

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

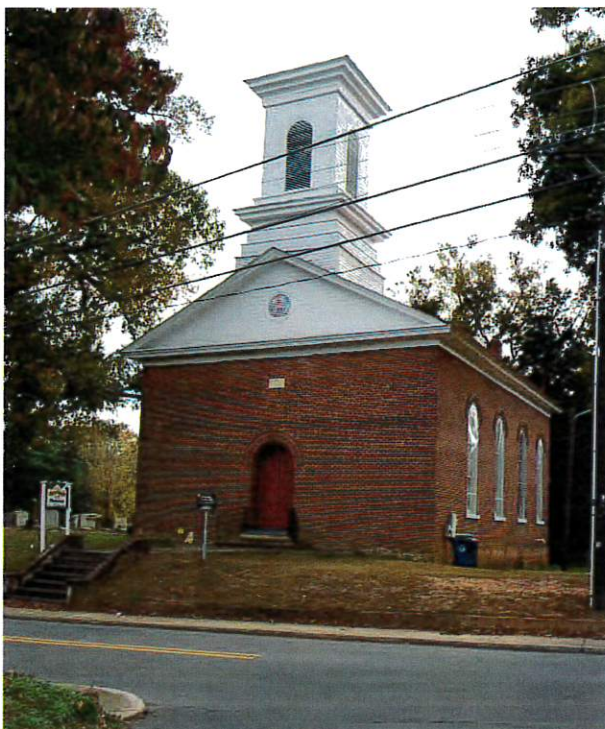
NATIONAL REGISTER OF HISTORIC PLACES

Saint Paul's Methodist Episcopal Church South

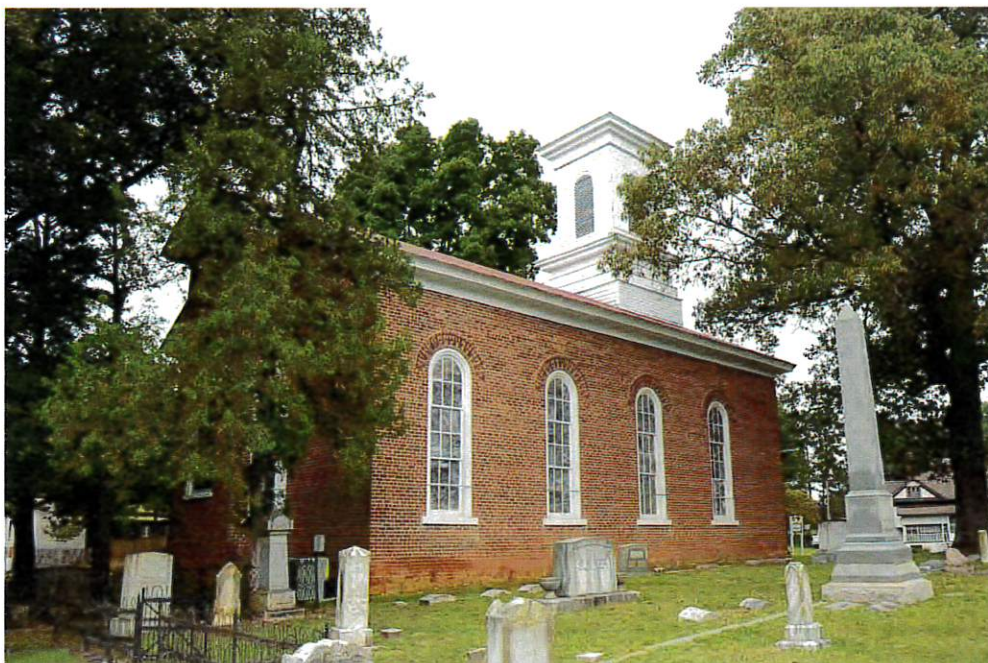
Randleman, Randolph County, RD0762, Listed 8/14/2015

Nomination by Laura A. W. Phillips

Photographs by Laura A. W. Phillips, October 2014



Façade view



Side and rear view

**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 St. Paul's Methodist Episcopal Church South

other names/site number N/A

2. Location

street & number 401 High Point Street not for publication N/A

city or town Randleman vicinity N/A

state North Carolina code NC county Randolph code 151 zip code 27317

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 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 _____

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:	Signature of the Keeper	Date of Action
<u>entered in the National Register</u>	_____	_____
<u>See continuation sheet.</u>	_____	_____
<u>determined eligible for the</u>	_____	_____
<u>National Register</u>	_____	_____
<u>See continuation sheet.</u>	_____	_____
<u>determined not eligible for the</u>	_____	_____
<u>National Register</u>	_____	_____
<u>removed from the National Register</u>	_____	_____
<u>other (explain):</u> _____	_____	_____
_____	_____	_____
_____	_____	_____

St. Paul's Methodist Episcopal Church South
Name of Property

Randolph County, NC
County and State

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

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

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>2</u>	<u>0</u>	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)
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: RELIGION Sub: religious facility
FUNERARY cemetery

Current Functions
(Enter categories from instructions)

Cat: RECREATION AND CULTURE Sub: museum
FUNERARY cemetery

7. Description

Architectural Classification (Enter categories from instructions)

- Greek Revival
- Romanesque Revival
- Gothic Revival

Materials (Enter categories from instructions)

- foundation STONE
- roof METAL
- walls BRICK

- other BRICK
- WOOD

Narrative Description

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

St. Paul's Methodist Episcopal Church South
Name of Property

Randolph County, NC
County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

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

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

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

Criteria Considerations

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

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

B removed from its original location.

C a birthplace or a grave.

D a cemetery.

E a reconstructed building, object, or structure.

F a commemorative property.

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

Areas of Significance

(Enter categories from instructions)

Architecture
Art

Period of Significance

1879

Significant Dates

1879

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Clark, Peter – mason
Redding, Allen – carpenter

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS)

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

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: _____

St. Paul's Methodist Episcopal Church South
Name of Property

Randolph County, NC
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10. Geographical Data

Acreage of Property 1.83 acres

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

Zone Easting Northing
1 _____
2 _____

Zone Easting Northing
3 _____
4 _____

See continuation sheet for latitude and longitude information.

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 24, 2015

street & number 59 Park Boulevard telephone 336-727-1968

city or town Winston-Salem state NC zip code 27127

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 _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

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

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

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National Park Service

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St. Paul's Methodist Episcopal Church South
Randolph County, North Carolina

DESCRIPTION

Note: The church faces northeast. However, for ease of describing the property in this nomination, the front of the church will be considered north, the rear of the church will be considered south, and the two sides will be considered east and west.

Summary and Setting

St. Paul's Methodist Episcopal Church South (hereafter called St. Paul's) is located in Randleman, a small Randolph County city of a little over 4,000 people in North Carolina's central Piedmont. The church and its surrounding cemetery occupy 1.83 acres of hilly terrain at the southwest corner of High Point and North Stout streets.

The 1879 brick church faces north on a rise above High Point Street. A low concrete retaining wall runs along the church property on High Point Street and continues partway down North Stout Street on the east. A flight of seven concrete steps with low, concrete cheek walls rises from the sidewalk of High Point Street to the upper level of ground on which the church stands. From there, a wide concrete walk leads to the front steps of the church, which include three concrete steps progressively narrower as they rise to the top, with a modern metal railing along either side that was added ca. 2000. At the top of the concrete steps, a wood step set into the front wall of the church gives final access to the front entrance. A second, more modern, set of brick steps with flanking cheek walls and metal rails, rises from North Stout Street to the east side of the church yard.

The cemetery, with stone markers on the two sides and rear of the church, extends downhill southward from the church until ending at woods and a small creek at the property line. A cluster of cedar trees and two delicate ironwork fences stand immediately behind the church, and cedars and other trees, including one particularly large oak tree at the northeast corner of the church, are scattered around the rest of the property.

The property contains two contributing resources – the church and the cemetery that forms its historic setting. There are no non-contributing resources. The church is in good condition and has been very little altered. The entire property retains a high degree of integrity due to its original location, setting, design, materials, workmanship, feeling, and association.

Church

Exterior

The exterior of St. Paul's exhibits a combination of influences from the Greek Revival, Romanesque Revival, and Gothic Revival styles. It is a rectangular brick building, one bay wide and four bays deep, with a front-facing gable roof. The building rests on a mortared fieldstone

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St. Paul's Methodist Episcopal Church South
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foundation that has a series of vertical slits on the sides to provide ventilation. The red bricks of the church are laid in five-to-one common bond with white penciled mortar joints. The façade consists of a plain brick wall with no windows, porch, or portico. At the center of the façade, concrete steps with decorative metal balustrades rise to the front entrance, which is an inset, round-arched, double-leaf, paneled door with a paneled casing. A corbeled brick label outlines the door's arch. Above the door, a marble block states the name of the church and its date of construction. The broad gable roof is sheathed with red-painted standing-seam metal and is edged with a boxed and molded cornice and frieze which, on the front the building, outlines the gable end, creating a classical pediment. The pediment is sheathed with decorative wood shingles and has a central round, louvered vent. Above the pediment, a large, well-detailed, square belfry rises from the roof. The weatherboarded and wood-shingled base of the belfry has three layers that step inward as they rise to a boxed and molded cornice. The taller upper section of the belfry has fish-scale wood-shingled walls and a round-arched louvered vent on each side. The belfry terminates with a bold, boxed and molded cornice and a shallow pyramidal roof.

Each side of the church has four evenly spaced, round-arched, wood-framed sash windows with simple beaded molding and projecting wood sills. The windows have the same type of round-arched brick labels as the one found over the front entrance. The triple-hung sash windows contain eighteen panes of tinted milk glass. These are ca. 1993 replacements of the glass which had, itself, been replaced ca. 1920.¹ While the austere, blocky form of the church, with its classical front pediment and heavy, square belfry reflects the Greek Revival style, the round-arched entrance and windows with raised, round-arched, brick labels, along with round-arched louvered vents on the belfry and a round louvered vent within the pediment show the influence of the Romanesque Revival style. At the rear of the church the shallow, three-sided apse continues the classicism of the main body of the building in its small, pedimented cornice and round-arched side windows. In order to fit the space, the apse windows are narrower than those on the sides of the church and have only twelve panes. Unlike the windows on the sides of the church, the apse windows have no corbelled brick labels. The rear wall of the apse is pierced with a lancet-arched window, interjecting a Gothic Revival-style element to the exterior. West of the apse, a narrow, brick, stove flue of later date rises the height of the wall, cuts through the roof eaves, and continues above the roof.

Interior

The interior of St. Paul's matches the high quality of the exterior. The interior is dominated by the influence of the Gothic Revival style.

¹ Around 1920, the original glass was replaced with ribbed frosted glass, and it was this that was replaced ca. 1993. The original glass apparently had been stored in another building when it was replaced, and that building later burned. However, some panes survived to show the character of the original glass.

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The floors are tongue-and groove wood. The flooring in the vestibule is laid east-west and the boards are narrow in width. In the sanctuary, the floor boards are wider – six to eight inches – and run north-south. The walls are plastered and have a wide baseboard with molding along the top edge. The ceilings are sheathed with beaded boards.

Hanging from the center of the sanctuary ceiling is a three-chain light fixture with a decorative milk glass basin at the bottom. It probably dates from the first quarter of the twentieth century when the church was electrified. A small hole in the ceiling between the ceiling fixture and the south end of the church suggests that there may originally have been a second hanging fixture in the sanctuary. Small, brass and milk-glass, historic-looking light fixtures are evenly spaced around the perimeter of the ceiling, on the ceiling beneath the balcony, and along the lower part of the paneled balcony railing. These are late 1960s replacements of earlier fixtures at the same locations. In addition, to serve the lighting needs of the museum occupant, track lighting runs along the underside of the balcony rail in the sanctuary and along the ceiling in the vestibule. The track lighting was first installed in the mid-1990s and was replaced in 2014. A bare bulb hung from the vestibule ceiling until the mid-1990s, when a brass and painted milk-glass fixture hanging from three chains replaced it.

The church's double-leaf front door with its iron lock and decorative brass knob opens to the vestibule, which carries across the width of the church. At each end of the vestibule, a stair leads to the balcony. The bottom seven steps are open, with an open string and no handrail. At the landing, a batten door opens to the second range of steps, which run in the opposite direction from the first set of steps and end on the balcony level. The second run of steps is enclosed with a beaded board wall. Beneath each set of stairs is a small batten door that provides access to a small storage space.

A brick wall separates the vestibule from the sanctuary. Two doors provide passage between the two rooms. Each door has four panels and a two-part molded surround. Wood-paneled casings cover the thick wall surrounding the doors.

Within the sanctuary, an assortment of pews, some of which may be original, line up in the center of the room. Windows along the side walls have plain wood surrounds. A raised platform at the front of the church is rectangular with curved corners. A communion rail with turned balusters and molded handrail follows the edge of the platform. Carpet covers the platform, extending onto the floor of the apse. According to architectural conservator George Fore, the platform appears to have been altered or enlarged.² The date of the platform and its original size and shape have not been determined. The south wall of the sanctuary features a plastered lancet arch that opens to the apse.

The apse is the visual focal point of the church where arches – both real and *trompe-l'oeil* painted – point to a lancet-arched stained-glass window given in memory of church patron John

² Fore, Site Observations.

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H. Ferree. He died in 1898, and the window was probably installed ca. 1900.³ The names of the artist and fabricator of the beautifully executed window are not known. The subject of the window is the announcement, by two angels, of the resurrection of Christ from the rocky tomb. According to local tradition, the statement "He is not here. He is risen." was originally painted on a glass banner across the top of the window. The painted words are believed to have later worn off the glass. The lavenders, blues, and greens of the angels' garments contrast with their white wings. Some of the garment folds are slightly raised, adding to the three dimensionality of the composition. To the left of the angels is the open tomb, to the right is lush vegetation, and above and in the background is a starry night sky. Surrounding the arch is a three-part glass-tile border with the two outer bands in blues and the narrow inner band in greens, golds, and creams. Across the bottom of the window is a rectangle with a glass-tile border in rows of blues, greens, and brownish golds that surrounds the glass dedication block in the center.

A balcony surrounds the sanctuary on all but the south, front, end. It is supported, in part, by two wood columns at the rear corners that run from the sanctuary floor to the bottom of the balcony. Tie rods – three on each side and two across the north end – run from the railing upward through the ceiling to the roof structure to provide additional support to the substantial balcony. A walkway runs along the front of the balcony just behind the solid paneled railing. Adjacent to the walkway, each side of the balcony has a single riser. The rear, north end, of the balcony has several risers. Steps at each end of the rear balcony lead an upper level, and a half-wall board partition borders the steps and runs along the north end, separating the upper level from the rest of the balcony. The reason for the partition is not known. From the upper level, a ladder leads to a ceiling hatch that provides access to the attic with its heavy timber supports.

The most outstanding feature of the interior of St. Paul's is its sophisticated decorative painting executed by the Forsyth County painting and decorating firm of Reuben Rink (Jule Körner). The decorative work consists of wood-grained, stone-blocked, and *trompe-l'oeil* painting.

According to site observations by George Fore in 1993, wood graining originally was located on the paneled balcony railing and on door, window, and baseboard woodwork. Today, wood-graining can be seen where it has been restored – on the balcony railing, the columns that support the balcony, and the doors and their surrounding trim. A type of relatively straight-grained wood was painted on the columns and on the stiles and rails of the doors and balcony, while a lighter burl wood was painted on the door and balcony panels. The original paint has been left on two panels, one on either side of the balcony.

The most noticeable area of decorative painting is found within and around the apse. The plaster wall dividing the sanctuary from the apse has been formed into a lancet arch. A band

³ Interestingly, Ferree's year of death in the window glass (1889) differs from the year of death inscribed on his tombstone (1898).

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outlining the arch carries the words, "Nothing for Self, All for Christ." On the wall above the arch, painted "fabric" banners with tasseled draw cords hang from a horizontal spiked pole and bear the Ten Commandments on the left and the Lord's Prayer on the right. The actual apse is a shallow projection from the south end of the church but, playing off its pointed ceiling and lancet-arched stained-glass window, *trompe-l'oeil* painting is used to provide considerably more visual depth to the space. The apse walls are painted in lavender, blue, cream, and gold. Panels on either side of the stained-glass window, along with a *trompe-l'oeil* floor and baseboard at the base of the wall, use perspective and shadowing to create three dimensionality.

The most unusual decorative interior painting at St. Paul's is the *trompe-l'oeil* Gothic arcade that surrounds the sanctuary. Later painted over, much of it is hard to see. But on the balcony level of the west wall, in particular, stone-block-painted walls with lancet arches, stone fluted columns with lobed capitals, and shaped panels can be seen easily. The arches alternately frame the actual church windows and the painted panels. Although the paint is somewhat washed out, color-wise, several areas where classroom dividers in the balcony were later removed still show the original, darker grays of the stones and the dark red mortar joints. The astragal of one column capital retains a small bit of gold leaf.

Cemetery

The cemetery that surrounds St. Paul's on the east, south, and west forms its historical setting. It is composed of four parcels, totaling 1.51 acres. The stones are placed along a hillside that slopes downward from the church at the north end to woods and a creek at the south end. In addition to the green hillside, the natural landscape of the cemetery features several groupings of cedar trees.

The cemetery contains over 600 burials, ranging in date from 1820 to 2005. Most of the oldest stones appear to be located immediately behind the church, while the most recent stones are east of the church at the north end of the property and at the far south end. Approximately 138 markers date from the nineteenth century and most of those are from the last quarter of the century. Few stones predate 1860, although several date from the 1820s, obviously pre-dating the presence of the church building on the property. The markers from the twentieth century are spread fairly evenly among the decades, and a small number date from the twenty-first century.

Given the range of dates of cemetery burials, the gravestones take a variety of forms typical of the nineteenth and twentieth centuries. All appear to be vertical stones. There are several obelisks and crosses and even more pedestal monuments. Most have a smooth or polished finish, but some are rough-hewn. At least two are carved to resemble tree trunks – one with an attached stone banner and the other set on stone logs. The latter carries the emblem of the Modern Woodmen of America. A few stones are embellished with lilies, ferns, or other types of carved vegetation. There are nineteenth-century stones with rounded or shaped tops and

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many horizontally-oriented twentieth- and twenty-first-century stones with flat or slightly curved or arched heads.

In addition to the gravestones, there are two other types of manmade features in the cemetery. There are two ironwork fences adjacent to each other immediately behind the church. The primary characteristic of the larger of the two is its decorative woven wire. It contains the graves of several families. The other, smaller, fence has vertical iron loops held together by interlocking, horizontal ivy bands. The fence gate bears the shield of the manufacturer, but the raised letters can no longer be read. This fence encloses the graves of members of the Randleman and Ferree families. The other type of manmade feature consists of low, concrete or brick boundary walls several inches high that demarcate both large and small burial areas, some encompassing multiple stones and others surrounding no stones.

Among the hundreds of people buried in the cemetery are those who played important roles in the life of St. Paul's and in the town of Randleman. David R. Caudle (1814-1860) was considered the father of the church. Peter Clark (1834-1879) was the head mason in building the church. James Dicks (1804-1863) is believed locally to have given land for the church, although there is no deed to prove that. John H. Ferree (1839-1898) was one of the owners of the Randleman Manufacturing Company as well as being instrumental in the development of other local mills. He was also the primary patron of the church from its construction until his death. The stained-glass window in the church apse was given in his memory. Rev. Amos Gregson (1839-1926) was a Methodist minister who had longtime close ties to St. Paul's. His name was on the roll at the first service in the brick church in 1879, and a year before his death, he recounted the history of the church at the 1925 homecoming. John B. Randleman (1827-1879) was one of the owners of the Randleman Manufacturing Company and, with John H. Ferree, paid for the construction of the brick church, although he died before it was completed. It was for him that the town was named.

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St. Paul's Methodist Episcopal Church South
Randolph County, North Carolina

STATEMENT OF SIGNIFICANCE

Architect/Builder

Reuben Rink firm (Körner, Jule G.) – decorative painters

Summary

Local industrialists John B. Randleman and John H. Ferree, owners of the Randleman Manufacturing Company on the Deep River in Randleman, North Carolina, funded the construction of St. Paul's Methodist Episcopal Church South that replaced the congregation's ca.1855 frame church on the site. Costing \$4,000 to build in 1879, the new church was a bold, refined, brick structure whose exterior was influenced primarily by both the mid-nineteenth-century Greek Revival style and the later nineteenth-century Romanesque Revival style. An element of the mid-nineteenth-century Gothic Revival style is also present. The austere, blocky form of the church, with its classical front pediment and heavy, square belfry reflects the Greek Revival style; the round-arched entrance and windows with raised, round-arched, brick labels, along with round-arched louvered vents on the belfry and a round louvered vent within the pediment show the influence of the Romanesque Revival style; and the lancet-arched window on the rear wall of the apse represents the Gothic Revival style. The dominant influence on the interior is the Gothic Revival style, due to the use of multiple real and painted lancet arches.

Irish-born Peter Clark was the head mason of the 1879 church, and Allen Redding was the head carpenter. The interior painted decoration was executed by the Reuben Rink firm of Kernersville in nearby Forsyth County. Reuben Rink was the business name taken by noted painter, advertiser, and decorator Jule Gilmer Körner (1851-1924).

When completed, St. Paul's was the first brick church in Randolph County, whose tradition of frame church construction dominated throughout the nineteenth and first quarter of the twentieth century. Within the context of Randolph County's nineteenth-century churches, St. Paul's stands out due to the quality of its design and construction, use of materials, and solid presence that exudes a sense of permanence. Numerous refinements, such as the round-arched door and window details with projecting brick labels, the boxed and molded cornice, the staged belfry, the paneled doors and balcony railing, and the decorative interior painting, reflect the considerable skills of the masons, carpenters, and painters.

St. Paul's exhibits sophisticated wood grained, stone blocked, and *trompe-l'oeil* painting and is the foremost example of historic decorative interior painting in Randolph County. While many examples of wood graining are found in North Carolina, the type of *trompe-l'oeil* painting that decorates the apse by utilizing perspective and shadowing to achieve three-dimensionality is rare in the state. Limited examples of stone-blocked painting are found in the state, but the

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Gothic arcade created by *trompe-l'oeil* stone blocks, fluted columns, and arches at St. Paul's is singular in North Carolina.

St. Paul's Methodist Episcopal Church South meets Criterion C for listing in the National Register due to the local significance of its architecture and decorative interior painting. It meets Criterion Consideration A, because although constructed and initially used by a religious institution, the building is significant for its architecture and decorative interior painting rather than religion. The period of significance is 1879, the year in which the church was built.

Historical Background

Randolph County, located in North Carolina's central piedmont region, was created in 1779 from part of Guilford County.⁴ The county was an early center of the state's textile industry because of the availability of water power afforded by the streams that course through it. By 1850 five textile mills operated along the Deep River. The Union Manufacturing Company built the largest of these mills in 1848. It produced sheeting, sailing, and cotton yarn.⁵ Needing to recruit workers from the countryside, the company built houses on a ridge on the south side of the Deep River across from the mill, and soon a small village, called Union Factory, developed.⁶

Although the majority of stockholders of the Union Manufacturing Company were Quakers, the workers apparently were not. Methodists first held services in a house in Union Factory and then in the Bloomfield school house, where classes, prayer meetings, and preaching took place. David R. Caudle (1814-1860) was the superintendent of the Sunday School and was thought of as the father of the church. Around 1855, the Methodists built their first church, a frame building costing \$500. Local tradition claims that James Dicks donated the land for the church, although no deed was found by this author to substantiate that. In fact, the earliest recorded deed for the property on which the church stands was not executed until March 24, 1874, when C. W. Woolen sold one acre adjoining the lands of James Dicks to the trustees of the Methodist Episcopal Church South for \$252.⁷

⁴ Powell, *North Carolina Gazetteer*, 403.

⁵ Whatley, *Architectural History*, 16, 33; "History of Randleman," 2.

⁶ A predecessor community was called Dicks for Peter Dicks, who operated a gristmill on the river at that place. Powell, *North Carolina Gazetteer*, 403.

⁷ Whatley, *Architectural History*, 16; Walker, "Homecoming at St. Paul's;" Deed Book 45, p. 33. Interestingly, in the deed, the place is still called Union Factory rather than Randleman. Three additional deeds executed June 23, 1882 (Deed Book 47, p. 359, Randleman Manufacturing Company to St. Paul's), October 19, 1896 (Deed Book 86, p. 486, William and Jane Brown to the Trustees of St. Paul Methodist Episcopal Church South), and June 10, 1924 (Deed Book 215, p. 124, Amos Gregson to Trustees of St. Paul Methodist Episcopal Church South) brought together the total property on which the church and cemetery stand.

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The aftermath of the Civil War left Union Manufacturing Company in financial distress. In 1868 John B. Randleman (1827-1879) and John H. Ferree (1839-1898) purchased the mill and proceeded to overhaul and expand it. They renamed the mill the Randleman Manufacturing Company, and the community that surrounded it soon shed its Union Factory appellation to become Randleman Mills and, ultimately, Randleman in 1889.⁸

As might be expected, Randleman and Ferree had a great impact on the development of the growing community. This was especially true regarding the welfare of St. Paul's Methodist Episcopal Church South. Both men attended the church regularly, although only Ferree actually became a member of the congregation.⁹ In 1879, Randleman and Ferree decided that the congregation needed a more substantial building in which to worship, and they provided nearly all the money for the construction of a new church.¹⁰ The frame church was moved east on the church lot so it could continue to be used while the new church was being erected on the original site.¹¹

The new St. Paul's Methodist Episcopal Church South was a bold brick structure said to cost around \$4,000 – a substantial upgrade from the original frame church. Peter Clark was the head mason, and Allen Redding was the head carpenter.¹² Little is known about Redding, but somewhat more is known of Clark. Peter Clark was born in Ireland in 1834, but by 1850, his family was living in the Brooklyn section of New York. There he became a mason, but his work was interrupted by service in the Union army and a serious battle injury. After recovering, he resumed his work as a mason and was listed in the Brooklyn city directories as such between 1873 and 1877. How Clark came to Randleman is not clear. However, his brother-in-law, Joseph A. Seaman, was an engineer in the gold mining business in McDowell County, the county adjacent to Burke County, which was John Ferree's homeplace. It is possible that a connection between Seaman and Ferree or Ferree's family led to Clark's move to Randleman to work on the church. Peter Clark died on September 23, 1879, perhaps before the interior of the church had been completed, and was buried in the cemetery that grew up behind the church.¹³

The Reuben Rink firm of Kernersville in Forsyth County executed impressive decorative interior painting at the church. The story recalled by early church members is that when the

⁸ "History of Randleman," 2; Powell, *North Carolina Gazetteer*, 403.

⁹ Ferree's father had been a minister of the Methodist Episcopal Church South in Burke County in western North Carolina. "History of Randleman," 4.

¹⁰ Walker, "Homecoming at St. Paul's."

¹¹ Walker, "Homecoming at St. Paul's;" Worth, "Notes." When the new brick church was completed, the frame church was dismantled and the lumber was reused in building the original Naomi Falls Church.

¹² Walker, "Homecoming at St. Paul's."

¹³ Walker, "Homecoming at St. Paul's;" Typescript information from Susan Whalen-Sanders, great-great granddaughter of Peter Clark; Email correspondence from Susan Whalen-Sanders to Laura A. W. Phillips, October 28, 2014.

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church was painted, Reuben Rink and two skilled workmen stayed in Randleman for weeks, also painting the interiors of the Randleman, Weaver, Ferree and, potentially, other homes. The domestic interiors are not known to survive. The recollections of church members give no indication that the painting was done at any time other than when the church was built, and that may, indeed, have been the case. It certainly would have fit with Randleman and Ferree's desire that the new building be of the finest quality, and they provided adequate funding to make that happen.¹⁴

The real name of Reuben Rink was Jule Gilmer Körner (1851-1924). He was born in Kernersville, of the family for whom the town was named. In 1865, Jule and two siblings traveled to Indiana to advance their education. Jule remained there until 1869. During this time he exhibited considerable talent in drawing and was advised to seek art instruction. After studying under William Allen Mote and then Mr. Bundy, he was encouraged to go to Philadelphia to pursue additional training. This he did, but not immediately. First, he returned to Kernersville, where he lived in the home of his older brother, Joseph. There, two rooms on the second floor were combined and the ceiling was raised to produce a large art studio. Jule decorated the entire space with murals and proceeded to engage in photography and the painting of pictures and portraits. In 1872, Jule went to Philadelphia, where he remained until 1874. There he continued his art studies and also studied design and the decorative arts. He then moved to Cincinnati, where he established himself as an artist and designer. However, his time there was short, for when he learned of his father's death in January 1875, he returned home to North Carolina for good.¹⁵

After his return to Kernersville, Jule used his artistic abilities in portrait painting, sign painting, and photography. However, he began to focus his energies more and more on the decorative arts and soon had a crew of workmen doing decorative work over a wide area. In 1878, Körner began construction on an eccentric building he initially intended to serve as a combination studio, office, reception halls, ballroom, carriage house and stables. However, he became so attached to his creation that it eventually became his home, as well. While the construction of the building, which was completed in 1880, could have consumed most of Jule's

¹⁴ Early church records do not survive. In their absence, the best information on the early years of the church comes from an address given by Amos Gregson (1839-1926) on the occasion of the homecoming celebration at St. Paul's on August 30, 1925 (Walker, "Homecoming at St. Paul's Church"). Gregson was a Methodist minister who spent most of his life with close ties to St. Paul's. His parents were charter members of the church, and when the new building was erected in 1879, his name was on the church roll at the first service. He was forty years old at the time and was said to have followed the church's history from then until he gave his homecoming address in 1925. He died the following year. In notes on the church written November 11, 1943, Laura S. Worth, county historian from 1934 to 1974, gave additional information on the decorative painting at the church as told to her that day by Walter Gregson from his personal memory (Worth, "Notes.")

¹⁵ Körner, *Joseph of Kernersville*, 80, 83, 85-85. Where he studied in Philadelphia is not known.

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time, he turned over the task of overseeing the construction to his brother, Joseph. It was not until the mid-1880s, prior to his marriage to Polly Alice Mastin in 1886, that Jule undertook the interior decoration of what had become known as "The Folly."¹⁶

Meanwhile, Körner had adopted the business name of Reuben Rink. His reputation for designing, decorative art, and sign painting attracted the attention of Julian S. Carr, head of the Blackwell Tobacco Company of Durham, which produced Bull Durham Tobacco. Carr hired Körner to head his advertising campaign with the task of making Bull Durham Tobacco famous. Körner's genius for advertising manifested itself in his painted signs of Durham bulls, and the success of the campaign surpassed both the company's plans and expectations. On September 30, 1883, the Columbus, Georgia, *Enquirer* described one of the signs, claiming it was the largest in the world and could be read a mile away. The *Raleigh News and Observer* followed up in its edition of January 17, 1884, by reporting that in 1883, Reuben Rink had produced 66,000 feet of hand-painted bulls in seven states, and these included 315 bulls of which no two were alike.¹⁷ In his innovative advertising campaign, Körner was, in effect, contributing in great measure to the transition in advertising from the modest announcement of stock on hand to that of extolling the merits of "what you ought to buy," which was the essence of modern advertising.¹⁸ When the Blackwell Company was absorbed by W. Duke Sons and Company and the headquarters moved to New York, Körner, as a department head, was asked to move with the company. This offer he declined, choosing, instead, to remain in North Carolina.¹⁹

Körner returned to his other successful career as a decorator. With his younger brother, Henry, who came to be called "Little Reuben Rink," he formed the Reuben Rink Decorating and House Furnishing Company. The company's letterhead said that while the home office was in Kernersville, a branch was in the nearby burgeoning city of Winston-Salem. Saying that the company had graduates of the Royal Art School of Berlin, Germany, the letterhead asserted that the company could provide "Fine Grades Furniture, Mantels, Tile, Grates and Grills, Carpets, Curtains, and Everything to Match the Decorations."²⁰ The company decorated the homes of Julius S. Carr, J. B. Duke, B. N. Duke, and others. During this period, Körner began decorating The Folly which, among other things, was used to showcase the company's work. Decorating The Folly was an ongoing process. Körner, himself, executed murals that formed the wainscot of the winding stair from the ground floor to the fourth floor, but Quintini, an Italian mural artist, painted frescoes in the reception room, the drawing room, and two bedrooms. Later, Quintini's work was replaced by the work of German artist Caesar Milch, who was from Berlin. For nearly thirty years after 1890, before Jule Körner's death on November 27, 1924, the company

¹⁶ Körner, *Joseph of Kernersville*, 88-89, 92.

¹⁷ *Ibid.*, 90.

¹⁸ Porter, "The Saga of Reuben Rink," 15.

¹⁹ Körner, *Joseph of Kernersville*, 91.

²⁰ Original letterhead in possession of John G. Wolfe, III, great-grandson of Jule Körner.

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decorated churches, theaters, and residences throughout the South, as far north as Pennsylvania, and as far west as Indiana. Among the company's church commissions were Home Moravian Church in Salem, Kernersville Moravian Church, and St. Paul's Methodist Episcopal Church South in Randleman.²¹

According to Jule Körner's busy and diverse schedule – based on family documents and oral history presented in *Joseph of Kernersville*, a family history written by Jule's son, J. Gilmer Körner Jr. – it seems probable that Jule Körner, a.k.a. Reuben Rink, and his firm decorated St. Paul's when it was built. However, it is also possible that the firm painted the church interior, or part of it, later. Whether it was Körner, himself, or someone else in the firm who painted the decorative work is not known. Nevertheless, based on the recollections of church members, there is no reason to doubt that "Reuben Rink" – either individually or as a company with several painters – executed the impressive wood-grained, stone-blocked, and *trompe-l'oeil* painting that imparted a sophisticated Gothic theme to the interior that was unlike any church in Randolph County or in the state.

John B. Randleman died in 1879, before the construction of St. Paul's was completed, and was buried in the church cemetery. His death left John Ferree in control of the Randleman Manufacturing Company as its secretary and treasurer. Ferree expanded his manufacturing concerns, becoming president and a large stockholder of the Naomi Falls Cotton Mill and secretary-treasurer of the Plaidville Manufacturing Company. He also served as secretary-treasurer of the Southern Plaid Manufacturing Association. Ferree's civic interests were both expansive and diverse. He served as a Randolph County Commissioner, a director of Greensboro Female College, and a trustee of Trinity College.²²

Throughout his life, John H. Ferree maintained his membership and an active involvement with St. Paul's. For several years he was superintendent of the Sunday School. He was considered a pillar of the church who exercised almost unlimited influence over the plans and activities of the congregation. When construction of the church was completed, he gave the congregation an organ. Thereafter, he gave \$300 annually to the church.²³ When he died on March 1, 1898, Ferree was buried in the church cemetery, his grave marked with an impressive

²¹ Körner, *Joseph of Kernersville*, 91-93; Walker, "Homecoming at St. Paul's." The work at Home Moravian and Kernersville Moravian churches does not survive.

²² "History of Randleman," 4-5.

²³ Ferree's noted generosity to the church and influence over it suggests that if all the decorative painting were not done at the time of construction, likely there would have been the means, through John Ferree, to have additional decorative painting executed later.

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monument. After his death, he was memorialized by the installation of a figurative stained-glass window in the church apse.²⁴

In the absence of church records, the next event in the life of St. Paul's was recorded in a newspaper article on the occasion of the church's homecoming celebration on August 30, 1925. The article noted that the church was packed and hundreds stood outside. It also included an address given by eighty-seven-year-old Rev. Amos Gregson on his memories of the church since its establishment.²⁵

By the 1940s, the congregation of St. Paul's was diminishing in size. In 1947, the church combined with the Naomi Falls Methodist Church to form First Methodist Church. A new church was built on Main Street in the center of town, supplanting the two older churches.²⁶ The last service at St. Paul's was held in 1950, when it was reopened for a funeral.²⁷

For nearly two decades, the St. Paul's building was allowed to stand idle, vacant, and subject to vandalism. Finally, in August 1966, a small group of concerned citizens established the North Randolph Historical Society to collect and preserve historic records and buildings and, particularly, the St. Paul's building. After approaching the trustees of First Methodist Church – who held title to the St. Paul's property – about transferring the property to the historical society, an agreement was reached for a two-year trial lease to see how the historical society would manage the property. Thus began the preservation of the church by the society, with multiple efforts undertaken over many years.²⁸ On May 2, 1968, the trustees of First Methodist Church of Randleman, the minister, and the district superintendent along with the unanimous vote of the Fourth Quarterly Conference of the church conveyed the former St. Paul's and 0.32 of an acre drawn around the church to the North Randolph Historical Society, Inc. However, the deed stipulated that should the society fail to maintain and preserve the building and grounds, or if the property were to be used for purposes other than historic preservation, or if the society were to disband or cease to function, then the St. Paul's property would revert to First Methodist Church of Randleman or its successors.²⁹ The North Randolph Historical Society continues to work toward the long-term preservation of St. Paul's and uses the building as a museum for the collection and display of both documents and artifacts of local historical interest. First Methodist Church retains and maintains the majority of the St. Paul's Cemetery outside what was conveyed to the historical society. On June 3, 2014, the Randolph County Historic Landmark Preservation

²⁴ Interestingly, while Ferree's tombstone gives his date of death as 1898, the memorial window lists his death date as 1889. The list of burials in the cemetery says 1899, and Amos Gregson's address says 1896. The tombstone is most likely correct.

²⁵ Walker, "Homecoming at St. Paul's."

²⁶ Hudson, Landmark Designation Application.

²⁷ Wilson, "Here's the Church, Here's the Steeple."

²⁸ "Despite Public Sentiment."

²⁹ Randolph County Deed Book 968, p. 348.

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Commission and the City of Randleman designated St. Paul's Methodist Episcopal Church South as a Randolph County Historic Landmark.

The significance of St. Paul's Methodist Episcopal Church South rests with its architecture and decorative painting.

Architecture Context

Erected in 1879, St. Paul's Methodist Episcopal Church South was the first brick church built in Randolph County.³⁰ In fact, only one other brick church is known to have been constructed during the remainder of the nineteenth century. The First Baptist Church in Ramseur was built in 1894 as a rectangular brick structure of Gothic Revival influence, but between 1897 and 1957, it was enlarged several times and heavily remodeled, losing its nineteenth-century architectural integrity.³¹ Brick churches remained rare during the first quarter of the twentieth century in Randolph County. The few that were built expressed variations on the Gothic Revival style.³²

The oldest surviving religious structure in the county is the 1826 Sandy Creek Baptist Church in rural Liberty Township. The plain log church with a door in its long side was updated with weatherboard siding in 1870, and asphalt siding was added in 1953.³³

The norm for church building in nineteenth-century Randolph County, however, was not brick or log construction, but frame. Frame churches were less expensive than brick churches for a congregation to build and generally required less skill than a masonry church would have. Builders of frame churches were able to rely on the same carpentry skills they used in house construction. Usually these frame churches were simple in design, had weatherboard siding, and a front-facing gable roof.

Built ca. 1860, Mt. Tabor Methodist Church in rural Concord Township is a good example of the simple frame churches built during the nineteenth century in Randolph County. It has nine-over-nine sash windows and its façade has two entrances – one for men and the other for women – each with a transom. Its paired, pedimented, window set within the façade gable is unusual. Randolph Methodist Church in rural Liberty Township illustrates a typical elaboration of the basic frame church. Built around 1870 and remodeled ca. 1890, it has pointed windows that give it a Gothic appearance, a belfry, and a gabled vestibule that projects from the façade. Fair Grove Methodist Church in rural Richland Township is a simple, but refined, church built

³⁰ The architecture context is based on a review of the architectural survey of Randolph County, conducted by Lowell McKay Whatley Jr. in the early 1980s and published in 1985 as *The Architectural History of Randolph County, North Carolina*.

³¹ Whatley, 87-88.

³² *Ibid.*, 76, 77, 101, 233.

³³ *Ibid.*, 74.

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in 1900. The five-bay-deep rectangular structure has a steep gable roof with cornice returns, pointed windows and front door, a polygonal apse, and a pyramidal-roofed belfry with a louvered vent on every side.³⁴

The above-described churches are characteristic of those built in the nineteenth and early twentieth centuries in Randolph County. Except for First Baptist Church in Ramseur, all are rural and most are of frame construction. When compared with the more typical churches built during those years, the stylish, brick St. Paul's Methodist Episcopal Church South stands out architecturally – not only in Randleman, but in Randolph County as a whole. There was simply no other church like it.

Within the context of Randolph County's nineteenth-century churches, St. Paul's Methodist Episcopal Church South is architecturally significant because of its quality of design and construction, use of materials, and solid presence that gives a sense of permanence. There are numerous character-defining features on both its exterior and interior. On the exterior, the austere, blocky form of the church, the classical facade pediment, the boxed and molded cornice, and the heavy, square belfry reflect the influence of the mid-nineteenth-century Greek Revival style. At the same time, the round-arched entrance and windows with projecting round-arched brick labels, the round-arched louvered vents on the belfry, and the round louvered vent within the pediment express elements of the later nineteenth-century Romanesque Revival style. To a lesser extent, the church's exterior also reflects the Gothic Revival style, seen in the lancet-arched window on the rear wall of the apse.

The interior of St. Paul's exhibits the same high quality as the exterior, with its plastered walls, paneled doors and balcony railing and other refined woodwork, wealth of decorative painting, and figurative stained-glass apse window. Stylistically, the Gothic Revival prevails due to the *trompe-l'oeil* Gothic arcade painted on the sanctuary walls and the series of Gothic arches – both real and created through paint – associated with the apse.

Decorative Painting Context³⁵

Decorative interior painting constitutes a dramatic aspect of North Carolina's architectural history. Hundreds of examples of wood-grained, marbled, stone-blocked, smoked, stenciled, *trompe l'oeil*, scenic, and polychromed painting, dating primarily from the nineteenth century, have been recorded, representing a broad geographic distribution from the coastal plain to the mountains. The recorded examples reveal great variety in type, style, and technique and range in execution from the highly sophisticated and primly academic to the unschooled and

³⁴ *Ibid.*, 138, 73, 161.

³⁵ The decorative painting context derives from the long-term study of historic decorative interior painting in North Carolina conducted by the author. Refer, in particular, to Phillips, "Grand Illusions."

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sometimes bizarrely energetic. St. Paul's Methodist Episcopal Church South exhibits sophisticated wood-grained, stone-blocked, and *trompe-l'oeil* painting.

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 natural wood would have been used. Marbling, which imitated both marble and other types of stone, was frequently used in conjunction with wood graining. Many examples of wood graining and marbling portray wood and stone with a remarkable degree of realism, but other examples are so abstract that they defy categorization by material.

Historic stone-blocked painting was an ambitious subcategory of marbling that not only imitated a particular material, but also created neatly arranged blocks through the use of painted mortar joints. Usually the blocks are rectangular in imitation of ashlar. Painted on plaster or horizontal flush-board sheathing, the painted blocks mimic various forms of marble, granite, agate, and slate.

Trompe-l'oeil painting creates architectural features – such as a cornice, a wall panel, or a window – where none exists, achieving the illusion of three-dimensionality through the use of shading and perspective. Historic *trompe-l'oeil* painting in North Carolina runs the gamut from simple examples executed by painters with little or no training, albeit with some imagination, to highly realistic, complex compositions painted by trained artists.

According to architectural conservator George Fore, wood graining at St. Paul's was located originally on the paneled balcony railing and support columns and on door, window, and baseboard woodwork.³⁶ A relatively straight-grained wood was painted on the columns and the stiles and rails of the doors and balcony, and a lighter burl wood was painted on the door and balcony panels. The wood graining has been restored on the balcony railing and on the doors between the vestibule and sanctuary, but an example of the original paint has been left on two of the balcony panels.

The second area of painting, and now the most noticeable, is that which is found within and around the apse. The actual apse is a shallow projection from the rear of the church but, playing off the apse's pointed ceiling and its lancet-arched stained-glass window, *trompe-loeil* painting is used to provide considerably more depth to the space. The plaster wall dividing the sanctuary from the apse forms a lancet arch. A band outlining the arch carries the words, "Nothing for Self, All for Christ." On the wall above the arch, "fabric" banners hung from a horizontal spiked pole bear the Ten Commandments on the left and the Lord's Prayer on the right, all in paint. The apse walls are painted lavender, blue, cream, and gold. Panels on either side of the stained-glass window, along with a *trompe-l'oeil* floor and baseboard at the base of

³⁶ Fore, Site Observations.

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the wall use perspective and shading to create three dimensionality.³⁷ Another example in North Carolina of this use of perspective to create a deeper space than actually existed can be seen in the recessed "room" at St. John's Masonic Lodge in New Bern. The building was constructed ca. 1805, and artist E. N. Metternach produced the decorative painting in the lodge room around 1860.³⁸

The third and most extraordinary example of historic decorative interior painting at St. Paul's is the *trompe-l'oeil* Gothic arcade painted on the walls. Later painted over, much of it is hard to see. But on the west wall at balcony level, in particular, the stone-blocked lancet arches, fluted columns with lobed capitals, and panels can be seen easily. The arches alternately frame the actual church windows and painted panels. Though somewhat washed out, color-wise, several areas where Sunday school classroom dividers in the balcony were later removed show the original, darker grays of the stones and the dark red mortar joints. The astragal on one column capital retains a small bit of gold leaf.

The decorative painting found at St. Paul's was clearly executed by trained artists. The painters – and there were likely several working in the church, perhaps one assigned to each type of painting or composition – were part of the Reuben Rink firm of Forsyth County. What part of the painting Jule Körner, who had adopted the professional name of Reuben Rink, accomplished is not known. The names of other painters who worked with him on the project also are not known. According to local history, there were two others. Jule Körner, himself, was trained in Philadelphia. His younger brother, Henry Körner, who came to be known as "Little Reuben Rink," worked with the firm. Others known to have worked with Körner at one time or another included Quintini, an Italian mural artist, and Caesar Milch, a German artist from Berlin. It was likely Milch that the letterhead for the Reuben Rink Decorating and House Furnishing Company referred to in stating that the company had graduates of the Royal Art School of Berlin, Germany.³⁹

Little decorative interior painting has been recorded in Randolph County. Certainly there is nothing else approaching the caliber of the painting at St. Paul's. While many examples of wood graining are found in North Carolina, the *trompe-l'oeil* painting used to decorate the apse is rare. Limited examples of stone-blocked painting exist in the state, but the Gothic arcade created by the *trompe-l'oeil* stone-blocked walls, fluted columns, and arches at St. Paul's is not found elsewhere in North Carolina.

³⁷ The stained-glass window is a memorial to John H. Ferree, who died in 1898. It was likely installed ca. 1900. Prior to that, the glass was like that in the other windows of the church. Whether the decorative painting was executed before or after the installation of the stained glass is not known.

³⁸ Sanbeck, 393-395.

³⁹ Letterhead in possession of John G. Wolfe III, great-grandson of Jule Körner.

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GEOGRAPHICAL DATA

Latitude: 35.822379
Longitude: -79.808722

Verbal Boundary Description

The boundary of the nominated property is identified as Randolph County PIN 7765051197. The boundary is shown on the accompanying National Register boundary map, drawn to a scale of 1 inch = 100 feet.

Boundary Justification

The boundary of the nominated property includes the acreage historically associated with the church and its cemetery and provides an appropriate setting.

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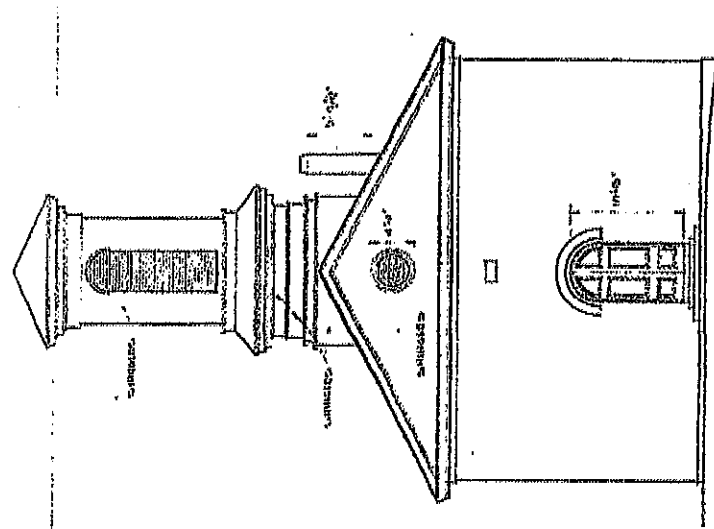
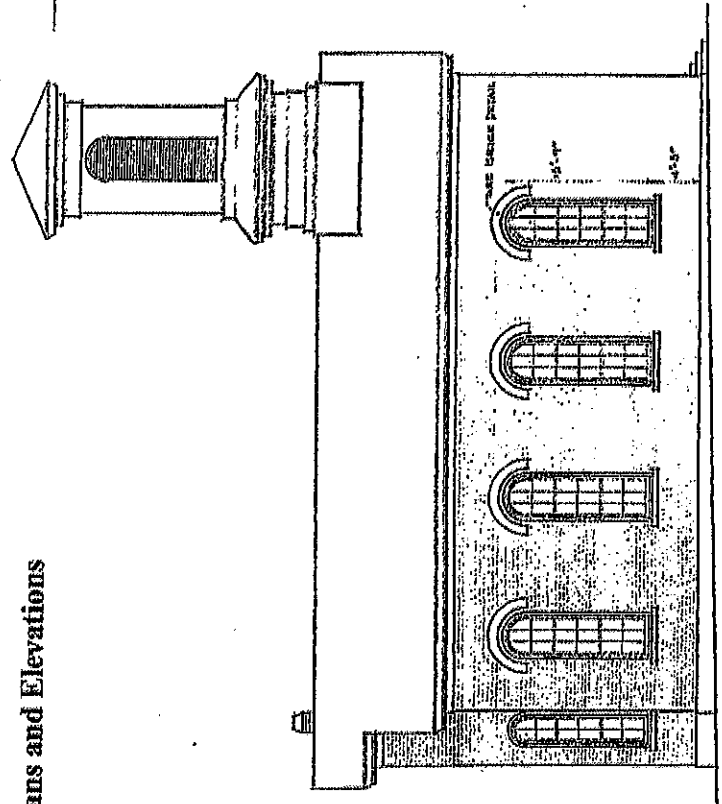
St. Paul's Methodist Episcopal Church South
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PHOTOGRAPHS

- 1) St. Paul's Methodist Episcopal Church South
- 2) Randleman, Randolph County, North Carolina
- 3) Photos #1-6, 9-11: Laura A. W. Phillips; photos #7-8: Heather Fearnbach
- 4) October 2014
- 5) CD: NCHPO, Raleigh, NC
- 6-7)
 - 1: Facade, view to southeast.
 - 2: East and south (rear) elevations, view to northwest.
 - 3: South elevation (rear), view to northwest.
 - 4: West and south (rear) elevations, view to northeast.
 - 5: Cemetery, view to southwest.
 - 6: Vestibule with west stair to balcony, view to west.
 - 7: Sanctuary, view to south.
 - 8: Sanctuary, view to northeast.
 - 9: *Trompe-l'oeil* painting at entrance to apse, view to south.
- 10: Paneled balcony railing and *trompe-l'oeil* Gothic arcade, view to west.
- 11: Detail of *trompe-l'oeil* column, view to west.

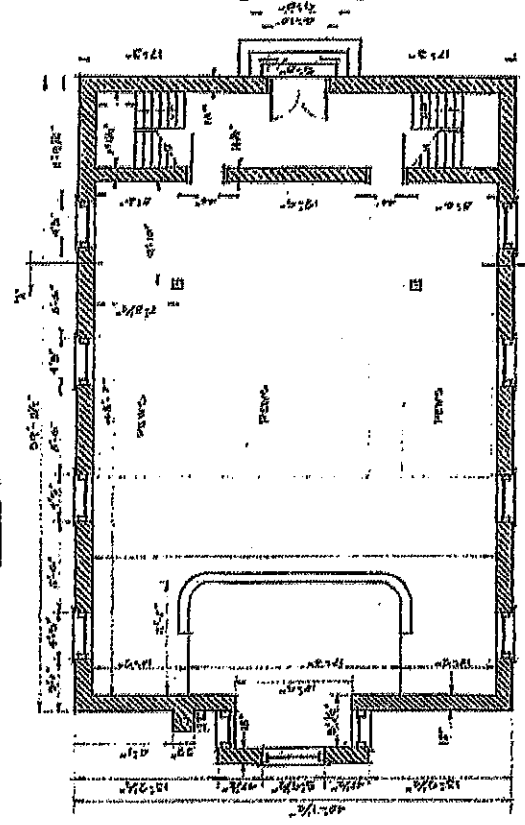
St. Paul's Methodist Episcopal Church South
 401 High Park Street, Randleman, Randolph County, NC

Plans and Elevations

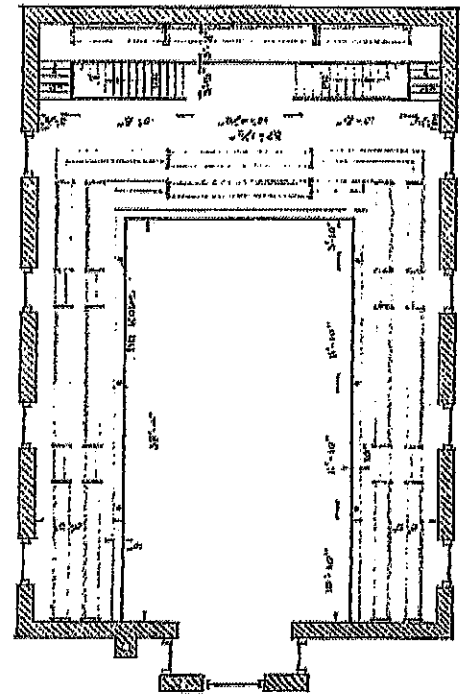


SOUTH ELEVATION
SCALE 1/4" = 1'-0"

EAST ELEVATION
SCALE 1/4" = 1'-0"



FIRST FLOOR PLAN
SCALE 1/4" = 1'-0"



SECOND FLOOR PLAN
SCALE 1/4" = 1'-0"

SCHOOL OF DESIGN
 N. C. STATE COLLEGE

SAINT PAUL'S METHODIST CHURCH
 RANDLEMAN, N. C.

DRAWN BY: ROY E. MISSIEW JR.
 DATE: 17 MARCH 1958 SHEET 1



Randolph County Planning and Development

Location: 7765051197


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Date: 12/30/2014 - Planning.mxd - pztlw

1 Inch = 100 feet



National Register Boundary Map St. Paul's Methodist Episcopal Church South

401 High Point Street, Randleman
Randolph County, North Carolina
National Register Boundary: 

Geographical Data Location: 

Latitude: 35.822379

Longitude: -79.808722