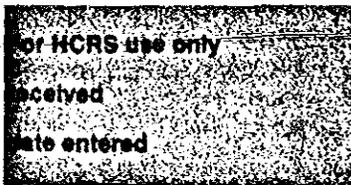


United States Department of the Interior
Heritage Conservation and Recreation Service



National Register of Historic Places
Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic North Union Street Historic District

and/or common

2. Location

street & number "See Item 10" not for publication

city, town Concord vicinity of congressional district

state N.C. code 037 county Cabarrus code 025

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input checked="" type="checkbox"/> industrial
	N/A	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name " Multiple Owners "

street & number

city, town vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Cabarrus County Courthouse

street & number

city, town Concord state N.C.

6. Representation in Existing Surveys

The Historic Architecture of Cabarrus County, N.C. by
title Peter R. Kaplan has this property been determined eligible? yes no

date 1981 federal state county local

depository for survey records Survey and Planning Branch, N.C. Division of Archives & History

city, town Raleigh state N.C.

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North Union Street Historic District
Cabarrus County, North Carolina

Section number 7 & 8 Page 1

ADDITIONAL DOCUMENTATION

1. Name of Property: North Union Street Historic District, Concord, Cabarrus County, North Carolina.
2. Location: Roughly bounded by Church Street North, Corban Avenue S. E., Crowell Street N. W., Franklin Avenue N. W., Spring Street North, and Peachtree Avenue N. W.
3. State Agency Certification

William S. P. Jr. SHPO 3-13-95
 Signature of Certifying Official/Title Date

Division of Archives & History
 State Agency

Street Name Change:
 White Street N.W. , in the west section of the North Union Street Historic District was renamed Yorktown Street N.W. for Emergency-911 reasons. All references in this nomination to White Street N.W. should be read as Yorktown Street N.W. There were no other changes to the documentation. A revised map, with the new street name, accompanies this additional documentation.

7. Description

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved date #63 moved 1908

Describe the present and original (if known) physical appearance

The North Union Street Historic District consist of 190 properties that are found in a twenty-five block area that is located directly northwest of the city's central business district. The Odell-Lock-Randolph Mill, located at the head of North Union Street, marks the beginning of the district as the latter moves one mile southward toward the business district. The proposed area also incorporates one block of Marsh Avenue, N.W., White Street, N.W., Georgia Street, N.W. and Bell Street, S.W. One-and-a-half blocks of Franklin Avenue, N.W. and Grove Avenue, N.W.; two blocks of Spring Street, N.W. and Cabarrus Avenue, West, two houses on Edgewood Avenue, N.E. and two pivotal properties on Buffalo Avenue, N.W. Mature deciduous trees line all of the streets involved in the district. North Union Street follows a straight but slightly sloping course. However, the entire district is flanked by ridges and hills. Subsequently, the setbacks do vary. The majority of the setbacks range from depths of 20 to 85 feet, but facade lines are basically similar throughout each block of the district.

The district has 190 buildings, of these 174 were originally intended for residential purposes. The majority of the residential structures were designed for single family occupancy, and most of the residences remain single family units. Of the remaining structures, seven are churches, six of which are pivotal; the First Presbyterian Church (#31), the Associated Reform Presbyterian Church (#48), Forest Hill Methodist Church (#61), the First Baptist Church (#123), the (Former) All Saints Episcopal Church (#131), and the First United Presbyterian Church (#142). The remaining properties include nine intrusions that are scattered throughout the district.

The buildings in the district are generally well-preserved and are in good or excellent condition. The one exception at this time, is the (first) William Bell House (#155). Several attempts at its rehabilitation have failed because of insufficient funds. At this time, all work has stopped and the house is uninhabitable. Several other residences are currently under restoration, and almost all of them are occupied. Two-thirds of the residences are two-story structures. The large number of intact two-story houses represent Concord's economic growth during the late nineteenth and early twentieth centuries. One-third of the structures are one-story, one-and-a-half stories, and two-and-a-half stories. The latter reflects the wealth and prosperity of Concord's more influential citizens. About three-fourths of the district's properties are of frame construction. Some of the houses in the district are architectural representatives of the mid-nineteenth century. However, the majority of the residences are a mixture of the late nineteenth and early twentieth century architectural idioms. All reflect the taste and social standing of the original owners, many of whom played a significant role in the development of Concord's economic prosperity.

Of the 190 properties in the district 122 contribute to the architectural significance of the district, and 31 are pivotal to the character of the district. The remaining 33 properties do not contribute to the district, but of these only 16 are fill and 8 are intrusions. The remaining properties include 10 vacant lots and three parking lots.

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The North Union Street Historic District displays a wide range of architectural styles. The residences along the surrounding streets and avenues developed simultaneously with the economic prosperity that Concord enjoyed for six decades following the Civil War. This essay will discuss the following: Greek Revival, Italianate, Gothic Revival, and Second Empire idioms of the mid-to-late nineteenth century; Queen Anne and Colonial Revival styles at the turn of the century; and late Colonial Revival, bungalow, and Neo-Federal homes. In addition, this account will describe the First Presbyterian Church, Associate Reformed Presbyterian Church, Forest Hills Methodist Church, the First Baptist Church, the First United Presbyterian Church and the (former) All Saints Episcopal Church. The district also includes one of the county's finest examples of industrial architecture, the Odell-Locke-Randolph Mill (NR) (#1).

Greek Revival and Italianate Houses of the mid-Nineteenth Century

The earliest extant houses in the district are vernacular versions, those that fused Greek Revival and Italianate idioms. The finest surviving examples are the W. C. Boyd House (#42), the Reverend John S. Heilig House (#63), the Caldwell-Blackwelder-King House (#120), the Erwin House (#50), the Columbus R. White House (#167), and the Dr. J. L. Henderson House (#150). All of these houses share similar traits. They were originally two-story, single-pile residences that typify the piedmont form, but were later enlarged to imitate the grandeur of their newer surrounding neighbors.

The Boyd House (#42), of frame construction, displays a low, long, symmetrical three-bay facade that is characteristic of the Greek Revival tradition. The house was built on Union Street about 1870. The chimneys at each gable end emphasized the symmetrical form. The principal entrance features a stylish four-panel door with sidelights and a transom. The Reverend John S. Heilig House (#63) was completed around 1870, and it too features a low, long facade with a symmetrical three-bay arrangement. The entrance consists of a two-leaf, four-panel door, sidelights over panels and a transom. The original porch was replaced with a full facade twentieth century one, with square-in-section columns. The Heilig House was originally located on Union Street. F. A. Archibald purchased the house in 1900 and moved the Heilig House to its present location on Marsh Avenue in 1906. Archibald later erected a Colonial Revival residence (#49) on North Union Street. The Caldwell-Blackwelder-King House (#120) on Spring Street was built between 1860 and 1875. The house underwent a series of remodelings, most serious of which was the modification of the one-bay facade to a three-bay facade with decorative gables over the porch and main house. A pedimented, one-bay portico was replaced with a typical wrap-around bungalow porch. However, the house does retain its original principal door and sidelights. The interior also exhibits some of its original Greek Revival

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and Italianate details in the post and lintel mantels and sawnwork trim.

The Columbus R. White House (#167), located on the street named in his honor, was completed between 1870 and 1880. Like many of its contemporaries, the original, one-bay portico was replaced, in this case, with a full facade porch in the Classical Revival tradition. Greek Revival features are evident in the principal four-panel door with sidelights and transom. The lovely, bowed bargeboards that trim the cornices exemplify the Italianate influence. The interior also retains its original Greek Revival and Italianate details. The Erwin House (#50) was probably built soon after Charles E. Erwin purchased the lot in 1879. The most distinctive Italianate feature of the house is the tall, narrow facade. The Erwin House also maintains its original six-over-six sash windows and Italianate interior trimwork.

The finest example of the two-story, single-pile house of this period is the Dr. J. L. Henderson House (#150). The residence of brick construction, was built in the Italianate tradition between 1872 and 1877. However, the house underwent extensive modification between 1911 and 1920, and now retains a Colonial Revival appearance. The most notable renovation was the alteration of the gable roof to a hip roof. The wrap-around porch with Tuscan colonnettes resting on a brick porch is another twentieth century addition. Nevertheless, the Henderson House does exhibit tall, recessed windows that typify Italianate brick houses. The gables also have their original, thin, bowed bargeboards. It is more than likely that this trim work once existed in the original, main gable roof. Another house that exemplifies the Greek Revival and Italianate idioms is the Foil House (#143) on Cabarrus Avenue. Constructed in 1870, this house is perhaps the finest illustration of an embellished vernacular house. The Foil residence maintains its traditional Greek Revival low, hip roof, rectangular sidelights, and four-pane transom. The house also displays Italianate characteristics in the tall, narrow windows, bracketed cornice, and the two-story porch decorated with sawnwork trim. The delicate sawn bargeboard and a cut-out finial enrich the projecting, pediment gable that dominated the three-bay facade. The full facade porch with its Tuscan supports replaced the original porch during the early 1900s.

Italianate, Gothic Revival, and Second Empire Houses of the Late Nineteenth Century

After the Civil War, the residents of Concord continued to apply the Italianate tradition to their domestic structures. They also blended Italianate architecture with the Gothic Revival and the Second Empire idioms.¹ There are many fine examples of these two synthesis in the North Union Street District.

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The two most notable Italianate structures are the (first) James William Cannon House (#24) on Union Street and the George M. Lore House (#144) on Cabarrus Avenue. The Cannon House (#144) was completed around 1880, and has the great distinction of displaying the Italianate tradition normally found in northern brownstone townhouses and not in piedmont North Carolina. This influence is evident in the tall, narrow form of the main building; however, the first floor wings increased the amount of space, and create an Italian villa effect. Italianate features are quite evident in the trim work on the second floor of the main block, including a paneled frieze with a sawnwork border, and intricate sawn brackets that enrich the cornice of this flat roof structure. Unfortunately, the first floor suffered serious alterations after Cannon sold the house in 1900 to Martin Boger. His daughter, Pearl Boger Laferty, remodeled the first floor in the Colonial Revival style, popular in Concord during the 1920s. The original front porch with its paired posts and projecting cornice brackets was replaced as well as the square bay window in the one-story wing on the northern elevation. The George M. Lore (#144) residence is extremely well-preserved. Unlike the Cannon residence, the Lore House is typical of many Italianate houses in piedmont North Carolina. Built in 1878, this L-shaped structure has kept most of its Italianate trim, including the molded surrounds framing the tall, six-over-six windows with louvered blinds and a boxed cornice with returns. The original wrap-around porch that was upheld by posts rising from molded Italianate pedestals and a balustrade was replaced with square vernacular posts at the turn of the century.

The B. Franklin Rogers House (#75) is the only residential example of the Gothic Revival style in the North Union District. Erected in 1882, the house follows the designs that were popularized by Andrew Jackson Downing. The Rogers House has an L-shaped plan and a steeply pitched gable roof that exemplifies the "domestic Gothic" idiom.² Other Gothic details include a pair of rear, two-story gable-roofed wings and sharply pitched, gable-roofed dormers that pierce the roofline of the main block and one of the rear wings. The Rogers House also exhibits Italianate traits, including wavy bargeboard trim in all the gables and the dormers, and the porch with its molded, chamfered and bracketed posts. The principal door that displays a two-leaf, four-panel door and a molded architrave is another example of the Italianate influence. The Rogers House, with its deep setback, handsome rubble stone walls, and shrubbery, maintains Downing's vision of a domestic abode amid "rustic surroundings."³

The Italianate idiom during the late 1880s was closely related to the Second Empire style that was equally popular as a residential form.⁴ The Cabarrus County Courthouse, designed by George S. Appleget, was built in 1876. He combined the Italianate and Second Empire idioms. There are two extant properties, perhaps influenced by the Courthouse, which

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also exhibit this same pattern. However, the architects for both the Matthew O. Beatty House (#133) on Cabarrus Avenue and the John Milton Odell House (#2) on North Union Street are unknown.

The Beatty House was probably erected about 1874. The exterior is exceptionally rich in detail, and has not undergone any alterations. The porch is supported by square post rising from molded and paneled pedestals to a paneled frieze and long sawn brackets with pendant drops. Paired, segmental-arched windows trimmed with molded surrounds and bracketed hoods are located on the first and second floors. A paneled frieze with garland inserts and drop brackets can be seen below the second floor and above the concave mansard roof. The latter features a segmental-arched dormer. The John Milton Odell House was the residence of one of Concord's preeminent industrialist, and rests across the street from the site of his textile mill that will be discussed later. The house is similar to the Beatty residence. The mansard roof is pierced with gable dormers. The roof rises from a cornice that is supported by drop pendant brackets framing molded frieze panels. The same style can be found in the cornice of the broad wrap-around porch that is upheld by elaborate turned posts. The focal point of the house is a projecting central bay rising from a three-sided, first floor architrave to a mansard tower with cast iron cresting above the main roofline. The Odell House also features Concord's finest outbuilding, a lovely brick carriage house with a pyramidal roof.

The Pendleton Bernard Fetzer House (#183) on Georgia Avenue once displayed the fusion of Italianate and Second Empire idioms. Unfortunately, the house underwent successive renovations and much of the Second Empire trim, such as the mansard roof, has been replaced with Queen Anne, Colonial Revival, and bungalow traits. However, the house does retain much of its early Italianate decor, including a frieze with molded panels and a cornice supported by splendid drop brackets.

Queen Anne and Colonial Revival Houses at the Turn of the Century

The Queen Anne style of architecture came into vogue in Concord during the prosperity of the 1880s. This idiom was an extremely popular design for residential homes in Concord after 1885, and coincided with Concord's economic growth.⁵ Subsequently, the more notable examples of the Queen Anne form were built in the fashionable North Union Street District.

Two of the most impressive extant properties that best exemplifies the Queen Anne style are the William G. Means House (#122) and the J. P. Allison House (#139) both on Union Street. The Means House displays typical features of the idiom, including its asymmetrical massings that consist of a projecting two-story bay and another projecting bay that is topped

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with a lovely domed turret that shelter a small balcony on the second floor. Decorative shingles were used in Queen Anne residences to create a variation in texture, and were commonly found in gables as well as the exterior walls.⁶ The Means House displays this characteristic in its facade gable that is sheathed in decorative geometric paneling. The roof also features this trait and exhibits alternating bands of straight cut and hexagonal shingles. The Means House was completed about 1885. The Allison House certainly has many Queen Anne characteristics. The house is L-shaped, a common shape of Queen Anne houses, and exhibits—delicately turned wood work in the porch. The exterior displays superb craftsmanship in the sawn and molded wood work. A cut-out frieze with a repeating tree shape was applied above the windows on both floors. In addition, the house features corbeled and paneled decorative inlays that are exclusive details and are not found anywhere else in Cabarrus County. The house was erected between 1890 and 1895.

The district is fortunate to have numerous examples of Queen Anne residences, whose interiors feature a hint of the Colonial Revival idiom that was becoming fashionable. Most notable is the J. Lee Crowell House (#79) on Franklin Avenue, completed around 1895. The facade is comprised of two gables with flush board panels and small, single-pane windows flanking a recessed balcony. The latter is splendidly adorned with a balustrade, turned balusters and posts, and a wide, semi-circular spindle frieze. The distinctive flat-roofed sunroom is lined with windows on its three exposed sides and is located in the second elevation of the rear ell. The full facade porch features one of the few remaining canvas awning that was indicative of the period in Concord. The one-story, frame servants quarters, situated behind the Crowell House, is contemporary with the house, and is one of the few surviving structures of its kind in the district.

The Dr. J. E. Smoot House (#99) on Grove Avenue, the Aaron Greene Lentz House (#56), the W. A. Wilkinson House (#8), and the Joe M. Sills (#55), all on North Union, are splendid examples of the L-shaped, Queen Anne form and feature distinctive turned and sawn wood work. The Smoot House completed in the mid-nineties displays Colonial Revival interior features. The second story balcony and the wrap-around porch on the first floor are indicative of the period. The Lentz residence, erected in 1899, exhibits a projecting facade bay topped with a conical roof. The Wilkinson House displays the characteristic texture variation—in its two main gables that are enriched with alternating rows of straight-cut and scalloped shingles. Joe M. Sills built his home in 1907. The most distinctive Queen Anne feature is the porch, which features a delightful circular pavilion with a conical roof topped with a finial.

The Leslie House (#138) was built around 1895 and several aspects

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of this Queen Anne residence are atypical in comparison to its Concord contemporaries. A bold, projecting, slanted bay dominated the facade. Topped with a unique clipped gable roof, the bay displays flaired eaves and a curved bracket. The main hip roof is also flared and features unusually broad eaves.

A number of one-story Queen Anne cottages are located on Bell Street (#161-163) and Spring Street (#126-140). The most distinctive example is Spring Street (#128). This modest Queen Anne cottage features a high hip roof with gables projections. Patterned shingles enrich the facade gable and the side gables. A wrap-around porch with turned posts rising to thin brackets and a frieze with trefoil cutouts complete the Queen Anne features.

During the 1890, the Colonial Revival style in Concord was confined to the interior work in Queen Anne residences. At the turn of the century, the Colonial Revival influences was utilized to enrich the exterior of Queen Anne homes.⁷ Its initial presence was found in the treatment of porches. This style was extremely popular among the more prosperous residents in Concord. As a result, there are many surviving examples of this style in the North Union District.

Two of the most outstanding illustrations of this mode are the Daniel Branson Coltrane House (#130) and the James William Cannon House (#33) both on North Union Street. The Coltrane House, erected in 1893, exudes Queen Anne charm and elegance with its L-shaped asymmetrical massings, scalloped shingles, and raised panels on the exterior surface. The steep facade gable and the immense height of the house emphasizes the asymmetry. The classical detailing serves to embellish this enormous structure, and it is most evident in the thin, delicately, tapered Tuscan columns that rise from paneled pedestals and sustain the ground floor porch and the gable balcony that is directly overhead the main entrance. Other classical traits can be seen from the corners of the house that features pilaster rising to a molded entablature. The latter exhibits a dentil course, a soffited cornice and urn-like finials that grace the second floor porch. The second house of James William Cannon was completed around 1900 and holds both architectural and historic significance. The picturesque Queen Anne facade is comprised of a projecting, two-story, slanted bay and a domed turret flanking the central entrance bay. Two dormers with parapet roofs further enriches the facade. Classical detailings serve to compliment the residence and can be found in the fluted Ionic columns that support the wrap-around porch and porte-cochere. A broad segmental-arched pediment adorned with garlands secures the porch that projects from the main entrance. James William Cannon was a preeminent textile industrialist.

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Six other distinguished residences in the district reflect the interplay between the Queen Anne and Colonial Revival idioms. The J.L. Hartsell House (#125) on Spring Street was built in 1905. Queen Anne traits are apparent in the asymmetrical massing, the conical roof that tops the projecting, two-story slanted bay, and the variation in texture created by square shingles on the second floor and weatherboards covering the first floor. The influence of the Colonial Revival style is limited to the porch, and it is comprised of paired Tuscan columns resting on paneled bases, a broken pediment graced with a garland, and an urn-shape finial that projects from the porch over the entrance. The completion of the N. Felix Yorke House (#38) on Union Street coincided with the turn of the century. Overlapping hexagonal shingles cover the roof of a broad flared-gable that shelters the slanted facade bay and second story balcony. The facade bay projects, giving the house its Queen Anne asymmetrical shape. Like the Hartsell House, (#125) classical traits are confined to the porch. The Caldwell House (#80) on Franklin Street was built around 1905. This L-shaped house is a small version of its contemporaries. The porch of the Caldwell House illustrates how well these two idioms complement one another. Classical Tuscan columns rise from a Queen Anne shingles balustrade and uphold the wrap-around porch. Another diminutive representative of this synthesis is the first home built for A.R. Hoover (#95) on Grove Avenue. According to local sources, the house was completed about 1904. The main Queen Anne features, of this asymmetrical residence, are the hip roof that engages a broad, wrap-around porch in a long, unbroken sweep of the main roof and a three-sided dormer with wide eaves and a conical roof. The wall of the porch is covered in octagonal shingles. Classical details are apparent in the paired Doric columns that support the porch, and a vernacular Palladian window. A hint of the bungalow idiom can be traced in the latticed window sash of the main windows. The Mabry House (#81) on Franklin Avenue is unique, in that it is one of the few one-story cottages in the district that features Queen Anne and Colonial Revival elements. Erected in 1900, the Mabry House is similar to its more embellished contemporaries. Asymmetrical in design, the house features a projecting gable with decorative, Queen Anne straight-cut shingles which also cover the main gable roof.

Colonial Revival and Bungalow House, 1908-1925

The Colonial Revival style became a major influence in the design of Concord houses between 1903 and the early 1920s. This coincided with the city's economic growth and the bungalow idiom. Consequently, the North Union Street District, which continued to be the home of Concord's more prosperous citizens features numerous examples of Colonial Revival residences. The most notable illustrations of the idiom are the Charles B. Wagoner House (#140) on Cabarrus Avenue, the Dr. D.G. Caldwell House (#23), the Joseph Franklin Cannon House (#37), and the A. Jones Yorke House (#40), all

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on North Union Street, the H.I. Woodhouse residence (#180) on Georgia Avenue, and the J.W. Cannon, Jr., House (#111) on Spring Street.

One of the finest and earliest examples of the Colonial Revival style is the Charles B. Wagoner House (#140). Completed in 1903, the exterior is typical of the restrained components that occurred in early Colonial Revival designs. Symmetry is the dominant feature of the Wagoner House. The porch wraps-around one bay of both east and west side of the house. Ornamentation is plain or practically nonexistent. Classical detailing appear in the pediment gable with its molded frieze and denticulated cornice. Square, chamfered and molded columns support the classically designed porch. In contrast, the Dr. D.G. Caldwell House (#23) displays more distinctive Colonial Revival traits. Erected in 1903, the facade is symmetrically composed, and its most dominant feature is a two-story portico supported by paired and fluted Ionic columns.

The Colonial Revival influence is even more evident in the Joseph Franklin Cannon House (#37) that was completed around 1913. The house is symmetrically composed, but features a projecting porte-cochere and sunroom. Classically inspired Ionic columns support the porch that features a turned balustrade, a molded frieze with a dentil course, and a projecting pediment over the entrance. The principal, two-leaf door exhibits molded pilasters that uphold a full entablature. A dominant focal point of the Cannon House is a large Palladian dormer located in the center of the roof. The residence of H.I. Woodhouse, built between 1902 and 1906, is restrained but distinctively Colonial Revival. The full-facade porch is supported with Tuscan columns and has corner posts with capitals, and an inobtrusive molded frieze with dentil cornice. An eclectic four window dormer, topped with a pediment, rests directly above the second story of the projecting central bay. The James William Cannon House (#111) was completed in 1907 and also features restrained classical details. The main hip roof and the full-facade porch are supported with fluted Ionic columns. The roof and the hipped projections that shelter the side and rear wings are flared and topped with unusual tapered finials.

Unlike the other residences, which are of frame construction, the A. Jones Yorke House (#40) is composed of creamy tan brick. This 1908 structure is the most outstanding example of the Colonial Revival idiom in the district and in Concord. The wrap-around porch, topped with a balustrade, is distinctively classical and is upheld with Tuscan columns in clusters of threes. The Neo-Federal idiom, which was coming into vogue, is displayed in the principal entrance with its six panel door, sidelights, and a fan shaped transom enframed with thin colonnettes.

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A number of Colonial Revival residences in Concord were designed by the preeminent Charlotte architect Louis H. Asbury. Three houses in the district share this great distinction including two houses on North Union Street, the J. Archibald Cannon House (#27) and the remodeling of the David Franklin Cannon House (#28). The L.T. Hartsell, Sr., House (#114) is located on Spring Street.

The J. Archibald Cannon House was built in 1912 and represents the restrained characteristics of early Colonial Revival designs. The symmetrical three-bay facade is handsome but austere. The full facade porch is upheld by classically inspired paired Tuscan columns. A large yet unassuming dormer is centrally located in the hip roof. The David Franklin Cannon House was originally a late nineteenth century Italianate residence. Cannon's heirs enlisted the services of Louis Asbury to remodel the house in the Colonial Revival style. There are no photographs prior to 1911 when it underwent a complete metamorphosis. By encompassing the understated elements of the Colonial Revival idiom, Asbury redesigned the exterior of the Cannon House in the same fashion as the J. Archibald Cannon House (#27). The David Franklin Cannon House displays the familiar symmetrical three-bay facade and a centrally-located dormer. Paired Tuscan columns on paneled bases support the wrap-around porch. Erected in 1924, the L.T. Hartsell, Sr. House (#114) is an eclectic example of Asbury's work. The low hip roof; symmetrical facade; and classical detailings in the hip-roofed portico supported by four fluted Doric columns are characteristic of the Colonial Revival idiom. Nevertheless, the low hip tiled roof is reminiscent of the Mission Revival, and the exposed rafters beneath the eaves allude to the bungalow idiom.

The Colonial Revival continued to thrive as a residential form during the 1910s and 1920s. The bungalow idiom was introduced in Concord during this time by local builders who utilized the designs to enrich two-story Colonial Revival residences.⁸ The H.J. Haywood House (#47) on North Union Street best represents this architectural synthesis. This handsome two-story dwelling was designed by Asbury in 1910. The symmetrical three-bay facade is distinctly Colonial Revival as are the pilasters that frame the principal entrance and the centrally-placed dormer. However, the union of the two idioms is evident in the wrap-around porch with its classical Tuscan columns that rise from tapered bungalow brick bases; the wooden shingles that sheath the second elevation; and the exposed rafters underneath the eaves.

The bungalow or Craftsman style was a prevalent architectural form in Concord by the 1920s. The idiom was first popularized by Charles Sumner Green and Henry Mather Green of Pasadena, California during the late nineteenth and early twentieth centuries. Their designs were influenced by the English Arts and Crafts Movement and oriental architecture and appeared in such periodicals as Country Life in America, House Beautiful, Good Housekeeping, and the Ladies Home Journal.⁹ Throughout the country the style became the popular residential form for smaller dwellings. Consequently, very few bungalows were erected in the fashionable North Union Street area. Two of the finest examples are the A.G. Odell House (#102) on Grove Avenue and the Levi Sides House (#26) on North Union Street.

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The Odell House (#102) is a two-story structure erected between 1911 and 1921. Built "along bungalow lines," The house is a "pre-cut" Alladin House that was ordered from a catalog. ¹⁰ The Odell House features a gable front roof with broadly projecting eaves supported by triangular knee braces. A sun porch, added in the mid-twenties, displays tall, latticed sash windows. The Levi Sides House (#20) was completed between 1921 and 1922. A broad wrap-around porch is upheld by square brick columns and dominates the facade. Bracketed eaves and false, half-timbering can be found in both gable ends. Painted tracery, a common bungalow trait, can be seen in the principal latticed sash windows.

Late Colonial Revival or Neo-Federal Houses, 1920-1930

The Colonial Revival idiom evolved into its second architectural phase after the first World War and became a popular residential idiom in Concord during the 1920s. ¹¹ The Neo-Federal idiom, as it is commonly referred, adopted many early American designs.

The North Union Street district is fortunate to have four representatives of this style and all are located on North Union Street. The first of which is the magnificent Charles Albert Cannon House (#29) built in 1928. Charles Barton Keen was a Philadelphian architect with offices in Winston-Salem, North Carolina. Keen designed Cannon's House in 1928 and the residence occupies a deep, broad lawn. The main section is two-and-a-half stories tall and seven bays wide, and it is flanked on either side with two-story wings. The focal point of the facade is the entrance. Four fluted pilasters frame the sidelights and the fanlit door that is recessed beneath a semi-circular arch and crowned with a broken pediment. The pilasters ascend to a full entablature and a molded cornice.

William H. Peeps, another leading Charlotte architect, designed the William W. Flowe House (#93) on Grove Avenue and the L.T. Hartsell, Jr., House (#113) on Spring Street. Both are of the Neo-Federal idiom and were built in the mid-1920s. The most distinctive feature of the Flowe House is the tall, narrow dormers that are symmetrically placed above the second floor. In addition, Peeps also alluded to the Gothic tradition by installing shutters with trefoil cut-outs and designing simple intersecting tracery in the attic windows at the end of the gables. Peeps selected Federal and Georgian elements for the Hartsell House. The portico with its narrow Tuscan columns and broken pediment recaptures the simple elegance of the Adamnesque style. The principal entrance features a Georgian fanlight and is flanked with sidelights. One of the most outstanding residences, and the only example of the Jacobethan Revival idiom in Cabarrus County, is the majestic E.T. Cannon House (#32) on North Union

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Street. Designed by William Peeps, the house was completed in the late 1920s. Jacobethan traits are found in the stone trim, parapeted rooflines, the bay and oriel windows and the tall chimneys with multiple shafts for each flue.

Religious Site, 1880 - 1927

There are six churches in the district and all are of architectural and historical importance. Five of the structures embrace the Gothic influence and the sixth church is distinctly Neo-Georgian.

The oldest religious structure is the First United Presbyterian Church (#142) on Cabarrus Avenue. built in 1880, it is originally known as the "Concord Presbyterian Church for Colored People". During the 1890s, the church changed its name to the Westminster Presbyterian Church. The structure's design is vernacular but exudes a strong Gothic influence in its gabled nave, and squared three-stage bell and stair tower that features three-stage stone-trimmed buttresses. The church has a long association with Barber Scotia College. The church was established by the Reverend Luke Dorland and it was through him that the church developed its ties with the school that at that time was known as Scotia Seminary. The congregation dissolved in 1969 and the church was used as a mission until 1974 when a new congregation was formed under its present name.¹²

The Forest Hills Methodist Church (#61) was the first house of worship established in Concord for mill workers.¹³ Erected in 1889 on Buffalo Avenue, N.W., the design of the church is similar to the First United Presbyterian Church, but is more embellished and features a strong accentuated Gothic style. This is evident in the buttresses that flank the gabled nave and the three-stage tower. The roof is steeply pitched and the building has lancet-arched windows. The church underwent additions and remodeling in 1923, however, none of these alterations seriously affected the exterior of the church.

The (former) All Saints Episcopal Church (#131) on Cabarrus Avenue was erected between 1890 and 1891.¹⁴ This lovely Gothic inspired church is the oldest downtown house of worship. The structure of the church is unique and features a gabled vestibule and nave, a four-stage tower with a crenelated parapet, stone-trimmed buttresses and lancet arch windows. The vestibule, nave, tower and aspect were enclosed when the church was expanded. The church was vacated when the congregation moved to a larger building in 1970. Mary Frances Calder Ridenhour converted the sanctuary into a restaurant in the 1970s but it has since closed. The structure is now known as the Faith Covenant Church.

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The Associate Reformed Presbyterian Church (#48) on North Union Street was designed by the Charlotte architectural firm of Hunter and Vaughn, completed in 1908, the church exudes more Gothic detailing than any other house of worship in Concord.¹⁵ The church displays a broad hip roof, which is unusual for Gothic structures. Another distinction is the principal entrances that feature rounded Tudor arches. The church also has small gabled and hipped wings that project from all four sides of the main block. The interior of the sanctuary displays beautiful stained glass windows set in Tudor-arch windows, wainscoting, a raised choir, and decorative pews.

Four denominations erected church in Concord's central business district during the 1920s. Two of these structures stand in the North Union Street District.

The First Baptist Church (#122) on Spring Street was erected between 1922 and 1924.¹⁶ The exterior is Gothic-inspired and features intersecting tracery and stained glass and two-stage buttresses. Towers with crenelated parapets rest at three corners of the main cruciform block. A square-shaped auditorium comprises most of the main block and the remaining sections serve as educational rooms. Two flanking wings with crenelated parapets are original and are also used as educational rooms. An education building, completed after 1924, also features simple but distinctly Gothic designs.

Hobert Upjohn, a New York architect, designed the First Presbyterian Church (#31) in the mid-1920, and it was completed in 1927.¹⁷ This house of worship, designed in the Georgian Revival idiom, reflects Concord's changing taste in church architecture. This impressive sanctuary, laid in Flemish bond, features a gabled nave that is flanked by flat roofed arcades, a square tower crowned with a classically inspired three-stage steeple, and a small gabled wing on the south side of the chancel. The principal entrance displays tall two-leaf, ten-panel door set in a broad molded surround. A striking Swan's neck pediment rests directly above the door. The most distinctive feature of the church is the Palladian window located at the gable end above the chancel and provides a view of the arcaded churchyard. The window is framed with molded pilasters that ascend to a full entablature. The courtyard serves as a separation between the church and the restrained Colonial Revival education building.

The First Presbyterian Church houses the oldest congregation in Concord Organized in 1804,¹⁸ the congregation erected the only church in town until the late 1830s.

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The Odell-Locke-Randolph Mill Complex, 1882 - 1908 (NR)

The Odell-Locke-Randolph Mill (#1) rests at the head of North Union Street and stands as a monument to the industry that was the source of wealth to many of the original residents of the district. The history of the mill is discussed in the essay on Concord's history.

The present complex is comprised of three different sections. The oldest of which was built in 1882, and is the oldest textile building in Cabarrus County. This impressive three-story brick structure was built by the third owner, John Milton Odell (1830-1910). Odell assumed control of the thirty year old mill in 1877.¹⁹ The 1882 building is fourteen bays wide by five bays deep and has a low gable roof. A four-story tower with corbeled cornice is located on the building's south elevation. The tower was designed to serve as a stair passage and to prevent the spread of fire from one floor to another. This safety feature was a common feature in all textile complexes.²⁰ Triple hung sash windows can be found on the first floor. Double hung sash windows set in segmental-arches provide light to the upper elevations.

The second mill structure erected by John M. Odell in 1899 is the second major section. Separated by railroad tracks from the 1882 structure, this one-story building is twenty-five bays long by ten bays wide, and features a low gable roof and segmental-arched windows. The three-stage water tower on the western side of the building was multi-purposed. The first floor contained the structure's entrance. The upper level was designed to comply with insurance codes that stipulated that mill owners provide an independent water supply for automatic sprinkler systems.²² The water tank on the upper elevation can be readily seen through the tower's semi-circular windows on the third floor.

George W. Watts of Durham assumed control of the mill in 1908 after a fire destroyed most of the original structures and Odell suffered several financial setbacks. Watts established Locke Cotton Mills in 1909. The company completed work on the third and largest section of the complex in 1908. This one-and-two-story structure is forty bays long and features tall segmental-arched windows. A two-story stair tower with brick hood molds over its windows is located near the center of the southern side of the building. The tower features a corbeled cornice and is framed by pilaster strips at its corners. Sawtooth-shaped skylights illuminate the tower's upper elevation.

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These are the only remaining structures on the site. The outbuildings discussed in Peter Kaplan's, The Historic Architecture of Cabarrus County, North Carolina have been removed. The area is the future site of an apartment-mall complex. The developers hope to revitalize the original structures in the same manner as the Brookstown Mill complex, that now houses an inn and several shops, in Winston-Salem, North Carolina.

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¹ Virginia McAlester and Lee McAlester, A Field Guide to American Houses (New York: Alfred A. Knopf, Inc., 1984) p. 214.

² Peter Kaplan, The Historic Architecture of Cabarrus County, North Carolina (Charlotte, North Carolina: Historic Cabarrus, Inc., 1981) p. 103.

- ³ Ibid.
- ⁴ Ibid., p. 104.
- ⁵ Kaplan, p. 106.
- ⁶ McAlester and McAlester, p. 266.
- ⁷ Kaplan, p. 110.
- ⁸ Ibid., p. 115.
- ⁹ McAlester and McAlester, p. 454.
- ¹⁰ Kaplan, p. 116.
- ¹¹ Ibid., p. 117.
- ¹² Ibid., p. 119-120.
- ¹³ Ibid., p. 120.
- ¹⁴ Ibid., p. 120.
- ¹⁵ Ibid., p. 121.
- ¹⁶ Ibid.
- ¹⁷ Ibid., p. 122.
- ¹⁸ Ibid.
- ¹⁹ Ibid., p. 123.

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20 Ibid., p. 29.

21 Ibid.

22 Ibid., 123.

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The following inventory list includes all properties located in the North Union Historic District;

Dating

Most dates given are those revealed by the Sanborn Maps and indicated by the (SM) after the date. Dates given as, for example, "by 1905" mean that the 1905 map was the first one to illustrate this area and that in that year the building was already present. Dates given as, for example, "1911-1918" mean that the building was not present on the 1911 map but was on the 1918 map, so that it must have been built between those years. More than one dating period given for a particular property indicates several known phases of building. Dates which are not listed as being based on the Sanborn Maps are either based on an interview with owner, (IO), the work book of architect Louis H. Asbury, (AWB), or on other types of documentation.

Assessment

All properties are coded by letter as to their relative value within the district, and these assessments are, in turn, coded on the inventory map. The following is an assessment key:

P - Pivotal Those properties which because of their historical, architectural and/or cultural characteristics play a primary, central or "pivotal" role in establishing the qualities for which the district is significant.

C - Contributing Those properties which, while not pivotal, are supportive of, and contribute to, the histori-

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cal, architectural and/or cultural characteristics for which the district is significant.

F - Fill Those properties which have neither a positive nor an especially negative impact on the general characteristics of the district.

I - Intrusive Those properties which have a definite negative impact on the historical, architectural and/or cultural characteristics for which the district is significant.

VL - Vacant Lot Grass or dirt-covered area, not used as parking, but also not intended as a planned green space or park.

PL - Parking Lot

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1. Odell-Locke-Randolph Cotton Mill (NR)
1882, 1899, 1908
Buffalo Avenue
P

Extensive textile complex includes three principal sections. The oldest part and the oldest remaining textile building in Cabarrus County is a three-story brick structure, fourteen bays wide by five bays deep with low gable roof. Center of building's south elevation is a four-story tower with corbeled cornice. Windows retain triple-hung sash on first floor and double-hung sash on upper stories, set in segmental-arched openings. Railroad siding separates this building from second major section that was built in 1895. This one-story brick structure with low gable roof and segmental-arched windows in twenty-five bays long by ten bays wide. Three stage tower dominates western side. First stage of tower contains mill's main entrance. Water tower, located in upper portion of tower, and is visible through large, semi-circular windows on all four sides of tower's third stage. Corbeled detail separates these windows from tower's castellated cap. Third and largest section was built by Locke Company in 1908. This long one-and-two-story, forty-bay long, brick structure features tall segmental-arched windows with triple-hung sash. Two-story stair tower with brick hood molds over windows and corbeled brick cornice is located near center of southern side of building. Pilaster strips frame corners of the tower. Sawtooth-shaped skylights illuminate upper floor.

Complex located on vast property at the head of North Union Street. The history and setting of the property dominates the district and makes it one of Concord's foremost industrial sites.

2. John Milton Odell House
288 North Union Street
1882 (GM)
P

Highly important, two-and-a-half-story, frame house combining Italianate and Second Empire elements, erected for John Milton Odell (1831-1910), who reopened the mill at the head of North Union Street in 1877 (see inv. #1) and generated Concord's late nineteenth-century industrial growth. House has concave mansard roof pierced by dormers and trimmed with pendant drop brackets and a paneled frieze. Focal point of facade is projecting central bay, which rises from a three-sided, first floor

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architrave to mansard-roofed tower topped by ornamental iron cresting. Original porch intact; southern portion enclosed with bungalow style windows ca. 1920. At rear is brick carriage house, the finest outbuilding in the district, with pyramidal roof topped by a steeple. House stands on amply corner lot at the head of North Union and is surrounded by handsome iron fence. The history, setting, and architecture of the property make it the district's (and Concord's) predominant residential landmark.

3. George L. Fisher House
266 North Union Street
ca. 1905 (O1)
C

Two-story, frame house with side gable roof and with projecting north (left) facade bay topped with gable-front roof. House appears to have undergone two separate Colonial Revival remodelings, one ca. 1915 and a second about 1945. The first remodeling probably involved the replacement of the original porch with the present full facade porch upheld by fluted Ionic columns and the installation of the entrance with leaded glass sidelights and transom. The second involved the installation of the 6/6 sash windows.

4. House
258 North Union Street
under construction 1981-1983
F

Two-story, frame, Colonial style house with semi-engaged, two-story portico. Entrance composed of fluted pilasters, sidelights, and small wrought-iron balcony above. Although of pseudo-Colonial design, the house is harmonious in terms of setback and materials with its contributing neighbors and is therefore not considered an intrusion.

5. House
250 North Union Street
ca. 1925
C

One-and-a-half-story, frame, Colonial Revival cottage pierced by broad, low, attic gable over center bay of facade. Gable-roofed portico with Tuscan columns shelters central entrance, which is flanked by two three-part windows. Sunroom with side gable roof and double french doors with sidelights projects from south (right) side of house.

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6. House
246 North Union Street
ca. 1906 (S)
C

Two-story, frame, single-pile house with triple-A roofline. All three gables have sawn ornaments and cut-out ventilators. Wrap-around porch with turned posts, turned balusters, and decorative brackets carries across full facade and shelters south side of rear ell. Facade bays have pairs of tall, narrow, 1/1 windows.

7. House
238 North Union Street
1954-55 (10)
F

Two-story, brick Colonial style house with five-bay facade and rounded, one-story, wrought-iron portico. Harmonious landscaping, including the retention of mature shade trees, keeps this house from being considered an intrusion.

- 7A. Johnson House
rear of 238 North Union Street
1906 (SB)
C

Two-story, frame, Italianate house moved to the rear of this lot when #7 was erected in the mid-1950s. House retains much of its exterior trim, including original entrance with molded architrave, molded cornice with pendant drop brackets, and window surrounds. First floor facade bays flanking entrance removed as part of adaptation of first floor for use as garage. Porch with Tuscan columns dates from early twentieth century. Two rear ell wings demolished at the time house was moved.

8. W.A. Wilkinson House
230 North Union Street
ca. 1900 (SB)
C

Well-detailed two-story, frame Queen Anne style residence with side gable roof and projecting, gable-front north (left) facade bay. Both the facade gable and the gable on the south side of the house have cut-away corners and are richly ornamented with alternating bands

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of straight-cut-out ventilators, and molded cornices with sawn trim. Fine porch with turned posts, decorative brackets flanking entrance, and cut-out frieze.

9. Levi Moore House
224 North Union Street
ca. 1906 (SB)
C

Two-story, frame, Queen Anne style house with side gable roof and broad, slanted gable-front south (right) facade bay. Handsome wrap-around porch with turned posts, decorative brackets, and spindle-frieze. One-story balcony at sash windows except for unfortunate picture window on north (left) first floor facade bay. Gables sheathed in square-cut shingles and have cut-out ventilators.

10. Martin Boger House
220 North Union Street
ca. 1902 (SM)
C

One-and-a-half-story, double-pile house with high hip roof and projecting, gable-front north (left) facade bay. Wrap-around porch originally sheltered two south (right) facade bays and one bay of south side of house; south side of porch enclosed for sun room in 1920s. Tuscan porch posts and dentil frieze on remaining portion of porch may be early twentieth century replacements of original porch. Facade gable and projecting gable on south side of house have three bands of diamond-cut shingles alternating with three rows of shingles with square edges. Notable concrete balustrade, steps, and retaining wall at front property line. Erected by Martin Boger (see #29) for one of his daughters.

11. House
2121 North Union Street
ca. 1906 (SB)
C

Two-story, frame house with triple-A roofline, somewhat marred by unfortunate replacement windows dating from the 1950s or 1960s. House's three gables have decorative shingles and ventilators. Wrap-around porch with Tuscan columns may be early twentieth century replacement of original.

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12. Crowell House
208 North Union Street
by 1882 (GM)
C

One-story, frame, single-pile residence with extensive rear additions, said to date from the early nineteenth century, but probably erected during the 1850-1880 period. Exterior, single shoulder stepped chimneys at each end of main block; side gable roof pierced by two tiny gable-roofed facade dormers with 6/6 sash windows. Large 2/2 sash windows of main block and nearly full facade porch with square columns are late nineteenth or early twentieth century replacements of original features.

13. House
204 North Union Street
ca. 1930 (SM)
C

Two-story, frame, late Colonial Revival residence with side gable roof and five-bay facade. Gable-roofed, one-story portico with Tuscan columns. Windows have 6/1 sash and shutters. Roof is pierced by three symmetrically placed dormers on facade elevation. One-story, slat-roofed porch on south side of house partially enclosed for additional room.

14. H.M. Barrow House
192 North Union Street
ca. 1905 (10,SM)
C

Two-story, frame residence with hip roof and unconventional facade composition. Second story facade composed of two projecting blocks flanking recessed center bay; three small square-paned windows north bay, paired windows center bay, single window south bay. Windows of south and center bays have latticed sash above single lower panes. Tiny hip-roofed dormers over projecting blocks. Wrap-around porch with projecting gable over central entrance bay.

15. Coach House Apartments
186 North Union Street
ca. 1960
F

Two-story, brick apartment house with projecting north (right) wing and two story porch carrying across full facade of main block. Although

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the materials and details of the building are somewhat incongruous with the district, the harmonious landscaping and setback (parking is at the rear of the building) keep it from being an intrusion.

16. House
180 North Union Street
ca. 1940
F

Two-story, frame, late Colonial Revival residence with side gable roof and full facade, two-story portico with simple molded columns. House has symmetrical, five-bay facade with 6/6 sash windows; most distinctive feature of house is entrance, which is composed of fluted Ionic pilasters rising to a broken pediment, sidelights, and a small, fan-shaped transom.

17. House
172 North Union Street
ca. 1925
C

One-and-a-half-story bungalow with a veneer of oversize, enameled brick laid in Flemish bond with glazed headers. Two-bay, gable-front porch and gable-roofed porte-cochere on north (left) side of house upheld by thin, square posts grouped in twos and threes. Above the first floor house is sheathed in patterned asbestos shingles. Broad, shed-roofed dormer pierces side gable roof on front of house. To the rear of the house is a two-story garage and apartment of frame construction clad with asbestos shingles that is contemporary with the house.

18. Ritchie Nursing Home
166 North Union Street
ca. 1950
I

One-story, brick structure with louvered windows, wrought-iron porch supports. Although materials and design of building are incongruous with the district, the setback of the building is reasonably compatible with those of its contributing neighbors and the building is largely hidden by a large magnolia tree.

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19. W.R. Harris House
160 North Union Street
ca. 1900 (SM)
C

Two-story, frame, Queen Anne style residence with hip roof and broad projecting north (left) facade bay. Unusual triangular dormer with steep hip roof with flared eaves above center of second story. Windows have 1/1 sash; front gable has Palladian attic window with keystone decoration set in square cut shingles. Wrap-around porch with Tuscan columns and balustrade.

20. Levi Sides House
156 North Union Street
1921-22 (10)
C

Unusual one-and-a-half-story bungalow with veneer of yellow brick. Broad, wrap-around porch and porte-cochere on south (right) side of house have side gable roofs with bracketed eaves and half-timbering in the gable ends. Upper panes of windows have latticed sash vaguely suggestive of Gothic tracery often seen on bungalows. Main block has two gable-front roofs; a rear hip-roofed section contains the house's upper floor. House's foundation has veneer of stone.

Levi Sides was a Concord contractor who is said to have built a large number of house's for the city's textile mills as well as many dwellings in Concord's black community.

21. First Presbyterian Church Manse
150 North Union Street
ca. 1940
F

Large, two-story, brick, late Colonial Revival residence laid up in English bond built as the manse for Concord's First Presbyterian Church (see #31). House has broad main block flanked by recessed two-story wings on each side. Entrance has sidelights and fan-shaped transom and is sheltered by a gable-roofed portico. The other two first floor openings are large slanted bay windows with copper roofs. The house is distinguished from its neighbors by its broad lot and deep setback.

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22. William G. Means House
138 North Union Street
ca. 1890
P

Picturesque, asymmetrical, two-story Queen Anne style residence, one of the finest examples of the style in the district. Facade has projecting, slated, gable-roofed north (left) bay, and south bay, set at a forty-five degree angle to the rest of the house, crowned with a domed turret sheltering a tiny second story balcony. Bold geometric paneling adorns the facade gable, the broad frieze between the balcony and the turret, and the cut-out porch frieze. The high hip roof of the main block, the turret, and the facade gable retain early coverings of straight-cut and hexagonal shingles. The house has one of the finest late nineteenth century interiors in Concord.

William G. Means (1850-1918) was a Concord attorney who served as the town's mayor from 1880 to 1882 and from 1884 to 1892. He resigned in the latter year to accept election to the State Senate, where he served for one term.

23. Dr. D.G. Caldwell House
130 North Union Street
1908 (OI)
P

Two-story, frame, Colonial Revival residence, one of the finest examples of the style in the district. Two-story portico with fluted Ionic columns is dominant facade feature; behind the portico is a full facade first floor porch with Ionic columns and a central balcony. Hip roof is pierced by large central dormer with gable roof. Single-pane windows with fine stained glass transoms flank entrance; on second floor windows have latticed upper panes. Interior retains some of Concord's most ornate Colonial Revival woodwork.

Dr. D.G. Caldwell (1862-1921) was a Concord physician.

24. (First) James William Cannon House
122 North Union Street
ca. 1880
P

Unusal, two-story, brick Italianate residence with later Colonial Revival features, originally built as the home of James William Cannon (1852-1921), the founder of Cannon Manufacturing Company. Unlike the majority of

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Italianate houses in Concord, which display trim typical of the style but retain a horizontal quality reflecting the traditional house forms of the North Carolina piedmont, the main block of the house has a tall, narrow form not unlike the Italianate townhouses then being built in cities of the northeast. One-story wings on both sides of the house, however, make possible a spacious first floor plan. House retains much of its Italianate exterior trim, including a paneled frieze with a sawnwork border and intricately sawn brackets. The porch, supported by thick brick piers, was the major element of a remodeling of the house undertaken in the 1920s.

James William Cannon, about whom there is additional discussion in the essay on the district's significance, lived in this house until 1899, when he erected the house at 65 North Union Street, and sold this property to Amanda Boger, the wife of farmer and businessman Martin Boger (1844-1921). After Boger's death the house passed to his daughter, Pearl Boger Lafferty, the wife of pharmacist Parks Lafferty, who had the house remodeled during the 1920s.

25. I.I. Davis House
118 North Union Street
ca. 1916 (SM)
C

One-and-a-half-story, frame, Colonial Revival house with gambrel roof. House has broad, one-bay, pedimented portico with Tuscan columns and board, pedimented dormer with four windows. Windows have 9/1 sash; round-headed windows light attic on both sides of house. I.I. Davis was Assistant Secretary-Treasurer to the Hartsell Mills Company

26. William J. Hill House
116 North Union Street
1906
C

Two-story, frame house with Queen Anne and Colonial Revival elements, recently rescued from a long period of neglect. Main block has side gable roof; north (left) facade bay projects forward and has gable-front roof. Front and side gables have fish scale shingles and dentil trim. Wrap-around porch with Tuscan columns, pediment over entrance bay, and balustrade. William J. Hill was the founder and president of W.J. Hill Company.

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27. J. Archibald Cannon House
108 North Union Street
1912 (AWB)
C

Handsome, two-story, frame Colonial Revival residence designed by Charlotte architect Louis H. Asbury. House follows center-hall, double-pile plan and has hip roof with centrally placed hip-roofed dormer. Full facade porch with balustrade and paired Tuscan columns; center bay of porch projects slightly forward. Adjoining porch to north is sunroom with latticed sash windows typical of the bungalow style. Porte-cochere also supported by paired Tuscan columns, on north side of house. House is one of five in district designed by Asbury (see #s 26,47,64 and 114). J. Archibald Cannon was a relative of James William Cannon and owned a Concord Lumber Company.

28. David Franklin Cannon House
100 N. Union Street
Late Nineteenth Century, remodeled 1911 (AWB)
P

Two-story, frame house originally Italianate in character, but thoroughly remodeled in Colonial Revival style according to plans prepared by Charlotte architect Louis H. Asbury in 1911. House has hip-roofed main block with gable-roofed facade dormer. Wrap-around porch has paired Tuscan columns on paneled bases, a balustrade, and a broad frieze with a dentil molding; the porte-cochere on the south side of the house has similar details. The exterior shows no trace of the house's original Italianate character, but much of the Italianate trim remains intact inside the house.

David Franklin Cannon (1844-1904) was the older brother of James William Cannon. By the end of the 1870s the Cannon brothers had joined with John W. Wadsworth and P.B. Fetzer (#184) to form Cannons and Fetzer, which was Concord's largest and most successful mercantile firm during the late nineteenth century. David Cannon's heirs commissioned Asbury to remodel the house; in 1921 Cannon's daughter sold it to Edward Souvaine, who was Assistant Secretary-Treasurer of Cabarrus Mills and Secretary-Treasurer of Ritchie Hardware Company.

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29. Charles A. Cannon House
94 North Union Street
1928
P

Magnificent, two-and-a-half-story, frame, Neo-Federal style residence built for Charles A. Cannon, president of Cannon Mills for four decades, and designed by Charles Barton Keen, Philadelphia architect who prepared plans for the houses of many prominent citizens of Winston-Salem. Set in a deep, broad lawn, the house comprises the main section, two-and-a-half stories tall and seven bays wide, and flanking two-story wings three bays in width; main block has three gable-roofed facade dormers. Handsome entrance with four fluted pilasters framing sidelights and the door, which is recessed under an arch and has a fan-shaped transom. The pilasters rise to a full entablature and molded cornice with small modillions, and a broken pediment crowns and entrance above the fanlight. The house retains its green tile roof, Flemish bond end chimneys, and porch balustrades on the flanking wings.

Charles A. Cannon (1892-1971), the youngest son of James William Cannon, became president of Cannon Manufacturing Company upon his father's death and held the position for 41 years. Charles Cannon's wife, Ruth Coltrane Cannon (1891-1965) was an active historic preservationist and founding member of the Historic Preservation Society of North Carolina.

30. Daniel Branson Coltrane House
84 North Union Street
ca. 1893
P

Important, two-and-a-half-story frame residence with an exuberant blend of Queen Anne and Colonial Revival elements, built for Daniel Branson Coltrane (1842-1937), who directed the affairs of Concord National Bank for five decades. A symmetrical composition of house features broad, steeply pitched facade gable, wrap-around porch. Use of scalloped shingles and raised panels on many surfaces of the house characteristic of Queen Anne style. Extensive Colonial Revival detailing includes fancifully tapered Tuscan columns rising from paneled bases on porch and balcony; sunbursts in the porch gables; urn-shaped finials on the balcony; and cornice trim including dentil courses and modillion blocks. The porte-cochere on the north side of the house has been sympathetically enclosed for use as a sunroom.

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- 31. First Presbyterian Church
70 North Union Street
Completed in 1927
P

Imposing, brick Neo-Georgian Church laid up in Flemish bond, designed by New York architect Hobart Upjohn for Concord's oldest congregation.

Church consists of gable-roofed nave flanked by flat-roofed arcades, a square tower topped with a three-stage steeple at the front of the building, and a small gable-roofed wing on the south (right) side. A courtyard with an arcade separates the sanctuary from the education building, a large structure of more restrained Colonial Revival design with a nine-bay facade and impressive double stair facing Church Street. Tall, principal entrance composed of two-leaf, ten-panel door set in a broad molded surround and topped with a Swan's neck pediment. rows of tall, 12/12 sash windows with arched transoms light both sides of the nave; at the rear of the nave is a large, well-proportioned Palladian window. The church is deeply set in a broad lawn.

This building is the fourth house of worship of a congregation founded in 1804.

- 32. Eugene T. Cannon House
58 North Union Street
Late 1920s
P

Splendid Jacobethan style residence, the only example of the style in Concord, designed by Charlotte architect William H. Peeps for Eugene T. Cannon, one of James William Cannon's six sons. Now used as fellowship house for First Presbyterian Church.

House exhibits most characteristic features of the style: brick construction with decorative concrete trim; bay and oriel windows; corbeled chimneys with separate shafts for each flue; and parapeted rooflines. House features use of Tudor arches for principal exterior and interior doorways. House is deeply set in a broad lawn and forms the southern entrance to the district on Union Street.

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33. (Second) James William Cannon House
65 North Union Street
1899-1900
P

Highly significant, two-story frame residence combining Queen Anne and Colonial Revival residence erected for James William Cannon (1852-1921), the founder of the Cannon Manufacturing Company. Picturesque facade consists of a projecting, two-story slanted bay and a domed turret flanking the central entrance bay; two dormers with parapet roofs further enrich the facade. Broad, wrap-around porch with Ionic columns, balustrade, and projecting, segmental-arched pediment over entrance. Porte-cochere on south side of house. An early twentieth century garage stands at the rear of the property.

34. Heilig B. Wilkinson House
71 N. Union Street
1930 (CD)
C

Two-story, brick, late Colonial Revival residence with five-bay facade and handsome second story Palladian window. Semi-circular portico with Tuscan columns ornamented frieze topped with wrought-iron balustrade. Molded wood panels under first floor windows. Sunroom wing on south (left) side of house.

35. Fisher-Brown-Coltrane House
83 North Union Street
Erected 1882-1884 (OI), substantially enlarged (SM)
C

Two-story frame house originally designed as a typical two-story single Italianate/Queen Anne style residence but greatly enlarged with a distinctive, circular addition to the front of the house between 1904 and 1906. The original section of the house has 4/4 sash windows, shingles in the gable ends, and bracketed eaves. The circular portion of the house has a high hip, nearly conical roof that is pierced by three small ventilator dormers and two tall interior chimneys that retain their corbeled stacks. The Tuscan columns supporting the porch are 1940s replacements of the Queen Anne style porch built at the time the house was enlarged.

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36. E.W.G. Fisher House
91 North Union Street
ca. 1890
C

Two-story, frame house with asymmetrical form and both Queen Anne and Colonial Revival details. South bay of house has gable front roof and projects from side gable main block. Main block pierced by two gable-roofed dormers with tall, narrow 2/2 sash windows and decorative shingles. Wrap-around porch supported by Tuscan columns replaced earlier, more elaborate Queen Anne style porch treatment. South side of porch enclosed for sunroom during early 20th. century.

37. Joseph Franklin Cannon House
97 North Union Street
1912 (OI)
P

Handsome, sophisticated, two-and-a-half-story frame Colonial Revival residence, erected for Joseph Franklin Cannon (1876-1939), one of James William Cannon's six sons, the president of Wiscasset Mills in Albemarle, and the developer of one of Concord's finest movie palaces. House has symmetrically composed facade, with single-paned windows with fixed transoms on the first floor and 9/1 sash windows on the second story. The facade's most distinctive feature is the large, centrally placed Palladian dormer. Full facade porch has fluted Ionic columns, balustrade, and projecting pediment over entrance. Porte-cochere and second-story sunroom project from south side of house.

38. N. Felix York House
103 North Union Street
ca. 1909
C

Rambling, asymmetrical, two-story frame residence combining Queen Anne and Colonial Revival elements. Two-story bays with cut-away corners project from the front and both sides of the house. The projecting facade bay is topped with a broad, flared gable, decorated with overlapping hexagonal shingles. Engaged under the gable is a one-bay balcony. The balcony, the board wrap-around porch, and the porte-cochere extension of the porch all have Tuscan columns.

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N. Felix Yorke (1853-1916) founded the Yorke and Wadsworth Hardware Store in the 1880s; the store is still in operation and is probably the oldest business in the city.

39. John Phifer Allison House
113 North Union Street
ca. 1890
P

Highly significant, exceptionally well-preserved, two-story frame Queen Anne style residence, the best example of the style in Concord. House is enhanced by its prominent setting on a large, corner lot with a fine late nineteenth century ornamental iron fence. A particularly notable feature of the house is the variety of sawn and molded woodwork applied to its surface. Each of the house's several gables is covered with scalloped shingles and framed with decorative sawn and molded boards; scalloped shingles also cover the flared base of the house's second story. Above the second floor is a cut-out frieze with a repeating tree shape; a frieze with a sheaf-of-wheat pattern run along parts of the house's sides. The facade has a gable-front by projecting from the main roofline, and a central balcony with richly ornamented woodwork sheltered by a projecting hip roof. The southern (left) portion of the well-detailed wrap-around porch was enclosed with latticed window sash typical of the bungalow style during the 1920s.

John Phifer Allison (b. 1848) was a financier and merchant who erected the Allison Block, on the largest buildings in downtown Concord, between 1897 and 1906. He was an officer of several important Concord businesses. Arthur W. Fisher, a Cannon Mills executive, purchased the house in 1942, and his widow still lives there.

40. A. Jones Yorke House
123 North Union Street
1908 (OI)
P

Highly distinctive Colonial Revival style residence constructed of creamy tan brick, designed by Charlotte architect, Leonard L. Hunter. Gable ends of the main block, the porte-cochere that projects from the south side of the house, and the one-story garage at the rear of the house all have stone-trimmed parapets. The windows are segmental-arched and have well executed radiating brickwork and keystones. Tuscan columns grouped in threes support the porch, which is topped with a balustrade.

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The entrance and a similar opening at the center of the second story facade, have sidelights and fan-shaped transoms framed by thin colonnettes. There is a two-story wing of frame construction on the south side of the house containing sunrooms, and a one-story slanted bay with knuckle joints on the north side of the house.

A, Jones Yorke, a successful salesman for Eisenhour Cigars, was the first president of Citizens' National Bank of Concord and a founder of the Hoover Hosiery Mill, another Concord firm.

- 41. S.L. "Les" Myers House
131 North Union Street
ca. 1940
F

Two-story, frame, late Colonial Revival style residence with full-facade, two-story porch. Porch is supported by square, molded columns paired at the sides. House has symmetrical, three-bay facade with 8/8 sash windows. Centrally placed entrance has sidelights and broad, fan-shaped transom. Center bay of second story has ornamental iron balcony. There is an exterior end chimney on the south (left) side of the house.

S.L. "Les" Myers (1900-1980) managed the Concord Hotel for many years and served as Concord's Mayor from 1965 to 1969.

- 42. William C. Boyd House
139 North Union Street
ca. 1870
P

Frame house following traditional two-story, single-pile piedmont form with Greek Revival details, one of the oldest houses in the district. House has symmetrical three-bay facade, 6/6 sash windows, and center hall plan typical of Greek-influence vernacular houses of the mid-nineteenth century. House has exterior chimneys at each gable end are also typical of this house type. The Tuscan porch columns are early 20th. century replacements. Entrance has four-panel door, sidelights and a transom. Much of the original interior trim remains intact, including two-panel doors, post-and-lintel mantels, and a fine stair with a simple, tapered newel and turned balusters. The house was greatly enlarged with two-story additions at the rear during the twentieth century. A two-story apartment unit of mid-twentieth century vintage stands unobtrusively in the lushly landscaped rear yard.

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W.C. Boyd was the proprietor of a local carriage factory; Albert G. Willis, the owner of the local Willis Hosiery Mill, bought the house in 1935.

- 43. Grover G. Love House
145 North Union Street
ca. 1922 (CD)
C

One-and-a-half story, frame bungalow with full-facade, gable-front porch that continues the main roof line of the house. The porch is supported by thick, tapered brick piers and has a brick retaining wall; trellises rise from the retaining wall on either side of the porch. The porch gable is clad in shingles and has three small 9-pane windows. A porte-cochere on the house's north side has tapered brick piers similar to those of the porch. Love was Vice-President of Richmond-Flowe Co., Inc.

- 44. Vacant Lot
Between 145 and 157 North Union Street
V

Vacant lot which Sanborn maps indicate was formerly a house site.

- 45. Scott House
157 North Union Street
ca. 1870 with extensive 20th. century additions and alterations
C

Frame house following traditional piedmont two-story, single-pile form with some Greek Revival and Italianate details as well as early twentieth century features. House originally had symmetrical, three-bay facade on both stories with 6/6 sash windows. The original facade division and flush sheathing remain intact on the first floor, but the second floor has been considerably altered, with an interesting round-headed window in the center bay and an unfortunate row of three 6/6 sash windows in the south (left) bay. The decorative gable with scalloped shingles is an early 20th. century addition, and the present porch also dates from the early 20th. century. The house retains its original pair of exterior end chimneys.

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46. Whit B. Sloop House
161 North Union Street
ca. 1906 (SM)
C

Two-story, single-pile, hip-roofed house of frame construction with hip-roofed rear addition. House has decorative gable in center of facade with small Palladian attic window. Symmetrical, three-bay facade with 1/1 sash windows. Wrap-around porch has Tuscan columns rising from pedestals. Entrance has sidelights and a transom. The house retains its early 20th. century roof covering of slate shingles, and its exterior end chimneys.

47. H.J. Haywood House
167 North Union Street
1910 (AWE)
P

Handsome, two-story frame house combining Colonial Revival and bungalow style elements, probably the best synthesis of these two styles in Concord, designed by Charlotte architect Louis H. Asbury. Colonial Revival features include Tuscan columns supporting the porch and pilasters framing the entrance. The house also displays a number of bungalow-inspired features: the porch columns rise from brick bases and are tapered in the bungalow fashion; the second story of the house is clad in shingles; and the rafters are exposed under the broad eaves. The porch wraps around the north side of the house and a rear hip-roofed wing also projects to the north, giving the house an asymmetrical composition. The hip-roofed main block has a centrally placed, hip-roofed facade dormer. Haywood was Secretary-Treasurer of Brown Manufacturing Company and Norcott Mills Company and Vice-President Trust Officer of Cabarrus Bank and Trust.

48. Associate Reformed Presbyterian Church
181 North Union Street
1908 (Church Records)
P

Small, distinctive, brick church of Gothic-inspired design. Church consists of hip-roofed main block with hip-and-gable-roofed wings, and square, three-stage tower with pyramidal roof at corner of Union Street and Marsh Avenue. Church's openings have Tudor arches rather than lancet arches seen in more conventional Gothic Revival designs. Exterior details include raised hood molds over doors and windows and a brick dentil course along the eaves. The windows are filled with fine stained glass. The well-preserved interior follows an unusual plan with the principal

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aisle beginning at the entrance tower and diagonally bisecting the worship space. Church designed by Charlotte architectural firm of Hunter and Vaughn.

49. Felix Archibald House
183 North Union Street
1902 (SM)
P

Impressive, two-story frame Colonial Revival style residence with tall and relatively narrow two-story Ionic portico. Portico has fluted columns rising to a broad entablature and a modillion block cornice; it is crowned with a balustrade. Behind the portico are a full-facade porch and a one-bay balcony. The house has a hip-roofed main block pierced by two interior chimneys and a gable-roofed facade dormer. The sidelights and fan-shaped transom of the entrance, and the transoms of the flanking first floor windows, are filled with leaded glass. Felix Archibald was a farmer and his son Nevin was cotton buyer.

50. Charles H. Erwin House
189 North Union Street
1879 (OI)
C

Frame residence following traditional piedmont two-story, single-pile form with vertical proportions characteristic of the Italianate style. The house retains its original pair of exterior end chimneys, its 6/6 sash windows, as well as some Italianate interior details. The full facade porch with Tuscan columns is an early 20th century replacement. The house has been enlarged at the rear during the 20th century.

51. House
195 North Union Street
ca. 1925
C

Two-story, frame, late Colonial Revival style residence with gambrel roof and full-facade shed dormer. Symmetrical, three-bay facade with three-part windows on first floor flanking entrance with gable-roofed portico. Hip-roofed open porch on south side of house is supported by Tuscan columns and has balustrade; south side of house also has interior end chimney with exposed face.

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52. House
201 North Union Street
ca. 1940
F.

Two-story, frame, Colonial style residence comprising three wings: a central, two-story main block; a two-story wing on the north (right) side recessed behind the main block; and a one-story wing on the south side, also recessed behind the main block. All three wings have side gable roofs - the main block and north wings have exterior end chimneys. The first floor facade of the main block has a vent with decorative boards under its eaves.

53. House
213 North Union Street
ca. 1950
F

Two-story, brick Colonial style residence laid up in Flemish bond. Pedimented entrance with reeded pilasters centrally placed in symmetrical, three-bay facade. Other Colonial style features include modillion block cornice, radiating brickwork over windows, and the Doric columns upholding the porch on the south side of the house. Although not considered contributing because of its age, this house is harmonious with nearby contributing houses in most respects.

54. Kerr Street Baptist Church Parsonage
221 North Union Street
ca. 1975
I

One-story brick ranch style house with pronounced horizontal emphasis and pseudo-Colonial trim. Both main block and garage wing on south (left) side of house have side gable roofs. Although yard has mature trees, the materials, horizontality, and pseudo-historical details of the house are incongruous with those of the district.

55. Joe M. Sills House
229 North Union Street
1907 (O1)
C

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Picturesque, two-story, frame Queen Anne style residence with charming porch. House has L-shaped form characteristic of Queen Anne style designs, with two-story gable-front wing projecting forward of hip-roofed main block. The house has a strong vertical emphasis created by the narrow, two-bay facade, the tall 1/1 sash windows, and the high, nearly pyramidal hip roof. The porch shelters the south (left) bay and one bay of the south side - a delightful circular pavillion with a witch's cap roof and a finial adjoins the corner of the porch.

Joe M. Sills was a contractor and the proprietor of a lumber company.

56. Aaron Greene Lentz House
235 North Union Street
1899 (OI)
C

Two-story, frame, Queen Anne style house with hip-roofed main block and projecting facade bay with conical roof. Handsome wrap-around porch has turned posts, decorative brackets, and balustrade with vertical and horizontal balusters adorned with cut-out panels. Cornice trimmed with pendant drop brackets. House has 2/2 sash windows except for front of projecting bay, which has square single pane windows.

Aaron Greene Lentz was a butcher who owned commercial property in downtown Concord.

57. Vacant Lot
between 235 North Union Street and Elm Avenue, N.W.
VL

Unpaved parking area for Saint James Catholic Church

58. Saint James Catholic Church
251 North Union Street
ca. 1955
F

Brick church of contemporary design. Church is traditional in form, with steeply-pitched, gable-roofed nave and entrance centered in gable-

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front facade, but has simplified detail typical of postwar modernism. Because the church echoes the form of other churches in the district but does not have pseudo-historical detail, it is not considered an intrusion. Adjoining the church on the north side is a two-story, brick education wing of less successful design.

- 59. Vacant Lot
S.W. corner of North Union Street and Buffalo Avenue, N.W.
VL

Vacant lot formerly the site of W.R. Odell residence, a fine Queen Anne style residence erected about 1888 and destroyed in the 1960s. W.R. Odell (1855-1938), the son of preeminent industrialist John Milton Odell (whose house still stands across the street) played an important role in his father's textile enterprises, served in the North Carolina Senate, and was chairman of the Cabarrus County School Board for 25 years. For both historic and architectural reasons the demolition of Odell's house is the most serious loss the district has suffered. A one-story, brick, gable-roofed outbuilding still stands on the lot.

- 60. Forest Hill Methodist Church Education Building
41 Buffalo Avenue, N.W.
ca. 1965
I

One-and-two-story brick International style school building. This unobtrusive site on the side of a hill and the fact that the building is surrounded on three sides by lawn make this building less intrusive than it might otherwise be.

- 61. Forest Hill Methodist Church
41 Buffalo Avenue, N.W.
1889, remodeled and enlarged 1923
P

Impressive brick Gothic style church erected for the first congregation established for textile mill workers in Concord. Church consists of steeply pitched, gable-front nave; a three-stage tower with a steeple that is built into but projects from the nave; and a three-and-a-half-story

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education wing, erected in 1923, which is set perpendicular to the nave along the rear of the church's west side. The church is laid up in 1:5 common bond and has handsome corbeled cornices along the front and sides of the nave and on the tower. The steep pitch of the nave's roof, the lancet-arched window openings, and the buttresses flanking the nave and tower combine to give the design its Gothic flavor. The church has fine stained glass and much of its original interior detail.

62. Associate Reformed Presbyterian Manse
16 March Avenue, N.W.
ca. 1925
F

One-and-a-half-story, frame bungalow with semi-engaged, full-facade porch with slightly tapered wood columns on brick plinths. House victimized by unsympathetic application of vinyl siding which resulted in removal of original trim.

63. Reverend John S. Heilig House
22 Marsh Avenue, N.W.
ca. 1870
C

Frame house following traditional two-story, single-pile piedmont form with Greek Revival details, one of the oldest houses in the district. House has symmetrical, three-bay facade, 6/6 sash windows, center hall plan typical of Greek-influenced vernacular houses of the mid-nineteenth century. House retains exterior end chimneys that are also typical of this house type. Full-facade porch with square-in-section columns is twentieth century replacement of earlier full-facade porch. Notable late nineteenth century addition to house is bay window in center of second story facade, with cut-out awning and windows framed by molded colonnettes. House covered with asbestos siding but this did not result in removal of trim.

House originally stood on North Union Street. It was purchased by F.A. Archibald before 1900, and he moved the house to its present location about 1908 when he erected his impressive Colonial Revival residence at 183 North Union Street (see #49).

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64. John M. Oglesby House
28 Marsh Avenue, N.W.
1928 (AWB)
C

Handsome, two-story brick Colonial Revival style residence designed by Charlotte architect Louis H. Asbury. House has symmetrical, five-bay facade and side gable roof pierced by three gable-roofed dormers. One-story, three-bay porch has Tuscan columns with ornamental iron in sheaf-of-wheat pattern between columns and is topped with balustrade whose diagonal latticework creates lozenge-shaped patterns. Dormers have molded pilasters and keystone-type ornaments. Dormers and central second floor windows have intersecting tracery sash. Oglesby was a practicing attorney in Concord.

65. House
40 Marsh Avenue, N.W.
1921 (SM)
C

One-and-a-half-story, frame, double-pile house with high hip roof and engaged, full-facade porch. Roof is pierced by broad, hip-roofed dormers with three windows apiece on front and both sides of house. Porch has Tuscan columns and balustrade. Broad, seven-bay facade with tall 1/1 sash windows.

66. House
46 Marsh Avenue, N.W.
ca. 1925
C

Two-story, frame Colonial Revival residence with gambrel roof and full facade shed dormer. Symmetrical, five-bay facade; central entrance has projecting, gable-roofed portico with Tuscan columns. Shed-roofed porches on both sides of house; exterior end chimney on west (left) side. Shuttered windows have 9/1 sash.

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67. Rufus A. Brower House
58 Marsh Avenue, N.W.
ca. 1902
C

Two-story, frame, Queen Anne style residence with pleasing sawn and turned ornament. Main block has side gable roof with gable front interrupting on east (right) facade bay and projecting two-story gable with cut-away corners on west facade bay. Both facade gables and the gable on the west side of the house have sawn ornaments with spindlework and cut-out ventilators. Wrap-around porch has turned posts. Brower was a bookkeeper for Bell and Harris Furniture Company.

68. House
57 Marsh Avenue, N.W.
ca. 1960
I

One-story, orange brick Colonial style house with side gable roof and projecting gable-front bay.

69. Vacant Lot
between 57 and 43 Marsh Avenue, N.W.
VL

Pleasantly landscaped yard that was previously a house site.

70. House
43 Marsh Avenue, N.W.
ca. 1930
C

Two-story, brick Colonial Revival house. Symmetrical, five-bay facade. Central entrance with gable-roofed portico with Tuscan columns and half-timbering. Broad cornice trimmed with decorative boards. Open porch on east (left) side of house with square brick piers, flat roof, and same board cornice with decorative boards; the brick piers and the broad eaves of this porch give it a bungalow flavor.

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71. House
27 Marsh Avenue, N.W.
ca. 1910
F

One-story, frame, L-shaped cottage unfortunately altered by application of aluminum siding and replacement of original windows. House has unusual square section with pyramidal roof at center of facade. Wrap-around porch with square, molded posts replaced original at undetermined date; house retains early 20th century patterned tin roof shingles.

72. House
21 Marsh Avenue, N.W.
ca. 1910
F

One-story, frame L-shaped cottage nearly identical to #71, and like it considerably altered. House retains wood siding, but porch has been considerably changed and now has ornamental iron posts. Windows on sides of house have also been changed from 1/1 to 6/6.

73. Julius Fisher House
24 Franklin Avenue, N.W.
ca. 1920
C

Two-story frame house with bungalow style details. Two-story hip-roofed wing projects forward of main, hip-roofed block; centrally placed, hip-roofed facade dormer. Bungalow style features include broad eaves with exposed rafters; shingle-clad second story; slightly tapered wood porch posts on brick bases and brick retaining wall; and enclosure of east side of porch with latticed sash windows for sunroom. An unusual spindle balustrade runs across the top of the porch retaining wall.

Manager J. Fisher Co., Vice-president of Concord Merchants Associations.

74. House
26 Franklin Avenue, N.W.
ca. 1900
C

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One-story, frame Queen Anne style cottage with facade composed of two cross gables. Gable on east (right) side projects forward of main block and has cut-away corners. Both gables embellished with sawn ornaments with spindlework and cut-out ventilator. Wrap-around porch has Tuscan columns which replaced original porch supports at undetermined early 20th. century date.

75. B. Franklin Rogers House
40 Franklin Avenue, N.W.
ca. 1880
P

High significant, two-story, frame house in the "domestic Gothic" style popularized by the American architect Andrew Jackson Downing during the mid-19th. century, the only surviving example of the style in Concord. House enjoys perhaps the most picturesque setting in the district. House has L-shaped, gable-roofed main block and pair of rear, two-story gable-roofed wings. All gables are trimmed with wavy bargeboard, as are the sharply pitched, gable-roofed dormers that pierce the roofline of the main block and one of the rear wings. In addition to these characteristically Gothic features, the house has Italianate details often seen in Downing-inspired designs, including a three-sided, slanted bay window on the west (left) facade bay, a handsome wrap-around porch with chamfered, molded and bracketed porch posts, and an entrance with a two-leaf, four-panel door and a molded architrave. House has asbestos siding. House deeply set in one of the district's largest lots, which is bordered by rubble stone walls and closely planted shrubs. Within the walls, informally arranged features include a greenhouse, reflecting pool, and gazebo.

B. Franklin Rogers (1847-1908) was a schoolteacher and later a traveling salesman who invested in local businesses.

76. House
68 Franklin Avenue, N.W.
c. 1905
C

One-story, frame cottage with side gable roof and projecting west (left) facade bay. Two-bay porch with turned posts and balustrade; 2/2 sash windows. Vinyl siding. One of a pair of speculative cottages said to have been built by businessman J.L. Hartsell, whose Spring Street residence adjoins this property (see #126).

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77. House
74 Franklin Avenue, N.W.
ca. 1905
C

One-story, frame cottage, the second of a pair of speculative dwellings said to have been erected by J.L. Hartsell. Originally nearly identical to #76, this cottage underwent some remodeling and enlargement at an undetermined date. Changes include substantial rear addition, replacement of shed-roofed porch with hip-roofed porch, and curbed extension of gable-front facade roof in a manner typical of the English cottage style. House has vinyl siding and ornamental iron porch posts.

78. House
78 Franklin Avenue, N.W.
ca. 1900
C

Two-story, frame, Queen Anne style house with pronounced vertical emphasis created by high, nearly pyramidal roof and narrow, two-bay facade. Facade consists of two gables, one simply an interruption of the main roofline and the other a projecting bay with cut-away corners. Both gables have sawn ornaments with spindlework; the cut-away corners of the projecting gable are trimmed with bowed brackets. The porch is upheld with a combination of turned posts and recently added ornamental iron supports.

79. J. Lee Crowell House
71 Franklin Avenue, N.W.
ca. 1895
P

Highly distinctive, two-story frame Queen Anne style residence. Unusual facade composed of two gables with flush board panels and small, single pane windows flanking a recessed balcony. Balcony is adorned with semi-circular spindle frieze. Full facade porch retains charming canvas awning and turned posts, sawn brackets, and a spindle frieze. Centrally placed, pedimented attice dormer. Unusual second-story flat-roofed sunroom at rear of house. One-story frame 'servants' quarters with hip roof, one of a handful of early outbuildings in the district, stands at the rear of the property.

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J. Lee Crowell was a prominent attorney who numbered James William Cannon among his clients and who served three terms as Mayor of Concord.

80. Caldwell House
63 Franklin Avenue, N.W.
ca. 1905
C

Two-story, frame house combining Queen Anne and Colonial Revival style elements. Two-story, gable roofed bay projects forward of main hip-roofed block of house. Bay has cut-away corners trimmed with large, scroll-like brackets. Wrap-around porch has retaining wall clad in shingles and Tuscan columns.

81. Mabry House
49 Franklin Avenue, N.W.
ca. 1900
C

One-story, frame, cottage combining Queen Anne and Colonial Revival elements. Facade facing Franklin Avenue is asymmetrically composed with projecting gable clad in shingles and hip-roofed dormer piercing main hip roof. Porch has paired Tuscan columns (grouped in threes at the corners) and balustrade. West side of house is prominent because the house is placed close to Spring Street; its most prominent feature is a slanted bay window whose cut-away corners are trimmed with scroll-like brackets and whose gable is also shingled. This gable is echoed by a smaller one with the same materials near the rear of the house.

82. House
43 Franklin Avenue, N.W.
ca. 1895
C

One-story, frame house with high hip roof and facade composed of two projecting gables. Gables also project from both sides of house. All four gables have cut-out ventilators. House has full facade porch with turned posts and balustrade. Two tall interior chimneys provide four fireplaces for this center hall, double-pile house.

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83. Daniel Rufus Hoover House
39 Franklin Avenue, N.W.
ca. 1895 (O1)
C

Two-story, frame Queen Anne style house with handsome Colonial Revival porch that may be replacement of original. House has asymmetrical form with gables projecting to front and sides from main hip roof. The narrow widths of the gable-roofed projections in relation to their height, and the nearly pyramidal peak of the main roof, give the house a pronounced vertical emphasis. The projecting gable at the front of the house has cut-away corners trimmed with sunburst brackets. The porch occupies the east (left) side of the first floor facade and has a low pediment supported by Tuscan columns grouped in threes. On the west side of the first floor facade is a sunroom that may have been part of the original porch.

Daniel Rufus Hoover (d. 1912) operated a cotton buying business and general store with George Monroe Lore (see #145) during the 1870-1890 period.

84. House
31 Franklin Avenue, N.W.
ca. 1895
C

Two-story, frame house with unusual roofline consisting of triple-A front forward of main hip roof. The decorative center gable and the nearly pyramidal peak of the hip roof give the house a strong vertical emphasis. House has full facade porch with Tuscan columns and balustrade, and tall 2/2 sash windows.

85. Allison-White House
25 Franklin Avenue, N.W.
ca. 1894 (IO)
C

Two-story, frame house with handsome porch combining Italianate and Queen Anne style elements. Facade composed of front and side gables projecting from main hip roof. Porch has turned posts, scroll-like brackets, and sawn frieze with pendant drops. Balustrade has vertical, horizontal, and diagonal elements. House has paired, tall, and narrow 1/1 sash windows.

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86. Cameron Mcrae House
19 Franklin Avenue, N.W.
ca. 1922 (SM)
C

Handsome, two-story frame Colonial Revival style residence house has gable-roofed main block and flanking one-story, flat-roofed wings, both originally designed as porches; the west (right) wing, which projects forward of the house, was later enclosed for a sunroom. Both porches have paired, molded columns with latticework and are topped with balustrades. The gable-roofed portico, which has the same paired posts with latticework, shelters an entrance with patterned side-lights. The cornices of the main block are trimmed with an unusual corbel-like ornament.

87. Parking Lot
N. side Grove Avenue, between Spring St. N.W. and White Pl. N.W.
PL

88. House
80 Grove Avenue, N.W.
ca. 1970
I

Small, one-story brick ranch style dwelling.

89. House
86 Grove Avenue, N.W.
ca. 1945
F

One-and-a-story, frame house with broad side gable roof and gable-front, two-bay porch with Tuscan columns. House is harmonious with contributing neighbors in terms of setback and landscaping.

90. Harris House
90 Grove Avenue, N.W.
ca. 1900
C

Two-story, frame Queen Anne style house with pair of ornamented facade gables. larger gable tops two-story projection on west (left) side of facade and has cut-away corners trimmed with bowed brackets; smaller

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gable is interruption of roofline over center bay. Both gables have sawn ornaments with spindlework. Two-bay porch, which may once have wrapped around house has turned posts and balustrade. High hip roof has gable and hip projections on three sides.

91. House
100 Grove Avenue, N.W.
ca. 1970
I

One-story, brick, Colonial style house with side gable main block and flanking side gable wings. Semi-engaged porch across three-bay main block; central entrance has Swan's neck pediment. Horizontal emphasis of design, deep setback, and absence of mature shade trees make this property incongruous with its contributing neighbors.

92. House
116 Grove Avenue, N.W.
ca. 1900
C

One-story, frame, Queen Anne style cottage with side gable roof and projecting, gable-front bay on east (right) side of facade. Gable has cut-away corners and gable has unusual patterned shingles and cut-out ventilators. Porch has turned posts and distinctive balustrade with vertical and horizontal members. West side of house has gable with same patterned shingles seen in facade gable and projecting, three-sided flat-roofed bay.

93. (second) William Winslow Flowe House
113 Grove Avenue, N.W.
1925-1926
P

Fine, two-and-a-half-story, brick, Neo-Federal style residence designed by Charlotte architect William H. Peeps (see #s 32 and 113) for merchant and industrialist William Winslow Flowe.

House composed of broad main block with side gable roof flanked by open porch on west (right) side and porte-cochere on east side. Handsome portico composed of two fluted Doric columns and four pilasters shelters entrance. Three tall, narrow dormers pierce facade roof; each has round headed window framed by molded pilasters and topped with a broken pediment. Shutters have trefoil cut-outs and attic windows at gable

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ends have simple intersecting tracery, introducing subtle Gothic note into design.

William Winslow Flowe was a merchant and industrialist who operated the Roberta Manufacturing Company and the White-Parks Hosiery Mill, two local textile plants, and was an officer of the White-Morrison-Flowe Department Store.

94. (Second) A.R. Hoover House
97 Grove Avenue, N.W.
ca. 1915
C

Two-story, frame house with bungalow style details, a typical and well-preserved example of this house type. House has hip-roofed main block with two-bay facade division on first floor and four-bay division on second; one-bay porch occupies east (left) first floor facade bay. Bungalow style features include shingled second story, broad eaves with exposed rafters, and tapered wooden porch posts on brick bases.

95. (First) A.R. Hoover House
91 Grove Avenue, N.W.
ca. 1904
C

Charming, two-story, frame house combining Queen Anne and Colonial Revival elements. Unusual, asymmetrical facade has three principal features; a hip roof that engages a broad, wrap-around porch in a long, uninterrupted sweep of the main roof line; a two-story gable-front bay; and a three-sided dormer with a conical roof. Eclectic detailing adds much interest to design. Porch has shingled retaining wall typical of Queen Anne design; paired Tuscan porch columns and vaguely-Palladian window in gable-front are Colonial Revival features; and latticed sash in upper panes of several windows introduce element of bungalow style.

A.R. Hoover, who built this house and the one next door (#94), was the proprietor of downtown clothing store who later founded the Hoover Hosiery Mill. He was the son of Daniel Rufus Hoover (see #83).

96. House
85 Grove Avenue, N.W.
ca. 1900
C

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Two-story, frame, single-pile house with hip roof and decorative facade gable. One-story wing at rear of house's west side has slanted bay topped with conical roof. Full facade porch with Tuscan columns and balustrade shelters central entrance with leaded glass sidelights. Decorative gable has flush boards laid in a herringbone pattern.

97. House
81 Grove Avenue, N.W.
ca. 1900
C

One-and-a-half-story, frame, double-pile house with high hip roof pierced by hip-roofed dormers on three sides and projecting, slanted bay with nearly conical roof on east side of house. The house wraps around a corner lot and is set very close to the street, and so its front and east elevations are visually prominent. A wrap-around porch with Tuscan columns and a balustrade carries across the full facade and the front bay of the east side. A mid-20th. century garage stands at the rear of the property facing White Street.

98. Dr. McFayden House
75 Grove Avenue, N.W.
ca. 1925
C

Two-story brick residence with some Colonial Revival features but a horizontal form characteristic of the bungalow style or Prairie School. The low height of the house in relation to its width, the gently pitched hip roof with broad eaves, a similar roof on the projecting entrance bay, and the rows of four 4/4 sash windows flanking the entrance combine to give the design its horizontal character. There is a one-story screened porch on the east side of the house and a sunroom at the rear. The entrance has leaded glass sidelights and a transom, and is framed by raised brickwork.

99. Dr. James E. Smoot House
67 Grove Avenue, N.C.
1897 IOI)
C

Two-story, frame, Queen Anne style house with fine porch. House side gable main block with two-story, gable front bay on east (left) side of facade; two one-story slanted bays project from the sides of the house. Wrap-around porch has turned and bracketed posts rising to a spindle frieze; the balustrade consists of square balusters and a row of spindles

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beneath the handrail. Pedimented gables with square, molded panels in a checkerboard pattern are set over the entrance and at the corner of the porch. A balcony with turned posts and a balustrade occupies the center second story bay. The house has an exceptional Queen Anne style stair.

Dr. James E. Smoot was a physician who pursued his avocation of history after illness forced an early retirement. The voluminous papers he collected are now part of the North Carolina State Archives.

100. House
61 Grove Avenue, N.W.
ca. 1900
C

Two-story, frame Queen Anne style residence with narrow, two-bay facade. House consists of two gable-roofed sections set at right angles; the gable-front section projects forward to form the most prominent facade bay. This bay has cut-away corners trim with brackets and pendant drops, decorative shingles in the gable, and a cut-out ventilator. The wrap-around porch has Tuscan columns, a balustrade, and a decorative gable on the east side of the house; the portion of the porch that wrapped around the west side was enclosed at an undetermined date.

101. House
31 Grove Avenue, N.W.
ca. 1900
C

One-story, frame, Queen Anne style cottage with two facade-gables and notable porch. West (right) gable projects forward and has cut-away corners. Wrap-around porch has turned posts and a notable, cut-out balustrade. Entrance has transom and unusual decorative panels of pressed metal under sidelights.

102. A.G. Odell House
21 Grove Avenue, N.W.
1911-1921, additions 1921-1927 (SM)
C

Two-story, frame, gable-front house with bungalow style features; perhaps the best two-story house built along bungalow lines in the district. Local tradition recalls that this is an "Aladdin" house that was ordered from a catalogue. Roof has broad eaves trimmed with large triangular

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brackets at the front and rear; rafters are exposed along the side elevations. Full facade porch with shed roof and paired posts. Additions made in the 1920s include the house's most notable feature, the broad second-story sunroom that carries across the entire rear elevation. The windows of the sunroom, those of the shed-roofed room on the east side of the house, and several others have latticed sash typical of the style.

103. House
154 Spring Street, N.W.
ca. 1960
F

Two-story, frame house with brick-veneered first floor and second floor sheathed in flush, beaded wood siding. Irregular first floor facade with projecting, louvered window south (right) bay. House has relatively sparse landscaping but two-story, hip-roofed form and setback are harmonious with neighbors and keep building from being an intrusion.

104. Luther E. Boger, Sr.
146 Spring Street, N.W.
1919 (I)
C

Two-story, frame, hip-roofed house with bungalow style details. Features characteristic of the style include wrap-around porch with tapered wood posts on brick bases; gable-roofed dormers on front and north elevation, clad in shingles and trimmed with triangular eave brackets; and exposed rafters under broad eaves. A frame hip-roofed outbuilding with a latticed shed stands along the south (right) side of the property.

105. House
98 Spring Street, S.W.
ca. 1902 (SB)
C

One-and-a-half-story, frame cottage with pleasing combination of Italianate and Queen Anne style elements. Main block has side gable roof with projecting, gable-front north (left) facade bay. Both is gable and the gable end of the main block have cut-away corners, with scroll-like brackets, bracketed eaves, and densely patterned shingles. Wrap-around porch has turned posts, balustrade with turned balusters, and bracketed eaves; the eave brackets are repeated along the house's main roofline. Windows are tall and very narrow with 1/1 sash. House is slightly marred by inappropriate modern square windows in gables.

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106. Vacant Lot
between 98 and 86 Spring Street, N.W.
VL

Vacant lot with stone retaining wall along sidewalk indicating it was formerly site of a house.

107. House
86 Spring Street, N.W.
ca. 1920
C

Two-story, frame house with slight bungalow accent to design. House has hip roof and early full facade porch with square posts and molded capitals. Bungalow elements are second story clad in shingles and broad eaves. Facade windows are primarily paired with 6/6 sash.

108. House
84 Spring Street, N.W.
late nineteenth century, remodeled ca. 1905
C

One-story, frame house with late Greek Revival features and considerable early twentieth century embellishment. Most notable early exterior feature is entrance with dog-ear surround, sidelights, and transom. Interior retains two-part surround, sidelights, and transom. Interior retains two-part surrounds and one post-and-lintel mantel typical of late Greek Revival design. Early 20th. century features include decorative center facade gable clad in shingles and single-pane windows with stained glass transoms flanking entrance.

109. Caldwell House
74 Spring Street, N.W.
late nineteenth century, heavily remodeled 1941
F

Frame house following traditional, two-story piedmont form. Horizontal proportions and shallow hip roof suggest this may be a late Greek Revival dwelling. Remodeling removed nearly every remaining significant feature and makes it impossible to date house or to consider it a contributing building.

Caldwell was a Builder and Contractor.

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110. Edward Sauvaine House
70 Spring Street, N.W.
ca. 1906 (SB)
C

Distinctive, two-story frame house combining Queen Anne and Colonial Revival elements, built for Edward Sauvaine. House has high hip roof with broad, gable-roofed, shingle-clad dormer with bracketed eaves. Second floor of house also clad in shingles; second story facade has shallow projecting square bays with paired 1/1 sash windows. Dominant element of first floor, which has lapped siding, is porch, which has shingle-clad re lining wall, Tuscan columns grouped in twos and threes rising to a bowed frieze, and a projecting, gable-roofed section over the entrance. South side of house has two-story slanted bay with conical roof and double-shoulder chimney with concrete inlays at the shoulders. House retains its early slate roof and tiny curved finials at the peaks of the roof. Edward Sauvaine was assistant secretary-treasurer of Cabarrus Mills and secretary-treasurer of Ritchie Hardware Company. Sauvaine purchased the David Franklin Cannon House (#28) in 1921.

111. J.W. Cannon, Jr. House
52 Spring Street, N.W.
ca. 1907
C

Two-story frame Colonial Revival house possessing classical exterior details. Slanted, projecting bays on the facade of the north elevation is reminiscent of the Queen Anne style. The hip roof and hipped projectings that shed the side and rear wings are flared and topped with tapered finials. Classic details can be found in the wrap-around porch with its projecting central portico that has molded frieze and dentils. The porch also features turned, thick balusters and is supported by two fluted Ionic columns. Fenestrations include one-over-ones with center panes. First floor windows contain decorative leaded glass. Principal door has simple period molding with raised panels under lead glass, sidelights, and three-part transom. Second floor fenestrations include three-sided bay, then two one-over-ones over two-bays. Hipped dormer, with vents and finials, is located over center bay on second floor. Exterior chimney with long one-sided shoulder is made of common bond and has corbeled detail. Interior chimney located rear of house. House and garage (located in rear) have been sheathed with German siding. Garage has one original door with hardware and hip roof.

J.W. Cannon, Jr. was the son of textile industrialist James William Cannon.

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112. House
48 Spring Street, N.W.
ca. 1945
F

Two-story, white, frame Colonial Revival house with gable roof. Facade has impressive attached gable with full height portico and is supported by four columns. House blends with contributing neighbors in relation to size, design, and position, and therefore is not considered an intrusion.

113. L.T. Hartsell, Jr. House
42 Spring Street, N.W.
Under construction 1927-1928
C

Two-story, five-bay, brick, Neo-Federal home designed by Charlotte architect William H. Peeps. House has gable roof with gabled one bay appendages located on either side of main structure. Neo-Federal characteristics consist of a centered portico whose broken pediment is supported by thin Tuscan columns. Nice inset architrave embraces principal entrance. The latter also features fanlight and sidelights over panels. Sidelights are of leaded glass set in a rounded arch with header. Fenestrations are twelve-over-twelve sash and are topped with vertical stretcher lintel with keystone in center. Main building has molded modillion block cornice that is consistent with early American architecture. Situated at the south end of main building and shared with gable appendage is a partially exposed interior chimney. Another interior chimney rests on eastern slope of the gable. Gable appendages have short cornice returns. Additions include a 1938 or 1939 rear gable enclosure with a garage located beneath it.

114. L.T. Hartsell, Sr. House
34 Spring Street N.W.
ca. 1925 (AWB)
C

Eclectic, two-story, brick Colonial Revival designed by Charlotte architect Louis H. Asbury. House has low hip, tiled roof that is reminiscent of the Mission Revival style. Exposed rafters beneath roof allude to bungalow period. The symmetrical three bay facade features classical details, such as the hip roof portico that is supported by four, fluted Doric columns. First floor fenestrations are three part with two four-over-ones flanking an eight-over-one. Notable brickwork consists of vertical and horizontal stretchers and brickwork surrounding principal door.

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Belt cornice separates floors. Front fenestrations on second floor are paired eight-over-ones. A single eight-over-one rests in the center. Two partially exposed original interior chimneys are located on either side of house. Porch on north side added at unknown date to provide balance. Porte-cochere is located southeast rear of house.

115. House
24 Spring Street, N.W.
1902 (SB)
C

Two-story, frame, Colonial Revival house has gable roof. Five-bay facade consists of gable portico supported by two columns. Door has classic molding with sidelights and arc transom. Possibly two later gable additions are located on either side of house. Plain exterior chimney located on southeast side of house. Rear, two-story ell has exterior end chimney on southeast side.

116. Annie E. Sappenfield
18 Spring Street, N.W.
1896 (Concord deed)
C

Two-story, frame, L-shape house has projecting two-story gable on south bay of three-bay facade. Multigabled roof with front gable running along entire south elevation. Sawn decorated brackets and drop pendants extend from front gable. Porch wraps around two bays of the south elevation.

William E. Cook and his wife sold the deed to this house "out of love and affection" to their daughter Annie Sappenfield in 1896 for the sum of five dollars.

117. House Former Parsonage of the (former) All Saints Episcopal Church
44 Cabarrus Avenue West
ca. 1930
C

Two-story, frame house features a gambrel roof with bracketed cornice. Gabled portico over main entrance is supported by paired, decorative, brackets, and is attached to molded belt cornice that separates the two

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stories. First floor fenestrations include two eight-over-eights. Fenestrations on second floor are two six-over-sixes and a small center window with four-over-four. A molded wooden arch with keystone rests directly above the transom over the principal glass panel door. Second floor is sheathed in shingles. House has an ell on the north side an interior end chimney on the south side.

118. Vacant Lot
Between 18 and 17 Spring Street, N.W.
VL

Unkept rear yard of L'il General Store.

119. Matthew Goodson House
17 Spring Street, N.W.
ca. 1898
C

Frame Queen Anne cottage with shingled gable roof. Sidelights mark entrance. One-bay porch has turned balustrade and posts. Double-piled house also has gable pediment with cornice and returns. Fenestrations of this one-story, three-bay house are paired six-over-sixes. Shingles in roof are alternating chisel and staggered. House also has two interior end chimneys.

120. Caldwell-Balckwelder-King House
23 Spring Street, N.W.
ca. 1860-1865
C

Two-story, frame, vernacular house that exhibits some of its original Greek Revival and Italianate designs. Most distinctive remaining Italianate features are the post and lintel mantels and the sawnwork trim. House originally built for Charles A. Caldwell.

John A. Blackwelder purchased home in 1917 and operated a wholesale dealership from his home. House underwent renovations that seriously altered the exterior and the interior of house. Site was moved back one yard. Original one-bay facade was modified to a three-bay facade with decorative gables over the porch and main house. A bungalow wrap-around porch with tapered columns on brick piers replaced the pedimented, one-bay portico in 1917. In addition, side panes were added to center window on upper elevation of facade. The sidelights, however, on either side

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of principal door are original and contain lead glass. Other exterior additions during this time include a two room ell with projecting bay topped with a slanted witches-cap-roof, a shed room on the southwest corner of the first floor, and the replacement of the center hall partition with a column portal. Glass and brick flower house was removed by 1917.

Ray King, a prominent newspaperman and the former editor of the Concord Tribune, purchased home in 1929 and continues to reside there. He added a garage to the property in 1965.

- 121. Parking Lot
Between 23 and 49 Spring Street, N.W.
PL

Used for parking lot for First Baptist Church

- 122. First Baptist Church
49 Spring street, N.W.
1922-1924
P

Impressive brick church that exhibits extensive amount of Gothic detailing. Facades features lancet-arched openings with simple intersecting tracery and stained glass windows, two-stage buttresses, and crenelated parapets on the tower and wings of Education building. Church has unique architectural plan. Main block of church is cruciform, with towers at three corners. Square-shaped auditorium occupies most of the main block. A cross gable structure with a square tower rest at each of the corners of the church. The northeast gable is completely exposed to street. All windows have stone trim. The principal tower at the corner of Spring Street and Grove Avenue is in three stages which are set with buttresses at each corner. The vertical axis created by these buttresses is continued by spikes at the corners of the crenelated parapet. The third stage of the tower has two arched-tracery, louvered windows on each side. Above the double doors on the east and the north side are paired tracery-arched stained glass windows. Identical towers with entrances to the church rest at the northwest and southeast corners. All buttresses and parapets have stone trim. Education building, built after 1953, is a brick box with simple framing buttresses and no stone trim. The Sunday School building on Grove Avenue has a crenelated parapet and stone trimmed corbeled cornice.

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This church is the second house of worship built by this congregation. The church was first organized in 1886. The original church was of Queen Anne design and was completed in 1889. At that time the church could accomodate two-hundred-and-fifty members. The church was enlarged in 1896 in order to double its seating capacity. The present church replaced the earlier building in 1924 and seats one thousand worshipers.

123. Coltrane-Webb School
61 Spring Street, N.W.
c. 1920s
F/I

Two-story, plain brick main building contains paired vertical six-over-six windows with concrete lintels and sills. An inobtrusive auditorium with a simple arcade at the front was built around 1930 and is located at the rear of the main structure. A one-story, "low-slung" brick building with gable roof sheathed in white gravel is situated below street level. Location of the latter building and the landscaping prevent the school from being a noticeable intrusion in the district.

124. House
111 Spring Street, N.W.
ca. 1905
C

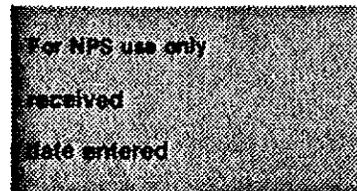
Cottage style, frame house features Queen Anne and Colonial Revival details. The house has a high hip roof with a flat top. Two interior chimneys pierce the roof. Facade features a projecting front shingle gable. Wrap-around porch is supported by paired classical columns. Two sets of these columns have been replaced with wrought iron. There are two projecting bays on the north side of house. House has a rear ell. The southwest wing also has a high hip roof.

125. J.L. Hartsell House
125 Spring Street, N.W.
ca. 1905
P.

Notable two story, frame residence that blends Queen Anne and Colonial Revival architecture. The three-bay facade has typical Queen Anne asymmetrical massing. The projecting three-sided, slanted southern bay is topped with a witches-cap roof that is crowned with a finial. Another Queen Anne feature is the mixture of texture. The first floor facade is covered with weatherboards and the second floor is sheathed with square, slate, cut shingles. Main roof is pyramidal and is topped with a large finial.

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House has a broad, molded frieze. Unlike the cornice over two southern bays, the northern bay of facade has a cornice with scroll-like brackets. The southern bays are shingled rather than beaded weatherboard. Questionable as to the originality of brackets. Porch displays various Colonial Revival elements. It is supported by paired Tuscan columns rising from the covers the full facade and one bay of south elevation. Other classical influences consist of broken pediment adorned with a garland and a urn-shape finial that projects forward on the porch over the entrance. A modillion block cornice above the second floor is another Colonial Revival feature.

J.L. Hartsell was a Concord industrialist who was the first Secretary-Treasurer of the Young-Hartsell Cotton Mill. Hartsell founded the company along with R.S. Young and P. Fetzer.

126. Cottage/House
129 Spring Street, N.W.
ca. 1890
C

A L-shaped Victorian cottage in beaded weatherboard has two-over-two sash windows and two original interior chimneys with corbeled detail. North side exhibits a slanted bay with a witches-cap-roof. Ell is placed parallel to the facade and an interior chimney. Three-bay facade features a projecting gable with boxed cornice and returns. The original turned posts that are characteristic of most Queen Anne porches have been replaced with wrought iron supports.

127. Cottage/House
135 Spring Street, N.W.
ca. 1900
C

Well-preserved, frame, L-shaped cottage. Door has molded architrave and transom. Delicate porchpost and spindle balustrade make up the porch that extends the length of the facade. projecting facade gable exhibits a box cornice with returns and circular vent. A vented gable dormer is placed rather awkwardly in the main gable roof. Two interior chimneys with corbeled caps make up the rest of the house's significant features.

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131. (Former) All Saints Episcopal Church
44 Cabarrus Avenue West
1890-1891
P

Extremely important church with lovely Gothic details. Nave displays a high-pitched gable roof with flared eaves. A similar roof design can be found at the front entrance. The projecting front vestibule is the main entrance and possibly is not original brickwork. The original brickwork is 1:5 common, however, brickwork at vestibule is laid in common bond and is not the same color as the original. Church has two buttresses at projecting corners and a single buttress where the vestibule adjoins main building. The nave at the south end has two buttresses at each corner. All of the buttresses have cement trim and are in two stages. However, the lower stage of the nave's buttresses are broader and are not as steeply pitched as those of the vestibule. The nave's fenestrations consist of paired lancet-arched windows. The four-stage bell tower, on the west side, features a four-paneled door with lancet transom containing stained glass. A corbeled cornice rest below the crenelated parapet that crowns the tower. The church is the oldest downtown sanctuary in the district. A mid-twentieth century Sunday School wing is quite harmonious with the original structure. The congregation moved to a larger facility in the early 1970s. Mary Frances Calder Ridenhour converted the sanctuary into a restaurant in 1970's that has since closed. The structure is now know as the Faith Covenant Church.

132. L'il General Store
50 Cabarrus Avenue West
ca. 1980
I

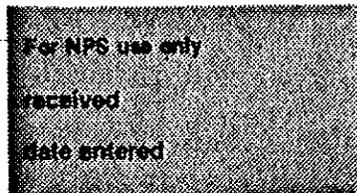
One story brick and concrete block structure with a gas island and a parking lot in the front. Most flagrant intrusion in the district.

133. Matthew O. Beatty House
56 Cabarrus Avenue, West
1874-1882
P

Two-and-a-half-story, frame, double-pile residence with mansard roof combines idioms of the Italianate and the Second Empire. House is similar to John Milton Odell's home (#2). Interior and exterior are exceptionally rich in detail. Projecting center bay of facade features a paneled door with architrave and deeply recessed sidelights and transom. Central portion of the porch also projects. The porch is supported by square posts that rise from molded, paneled pedestals to a paneled frieze and

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long, sawn brackets with pendant-drops. The paired, segmental-arched windows of the first and second floors are trimmed with molded surrounds and bracketed hoods. Below second story cornice rests a stylish frieze that features crenelated moldings, pendant-drop brackets, and panels with garland inserts. The mansard roof, with segmental-arched dormers is topped with a paneled frieze and cornice that features the same garland inserts and pendant-drop brackets that are located above the first story.

Matthew O. Beatty (1828-1898) was a builder and contractor. He was originally from Westmoreland County, Pennsylvania and came to Concord in 1870. The house was built within the early years of his 1874 marriage to Sarah Emaline Benson Swink Beatty. Sarah Beatty owned the land and the home remained in her family until the 1970s. T. Laine Harling, a contractor, and his wife Alice Arey have undertaken the restoration of the home.

- 134. House
64 Cabarrus Avenue, West
1892 (SM)
C

A one-story, frame, shingled bungalow with porch. Gable front supported by shingled pillars rising from a retaining wall. Slanted facade with ell and another bay on eastern elevation.

- 135. Vacant Lot
Between 64 and 74-78 Cabarrus Avenue West.
VL

Vacant lot that was a former site of a home.

- 136. Commerical Building
74-78 Cabarrus Avenue
I

One-story, brick, commerical building with a large front. Parking lot and three stories that include H & R Block, a beauty salon, and a vinyl siding shop.

- 137. Thomas Ross House
90 Cabarrus Avenue, West
1916 (SM)
C

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Fine Neo-Federal, two-story house with gable roof features a lovely brick wall and a deep setback. The gable roof is pierced with exterior end chimney with corbeled cap and a interior end chimney. Three-bay facade has projecting two-story, central gable with box cornice and returns. Classical details can be found with the door that has flanking fluted pilasters and sidelights on either side of pilasters. Above the door rests a four-paneled transom, a molded frieze, architrave, and unusual broken pediment. Second floor of central gable has small arched windows with shutters. First floor windows feature lintels. Ross was a salesman and first superintendent of Cannon Mills in Kannapolis. His widow Laura was principal of Concord High School.

138. Leslie House
96 Cabarrus Avenue, West
ca. 1895
C

Notable Queen Anne, frame house has some Colonial Revival details. Many of its Queen Anne features are typical of other Concord homes of the same style and period. A bold projecting three-sided, two-story, slanted bay provides a unique focal point. The bay has a clipped-gable roof with flaired eaves and projects over the attic windows. Projection supported by curve bracket. Flaired eaves project over the bay's cut-away corners and rest on large scroll-type brackets. Front of second story has lovely elliptical stained glass window. Porch does not fully extend the facade, but wraps around one bay of east elevation. Roof or porch is supported by four-paired, classical Tuscan colonnettes resting on tall, paneled bases. Principal door with transom is situated on east side of slanted bay. Main hip roof is also flaired and has broad eaves. Simple Colonial Revival details can be found in molded trim surrounding windows and molded frieze and corner pilasters. One interior chimney with corbeled cap is located behind gable. Another interior chimney with corbeled details is located at the rear of the house.

The Leslie House was originally built for four sisters, who were unmarried at the time.

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139. William L. Bell House
98-100 Cabarrus Avenue West
ca. 1906
C

Two-story, frame, Queen Anne house features a three-bay facade on both floors and a projecting gable. West bay of second story is topped by a pediment with herringbone beading. First floor displays a large window with typical Colonial Revival molding. Center door features surrounds and transom. Five-sided turret features four one-over-ones, molded frieze, and a projecting molded cornice topped with a witches cap roof sheathed in Queen Anne octagonal shingles and crowned with a finial. Porch marred by iron rails with unattractive ornamentation. Original columns were of rounded classical design. However, porch features a molded frieze and molded projecting cornice. Elongated pediment hangs over entrance bay and is supported with brackets. Porch wraps around eastern bay where it was enclosed to form a bungalow sunporch. Original ringed and corbelled chimney is located behind front slope of main hip roof. Interior chimney with replaced cap is situated between main wing and ell and pierces the roof of the latter and is exposed just above the first floor. Another chimney with replaced cap rests on western slope at the rear of main hip roof. Roof features good, slate shingles with three rows of octagonal shingles alternating with five square cut shingles.

W.L. Bell was part owner of Bell and Harris Furniture Shop and also served as an undertaker.

140. Charles B. Wagoner House
106 Cabarrus Avenue West
ca. 1903
P

One of the finest examples of Colonial Revival architecture in Concord. Exterior typifies the restrained detailings of early Colonial Revival homes. The two-story, double-pile, residence has a symmetrical three-bay facade and is sheathed in beaded weatherboard. First floor fenestrations are divided in three one-over-ones by vertical mullions. Door features broad sidelights and transom. Second floor fenestrations consist of paired one-over-ones at all three-bays. The hip roof displays projecting eaves with soffits, a molded frieze and a bay hipped dormer with diagonal lattice windows. The balance of the house continues with its two ringed and corbeled interior chimneys. The latter are of common bond. Porch wraps around one bay of east and west side of the house and features closely spaced balusters and pediment gable with molded frieze, and a denticulated cornice. Square,

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chamfered and molded classical columns support the pediment gable. Porte-cochere is located on west side of house. Lattice work in the porte-cochere. The front and rear porch is identical.

Charles B. Wagoner was the founder of the ~~Citizens National Bank~~ in Concord. He also served as the Mayor of Concord between 1909 and 1912. The house was purchased in the mid-1930s by its current owner, Sam Black.

141. House
118 Cabarrus Avenue West
ca. 1902 (SM)
C

One-story, frame, L-shaped cottage with ornamentation on side and front gables. Cut-out vents displayed in gables. Wrap-around porch features replaced unattractive thin posts and brackets. Three-bay facade exhibits six-over-six sash windows.

142. First United Presbyterian Church
127 Cabarrus Avenue West
ca. 1880
P

Oldest extant house of worship in Concord is of vernacular design with some remnants of the Greek Revival tradition. Building laid in 1:5 common bond and features a gabled nave, square three-stage bell tower and a stair tower that was built into and projects from nave. The belfry replaced with a flat roof during remodeling at an undetermined date. Church also has Gothic ornamentation in the bell tower with its stone-trimmed buttresses and the corbeled brickwork below the tower's third stage and under the cornice. Corbeled brickwork also trims the cornices of the facade bay's flanking towers.

Above the horseshoe entrance is a large keystone and a stone representation of a tablet. All fenestrations are topped with two-part rounded arches. Voussoirs are alternating vertical stretchers with paired headers. A raised header row tops each window. All windows have stained glass panes, some of which were added during the early twentieth century. Stained glass window on second floor above the entrance features a design of the lamp of knowledge. This is a symbolic link between the church and Barber-Scotia College.

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Church was first known as The Concord Presbyterian Church for Colored People. The name changed to Westminster Presbyterian Church between 1890 and 1896. The ties between the church and Barber-Scotia College developed under the leadership of the Reverend Luke Dorland, who founded the first congregation between 1866-1867. Reverend Dorland also played an instrumental role in the establishment of Scotia Seminary which is now know as Barber-Scotia College. The congregation dissolved in 1969 and a mission was established in 1973. A year later the mission became the First United Presbyterian Church of Concord.

143. Foil House
117 Cabarrus Avenue West
ca. 1870
P

Best example of embellished vernacular frame house in the district. This two-story, single-pile home exemplifies the blending of Greek Revival and Italianate idioms that occurred during the post-Civil War. The low hip roof is typical of most Greek Revival homes, however, the tall narrow windows, bracketed cornices and the two-story portico with sawnwork is representative of the Italianate design. The brackets extend across the facade and can also be seen inside the projecting, pediment gable with bargeboard on the second floor of the portico. The sawn bargeboard and cut-out finial enriches the pediment and serves as the focal point of the three-bay facade. Original porch was the center, two-story portion. Porch extended between 1906 and 1911 to shelter the full porch. Original columns were also replaced with paired Tuscan columns. The porch was expanded again between 1921 and 1927 to form a porte-cochere. Heavy molded surrounds frame the principal eight panel door that features typical Greek Revival rectangular sidelights and a four-pane transom. The facade windows are six-over-six-over-six and are symmetrical, as are the French doors that are situated directly above the principal entrance. French doors feature the same style of sidelights and transom that are found on the first floor. Exterior end, capped chimneys are located on both sides of the main building and pierce the roof.

Residence was built for A. Foil, who was possibly a local merchant. Barber Scotia College purchased the house in 1966, and site is now the home of the college's president.

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144. George M. Lore House
109 Cabarrus Avenue, West
ca. 1878
C

Well-preserved, L-shaped, frame Italianate home retains most of its original exterior details. Original molded surrounds frame the tall Italianate six-over-six windows on the second floor that have louvered shutters. House has side gable and a pediment gable with molded frieze, a boxed-cornice with returns, and attic ventilators. First floor fenestrations consist of four-over-fours. Original chimneys were located on the east and west side of the house. However, the eastern chimney was replaced during 1904 remodeling, when the eastern room was added. A third chimney was placed at the rear of the addition. Porch extends the full length of the three-bay facade and wraps-around one bay on the east side. The original supports consisted of posts rising from molded exhibited Italianate pedestals and exhibited a balustrade and turned balustrades. These were replaced with square, somewhat classical, vernacular posts at the beginning of the twentieth century.

George M. Lore was a native of Cabarrus County and moved to Concord after the Civil War. Lore formed a cotton buying partnership with Daniel Rufus Hoover, but the firm collapsed during the 1893 financial panic. Lore retired to serve as the Justice of the Peace. House is now occupied by Lore's surviving daughter Eugenia Lore.

145. Former First Presbyterian Manse
103 Cabarrus Avenue
c. 1875
C

Triple-A, three-bay, frame house with tall double vent in gable. Boxed cornice features one-over-one, tall double vents on east and west side. First floor fenestrations feature paired windows on either side of principal door with sidelights that extend entire height of first floor. Second floor fenestrations include three-over-one sash. Porch extends across full facade and includes a carport. Classical, tapered columns with brick bases that support the porch are not original. House does retain two original interior chimneys that are exposed above roof. The corbeled and ringed chimneys are laid in common bond. At rear of house is a garage with possible servants quarters and a once notable garden that has been sorely neglected.

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150. Doctor Henderson House
67 Cabarrus Avenue, West
Under Constrction 1872-1877
C

Finest example of a two-story, single-pile, brick house that features Italianate characteristics. House has tall recessed windows and a pair of gabled ells that are trimmed with thin bowed bargeboards. It's possible that the original gable roof featured similiar trim. The three-bay facade's fenestrations are one-over-one sash with wooden lintels and sills. Decorative center gable is also of wood and has a rounded vent. The brackets under cornice at either end of gable are a later addition. House underwent extensive remodeling between 1911 and 1920. The gable roof became a hip roof sheathed in slate. A full wrap-around porch with turned balusters was added and the porch extends to both sides of the house. Porch supports are paired Tuscan collonettes on brick piers. Three collonettes flank the entrance bay. Two story section has two exterior end, single-shoulder step chimneys laid in common bond. House laid in 1:9 common bond.

151. Vacant Lot
Between 67 Cabarrus Avenue and Spring Street
VL

Large lot intersects Cabarrus Avenue and Spring Street and serves as a buffer in the district.

152. Parking Lot
Corner of 31 Bell Street S.W. and Cabarrus Avenue
PL

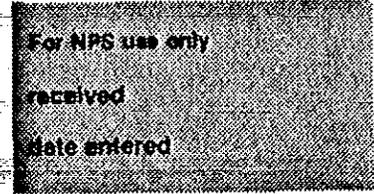
Paved parking lot that is no longer in service.

153. House
31 Bell Street, S.W.
1924
C

L-shaped frame cottage with symmetrically molded door surrounds. Gable L at facade features a boxed cornice with returns and vent. Fenestrations are two-over-two sash. Alterations have taken place on wrap-around porch and windows.

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154. Cottage/House
39 Bell Street, S.W.
1924
C

L-shaped frame cottage with symmetrically molded door surrounds. Gable L at facade features a boxed cornice with returns and vent. Fenestrations are two-over-two sash. Alterations have taken place on wrap-around porch and windows.

155. Cottage/House
45 Bell Street S.w.
1876 (CRD)
C

L-shaped, frame Victorian cottage has good wrap-around porch. The latter has chamfered columns with paneled pedestals, a plain freize, boxed cornice, and small, unusual brackets. Balustrade features lovely turned balusters. Part of balustrade was removed for a screen that has since been removed. Front gable has decorative diamond-shape vent. Inability to complete rehabilitation has caused house to deteriorate. House is the birthplace of Margaret Bell Ervin, wife of the late Senator Sam Ervin, Jr.

156. First Leslie House
51 Bell Street, S.W.
1876 (CRD)
C

Notable, two-story, single-pile, Greek Revival house features a low-pitched hip roof with eaves and decorative band of trim. Attached porch features turned posts, balustrade, and balusters. Porch was added between 1917 and 1922. Fenestrations include the six-over-six sash with surrounds on first floor and three symmetrical six-over-six sash on second floor. Principal door has sidelights, but no transom. Landscape most unattractive.

House originally located on West Depot Street or what is now known as Cabarrus Avenue. The second Leslie House (#138) was built in 1895 on the same site as the old house.

157. Sims House
69 Bell Street, S.W.
1892 (SM)
C

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One-story, frame cottage features Italianate and beaded siding. The wrap-around porch extends to right side of house and has molded porch posts and balustrade. Gable facade has molded vent. Door and windows have thick, molded surrounds. Two, interior-end corbeled, capped chimneys pierce main roof.

158. Spears House
79 Bell Street, S.W.
ca. 1922 (SM)
C

Two-story, frame bungalow has a three-bay facade. First floor fenestrations consist of two pairs of six-over-one. Recessed, shed dormer provides unique focal point. Dormer fenestrations follow similar plan of first floor, and include smaller, paired six-over-one and one central six-over-one. Exterior end chimney pierces second floor. Porch extends length of facade and features a brick balustrade with bungalow, sloping piers resting on brick pedestals.

159. Bill Smith house
87 Bell Street, S.W.
1890
C

Unusual frame, two-story, cruciform home features high-pitched gables. A ventilator is located beneath frieze in northern gable. House underwent renovations in 1936. Sunporch capped with balustrade was formed when original porch was enclosed and a dormer over the entrance was removed. Two interior end chimneys are not original.

160. House
78 Bell Street, S.W.
ca. 1900
C

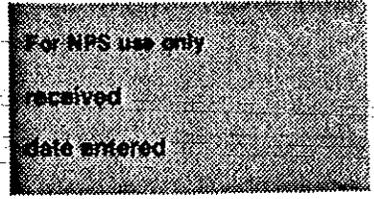
Two-story, frame cottage has side gable roof. Three-bay facade features four-over-four windows. Porch has sawtooth ornamentation at ends. Windows are boarded up and the house is unoccupied and deteriorating.

161. House
70 Bell Street, S.W.
ca. 1910
C

Two-story, frame Colonial Revival residence features a very narrow two-bay facade and hip roof with pierced hipped dormer. Attached porch was rebuilt. Central interior chimney. Fenestrations include two-over-two.

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162. House
52 Bell Street, S.W.
1913 (SM)
C

Two-story, frame Queen Anne house incorporates L-shape plan. Nice corner brackets on second-story, projecting, slanted bay that has square center window. Bay also features boxed cornice with returns. Wrap-around porch extends length of facade and includes south side of house. Porch features simple balustrade and is supported by Tuscan columns. House is double-pile and has rear ell. First and second floors built by a Mr. Gillons in 1913.

163. House
44 Bell Street, S.W.
1901
C

Two-story, L-shape, frame, Queen Anne house features a three-bay facade that includes a two-story slanted bay with gable roof. House similar in design to (#162). Colonial Revival porch extends full facade and is supported by classical columns. Corner posts have thin capitals.

164. House
32 Bell Street, S.W.
1916
F

One-story, side gable, brick veneer cottage. Portico upheld with wrought iron posts.

165. House
20-22 Bell Street, S.W.
ca. 1930
C

Two-story, frame, late, Colonial Revival House features a hip roof that includes a hipped dormer with ventilator. Three-bay facade has paired six-over-one sash windows. Heavy molded surrounds frame all windows and doors. Second floor fenestrations include two paired six-over-one sash. Wrap-around porch has square, tapered vernacular columns, and extends the length of the facade and left side wing. House also accommodates apartment located in the side ell.

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166. House
18 Bell Street, S.W.
ca. 1920
C

One-story, frame Colonial Revival house has a side gable roof. A projecting gable is included in the front entrance bay. Principal door features a broken pediment and sidelights. Exposed chimneys are face-in-face and are typical of the English cottage mode. Fenestrations include paired six-over-six and one six-over-six.

167. Columbus R. White House
17 White Street, N.W.
1870-1880
P

This handsome, three-bay, two-story, frame, single-pile house with Greek Revival and Italianate traits is the oldest house on White Street. First erected facing West Deport Street, the house was moved to its present location in 1882. The Classical Revival porch with Tuscan columns and balustrade with turned balusters extends full facade, but it is not original. Notable entrance features a four-paneled door, one pane transom, horseshoe arch, and one-over-one sidelights. First floor windows are two six-over-six and the second floor features three six-over-six windows. All fenestrations have inlaid panels beneath them. Interior end chimneys have been rebuilt. Italianate features can be found in the bowed bargeboards under the cornice. Interior trim retains its Greek Revival and Italianate characteristics. White House is similiar to Boyd House (#42) and Erwin House (#50).

168. House
21-24 White Street, N.W.
ca. 1910
C

Three-bay, two-story, frame Classical Revival house has a hip roof. Exposed rafter brackets do not project broadly and this is a typical of most Classical Revival homes in Concord. Piercing the roof are two hipped dormers with inset ventilators flanking the central bay. Porch does not extend the full facade and it is supported by four square, vernacular Doric columns resting on brick bases. Door set with heavy surrounds and is flanked with sidelights. First-story facade altered to accommodate apartment.

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169. House
27 White Street, N.W.
1921 (SM)
C

Frame cottage with one interior end chimney features Colonial Revival and bungalow characteristics. House has a high hip roof. The original wrap-around porch now extends the length of full facade. It is supported by short, square, vernacular Doric columns on brick pedestals. The entrance has a single section of sidelights with bungalow style windows. Hip roof has panels underneath as well as exposed rafters. The latter can also be found beneath the porch and the dormer with two vents that pierces the main roof. Facade fenestrations are one-over-one with bungalow glass in upper panes.

170. Cottage/House
31 White Street, N.W.
ca. 1910
C

One-story, double-pile, frame Colonial Revival House has pyramidal roof and two, tall interior chimneys. Facade windows have Queen Anne flavor and consist of blank lower pane with patterned pane above. This motif continues in sidelights that flank only one side of principal door. A pyramidal dormer with two vents over center bay pierces the main roof. Porch features Tuscan columns resting on brick bases.

171. House
35 White Street, N.W.
ca. 1910
C

Handsome, three-bay bungalow has decorative gable over north bay and entrance. House is of frame construction. Principal door features surrounds and sidelights. Projecting eaves at the main front gable and the decorative gable are supported with triangular-knee braces. Porch only extends two bays of facade and continues on south side of house to form porte-cochere. Porch supported by typical bungalow columns that have slightly slanted sides. Columns rest on short brick bases. Balustrade on south side of porch features balusters and a simple snowflake design. House has two, thick, interior end chimneys.

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172. House
39 White Avenue
1921 (SM)
C

Three bay frame, bungalow with broad side gable roof features a very broad front decorative gable with exposed rafters. The decorative gable has three four-over-four sash windows that are flanked with ventilators on either side. Three triangular-knee braces support eaves of gable. Full facade porch has untapered bungalow columns. Facade fenestrations include paired four-over-ones on either side of entrance.

173. House
36 White Street, N.W.
1921 (SM)
C

Good example of low-slung, frame bungalow with pediment gable. House is shingled above a baseboard and two-and-a-half-feet of plain weatherboard. Fenestrations are one-over-one. Porch with balustrade extends three-bay facade and is supported by typical Craftsman-style short, tapered columns with brick piers that continue to ground level. Eaves at front gable are supported by five decorative brackets.

174. House
32 White Street, N.W.
c. 1910-1915
C

Notable frame bungalow with gabled porch and broad gable roof. Porch is nearly full facade, but its gable roof does not cover northern elevation. It is surrounded by a plain balustrade and rests on full brick foundation. Brick pillars, topped with stone trim, support vernacular columns. These columns brace the weatherboarded gable roof that projects over sides. The side eaves are supported by curved sawn-rafter brackets. The main roof also projects at front and is braced by a typical (for Concord) three-part-brackets that reflect Japanese bungalow traits. Facade has three bay division with two one-over ones with diagonal lattice work.

175. House
26 White Street, N.W.
1921 (SM)
C

This high hip roof, frame cottage features two interior end chimneys,

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one of which has been rebuilt. A projecting decorative gable with rectangular vents rests over northern bay of three bay facade. Full facade has a classical porch with balustrade. Front decorative gable has boxed cornice and plain frieze with cut-stone curbing. South elevation also features a projecting gable.

176. House
20-24 White Street, N.W.
1921 (SM)
C

Three bay, two-story Colonial Revival house has hip roof with exposed rafters. (Projection not as broad as most Colonial Revival Homes in Concord.) Two hipped roof dormers with set vents flank the central bay. Porch almost extends full facade and features Doric columns on brick bases. Sidelights flank principal door. First-story facade altered for apartments and square one-over-one window was replaced. Non-contributing shed-roof garage adjoins house.

177. House 15 Georgia Street, N.W.
1921 (SM)
C

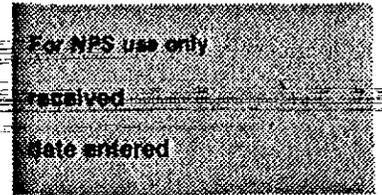
Tall, squarish brick veneer, two-story Colonial Revival house features a low hip roof with dentil cornice and hipped dormer with twenty pane window. Notable traits can be found in the two paired thirty-over-one windows on second floor and one paired thirty-over-one and a single thirty-over-one flanking principal door on the first floor. The entrance is off-centered and features a heavy surround and a broken triangular pediment with decorative finial.

178. House
19 Georgia Street, N.W.
1921 (SM)
C

Two-story, Frame Colonial Revival house. Single-pile facade has steeply-pitched gambrel roof. Large, hipped dormers extend from main roof creating unusual roofline. Corbeled chimney connects two structures. Gambrel roof

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has circular vents flanking two one-over-one sash windows. Additional arch vents rests between second floor fenestrations. Gambrel roof features wood cladding from a popular pattern book design. Plain porch extends only three-fourths of the facade. Tall, block columns support porch. House remodeled to accommodate apartment. Consequently, only a single one-over-one sash window is found on the first floor.

179. House
25 Georgia Street, N.W.
1921 (SM)
C

Colonial Revival residence features a three-bay facade and a large interior chimney. A pyramidal roof has exposed rafter brackets. Bungalow style porch has tall, tapered, vernacular Doric columns on brick pedestals and brick wall.

180. H.I. Woodhouse House
31 Georgia Street, N.W.
1906 (SM)
P

Distinctive Colonial Revival frame home features a three-bay facade and a high hip roof with a flat molded top. First floor features fifteen-over-one windows and the principal door has a lovely stained glass transom. Second floor fenestrations include two thirty-over-one flanking a central projecting bay. The latter has small paired three-over-three-over-three windows. A dormer rests directly above projecting bay and features four small windows with a "X" pattern in each window. Porch almost extends full facade and it is supported by Tuscan columns and corner posts with molded capitals. Porch also exhibits a molded frieze with a dentil cornice. The house was converted into apartments during the Great Depression of 1929. Some of the original interior trim was removed; however, the house retained some of its Colonial Revival traits. Fortunately the house was restored as a single family unit in 1950.

H.I. Woodhouse (b. 1858) moved to Concord from New Jersey in 1872. He began his banking career as a teller with the Cabarrus Savings Bank in 1892 and later became president of the Bank in 1904.

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181. John Barnhardt House
37 Georgia Street, N.W.
ca. 1915
C

Two-story Colonial Revival home has square box-shape with rear gable wing. Main hip roof features characteristic exposed rafters. Fenestrations consist of paired three-over-ones and a single three-over-one bungalow sash flanking the principal entrance. Door has sidelights. Interior chimney has exposed facade. Hipped-roofed portico with gable pediment and tapered, paired Tuscan columns is a later addition.

182. (First) W.W. Flowe House
41 Georgia Street, N.W.
1913
C

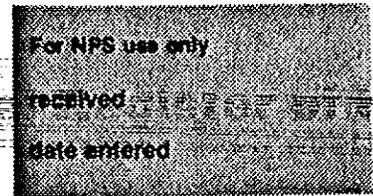
Handsome, two-story, frame house with Colonial Revival and bungalow details. Principal entrance features thin entablature. First floor windows exhibit lovely sixteen paned transoms. Second floor fenestrations are three, twenty-over-one sash with shutters. Centrally placed hipped dormer has paired windows and exposed rafters. The latter can also be found beneath the main hip roof, and the roof of the wrap-around-porch that extends the length of the facade. Porch is supported by square, Doric columns on brick pedestals with stone trim on the pedestals and the brick balustrade. House has two interior chimneys.

183. P.B. Fetzer House
45-49 Georgia Street, N.W.
1880
P

Irregular, two-story, three-bay facade frame house that retains little of its original Italianate and Second Empire exterior. House has undergone several remodelings. House has projecting, front, southern gable. The center bay is square with a flat roof. The northern bay is recessed from the center. Both north and south bays are gabled with boxed cornices that are supported by drop pendant brackets. Bays also feature sawn detail and paneled molded frieze. Center bay also has bracketed cornice and paneled frieze. Second story of south elevation also features gable

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with decorative sawn work. Original Italianate front porch was replaced with Colonial Revival porch that extends two bays and is supported by Tuscan columns. Original foundation is of rock and house features a small rock cistern in back yard. Rear kitchen ell has side gable with boxed cornice. Fenestrations are two-over-two sash except for the transom window flanking the door. Northern porch was enclosed to form a sunroom with latticed sash bungalow windows. North side of house has projecting Queen Anne bay with stained glass. Chimneys have been replaced.

Pendleton Bernard Fetzer (1849-1912) was a native of Virginia and came to Cabarrus County after the Civil War. Fetzer became a leading cotton buyer by the 1870's and later formed a general merchandising firm with the Cannons.

184. House
59 Georgia Street, N.W.
1920
C

Two-story frame house with hipped dormer and ventilator. Second floor fenestrations are six-over-one. First floor features one pane window with transom. Front porch has molding and features open-paired posts.

185. House
68 Georgia Street, N.W.
ca. 1920
C

A typical frame, L-shape, one-story, cottage features a projecting northern bay with hip roof. latter has hipped dormer with ventilator. Side wing has gable roof with hipped dormer. Slanted entrance of the central bay has flat roof. Porch is covered with a flat roof and wraps-around slanted bay and has shingled balustrade with unusual tapered classical columns. Northern elevation also has dormer with hipped roof. Chimneys are unoriginal. Fenestrations are nice two-over-ones.

186. William Bingham
36 Georgia Street, N.W.
1912
C

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Late Victorian, L-shape, one-story cottage has projecting gabled bay at south end of the facade. Gable exhibits a boxed cornice with decorative buttons alternating with panels. Door surround also features buttons found in cornice. Main gable roof has a small gabled dormer with ventilator. Both gables have three rows of sawtooth-shingles alternating with square cut-shingles. Full facade porch with square vernacular columns is unoriginal.

William Bingham began his career as a shipping clerk at Gibson Drug Company and later became the store's pharmacist and Secretary-Treasurer of Gibson's Inc.

187. Mattie Query House
30 Georgia Street, N.W.
1912 (SM)
C

Two-story, frame, three-bay, folk-Victorian house has a high hip roof with two unoriginal interior chimneys. Fenestrations on both elevations are one-over-one sash. Plain window surrounds have thin, lintel moldings. Principal entrance has fluting alternating with raised panels with set buttons. Northern bay is projecting with windows on all three sides. Bay has gable roof with boxed cornice and ventilator. Full facade porch wraps around one bay on both north and south elevations. Porch features a plain balustrade with turned posts. Rear ell has one-story slanted bay with one window featuring diagonally latticed muntins.

188. House
24 Georgia Street, N.W.
ca. 1926
F

Heavily remodeled, one-story cottage has a side gable roof. Engaged porch features replaced square columns and paneled molding with dentils. Broken pediment directly above entrance. Principal door has heavy molded surrounds. Fenestrations include a flanking picture window and six-over-six sash.

189. A.W. Folkes House
21 Edgewood Avenue, N.E.
1922 (SM)
C

Lovely, one-and-a-half story, frame bungalow with gable front roof that has bracketed eaves. Three-bay facade features one-over-one sash windows

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with louvered shutters. A simple truss hanging from the front gable roof is upheld by curved brackets. Projecting slanted bay on west side of house has cone-shaped roof. Porch features square, fluted, vernacular columns with molded capitals. Upper elevation exhibits two vents and one interior end chimney.

190. Marshall Sherwin House
17 Edgewood Avenue, N.E.
1922 (SM)
C

One-story, frame bungalow with gable side roof featuring a projecting front gable bay on east side of elevation. Entrance is flanked with side-lights. Porch forms a shed-roof structure and carries across to form open porch. Square-in-section, molded columns replaced crest iron baseboard. Exterior sheathed in weatherboard one-fourth up from base. Remaining exterior is covered in square-cut shingles. Fenestrations are one-over-one. Gable roof and gable pediment feature bracketed eaves. House has undergone sympathetic rehabilitation. Garage at the rear is contemporary with the house.

8. Significance

Period	Areas of Significance—Check and justify below		
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input checked="" type="checkbox"/> industry	<input type="checkbox"/> politics/government
		<input type="checkbox"/> invention	<input type="checkbox"/> religion
			<input type="checkbox"/> science
			<input type="checkbox"/> sculpture
			<input type="checkbox"/> social/humanitarian
			<input type="checkbox"/> theater
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other (specify)

Specific dates 1870 - 1930 **Builder/Architect** See Individual Entries

Statement of Significance (In one paragraph)

The North Union Street Historic District comprises nearly 200 properties in a twenty-block area just north and west of Concord's central business district. The district takes its name from the six-block stretch of North Union Street between Grove and Buffalo Avenues, a broad residential thoroughfare with a canopy of mature oak trees lined by many of the district's (and the city's) finest residences. The district experienced most of its development during the 1880-1930 period, during which Concord transformed itself from a small courthouse village of barely one thousand inhabitants into a major textile manufacturing center of 12,000 people and gave birth to Cannon Mills Company, one of the nation's largest textile firms. The growth of North Carolina towns such as Concord created significant urban middle and upper classes for the first time in the state's history, and the history of the North Union Street Historic District also reflects this development. The North Union Street area was the preferred residential neighborhood for Concord's leading industrialists, merchants, and professionals, and Concord's impressive growth in population and wealth found its finest architectural expression in the houses and six churches of the district. Fine examples of every major architectural style of the period—Greek Revival, Italianate, Second Empire, Queen Anne, Colonial Revival, bungalow, and Jacobethan Revival—may be found in the district, as well as more representative examples of these architectural idioms. At the north end of the district is the Odell-Locke-Randolph Cotton Mill, already listed in the National Register, whose expansion set Concord's economic progress in motion at the end of Reconstruction. The district has remained desirable to the present day, and retains one of the finest collections of late nineteenth and early twentieth century residential architecture in North Carolina.

Criteria Assessment

- A. The North Union Street Historic District is associated with the growth of Concord during the six decades following 1880, during which Concord grew from a courthouse village of barely a thousand inhabitants into an important industrial city of over 12,000 people. The district is also associated with the growth of the town's business and professional classes during the same period. Concord's development paralleled that of many towns of the North Carolina piedmont during the same period, and the North Union Street district thus reflects the increased growth of cities and the rise of an urban middle class in the region as a whole.

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Criteria Assessment Cont'd/

Criteria Exception:

- B. The Rev. John S. Heilig House (#63) was moved in 1908. The ca. 1870 house was moved about 1908 to make way for a new dwelling. The house is being nominated as a contributing structure on its architectural merit, and had had sufficient time to attain significance in its present location over the past 78 years.

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- B. The North Union Street Historic District is associated with most of the men who played major roles in Concord's economic development during the late nineteenth and early twentieth centuries. Most important among these are John Milton Odell (1831-1910), one of North Carolina's most important late nineteenth century industrialists, who set Concord's textile boom in motion in the 1870s and 1880s; James William Cannon (1852-1921), the founder of Cannon Mills Company, which grew to become one of the nation's largest textile firms; and Charles Albert Cannon (1892-1971), the son of James William Cannon, who ran Cannon Mills for four decades.

- C. The North Union Street Historic District contains one of the finest collections of late nineteenth and early twentieth century residential architectures in North Carolina. The district contains outstanding examples of nearly every major architectural style popular during the 1870-1930 period, including the Gothic Revival, Italianate, Second Empire, Queen Anne, Colonial Revival, bungalow, and Jacobethan Revival idioms. The district's six architecturally significant churches are late nineteenth and early twentieth century interpretations of the Gothic Revival, with the exception of First Presbyterian Church, an impressive Colonial Revival sanctuary. The Odell-Locke-Randolph Cotton Mill is an important and unaltered specimen of late nineteenth and early twentieth century textile mill design.

Significance Essay

Cabarrus County was established in 1792. However, four years would pass before the citizens selected a site for the county seat. This delay is attributed, by the local sources, to a disagreement between the two major ethnic groups that divided the county into two cultural and geographic regions. Local chroniclers contend that the German settlers wanted the county seat to be located in the east and the Ulster Scots insisted that the seat be established in the western part of the county. With the aid of the county's namesake, Stephen Cabarrus (1754-1808), the settlers reached a compromise on a central geographic locale and called the site Concord and the main thoroughfare became known as Union Street. The names were selected for their symbolic representation of harmony. The original parcel of twenty-six acres is in the southern part of the central business district. Initially Concord consisted of four squares of eleven lots each and a log courthouse in the center of town. Concord received its charter in 1798.¹

There are few surviving records that depict the early years of Concord. According to local tradition, the homes of prominent citizens such as Paul

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Significance Essay (cont.)

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and Rufus Barringer, Robert W. Foard, and Caleb Phifer were on Union Street. In addition, the county courthouse was located at the intersection of Union Street and Corban Avenue until 1825. Another source lists a store owned by John Phifer after 1802, and a store operated by General Paul Barringer after 1805. Martin Phifer and Joseph Young maintained a mercantile partnership from 1808 until 1818 when Young became the sole proprietor. Before the Civil War, there were never more than four stores operating in Concord at the same time. Other storekeepers include David Storch, George W. Spears, John W. Hamilton, John Murphy, Michael Brown, Edward Cress, A. C. McRee, John R. Phifer, William F. Phifer, John F. Phifer, John Moss, Jacob Winecoff, Jesse Hudgins, and R. W. Foard. The first industrial operation of any size came with the opening of the Concord Manufacturing Company in 1840. This business later became known as the McDonald Mill.² Although it was the only sizeable town in the county, Concord remained quite small. The population of the whole county in 1860 was only 10,546. Concord began selecting a mayor and alderman in 1837.³

The economic growth that Concord would enjoy in the late nineteenth and early twentieth century was the result of two major developments that occurred during the antebellum period. As previously stated, the Concord Manufacturing Company was founded in 1840. The location of the company on a section of high ground beyond the town limits established Union Street's northern terminus, and it also insured that Concord would eventually expand northward. The 1856 completion of the North Carolina Railroad from Goldsboro and Raleigh via Salisbury and Concord to Charlotte along a right-of-way about a mile west of the courthouse pulled the town's initial growth in that direction. A new street running between the center of the town and the railroad quickly emerged, and this thoroughfare, appropriately named Depot Street, became one of Concord's principal residential avenues during the next two decades. The railroad was primarily important because it laid a major part of the foundation for the county's postwar growth though its immediate impact was equally significant. The railroad greatly increased the amount of cotton that could be shipped from Concord and reduced the cost of its transportation. Soon large numbers of Cabarrus farmers were bringing their cotton to Concord for shipment on the rails. After the Civil War a new generation of Concord merchants, most of whom had come to the town from other parts of the state, realized that they could persuade more farmers to sell their cotton in the town by offering to purchase the fiber at a higher price than cotton buyers in settlements without a road. The merchants' tactic proved to be quite successful. Eventually it drew cotton sales from Charlotte and Salisbury. Like Concord, these two towns capitalized on their railroad connections. Concord thus became the major market for an area that stretched from Mecklenburg to eastern Stanly County, a role the town was able to maintain until after 1900. The profits of Concord's successful cotton buyers enabled them to furnish much of the capital for the growth of the county's textile industry.⁴

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Significance Essay (cont.)

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Small towns and communities continued to be predominant in Cabarrus County after the Civil War. As shown by the Branson Directories, Concord was the leader among these rural villages. In 1869, for instance, Concord had most of the small industries and businesses in the county, the only hotel, and all of the practicing attorneys. Mills, churches, and physicians were more evenly distributed among the population. Merchandising was almost exclusively the general store, while manufacturers, excluding the McDonald Mill, consisted of service professions such as blacksmiths, shoemakers, tanners, and carpenters. Concord profitted economically from its central location. The county courthouse attracted legal and professional elements.⁵ The McDonald Mill was greatly weakened by the Civil War. However, the mill expanded after 1877 under the direction J. M. Odell, and it would play a significant role in Concord's social and economic resurgence as the Reconstruction period came to a close.⁶

The incorporated area of Concord in 1851 had not changed by 1882 when O. W. Gray and Son, of Philadelphia, mapped the town. By this time, the North Union Street had begun to take shape. From Depot Street to its terminus at the Odell Mill, North Union itself appeared as a series of large residential lots, while the streets to the west contained sparse construction.

Over a third of the extant properties date from 1882. These properties represent the prosperity of storekeepers, artisans, and the professionals who profitted from the cotton textile industry in general and Odell Mill in particular. Because of its mill, Concord had remained a cotton center after the war, which tended to attract new money and population.⁸ In the decade of the 1880's, Concord's population expanded from 1,260 to 4,399, including Odell's village which was annexed in 1889.⁹ In 1896, the number reached 6,300.¹⁰

The extant North Union properties from the 1880's reflect not only the established member of the economic community, but also the rise of new entrepreneurs. At that time, J. M. Odell was the outstanding financier, while others were only retail merchants. David and James Cannon, (#28, #24) and P. B. Fetzer, (#183) soon to enter textiles, were still prosperous storekeepers in the early 1880's. W. G. Means (#22) (whose extant house may date from a later period), was a representative of the legal community that traditionally centered around the courthouse.

Odell (1830-1910) came to Concord in 1877 and purchased the McDonald Cotton Mill, which he transformed from a defunct enterprise to a booming business by 1900, however, the changing cotton market forced it into receivership in 1908.¹¹ James Cannon (1852-1921) began as a clerk in Concord in 1868, but moved into textiles to establish Cannon Manufacturing Company and other associated firms.¹² His brother, David Cannon (1844-1904), came

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Significance Essay (cont.)

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from Mecklenburg, and became a prominent merchant and director of Cannon Manufacturing Company.¹³ Fetzer (1849-1912) remained a merchant and Means, (b. 1850) in addition to his law practice, served as mayor of Concord and as a state legislator.¹⁴

Other homes dating from this general period are those of John P. Allison (#39) (b. 1848) who entered his father's mercantile business as well as pursuing other concerns and Matthew Beatty (#133) (1825-1898) a contractor and builder.¹⁵ The current president's house at Barber-Scotia College had been erected by 1882 as well as the home of merchant Alexander Foil (#143).

Between 1890 and 1900 the North Union area continued to be a residential area for the business elite and reflected the rising status of several occupations. Textiles had become the basis of Concord's economy, outstripping the commercial and professional trades traditionally associated with county seats. Cannon Manufacturing Company launched James W. Cannon and his brother David into the textile field in 1887. By 1896, Kerr Bag Manufacturing Company, Patterson Mill, and Cabarrus Cotton Mill (a Cannon enterprise) had joined the Cannon and Odell mills.¹⁶ Coleman Manufacturing Company began operations the next year and the Gibson Mill (a Cannon Mill) followed in 1901. Coleman Manufacturing Company was remarkable in that its founder, Warren C. Coleman, (1849-1904) was a black man. By careful economy and shrewd dealing, he became a prominent Concord merchant and organized this mill.¹⁷

The large investments of capital and the return yielded led to the development of banking in Concord, and some of the textile financiers were also bankers. D. B. Coltrane (#30) and H. I. Woodhouse (#180) for instance, built homes in 1891 and 1890. Dr. D. G. Caldwell (#23) also moved from the country between 1895-96 to establish a medical practice in this exclusive neighborhood, and James Cannon (#33) built his second house in 1900.

Coltrane (b. 1842) came to Concord in 1888 to help found the Concord National Bank. He served as the Secretary-Treasurer of the bank.¹⁸ Woodhouse (b. 1858) grew up in Concord and joined the Cabarrus Savings Bank of which he had become president by 1904.¹⁹ James Cannon, now with the Cannon, Cabarrus, and Gibson mills under his direction, began towel production in 1898.²⁰ Caldwell came to Concord from Tulin, a small community in northwest Cabarrus County.²¹

The period 1900-1930 was similar to the preceding decades, in that bankers A. James Yorke (#40) and C. B. Wagoner, (#140) attorney J. L. Crowell (#12) and textile operators W. W. Flowe, (#93) and James Jr., (#111) and Charles A. Cannon (#29) built homes in the North Union Street district. Yorke was the first president of Citizen's Bank, and Wagoner served as the mayor of Concord between 1909 and 1912 and was also the founder of

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Concord National Bank.²² A. J. Crowell (b. 1863) was an attorney who also served as mayor.²³ Flowe (1874-1940) was a son of Dr. Flowe of Flowe's Store.²⁴ James Cannon, Jr. (1881-1938) was son of the textile magnate J. L. Hartsell (#125) (1864-1929) of Hartsell Mill, also built in the North Union district in 1905.²⁵ By this time, the Cannon family had become the dominant family in the economic life of the county. The enormous expansion of their interests first under James Cannon then under son Charles, abruptly shifted the industrial base north to Kannapolis and quickly surpassed the Concord mills.²⁶ Nevertheless, the county seat remained the financial center and even more significant the home of the most important industrial leaders of the county and the state.

The oldest extant house of worship in the North Union Street Historic District and in the city is the First United Presbyterian Church (#142). The church was built in 1880 and has a long association with Barber-Scotia College. Its original name was the Concord Presbyterian Church for Colored People and it was later known as the Westminister Presbyterian Church. The present congregation dates from 1947.²⁷ The second oldest house of worship in the district, Forest Hills Methodist, (#61), was built in 1889 under the patronage of John M. Odell.²⁸ The (Former) All Saints Episcopal Church (#131) was completed in 1891, and the Associated Reformed Presbyterian Church was constructed in 1908.²⁹ The First Baptist Church (#122) built in 1924 and the First Presbyterian Church was completed three years later.³⁰

Since the 1930s, the increased mobility of modern life has taken its toll on the district. A number of homes have been sold in the last decade to wealthy, young newcomers, some of whom commute to Charlotte. Concord having passed from service economy to industrial base to financial center, may soon add the dubious epithet of a "bedroom community" to its image if the patterns of North Union Street District are an indication of a future trend. Nevertheless, the area remains home to many of the widows and heirs of those who once shaped the economic life of Cabarrus County and Concord. These residents have maintained their homes and grounds, and their efforts are testament not only to their continued prosperity, but to the love and pride they have for their community.

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North Union Street - Footnotes	#8	6

1 Bill Sharpe, A New Geography of North Carolina (Raleigh, Edwards Broughton, 1954) Vol. 1, p. 23; (Mrs.) E. Luther Bost, "Historical Sketch of the Foundation of Concord" (Unidentified clipping in subject files of Concord Tribune" April 23, 1908; Robert W. Allison, "A History of Cabarrus County and Concord," (c. 1890); Progress, (December 1974), pp. 22-25.

2 Allison, pp. 27-31; J.R. Young, ed. Textile Leaders of the South (Anderson, South Carolina, c. 1963), p. 468; Peter R. Kaplan, The Historic Architecture of Cabarrus County, North Carolina (Charlotte: Historic Cabarrus, Inc., 1981), p. 100.

3 Eugenia Lore, "Concord, North Carolina was Founded in 1793: (typed, n.d.) p. 1, located in Cannon Memorial Library, Concord, North Carolina: Kaplan, p. 100.

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6 Gary R. Freeze, "Master Mill Man, John Milton Odell" (M.A. thesis, the University of North Carolina at Chapel Hill, 1980) pp. 18-21; Kaplan, p. 122.

7 Gray's Map Company, "Gray's New Map of Concord." (Philadelphia: O.W. Gray Map Company, 1882).

8 Freeze, pp. 11-14.

9 Freeze, p. 10.

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11 Young, p. 157.

12 William S. Powell, (ed), Dictionary of North Carolina Biography (Chapel Hill: University of North Carolina Press, 1979), Vol. 1, pp. 320-321.

13 North Carolina State Archives, Private Collections, James Edward Smoot Papers, PCI362, Vol. 13, pp. 1323-4; Freeze, p. 87.

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14 <u>Prominent People of North Carolina (Asheville, North Carolina: Evening News Publishing, 1906), p. 60; W.F. Tomlinson, Biography of the State Officers and Members of the General Assembly of North Carolina, 1893 (Raleigh: Edwards and Broughton, 1893), pp. 36-37.</u>		
15 <u>"Pen and Picture Sketches, City of Concord, North Carolina" (1916) p. 8; Progress (Fall 1972) p. 1; Adalaide and Eugenia Lore, Open The Gates and Roam Cabarrus With Us (Salisbury, North Carolina: Rowan Business Forms, 1971) p. 116.</u>		
16 O.W. Gray & Son, <u>Map of Concord, North Carolina, 1882.</u>		
17 <u>Branson, 1878, pp. 47-48.</u>		
18 <u>Edward A. Burgess, "Tar Heel Blacks and The New South Dream: The Coleman Manufacturing Company, 1896-1904" (Ph. D. Dissertation, Duke University, 1977) passim; Cannon Manufacturing Company, Engineering Department, Maps with construction dates, pp. 115-116; J.K. Rouse, The Noble Experiment of Warren C. Coleman (Charlotte: Crabtree Press, 1972) pp. 19, 54 and 90.</u>		
19 <u>Concord Tribune, July 2, 1978.</u>		
20 <u>R.D.W. Conner, et al, North Carolina, Rebuilding and Ancient Commonwealth (Chicago: American Historical Society, 1929), Vol. 4, p. 323.</u>		
21 <u>Christopher Crittenden, et al. (ed.) 100 Years 100 Men 1871-1971 (Raleigh: Edwards and Broughton, 1971), pp. 59-61.</u>		
22 <u>Branson, 1890, p. 141; 1896, p. 142.</u>		
23 <u>Eugenia Lore, "Concord, North Carolina;" Kaplan p. 113.</u>		
24 <u>Connor, Vol. 4, p. 188.</u>		
25 <u>Ibid.</u>		
26 <u>Concord Tribune, Obituary, October 11, 1929; "Cannon Pedigree, A Geneological Manuscript" Cannon Library, Concord, North Carolina.</u>		
27 <u>Powell, pp. 319-312.</u>		

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<u>North Union Street - Footnotes (cont.)</u>	#8	8

28 Leland S. Cozart, A Venture in Faith: The Story of Barber-Scotia College (Charlotte: Heritage Printers, 1976), pp. 2-3; Kaplan, p. 119.

29 Collected Histories of the Methodist Church, Lore Room, Cannon Library, Concord, North Carolina, (Typed, N.D.), p. 1.

30 Manufacturers Record, December 12, 1907, p. 61; Collected Histories of Episcopal Churches of Cabarrus County, Lore Room, Cannon Library, Concord, North Carolina. (Typed, 1957), p. 2.

31 First Baptist Church, "Ninetieth Anniversary Homecoming" (Concord, North Carolina: First Baptist Church, 1976) p. 1; Robert W. Allison, et al, History of First Presbyterian Church, Concord, North Carolina. (1953) pp. 36-38.

9. Major Bibliographical References

"See Attached List"

10. Geographical Data

Acreeage of nominated property 131.4
 Quadrangle name Concord

Quadrangle scale 1:24000

UMT References

A	1,7	5,3,7,2,2,0	3,9,1,9,4,4,0
	Zone	Easting	Northing
C	1,7	5,3,7,7,6,0	3,9,1,7,9,0,0
E			
G			

B	1,7	5,3,8,2,0,0	3,9,1,8,2,6,0
	Zone	Easting	Northing
D	1,7	5,3,6,7,8,0	3,9,1,9,3,6,0
F			
H			

Verbal boundary description and justification

See enclosed map and Boundary Justification.

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
N/A			

11. Form Prepared By

Description and significance by Shelia A. Bumgarner, Historical Researcher
 name/title Additional research by David William Brown, Consultant also Peter Kaplan

organization N.C. Division of Archives and Hsitory date May 1985
 street & number 233 Rader Street telephone (919) 226-5400
 city or town Burlington, state N.C.

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:
 national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature William J. Felt date _____
 title State Historic Preservation Officer

For HCRS use only	
I hereby certify that this property is included in the National Register	
	date _____
Keeper of the National Register	
Attest:	date _____
Chief of Registration	

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Boundary Justification

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The boundaries of the North Union Street Historic District includes those portions of the district's thoroughfares that developed prior to 1930, and retain a high proportion of their original pre-1930 structures. The proposed district lies within the local historic district, and consists of six blocks of North Union Street, and small sections of Marsh Avenue N. W., Franklin Avenue N. W., Grove Avenue N. W., Spring Street N. W., Cabarrus Avenue West, Bell Street S. W., White Street N. W., Georgia Street N. W., two houses on Edgewood Avenue N. E., and two structures on Buffalo Avenue N. W. Fortunately, many of the properties rest on large lots and are within a two to four block radius of North Union Street, thus creating a cohesive district. Some of the houses that lie within the local historic district have been excluded from this proposal. These properties lie in a heavy commercial district and have either been adapted for local businesses or are in poor condition. Consequently, these structures distract from the refined neighborhood element that exist in the proposed North Union Street District.

The areas to east and west of the North Union Street District were excluded for several reasons. The boundary to the east runs parallel to North Union Street and Church Street. These properties have already been discussed in the preceding paragraph. The western boundary is extremely irregular. The area northwest of the district is comprised of mill house structures that have less architectural significance to the district at large. Also, there are a number of commercial buildings bordering the northwest boundary that would be considered serious intrusions. The southwest boundary extends further in a westerly direction because of the large number of contributing structures. However, the boundary ends in a somewhat dilapidated commercial district that obviously developed after 1930.

The northern boundary is the easiest to define as it borders along Peachtree Street N. W. and encloses the former Odell-Locke-Randolph Mill (#1). The latter marks the beginning of the district. The boundary excludes the area north of the district because it is the post-World War II commercial district that developed along Church Street as the city of Concord expanded in a northerly direction.

The southern boundary is erratic, however, the traditional business district borders the residences on North Union Street and Spring Street. This part of the boundary provides a good buffer to the district. The contributing and pivotal structures along Bell Street S. E. and Cabarrus Avenue West are surrounded by post 1950 commercial development. However, this area includes a large number of contributing properties with historical and architecture significance as well as several pivotal structures such as the (Former) All Saints Episcopal Church (#131) and the First United Presbyterian Church (#142). Moreover, the properties along Bell Street (#152-166) borders Barber Scotia College, which provides a strong measure of protection against commercial development in this vicinity.

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Boundary Justification

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As previously stated, the North Union Street District is enclosed within a local historic district. Although there are not any future plans for new construction or demolition at this time, any future consideration for such work must be reviewed and approved by a local historic commission. The Odell-Locke-Randolph Mill is currently being revitalized for an apartment-shopping mall complex. Needless to say, all rehabilitation work must also meet with the approval of the local historic commission. By using the proposed boundaries, this National Register nomination can complement local preservation efforts.

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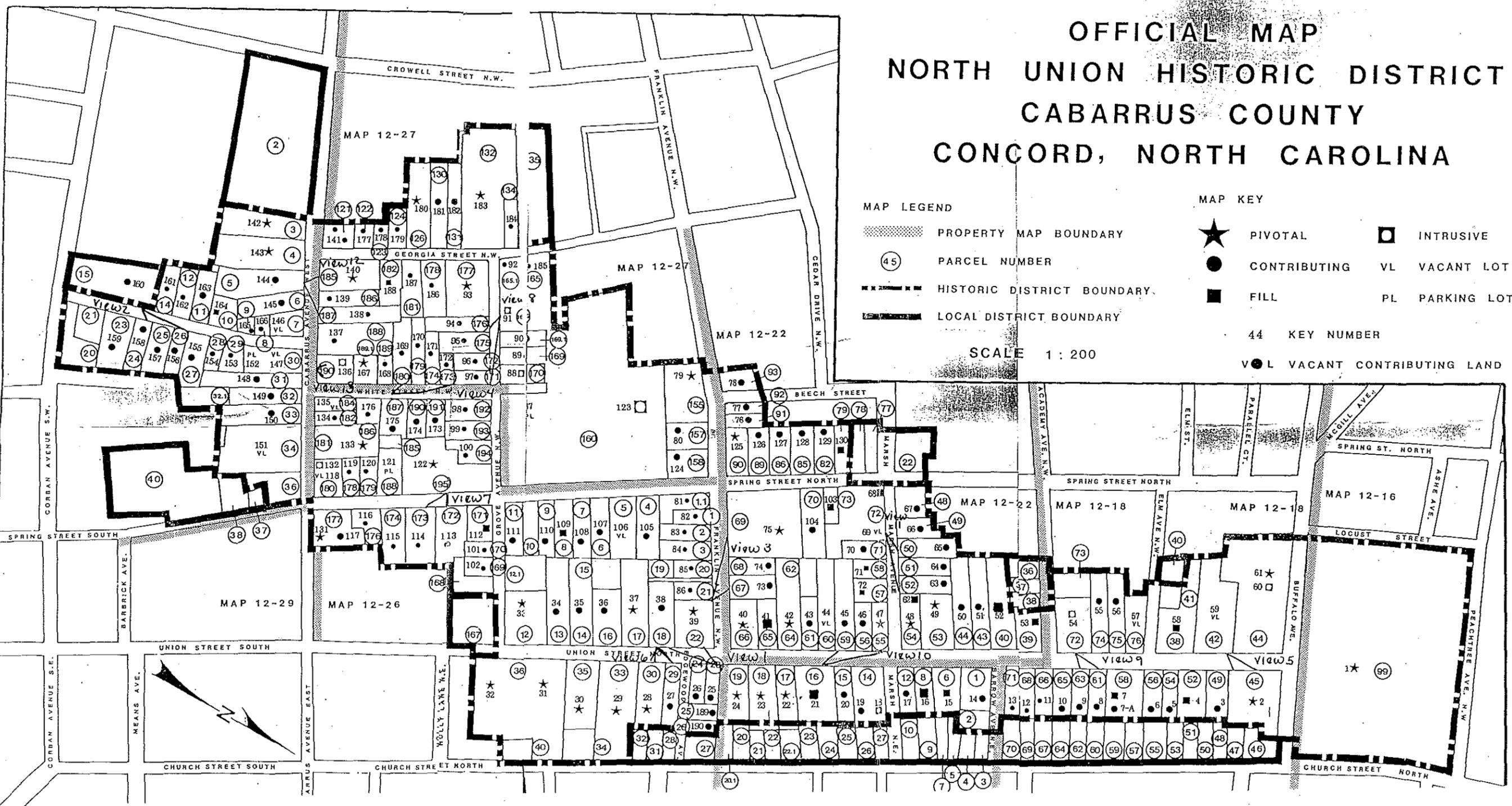
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Photographs:

The photographs included in this nomination were taken primarily during 1982 during the survey work phase of the project. The district was revisited by Survey and Planning, Archives and History, staff during the summer of 1985, and the photographs herein accurately depict the present status of the district.

OFFICIAL MAP NORTH UNION HISTORIC DISTRICT CABARRUS COUNTY CONCORD, NORTH CAROLINA



MAP LEGEND

- PROPERTY MAP BOUNDARY
- PARCEL NUMBER
- HISTORIC DISTRICT BOUNDARY
- LOCAL DISTRICT BOUNDARY

MAP KEY

- PIVOTAL
- CONTRIBUTING
- INTRUSIVE
- VACANT LOT
- PARKING LOT
- KEY NUMBER
- VACANT CONTRIBUTING LAND

SCALE 1 : 200