

United States Department of the Interior
National Park Service**National Register of Historic Places Registration Form**

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

1. Name of PropertyHistoric name: Amos Broadway BuildingOther names/site number: Amos Broadway Theater and Beer Garden

Name of related multiple property listing:

N/A

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

2. LocationStreet & number: 1071 West New York AvenueCity or town: Southern Pines State: NC County: MooreNot For Publication: ☐ Vicinity: ☐**3. State/Federal Agency Certification**

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

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

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

 national statewide X local

Applicable National Register Criteria:

X A B C D

Signature of certifying official/Title: State Historic Preservation Officer Date

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

- ___ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register
___ removed from the National Register
___ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

☒

Public – Local

☐

Public – State

☐

Public – Federal

☐

Category of Property

(Check only one box.)

Building(s)

☒

District

☐☐

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Structure

☐

Object

☐

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing

Noncontributing

1

0

buildings

0

0

sites

0

0

structures

0

0

objects

1

0

Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE: Restaurant

RECREATION: Music Facility/Theater

Current Functions

(Enter categories from instructions.)

VACANT

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7. Description

Architectural Classification

(Enter categories from instructions.)

Commercial Style

Materials:

(enter categories from instructions.)

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

Narrative Description

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

Summary Paragraph

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

Narrative Description

Site and Setting

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

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

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

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

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

Building Exterior

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

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

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

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

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

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

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

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

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

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

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

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

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

Building Interior

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

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

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

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

Integrity Assessment

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

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

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

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

Statement of Archaeological Potential

The Amos Broadway Building is closely related to the surrounding environment and landscape. Archaeological deposits and remnant landscape features including planting beds, pathways, builders' trenches and infrastructural remains related to the management of water, waste, and energy, debris that accumulated during the buildings use can provide information valuable to the understanding and interpretation of the structure. Deposits such as trash middens and other accumulated material culture can provide a variety of insights into the social interactions, consumerism and entertainment, economic status, foodways, and health of a segregated African American community during the Jim Crow era in North Carolina. At this time no investigation has been done to discover these remains, but it is likely that they exist, and this should be considered in any development of property.

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8. Statement of Significance

Applicable National Register Criteria

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

- ☒ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B. Property is associated with the lives of persons significant in our past.
- ☐ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ETHNIC HERITAGE – Black

RECREATION/ENTERTAINMENT

COMMERCE

Period of Significance

1922 – c.1943

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

UNKNOWN

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

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

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

Historical Background

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The Development of West Southern Pines

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

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

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

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

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

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

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

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

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

Black Ethnic Heritage, Commerce, and Entertainment/Recreation Contexts

Establishment of Black Businesses in West Southern Pines

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

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

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

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

²⁰ "Interview with Reverend Thomas Flowers."

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

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

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

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

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

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

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

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

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

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

Entertainment at the Amos Broadway Building

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

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

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

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

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

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

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

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

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

Death of Amos Broadway and Closure of Businesses

³⁰ "Interview with Frank Waddell," 87.

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

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

³³ "Interview with Emanuel Douglass," 19.

³⁴ "Interview with Frank Waddell," 86.

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

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

³⁷ "Interview with Emanuel Douglass," 19.

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

³⁹ "Interview with Emanuel Douglass," 19.

⁴⁰ "Interview with Emanuel Douglass," 19.

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

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

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

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

⁴² “Interview with Donnie Wicker,” 59.

⁴³ “Interview with Larcenia Harrington,” 74.

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

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

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

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

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

⁴⁹ “Interview with Willa Mae Harrington,” 78.

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

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

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

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

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

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

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

⁵¹ "Amos Broadway Dies."

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

⁵³ Risano, "Amos Broadway Theater.

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

⁵⁵ Personal Communication with Carolyn Chavis.

⁵⁶ Personal Communication with Carolyn Chavis.

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

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

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

⁵⁷ Personal Communication with Carolyn Chavis.

⁵⁸ Risano, "Amos Broadway Theater."

⁵⁹ Risano, "Amos Broadway Theater."

⁶⁰ "Interview with Larcenia Harrington," 74.

⁶¹ "Interview with Frank Waddell," 86.

⁶² "Interview with Joe Waddell," 146.

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

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Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____
- ☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- ☒ State Historic Preservation Office
- ☐ Other State agency

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☐ Federal agency
☐ Local government
☐ University
☐ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): MR0680

10. Geographical Data

Acreage of Property 0.228 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

1. Latitude: 35.183797

Longitude: -79.402683

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

The National Register boundary is shown by a black line on the accompanying map, drawn at a 1"=200' scale and aligning with the boundary of tax parcel (#00038678).

Boundary Justification (Explain why the boundaries were selected.)

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

11. Form Prepared By

name/title: Heather M. Slane and Cheri Szcodronski

organization: hmvPreservation

street & number: P. O. Box 355

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

Amos Broadway Building
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Moore County, NC
County and State

e-mail heather@hmwpreservation.com

telephone: 336.207.1502

date: September 15, 2024

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property: Amos Broadway Building

City or Vicinity: Southern Pines

County: Moore County

State: North Carolina

Photographer: Cheri Szcodronski

Date Photographed: September 2023

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

1 of 10

Exterior, facing east

2 of 10

Exterior, facing northeast

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3 of 10

Exterior, facing north

4 of 10

Interior, east bay, facing east

5 of 10

Interior, east bay, facing north

6 of 10

Interior, east bay, facing west

7 of 10

Interior, east bay, facing northeast

8 of 10

Interior, east bay, facing east

9 of 10

Interior, center bay, facing west

10 of 10

Interior, center bay addition, facing northwest

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

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

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

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