

LOCAL HISTORIC LANDMARK DESIGNATION REPORT

**Randolph Savings and Loan Association Branch Bank
115 South Fayetteville Street
Asheboro, Randolph County**



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Statement of Significance

Randolph Savings and Loan Association Branch Bank at 115 South Fayetteville Street in Asheboro possesses the requisite special architectural significance and integrity for local historic landmark designation due to its distinctive Modernist design. Architect Alvis O. George Jr. of J. Hyatt Hammond Associates; Kemp Mooney, an intern at the firm; and Asheboro engineer Walter Preimats led the design team for the four-story, flat-roofed, concrete, steel, and brick building, the tallest in downtown Asheboro. The building was the first of four Modernist branch banks erected between 1963 and 1972 that dramatically altered the downtown streetscape.¹ The monumental scale and cantilevered form manifested the bank's prosperity and progressive spirit and demonstrated its investment in the community. The striking edifice exhibits the era's optimism in the use of new materials, construction techniques, and spatial arrangements. The expressed structural components, expansive aluminum-frame curtain walls, open lobby and teller counter, highly visible vault, and drive-through and walk-up teller windows reflect the banking industry's increased focus on efficiency, transparency, and customer service during the mid-twentieth century. Randolph Savings and Loan Association Branch Bank maintains integrity of location, setting, feeling, association, design, materials, and workmanship from its period of construction. The bank contributes to the significance of the Downtown Asheboro Historic District listed in the National Register of Historic Places in 2021:



Southwest oblique

All photographs taken by Heather Fearnbach on June 6, 2023 unless otherwise noted

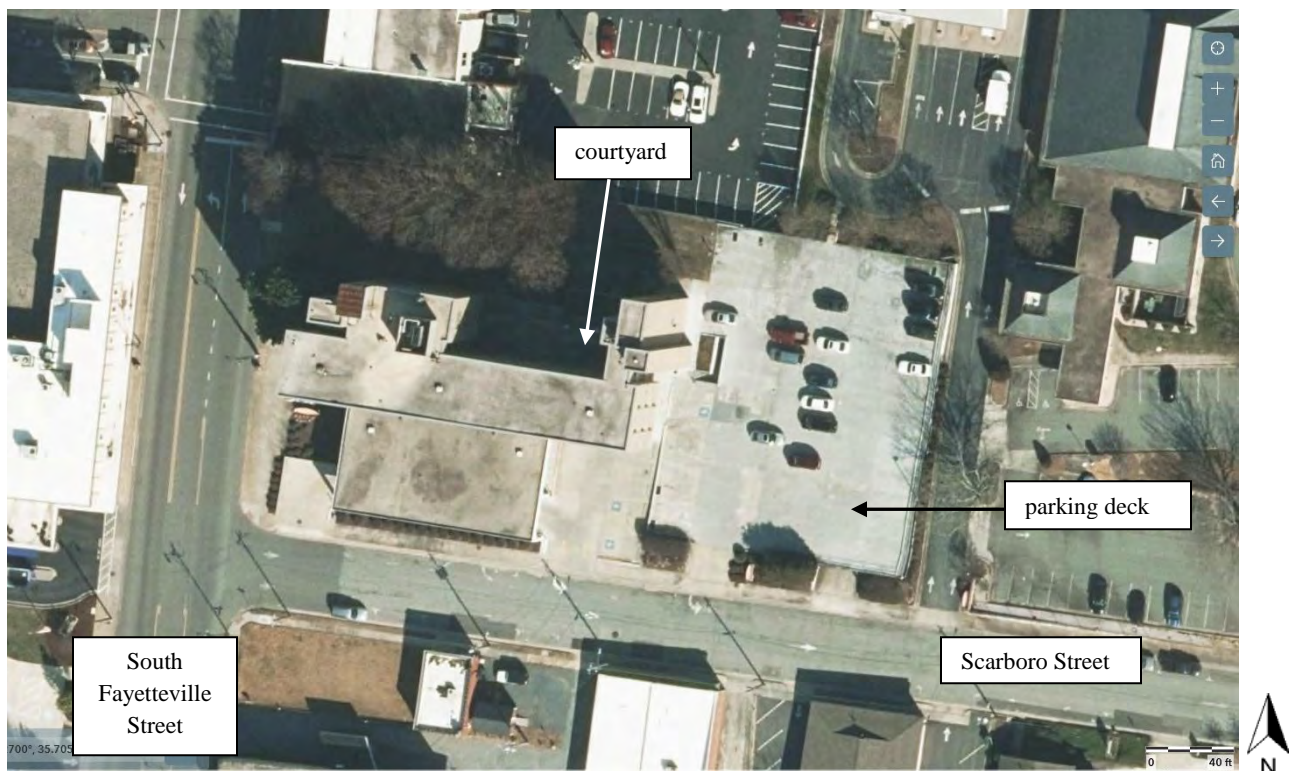
¹ The other three Modernist banks are 1968 Wachovia Bank and Trust Company Branch Bank at 15 South Fayetteville Street, 1968 First National Bank Building at 101 Sunset Avenue, and 1972 First Peoples Savings and Loan Association Headquarters and Branch Bank at 158 Worth Street.

Setting

Randolph Savings and Loan Association Branch Bank is situated on an approximately one-acre lot at the northeast corner of Fayetteville and Scarboro streets' intersection in Asheboro's central business district. The sizable corner parcel permitted construction of an expansive four-story building with a covered drive-through lane to the south as well as the two-level parking deck to the east. The west elevation's deep setback from the municipal sidewalk allows for the L-shaped terrace that wraps around an at-grade planting area. Three broad steps rise from the walkway to the terrace at the west entrance. Large square painted-concrete planters flank the steps and entrance vestibule. The terrace's south end abuts the concrete drive-through lane edged with planting beds. Original signage including aluminum capital letters spelling "Randolph Savings and Loan Association" mounted on the concrete retaining wall at the lane's west end was removed following ownership change. Subsequent signage was mounted on the running-bond taupe-brick-veneered rectangular pedestal that was erected in the central planting area.

The concrete terrace at the east entrance is one step above parking lot grade. As originally specified, pebbles fill the area between the entrance vestibule's north wall and the west bay of the administrative wing's south wall. A square painted-concrete planter is south of the vestibule.

Six-foot-tall running-bond taupe-brick walls with header-course caps enclose the courtyard adjacent to the administrative wing's north elevation. A double-leaf gate with square painted-steel elements secures the courtyard entrance. The brick-paver terrace and planting beds are edged with concrete. North of the courtyard, a narrow strip of grass lawn spans the distance between the parking deck to the east and the landscaped area to the west currently utilized as outdoor seating for the restaurant in the commercial building to the north.



Tax parcel map from Randolph County GIS @ <https://gis.randolphcountync.gov/randolphts/> (accessed November 2023)



Southwest oblique

Description

Exterior

The distinctive Modernist, four-story, flat-roofed, concrete, steel, and brick building is the tallest in downtown Asheboro. The upper three stories of the thirty-foot-wide and 160-foot long main block, which has an east-west orientation, are cantilevered above the north bays of the one-story south lobby wing and the south portion of the northeast office wing. The south wing's projecting portion is approximately fifty feet wide and ninety feet long. Massive reinforced-concrete faceted columns support the cantilevered bays.

The main block's running-bond taupe-brick walls contrast with lighter smooth-beige-concrete framing elements. On the upper three stories, slightly projecting brick panels, wider on the east and west elevations, flank tall aluminum-frame tinted-glass windows. Panels have soldier-course upper and lower edges, while windows have header-course sills and lintels. The copper coping atop the panels is not visible from below.

The south wing's aluminum-frame tinted-glass curtain walls are buttressed with marble-veneered concrete columns. The roof extends to a deep canopy supported by square concrete posts that shelters entrances and sidewalks adjacent to the east and west elevations and the drive-through lane to the south. PNC Financial Services Group replaced the original gray-veined white marble veneer on the fascia, east and south teller window walls, and columns with taupe-colored stucco panels soon after acquiring the property in 2012. The lower third of the south wall and the east wall's west bay, which were originally glazed, were also sheathed with stucco panels. The glazing was removed. It has not been determined if any framing remains.²

² Owen George, conversation and email correspondence with Heather Fearnbach, November 2023.



South elevation (above) and east elevation (below)



The office wing's south wall comprises a combination of aluminum-frame glazed curtain walls and tall taupe-brick kneewalls beneath a continuous band of windows. PNC Financial Services Group replaced the original gray-veined white marble fascia veneer with stucco panels in 2012. A cast-concrete cornice tops the north elevation's curtain wall.

Windowless elevator, stair, and mechanical towers project from the main block's northeast and northwest corners. Double-leaf aluminum-frame doors with a sidelight and tall transom provide exterior egress in both towers. The east and west walls of the offset hyphens between the main block and the towers are pierced by floor-to-ceiling-height aluminum-frame windows with header-course sills and soldier-course lintels. Metal-louver vents fill three wide openings on the mechanical tower's east elevation.



**North elevation and courtyard (left) and
circa 1976 vault west of courtyard (below)**



The taupe-brick walls of the one-story vault that projects from the north elevation west of the courtyard are the same color and texture as the original brick walls. The exact construction date is unknown. Based on paperwork for the interior door dated 1976, the vault was likely constructed that year.

Although the main block's tar-and-gravel roof is in good condition, the tar-and-gravel roofs of the one-story wings are degraded. Vent and drain covers punctuate all roofs. Aluminum coping caps low parapets. Single-leaf steel doors provide egress to the elevator and stair towers that rise above the main block's roof. The four-foot-tall digital clock at the top of the west elevator shaft's south and west walls that displayed the time and temperature is no longer functional. To the east, roof-top mechanical equipment is contained within a corrugated-metal clad enclosure. At ground level, the enclosure is only visible from the west.

Interior

Interior changes occurred in conjunction with bank ownership transition. The first alterations transpired soon after Randolph Savings and Loan Association's 1982 merger with First Southern Savings and Loan Association of Hamlet. The first and second floors have been remodeled several times to facilitate bank operation, most recently by PNC Financial Services Group in 2016. The third floor renovation commenced in January 1986, followed by fourth-floor modification in early 1988.³ Although the exact extent of alteration is unclear, carpet tile removal on the third and fourth floors in 2023 revealed evidence

³ "Bank dwells in largest city building downtown," *Courier-Tribune*, January 28, 1992, p. 6.

of walls that correspond to the 1963 configuration. The floor plans indicate that office partition walls, some of which were to be partially glazed, were “movable.” Only a few original walls remain.⁴ No historic photographs of the upper floors have been located.



Lobby looking east

First Floor

Spatial use on the first floor remains as originally intended, with the south wing containing the lobby and teller counter and the north portion encompassing administrative offices. The east and west entrance vestibules are at the lobby’s north end. Gray-veined white marble veneer covers the north wall of the lobby as well as the northwest stair and elevator tower vestibule’s north and east walls. The incised inscription on a lobby panel includes the names of the bank, executives and directors at the time of construction, architecture firm, and general contractor as well as the 1963 completion date. Near the north wall’s center, a steel door secures the entrance to the original vault, which initially remained in use after the 1976 vault’s construction, but most recently served as a storage room. The Mosler Safe Company of New York manufactured the solid exterior door and interior steel-bar door. The vault has unpainted brick walls and a gray-and-white terrazzo floor.

A dramatic concrete and steel stair rises around a faceted-concrete post to a central landing and continues to the second-floor mezzanine. The stair and mezzanine railings have wood handrails and slender painted-steel balusters. The terrazzo treads have been painted. The rectangular planting bed with low marble retaining walls that was originally beneath the stair is no longer extant. The bed was filled with pebbles and evergreen vegetation. Likewise, two centrally located customer counters with faceted-concrete bases that were south of the stair have been removed.⁵ Circa 2016 modifications include construction of partial-height wood-frame glass walls to separate the administrative wing from the lobby

⁴ J. Hyatt Hammond Associates, “Randolph Savings and Loan Association,” Sheet 6, undated (circa 1961) drawings in the possession of the owner.

⁵ Julius Blum and Company of Carlstadt, New Jersey, supplied ornamental metal components including the stair and mezzanine railings. J. Hyatt Hammond Associates, “Randolph Savings and Loan Association,” Sheet 18, undated (circa 1961) drawings in the possession of the owner; Randolph Savings and Loan Association, Grand Opening Invitation Brochure, 1963.

and create offices lining the lobby's east and west walls. The storage room and office in the southeast corner are enclosed with partial-height gypsum-board-sheathed walls. A matching low reception counter wall was erected at the base of the stairs. The gray-and-white terrazzo floors in the lobby and administrative wing were covered with carpet tiles. Throughout most of the building, ceiling heights were slightly lowered in conjunction with installation of dropped acoustical-tile ceilings with fluorescent light diffuser panels that replaced comparable original ceilings. The replacement lobby ceiling is at original height. The original ceiling included louvered acrylic panels to facilitate airflow and light distribution.



Lobby looking southwest (above), northeast corner of lobby looking into administrative wing and 1976 vault (below left), administrative wing corridor looking east (below right)



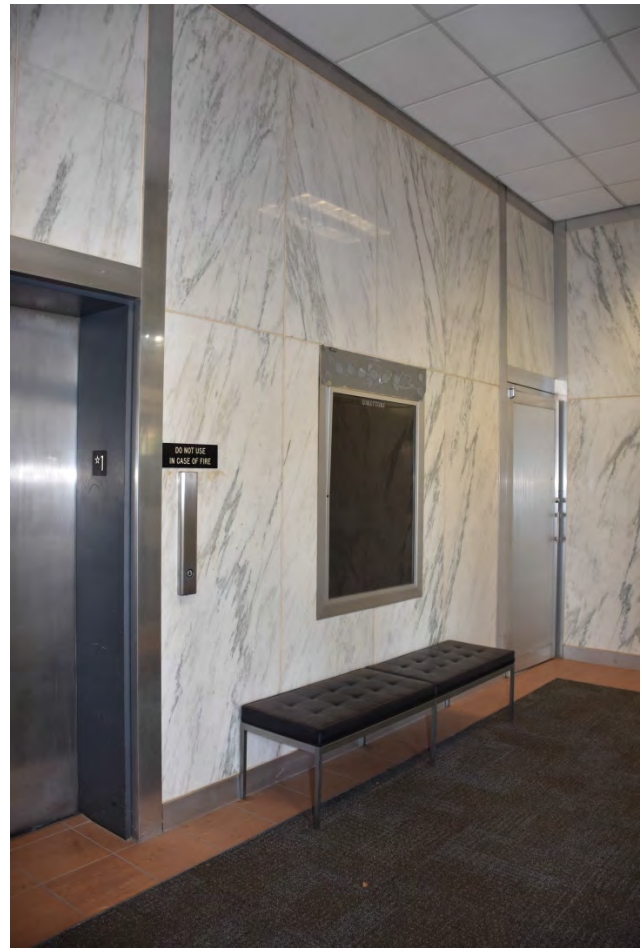
The west portion of the administrative wing originally comprised an office west of a lobby containing public seating and a secretary's desk. The office's south and west walls are fully covered with walnut paneling. The aluminum-frame curtain wall and single-leaf door at the east elevation's south end have translucent glazing. Circa 2016, partial-height gypsum-board-sheathed and wood-frame glass walls were erected in the lobby to create three rooms flanking a T-shaped corridor. The north segment terminates at the 1976 vault.



Executive office, east wall

Four offices, two restrooms, and a storage room line the corridor that extends from the lobby to the east stair and elevator tower vestibule. Original single-leaf flat-panel wood corridor doors and chrome-finished hardware are in good condition. Sophisticated finishes in the executive and executive assistant's offices north of the corridor indicate their use by bank administrators. The south and central walls of both rooms are fully sheathed with walnut paneling. Matching doors on the central walls provide egress between the offices and small shared restroom. In the west office, the north portion of the original acoustical-tile ceiling is visible above the suspended coffered-wood ceiling likely added in the early 2000s. The bar enclosed within the central wall has a white-laminate counter, stainless-steel sink, polished chrome gooseneck faucet, wood base cabinet, and mirrored wall. The restroom's floating white-laminate counter, oval white porcelain sink, and polished chrome faucet are located in the narrow corridor north of the toilet room. The closet in the east office's west wall has a double-leaf door. The north walls of both rooms are aluminum-frame glazed storefronts. The single-leaf door in the east office provides egress to the north courtyard.

Both of the smaller offices south of the corridor have gypsum-board walls. The restroom walls are fully sheathed with square white-glazed ceramic tiles. Each has 12" x 12" vinyl-composition floor tile and original white porcelain toilets and wall-mounted sinks. Pale-blue enameled-steel stall partitions remain in the women's restroom, while the men's restroom has a white partition. The storage room has unpainted red-brick walls and 12" x 12" vinyl-composition floor tile.



East stair and elevator tower vestibule (above left) and west stair and elevator tower vestibule, looking northeast (above right)

The east stair and elevator tower vestibule has a ceramic tile floor, unpainted taupe-brick walls, and acoustical-tile ceiling. The aluminum-frame directory and fire extinguisher boxes inset in the east and west walls are original. The painted-steel elevator entrance is on the east wall. The mechanical room north of the elevator has unpainted red-brick walls and an unfinished concrete floor and ceiling.

The west stair and elevator tower vestibule, accessible from both the main lobby and the west entrance terrace, is larger and more elaborately finished. The north wall and east walls are sheathed with gray-veined white marble. The original aluminum mail chute mounted on the north wall west of the elevator entrance continues to the fourth floor. The aluminum-frame directory and fire extinguisher boxes inset in the north and west walls are also original. The six-foot-long bench with a chrome-finished steel frame and upholstered black leather seat beneath the directory was installed soon after the building's completion. The single-leaf door at the north wall's east end secures a storage room. On the unpainted taupe-brick west wall, a small square steel door beneath the fire extinguisher provides egress to the storage room beneath the stair. Reinforced-concrete and steel stairs with wall-mounted wood handrails, railings with wood handrails and slender painted-steel balusters, and textured rubber treads rise within both stair towers, which have unpainted taupe-brick walls. Carpet tiles cover the landings. In the west stair tower, a six-foot-long bench with a chrome-finished steel frame and upholstered black leather seat remains on the mezzanine landing. The bench in the third-floor vestibule has a bronze-finished frame, dark-brown leather seat, and retains an original tag dated June 16, 1972.



Mechanical and furnace room looking southeast (above left) and west stair (above right)

Mechanical and Furnace Room

The mechanical and furnace room is accessible from the landing between the first and second floors in the west stair and elevator tower. The room has unpainted red-brick walls and an unfinished concrete floor and ceiling. Steel steps provide egress between the concrete platform in the southwest corner and the lower level. The platform has a tubular steel railing.

Second Floor

The second floor originally featured a central mezzanine that completely surrounded the stair rising from the lobby. The approximately seven-foot-wide corridor spanned the building next to the north wall. A conference room and a community room with a lounge filled the east half of this level. Two offices and a storage room were at the west end. Two multi-stall restrooms and a women's lounge were north of the corridor between the elevator and stair vestibule and a vault. During the late-twentieth and early twenty-first centuries, most original walls were removed and gypsum-board-sheathed steel-frame walls were erected to create a narrower east-west corridor and numerous small offices with dropped acoustical-tile ceilings and carpet-tile floors. The mezzanine's east and west sections were enclosed in conjunction with this remodeling, resulting in solid walls rather than railings at the stairwell's east and west edges. Gray-veined white marble sheathes the stairwell walls around aluminum-framed openings with translucent

glazing. Original pendant light fixtures with opaque white glass shades light the stairwell. Restrooms retain square white-glazed ceramic-tile wainscoting, enameled-steel stall partitions, and some original white-porcelain toilets. The women's lounge became a restroom. All restrooms have 12" x 12" vinyl-composition floor tiles. The flat-panel wood door with original hardware remains in the men's restroom. The north taupe-brick corridor wall has not been painted.



Second-floor corridor looking east (above left), central stair looking southwest (above right), and mezzanine looking southeast (below)





Third floor conference rooms (above and below)



Third Floor

Third floor modifications began in January 1986, when many original walls were removed and gypsum-board-sheathed steel-frame walls were erected to create a narrower east-west corridor and offices and meeting rooms with dropped acoustical-tile ceilings and carpet-tile floors. A few intermediary office walls remain. Full-height wood paneling on the southwest office's west wall and matching wainscoting on the other walls has been painted. The northwest office has painted full-height wood paneling on the west wall. Unpainted full-height wood paneling sheathes the south portion of the southeast office's east wall. Matching wainscot remains on the west wall of the small room at the conference room's southeast corner. Restrooms retain flat-panel wood doors with original hardware, terrazzo floors, square white-glazed ceramic-tile wainscoting, enameled-steel stall partitions, and some original white-porcelain toilets. The women's lounge serves as a restroom. The north taupe-brick corridor wall has not been painted. A mechanical room with unpainted red-brick walls and an unfinished concrete floor and ceiling is east of the women's restroom. The storage room accessed from the east stair and elevator tower vestibule has unpainted red-brick walls, an unfinished concrete floor, and a dropped acoustical-tile ceiling.



Fourth floor, central-north section, looking west (above) and northwest room, looking west (below)



Fourth Floor

Although the central-north portion of the fourth floor is now open, some original walls remain on this level. In early 1988, many walls were removed, gypsum-board-sheathed steel-frame walls were erected to reconfigure offices, and dropped acoustical-tile ceilings and carpet-tile floors were installed. Most taupe-brick exterior walls are unpainted but those in a few offices and the east elevator and stair vestibule have been painted. Unpainted full-height wood paneling sheathes the southeast office's east wall and the northwest office's west and south walls. The full-height wood paneling on the southwest office's north, west, and east walls has been painted. A wood cabinet with a laminate countertop and stainless-steel sink spans the north wall of a small northwest room. A partial-height gypsum-board-sheathed steel-frame wall was erected in the open area to screen the restroom entrances. Restrooms retain flat-panel wood doors with original hardware, terrazzo floors, square white-glazed ceramic-tile wainscoting, enameled-steel stall partitions, and some original white-porcelain toilets. The women's lounge is intact. A mechanical room with unpainted red-brick walls and an unfinished concrete floor and ceiling is east of the women's restroom. The storage room accessed from the east stair and elevator tower vestibule has unpainted red-brick walls, an unfinished concrete floor, and a dropped acoustical-tile ceiling.



Looking west at parking deck (above) and lower level looking south (below)



Parking Deck, 1963, contributing structure

The reinforced-concrete two-level parking deck that occupies the east third of the lot contains 110 parking spaces. Concrete ramps facilitate vehicular access from Scarborough Street. The narrow stair with formed-concrete walls and steps at the deck's west end provides pedestrian egress between levels. Exposed square posts and beams and formed-concrete walls support the deck. Tubular steel railings secure the upper-level area's edges. The epoxy coating added to the upper-level concrete deck has failed. The lower-level concrete floor is in good condition. A concrete-block wall encloses the storage room in the northwest corner, accessed via a double-leaf door. Partial-height east and south retaining walls allow for natural light transference and air circulation.

Integrity Statement

The Randolph Savings and Loan Association Branch Bank possesses the seven qualities of integrity—location, setting, feeling, association, design, materials, and workmanship—necessary for local historic landmark designation. The building occupies an approximately one-acre tax parcel at the northeast corner of Fayetteville and Scarboro streets' intersection. The original site plan—encompassing terraces, walkways, a drive-through, an enclosed courtyard, and a two-level parking deck—is unchanged, maintaining integrity of setting, feeling, and association.

The building also displays integrity of design, materials, and workmanship since its form, structural components, character-defining features, and finishes are intact. The main block's upper stories are cantilevered above the north bays of the one-story south lobby wing and the south portion of the northeast office wing. Massive reinforced-concrete faceted columns support the cantilevered bays. The main block's running-bond taupe-brick walls contrast with lighter smooth-beige-concrete framing elements. On the upper three stories, slightly projecting brick panels, wider on the east and west elevations, flank tall aluminum-frame tinted-glass windows. The south wing's aluminum-frame tinted-glass curtain walls are buttressed with marble-veneered concrete columns. The roof extends to a deep canopy supported by square concrete posts that shelters entrances and sidewalks adjacent to the east and west elevations and the drive-through lane to the south. The administrative wing's south wall comprises a combination of aluminum-frame glazed curtain walls and tall taupe-brick kneewalls beneath a continuous band of windows. Six-foot-tall running-bond taupe-brick walls enclose the courtyard adjacent to the administrative wing's north elevation that features a brick-paver terrace and planting beds edged with concrete. The only significant exterior alteration—replacement of the original gray-veined white marble veneer on the fascia, east and south teller window walls, lower third of the south wall and the east wall's west bay, and columns with taupe-colored stucco panels—occurred soon after PNC Financial Services Group acquired the property in 2012. Although the marble removal was unfortunate, the stucco color complements the brick and concrete finishes and the overall design intent is still apparent.

Sophisticated interior finishes include terrazzo floors throughout the building and gray-veined white marble veneer on the lobby's north wall, the northwest stair and elevator tower vestibule's north and east walls, and the upper portion of the lobby stairwell. The dramatic concrete and steel lobby stair rises around a faceted-concrete post to a central landing and continues to the second-floor mezzanine. The stair and mezzanine railings have wood handrails and slender painted-steel balusters. Original pendant light fixtures with opaque white glass shades light the stairwell. The administrative suite on the first floor retains original single-leaf flat-panel wood corridor doors and chrome-finished hardware, walnut paneled walls in three offices, and built-in closets, a bar, and a restroom between the executive and executive assistant's offices. Aluminum mail chutes, aluminum-frame directory and fire extinguisher boxes, and three six-foot-long steel-frame leather-upholstered benches remain the elevator vestibules. Reinforced-concrete and steel stairs with wall-mounted wood handrails and railings with wood handrails and slender painted-steel balusters rise within both stair towers. Most taupe-brick walls remain unpainted.

The first and second floors have been remodeled several times to facilitate bank operation, most recently by PNC Financial Services Group in 2016. The third and fourth floors have also been altered. However, these modifications do not significantly diminish the building's overall integrity. Gypsum-board-sheathed steel-frame and partial-height wood-frame glass walls erected to reconfigure offices, dropped acoustical-tile ceilings, and carpet tile will be removed in conjunction with the building's rehabilitation to serve as a boutique hotel with a first-floor restaurant and bar.

Historical Background



Central Hotel, west elevation, 1910

image from Randolph County Public Library's photograph collection, housed in the Randolph Room

Site Evolution

Randolph Savings and Loan Association Branch Bank occupies the former site of a two-story, side-gable-roofed, weatherboarded residence that became the Central Hotel. The dwelling erected in 1837 for Cedar Falls Manufacturing Company superintendent Henry Branson Elliot was disassembled and moved approximately six miles from Cedar Falls to Asheboro in 1855. By 1880, the house had a full-width one-story porch supported by classical columns, two-story ell, and one-story shed-roofed rear wing. After purchasing the property in 1895, James Melton Millikan enlarged the building to serve as the Central Hotel. He sold it to Aaron Addison Spencer five years later. High demand for boarder and traveler accommodations precipitated construction of five rooms and remodeling in 1905. A subsequent addition resulted in a twenty-two-room hotel with gabled wings flanking the original house and a one- and two-story Colonial Revival-style porch spanning the façade. William James Scarboro purchased the hostelry from A. A. and Flora Spencer in 1913 and expanded it to forty rooms by 1924. He operated the business until his 1941 death, upon which his daughters Bera Cole and Lucille Myatt assumed management. Following the property's 1949 sale to Blalock and White Investment Company, the building suffered from deferred maintenance and served as a boarding house until sustaining extensive damage in a July 4, 1954 fire. The condemned structure was demolished later that year. Randolph Savings and Loan Association purchased the vacant lot in 1958.⁶

⁶ Laura Worth, "History of Central Hotel," 1940, and Ross A. Holt, "Notes on Asheboro's Central Hotel," 2003, typescripts in Hotels and Motels vertical file, Randolph Room, Randolph County Public Library, Asheboro, N. C.; Randolph County Deed Book 30, p. 60; Deed Book 84, p. 216; Deed Book 99, p. 276, Deed Book 150, p. 228; Deed Book 420, p. 46; Deed Book 667, p. 498; "The Central Hotel to be Enlarged," *Randolph Bulletin*, June 15, 1905, p. 3; Central Hotel Changes Hands," *Randolph Bulletin*, January 20, 1910, p. 5; "Central Hotel Condemned," *Courier-Tribune* (Asheboro), July 22, 1954, p. 1; Albert Y. Drummond, *Drummond's Pictorial Atlas of North Carolina* (Winston-Salem: Scoggin Printing Company, Inc., 1924), 28-29.

Randolph Savings and Loan Association

Union County native and Wake Forest College graduate Goodman Harmon King (1879-1951) moved in 1915 to Asheboro, where he established a law practice. He soon orchestrated the creation of Randolph County Building and Loan Association, chartered in January 1917 with three hundred shareholder members. King, who drafted the charter, constitution, and by-laws, was one of seven incorporators. He served as the association's attorney and secretary-treasurer as well as a member of the board of directors.⁷

The first president, Levin Ferree Ross, headed the association until his 1970 death with the exception of a three-and-a-half year stint as secretary-treasurer. Under his leadership, assets grew from approximately \$112,360 in 1923 to \$17,724,000 in 1963. The institution enabled home ownership and maintenance for thousands of Randolph County residents. Ross, a University of North Carolina at Chapel Hill graduate, was also president of Asheboro Home Building and Material Company from 1926 until 1958, Randolph County Board of Education chair from April 1921 until July 1948, and a trustee of High Point College from 1934 until 1970 and Randolph Hospital, Inc. from 1948 until 1963. He served in the North Carolina State Senate during its 1953 session.⁸

Randolph County Building and Loan Association's office was initially located in the 1908 McDowell Building at 126-128 Sunset Avenue. The concern operated from the 1903 McCrary-Redding Hardware Company building at 103 Worth Street from 1925 until moving in December 1938 to the adjacent 1935 McCrary-Redding office building at 124 North Fayetteville Street. Assets doubled between 1935 and 1940 and shareholders increased to 1,131. Building materials shortages during World War II and the Korean War delayed construction of its first freestanding branch bank. However, soon after changing its name to Randolph Savings and Loan Association in 1951, the institution finalized plans for a two-story brick-veneered Modernist bank at 137 South Fayetteville Street. The building completed at a cost of \$49,000 in May 1953 facilitated more efficient and transparent customer service through features such as a glazed storefront, large second-story windows, drive-through lane, and night deposit box. Second-floor tenants included an attorney, beautician, building contractor, and dentist.⁹

⁷ "Early Experiences Laid Ground" and "Forty-Six Years of Steady Growth," *Courier-Tribune*, Special Dedication Section, November 11, 1963; "FSSB's roots grew from loan idea in city," *Courier-Tribune*, January 28, 1992, p. 6

⁸ L. Ferree Ross and his brothers Joseph Dewese and Arthur incorporated Home Building and Material Company in 1904. By 1918, the concern supplied rough and dressed lumber, doors, window sash, shutters, moldings, mantels, and other building materials to clients in North Carolina, South Carolina, and Virginia. The brothers further diversified their business by creating Asheboro Coffin and Casket Company in 1919. "Home Building and Material Company," *Courier*, January 17, 1918, p. 12; "Randolph Savings, Loan President," *Courier-Tribune*, July 6, 1970, p. 2A; "L. Ferree Ross," *Charlotte Observer*, July 7, 1970, p. 6C.

⁹ "Assets Have Been Nearly Doubled," *Randolph Tribune*, February 2, 1941, pp. 1, 3-4. "Asheboro Construction Reaches New High," *Greensboro Daily News*, September 14, 1952, p. 12; "Randolph Savings and Loan Plans 'Open House'," *Courier-Tribune*, May 14, 1953; "Forty-Six Years of Steady Growth," *Courier-Tribune*, November 11, 1963; "Randolph Savings and Loan Association," *Randolph Guide*, Bicentennial Report, 1976.



Randolph County Building and Loan Association Branch Bank at 137 South Fayetteville Street, 1953

John David, photographer, image appeared in the *Randolph Guide* newspaper
from Randolph County Public Library's photograph collection housed in the Randolph Room

Additional space to accommodate customers and staff became necessary as bank assets burgeoned. Thus in 1958 Randolph County Building and Loan Association purchased the nearby parcel upon which the Central Hotel had stood and began planning for a larger facility. The construction of the monumental branch bank at 115 South Fayetteville Street represented a considerable investment in Asheboro. The association's vice president and secretary Thomas F. Bulla Jr. asserted that the building demonstrated its faith in the community's ongoing growth and downtown vitality. A local design team—architect Alvis O. George Jr. of J. Hyatt Hammond Associates; Kemp Mooney, an intern at the firm; and Asheboro engineer Walter Preimats—rendered drawings for a four-story, flat-roofed, concrete, steel, and brick structure that exemplified the bank's prosperity, stability, and progressive spirit. General contractor Dickerson, Inc. of Monroe commenced work in February 1962. Vendors and sub-contractors included Taylor Clay Products of Salisbury (taupe brick), Carolina Marble and Tile Company of Winston-Salem (marble veneer, terrazzo stair treads, and ceramic tile), Certified Concrete Corporation of Asheboro, Binswanger Glass Company of Greensboro, Lorch Plumbing and Heating of Albemarle, Salisbury Lumber and Supply Company (wall paneling, millwork, and doors), J. D. Ross and Company and Elliot Equipment Company (furniture, accessories, and equipment), and Canoy Nurseries of Asheboro (shrubbery).¹⁰

The bank began operating at the new location on October 9, 1963. The grand opening on November 13th attracted visitors with prizes including fifty- to five-hundred-dollar savings accounts and refreshments. The main block's third- and fourth-floor offices were occupied by the Asheboro Chamber of Commerce, American Red Cross, State Board of Health, accountants, attorneys, developers, and insurance companies during the 1960s and continued to be utilized by myriad tenants until the mid-1980s. Exterior entrances to the elevator and stair vestibules allowed for access to the upper floors when the bank was closed.¹¹

¹⁰ Randolph County Deed Book 667, p. 498; "Randolph Savings and Loan Association," *Courier-Tribune*, Special Dedication Section, November 11, 1963.

¹¹ Randolph Savings and Loan Association, Grand Opening Invitation Brochure, 1963; "Randolph Savings and Loan Association," *Randolph Guide*, Bicentennial Report, 1976; "Bank dwells in largest city building downtown," *Courier-Tribune*, January 28, 1992, p. 6; Charles W. Miller, *Miller's Asheboro, N. C., City Directory* (Asheville: Southern Directory Company,



Randolph County Building and Loan Association Branch Bank at 115 South Fayetteville Street, 1963

photograph appeared in the *Randolph Guide* newspaper
from the Randolph County Public Library's photograph collection, housed in the Randolph Room

Garland P. Pritchard, Randolph Savings and Loan Association's vice president since 1945, was elected president following L. Ferree Ross's 1970 death. He was succeeded by T. Bulla Jr. in 1974. The association built a branch bank at 1425 North Fayetteville Street in 1973.¹² Assets had grown to \$90 million by its 1982 merger with First Southern Savings and Loan Association of Hamlet. The resulting entity, which served Randolph, Richmond, and Scotland counties, merged with Community Federal Savings and Loan Association of Hendersonville in July 1985. The institution reorganized as First Southern Savings Bank in March 1987, merged in 1995 with Centura Bank of Rocky Mount, and became RBC Centura Bank upon 2001 merger with Royal Bank of Canada. Pittsburgh-based PNC Financial Services Group acquired RBC Centura Bank on March 2, 2012, and operated a branch bank in the Asheboro building until selling the property to the current owner on March 31, 2023.¹³ The interior has been remodeled several times to facilitate bank operation. First Southern Savings Bank gradually assumed use of the entire building, renovating the third floor in January 1986, followed by the fourth floor in early 1988. Centura Bank leased a few upper-floor offices to tenants during the late 1990s and early 2000s. PNC Financial Services Group updated the lobby and first-floor offices in 2016.¹⁴

1964), p. 410; Mullin-Kille Company, *Asheboro, North Carolina City Directory* (Chillicothe, Ohio: Mullin-Kille Company, 1967-1979); Johnson Publishing Company, *Asheboro, North Carolina City Directory* (1980-1998).

¹² "Randolph Savings and Loan Association," *Randolph Guide*, Bicentennial Report, 1976.

¹³ "Randolph S&L Plans Merger," *Greensboro Daily News*, January 6, 1982, p. B4; "FSSB's roots grew from loan idea in city," *Courier-Tribune*, January 28, 1992, p. 6; "Thrift Merger Completed," *Asheville Citizen-Times*, July 3, 1985, p. 35; "First Southern Savings Bank," <https://www.usbanklocations.com/first-southern-savings-bank-s-s-b-28188.shtml> (accessed July 2023); Randolph County Deed Book 2851, p. 1840; Charles W. Miller, *Miller's Asheboro, N. C., City Directory* (Asheville: Southern Directory Company, 1964), p. 410; Mullin-Kille Company, *Asheboro, North Carolina City Directory* (Chillicothe, Ohio: Mullin-Kille Company, 1967-1979); Johnson Publishing Company, *Asheboro, North Carolina City Directory* (1980-1998); R. L. Polk and Company, *Asheboro, North Carolina City Directory* (Livonia, MI: R. L. Polk and Company, 1999-2022).

¹⁴ "Bank dwells in largest city building downtown," *Courier-Tribune*, January 28, 1992, p. 6.

Modern Architecture Context

Modern architecture, in addition to being a predominant mid-twentieth-century design aesthetic, proved to be an affordable option in many contexts. Modernist principles such as simplicity, efficiency, affordability, and intrinsic material expression were inherently applicable to buildings that display a functionalist approach in their form, horizontal massing, articulated structures, spare detailing, and fenestration dictated by spatial use rather than symmetry. The availability of new building materials and technology allowed for structures that employ concrete, steel, and glass in innovative ways. Curtain walls containing large steel- or aluminum-frame windows replaced traditional load-bearing walls and facilitated visual connectivity between interior and exterior spaces. Such design provides large, well-ventilated, and amply lit rooms. Steel and precast-, formed-, and slab-concrete structural systems, often exposed on the exterior and interior, allow for expansive, open spaces. Concrete, terrazzo, and ceramic-tile floor and wall surfaces in a wide variety of colors, textures, patterns, and finishes are pragmatic and durable. Concrete block was often a less expensive alternative for structural walls than brick. Decorative concrete block serves myriad functions including indoor and outdoor screens and open walls.

Such elements were well-represented in the contemporary architecture exhibit in 1932 at the Museum of Modern Art in New York, which exposed the American public to Modernist architectural tenets. The exhibit catalog, authored by art historian Henry-Russell Hitchcock Jr. and architect Philip Johnson, identified principles of modern architecture that were henceforth used to describe buildings constructed in what was called the International Style given its European genesis and subsequent diffusion throughout the world. They profiled the movement's leading architects Walter Gropius and Ludwig Mies van der Rohe of Germany, Le Corbusier of France, and J. J. P. Oud of Holland, and explored the characteristics of their work.¹⁵

Walter Gropius and Mies van der Rohe were among the European architects and designers who emigrated to the United States beginning in the late 1930s and espoused Modernist principles to a new audience. Gropius, the highly influential founder of the German design school known as the Bauhaus, began teaching at Harvard's Graduate School of Design and used his personal residence in Lincoln, Massachusetts, erected in 1937, to promote the central tenets of Bauhaus philosophy—maximum efficiency and simplicity of design. The house was revolutionary at the time, as it combined traditional building materials including wood, brick, and fieldstone with streamlined modern elements rarely employed in residential construction such as glass block, acoustical plaster, and chrome banisters. Gropius employed long rectangular forms, horizontal massing, flat roofs, and sleek surfaces to create a streamlined modern aesthetic in commissions such as his 1949 design for the Harvard Graduate Center, undertaken with The Architects' Collaborative. Eight multi-story, flat-roofed, concrete and steel residential buildings exhibit modern materials such as concrete sheathing panels, taupe brick veneer, aluminum-frame curtain walls, and bands of aluminum-frame windows as central design components. Inset entrances and cantilevered upper stories add visual interest and shelter entrances.¹⁶ Despite the efforts of Gropius and others to “soften” the International Style through the use of natural materials, it proved more popular in commercial, institutional, and educational rather than residential applications in

¹⁵Henry-Russell Hitchcock Jr. and Philip Johnson, *The International Style: Architecture since 1922* (New York, W. W. Norton & Company, 1932), 20.

¹⁶Gropius's streamlined designs for the 1911 Fagus Factory and 1926 Bauhaus School in Germany, which feature steel-frame curtain walls, were internationally influential. He designed his Massachusetts house in collaboration with Marcel Breuer, his former student and Harvard School of Design colleague. Hitchcock Jr. and Johnson, *The International Style*, 20; Historic New England, “Gropius House,” <https://www.historicnewengland.org/property/gropius-house/> (accessed in October 2023).

the United States, as flat roofs, sleek surfaces, and angular lines were often perceived as being impersonal and harsh.

Near Asheville, North Carolina, Bauhaus painter Josef Albers's experimental Black Mountain College also promoted Modernist concepts during the 1930s and 1940s. Walter Gropius, R. Buckminster Fuller, and other influential architects and artists provided instruction at the secluded institution. Gropius and Marcel Breuer's 1939 design for the campus encompassed a series of white concrete International Style buildings arranged on the banks of Lake Eden. Although the master plan proved to be too expensive to execute, architect A. Lawrence Kocher incorporated elements of the concept into the 1941 Studies Building, which featured a central lobby and four radiating wings of various sizes. However, only one two-story, flat-roofed, rectangular wing was executed.¹⁷

It was not until 1948 that a public North Carolina institution of higher learning fully embraced Modernist teachings. That year, North Carolina State College (NCSC) in Raleigh hired architecture professor Henry Kamphoefner, who recruited George Matsumoto, James Walter Fitzgibbon, Edward W. Waugh, and other University of Oklahoma faculty to help him establish the NCSC School of Design. The men, all strong proponents of Modernism, employed the style in commercial, educational, industrial, religious, and residential commissions throughout the state. The design school's collaboration included a partnership with North Carolina's Office of School Construction that involved developing design standards and advocating contemporary architecture at workshops for local officials and architects in 1949 and 1950. School of Design professors and visiting lecturers such as Frank Lloyd Wright, Walter Gropius, and Mies van der Rohe had a significant impact on North Carolina's mid-century built environment, both through the buildings they designed and the students they trained. Many of the program's graduates, including Alvis Owen George Jr. and J. Hyatt Hammond, established firms that perpetuated the Modernist aesthetic for decades.¹⁸

Mid-twentieth-century Commercial Architecture in Asheboro

From the late 1940s through the 1970s, Asheboro's commercial buildings tended to incorporate elements of the Modernist style, reflecting the era's progressive thinking and optimism in the use of new materials, construction techniques, and spatial arrangements. These structures display sleek lines, smooth facades, and the aluminum-framed plate-glass windows, doors, and curtain walls that characterize the modern design aesthetic. Storefronts featured asymmetrical entrances, angled or cantilevered display windows and side walls, flat-roofed canopies, and neon or aluminum-lettered signage in an effort to project an up-to-date image that would appeal to consumers. Materials including structural and spandrel glass, glass block, porcelain-enameled steel, anodized aluminum, natural and cast stone, wood, cast concrete, and long, thin Roman brick were used to embellish facades throughout the nation during this period.¹⁹

The expansive two-story brick Modernist building encompassing three storefronts erected at 129-135 Sunset Avenue in 1949 employs contrasting material color and texture to add aesthetic interest. The two

¹⁷ Page Pless, "Black Mountain College Historic District," National Register of Historic Places nomination, 1982; Paul Venable Turner, *Campus: An American Planning Tradition* (Cambridge: MIT Press, 1985), 257.

¹⁸ Edward Waugh and Elizabeth Waugh, *The South Builds: New Architecture in the Old South* (Chapel Hill: The University of North Carolina Press, 1960), preface, 8; David R. Black, "Early Modern Architecture in Raleigh Associated with the Faculty of the North Carolina State University School of Design, Raleigh, North Carolina," National Register of Historic Places Multiple Property Documentation Form, 1994, E15-16.

¹⁹ Carol J. Dyson, "How to Work with Storefronts of the Mid-Twentieth Century," presentation for the National Main Streets Conference, Philadelphia, April 2, 2008, <http://www.illinois-history.gov/ps/midcentury.htm>.

outer storefronts—129 and 135—are distinguished by pale-gray-brick second-story veneer framed by darker gray concrete panels, while 131 Sunset Avenue features pale-pink-brick second-story veneer edged with darker pink concrete panels. At the second-story's center, a dark-pink-concrete surround borders five short rectangular translucent-glass-block windows. On either side, a large, wide, translucent-glass-block window spans a central stack-bond bay flanked by running bond panels.

The ca. 1915 commercial building at 114 Sunset Avenue was transformed in the 1950s, when it housed Rogers, Inc., a jewelry store. The original redbrick façade had a corbelled cornice and four tall second-story windows with segmental-arched lintels and corbelled hoods.²⁰ The windows were enclosed and the façade veneered with long, thin, light-red Roman brick laid in patterned horizontal-stack bond. The deeply recessed storefront features Tennessee crab orchard stone veneer on the north wall and canted kneewalls beneath aluminum-frame, flat-roofed display window boxes.

The architect of the two-story Modernist 1950 office building at 325 Sunset Avenue, likely John James Croft Jr., employed red Roman brick, stone, and glazed aluminum-frame curtain walls to elevate aesthetic appeal. The façade's blind central stack-bond first-story wall is flanked by an aluminum-frame entrance to the west and a recessed, aluminum-frame, eight-section, plate-glass curtain wall and double-leaf door to the east. Long, thin, variegated stone sheathes the raised planting bed that spans the façade's center. The aluminum-frame second-story curtain wall's seven vertical sections each contain a back-painted spandrel topped with a square central pane and two bordering short rectangular panes, all reflective glass.

The streamlined Classical Revival-style façade of Central Telephone Company's 1960 building at 334 Sunset Avenue also reflects a Modernist influence. A molded cast-stone cornice tops the variegated-redbrick wall laid in common bond with three stretcher courses followed by a course of alternating headers and stretchers. Cast-stone sills and soldier-course flat-arch lintels with cast-stone keystones frame four double-hung eight-over-twelve sash. A rectangular cast-stone panel surmounts each window. In the slightly projecting central section, a robust cast-stone surround borders the recessed entrance bay. The adjacent one-story redbrick Modernist 1960 commercial building to the west features a tripartite façade with a slightly projecting central section with a taller parapet than the flanking walls. Cast-stone panels surround the recessed central entrance bay and Modernist sconces flank the door. A tall cast-stone cornice tops the central section and shorter fluted cast-stone cornices surmount the outer sections, each of which contains two tall, narrow, fixed-pane, plate-glass windows.

The one-story blonde-brick Modernist commercial building erected at 221 S. Fayetteville Street in 1965 is distinguished by square aggregate panels that span the facade above the storefront and top the north entrance. A flat-roofed concrete canopy with a paneled frieze and square posts extends across the façade.

The five buildings in the Asheboro Downtown Historic District designed by J. Hyatt Hammond Associates, architects, are outstanding examples of the concern's commercial work, which typically displayed Modernist characteristics. The 1960 Trollinger Professional Building and 1964 Asheboro Public Library face each other on Worth Street. The completion of the 1963 Randolph Savings and Loan Branch Bank at 115 S. Fayetteville Street, 1968 Wachovia Bank and Trust Company Branch Bank at 15 S. Fayetteville Street, and 1972 First Peoples Savings and Loan Association Headquarters and Branch Bank at 158 Worth Street dramatically altered the downtown streetscape.

²⁰ Circa 1930s Bayard Wooten photograph and 1950s John David photograph, Randolph Room, Randolph County Public Library, Asheboro, N. C.

The Modernist one-story-on-basement flat-roofed Trollinger Professional Building at 200 Worth Street, a concrete and steel structure, is sheathed with variegated-redbrick stack-bond veneer and beige-stucco panels in window and door bays. Deep aluminum-edged eaves shelter aluminum-frame plate-glass windows, doors, and curtain walls. Variegated-redbrick walls, clerestory windows, and a slate-shingled flared pent canopy with deep eaves unify the one-story-on-basement 1964 Asheboro Public Library at 201 Worth Street and its two-story 1993 addition to the north. Two long rectangular raised planting beds with canted variegated-redbrick walls border the Worth Street sidewalk.

The flat-roofed concrete four-story Randolph Savings and Loan Association Branch Bank at 115 S. Fayetteville Street was the first of four distinctive Modernist banks erected downtown between 1963 and 1972. The approximately one-acre lot at the northeast corner of Fayetteville and Scarboro streets' intersection allowed for an expansive building and parking deck. The upper three stories of the thirty-foot-wide and 160-foot long main block, which has an east-west orientation, are cantilevered above the north bays of the one-story south lobby wing and the south portion of the northeast office wing. The south wing's projecting portion is approximately fifty feet wide and ninety feet long. Massive reinforced-concrete faceted columns support the cantilevered bays. The main block's running-bond taupe-brick walls contrast with lighter smooth-beige-concrete framing elements. On the upper three stories, slightly projecting brick panels, wider on the east and west elevations, flank tall aluminum-frame tinted-glass windows. The office wing's south wall comprises a combination of aluminum-frame glazed curtain walls and tall taupe-brick kneewalls beneath a continuous band of windows. The building's monumental scale, cantilevered form, and elegant finishes manifested the bank's prosperity, stability, and progressive spirit. It remains the tallest building in downtown Asheboro.

The Brutalist two-story, flat-roofed, concrete, 1968 Wachovia Bank and Trust Company Branch Bank at 15 S. Fayetteville Street is equally striking. The building exemplifies central design tenets of mid-twentieth-century Brutalism such as asymmetrical massing and fenestration, angular form, expressed structure, textured surfaces, modular elements, and few windows. The style's name—derived from the French phrase, *béton brut*, for raw or unfinished concrete—reflects its typical execution in concrete and steel, as seen in the Wachovia Bank and Trust Company Branch Bank.²¹ The structure is sheathed with precast gray-concrete aggregate panels that vary in shape and style. On the west elevation, four projecting central bays have ribbed second-story panels and black-finished-aluminum-frame tinted-glass first-story curtain walls framed by full-height pilasters. The south bay is clad with tall vertical panels above an open bay. The north section's recessed bay contains a tall narrow black-finished-aluminum-frame tinted-glass window at each level, while the windowless north bay is embellished with large paired panels framed by slightly projecting upper, central, and base panels.

The flat-roofed brick and concrete two- and three-story 1968 First National Bank Building at 101 Sunset Avenue, expanded with a north wing in 1978, is also an excellent example of Modernist institutional architecture. The steel and concrete structure is clad with brown brick veneer and precast concrete panels of various textures and colors. Deep eaves with precast-concrete-panel soffits and beige-concrete course-aggregate rectangular panels at the cornice, building corners, and between bays add aesthetic interest in both sections. The north block's north elevation contains a recessed black-finished-aluminum-frame tinted-glass first-story curtain wall. On the second story, four slightly projecting white-concrete fine-aggregate panels with canted centers and molded edges frame narrow black-finished-aluminum-frame tinted-glass windows. The three-story block's first story is brick, while the upper two stories are sheathed

²¹ Mark Gelernter, *A History of American Architecture: Buildings in Their Cultural and Technological Context* (Hanover, New Hampshire: University Press of New England, 2001), 264-265, 277.

with full-height white-concrete fine-aggregate panels, some blind and others containing two narrow black-finished-aluminum-frame tinted-glass windows. The 140-foot-long east elevation's six-bay first story encompasses a southern entrance with a recessed black-finished-aluminum-frame tinted-glass curtain wall and two matching six-section north window bays. A flat canopy wraps around the building, extending above a two-lane drive-through on the south elevation.

The unique one-story 1972 First Peoples Savings and Loan Association Headquarters and Branch Bank at 158 Worth Street's above-grade elevation necessitates broad concrete steps and walkways to reach the primary north entrance, which is sheltered by a deep canopy supported by square brick posts. Raised planting beds with canted off-white-brick walls border the concrete-paved areas. The building comprises a large north block with an asymmetrical pyramidal-hip slate roof topped with a long rectangular metal-frame monitor with square reflective-glass panes connected by flat-roofed corridor and open breezeway supported by rectangular brick posts to two small square wings with symmetrical pyramidal-hip slate roofs with monitors. The steel and concrete structure is sheathed with off-white-brick running-bond veneer beneath deep eaves and tall fluted concrete-aggregate-panel cornices. On the north elevation, projecting brick pilasters frame four central bays with bronze-finished-aluminum-frame tinted-glass curtain walls. The roof extends to create a drive-through canopy supported by a rectangular off-white brick post. To the south, a sizable shed dormer with a multi-section black-finished-aluminum-frame tinted-glass window pierces the east roof slope. A short flat-roofed corridor leading to the open breezeway spans most of the south elevation. The rear wings are offset on either side of the breezeway, resulting in the east wing being further north. The wings are executed in the same manner as the main block, with recessed entrances and tall narrow windows with canted concrete kneewalls.

American Bank Architecture

American bank architecture was rooted in the past until the mid-twentieth century. The selection of ornament drawn from classical precedents was intended to express permanence, prosperity, refinement, and economic security, thus inspiring public trust. Ancient Grecian and Roman architecture served as the archetypes for overall composition and details. Symmetry and balance are important components of the style, as seen in English architect Benjamin Henry Latrobe's design for the temple-front Bank of Pennsylvania in Philadelphia, completed in 1801, which was the first Greek Revival-style American civic building. The monumental edifice sheathed in marble with two full-height pedimented Ionic porticos flanking a central saucer-dome-topped banking hall was heralded an exemplar of democratic ideals and often emulated at a smaller scale. The 1893 World's Columbian Exposition in Chicago perpetuated a national preference for classicism that became part of the "City Beautiful" movement—the antithesis of the polluted, unhealthy, industrial city. Although neoclassicism predominated in civic and institutional architecture through the 1920s, prominent architects including Albert Kahn and Walter Gropius decried the style as pretentious and espoused a functionalist approach in their commissions. Following nationwide bank failures during the Great Depression, the financial industry sought to restore public confidence by promoting a progressive, accessible image through modern design.²²

Many banks erected during the 1930s and early 1940s had traditional features such as symmetrical façades, large multi-pane windows, and molded water tables, but were otherwise devoid of classical embellishment. Streamlined façades reflected the era's austerity as well as the growing influence of

²² Carol Dyson and Anthony Rubano, "Banking on the Future: Modernism and the Local Bank," In *Preserving the Recent Past 2*, ed. Deborah Slaton and William G. Foulks (Washington, D.C.: Historic Preservation Education Foundation, Association for Preservation Technology, and National Park Service, 2000), 2-43; Albert Kahn, *Architectural Treatment of Bank Buildings* (Detroit: Albert Kahn, 1929).

internationally popular styles such as Art Deco and Art Moderne.²³ After World War II, banks more often displayed asymmetrical forms, expressed structural components, and expansive aluminum-frame curtain walls. An increased focus on efficiency, transparency, and customer service was manifested in open floor plans, visible vaults, and drive-through windows. Wood wall and ceiling sheathing, built-in cabinetry, recessed lighting, and terrazzo, cork, and rubber-tile floors softened interiors. Sculptural staircases with open treads and slender balusters were focal points in lobbies, typically rising to mezzanine-level offices. The banking industry found that such innovative buildings attracted customers. The Manufacturer Trust Company's boxy glass-walled 1954 Midtown-Manhattan branch designed by Bordon Bunshaft of Skidmore Owings and Merrill not only garnered widespread architectural acclaim, but was credited with precipitating a significant increase in account openings. Likewise, Randolph County Building and Loan Association's assets doubled the year after the institution occupied its Modernist 1953 branch bank.²⁴

Around 1960, architects began employing even more unconventional forms and materials in bank design. Precast concrete panels facilitated construction of buildings with distinctive circular, oval, and diamond-shaped footprints and folded-plate, hyperbolic paraboloid, or dome roofs. Banks of the Expressionist Modernist style popularized by architects including Edward Durrell Stone and Minoru Yamasaki are characterized by symmetrical massing, exposed structural elements, attenuated columns, contrasting material color and texture, and deep roof overhangs with scalloped or pierced fascia. Such buildings and the four Modernist branch banks erected in downtown Asheboro between 1963 and 1972 exuberantly displayed the banking industry's embrace of progressive design.²⁵

J. Hyatt Hammond and Associates, architects; J. Hyatt Hammond, Alvis Owen George Jr.

J. Hyatt Hammond (1926-2017), a native of the small Randolph County community of Farmer, served in the United States Navy from 1941 until 1945. The following year, Hammond commenced undergraduate studies at North Carolina State College in Raleigh. He interned in the offices of Asheboro architect James Croft Jr. from 1948 until 1951 and Holloway and Reeves of Raleigh from 1951 until 1952. Hammond returned to Asheboro after graduating from NCSC's School of Design in 1953 and collaborated with Jack Croft to establish Croft and Hammond. He opened a namesake Asheboro firm in 1957 and, as commissions proliferated, added staff including architect Alvis Owen George Jr., hired in 1960 as design director. The firm opened a Greensboro office in 1962 and incorporated as J. Hyatt Hammond Associates in 1968. A member of the American Institute of Architects since 1954, Hammond served as a director of the North Carolina chapter from 1963 until 1968, when he became its president. Hammond's wife, Asheboro native Bonnie Myree Burge, an Art Institute of Chicago interior design program alumna who also studied at Sorbonne University, Paris, worked on many of the firm's projects. By 1970, J. Hyatt Hammond Associates principals included architects Alvis O. George Jr. and John G. Pappas and engineers Raymond M. Hepler and W. A. Hammond, J. Hyatt Hammond's brother. Both of the firm's offices remained active until 1988, when operations were consolidated in Greensboro. Soon after the merger, Hammond sold the firm to some of his partners and retired to Asheville, North Carolina. He died on December 4, 2017.²⁶

²³ This style is sometimes referred to as Depression, Stripped Classical, or PWA/WPA Moderne due to its prevalence in buildings subsidized by Public Works Administration (PWA) or Works Progress Administration (WPA) grants.

²⁴ Dyson and Rubano, "Banking on the Future," 2-44--2-46.

²⁵ *Ibid.*, 2-47.

²⁶ "J. Hyatt Hammond," *High Point Enterprise*, September 10, 1967, pp. 5 and 7; "J. Hyatt Hammond," *Greensboro News and Record*, December 4, 2017; "Bonnie Myree Burge Hammond," *Greensboro News and Record*, February 11, 2018; "J. Hyatt Hammond," American Institute of Architects (AIA) membership file, AIA Archives, Washington, D. C.; George S.

Roanoke Rapids native Alvis Owen George Jr. (1929-2001) and J. Hyatt Hammond were classmates at North Carolina State College. After George's 1953 graduation, he served in the U. S. Air Force and Reserves and practiced architecture in Raleigh before moving to Asheboro in 1960 as design director for Hammond's firm. His downtown Asheboro projects included the First Peoples Savings and Loan Association Headquarters, Randolph Savings and Loan Branch Bank, Wachovia Bank and Trust Company Branch Bank, and Asheboro Public Library. Beginning with South Asheboro Middle School, George designed myriad educational buildings: Farmer and Seagrove elementary schools, North Asheboro Middle School, Randleman and Trinity high schools, four Randolph Community College buildings, Weaver Career Education Center in Greensboro, and buildings at N.C. A&T State University and Blue Ridge, Central Carolina, Guilford Technical, McDowell, Stanly, and Wilkes community colleges. He also led the design team that created the North Carolina Zoological Park's 1970s master plan. Later in his career, George worked for Moore-Garner and Associates, Black and Veatch, and as an independent practitioner.²⁷

J. Hyatt Hammond Associates received commercial, educational, industrial, institutional, religious, and residential commissions throughout North Carolina. The firm's five buildings in the Asheboro Downtown Historic District are excellent examples of the concern's commercial work, which typically displayed Modernist characteristics. All are substantially intact. The 1960 Trollinger Professional Building at 200 Worth Street contained the firm's office as well as those of other professionals. The 1964 Asheboro Public Library at 201 Worth Street won a NC Chapter of the AIA award in 1964. The 1972 First Peoples Savings and Loan Association Headquarters and Branch Bank at 158 Worth Street received the same honor in 1975. The completion of the 1963 Randolph Savings and Loan Branch Bank at 115 S. Fayetteville Street and the 1968 Wachovia Bank and Trust Company Branch Bank at 15 S. Fayetteville Street dramatically altered the downtown streetscape. J. Hyatt Hammond Associates, one of the principal architecture firms in Asheboro from 1957 until 1988, had an enduring impact on the city's built environment.

Koyl, ed., *American Architects Directory, First edition* (New York: R. R. Bowker, 1956), 224; Koyl, ed., *American Architects Directory*, 1962, 282; Koyl, ed., *American Architects Directory*, 1970, 371; "J. Hyatt Hammond Associates," North Carolina Secretary of State Business Registrations.

²⁷ "Alvis Owen George Jr.," *News and Observer*, February 17, 2001, p. B8; Erik Buxton, "By George, I think he designed it," *Courier-Tribune*, August 12, 2015.

Boundary Description and Justification and Local Historic Landmark Boundary Map

The Local Historic Landmark boundary encompasses 0.94-acre Randolph County tax parcel 7751-82-3582 as indicated by the heavy solid red line on the following map. The roughly rectangular parcel is bordered by South Fayetteville Street to the west, Scarboro Street to the south, and the driveway leading north to a freestanding 1995 bank drive-through fronting Worth Street to the east. A parking lot surrounds the former Wachovia Bank and Trust Company drive-through to the north. Commercial buildings facing South Fayetteville Street are to the northwest. The surrounding area contains commercial, institutional, and governmental buildings.



Tax parcel map from Randolph County GIS @ <https://gis.randolphcountync.gov/randolphts/> (accessed November 2023)

Tax Value

The total appraised tax value in November 2023 is \$2,082,350 (\$413,930 land, \$1,416,420 building, \$252,000 miscellaneous improvements).

Designation Parameters

Property owner DLAA LLC is seeking local historic landmark designation for the entire exterior, interior, and site, including the parking deck, to recognize the property's architectural significance. Character-defining features are enumerated below. The Historic Resources Commission's jurisdiction over interior spaces is limited to the features delineated in the following list.

Site

- Concrete terraces
- Concrete walkways
- Drive-through
- Enclosed courtyard with six-foot-tall running-bond taupe-brick walls, brick-paver terrace, and planting beds edged with concrete
- Two-level parking deck (see below)

Exterior

- Running-bond taupe-brick walls
- Slightly projecting brick panels
- Smooth-beige-concrete framing elements
- Reinforced-concrete faceted columns
- Deep south wing canopy supported by square concrete posts that shelters entrances and sidewalks adjacent to the east and west elevations and the drive-through lane to the south
- Tall aluminum-frame tinted-glass windows on the upper three stories
- Aluminum-frame tinted-glass curtain walls on the first story
- Marble-veneered concrete columns buttressing south wing's curtain walls

Interior

- Gray-veined white marble veneer on the lobby's north wall, the northwest stair and elevator tower vestibule's north and east walls, and the lobby stairwell walls
- Terrazzo floors throughout the building
- Concrete and steel lobby stair with terrazzo treads that rises around a faceted-concrete post to a central landing and continues to the second-floor mezzanine
- Stair and mezzanine railings with wood handrails and slender painted-steel balusters
- Pendant light fixtures with opaque white glass shades in the stairwell
- Elements in administrative suite on the first floor:
 - single-leaf flat-panel wood corridor doors and chrome-finished hardware
 - walnut paneled walls in three offices
 - built-in closets, a bar, and a restroom between the executive and executive assistant's offices
- Aluminum mail chutes, aluminum-frame directory and fire extinguisher boxes, and aluminum-frame curtain walls in elevator vestibule
- Elevator door surrounds, call button plates, and floor location indicators
- Three six-foot-long steel-frame leather-upholstered benches in elevator vestibules
- Reinforced-concrete and steel stairs with wall-mounted wood handrails and railings with wood handrails and slender painted-steel balusters in both stair towers
- Unpainted taupe-brick walls
- Wood-paneled walls on upper floors
- 1963 vault with solid exterior door and interior steel-bar door manufactured by Mosler Safe Company of New York, unpainted brick walls, and gray-and-white terrazzo floor

Parking Deck

- Reinforced-concrete two-level parking deck
- Concrete ramps
- Narrow stair with formed-concrete walls and steps at the deck's west end
- Exposed square posts and beams and formed-concrete and concrete-block walls
- Tubular steel railings at the upper-level area's edges

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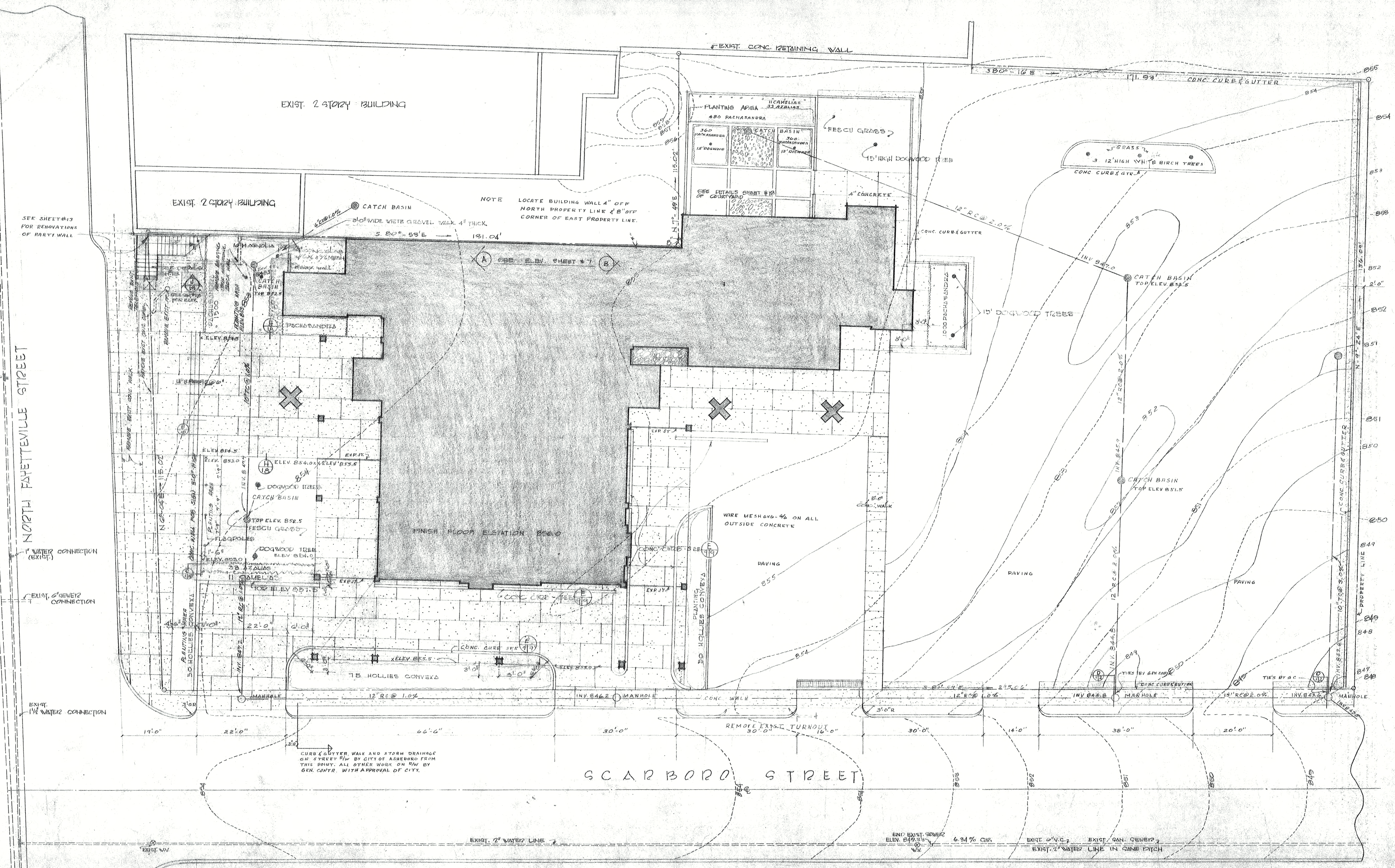
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SEE SHEET #13 FOR RENOVATIONS OF PARTY WALL

NOTE LOCATE BUILDING WALL 4" OFF NORTH PROPERTY LINE & 8" OFF CORNER OF EAST PROPERTY LINE.

FINISH FLOOR ELEVATION 856.0

NORTH FAYETTEVILLE STREET

SCARBORO STREET

EXIST. 1 1/2" WATER CONNECTION

EXIST. 2" WATER CONNECTION

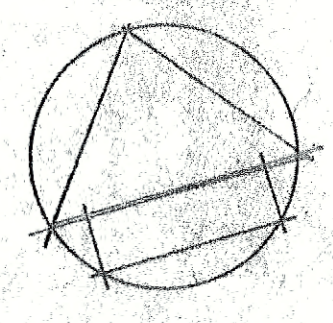
EXIST. 8" V.C. CAN. SEWER

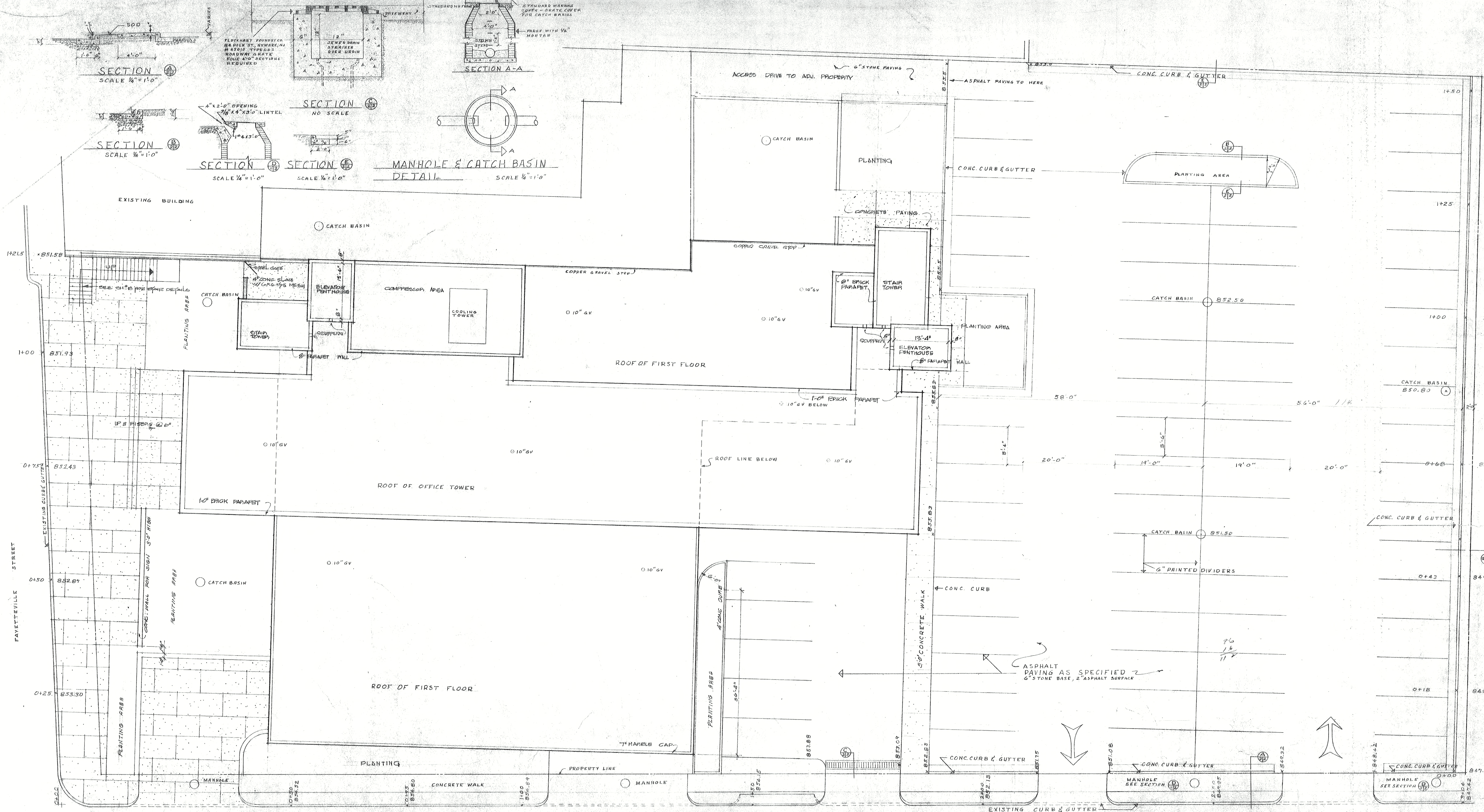
EXIST. 6" SEWER CONNECTION

BENCH MARK
U.S.C. & G.S. SET IN WALL OF EXISTING RAMBLER BANK

PLOT PLAN (OFFICE TOWER NOT SHOWN)
SCALE 1" = 10'-0"

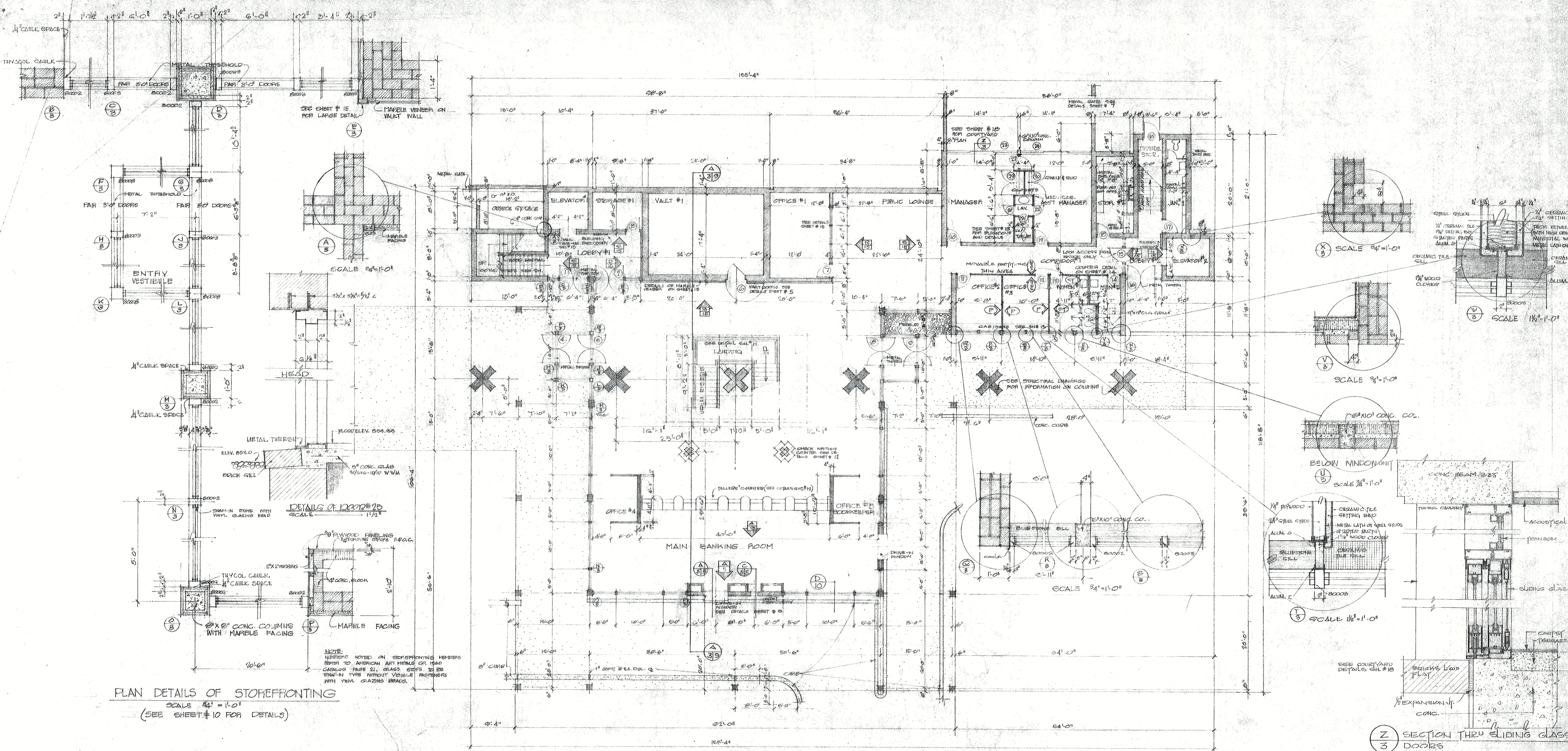
RANDOLPH SAVINGS & LOAN ASSOCIATION asheboro, north carolina		Registered Professional Engineer J. HYAT HAMMOND, ASSOC., ARCHITECTS Office: 200 North St., Asheville, N.C.	
Project No. C115	Date	Drawn by	Checked by





ROOF PLAN
SCALE: 1/8" = 1'-0"

RANDOLPH SAVINGS & LOAN ASSOCIATION asheboro, north carolina	J. HATT HAMMOND, ASSOC. ARCHITECTS 200 W. 4th St. Asheboro, N.C.	2
	615	

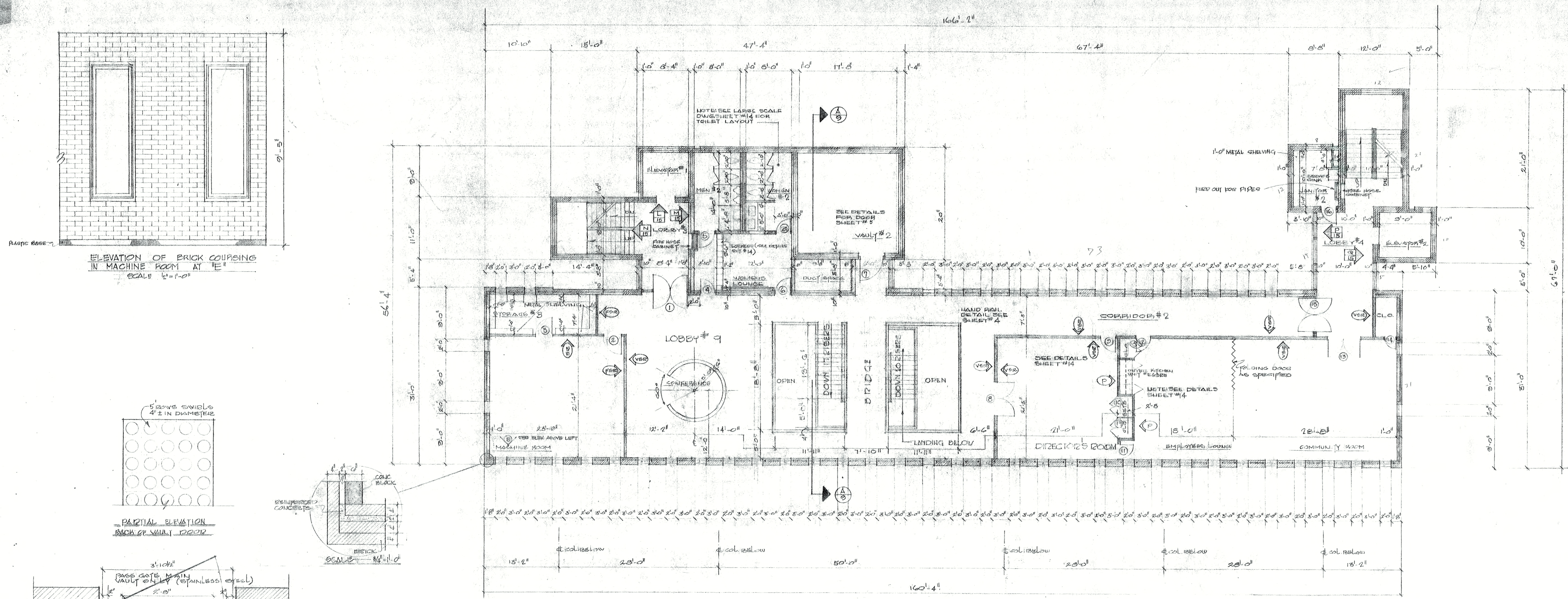


PLAN DETAILS OF STOREFRONTING
SCALE 3/4" = 1'-0"
(SEE SHEET #10 FOR DETAILS)

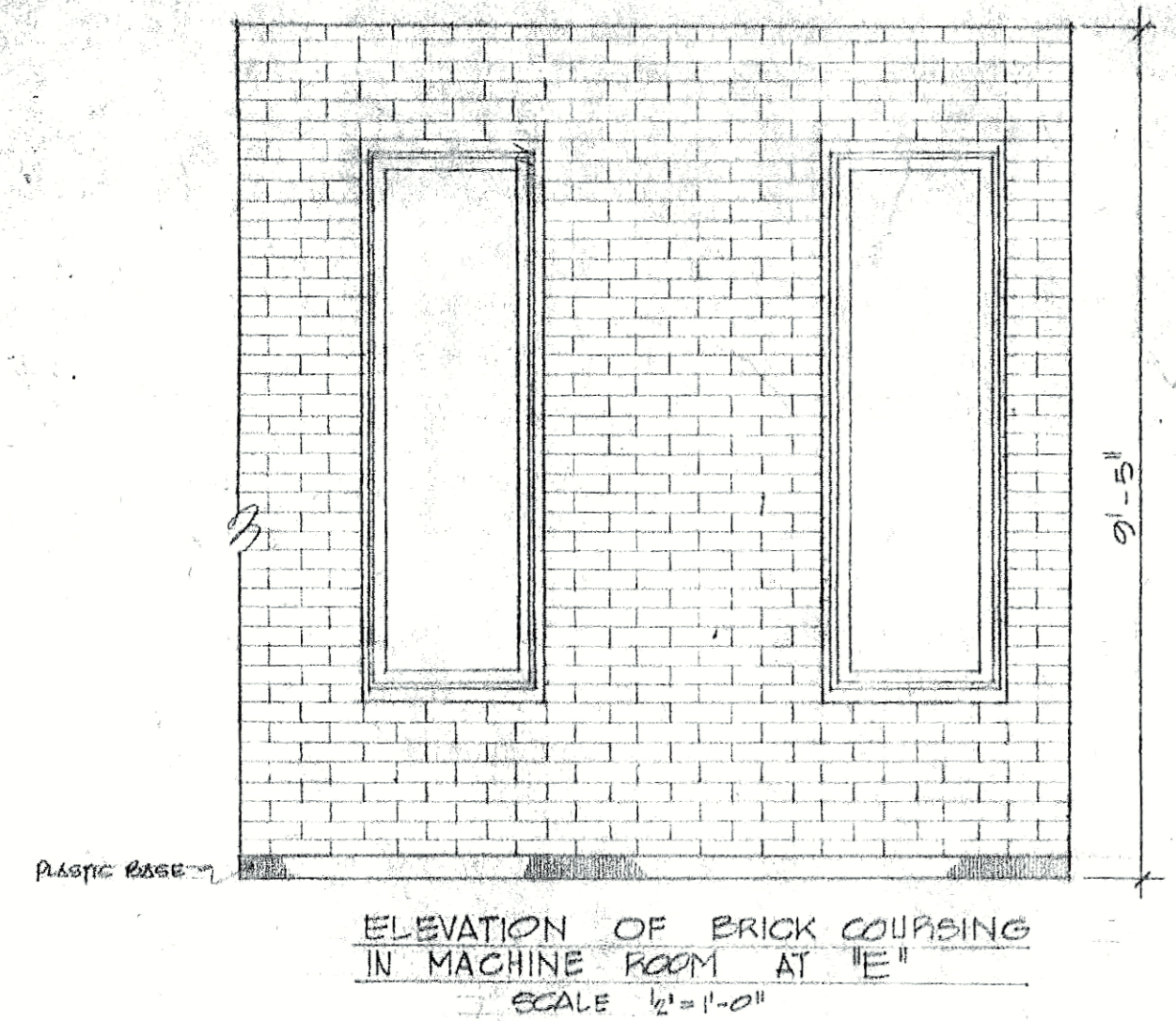
FIRST FLOOR PLAN
SCALE 3/4" = 1'-0"

NOTE
1. REFER TO SHEET #18 AND FINISH SCHEDULE FOR FINISHES AND TERRAZZO LAYOUT.
2. ALL EXPOSED BRICK SHALL BE FACE BRICK AS SPECIFIED, EXCEPT EXPOSED BRICK IN SECOND FLOOR VAULT & MECHANICAL ROOMS & JANITORS CLOSETS WHICH SHALL BE SELECT COMMON.

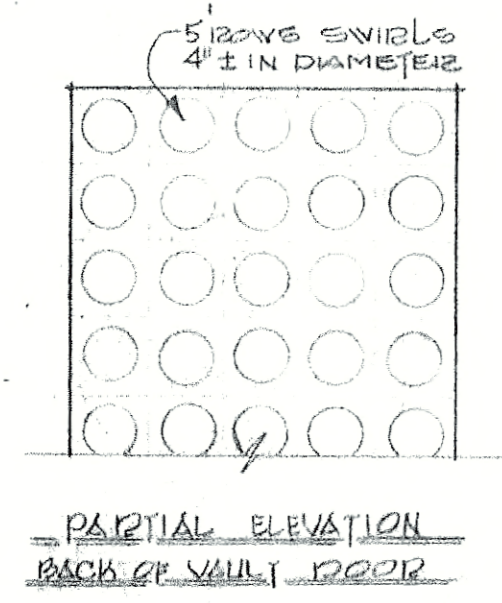
SECTION THRU SLIDING GLASS DOORS



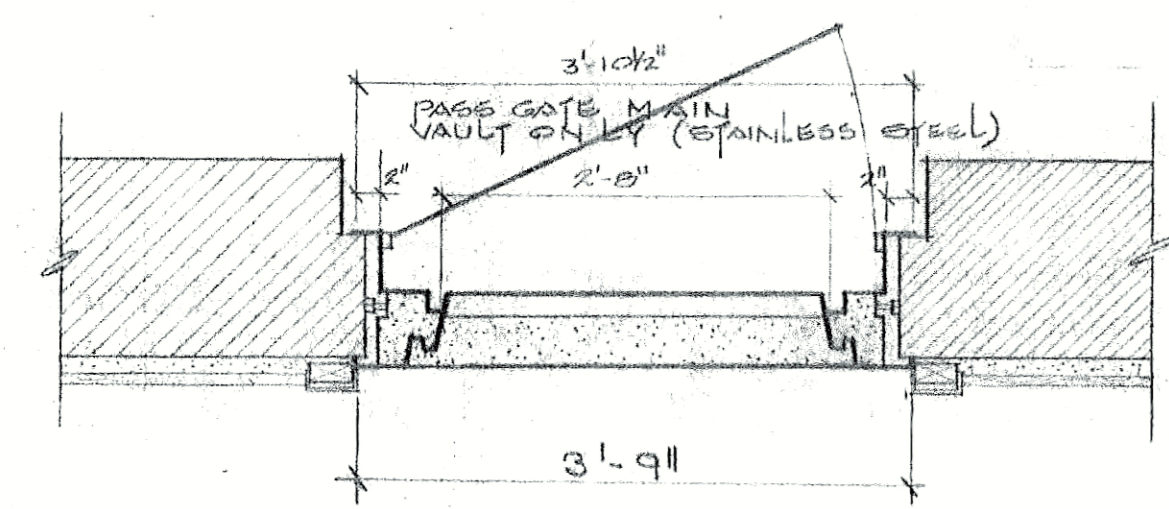
SECOND FLOOR PLAN
SCALE 1/8" = 1'-0"



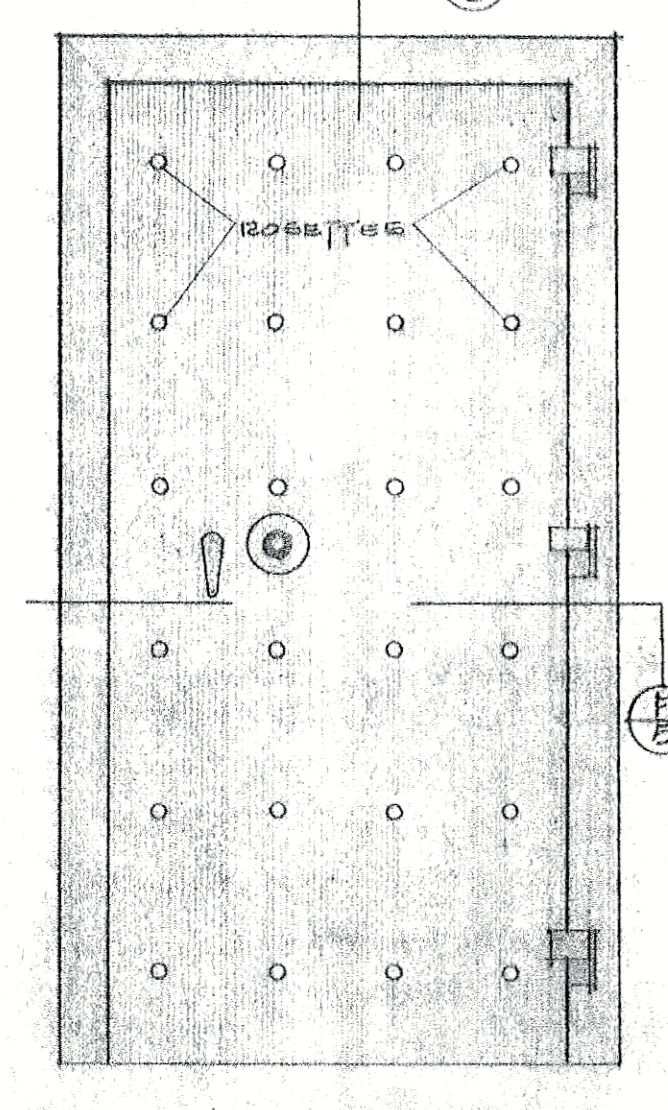
ELEVATION OF BRICK COURSING
IN MACHINE ROOM AT "E"
SCALE 1/2" = 1'-0"



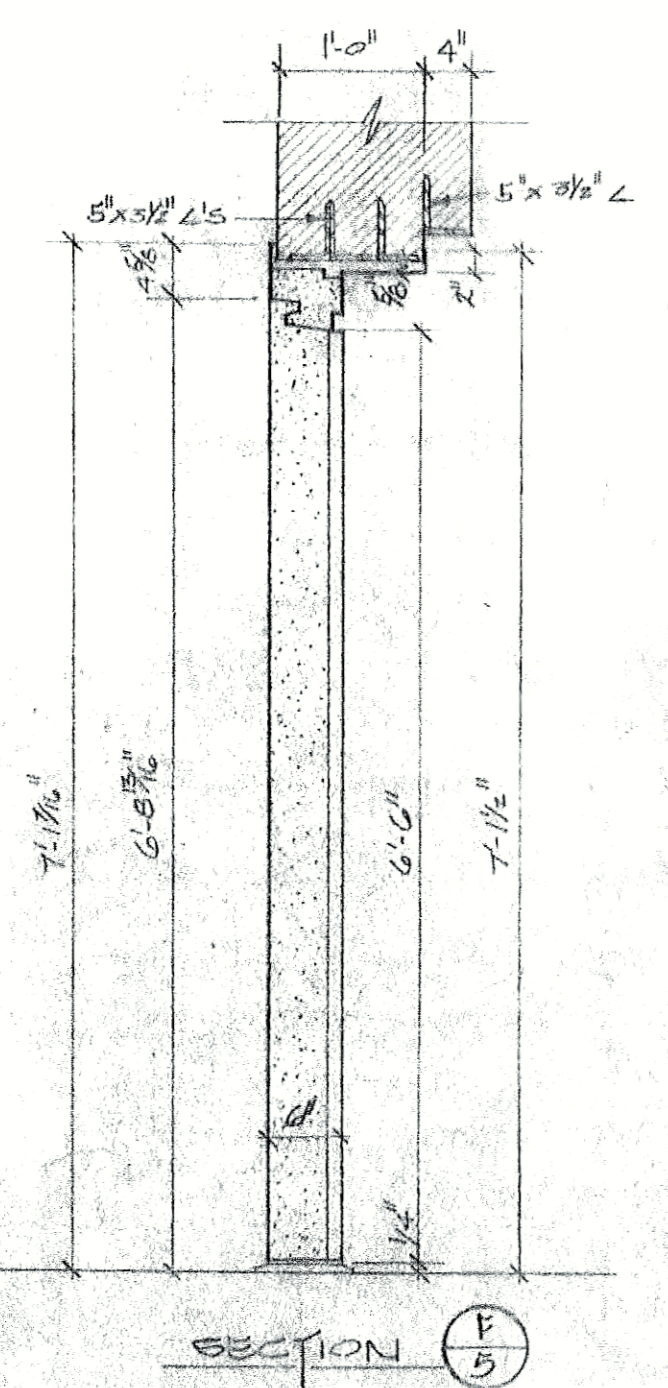
PARTIAL ELEVATION
BACK OF VAULT DOOR
SCALE 1/4" = 1'-0"



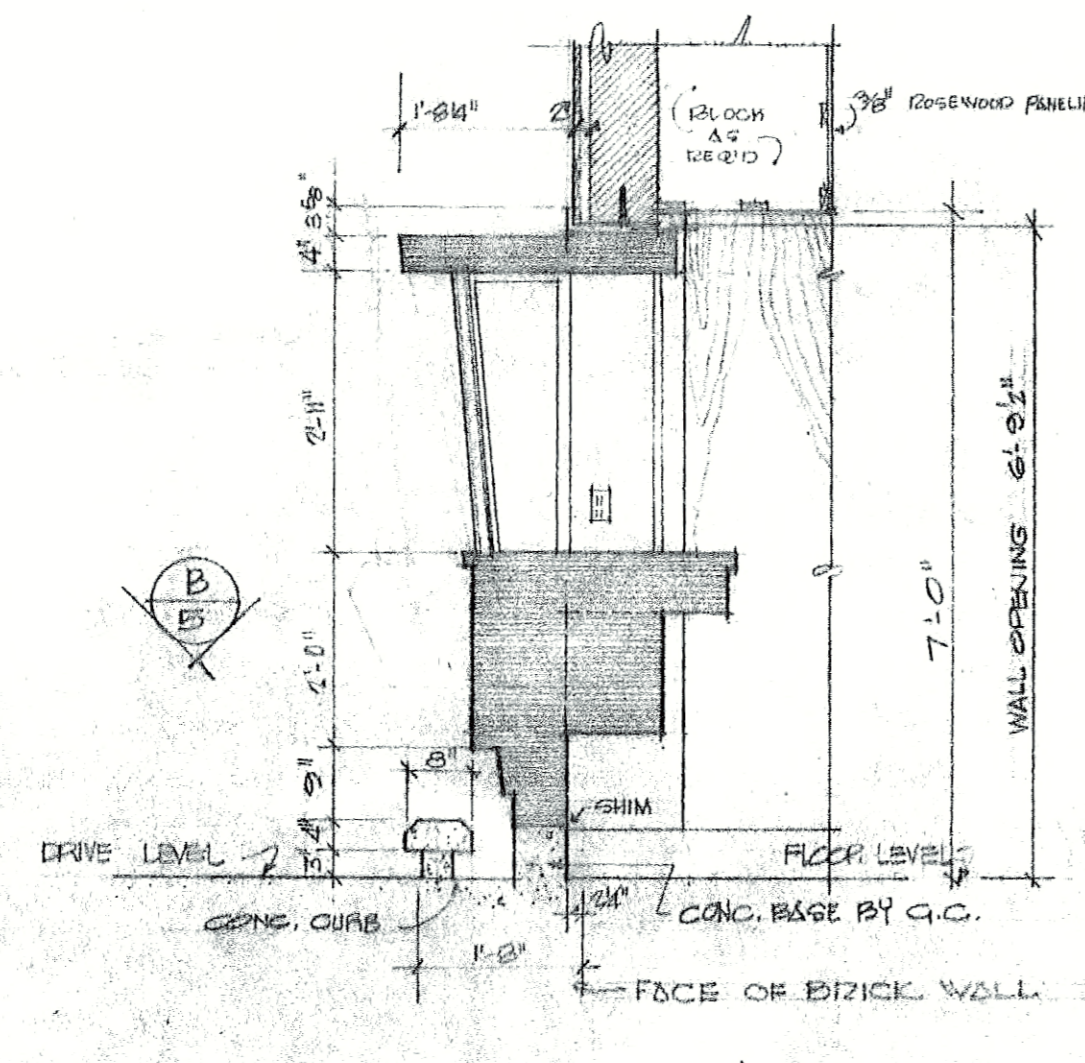
SECTION A-B
SCALE 3/4" = 1'-0"



ELEVATION
SCALE 3/4" = 1'-0"

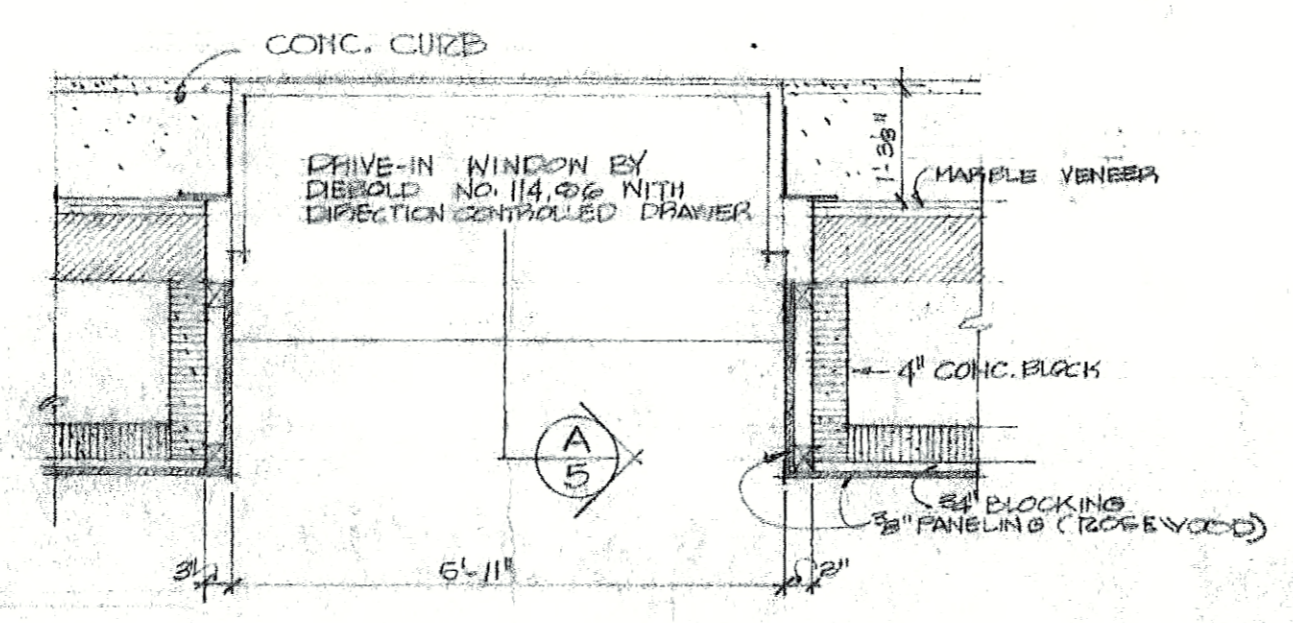


SECTION C-D
SCALE 1/2" = 1'-0"



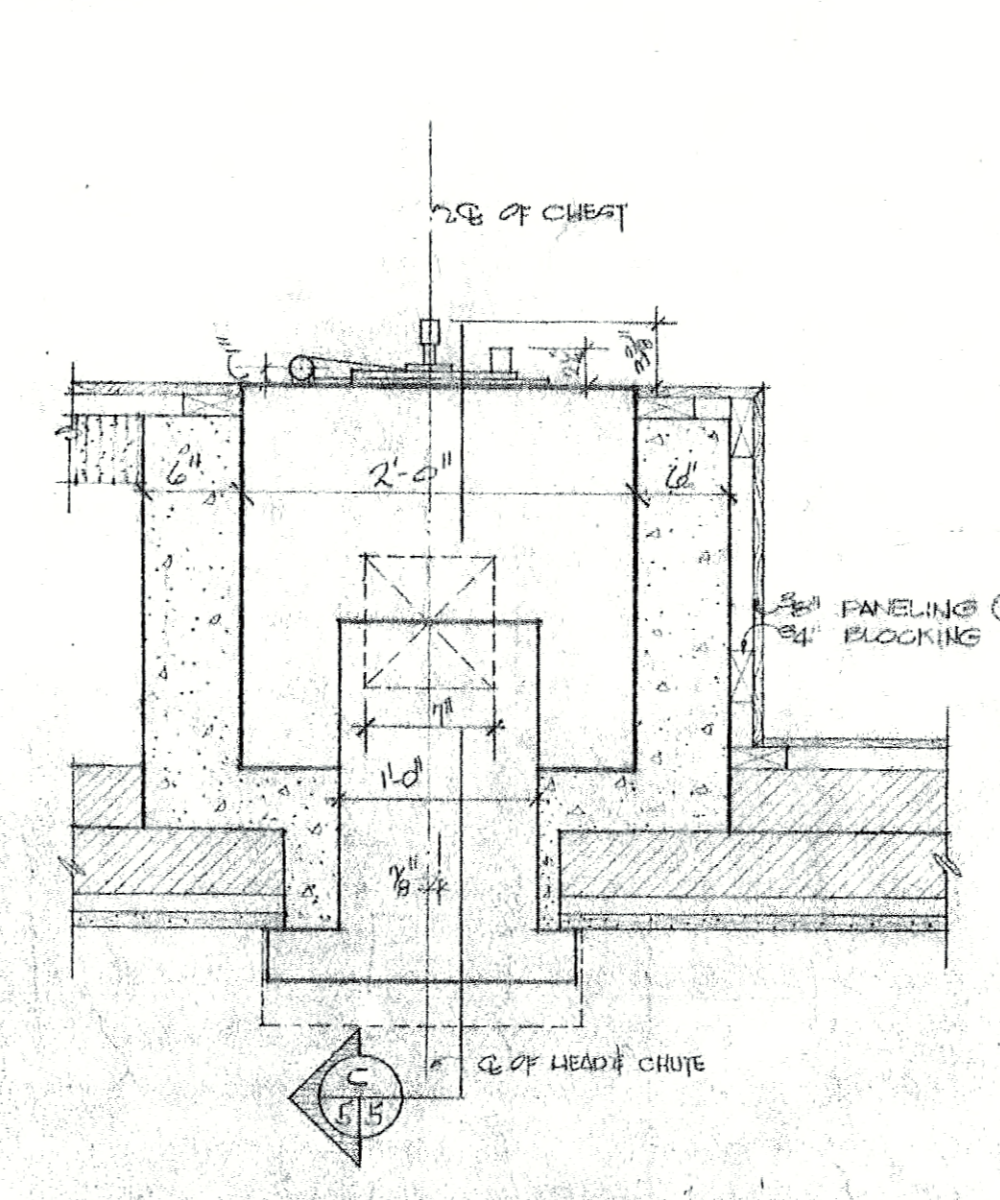
SECTION A-B
SCALE 1/2" = 1'-0"

DRIVE-IN WINDOW DETAILS
SCALE AS NOTED



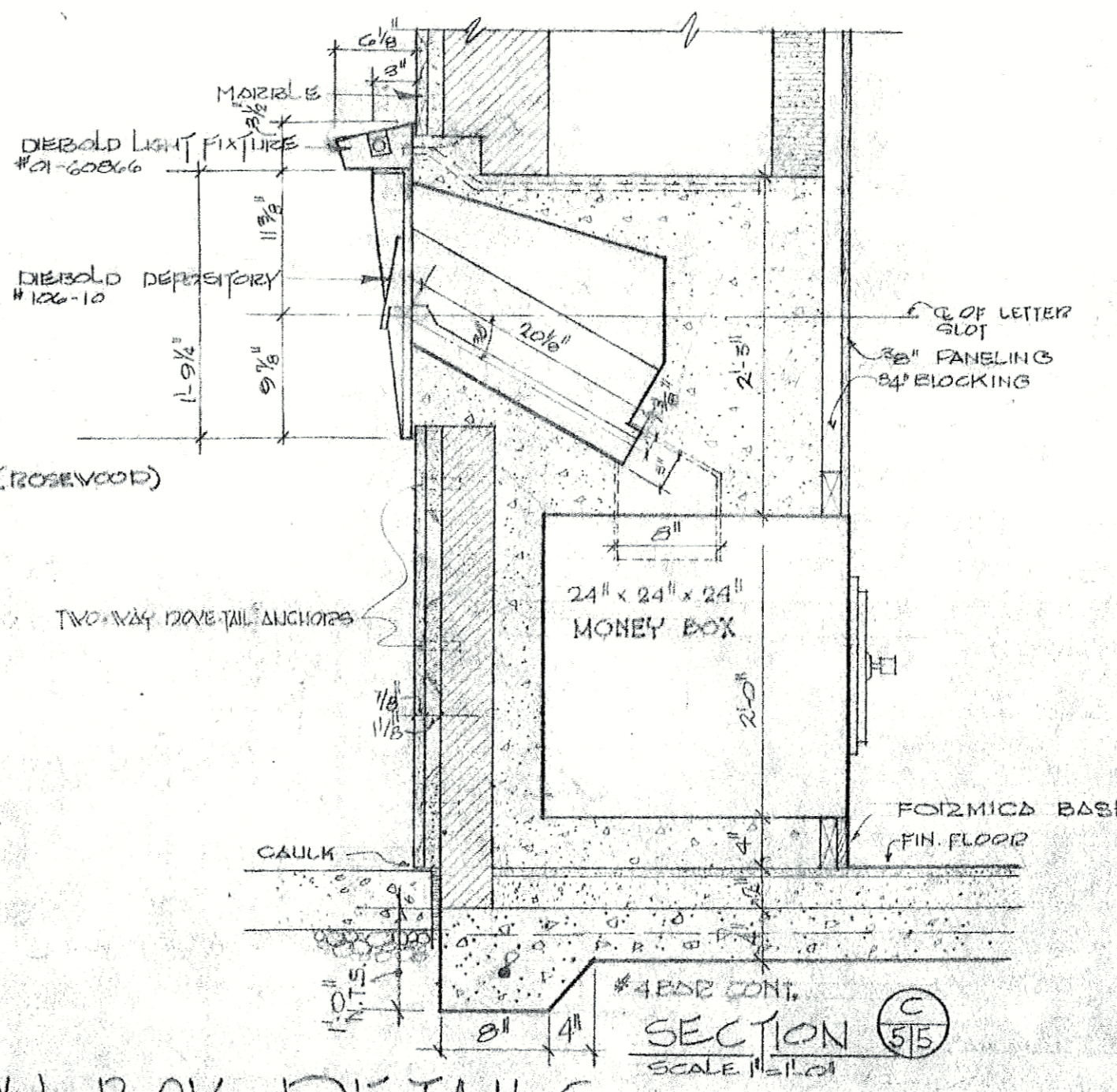
SECTION C-D
SCALE 1/2" = 1'-0"

NOTE: SPEC. OF FINISH EQUIPMENT SHALL FURNISH COMPLETE READING DIMENSIONS TO GENERAL CONTRACTOR. SHOULD THERE BE ANY DISCREPANCIES BETWEEN ARCHITECTURAL DWGS. & MFG.'S SHOP DWGS., MFG.'S DIMENSIONS SHALL GOVERN.

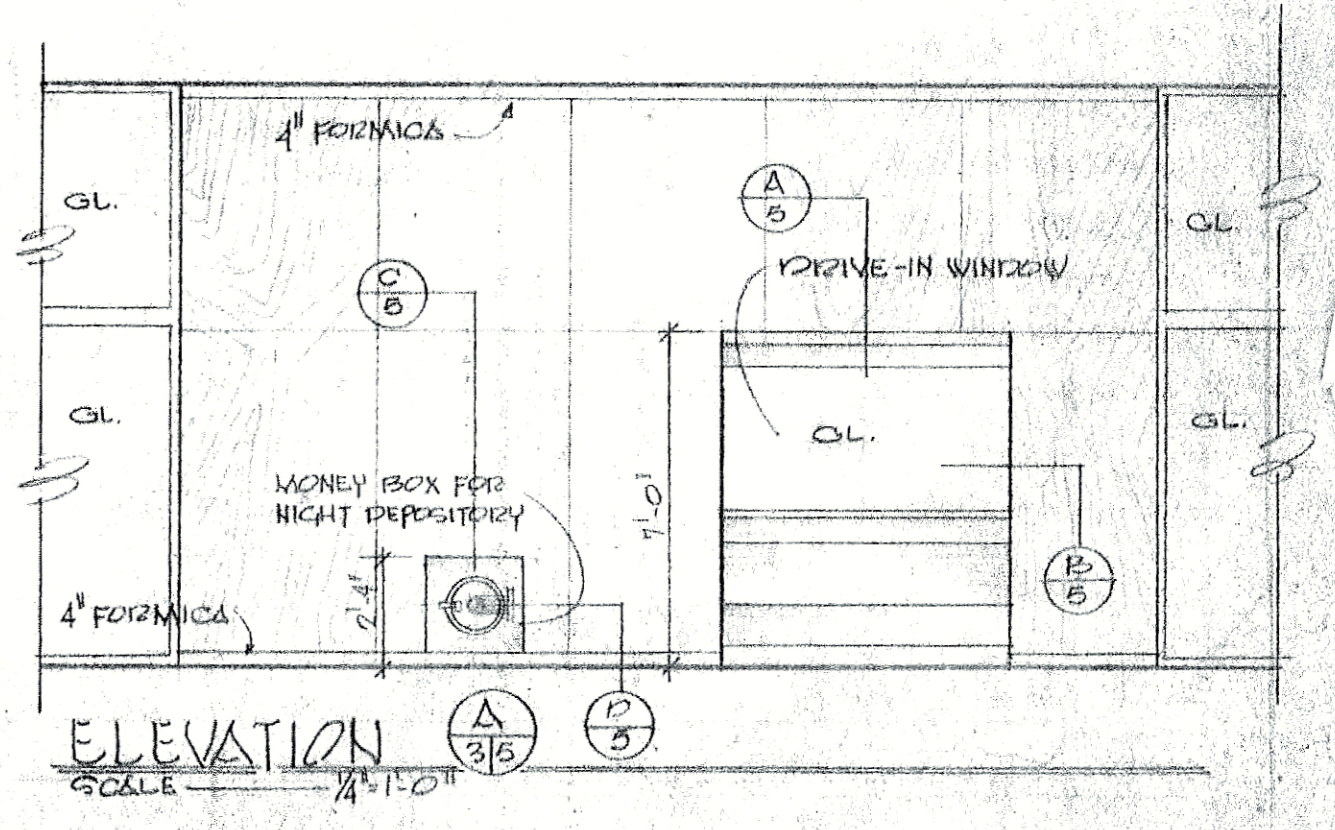


PLAN VIEW A-B
SCALE 1/2" = 1'-0"

NIGHT DEPOSITORY BOX DETAILS
SCALE AS NOTED



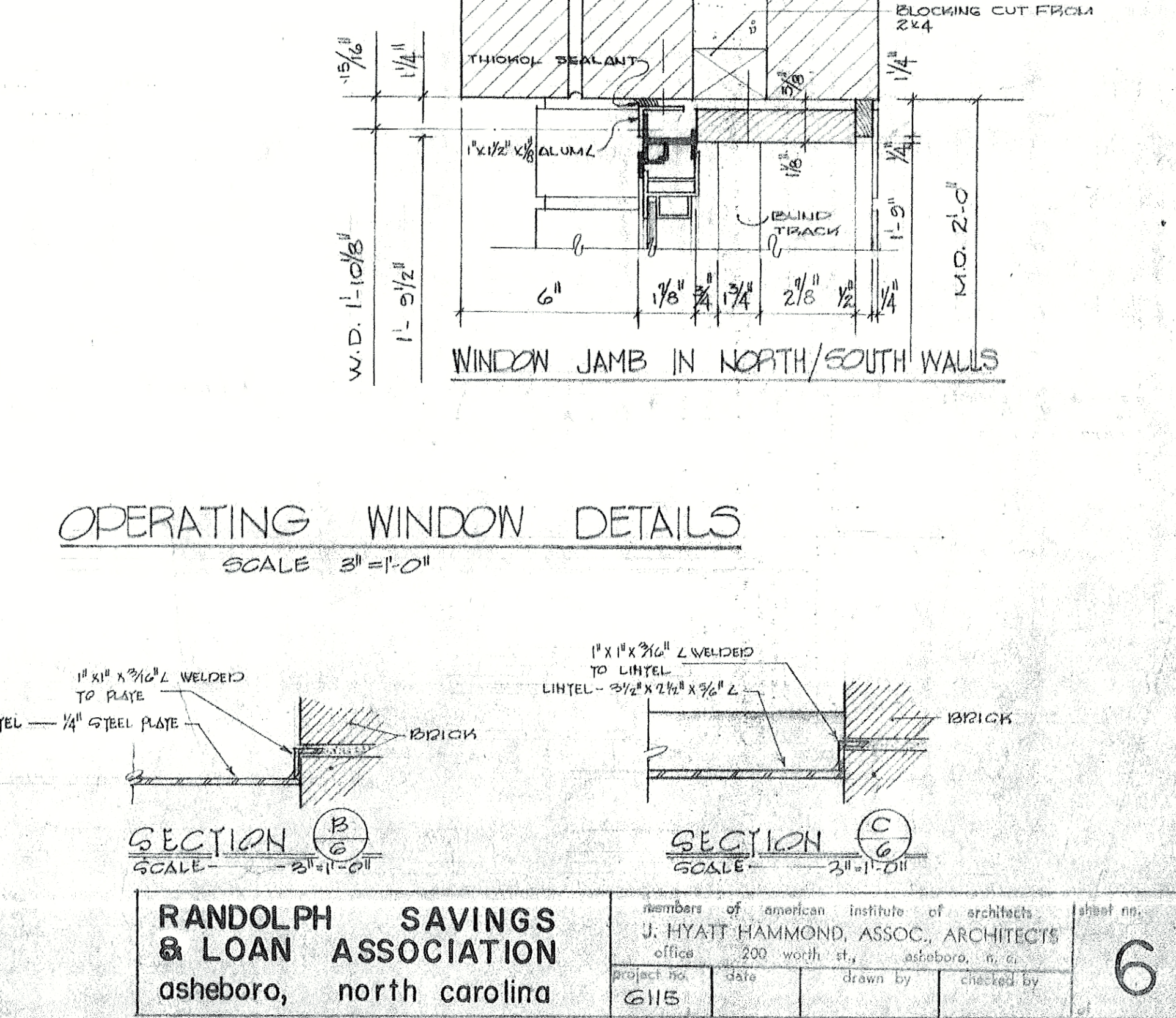
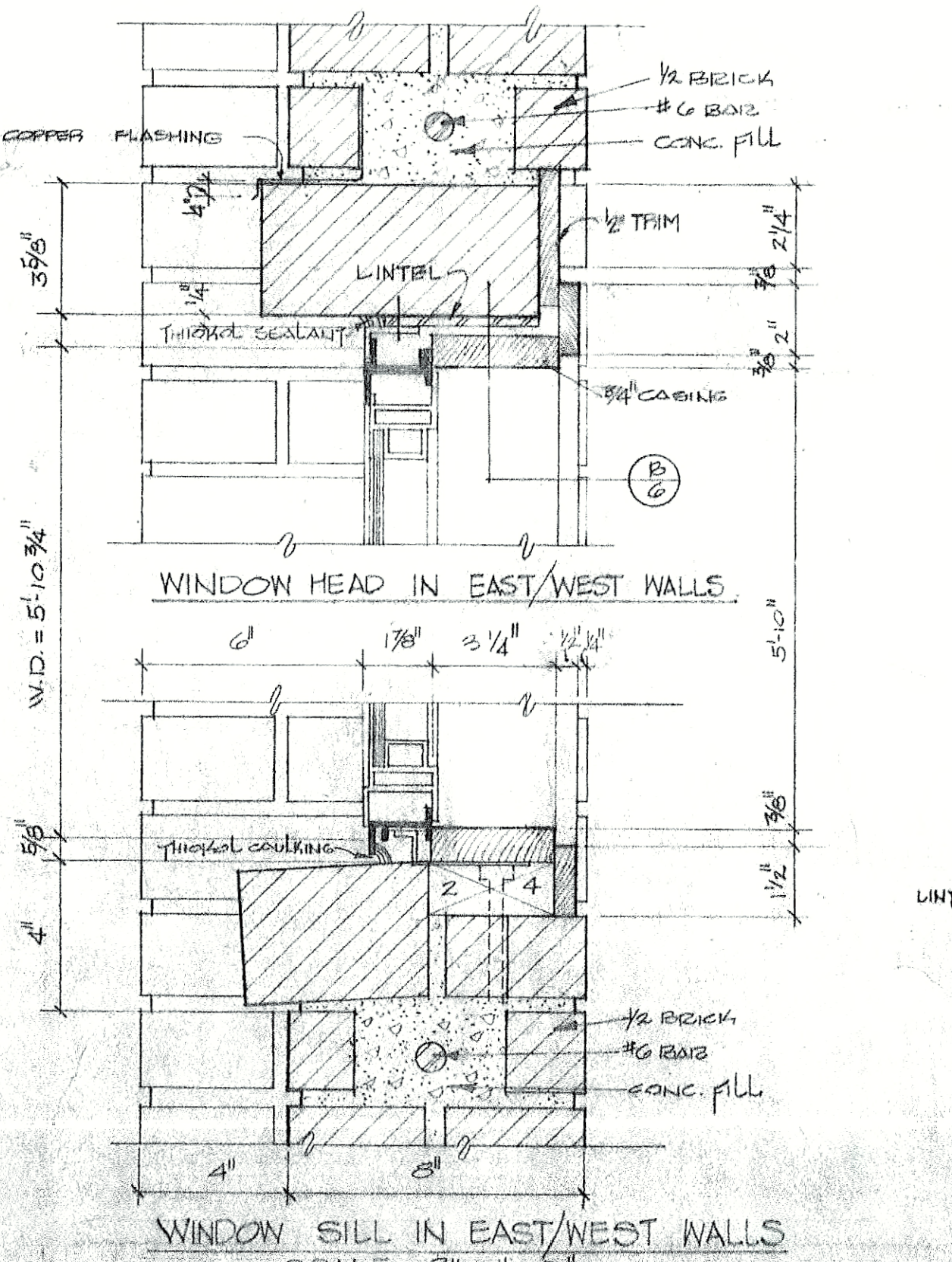
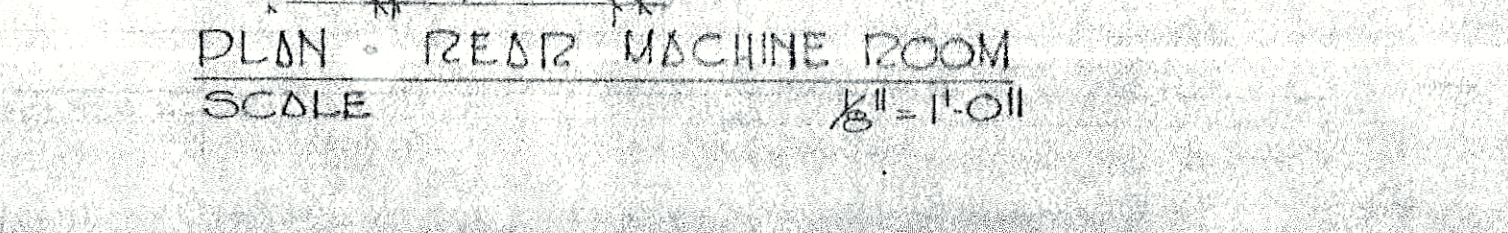
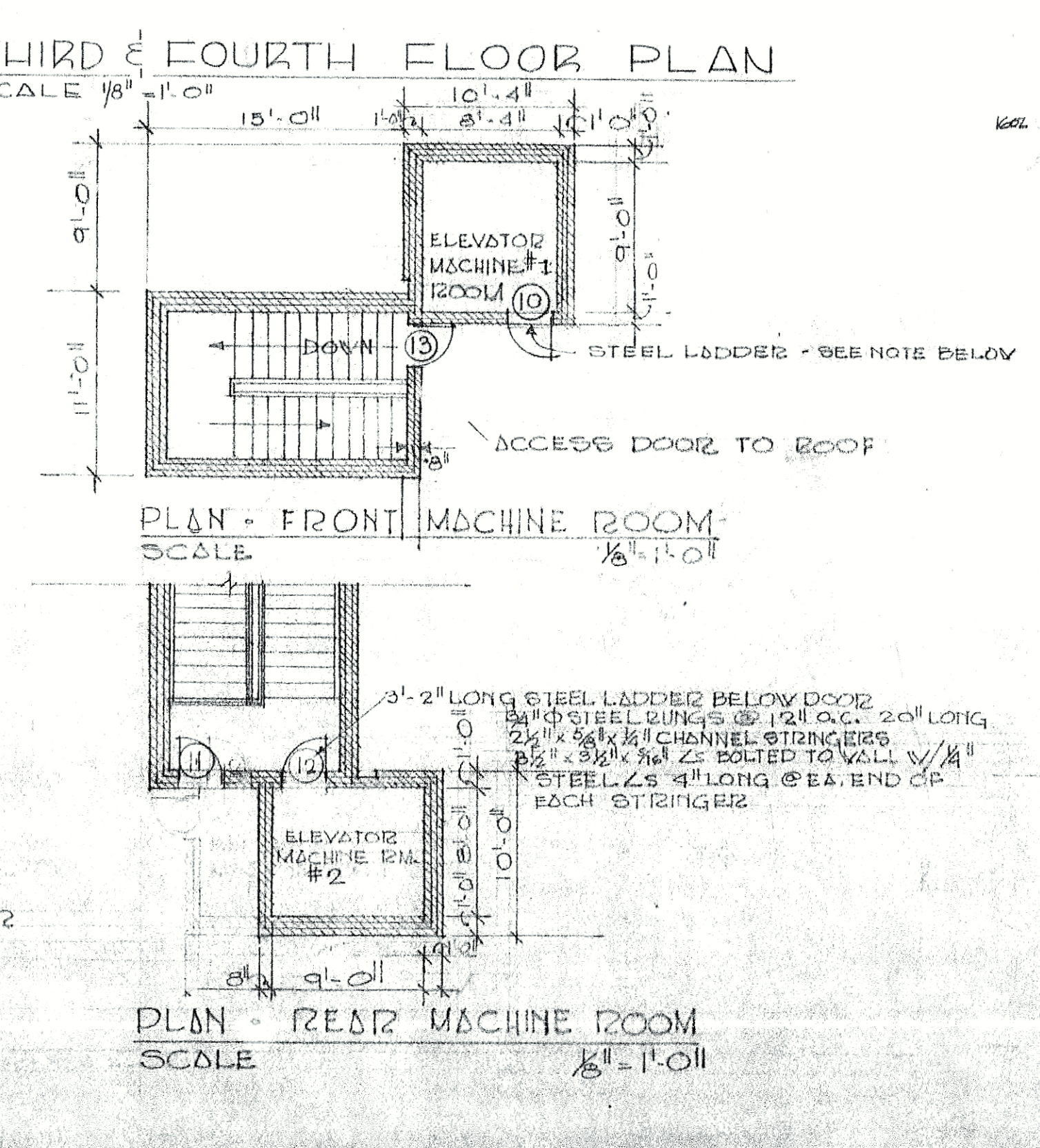
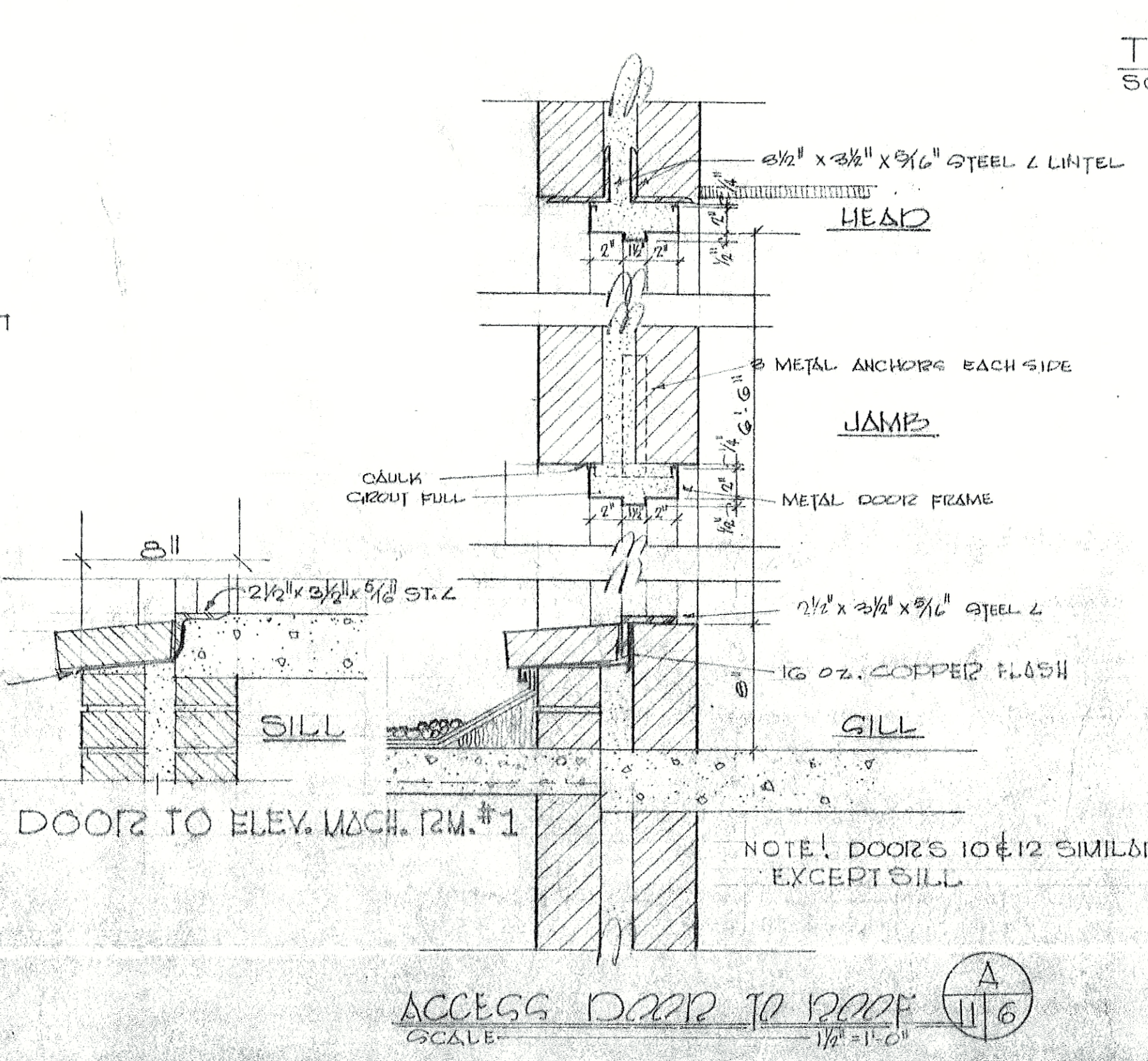
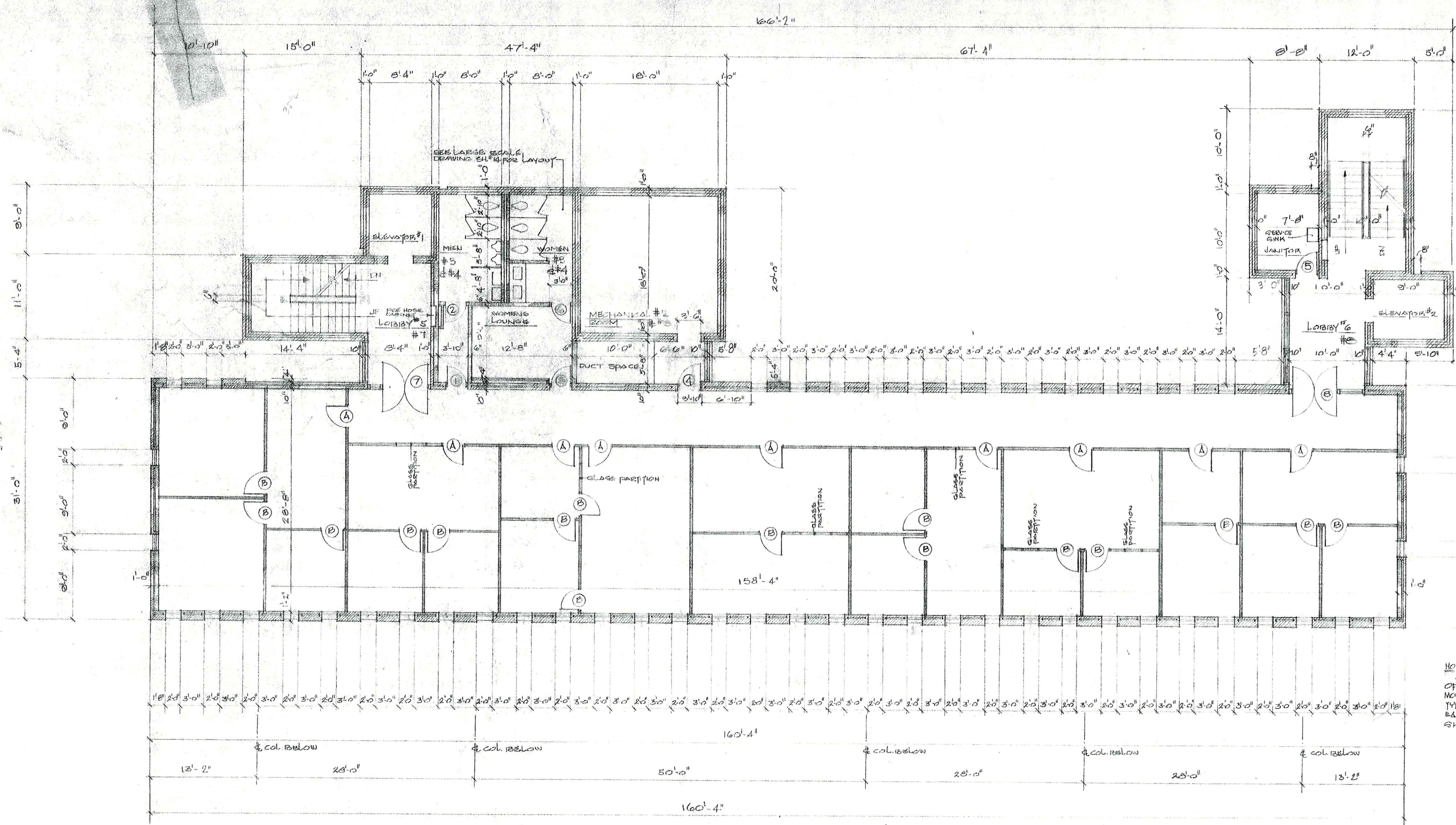
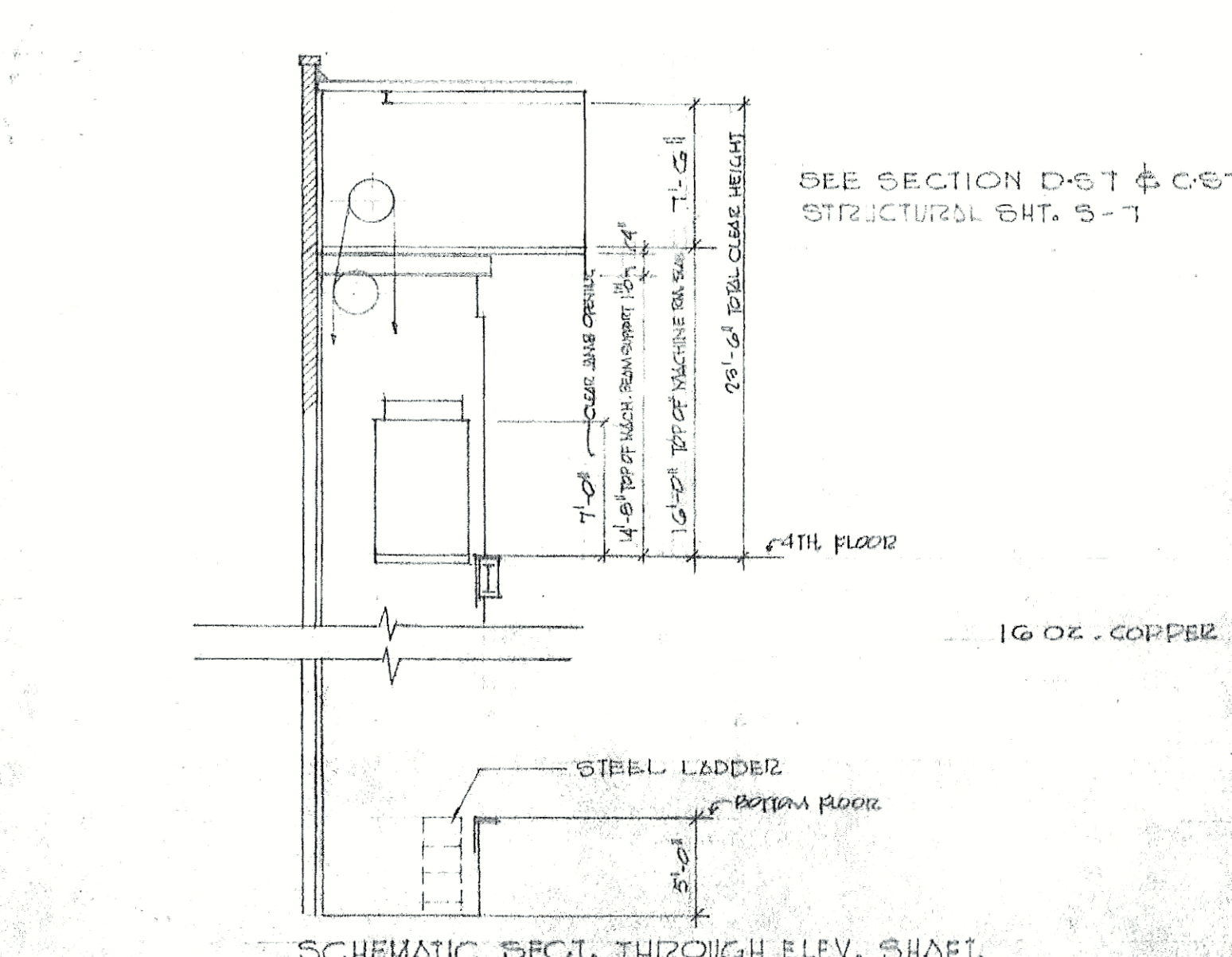
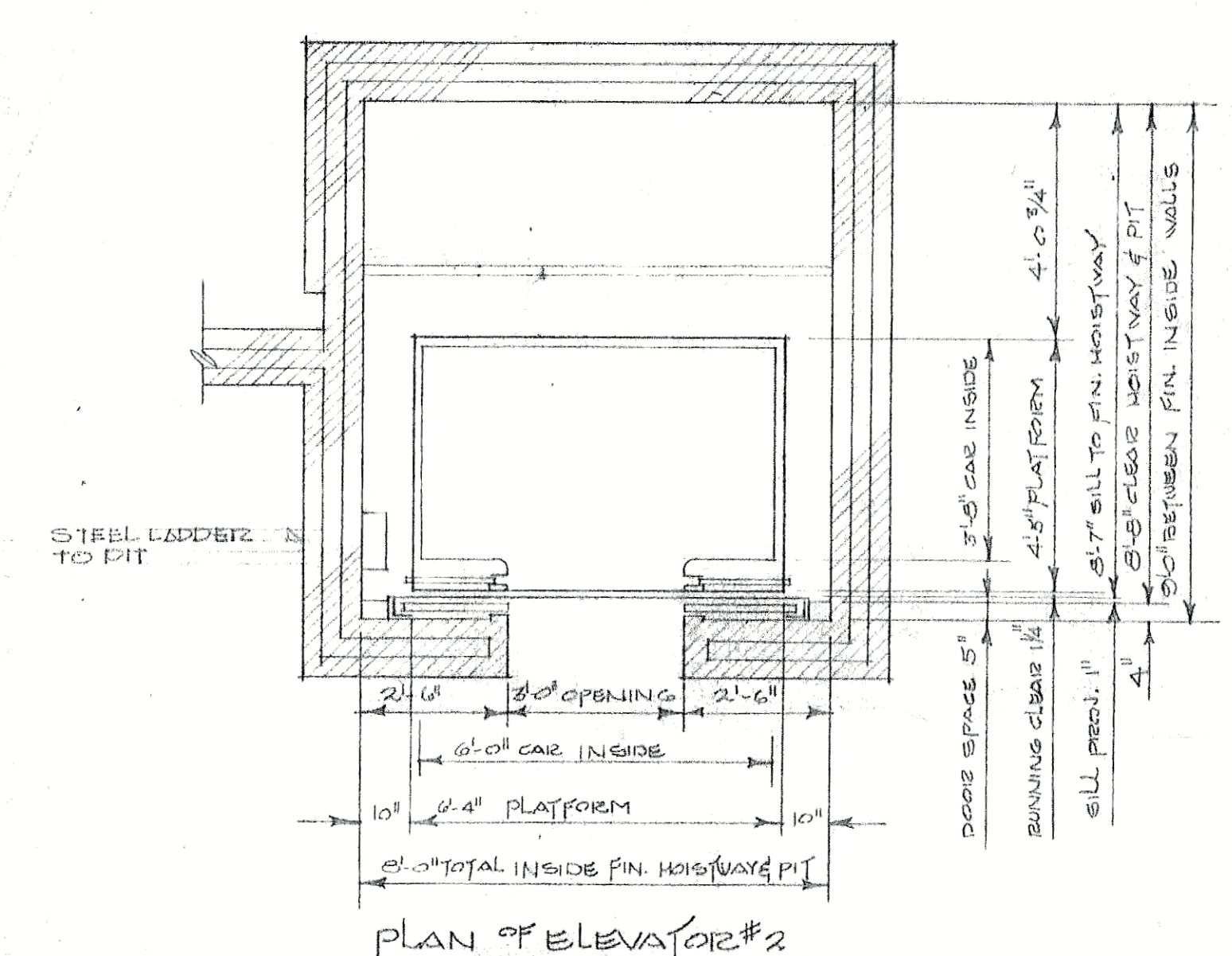
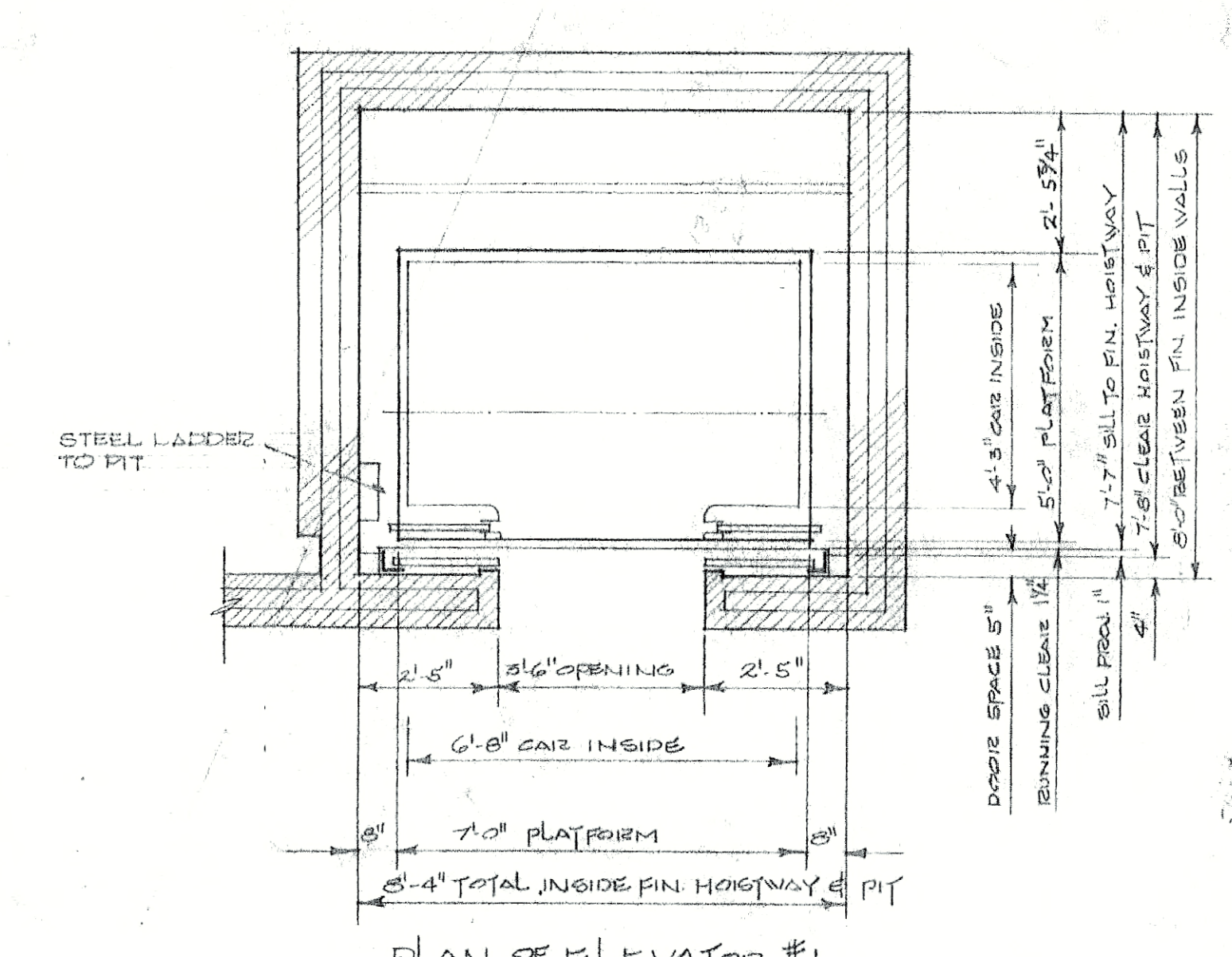
SECTION C-D
SCALE 1/2" = 1'-0"



ELEVATION A-B
SCALE 1/2" = 1'-0"

VAULT DOOR DETAILS
SCALE 3/4" = 1'-0"

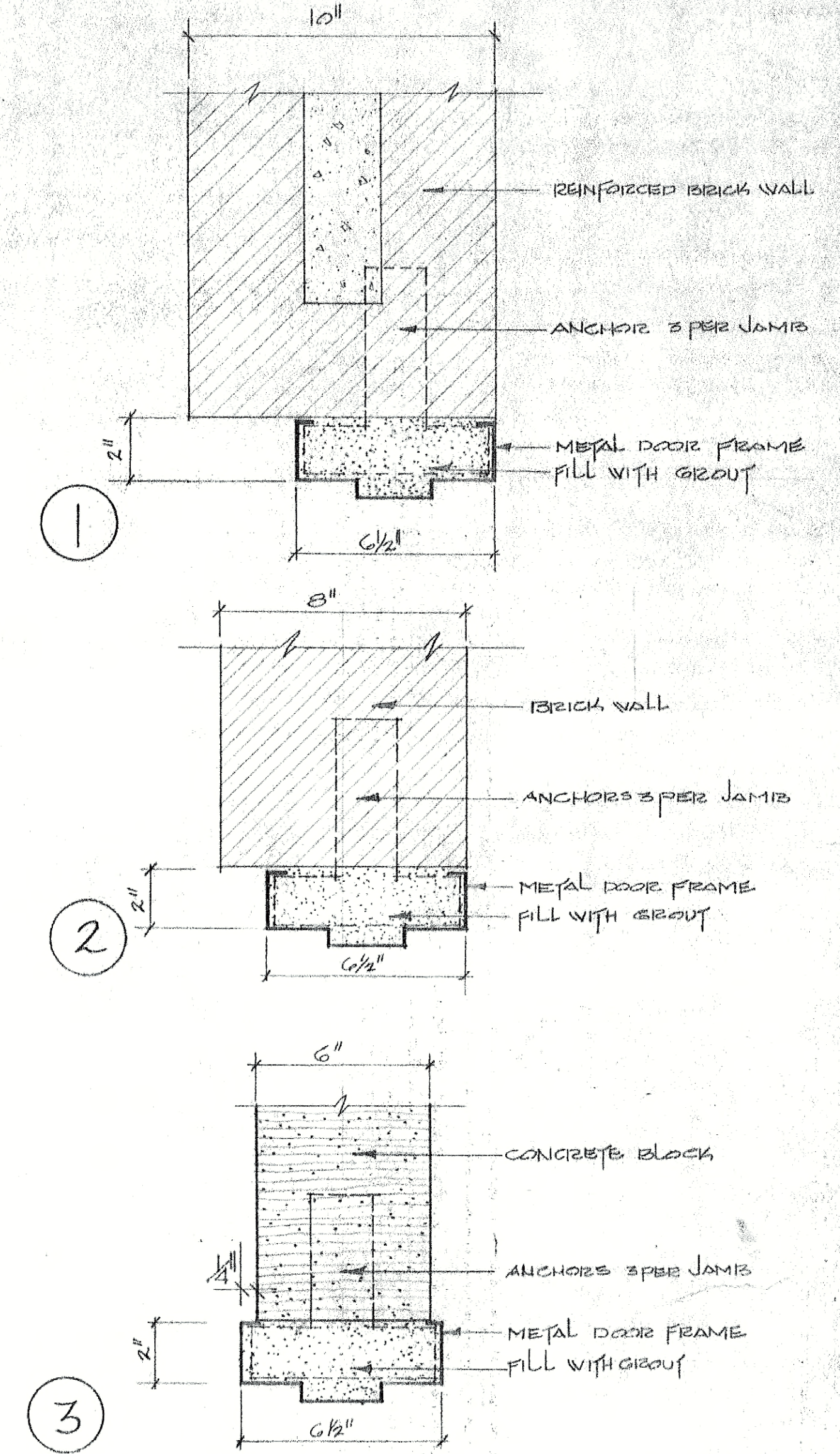
#1 VAULT DOOR - DIE-CAST ALUM. WITH 12 GA STAINLESS STEEL CLADDING WITH ROSEWOOD AND BRASS AS SHOWN IN DRAWING
#2 VAULT DOOR - STANDARD TYPE



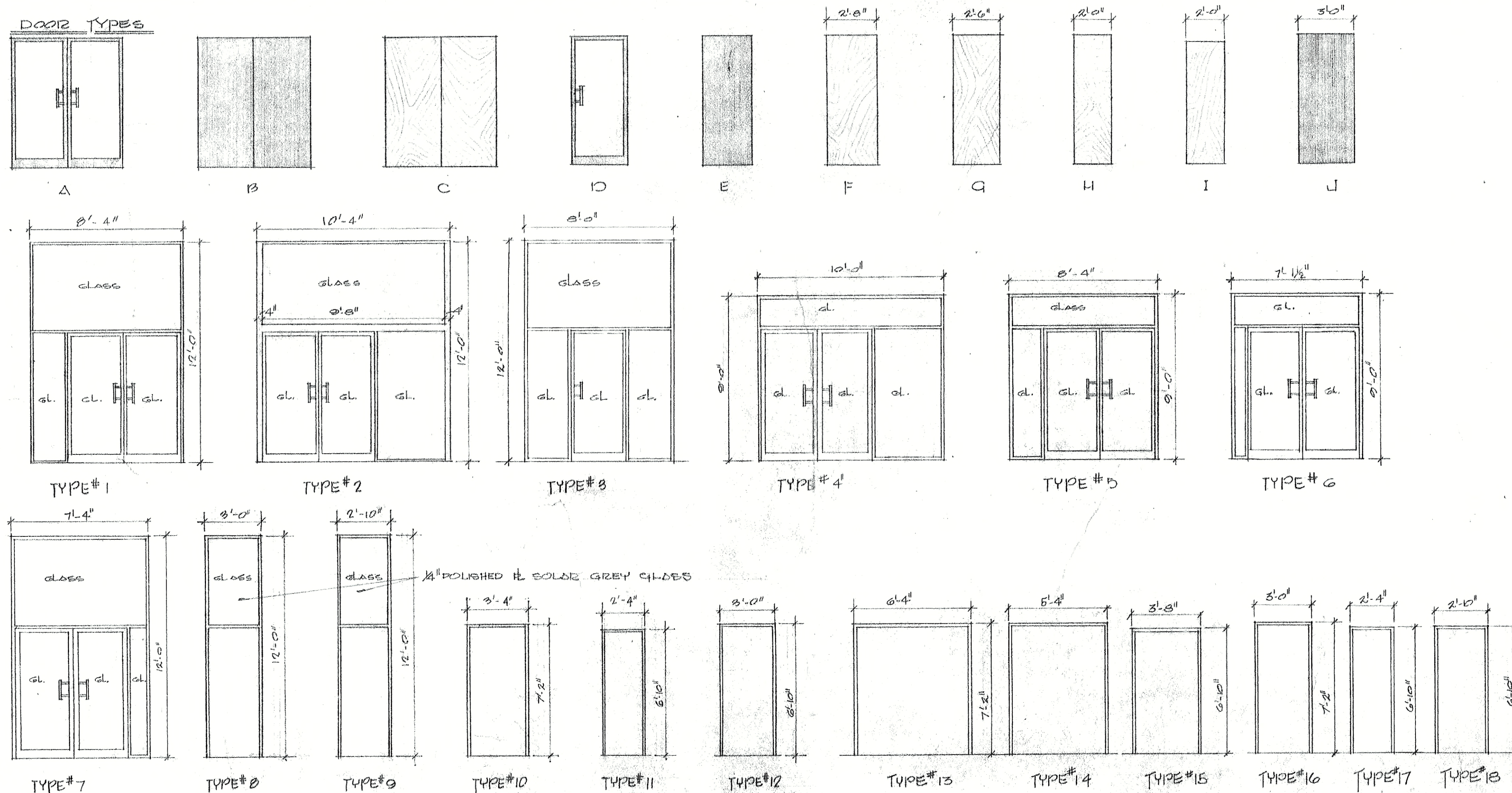
NOTE:
ALL PARTITIONS IN OFFICE PORTIONS OF 3RD AND 4TH FLOORS SHALL BE MOVABLE AS SPECIFIED. INCLUDE TYPE A DIVIDERS AND TYPE B DIVIDERS EACH FLOOR. CORRIDOR PARTITIONS SHALL HAVE ONE HOUR FIRE RATING.

DOOR SCHEDULE

FIRST FLOOR						SECOND FLOOR						THIRD FLOOR						FOURTH FLOOR						
DOOR NO.	SIZE	MATERIAL	THRESHOLD	DOOR TYPE	FRAME JAMB TYPE	DOOR NO.	SIZE	MATERIAL	THRESHOLD	DOOR TYPE	FRAME JAMB TYPE	DOOR NO.	SIZE	MATERIAL	THRESHOLD	DOOR TYPE	FRAME JAMB TYPE	DOOR NO.	SIZE	MATERIAL	THRESHOLD	DOOR TYPE	FRAME JAMB TYPE	
1	PR 3'-0" x 1 1/4" x 7'-0"	ALUM.	A	1		1	PR 3'-0" x 1 1/4" x 6'-8"	ALUM.	A	5		1	2'-6" x 1 1/4" x 6'-8"	WOOD	G	18	1	1	2'-6" x 1 1/4" x 6'-8"	WOOD	G	16	1	
2	PR 3'-0" x 1 1/4" x 7'-0"	ALUM.	A	2		2	2'-8" x 1 1/4" x 6'-8"	WOOD	F	12		2	2'-6" x 1 1/4" x 6'-8"	WOOD	G	18	2	2	2'-6" x 1 1/4" x 6'-8"	WOOD	G	16	2	
3	2'-8" x 1 1/4" x 7'-0"	METAL	E	16	3	3	2'-8" x 1 1/4" x 6'-8"	WOOD	F	12		3	2'-6" x 1 1/4" x 6'-8"	WOOD	G	18	1	3	2'-6" x 1 1/4" x 6'-8"	WOOD	G	16	1	
4	PR 3'-0" x 1 1/4" x 7'-0"	ALUM.	A	1		4	2'-6" x 1 1/4" x 6'-8"	WOOD	G	18	1	4	3'-6" x 1 1/4" x 6'-8"	METAL	E	15	1	4	3'-6" x 1 1/4" x 6'-8"	METAL	E	15	1	
5	PR 3'-0" x 1 1/4" x 7'-0"	ALUM.	A	1		5	2'-6" x 1 1/4" x 6'-8"	WOOD	G	18	2	5	2'-8" x 1 1/4" x 6'-8"	METAL	E	12	1	5	2'-8" x 1 1/4" x 6'-8"	METAL	E	12	1	
6	SEE DETAIL SHEET # 5					6	2'-6" x 1 1/4" x 6'-8"	WOOD	G	18	1	6	2'-6" x 1 1/4" x 6'-8"	WOOD	G	18	2	6	2'-6" x 1 1/4" x 6'-8"	WOOD	G	16	2	
7	SEE DETAIL SHEET # 15					7						7	PR 3'-0" x 1 1/4" x 6'-8"	ALUM.	A	5		7	PR 3'-0" x 1 1/4" x 6'-8"	ALUM.	A	5		
8	PR 3'-0" x 1 1/4" x 7'-0"	ALUM.	A	2		8	PR 3'-0" x 1 1/4" x 6'-8"	WOOD	C	15		8	PR 3'-0" x 1 1/4" x 6'-8"	ALUM.	A	4		8	PR 3'-0" x 1 1/4" x 6'-8"	ALUM.	A	4		
9	PR 3'-0" x 1 1/4" x 7'-0"	ALUM.	A	2		9	2'-8" x 1 1/4" x 6'-8"	WOOD	F	12		9						9						
10	2'-8" x 1 1/4" x 7'-0"	WOOD	F	8	2	10	PR 1'-8" x 1 1/4" x 6'-8"	WOOD	C	15		10						10						
11	2'-8" x 1 1/4" x 7'-0"	WOOD	F	8		11	2'-8" x 1 1/4" x 6'-8"	WOOD	F	12		11						11						
12	2'-8" x 1 1/4" x 7'-0"	WOOD	F	8		12	2'-8" x 1 1/4" x 6'-8"	WOOD	F	12		12						12						
13	2'-8" x 1 1/4" x 7'-0"	WOOD	Q	9		13	PR 3'-0" x 1 1/4" x 6'-8"	WOOD	C	15		13						13						
14	2'-8" x 1 1/4" x 7'-0"	WOOD	G	9		14	2'-0" x 1 1/4" x 6'-8"	WOOD	H	11		14						14						
15	3'-0" x 1 1/4" x 7'-0"	ALUM.	D	3		15	PR 3'-0" x 1 1/4" x 6'-8"	ALUM.	A	6		15						15						
16	PR 3'-0" x 1 1/4" x 7'-0"	ALUM.	A	7		16	2'-8" x 1 1/4" x 6'-8"	METAL	E	12	1	16						16						
17	2'-8" x 1 1/4" x 7'-0"	METAL	E	16	3	17	SHUT					17						17						
18	2'-8" x 1 1/4" x 7'-0"	WOOD	F	16	1	18	PR 1'-8" x 1 1/4" x 6'-8"	WOOD	C	15		18						18						
19	2'-8" x 1 1/4" x 7'-0"	WOOD	F	8	2	19	PR 1'-8" x 1 1/4" x 6'-8"	WOOD	C	15		19						19						
20	2'-0" x 1 1/4" x 7'-0"	WOOD	H	17		20	2'-8" x 1 1/4" x 6'-8"	WOOD	F	12	2	20						20						
21	2'-0" x 1 1/4" x 7'-0"	WOOD	H	17		21						21						21						
22	2'-0" x 1 1/4" x 7'-0"	WOOD	H	17		22						22						22						
23	SEE DETAILS SH. 12					23						23						23						
24	SEE DETAILS SH. 13					24						24						24						
25	3'-6" x 1 1/4" x 7'-0"	METAL	E	10	1	25						25						25						
26	PR 3'-0" x 1 1/4" x 7'-0"	METAL	B	13	1	26						26						26						
27	2'-6" x 1 1/4" x 7'-0"	WOOD	G	13		27						27						27						
28	3'-0" x 1 1/4" x 7'-0"	METAL	E	10	1	28						28						28						
29	PR 2'-0" x 1 1/4" x 7'-0"	WOOD	C	14		29						29						29						
30	PR 2'-0" x 1 1/4" x 7'-0"	WOOD	C	14		30						30						30						



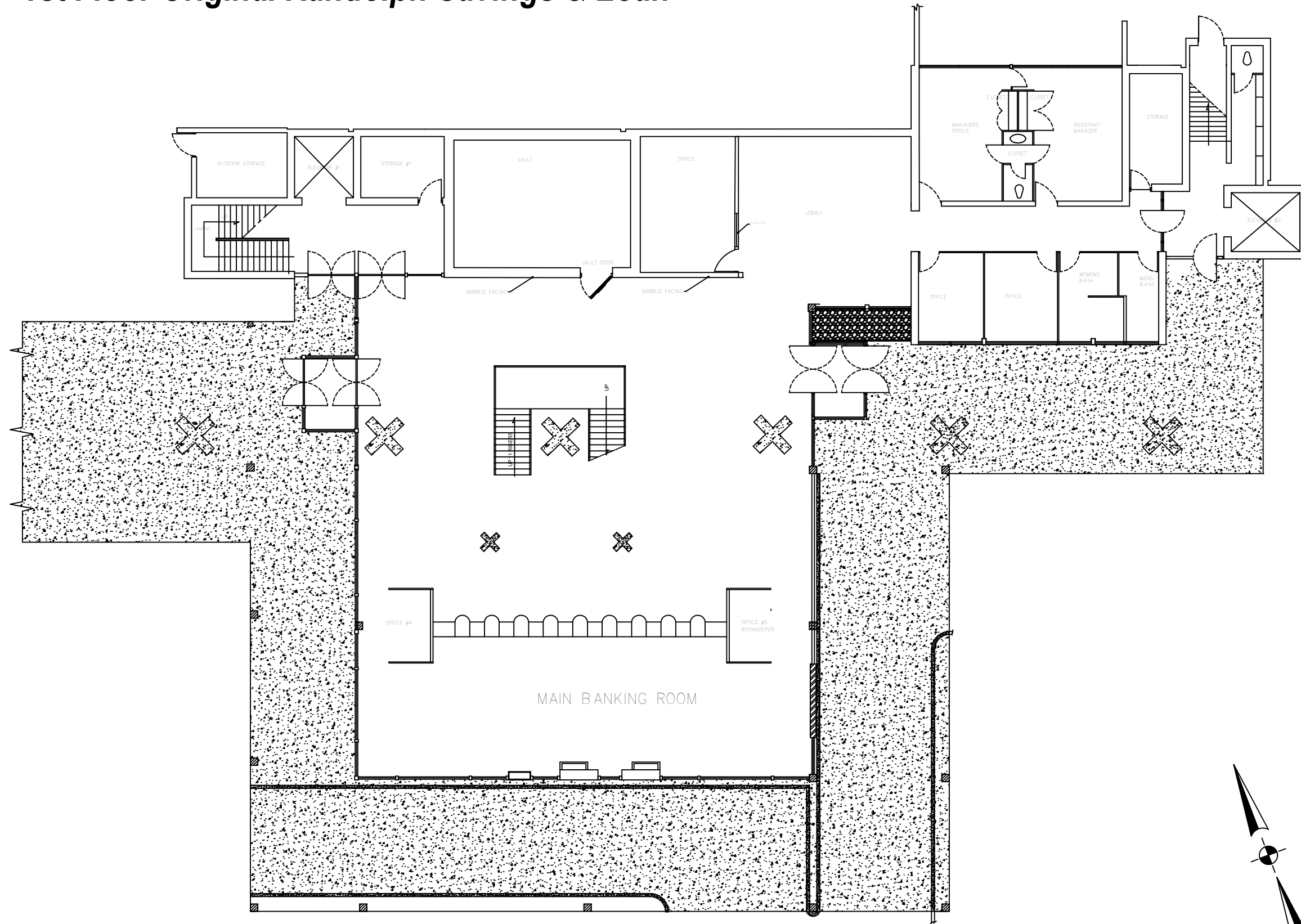
TYPICAL DOOR JAMBS
SCALE 3/4"=1'-0"



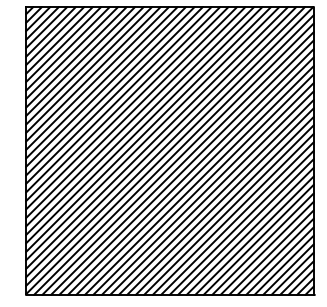
WINDOWS ON 2ND, 3RD & 4TH FL. SHALL BE CUPPLES, SERIES 1500 C. OR EQUAL WITH DOUBLE VINYL WEATHERSTRIPPING & 2 LOCKS OPERATED W/ REMOVABLE KEYS PROVIDE ALL NECESSARY ANCHORS MILLIONS, ETC.

GLAZING GLAZE OPERATING EACH W/ PENN VERNON GREYLITE #31 WINDOW GLASS GLAZE STOPFRONTING W/ 1/4\"/>

1st Floor Original Randolph Savings & Loan



PRELIMINARY FOR REVIEW ONLY

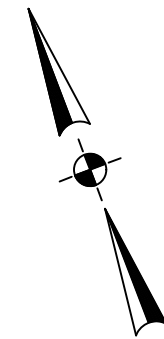
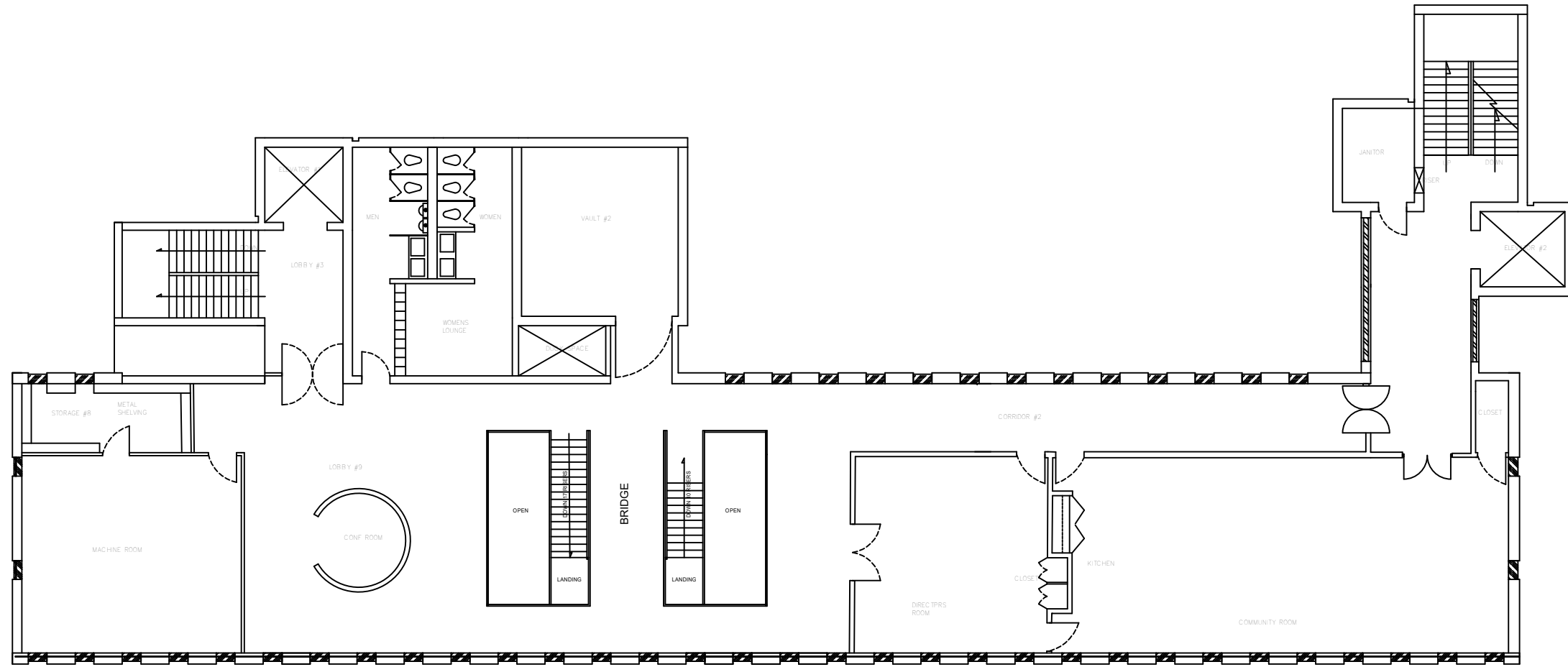


Randolph Savings & Loan Branch Bank
 115 South Fayetteville Street
 Asheboro, Randolph County, North Carolina

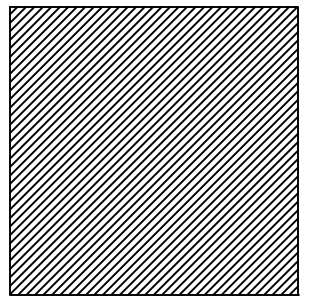
Summey Engineering Associates, PLLC
 Engineering - Consulting - Surveying
 PO Box 968, Asheboro, NC 27204
 Ph: 336-328-0902 Fax: 336-328-0922 www.summeyengineering.com
 NC ENGINEERING FIRM CERTIFICATE OF AUTHORIZATION: P-0336

Scale:	
Date:	07/12/ 2023
Drawn By:	EWL
Checked By:	WBA
Job No.:	E-8625
Sheet No.	

2nd Floor Original Randolph Savings & Loan



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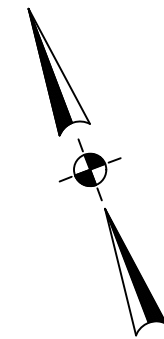
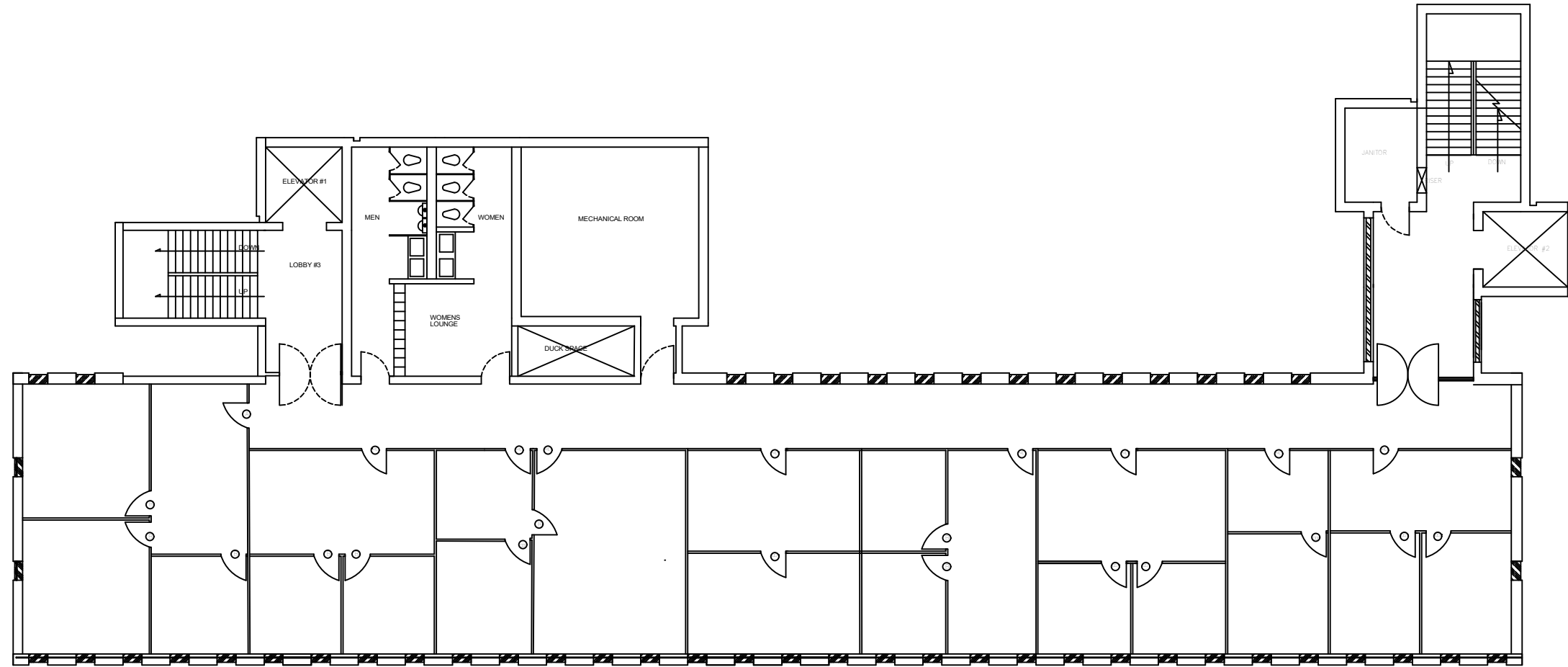


Randolph Savings & Loan Branch Bank
 115 South Fayetteville Street
 Asheboro, Randolph County, North Carolina

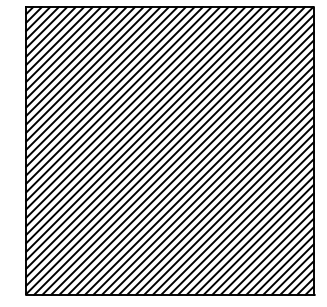
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 Ph: 336-328-0902, Fax: 336-328-0922, www.summeyengineering.com
 NC ENGINEERING FIRM CERTIFICATE OF AUTHORIZATION: P-0836

Scale:	
Date:	07/12/2023
Drawn By:	EWL
Checked By:	WBA
Job No.:	E-8625
Sheet No.	

3rd Floor Original Randolph Savings & Loan



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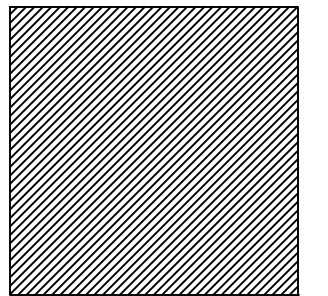
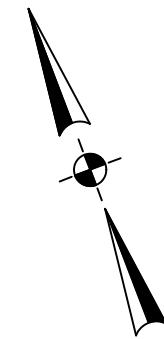
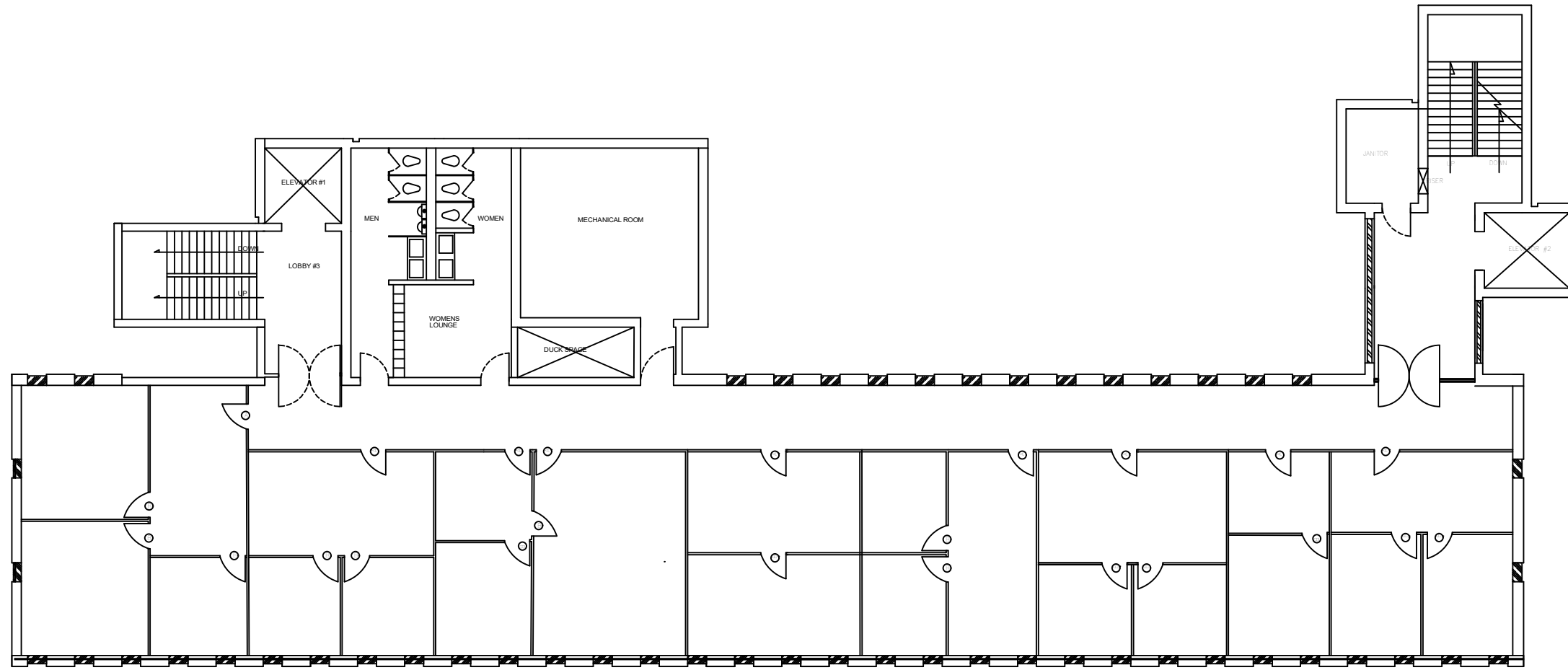
Randolph Savings & Loan Branch Bank
 115 South Fayetteville Street
 Asheboro, Randolph County, North Carolina

Summey Engineering Associates, PLLC
 Engineering - Consulting - Surveying
 PO Box 968, Asheboro, NC 27204
 Ph: 336-328-0902, Fax: 336-328-0922, www.summeyengineering.com
 NC ENGINEERING FIRM CERTIFICATE OF AUTHORIZATION: P-0836

Scale:	
Date:	07/12/ 2023
Drawn By:	EWL
Checked By:	WBA
Job No.:	E-8625
Sheet No.	

4th Floor Original Randolph Savings & Loan

PRELIMINARY FOR REVIEW ONLY

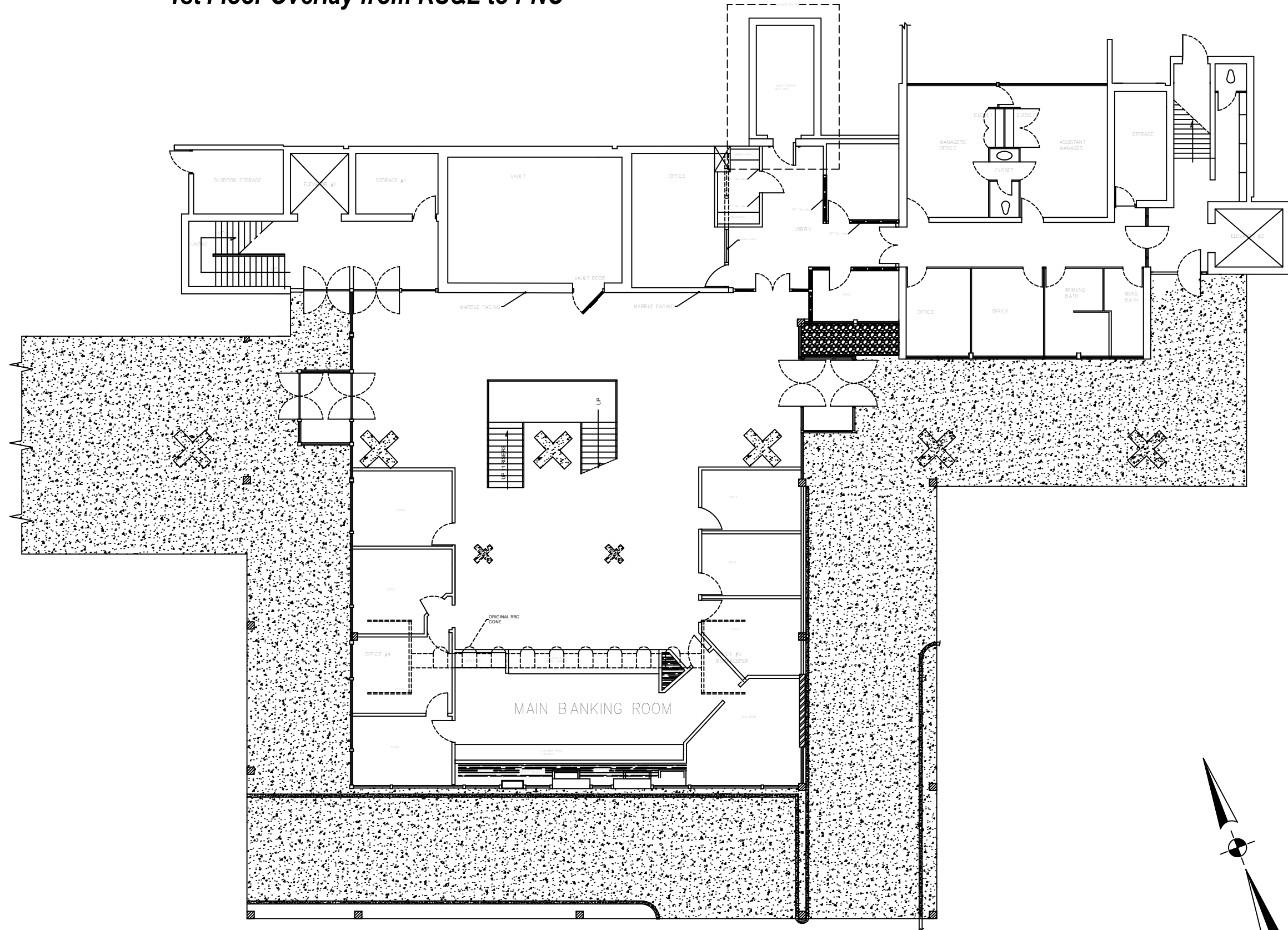


Randolph Savings & Loan Branch Bank
 115 South Fayetteville Street
 Asheboro, Randolph County, North Carolina

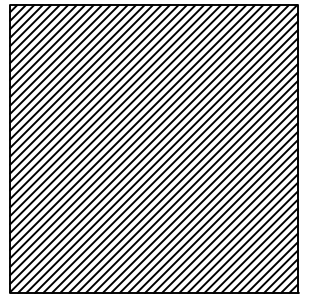
Summey Engineering Associates, PLLC
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 PO Box 968, Asheboro, NC 27204
 Ph: 336-328-0902, Fax: 336-328-0922, www.summeyengineering.com
 NC ENGINEERING FIRM CERTIFICATE OF AUTHORIZATION: P-0336

Scale:	
Date:	07/12/2023
Drawn By:	EWL
Checked By:	WBA
Job No.:	E-8625
Sheet No.:	

1st Floor Overlay from RS&L to PNC



PRELIMINARY FOR REVIEW ONLY



Randolph Savings & Loan Branch Bank
 115 South Fayetteville Street
 Asheboro, Randolph County, North Carolina

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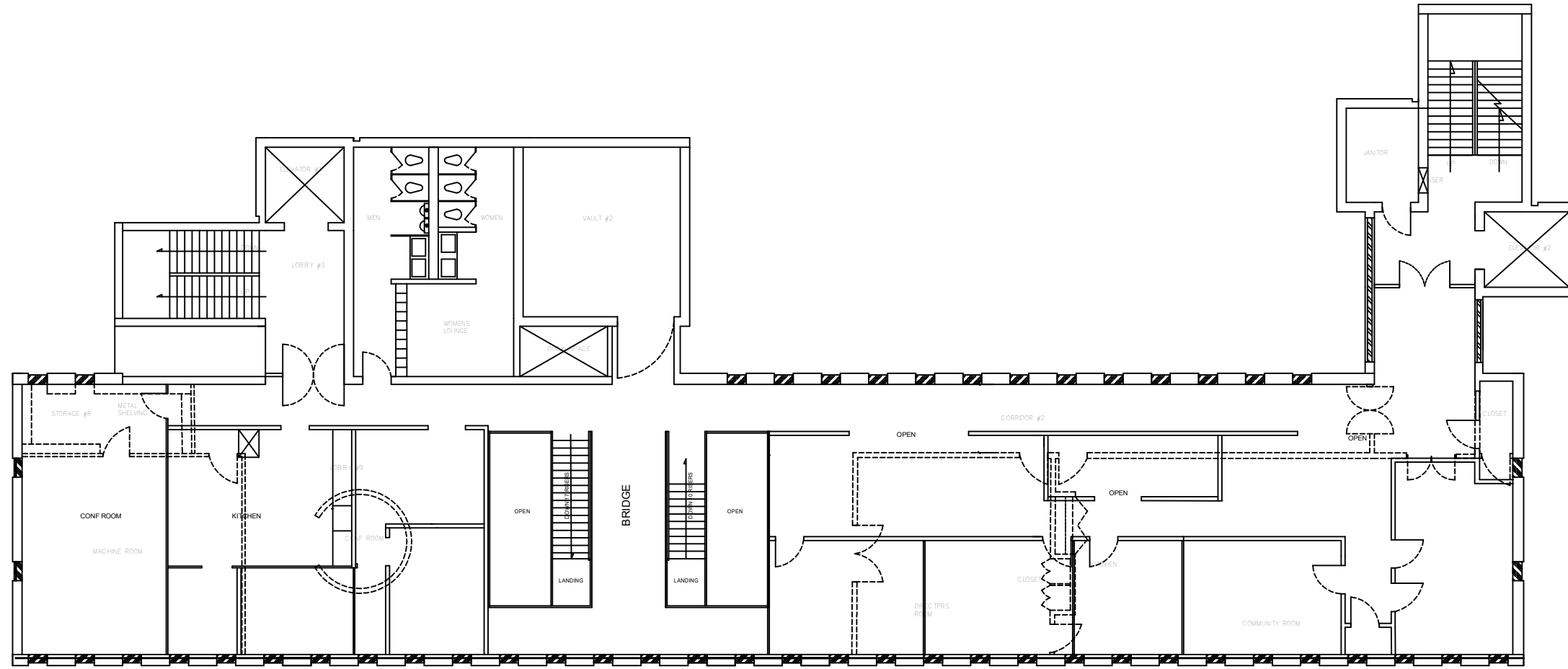
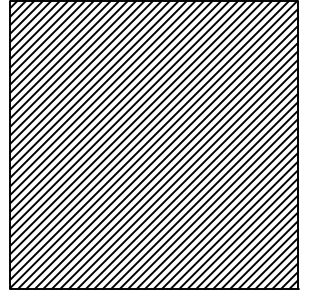
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2nd Floor Overlay from RS&L to PNC

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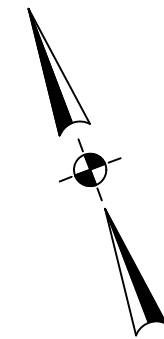
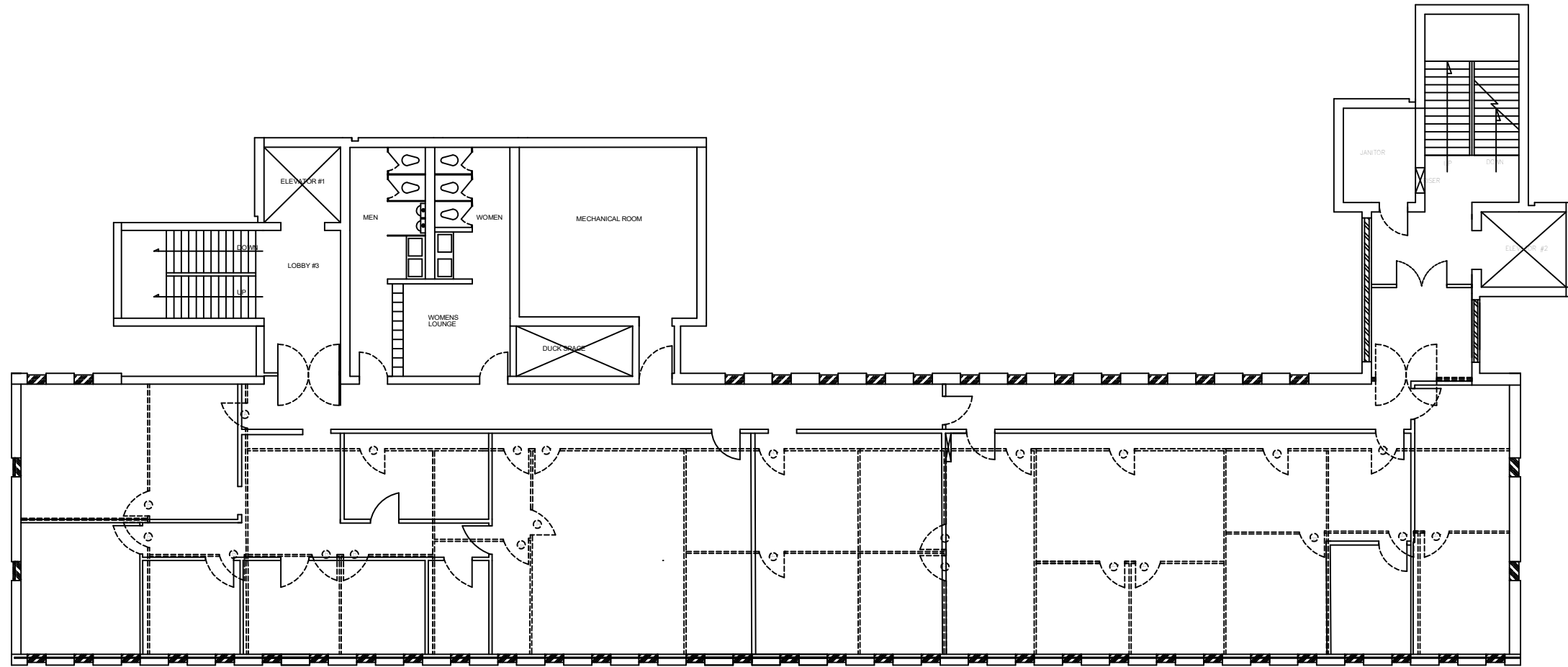


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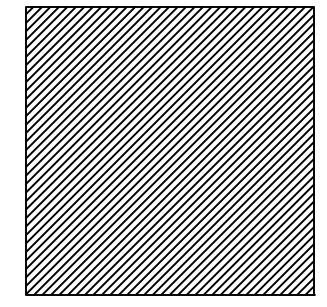
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3rd Floor Overlay from RS&L to PNC



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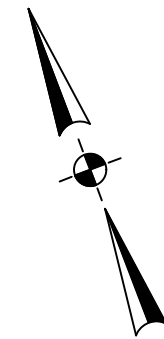
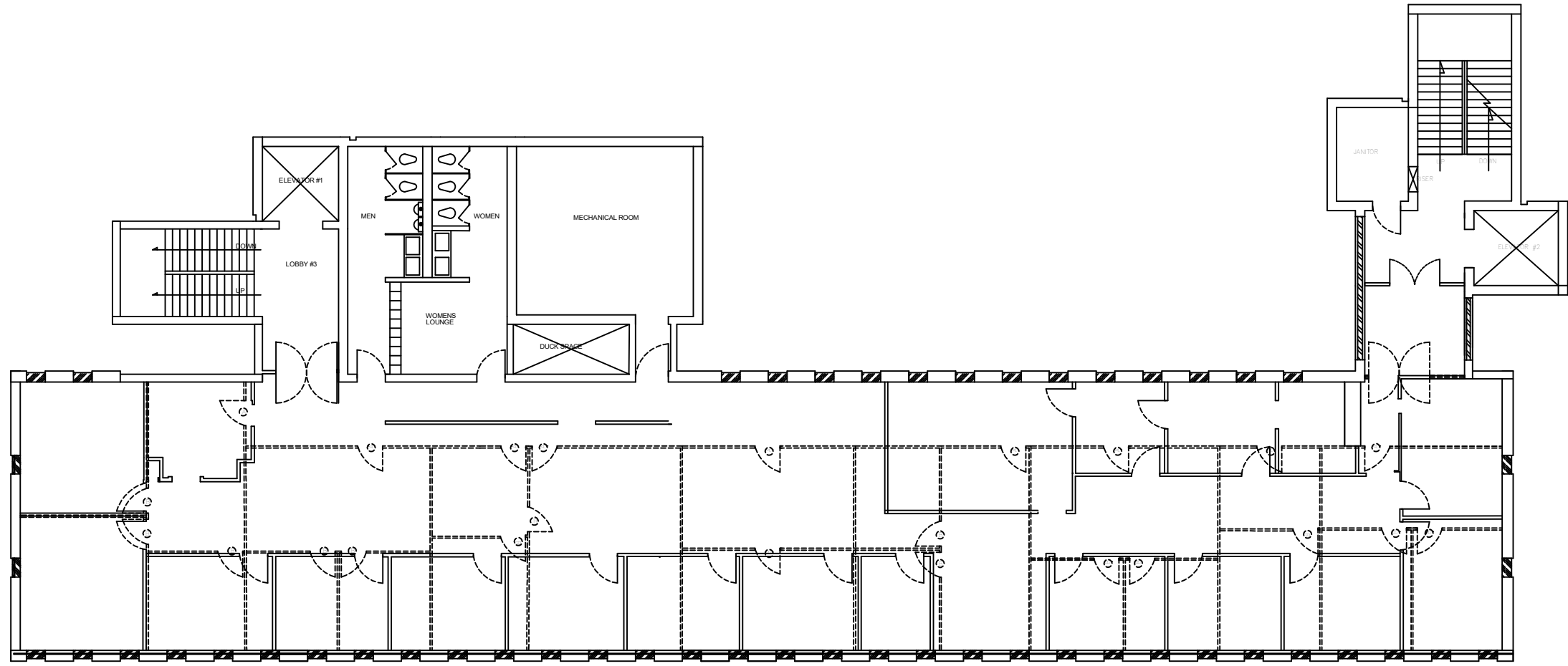
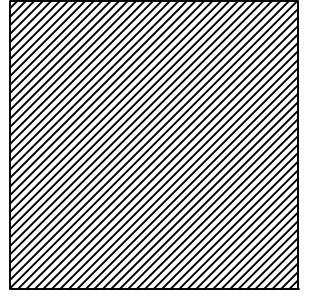
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4th Floor Overlay from RS&L to PNC

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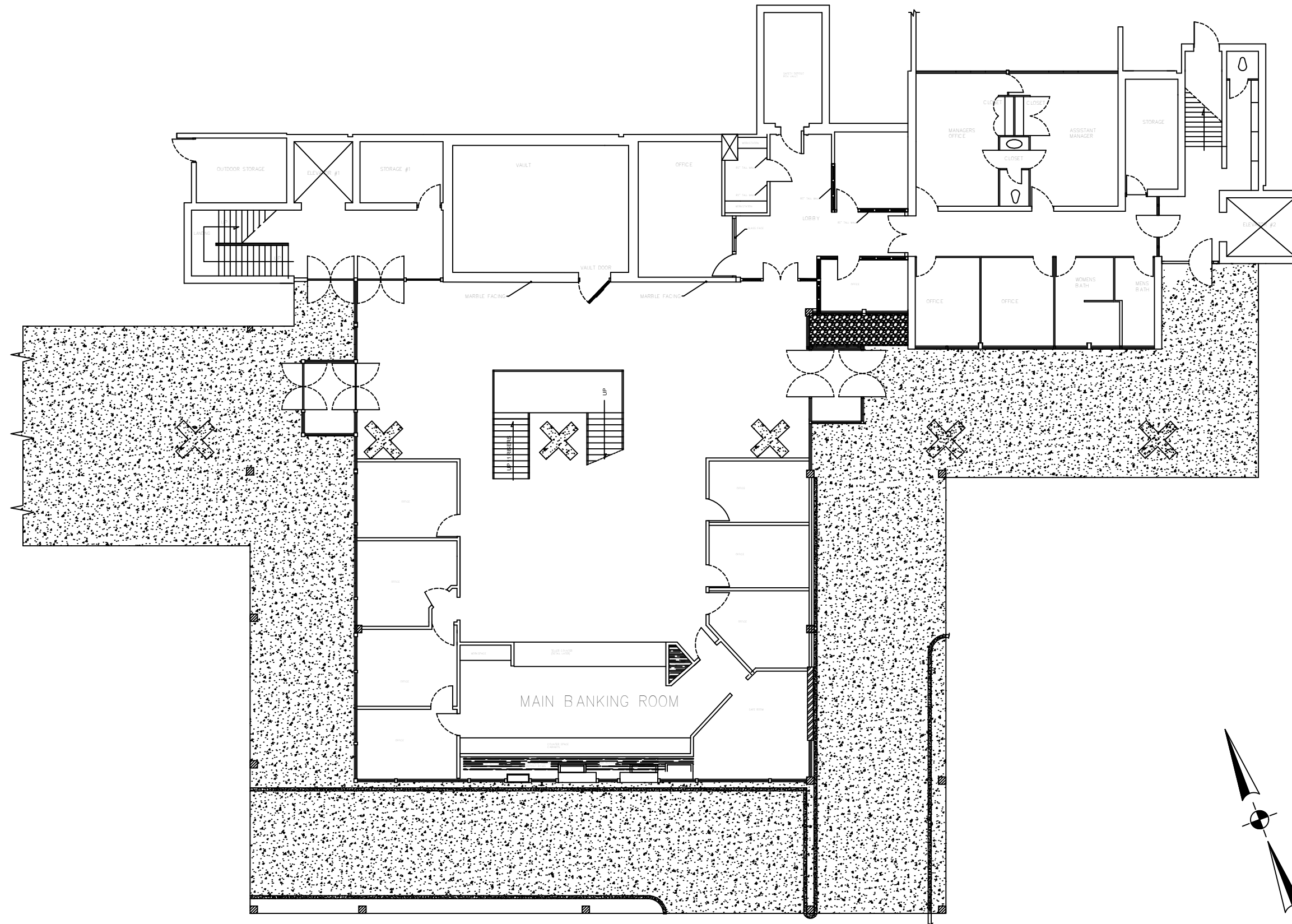


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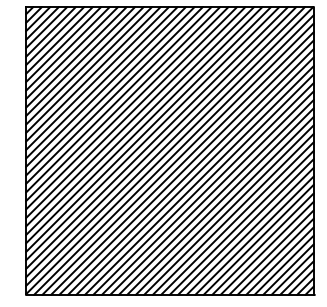
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1st Floor As Built



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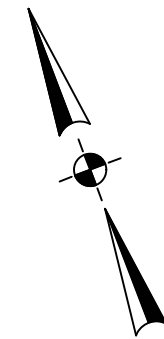
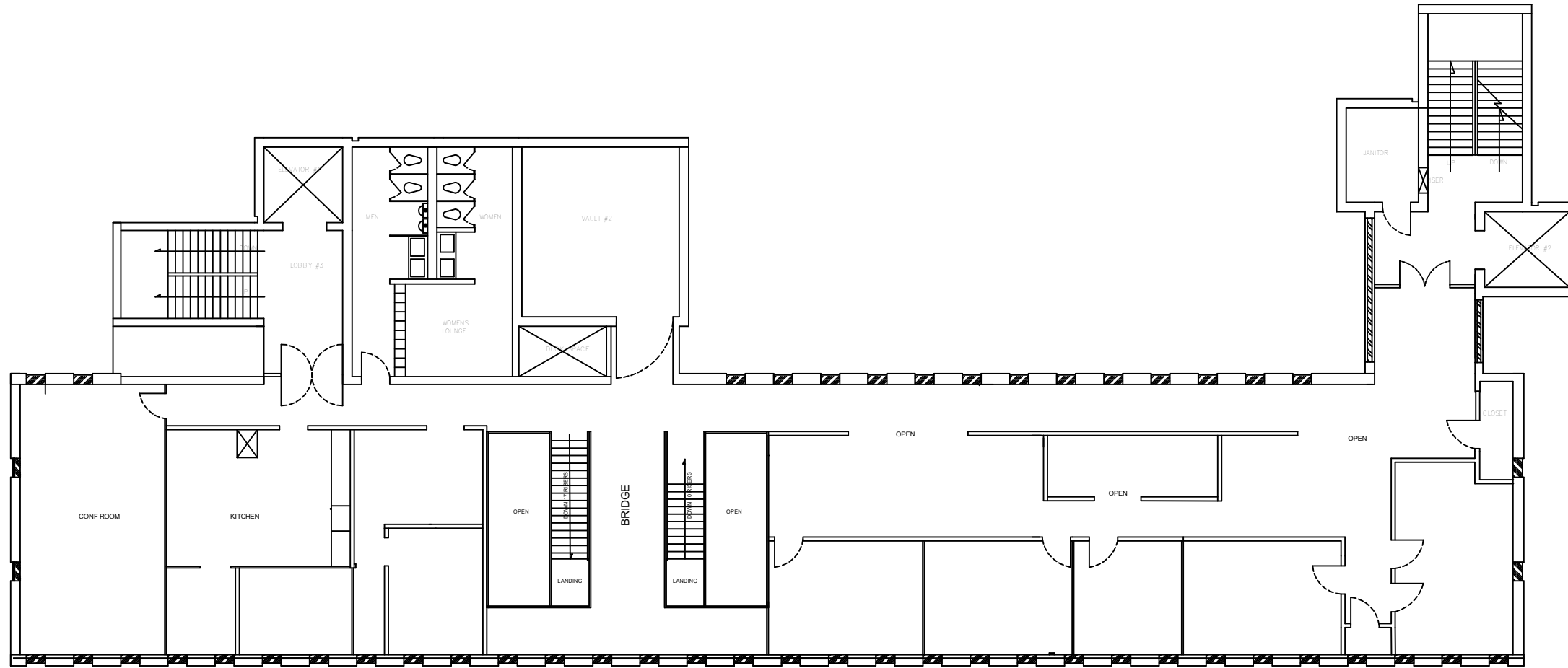
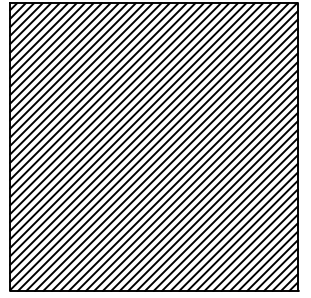
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2nd Floor As Built

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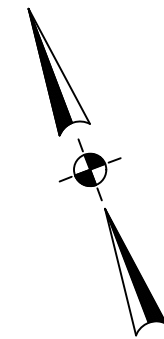
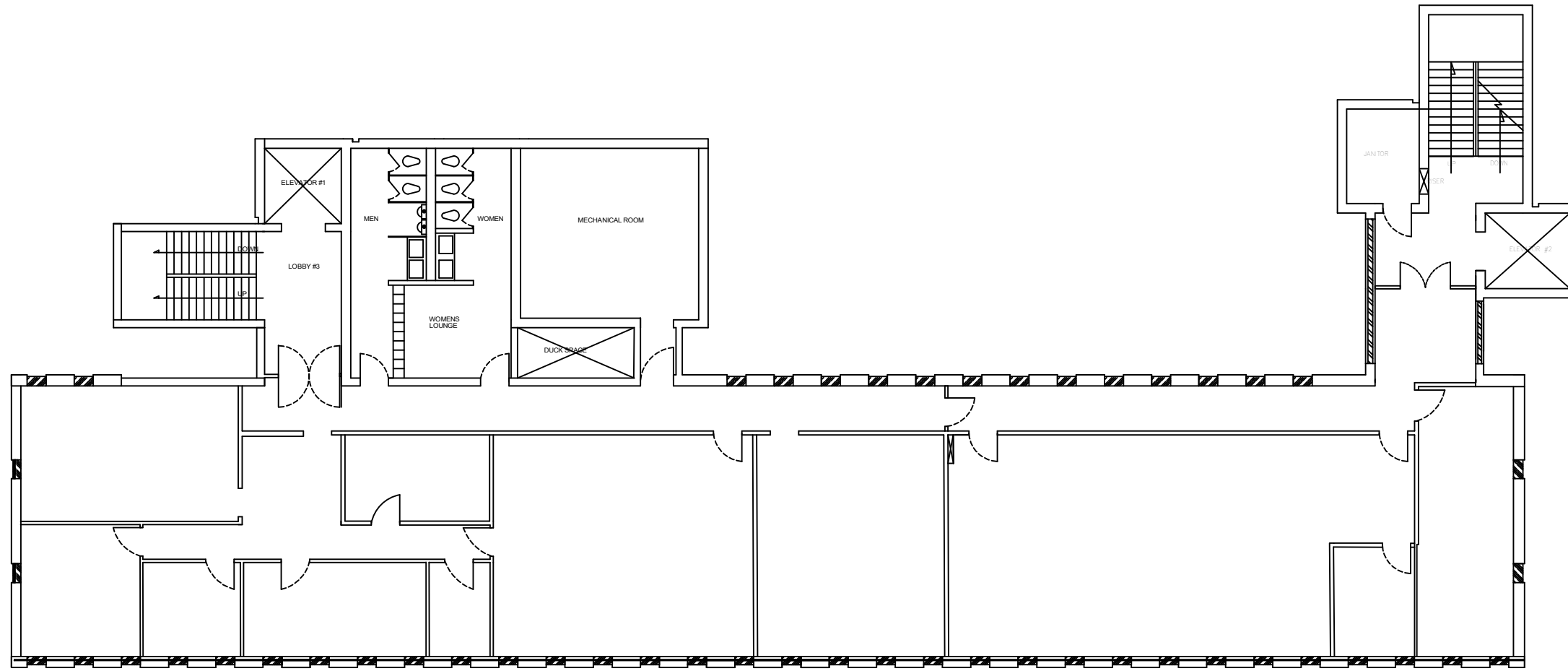


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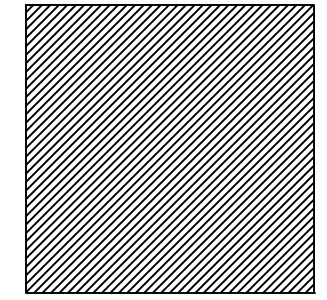
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3rd Floor As Built



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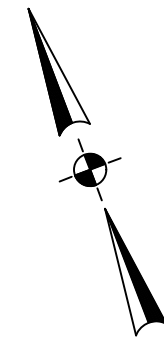
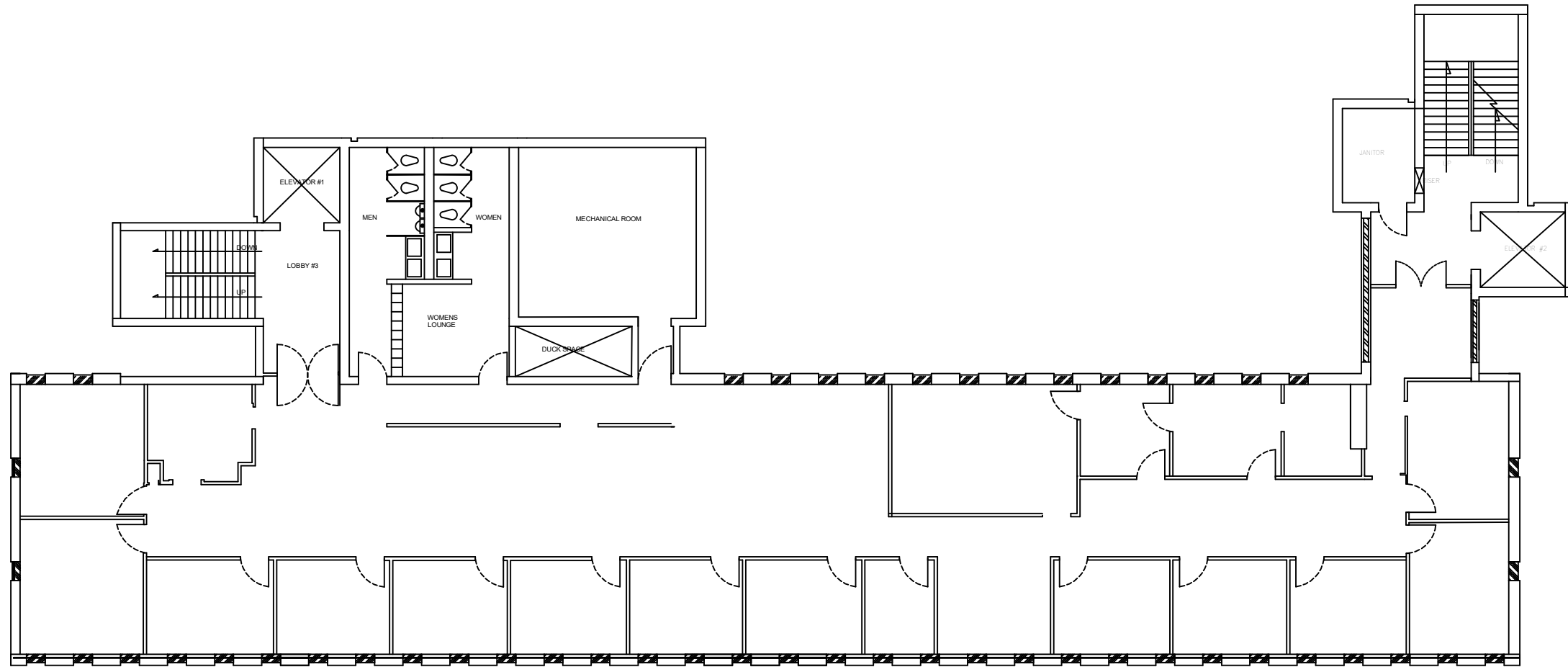


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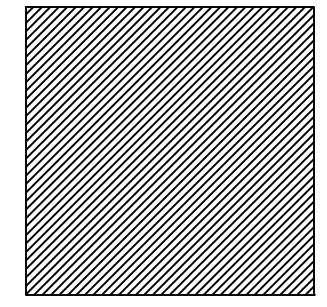
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4th Floor As Built



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