numerous African American masons responsible for the construction of buildings and structures throughout the greater Chapel Hill-Carrboro area, including many attributed to the Campbells. The Neville House is one of four fieldstone dwellings built in the Northside neighborhood by Campbell in the 1940s; also by Campbell, a fifth 1940s fieldstone building in the neighborhood is the Hargraves Community Center. The Neville House is the least altered and perhaps the most stylistically distinctive of these buildings in its fieldstone exterior incorporating signature symbols—a star and crescent moon—and naturally shaped stones placed as keystones. The period of significance of the Neville House is 1945, the date of construction.

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

Historical Background

The Jeter and Ethel Neville House was likely completed in or around 1944. It is situated in the Lloyd-Broad Street neighborhood on the Carrboro side of greater Northside, the historically African American area that spans the municipal border separating the towns of Carrboro to the west and Chapel Hill to the east. The Lloyd-Broad area was largely developed by Herbert Lloyd, whose uncle, Thomas Lloyd, built Carrboro's two textile mills in 1898 and 1910.²

The house was built and designed by John Wesley Campbell and his sons, with help from Jeter Neville, whose family would own and occupy the house until 2018.³ According to Handy Campbell, John Wesley Campbell's son, the fieldstones on the house's exterior were hauled on an army truck from nearby Chatham County.⁴ Jeter Neville, a janitor at Northside Elementary School, married Ethel Fuller in the mid-1940s.⁵ Jeter and Ethel Neville had five children together, all of whom were involved in the local civil rights movement: Jerry F. Neville, James Wilbert Neville, Johnson Henry Neville, Calvin Neville, and Ethel Neville Worley. Calvin Neville became a stonemason trained by the Campbell family. Jeter Neville died in 1960, but his

² Claudia Roberts Brown, Burgess McSwain, and John Florin, Carrboro, N.C.: An Architectural & Historical Inventory (Town of Carrboro, 1983), pp. 11-12; Orange County Plat Book A, Page 24; and [William Pinkney Lloyd \(1851-1932\) - Find A Grave Memorial](#) (accessed August 9, 2021)

³ Documentation of John Wesley Campbell's involvement in the design and building of the Neville House is based on strong oral history among his descendants rather than the written record. He is said to have designed the house, but it is not known if it is an original design or copied or adapted, perhaps from a popular builder's publication of the period.

⁴ Handy Campbell, Debra Coleman, and Paul Simmons, interview by H. Vaughan, 13 December 2018. Retrieved August 24, 2021, from <https://fromtherockwall.org/people/handy-campbell>.

⁵ Mrs. Neville was related to Libba Cotton, the famous musician, and her grandfather was enslaved in Orange County.

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wife, Ethel Fuller Neville, continued residing at 107 Cobb St. until her death in 2013 at 99 years old. For most of the time thereafter, the house has been unoccupied.

In 2018, Self-Help Ventures Fund purchased the Neville House as part of the Northside Neighborhood Initiative (NNI) land bank.⁶ The NNI is a collaborative effort among Northside residents, the Marian Cheek Jackson Center, Self-Help, local government partners, and affordable housing nonprofit partners to deploy a \$3 million no-interest loan from the University of North Carolina – Chapel Hill for land banking and creative community development. The NNI's goal is to reverse the decades-long trend of residents in the historically black Chapel Hill-Carrboro neighborhoods of Northside, Tin Top, and Pine Knolls being displaced by student rental investors, given the neighborhoods' proximity to the UNC campus. In 2022, Self-Help began a rehabilitation of the Neville House that is nearing completion. Soon, the house will be marketed for sale with a deed restriction that limits future occupants to homeowners, thus preventing it from becoming another student rental investment.

The History of African American Stonemasons in Chapel Hill and Carrboro, North Carolina, and the Work of John Wesley Campbell

The history of stone and brick masonry in Chapel Hill, North Carolina, goes back to the 1700s, when enslaved artisans and laborers participated in the construction of the earliest University of North Carolina buildings. The first UNC structure, Old East, built by James Patterson, was constructed with the help of local enslaved laborers.⁷ Samuel Hopkins built another early UNC structure, Person Hall, described as “a 1-story structure of brick laid in Flemish bond with round-arched windows,” and worked on South Building and the university president’s house. He boasted having “a parcel of prime hands”—workmen, probably slaves” to complete a grammar school in town as well.⁸ When Thomas Waitt billed the university trustees for work completed in the spring of 1837, he listed several free and enslaved workers, including “Kendall B. Waitt and numerous other carpenters, bricklayers, and a rock cutter.”⁹ When additional masonry work was

⁶ Orange County Deed Book 6541, Page 527, dated November 8, 2018.

⁷ Patterson’s correspondence with the University mentions his “employment of enslaved workmen, whose identities are unknown” and it is unclear whether Patterson himself possessed construction skills or merely “employed or owned workmen to execute the contracts he made.” At the time of his death, he is listed as owning nine enslaved persons, who were presumably working in his construction business. He lived in nearby Chatham County, also home many of the families who eventually lived in Northside, Pine Knolls, Tin Top, and other historically Black neighborhoods in Chapel Hill. J. Marshall Bullock, “Patterson, James D. (d. 1799),” *North Carolina Architects and Builders: A Biographical Dictionary*, <https://ncarchitects.lib.ncsu.edu/people/P000094> (Accessed 10.07.2022)

⁸ J. Marshall Bullock and Catherine Bishir, “Hopkins, Samuel (fl. 1970s),” *North Carolina Architects and Builders: A Biographical Dictionary*, <https://ncarchitects.lib.ncsu.edu/people/P000093> (Accessed 10.07.2022)

⁹ J. Marshall Bullock, “Waitt, Thomas A. (ca. 1808-1855),” *North Carolina Architects and Builders: A Biographical Dictionary*, <https://ncarchitects.lib.ncsu.edu/people/P000148> (Accessed 10.11.2022)

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done on Old East and Old West in 1845, the university hired a prolific brick mason living in Raleigh, Dabney Cosby. Cosby claimed ownership of nearly twenty enslaved workers, whom he sent out on jobs regularly, often with considerable autonomy. When the work was to begin at UNC, he sent an enslaved worker named Osborne ahead to make up his mortar, ordering University officials to provide him with bacon and cornmeal and assuring them that “what he says you may rely on.” He later sent Osborne’s brother Albert to Chapel Hill to work on the job as well, writing to let their employers know that “If I mistake not they will show you first-rate work his plastering [sic] and roughcasting here has preference to any done in this part of the State.”¹⁰

While some builders specifically came to Chapel Hill to work on the growing university, others started working on the UNC campus after doing other projects in surrounding areas.¹¹ For example, brick mason John Berry, who was hired to complete the brick work for several homes, at least four churches, the Burwell School, the Orange County Courthouse, and the Orange County Jail in Hillsborough, also participated in the construction of three homes in Chapel Hill as well as Person Hall and Smith Hall on campus. Berry and other builders frequently brought enslaved laborers with them to complete their contracts. By 1850, Berry owned forty-four enslaved workers, most of whom worked with him in masonry and construction and some of them, including skilled carpenter Joseph Nichols, continued to work for Berry after emancipation. Nichols was Berry’s head carpenter and much of the carpentry work in structures attributed to Berry after 1840 was most likely actually completed by Joseph Nichols.¹² Other renowned architects, builders, masons, and carpenters are listed as owning enslaved people, and in many cases we have evidence that those enslaved workers were skilled in building trades and traveled with the white builders to help execute contracts in far off communities.¹³ It is not unreasonable to assume that well-known builders traveling from far away to complete jobs would combine their own crews of artisans and supervisors with local workers. In the case of

¹⁰ J. Marshall Bullock, “Albert and Osborne (fl. 1820s-1850s,” *North Carolina Architects and Builders: A Biographical Dictionary*, <https://ncarchitects.lib.ncsu.edu/people/P000147>, (Accessed 10.07.2022)

¹¹ For more information on North Carolina architects and builders, view the excellent biographical dictionary put together by NC State University. You can search for builders by name, by structure, or by location and can see just how common it was for builders from far away to work in multiple locations and bring their own work crews or supervisors on site to manage construction. <https://ncarchitects.lib.ncsu.edu>

¹² Mary Claire Engstrom and Catherine Bishir, “Berry, John (1798-1870), *North Carolina Architects and Builders: A Biographical Dictionary*, <https://ncarchitects.lib.ncsu.edu/people/P000065> (Accessed 10.07.2022)

¹³ For example, William Fort and David Goodloe built the main house at Fairtosh in Durham, NC with the help of not only Fort’s own brothers, but also enslaved carpenters Tom and Moses. <https://ncarchitects.lib.ncsu.edu/people/P000159> The brick mason Henry Richards was listed as owning two enslaved people in the 1850 census who may well have worked with him (<https://ncarchitects.lib.ncsu.edu/people/P000352>), and other builders like Martin Palmer are listed as owning many enslaved persons and historians can only speculate as to whether those enslaved people included trained builders who worked with him to complete projects. (<https://ncarchitects.lib.ncsu.edu/people/P000512>)

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Chapel Hill, it seems highly likely that masons like Berry and his team of laborers worked alongside groups of enslaved workers owned by University faculty and administrators. These local Chapel Hill workers would doubtlessly have picked up skills from carpenters, brick masons, and stone masons from all over North Carolina (and sometimes beyond) as a result.

In 1838, professor Elisha Mitchell led a project to surround the university with stone walls. His workers were “probably slaves he owned or hired from other slave owners,” and they completed the project in 1844. As the walls were added to and repaired or rebuilt, “several African-American families were primarily responsible for the work.”¹⁴ Historian John “Yonni” Chapman noticed, “It was in this way that the tradition of rock masonry began among African Americans in Chapel Hill.” Constructing the walls was labor intensive and also took a tremendous amount of skill, and the enslaved laborers who had become skilled masons were able to continue stone work after emancipation, finding plenty of work building for the university and for residents as stone walls became fashionable statements for the well-to-do to include on their property.¹⁵ In 1860, 120 free Blacks worked as masons in construction in North Carolina, alongside more than 350 artisans in other building trades.¹⁶ As long-time Chapel Hill resident Edwin Caldwell Sr. recalled, “[it] used to be all Black people worked at the university. All except the boss men. You never did see a white person working at the university....all Black people did everything – brick masons, rock masons.”¹⁷ “Even after Jim Crow forced many Black workers out of skilled trades, the Black rock masons of Chapel Hill were able to hold their ground,” commanding a competitive price for their work and providing for their families.¹⁸

Among the Black masons who carried the tradition into the twentieth century were the Barbee family led by Alfred David Barbee Sr. and Willis Barbee who helped construct campus landmarks like Wilson Library and Morehead Planetarium. Alfred’s son (Alfred David Barbee, Jr.) and grandson (Ezra Barbee) have continued the family’s tradition in masonry. Other prominent Black masons have included Dee Baldwin and Thomas and Lewis Booth who built

¹⁴ William R. Burk, “Rock Walls Adorn the Chapel; Hill Landscape: A Nearly Two-Hundred Year Legacy,” *The Compass: A Collaborative Publication*, Chapel Hill Historical Society, Chapel Hill Museum, and Preservation Society of Chapel Hill, Spring 2010 accessed from <https://fromtherockwall.org/oral-histories/handy-campbell-debra-coleman-and-paul-simmons-on-his-family-learning-masonry-and-building-projects> (Accessed 10.11.2022)

¹⁵ John K. (Yonni) Chapman, “Second Generation: Black Youth and the Origins of the Civil Rights Movement in Chapel Hill, N.C., 1937-1963,” https://sakai.unc.edu/access/content/user/vschoenb/Public%20Library/Demography%2C%20economics%2C%20geography/Historical/Civil%20Rights%20Movement/NC/ChapmanThesis2007_SecondGeneration.pdf, (Accessed 10.12.2022)

¹⁶ Catherine W. Bishir, “Black Builders in Antebellum North Carolina,” *The North Carolina Historical Review*, vol. 61, no. 4 (1984), 425-428, 431-434, 447. Retrieved August 24, 2021, from <http://www.jstor.org/stable/23518567>.

¹⁷ Edwin Caldwell Sr. Interviewed by Kathryn Walbert, May 12, 1995, https://fromtherockwall.org/files/original/Edwin_Caldwell_Sr._On_his_family_and_working_at_the_DKE_fraternity_house/1995.05.12_Caldwell_Sr._Edwin_%5BIn_by_Kathryn_Walbert%5D_%5BSOHP%5D_Transcript.pdf

¹⁸ John K. (Yonni) Chapman.

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rock walls in the early 1900s. In the 1920s, the Blacknell family and Jones families were influential, contributing to projects like the Forest Theatre and the University Hospital. James Blacknell, Jr. and Jessie H. Jones passed along their skills to Richard Johnson who continued to work as a rock mason for over 50 years. William E. "Smitty" Smith ran his own masonry business for over fifty years. Many of these masons worked together on projects, crafting a tradition of Chapel Hill masonry that not only beautify the town but "chronicle the lives of slaves whose descendants today are master masons."¹⁹

Willis and Alfred Barbee, born in the early 1900s and raised by their grandfather Tony Strayhorn, started in the family business early, hauling bricks as early as age seven and working on masonry projects at age twelve. Like other Black masons of Chapel Hill, the Barbees were excellent teachers who passed their craft on to others. They estimated that they taught well over one hundred people masonry skills. Among them was Wilbert Jones, whom Willis Barbee taught to plaster just after World War II. Jones recalled, "I stuck it out and sent seven children to college... Without the plastering trade, I wouldn't have been able to do that." Willis Barbee added, "I told a worker to ask himself, 'Does this work please me?'... I told them to be patient and if they put a little love into the work, the days would go easier." Alfred Barbee's grandson Ezra is a mason today and has taught the trade to over ten other people. His own experience of learning masonry from his father and grandfather has served him well: "I learned to be quiet, be a sponge, to observe and learn... That carried over to other things, to all phases of my life."²⁰

The Campbell family was also instrumental in training others in their craft, starting within the family. Minister Robert Campbell remembered "Uncle Bill, Uncle Walt, Uncle William, Henry, Handy, and myself, and I'm thinking my cousin Gloria" all working on a job together, and "my grandfather was teaching all of us how to be a part of the work that he was doing." Minister Campbell recalled his grandfather teaching other Black masons as well and remembered that Alfred Parrish Campbell "was trained by my grandfather to lay brick" and that the Sparrow Brothers also learned from John Wesley Campbell and his sons Handy and Leo Campbell.²¹

Taken together, Chapel Hill's Black masons have a long tradition of passing on the skills of brick, rock, and stone masonry to new generations of artisans. Minister Robert Campbell recalled that all of the Black masons and builders in the community, like the Barbees and his own family, were "eager to be tutors to train other people how to do that type of work."²² William "Smitty" Smith recalled his own early instruction:

Well, you always when you start, you're always dealing with brick. But with bricks come long blocks, and then later on, then come rocks. You know, so I was not trained to be a rock mason. 1971 or 1972, I did my first rock repair on

¹⁹ William R. Burk.

²⁰ Dan Leigh, "Masters of Masonry," *Generationsagoblog*, July 28, 2016, <https://generationsagoblog.wordpress.com/?s=mason> (Accessed 10.11.2022)

²¹ Minister Robert Campbell, interviewed by Kathryn Wall and George Barrett, October 28, 2022, <https://fromtherockwall.org/oral-histories/minister-robert-campbell-on-black-builders>.

²² Ibid.

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Pittsboro Street at the Carolina Inn. And we have just gone from there.... my boss came to me, and said, 'Smitty, can you lay rocks?' And of course, my answer was, "Yes." And I went down on Cameron Avenue and watched one of the old masons lay his rocks. I watched him for one hour, and I took off from there.²³

Albert Washington recalled that, when training his son in the trade, he "would put him on the hardest thing on the job," explaining "that's why he's such a brick mason, such a good mason. Every corner or curve that I had, I would put him on." Washington added, "And once they get it, they got it. Once you teach them that [the visual pattern of the bricks], they've got it."²⁴

The stone masonry handed down from generation to generation of Black builders in Chapel Hill followed specific styles and practices. The original stone walls around the university "were dry stacked, relying on the artistry of the masons to find ways to fit the irregular rocks into a solid and sturdy pattern"²⁵ Richard Johnson explained that his walls involve several kinds of joints - antique joints that have mortar on the back sides of the stones only, rendering it invisible from the outside; scratch joints that have mortar scraped out from between the stones to leave the stones in relief, and scrape joints in which the mortar is smoothed so that it is level with the surface of the stones.²⁶ The masons of Chapel Hill have handed down not only the basic principles of solid masonry construction, but also the aesthetics that carry the style of specific Black masons forward to generation after generation of new artisans.

John Wesley Campbell was both the mentee and the mentor in the masonry legacy handed down among Black artisans in Chapel Hill. Born in 1888 to Judge Campbell, a white man, and Della Campbell, a Black woman, John Wesley Campbell learned masonry skills from his father and uncles beginning at seven years old.²⁷ He went to school through the third grade before he began to work as a mason full-time. Campbell is consistently listed as a brick or rock mason in the federal census,²⁸ having "learned at a young age watching some of the craftsman before him."²⁹ As he grew older, Campbell worked on a diverse range of building projects on the University of North Carolina campus in Chapel Hill and throughout Orange County. He learned to draw blueprints and do carpentry, plaster, cement, and brick and stone masonry. He helped design and

²³ William E. Smith interviewed by Maggie West, October 14, 2018, <https://fromtherockwall.org/oral-histories/william-smith-speaking-about-his-masonry-career-and-business>

²⁴ Albert Washington, interviewed by Maggie West, September 27, 2018, <https://fromtherockwall.org/oral-histories/albert-washington-on-his-business-church-and-growing-up-in-northside> (Accessed 10.12.2022)

²⁵ "Stone Walls," *UNC A to Z*, <https://uncatoz.com/entry/stone-walls/> (Accessed 10.13.2022)

²⁶ William R. Burk.

²⁷ John Wesley Campbell's birthdate is listed as "abt 1889" in the 1920 Census. According to the Orange County Register of Deeds Vital Records, he died in 1968 (Book 51, Page 113).

²⁸ United States of America, Bureau of the Census. Fifteenth Census of the United States, 1930. Washington, D.C.: National Archives and Records Administration, 1930. T626, 2,667 rolls. (ancestry.com, accessed August 23, 2021)

²⁹ Minister Robert Campbell, interviewed by Kathryn Wall and George Barrett, October 28, 2022, <https://fromtherockwall.org/oral-histories/minister-robert-campbell-on-black-builders>.

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build (in various combinations) the stone houses in the Northside neighborhood, the Hargraves Community Center, the historically black Northside Elementary School (replaced with a new building but the original rock stairs survive), UNC Memorial Hospital, several commercial buildings on Franklin Street in Chapel Hill and in Carrboro, Chapel Hill's bus station, the homes of many UNC professors, and rock walls on the UNC campus.³⁰

Ultimately, he involved several of his sons, nephews, and grandsons in the family business. John Wesley Campbell had nine children, including five sons whom he began teaching the craft of masonry when they were young. Handy, George Preston, Nathaniel, Jake, and Leo worked alongside their father on many of his projects, including the Neville house. One family member recalled that as soon as the boys were able to walk and carry tools, they were helping their father on his projects. The family gained a reputation for their fine craftsmanship and each son was known for his particular skill set. Leo was nicknamed "Rabbit" for his speed in laying the bricks and stone. Nathaniel was generally believed to be the best mason besides his father. Jake was a "joiner" and was often brought in on projects to piece together various structures like archways and corners. Handy was known for building fireplaces and taking such pride in his work that he would start entire projects over again if they were not up to the quality craftsmanship of the family.³¹

John Wesley Campbell's grandson, Minister Robert Campbell, explained, "The Campbells were stonemasons. They were brick masons, carpenters, cement finishers. Nearly anywhere that you traveled between Graham and Durham you can just about see today some of the construction that they have done."³² He recalled his own education in the trade: "I got introduced to construction work at a very young age, working for my grandfather and my uncles...And he was teaching all of us how to be construction workers, brick layers and rock masons and carpenters"³³ The Campbell family's masonry projects are said to "still have an impression on carpentry work that is second to none," and the sons and grandsons who learned at John Wesley Campbell's side have a reputation for passing along their knowledge "to anyone who wanted to work and learn the skills," resulting in many people in the community becoming masons in the Campbell style.³⁴

The rock homes and other stone buildings constructed by the Campbell family have several unique features. Most are made from locally quarried stone, and in some cases have the unusual feature of foundations that are made entirely of stone, to the full depth underground. While the

³⁰ Robert Campbell, interview U-0037 by the Southern Oral History Program, University of North Carolina at Chapel Hill, 13 November 2015. Retrieved August 24, 2021, from https://cdr.lib.unc.edu/record/613125e0-c2c2-4230-889a-1f6b86838739/?browse_type=list-display.

³¹ Ibid.

³² Minister Robert Campbell, interviewed by <https://fromtherockwall.org/oral-histories/robert-campbell-speaking-about-community-faith-and-activism>

³³ Minister Robert Campbell, interviewed by Kathryn Wall and George Barrett, October 28, 2022, <https://fromtherockwall.org/oral-histories/minister-robert-campbell-on-black-builders>.

³⁴ Handy Campbell obituary, July 8, 2020, <https://usobit.com/obituaries-2020/07/handy-campbell-may-14-1931-july-01-2020/> (Accessed 10.07.2022)

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masonry of institutional projects tends to be relatively uniform, private homes that might have allowed for a bit more artistic license include stones showing many different colors, textures, shapes, and sizes. On these private homes, the stone is arranged artfully, creating a flow of different types of stone and often incorporating elements that blend brickwork and stone masonry. In some cases, there are images created in stone, like the half moon and star on the Neville House at 107 Cobb Street or interestingly shaped stones that are placed above windows and surrounded by brickwork. The private homes also show an interesting combination of scrape joints and scratch joints, removing some of the mortar next to the stones to create a relief, but leaving the center portion of the mortar level with the surface of the stones. They also incorporate interesting concrete features like wall surfaces decorated with textures or images, or designed to look like painted wood, and concrete windowsills and mantels with artistic elements in relief. Taken together, these features create a distinctive Campbell style in the Northside community.

John Wesley Campbell built houses “not just for the professors and doctors at UNC, but also for local residents, and created a truly custom home for each of his clients building each home in “different forms based on the needs of the family.” The home at 203 North Graham Street that is currently owned by Delores Bailey, for example, has “different footsteps, different architectural designs in the house.” “My grandfather used to put signatures [artistic license] in his house. You can easily find the one in Mr. Neville’s house”³⁵

Many of the projects built by the Campbell family have held particular significance in the Northside neighborhood. Campbell and his sons built Orange County Training School (later renamed Northside Elementary after the construction of Lincoln High School), the only school for Black students in Chapel Hill for decades. Ms. Felix recalled her family’s role in ensuring education for the children of the community: “Over at Northside, how they got the land was that my uncles and stuff, they put the money together and they were saying that...the only thing they ever wanted over there was a school.” People who rented the property later tried to buy it, but the Campbell family would not sell. As Ms. Felix explained, “They wanted to keep it like that so we would have a school to go to.”³⁶

In 1939, the Campbell family built Hargraves Center (originally the Negro Community Center and later Roberson Street Center), a community center for the Black residents of Chapel Hill. Nate Davis who directed the center’s operations for many years recalled, “People in the community got together and said we need this facility,” and the construction of the center was, in and of itself, a community effort. As Davis explained, “A lot of the rocks came from Mr. Charles Craig’s property on Merritt Mill Road. The community went out and got the rocks and brought the rocks over and they would mainly work on the building after they got off from their regular job during the day. The men would come over and work and their wives would bring

³⁵ Minister Robert Campbell, interviewed by Kathryn Wall and George Barrett, October 28, 2022, <https://fromtherockwall.org/oral-histories/minister-robert-campbell-on-black-builders>.

³⁶ Louise P. Felix, interviewed by Kathryn Wall, October 4, 2022, <https://fromtherockwall.org/oral-histories/louise-felix-2>.

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them dinner.”³⁷ The project brought together master masons like the Campbells and the Barbees, and also involved other community members who could lend a hand even if they were not skilled masons.³⁸

John Wesley Campbell’s grandson, Minister Robert Campbell, noted that “some of the work that he helped put together still stands...you cannot go from Carrboro to Durham without seeing some of the handiwork of my grandfather and my uncles.”³⁹ He notes the distinctive style of his grandfather’s work: “In detail, there are four homes that have been constructed out of rocks that carry the markings of John Wesley Campbell.”⁴⁰ The obituary for one of Campbell’s sons added that “if you take a walk through the community of Chapel Hill and Carrboro, there are still dwellings and rock walls and brick masonry standing in the Campbell design.”⁴¹

The Neville House may be the most notable example of Campbell’s distinctive style. Handy Campbell, John’s son, remembered, “That stone house out in Carrboro...I worked on it... learned how to do it right there beside my father... We did carpentry work, plaster, cement, brick, stone....everything.” He emphasized, with justifiable pride, “We built that house – we didn’t *help* build it, we *built* it. We built that house on the corner.” John Wesley Campbell and his sons constructed the home along with another local Black mason, Earnest Farrar. Built using materials from Fitch Lumber Company in Carrboro and Hogan Hardware,⁴² the home features both brick and rock masonry and includes details including a star and moon made of stone around the front window of the home and a decorative stone fireplace indoors.⁴³ Minister Robert Campbell recalled that his grandfather and uncles built many of the houses alongside other Black builders in the community like carpenters Vance Thompson, Jojo Farrington, and Rufus Farrington, and plumber and electrician Mr. Riggsbee.⁴⁴

³⁷ Nate Davis, “Nate Davis on the Construction of Hargraves Center, except from an interview conducted by Alexander Stephens, April 17, 2012, <https://fromtherockwall.org/oral-histories/nate-davis-on-the-construction-of-hargraves-community-center> (Accessed 10.13.2022)

³⁸ “Willis Farrington on Hargraves becoming a Home Away from Home,” from Willis Farrington interviewed by Alexander Stephens, October 18, 2011, <https://fromtherockwall.org/oral-histories/willis-farrington-on-hargraves-being-a-home-away-from-home> (Accessed 10.13.2022)

³⁹ Minister Robert Campbell, interviewed by Kathryn Wall and George Barrett, October 28, 2022, <https://fromtherockwall.org/oral-histories/minister-robert-campbell-on-black-builders>.

⁴⁰ Minister Robert Campbell, interviewed by <https://fromtherockwall.org/oral-histories/robert-campbell-speaking-about-community-faith-and-activism>

⁴¹ Handy Campbell obituary.

⁴² Handy Campbell clearly referenced “Hogan Hardware” in the interview but didn’t specify where it was located. The 1959 City Directory lists a Hogan’s Grocery on W. Rosemary St. in Carrboro, but not a “Hogan Hardware.”

⁴³ Handy Campbell, Debra Coleman, and Paul Simmons interviewed by Hudson Vaughan, December 13, 2018, <https://fromtherockwall.org/oral-histories/handy-campbell-debra-coleman-and-paul-simmons-on-his-family-learning-masonry-and-building-projects>

⁴⁴ Minister Robert Campbell, interviewed by Kathryn Wall and George Barrett, October 28, 2022, <https://fromtherockwall.org/oral-histories/minister-robert-campbell-on-black-builders>.

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The federal census for Chapel Hill and the city directories give some sense of the growth in the number of Black masons in the community over time. The 1930 census lists 7 masons in Chapel Hill, 5 in 1940, and by 1950 the count swelled to 37.⁴⁵ The 1959 Chapel Hill City Directory includes 16 listings for individuals identified as “brklyr”s, 12 of whom live in historically Black neighborhoods including Northside.⁴⁶ The 1962 Chapel Hill City Directory 18 individuals listed as “brklyr”s, nine of which were also listed in 1959, indicating some change and growth in who was doing masonry work. Three of the individuals listed are Campbells (John, Handy, and Leo), and of the 18 total, 12 live in historically Black neighborhoods.⁴⁷

As Chapel Hill moved into the mid-to-late twentieth century, the work of Chapel Hill’s Black stone masons took on a new significance. Not only did the work of masons provide a source of skilled work and income for the builders and homes, schools, and community centers for the Black community, it also provided a launching point for the freedom struggle. A stone wall built by Atlas Bradshaw and other local masons at the corner of Cotton & McDade Streets in the Pottersfield neighborhood became a gathering place for residents. People would rest on the wall on their walk home from work, and teenagers gathered on what became known as “the hanging out wall” in the community. After the Greensboro Sit-Ins, the talk on the rock wall turned to segregation and Civil Rights in Chapel Hill, and the first sit-ins in town at Colonial Drug Store, along with other Civil Rights actions, were planned by students gathering to sit on the stone walls and strategize.⁴⁸

The tradition of Black masonry in Chapel Hill and Carrboro that began with enslaved workers in the eighteenth century and has spanned centuries since is in danger of dying out. Ezra Barbee, carrying the legacy of his family forward into over fifty years of work as a mason, “readily admits it’s hard to get people interested in the hard work, ’the blood, sweat and tears.”⁴⁹ One way of keeping that tradition alive – and perhaps generating interest carrying the craftsmanship and design of Chapel Hill’s Black stone masons deeper into the 21st century – is preserving the work that they have done for generations. Honoring and amplifying work like that done at 107 Cobb Street not only honors the Black builders of Chapel Hill’s past; it may also inspire the Black builders of its future. The home stands as an example of the Campbell style specifically, but also makes tangible the broader historical tradition of Black masonry, the spirit of community, and the economic independence of Black Chapel Hill. Recognizing it as a historic landmark amplifies the community’s own appreciation and respect for the contributions of the Campbell, Smith, Barbee, Williams, and other families of masons and builders, and elevates the names of these Black builders, serving as a correction to generations of architectural history in North Carolina that has ignored them or assumed them to be anonymous laborers whose stories were invisible. Highlighting the work of John Wesley Campbell and his family is just one step in

⁴⁵ U.S. Census Bureau, 1930, 1940, and 1950.

⁴⁶ *Hill’s Chapel Hill (Orange County, North Carolina) City Directory, 1959*

⁴⁷ *Hill’s Chapel Hill (Orange County, North Carolina) City Directory, 1962*

⁴⁸ “The Rock Wall”, *From the Rock Wall: Living Histories of Black Chapel Hill-Carrboro*, <https://fromtherockwall.org/the-rock-wall> (Accessed 10.13.2022)

⁴⁹ Dan Leigh.

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the direction of correcting the longstanding privilege that historians and preservation societies have bestowed on white-designed and white-built structures for decades, and finally championing the work of innovative Black artisans spanning more than 225 years of Chapel Hill history.

The Jeter and Ethel Neville house exemplifies a masonry tradition rooted in community and represents a craft that provided economic stability and creative autonomy to African Americans during the Jim Crow era in the South. The Neville House and the other four stone buildings built by John Wesley Campbell in the Northside neighborhood share similar features. The Neville house is most like the neighboring house at 201 Broad Street in that they both feature large field stones, arches at the porches, and windows framed in brick rowlocks, as well as six-over-six windows. The houses at 203 N. Graham Street and 214 N. Graham Street and the Hargraves Community Center at 216 N. Roberson Street, all in Chapel Hill, have similar stonework but simpler designs, with concrete lintels and sills rather than brick detailing and fewer or no symbols laid in stone. The gable ends on four of the buildings, as well as the front gable on the house at 214 N. Graham Street, feature a different material than the stonework on the first floor. The home at 203 N. Graham Street is the only one where the stonework continues into the gable end rather than stopping at the first floor.

Additional information on the other stone buildings in the Northside neighborhood built by John Wesley Campbell follows:

- **201 Broad Street, Carrboro:** Located adjacent to the Neville House, the house at 201 Broad Street is similar in style to its neighbor, with arched porch openings outlined with brick rowlocks, which also outside the front door and windows. In contrast to the Neville House, it is more distinctly a Craftsman bungalow in its simple one-and-one-half-story, side gable form with a recessed porch across half of the façade. The house was designed and built by John Wesley Campbell and his sons for carpenter Vance Thompson and his family right after World War II. Land records indicate that the house was completed by 1947, and one of Vance's sons believes they moved into the home in 1946. The Thompson family resided in this home until they sold it in 2013. Most of the original external features remain intact, although the arched openings of the porch have been enclosed with brick aprons and screening above and the interior has been renovated.⁵⁰
- **203 N. Graham Street, Chapel Hill:** This small, one-story Minimal Traditional house features John Wesley Campbell's signature stonework but the detailing of concrete lintels and sills rather than bricks inlaid around the windows is simpler than that of the Neville House. Like the other houses, the arch is a predominant feature, but here it is limited to the slightly arched opening of the small, gabled entrance porch. This house differs from Campbell's other houses in that the stonework continues up the gable end rather than

⁵⁰ Orange County Property Records, retrieved August 24, 2021, from <https://property.spatalest.com/nc/orange#/property/9778966861>); and R. L. Campbell interview by H. Vaughan, 29 October 2018, on file at North Carolina State Historic Preservation Office.

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stopping at the first floor. John Wesley Campbell's son George owned this lot and he and his father designed and built this house with help from John Wesley's other sons. Land records indicate that this house was completed in 1948.⁵¹

- **214 N. Graham Street, Chapel Hill:** Completed in 1945, this was one of the first houses built on N. Graham Street.⁵² John Wesley Campbell designed and built this house for a local pastor. The largest of the four fieldstone houses he built in the Northside neighborhood, it resembles the Neville House in its side-gabled one-and-one-half-story form with a front gable at one end of the façade, but here the gable is above the recessed corner porch marked by a single broad arch and there is no brick detailing. Like all four of the houses, this, too, has a prominent exterior end stone chimney. and is also built in the Craftsman style with a large front porch behind an archway, side-gabled roof with a front-facing gable, and prominent stone chimney.
- **Hargraves Community Center, 216 N. Roberson St., Chapel Hill:** Construction of Hargraves Community Center, originally called "the Negro Community Center," began on January 9, 1941. The pace of its construction was slow, and it stopped altogether due to a lack of resources after the United States entered WWII. Construction was far enough along, however, for the building to house the B-1 Navy band assigned to Chapel Hill. The Navy completed the building in 1945.⁵³ The exterior of the Hargraves Center is similar to three of the stone houses built by the Campbells in the African American community in that it has a different siding material in the gable ends. The building presents its main elevation as a single story, but due to the slope of the site, a lower level is fully exposed on the south and east sides. On the east, rear side, a one-story stone wing at the lower grade was enlarged in 1980 with a second-story addition clad in horizontal siding. A single stone chimney protrudes from the roof.

⁵¹ Orange County Property Records, retrieved August 24, 2021, from <https://property.spatalest.com/nc/orange#/property/9788065625>; and R. L. Campbell interview, 29 October 2018.

⁵² Orange County Property Records, retrieved August 24, 2021, from <https://property.spatalest.com/nc/orange#/property/9788066899>.

⁵³ After completion, Hargraves became and has remained the primary community center for the historically black neighborhoods of Chapel Hill and Carrboro. Dr. Martin Luther King Jr. spoke at the center in 1960 and it was a central gathering place, alongside neighborhood churches, for the local civil rights movement. Hargraves Community Center/Hargraves Center/Roberson Street Center/Negro Community Center, Open Orange Entry retrieved August 24, 2021, from <https://openorangenc.org/buildings/hargraves-community-center-hargraves-center-roberson-street-center-negro-community-center>.

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Washington, Albert. Interview by Maggie West. (27 September 2018). Retrieved October 12, 2022 from <https://fromtherockwall.org/oral-histories/albert-washington-on-his-business-church-and-growing-up-in-northside>.

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): OR3151

Jeter and Ethel Neville House
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10. Geographical Data

Acreage of Property 0.11

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: 35.911819 | Longitude: -79.068222 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The boundaries of the nominated property are all of parcel number 9778-96-7735 as shown on Orange County Tax maps on file with the County Tax Administration in Hillsborough, NC.

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Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the house, outbuilding, fence, and all the land that have historically been associated with the Neville House and that maintain historic integrity.

11. Form Prepared By

name/title: Aspen Romeyn, Project Manager
organization: Self-Help Ventures Fund
street & number: 301 W. Main St.
city or town: Durham state: NC zip code: 27701
e-mail: aspen.romeyn@self-help.org
telephone: 919-313-8565
date: April 24, 2023

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.

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Photo Log

Name of Property: Jeter and Ethel Neville House

City or Vicinity: Carrboro

County: Orange

State: NC

Photographers: Claudia Brown (CB); Aspen Romeyn (AR)

Dates Photographed: March 23, 2023 (Claudia Brown); dates of Aspen Romeyn's photos noted below.

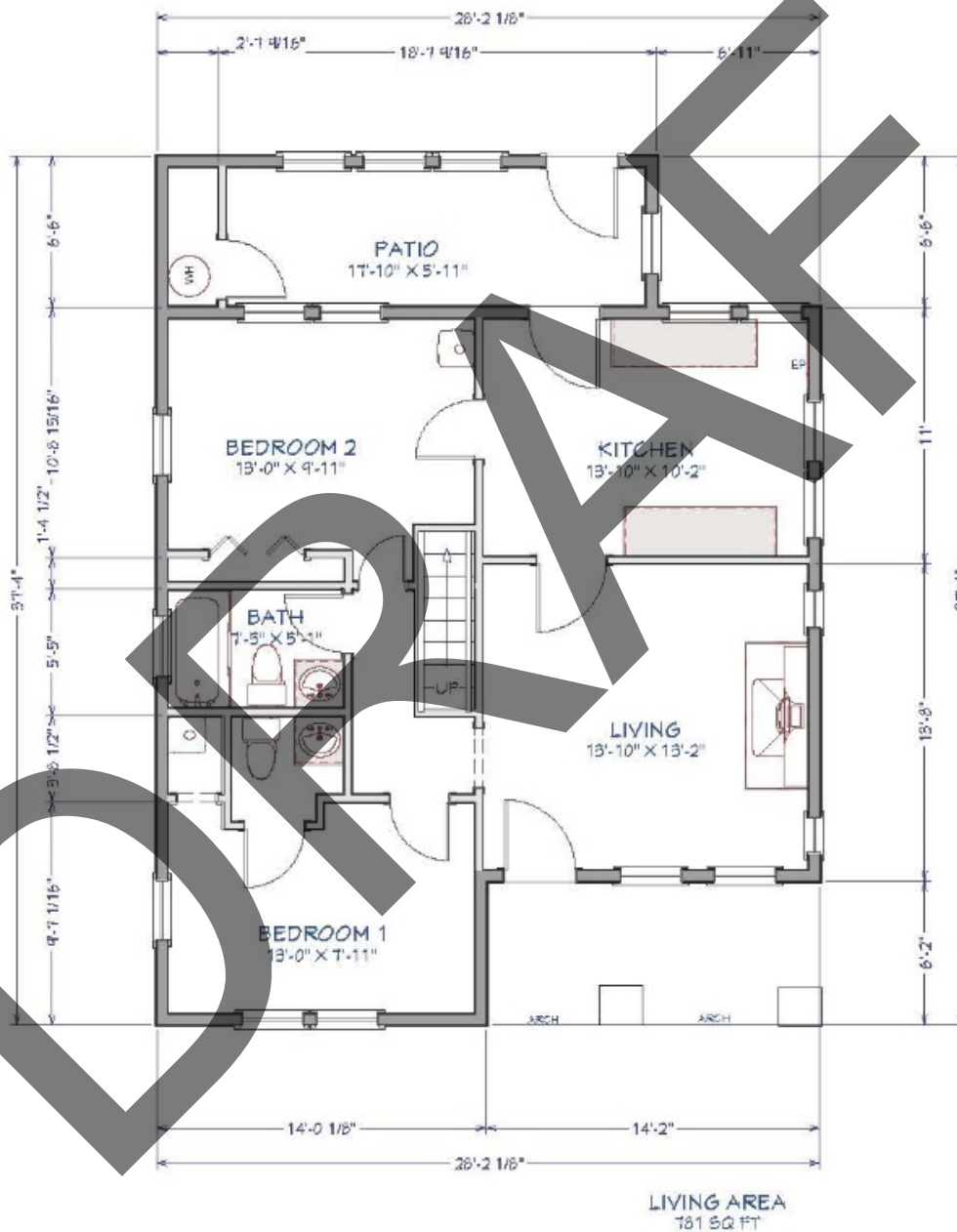
Description of Photograph(s) and number, include description of view indicating direction of camera:

1. Front elevation from street, showing front yard, facing north (AR), April 26, 2023
2. Front elevation, facing north-northwest (AR), April 26, 2023
3. Front and east elevations, facing northwest (CB)
4. Front elevation, west side, facing northwest (CB)
5. Front elevation, dormer and top of porch arches, facing north (CB)
6. Repaired arch and replaced floor of porch, facing west-northwest (AR), April 26, 2023
7. East elevation, facing west (CB)
8. West elevation, facing southeast (AR), [date to be added]
9. Rear elevation, facing southwest (CB)
10. Living room and kitchen, facing northeast (AR), [date to be added]
11. Second-floor west bedroom, facing southwest (CR)

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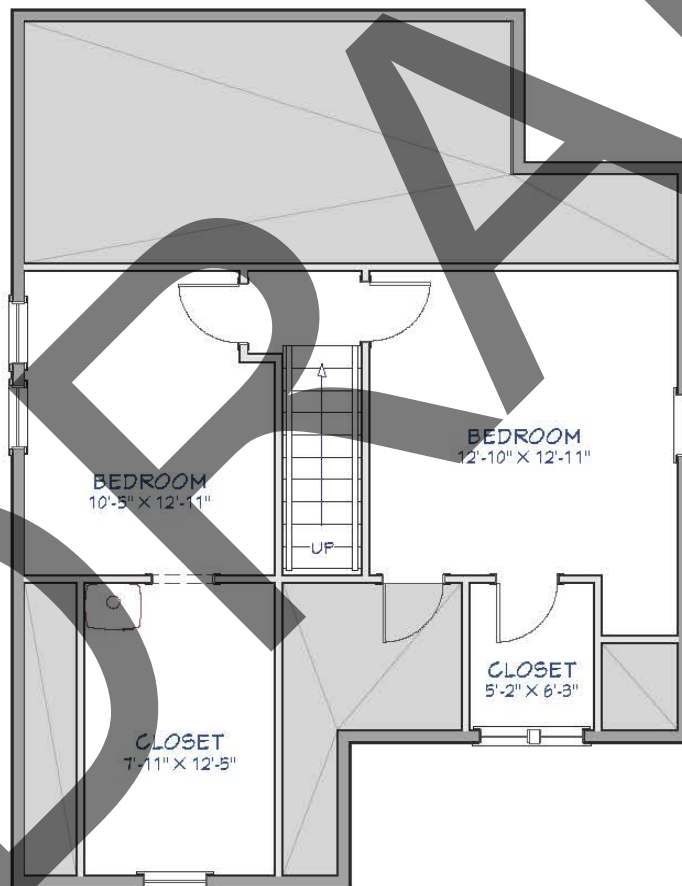
Exhibit A: First-Floor Plan (prior to rehabilitation)



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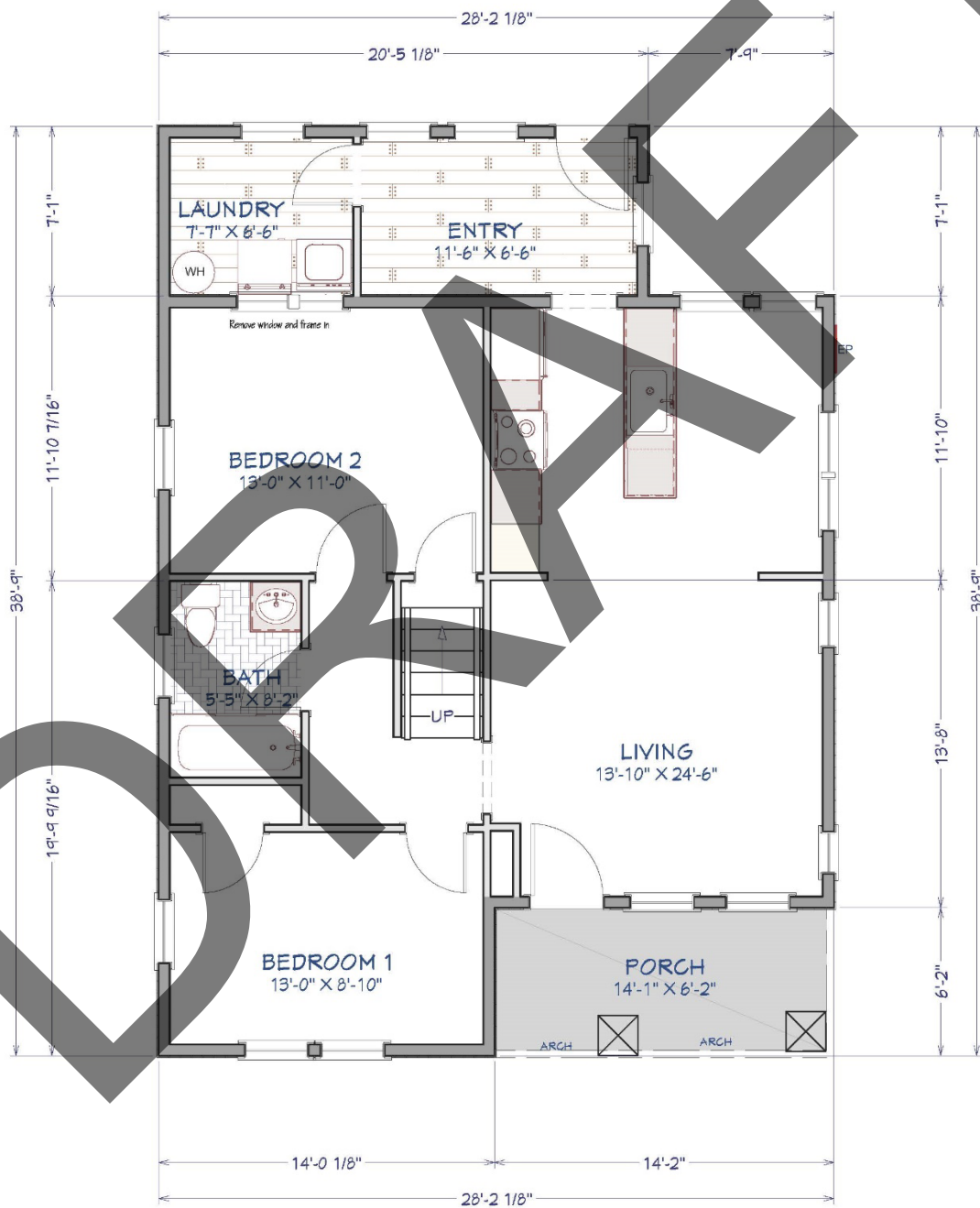
Exhibit B: Second-Floor Plan (prior to rehabilitation)



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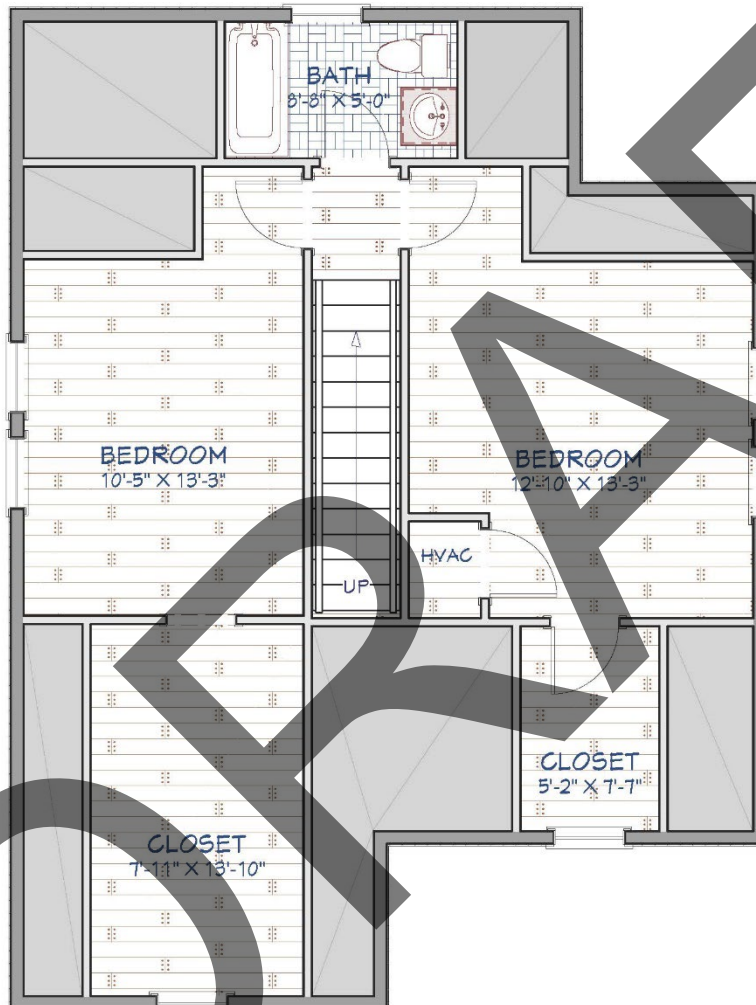
Exhibit C: First-Floor Plan (post-rehabilitation)



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Exhibit D: Second-Floor Plan (post-rehabilitation)



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.460 et seq.).

Jeter and Ethel Neville House

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Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

DRAFT