

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

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

For NPS use only
received
date entered

1. Name

historic South Union Street Historic District

and/or common

2. Location

street & number "See Item 10" not for publication

city, town Concord vicinity of

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"/> museum
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> park
<input type="checkbox"/> site			<input type="checkbox"/> private residence
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> Accessible	<input checked="" type="checkbox"/> religious
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> scientific
		<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> other:

4. Owner of Property

name "See Continuation Sheet"

street & number

city, town vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Cabarrus County Register of Deeds

street & number 85 Union Street, South

city, town Concord state N.C.

6. Representation in Existing Surveys

title The Historic Architecture of Cabarrus County has this property been determined eligible? yes no

date federal state county local

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

city, town Raleigh state N.C.

7. Description

Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

The South Union Street Historic District comprises ninety-six properties lining a nearly mile-long segment of the principal street leading south from Concord's central business district. The district begins at the south end of downtown Concord and extends to South Union's intersection with Blume Avenue, which was near the southern end of town in 1930 but now lies well within the corporate limits. The street has a fine canopy of mature deciduous trees along nearly its entire length. Although South Union follows a nearly level course through the district, it is flanked by ridges, hills, and ravines along much of its length. These variations in topography dictate considerable variety in the setbacks of the district's houses, but most facade lines are set at depths of between 25 and 80 feet, and setbacks are generally similar within the same block. The three houses of the Ritchie family (#90, 91 and 92) have exceptionally deep setbacks and large lots that recall the formerly rural character of South Union Street. The Caldwell-Ritchie House (#91), the oldest of the three, is set about a hundred yards east of South Union at the crest of a hill; the house's impressive setting and its distinctive architecture make it the most visually significant property in the district.

The district has 96 buildings, all but two of which, St. James Lutheran Church (#52), and an intrusive one-story office building (#58), were originally residential in use. Nearly All of the residential structures were intended for single family occupancy, and the vast majority of them remain in single family use.

The buildings in the district are generally well-preserved and are in good or excellent condition. Virtually all are occupied. About half of the houses in the district have two stories; of the remainder, about half have one floor and half have one-and-a-half stories. The large number of one-and-a-half-story houses reflects the many houses with bungalow and English cottage designs that are found in the district. About three-fourths of the district's residences are of frame construction. Most of the houses in the district are representative examples of late nineteenth and early twentieth century architectural styles, but several are outstanding examples of their respective periods.

Of the 96 buildings in the district 69, or 78 percent, contribute to the architectural significance of the district. Of these 12, or 14 percent, are pivotal to the character of the district. The remaining 19 buildings, which make up 22 percent of the total, do not contribute to the district, but of these only two are intrusions. The remaining properties in the district include 7 vacant lots and one parking lot.

There has been some pressure on the northern end of the district in recent years due to the construction of new one-story office buildings adjoining the downtown Concord, but the district is otherwise stable. The boundaries of the district have been chosen to exclude the office development.

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The following account will describe Italianate houses of the late nineteenth century; the Queen Anne and Colonial Revival styles at the turn of the century; the bungalow and English Cottage styles on South Union Street; the late Colonial Revival; and St. James Lutheran Church.

Italianate Houses of the Late Nineteenth Century

The earliest extant houses in the district are four substantial, two-story Italianate residences - the John Osborne Wallace House (#47), the Moses Brown House (#43), the Brown-Efird House (#64), and the William H. Blume House (#40). The oldest of these houses, the Wallace residence, may have been built by Wallace before he sold the property in 1866, but it is equally likely that it was built by one of two subsequent owners during the early post-bellum years. The Wallace house, of brick construction, follows the two-story, single-pile, gable-roofed form typical of piedmont farmhouses throughout the nineteenth century, but has a chimney placement uncommon in Cabarrus County, with two interior stacks flanking the center hall. The house has lost its original porch but retains its bracketed cornice, gable end bargeboards, and handsome slanted bay window. The Moses Brown House, a two-story frame residence, was heavily overbuilt with Queen Anne style additions at the turn of the century (these additions are discussed later in the essay), but its original form remains intact. The Brown residence follows a more stylish form than the Wallace House; its south bay projects forward to allow a double depth of rooms on one side of the central hallway and to produce an asymmetrical appearance. The house's decorative program is predominantly Queen Anne in character, but it retains its bracketed cornice and its original entrance, composed of a molded architrave, sidelights over panels, and a transom.

The two other Italianate houses in the district, the Brown-Efird and William H. Blume residences, both of brick construction, were erected after 1882 and are more elaborate examples of the style. The Brown-Efird House underwent 1915 remodeling that stripped it of its porch and fine projecting architrave, but most of the paired, segmental-arched windows and the fine roffline trim, which includes a paneled frieze punctuated by closely spaced pendant drop brackets, survived the remodeling. The house retains its stylish clipped gable roof configuration. The William H. Blume House also has a stylish roof configuration - a handsome mansard pierced by gable-roofed dormers. The Blume House is the best-preserved nineteenth century house in the district and one of only three houses combining elements of the Italianate and Second Empire styles still standing in Concord. The porch has thin turned posts that may be turn-of-the-century replacements, but the rest of the exterior decorative program survives without alteration. It includes segmental-arched windows with raised hood molds, and paneled friezes with pendant drop brackets along the rooflines of both the porch and the house.

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

Along with the 1920s, the 1890-1910 period witnessed the greatest amount of building in the district, and some of South Union's finest houses date from these two decades. It was during this period that the southern two-thirds of the district below Chestnut began to develop.

The oldest house still standing in the southern part of the district is the Paul B. Means House. Said to have been erected about 1890, the Means House combines Italianate and Queen Anne elements with some Colonial Revival features that were probably added during the early 1900s. The house has a typical late Victorian form, with one facade bay pushed forward to produce an asymmetrical effect. The tall, 4/4 and 2/2 sash windows give the house an Italianate feel, while the broad, five-sided bay with a cone-like roof on the north side of the house, and the three-sided bay with an elliptical stained glass window on the south side, add a Queen Anne flavor to the design. The wrap-around front porch and unusually long side porch are upheld by Tuscan columns and may have been added to the house during the early years of the twentieth century.

The Means House was built at a distance from the built-up area of Concord, but as the new century began an increasing number of houses were built at scattered locations along the street. Most of these houses were of a more modest design than the Means House. One of the earlier of these houses was the two-story frame house at 330 South Union (#19), which has a similar form to the Means House but a simpler program of turned and sawn ornament. The houses at 298 and 320 South Union (#34 and #81) have projecting facade bays but larger hip-roofed, double-pile main blocks and restrained Colonial Revival trim. There are two clusters of one-story frame cottages in the southern part of the district which predate most of the later development of the 1910s and 1920s (#24-26 and #12-15). These cottages display typical asymmetrical forms of the period and have retained varying amounts of their original turned and sawn trim.

The finest houses of the 1890-1910 period were erected in the northern third of the district closest to Concord. The James Dayvault House (#34) is unquestionably the finest example of the Queen Anne style in the district and one of the finest specimens of the style in Concord. The Dayvault House has a richly ornamented wrap-around porch and a picturesque, asymmetrical composition that includes a clipped gable bay set at a 45 degree angle to the facade and a tiny central balcony engaged under a broad arch. A second exceptional example of Queen Anne design is the overbuilding of the older and previously discussed Moses Brown House (#43). The remodeling involved the construction of a delightful wrap-around porch with a wealth of sawn and turned woodwork and a paneled gable over the entrance; the addition of large slanted bays along the side of the house; and the installation of colorful stained glass in several of the windows.

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This period also witnessed the construction of several fine houses combining asymmetrical Queen Anne forms with more restrained Colonial Revival detailing. The James E. Cline and DeBerry Fisher houses (#41 and #36) both typify this trend with their projecting bays and classically-inspired porches. Certainly the most significant member of this group, however, is the D. L. Bost House (#46), designed by the Charlotte architectural firm of Hook and Sawyer. The house has a highly unusual, semi-circular second floor facade topped with a witch's cap roof. Hip-roofed dormers with flared eaves and a three-light stained glass window trimmed with a bow-like ornament provide additional flourishes to the second story. The first floor has a broad porch upheld by Tuscan columns on brick bases.

Less sophisticated than the Bost House but equally distinctive is the Caldwell-Ritchie House (#91). As originally built this house was a fairly typical two-story frame house with an asymmetrical form and Queen Anne style sawn ornament. The remodeling undertaken between 1908 and 1914 transformed the house into the most imposing residence on South Union. The principal addition to the house was the enormous wrap-around porch, which has more square footage than some houses of the period. The porch has a retaining wall clad in shingles and is upheld by paired Tuscan columns rising from the wall. The porch includes a large balcony and porte-cochere along the south side of the house. Unlike the other fine houses of this period, the Caldwell-Ritchie House stood a considerable distance beyond the built-up area of Concord at the time of its original construction and its remodeling.

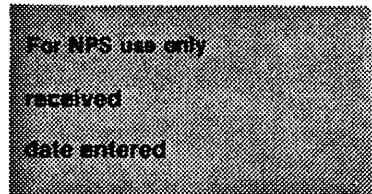
The district has three pre-1915 examples of the Colonial Revival that are worthy of mention. The C. A. Dry House (#18), is a rare Concord example of a one-story Colonial Revival design. The asymmetrical front of the house is topped with distinctive high hip roofs which retain their original slate. The house at 422 South Union (#6) is a typical and well-preserved example of the symmetrical, double-pile houses of the period; it has a porch upheld by square, molded columns and handsome leaded glass windows. The Charles M. Ivey House (#66), designed by Charlotte architect Louis H. Asbury, shares its basic form and features with the house at 422 South Union but has distinctive entrance details and leaded glass patterns in the windows that reflect the presence of an architect.

The Bungalow and English Cottage Styles on South Union, 1910-1940

South Union Street experienced its most rapid growth during the 1920s, and as a result the district possesses an extensive collection of bungalows and other houses with stylistic features inspired by the bungalow style. Twenty-two houses - a quarter of those in the district - are either bungalows or display elements of the style. Virtually every manifestation of the idiom may be found along South Union Street.

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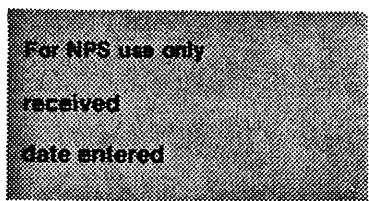
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Among the most interesting manifestations of the style in the district are two-story houses "built along bungalow lines" or embellished with trim characteristic of the bungalow. The Ralph E. Cline House (#55), designed by Charlotte architect Louis H. Asbury in 1914 and one of the first houses in the district to be given a bungalow decorative treatment, has a boxy, two-story form typical of Colonial Revival houses, but displays such bungalow-inspired features as a shingled second floor, chimneys, porch posts, and a foundation of mortared stone, broad eaves, and a low-slung, full-facade porch. The A. Campbell Cline House (#32), built ten years later for Ralph Cline's younger brother, has a similar boxy form with large sawn brackets adding an informal bungalow note to the design. Colonial Revival and bungalow elements are directly juxtaposed in the distinctive porch and porte-cochere designs of the Campbell Cline House; Tuscan columns supporting the two canopies rise to square blocks and large sawn brackets under broad eaves. The finest two-story house "built along bungalow lines" in the district, and perhaps the finest example in all of Cabarrus County, is the T. D. Manus House (#50), erected between 1921 and 1927. This brick house has a restrained, sophisticated design featuring half-timbered gables and a brick porte-cochere with handsome radiating brickwork. The district also retains more modest two-story houses with bungalow style features, including the well-preserved residence at 448 South Union (#2) and the J. W. B. Long House (#10).

Three bungalows with especially distinctive designs are the Kate C. Archey House (#11) and the Zeb Thornburgh House (#73), both erected during the 1920s. The Archey House is noteworthy for its broad, low-slung character, accentuated by the oversize gable roofs sheltering the porch and porte-cochere, and for the unusual, vaguely Palladian ventilator windows seen in the gables. Tudor-inspired half-timbering, a well-executed front porch, and clipped gables distinguish the design of the Thornburgh House, which is one of Concord's most sophisticated surviving bungalows.

The district has a large number of more typical bungalows that play an important role in defining the district's character, particularly at its southern end. Representing the most common bungalow forms are the R. C. Crooks House (#9), which has a side gable roof and a large gable-front dormer; the Dr. I. A. Yow House (#84), a double-pile, hip-roofed house with bungalow style trim; the house at 236 South Union (#30), a one-story bungalow with a clipped gable-front roof; and the Dr. S. E. Buchanan House (#8), which has a broad, side gable roof and a gable-front porch.

The district has a handful of houses built in the 1930s whose designs were inspired by the English cottage style, which during the later 1920s and 1930s succeeded the bungalow idiom as the most popular style for smaller one and one-and-a-half-story houses. Perhaps the best example of the style in the district is the residence at 193 South Union (#62). The house's multi-colored brick gives the house a dark, warm hue; the entrance is set under a gable-roofed portico with flared sides and is recessed behind a deeply corbeled arch.

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The Late Colonial Revival, 1920-1940

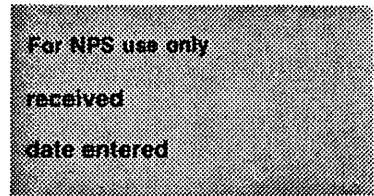
The families who built the largest houses on South Union Street during the building boom of the 1920s chose the Colonial Revival style. Three large residences from the period were erected on the street during the decade - the M. Luther Marsh House (#48), the George Patterson Ritchie House (#92), and the Franklin C. Niblock House (#96). Although all three are predominantly Colonial Revival in character, each house has an element typical of another style that gives it a slightly eclectic character. The Marsh House has a hip-roofed main block and both a porch and a porte-cochere typical of the Colonial Revival. Its most distinctive Colonial Revival feature is the broad portal under the porch that frames the entrance. The house has a projecting, gable-front wing with broad eaves trimmed by brackets that gives the design a definite bungalow accent. The George Patterson Ritchie House, designed by Charlotte architect M. R. Marsh, has a symmetrical facade, modillion block cornice, and a fanlit entrance sheltered by a gable-roofed entrance portico with thin Doric columns typical of designs that sought to emulate the Federal period of early American design. The green-tiled roof and the creamy tan brick, however, give this house a Mission Revival flavor. Another distinctive element of the house's design is the set of round-headed windows with awnings that flank the entrance. The Franklin C. Niblock House, designed by Louis H. Asbury, is the finest Colonial Revival house in the district and is the best of the five buildings designed by Asbury in the district. The house has a five-bay, hip-roofed main block symmetrically flanked by a sunroom and porch wings. The house has a handsome three-bay porch (with Tuscan columns) that shelters an entrance with a broad fanlight. The cornice is trimmed with small, closely spaced brackets that introduce a very subtle hint of the bungalow style into the design.

Louis H. Asbury also designed that most notable building erected in the district during the 1930s - the Colonial Revival Yuva Apartment (#42). This brick building has handsome, classically inspired concrete trim, including an entrance with floral corner blocks, a mock balustrade above the second story facade, the porches upheld by Tuscan columns on both side elevations.

The district has a number of more typical Colonial Revival style houses dating from the 1920s and 1930s. Representative of the earlier years of this period is 312 South Union (#21), a two-story brick house with a hip-roofed, double-pile form and a porch upheld with Tuscan columns and brick piers. The house at 324 South Union (#20), which also dates from the 1920s, has a side gable roof pierced by large dormers and an asymmetrical facade arrangement. The portico and one-story wing with a sunroom and porte-cochere have typical Colonial Revival details. The house at 327 South Union (#82), erected during the 1930s, has the side gable roof more typical of the late Colonial Revival, a gable-roofed portico sheltering a fanlit entrance, and a side porch upheld with Tuscan columns.

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<u>St. James Lutheran Church</u>		

The splendid sanctuary of St. James Luthern Church (100 South Union Street), erected during 1927-1928, is Cabarrus County's finest early twentieth century example of Gothic Revival Church design. The church is constructed of smooth-surfaced, random-coursed granite, with a lighter colored stone employed to trim the windows, doors, and buttresses. The Union Street facade has an imposing vertical emphasis and is composed of a central, parapeted gable that projects from the nave's main roof line, a tall, two-stage bell tower, and a shorter, parapeted tower set at a right angle to the nave. A four-light, lancet-arched window with intersecting tracery is the central feature of the front elevation, and directly beneath it is the well-detailed entrance. The entrance and central window are flanked by broad, four-stage buttresses that terminate in finials which are vaguely Art Deco in character. The nave is illuminated by two-light, lancet-arched tracery windows framed by two-stage buttresses.

The rich interior detailing of St. James Lutheran Church reflects the fine execution of its exterior finish. The nave has a fine vaulted ceiling whose principal wooden ribs terminate in molded plaster corbels. Plaster hood molds top the windows lining the nave, which are also framed by crenelated plaster trim resembling quoins. All of the nave's windows are filled with fine stained glass. Beautifully detailed wooden panels crowned with geometric tracery are set above the organ and the choir on each side of the recessed chancel, whose centerpiece is the intricately carved altar. The tripartite form of this magnificent example of Gothic Revival woodwork is echoed by the three lancet-arched windows directly behind it. In addition to the main worship space, St. James Lutheran Church has a handsome chapel with a well-detailed altar, a flat ceiling with broad molded ribs, and a fine set of stained glass windows.

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The following inventory list includes all properties located in the South Union Street 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 interview with the 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 historical, 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.

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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 lot, but also not intended as a planned green space or park.

PL - Parking Lot

Inventory Number, Name, Address, Date, Assessment, and Description

1. House
452 S. Union St.
ca. 1945-1950
F

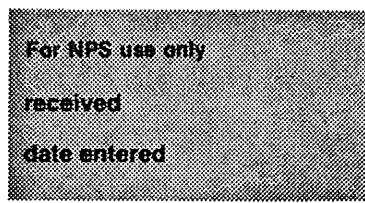
Two-story brick Colonial style house with side gable roof and central portico.
2. House
448 S. Union St.
ca. 1925
C

Two-story, frame, double-pile house with hip roof and bungalow style details. Symmetrical, three-bay facade on both stories; centrally placed attic dormer. Bungalow style features include full-facade porch upheld by tapered columns on brick bases; 3/1 sash; and exposed rafters under broad eaves.
3. House
442 S. Union St.
ca. 1925
C

One-and-a-half story, frame bungalow with side gable roof and two-bay, gable front porch. Three-bay facade with bays of two and three 9/1 sash windows flanking a central entrance with sidelights. Porch

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upheld by square-in-section brick piers with brick balustrade and concrete trim. Small gable-roofed dormer over north (right) facade bay. Porch and house have broad eaves trimmed with curved brackets.		
4. House 438 S. Union St. ca. 1930 C		
One-and-a-half story, brick bungalow with clipped gable-front roofs on main block and on projecting one-story north (right) facade bay. One-story porch with side gable roof carries across two southern facade bays and shelters one bay of south elevation. Porch has tapered posts on brick bases and a brick balustrade.		
5. House 430 S. Union St. by 1921 (SM) C		
One-and-a-half story, frame house with triple-A roofline that may date from the early 1900s but which took on its present form during the 1920s. Bungalow style features that indicate a 1920s remodeling include broad eaves trimmed with simple brackets on the house and tapered wood columns and exposed rafters on the porch. The porch, which has a balustrade running between the columns, carries across the full facade and shelters one bay of south (left) elevation. The house stands on a raised foundation, as do several other houses on this block.		
6. House 422 S. Union St. by 1921 (SM) C		
Well-preserved, two-story, frame, Colonial Revival style residence with high hip roof. Symmetrical, three-bay facade with centrally placed hip-roofed dormer over the second story. Wrap-around porch upheld by chamfered and molded columns; a balustrade runs between these supports and there is a decorative gable over the entrance. Large, single-pane windows with transoms of leaded glass flank the entrance; the sidelights and transoms of the entrance have similar leaded glass. Two-story slanted bay on north (right) elevation. An unusual feature of this house is its complement of 4/4 sash windows, which are rarely seen on Colonial Revival style residences. Shallow raised foundation.		

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accentuates impressive site of house on ridge overlooking S. Union St.

7. L. A. Weddington House
414 S. Union St.
by 1921 (SM)
C

Two-story, frame, double-pile house with hip roof, simple details, and slightly asymmetrical form. One-story, shed-roofed porch with square-in-section wood posts on brick bases and balustrade. Facade has symmetrical fenestration with paired, 9/2 sash windows flanking entrance on first floor and single 9/2 window at second story. Asymmetrical features are the projecting north (right) first story facade bay, and the slightly projecting southeast (left front) corner of the house. At rear is two-story garage and utility structure contemporary with house.

8. Dr. S. E. Buchanan House
406 S. Union Street
1921-1927 (SM)
C

One-and-a-half story, frame bungalow with side gable roof and deep, two-bay, gable-front porch. House has broad eaves trimmed with curved brackets and 4/1 sash windows characteristic of bungalow style; another typical feature is gable-roofed dormer over north (right) facade bay. Porch is upheld by brick piers trimmed with concrete and has an arched frieze; its eaves treatment echoes that of the house's main block. At rear is two-story garage and utility structure contemporary with the house.

9. R. C. Crook's House
398 S. Union St.
1921-1927 (SM)
C

One-and-a-half story, relatively tall and narrow frame bungalow with a brick veneer laid in Flemish bond. Side gable roof with semi-engaged, full-facade porch with tapered posts on brick bases and balustrade. Principal feature or facade is tall, gable-front dormer with three 6/1 sash windows and exposed rafters; dormer is clad in scallop-shaped, asbestos shingles. Ground floor facade symmetrical with pairs of unusually tall and narrow 6/1 sash windows flanking a central entrance with sidelights. Shallow raised foundation accentuates both the house's

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verticality and its placement on the ridge overlooking the street.

10. J. W. B. Long House
392 S. Union St.
1921-1927 (SM)
C

Two-story, frame, double-pile house with hip roof and bungalow style details. Small hip-roofed dormer with broad eaves and exposed rafters centrally laced over second story. Full facade, hip-roofed, porch with tapered wood posts and balustrade. Other typical bungalow style details include 3/1 and 4/1 window sash and exposed rafters. House retains original, asymmetrically placed chimneys with corbeled caps. The residence is enhanced by mature trees and by the planting of the ridge slope with ivy.

11. Kate C. Archey House
386 S. Union St.
1921-1927 (SM)
C

Distinctive, one-and-a-half story frame bungalow with a side gable roof, a gable-front porch, and a porte-cochere which is engaged under the house's main roofline. The porch projects forward of the porte-cochere and is the dominant element of the facade - it is upheld by tapered wood columns on brick bases that rise from a brick retaining wall, and it has a three-part, vaguely Palladian ventilator-window set in the upper part of the gable. The porte-cochere has a similar ventilator-window in its gable end, and the gable-roofed dormer over southern (left) facade bay has another such opening. The house is sheathed in German siding and rests on a raised foundation. At the rear is a garage that was probably erected a short time after the house was built.

12. House
378 S. Union St.
ca. 1905
C

Simple, one-story, double-pile cottage of frame construction with a high, early pyramidal hip roof. Gable-front projection with cut-away corners forms southern (left) facade bay; this gable may have lost original cut-out decoration seen on contemporary houses in this block (see inv. #5, 14 and 15). The bungalow-derived wrap-around porch with tapered posts resting on brick bases is undoubtedly a replacement.

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13. House
374 S. Union St.
ca. 1905
F

Somewhat altered, one-and-a-half story, double-pile of frame construction similar in form to #12. At an undetermined date, probably during the 1920-1940 period, the attic was converted to living space and dormers were installed on the front and side elevations of the house. The gable-roofed facade dormer has tall casement windows that detract from the character of the house. The hip-roofed dormer on the south (left) elevation has 3/1 bungalow sash windows that suggest the date of the attic's conversion.

14. House
368 S. Union St.
ca. 1905
C

One-story, double-pile, frame cottage with a high, nearly pyramidal hip roof. This house resembles inv. #5, 12 and 13, but retains more of its original Queen Anne style trim. Remaining details include sawn ornament in the projecting gable of the south (left) facade bay, and the chamfered posts with decorative brackets that support the full-facade porch.

15. House
362 S. Union St.
ca. 1905
C

One-story, double-pile cottage nearly identical to inv. #14; only significant difference is that porch wraps around to shelter one bay of north (right) elevation. This may well have been the original configuration of the porch at 368 S. Union St.

16. House
356 S. Union St.
ca. 1970
F

One-story brick ranch-style residence.

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17. House
348 S. Union St.
ca. 1940
F

Somewhat unusual one-and-a-half story frame house with bungalow style front porch but not otherwise representative of any particular style. Steeply pitched, side gable roof pierced by three gable-roofed dormers on the front elevation. Symmetrical ground floor facade with paired 9/1 sash windows flanking a central entrance. Porch carries across full facade with tapered posts on brick bases; low projecting gable over entrance bay.

18. Dry House
340 S. Union St.
ca. 1910, by 1921 (SM)
C

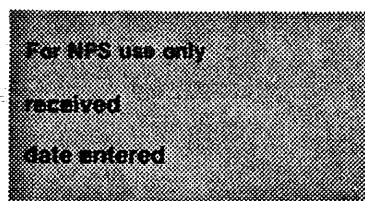
Rare Concord example of a one-story Colonial Revival design. The asymmetrical front of this frame residence projects in two parts from the main block of the house; both of these projections are topped with distinctive hip roofs, square in plan, which emphasize their separation from the house's principal mass. The entire roof retains its early twentieth century covering of slate shingles. Tuscan columns support the porch, which originally wrapped around one bay of the south elevation but was later partially enclosed. The interior was remodeled in a Neo-Federal style during the 1930s.

- 19 House
330 S. Union St.
ca. 1900
C

Two-story, frame, L-shaped house with Queen Anne style trim, one of several houses of this form and style erected along S. Union St. in a dispersed, semi-rural pattern during the 1890-1910 period. The house has a wrap-around porch with turned posts, decorative sawn brackets, and a balustrade. In addition, there are cut-out ornaments with kingposts at both front and south gable ends. House has a three-bay facade division on both stories with 2/2 sash windows.

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20. R. C. Litaker House
324 S. Union St.
1921-1927 (SM)
C

Two-story, frame, late Colonial Revival residence with deep setback. The main block has a side gable roof pierced by three gable-roofed dormers on the front elevation. The entrance occupies the north (right) facade bay and is sheltered by a gable-roofed portico upheld by Doric columns. The other facade openings at 9/1 sash windows. Along the south side of the house is a one-story wing comprising a sunroom and a porte-cochere.

21. House
312 S. Union St.
1921-1927 (SM)
C

Two-story, brick, Colonial Revival style residence with hip roof. Three-bay division on first and second stories with centrally placed hip-roofed dormer over second story. Full-facade porch is supported by heavy brick piers at the ends with thin Doric columns on brick piers flanking the entrance bay. On the north side of the house is a flat-roofed wing containing a sunroom. The eaves of the main block, sunroom, and porch are trimmed with decorative boards.

22. House
306 S. Union St.
ca. 1945
F

Two-story, frame, Colonial style house with side gable roof, symmetrical, three-bay facade, gable-roofed portico upheld by Tuscan columns, and gable-roofed sunroom wing on south elevation.

23. House
298 S. Union St.
ca. 1905
C

Two-story, frame house with simple Queen Anne and Colonial Revival elements. Main block has high hip roof; south (left) bay of facade

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forward of main block on both stories and is also sheltered by a hip-roof. Wrap-around porch is upheld by Tuscan columns and has a balustrade. Fenestration is simple 1/1 sash except for large single-pane window on north (right) bay of first story facade with fourteen-light transom.

24. House
290 S. Union St.
ca. 1900, by 1921 (SM)
C

One-and-a-half story, frame cottage with Queen Anne style details in somewhat deteriorated condition. Wrap-around porch upheld by thick turned posts with balustrade. South (left) bay of facade projects from the house's main block and has a gable roof and cut-away corners; the gable is trimmed with elaborate spindlework ornament. Gables on the north and south elevations of the house have the same ornament. Facade somewhat marred by a later gable-roofed dormer of poor design. Due to the steep slope of the lot, the rear of the house rests on a full brick basement.

25. House
282 S. Union St.
ca. 1900
C

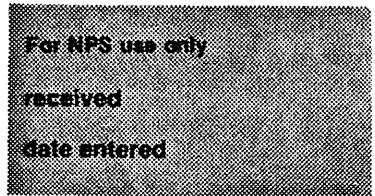
One-story, frame cottage with two facade gables. Each gable has simple molded cornice with returns and a ventilator. Wrap-around porch with Tuscan columns and balustrade. Because of lot's steep slope, house has full basement at rear laid in common bond. Basement is lighted by 2/2 sash segmental-arched windows.

26. House
272 S. Union St.
ca. 1900
C

One-story, frame cottage with side gable roof and projecting, gable-front bay at center of facade. Full-facade front porch supported by turned posts; no balustrade remains. Front and side gables are trimmed with sawn ornament. The house has a projecting bay on the north elevation with cut-away corners, and two gable-roofed rear wings.

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27. House
264 S. Union St.
ca. 1935
C

One-and-a-half story, brick bungalow with asymmetrical English cottage style form. Entrance contained in off-center, gable-roofed brick portico with door recessed under arch. Two southern facade bays occupied by two-story front gable that projects from main block. South elevation has open porch with a brick balustrade and half-timbering in the gable end. The dark, rich red color of the house's brick enhances its character.

28. C. H. Barrier House
250-252 S. Union St.
ca. 1905
C

Two-story, frame house with high hip roof and projecting gables on facade and side elevations, somewhat marred by inappropriate window changes. Wrap-around porch with heavy turned posts and balustrade. Gables have molded cornices and cut-out ventilators. Major window alteration involved replacement of tall, narrow, paired 1/1 sash windows with nearly square paired 6/6 openings on the first story facade. House now serves as duplex.

29. S. S. Neal House
242 S. Union St.
ca. 1910
C

Two-story, frame, somewhat altered Colonial Revival style house with handsome entrance. Main block with side gable roof has three dormers piercing the facade elevation that may be later additions to the house; the bays of three 2/2 sash windows flanking the entrance on the ground floor may also have replaced earlier openings. The entrance is sheltered by a flat-roofed portico and upheld by Tuscan columns that rise to a bracketed cornice. The entrance is composed of sidelights and a three-light transom, which are filled with leaded glass; the door has an elliptical window of beveled glass.

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30. House
236 S. Union St.
1921-1927 (SM)
C

Well-preserved, one-story, frame bungalow with clipped gable-front roof and broad gable-roofed porch. Porch carries across full facade, and has tapered and molded wood columns resting on brick bases and a balustrade. Eaves of porch and house trimmed with curved brackets. Clipped gables on both side elevations.

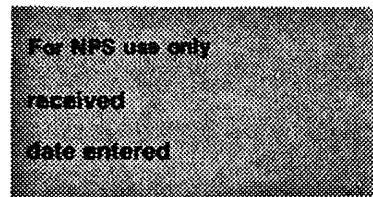
31. House
230 S. Union St.
ca. 1900, possibly remodeled by 1921 (SM)
C

Two-story, frame house with a combination of original Queen Anne and later Colonial Revival details. Double-pile main block with high hip roof and projecting two-story gable occupying southern (left) facade bay. Original features include tall, narrow window openings, square-cut shingles sheathing facade gable, and cut-out gable ornament and ventilator. Replacement Colonial Revival features, probably dating from 1920 or before, include full facade porch with molded, vaguely classical wood columns and balustrade, and unusual 24-pane sash installed in upper half of each window.

32. A. Campbell Cline House
226 S. Union St.
1924 (IO)
C

Two-story, frame residence combining elements of Colonial Revival and bungalow styles. House has square form, hip roof, and symmetrically composed facade characteristic of the Colonial Revival; large sawn brackets supporting the broad eaves give the house an informal bungalow accent. In the distinctive designs of the front porch and the porte-cochere adjoining the south elevation, Colonial Revival and bungalow elements are directly juxtaposed. The Tuscan columns supporting the two canopies rise to square blocks and large sawn brackets under the eaves. One-story block projecting from north (right) side of facade, originally built as sunporch, now provides additional living space for one of house's apartment.

A. Campbell Cline, whose older brother also erected a house on S. Union St. (see inv. #55), was a Cabarrus County newspaperman for

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many years and is a knowledgeable local historian and genealogist. He and his wife still live in the house they built in 1924.

33. House
222 S. Union St.
ca. 1950
F

Simple, two-story, frame Colonial style house with side gable roof and shed-roofed porch along north elevation.

34. James Dayvault House
216 S. Union St.
1901
P

Picturesque, asymmetrical, two-story, frame, Queen Anne style residence, the finest example of the style in the district and one of the best in Concord. House has wrap-around porch, supported by turned posts, with an unusual balustrade of horizontal and vertical members and an arched spindle frieze. A pair of projecting two-story bays flank the center of the three-bay facade and gives the front elevation its picturesque asymmetry. Both bays have ornate corner brackets and are sheathed in decorative sawn and paneled boards; the north (right) bay projects at a 45-degree angle from the rest of the facade. A broad arch engaged by the main roofline shelters a tiny balcony at the center of the second story. The house retains its massive original chimneys. The interior has lost its original mantels but retains a notable three-run stair.

The house was built for James F. Dayvault, who purchased the property in 1901. Dayvault was a partner in Dayvault and Guffey, a meat packing firm established in 1892 as a successor to the Cook Packing Company.

35. House
210 S. Union St.
by 1906 (SM)
C

Two-story, frame house with clipped side gable roof and unusual flanking one-story wings, also with clipped gables. Unusual recessed center bay on both stories. Full facade porch with turned posts and balustrade on first floor, and balcony in recessed space above entrance on second floor; balcony is topped with decorative center gable.

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36. DeBarry Fisher House
208 S. Union St.
by 1906 (SM)
C

Two-story frame residence combining elements of Queen Anne and Colonial Revival styles. Facade composed of projecting, two-story gable on south (left) side and two-story slanted bay crowned with a conical roof on the other. The gable-roofed bay formerly sheltered a balcony on the second story, which has been unsympathetically enclosed. Porch carries across full facade and around both side elevations of the house to projecting, two-story bays. The porch has a paneled gable over the entrance, paired Doric columns on brick bases, and a balustrade. The house's Colonial Revival interior details remain almost completely intact.

37. Vacant Lot
between 200 and 208 S. Union St.
VL

Vacant Lot; concrete steps and Sanborn maps indicate that a house comparable in scale to the surrounding residences stood here; the house was demolished about 1970.

38. L. D. Coltrane House
200 S. Union St.
erected before 1906 (SM) remodeled 1914 (AWB)
C

Two-story frame house whose original character was predominantly Queen Anne but which received a remodeling incorporating Colonial Revival and bungalow style elements in 1914. The remodeling was designed by Charlotte architect Louis H. Asbury, who prepared plans for four other buildings in the district (see inv. #s 42, 55, 66 and 96). Projecting two-story gable with distinctive latticed and paneled ornament in the peak is the dominant feature of the facade. Wrap-around porch with balustrade is upheld by turned posts of unconventional design; along north elevation porch is enclosed with tall, latticed windows typical of the bungalow style. The long uninterrupted sweep of the house's roof from its tall peak to the rear of the house gives the south elevation a highly unusual profile. Interior is predominantly Colonial Revival in character.

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L. D. Coltrane (1869-1948) was instrumental in founding the Concord Telephone Company, the local phone system which remains independent today. Coltrane also served in various managerial positions with the Concord National Bank, which was founded by his father.

39. William Ward House
194 S. Union St.
before 1906, remodeled 1911-1921 (SM)
C

Two-story, frame house with Queen Anne, Colonial Revival, and bungalow style elements. House follows typical late Victorian form with two-story, gable-roofed projections and side elevations and hip-roofed, double-pile main block. Original features include porch details and 2/2 sash in first story windows. Elements added during early twentieth century remodelings include the 9/1 sash windows on the second floor, projecting eaves with exposed rafters and curving brackets, and extension of the porch to the north (right) of the house.

William Ward served as secretary-treasurer of the A. F. Hartsell wholesale grocery and later established his own wholesale grocery firm.

40. William H. Blume House
188 S. Union St.
ca. 1882
P

Fine, two-story brick residence incorporating Italianate and Second Empire elements. Along with the Moses Brown House (#43), the best-preserved late nineteenth century residence in the district. House has flared mansard roof pierced by gable-roofed dormers. The Italianate trim includes pendant drop cornice brackets punctuating a paneled frieze and raised, segmental-arched hood molds over the windows. Turned posts, which may be turn of the century replacements of the original supports, uphold the wrap-around porch, which retains its original paneled frieze and pendant drop cornice brackets. Nearly all of the original interior trim, including the fine mantels in the front first floor rooms, remains intact.

William H. Blume was the owner of a Concord tannery.

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41. James E. Cline House
184 S. Union St.
1902-1906 (SM)
P

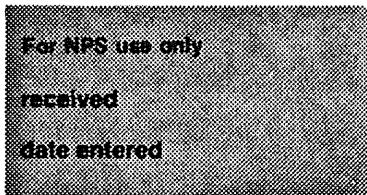
Distinctively landscaped, two-story frame house combining irregular Queen Anne form with restrained detailing characteristic of the Colonial Revival style. House has projecting two-story bays on front and both side elevations. Most prominent feature of the house is the broad, wrap-around porch with projecting entrance pavillion supported by Tuscan columns. Porch is enclosed along north (right) facade bay and north elevation with tall, latticed windows typical of the bungalow style. The unusual landscape features include rock-lined paths, ivy beds, and the free-standing stone columns which flank the side entrance on the north elevation. An early twentieth century garage still stands on the property.

James E. Cline (1866-1956) was a partner in the Concord grocery business of Cline and Smith; his daughter still owns the house.

42. Yuva Apartments
178 S. Union St.
1939 (IO)
C

Handsome, two-story brick Colonial Revival apartment house with unique mosaic tile sign. Designed by Charlotte architect Louis H. Asbury, who prepared plans for four other buildings in the district (see inv. #s 38, 55, 66 and 96). Most notable feature of Asbury's design is decorative concrete trim, including handsome entrance with floral corner blocks, mock balustrade above second story. Tuscan porches on both side elevation and quoin retains original entrance canopy. Apartment's name spelled on mosaic tile sign centered above second story facade.

Built by Preston E. Kings, Sr., a foreign tobacco buyer for R. J. Reynolds Co. According to his son, King may have obtained the tile for the sign in the course of his business travels to Turkey.

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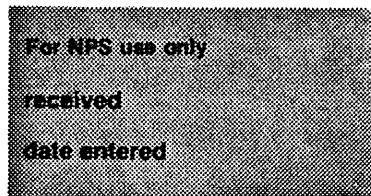
43. Moses Brown House
168 S. Union St.
1880-1882
P

Two-story frame house whose original design was Italianate but which received many Queen Anne style embellishments at about the turn of the century. Along with the William H. Blume House (inv. #40), this is the best-preserved late nineteenth century house in the district. House comprises two gable-roofed sections set at right angles; the gable-front section projects forward to form the southern (left) facade bay. House retains much of its original Italianate trim, including molded, bracketed cornice, and original entrance. Most prominent Queen Anne feature is the exceptional porch, with paneled gable over entrance, turned posts with elaborate brackets, paneled frieze, and balustrade. Four slanted bays on front and side elevations of house appear to date from Queen Anne remodeling. Extremely fine interior retains Italianate, Queen Anne, and some later Colonial Revival features, including plaster ceiling medallion, stained glass, and stair with spectacular filigree screen.

The house was built between 1880 and 1882 for Moses L. Brown, who purchased the property in the earlier year. Brown operated a livery stable near the courthouse in downtown Concord for over 30 years. He died in the 1920s and after changing hands several times the house was bought by T. N. Spencer in 1932. Spencer (1888-1968) later became president of Citizens National Bank in Concord.

44. House
166 S. Union St.
ca. 1920
F

Small, plain, one-and-a-half story, frame house with high hip roof and full facade porch supported by tapered posts on brick bases. Centrally placed, hip-roofed facade dormer. Differs considerably in scale and quality of design from other houses in this section of the district.

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45. Doctor's Office
164 S. Union St.
1921-1927 (SM)
F

Two-story, frame, double-pile house with bungalow style details compromised by the enclosure of the wrap-around porch. Surviving details include broad eaves with exposed rafters, hip-roofed ventilator dormer centered over second story of facade, and a few tapered porch posts.

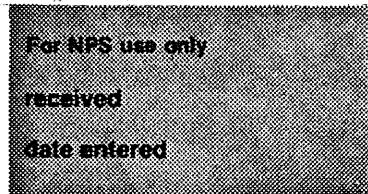
46. D. L. Bost House
158 S. Union St.
ca. 1905 (IO)
P

Highly distinctive, two-story frame house blending Queen Anne and Colonial Revival styles. House designed by Charlotte architectural firm of Hook and Sawyer. House's dominant Queen Anne feature is the semi-circular second story facade, which is crowned by a witch's cap roof pierced by two hip-roofed ventilator dormers with flared eaves. At the center of this rounded section is a window consisting of three stained glass panels trimmed with a bow-like ornament. The one-story, full-facade porch is the principal Colonial Revival feature of the exterior; its Doric columns rise from a brick base to a dentil frieze. Colonial Revival details predominate inside the house.

The house was built for D. L. Bost, a partner in the grocery firm of Dove and Bost. Upon Bost's death the house passed to his son, E. Gray Bost, who served as treasurer of Cannon Mills Company.

47. John O. Wallace : House
154 S. Union St.
poss. pre 1866, or 1866-1882
P

Two-story brick Italianate residence, possibly erected before the Civil War and certainly the oldest structure in the district. Although the house underwent considerable change during the mid-twentieth century, it retains many original features. House follows two-story, single-pile, gable-roofed form typical of piedmont farmhouses throughout the nineteenth century. Surviving Italianate exterior features include bracketed cornice, sawn bargeboards at the gable ends, a handsome slanted bay window on the house's south side, two interior chimneys that rise from either side of the center hall, and the shallow segmental arches framing the 6/6 sash windows. Twentieth century additions

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include the Colonial style entrance and portico and a sunroom adjoining the north (right) side of the house. The interior retains many original details but has also undergone a degree of Colonial style remodeling.

Local tradition maintains that county official John Osborne Wallace (1807-1873) erected the house shortly before the Civil War. It is known that Wallace sold a house on this site to Benjamin F. Fraley in 1866, but the architectural features of the house make it equally likely that the present house was a product of the early post-bellum period. Fraley sold a house on the site to A. J. Fry in 1874. Elam King (1831-1913) later owned the house. King was an organizer of the Concord National Bank in the late 1880s and one of its first directors.

48. M. Luther Marsh House
148 S. Union St.
1921-1927 (SM)
C

Large, two-story frame residence with Colonial Revival and bungalow style details; deep setback, landscaped driveway, and the vertical emphasis of the house's design combine to give the residence a most impressive appearance. House is composed of hip-roofed and gable-roofed wings set at right angles; the gable-roof wing makes up the northern (right) portion of the house and projects forward of the hip-roofed block. Three-bay front porch upheld by Doric columns. Beneath the porch is the entrance, which is framed by elaborate portal of heavy columns. Porte-cochere upheld by Doric columns adjoins south (left) end of hip-roofed section. A hip-roofed garage that appears to be contemporary with the house stands at the rear of the property.

Marsh was a doctor prominent in the city's business affairs. He served at various times as a vice-president of Citizen's Bank and Trust; secretary-treasurer of Porter Drug Company; and secretary-treasurer of Concord Motor Company.

49. Vacant lot (with garage)
between 142 and 148 S. Union St.
VL

Vacant lot; a one-story, hip-roofed garage of frame construction, similar in appearance to the garage of the Marsh house, indicates that the lot is a former house site.

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50. T. D. Manus
142 S. Union St.
1921-1927 (SM)
P

One of the finest two-story houses built "along bungalow lines" that survives in Cabarrus County, this brick residence has a restrained, sophisticated design with a slight Tudor flavor. House has hip-roofed main block with projecting, two-story gables on front and north elevations. These gables and the gables of the entrance and sun porches all have half-timbering, distinctive porte-cochere with flared parapet and broad, arched opening trimmed with radiating brickwork. Interior predominantly Colonial Revival in character.

Teller David Manus was a Concord attorney who played an important role in the construction of the present sanctuary of First Baptist Church, a pivotal structure in the North Union Street Historic District.

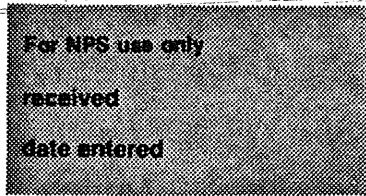
51. Parking Lot
between 100 S. Union St. and Foard Ave.
PL

Landscaped parking lot of St. James Lutheran Church, which stands just north. To west of lot is church's mid-twentieth century education wing, a two-story, blond brick structure with casement windows.

52. St. James Lutheran Church
100 S. Union St.
1921-28
P

Splendid Gothic Revival sanctuary, the finest church of its period in Cabarrus County. Church is constructed of smooth-surfaced, random-coursed granite, with a lighter-colored stone used to trim the windows, doors, and buttresses. Union St. facade has imposing, vertical emphasis and is composed of a central, parapeted gable; a tall, two-stage bell tower; and a shorter, parapeted tower set at a right angle to the nave. A four-light, lancet-arched window with intersecting tracery is the central feature of the facade, and directly beneath it is the well-detailed entrance. The rich interior detailing of the church reflects the fine execution of its exterior finish.

St. James is the oldest Lutheran congregation in Concord and remains

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its principal Lutheran Church. It was organized in 1843 by members from the Lutheran congregation of Cold Water Union Church which dates back to the late eighteenth century. The Cold Water Lutheran pastor, W. G. Harter, apparently transferred his services to the new group.

A lot was purchased in 1845 and a frame church erected, a square building with separate doors for the men and women. A log cabin for education was also constructed. The church received a bell for its tower and an organ in 1874. The congregation hosted the General Synod of the Lutheran Church in the Confederate States of America in 1863.

In 1880, a lot was purchased on the site of the present building for a structure to hold the growing congregation. A brick church was constructed and dedicated in 1881. The present stone building was constructed in 1927-1928.

53. Office
153 S. Union St.
early twentieth century, remodeled 1960s
I

Heavily altered, two-story frame house converted to office use. Porch removed and replaced with unsympathetic one-story wing of brick construction. House sheathed in aluminum siding.

54. Vacant Lot
between 153 and 157 S. Union St.
VL

Steeply sloping vacant lot.

55. Ralph E. Cline House
157 S. Union St.
1914 (AWB)
E

Handsome two-story frame residence employing materials and details typical of the bungalow style. House designed by Charlotte architect Louis H. Asbury, who prepared plans for four other buildings in the district (see inv. #s 38, 42, 66, and 96). House is sheathed in square cut shingles, and mortared stone is used for foundation, chimneys, and porch piers. Typical bungalow style details include broad eaves and low-slung, full-facade porch. Distinctive hip-roofed bay on north elevation has three-light window with diagonally latticed sash.

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Ralph E. Cline, the older brother of A. Campbell Cline (see inv. #32) was an official of Cannon Manufacturing Company.

56. House
163 S. Union St.
by 1906 (SM)
C

Somewhat unusual, two-story, frame, hip-roofed house with first and second story porches engaged under the house's main roofline. First story of house covered with lapped siding; second story with square-cut shingles. Under first story porch is slanted bay with latticed window sash. Centrally placed facade dormer over second story. House has full basement at rear due to steeply sloping site.

57. Apartments
165 S. Union St.
ca. 1945
F

Two-story, brick apartment house containing four units. Building set far behind other buildings on street at bottom of steep slope.

58. Southern Life Insurance
167 S. Union St.
ca. 1960
I

One-story brick office building with aluminum windows, corner parking lot.

59. House
179 S. Union St.
ca. 1925
F

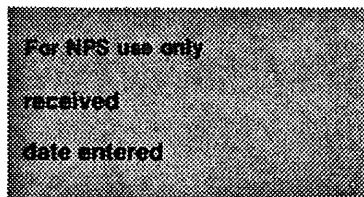
Simple one-and-a-half story frame bungalow with rebuilt porch.

60. House
183 S. Union St.
ca. 1910
F

Somewhat deteriorated, one-story frame cottage with high hip roof and

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two-projecting front gables. House marred by unsympathetic enclosure of south (right) side of front porch.

61. House
187 S. Union St.
ca. 1910
F

One-story frame cottage side with gable roof and two decorative front gables, marred by removal of original porch and application of tarpaper brick.

62. House
193 S. Union St.
ca. 1940
F

Well-detailed, one-and-a-half story, English cottage style residence constructed of multi-colored brick. Facade has two fancifully shaped gables typical of the style. The smaller of these has flared sides containing the entrance, which is recessed behind a wide orbeled arch. The larger gable, which occupies the two northern (left) facade bays, slopes to shelter an open porch on the house's north side.

63. House
197 S. Union St.
ca. 1940
F

Two-story brick English cottage style house with facade composed of front two gables and tapered exterior chimney. The main roof of the house has a side gable roof with half-timbering in the ends.

64. Brown-Efird House
205 S. Union St.
ca. 1880, remodeled early 29th. c.
P

Impressive, two-story brick Italianate style residence which underwent major remodeling about 1915 but which retains many of its original features. These include clipped gable roofs on the main block and the pair of original rear windows; molded cornices with paneled friezes and pendant drop brackets; and segmental-arched window openings on the second floor facade and on the side elevations. Early twentieth

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century changes included the removal of the original full-facade porch and its replacement with a broad wrap-around porch upheld by brick piers; the removal of the handsome projecting architrave containing the entrance; and the installation of large three-part windows on the first floor facade. The interior displays a combination of Italianate and Colonial Revival features.

Rufus Alexander Brown (1852-1907) was a Concord merchant and contractor who operated a cotton gin, a brickyard, and a wood-working plant. Along with Charles W. Johnston of Charlotte he founded the Brown Manufacturing Company, a textile firm, in 1905. Brown's widow sold the house to J. R. Efird, a prominent Concord businessman, in 1914. Efird was the manager of Efird Brothers Department Store in Concord.

65. House
211 S. Union St.
1906-1911 (SM)
F

Unfortunately altered, one-story, hip-roofed house with unusually narrow facade and brick veneer of recent vintage. Most distinctive element of facade is cut-away south (right) corner lined with four, tall narrow 1/1 sash windows. Both side elevations have projecting bays, which along with the broad eaves further accentuate the house's horizontal character.

66. Charles M. Ivey House
215 S. Union St.
1912 (AWB)
C

Two-story frame Colonial Revival residence designed by Charlotte architect Louis H. Asbury, who also prepared plans for four other buildings in the district (see inv. #s 38, 42, 55 and 96). House has symmetrically composed facade with three bay divisions on both stories and a large decorative gable over the center bay. Two large single-pane windows with ornamental leaded glass transoms flank the entrance. Wrap-around porch upheld by Tuscan columns has projecting pediment over entrance bay. Projecting two-story bay on south side of house.

Charles Ivey owned a shoe store in downtown Concord.

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67. House
217 S. Union St.
ca. 1950
F

Two-story frame Colonial style residence with side gable roof with three gable-roofed dormers on the facade elevation and a full facade porch with Doric columns.
68. Vacant Lot
between Louise Dr. and 239 S. Union St.
VL

Wooded lot with extremely steep slope and hedge along S. Union St.
69. House
239 S. Union St.
early 20th. c.
C

One-story frame cottage with side gable roof and two front gables. Full facade porch with molded columns resting on retaining wall clad in wood shingles. Marred by installation of picture window in north (left) facade bay.
70. House
245 S. Union St.
ca. 1910
C

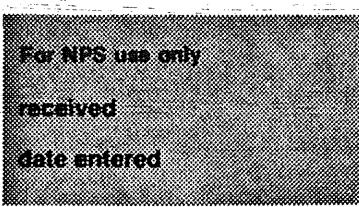
Frame, one-story, double-pile cottage with hip roof and slightly flared eaves. Ventilator dormer with same roof shape centered over entrance. Replacement porch with wrought-iron posts.
71. House
255 S. Union St.
ca. 1940
F

One-story, frame, Colonial style house with gable-roofed entrance portico and paired 6/1 sash windows flanking entrance. Enclosed sunporch along south side of house.

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72. House 265 S. Union St. 1921-1927 (SM) C		
	Well-preserved, one-and-a-half story bungalow. Broad side gable roof trimmed with simple brackets engages full facade porch. Roof pierced by gable-roofed dormer with pair of 3/1 sash windows. Porch has slightly tapered wood columns rising from brick bases and a balustrade. Windows have 9/1 sash.	
73. Zeb Thornburgh House 269 S. Union St. 1921-1927 (SM) C		
	Most distinctive small bungalow in the S. Union St. district. Clipped gable-front roof, with clipped gables on side elevations. All three gables embellished with half-timbering, well-executed, hip-roofed porch occupying southern (right) facade bay consists of brick piers rising from paneled, concrete-trimmed brick bases to a wooden frieze trimmed with curved brackets. Tuscan columns supporting the shallow entrance canopy adjoining this porch add a note of classicism of this eclectic design.	
74. House 274 S. Union St. ca. 1970 F		
	One-story blond brick ranch style house with low hip roof and gable roofed front porch.	
75. Paul B. Means House 287 S. Union St. ca. 1890 P		
	Two-story, frame residence with Italianate and Queen Anne details whose Colonial Revival porches appear to be early twentieth century replacements. The oldest and one of the finest two-story frame houses built along S. Union St. in a dispersed, semi-rural pattern during the 1890-1910 period. Projecting, two-story gable occupies southern (right) facade bay, and there are one-story projecting bays on both	

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the north and south elevations. Front porch, upheld by Tuscan columns, has projecting arched bay sheltering entrance; house has unusually long porch on north elevation. Handsome entrance composed of two-leaf door framed by paneled surround with corner blocks. House retains original chimneys with corbeled caps. Fine, well-preserved late Victorian interior.

Thought to have been residence of Paul B. Means, who practiced law in Concord during the last three decades of the nineteenth century.

76. House
293 S. Union St.
ca. 1940
F

Two-story, brick late Colonial Revival style residence with side gable roof and enclosed sunporch adjoining south (right) side of house. Entrance sheltered by gable-roofed entrance portico.

77. House
299 S. Union St.
ca. 1940
F

Two-story, brick, late Colonial Revival style residence with central entrance portico upheld by Doric columns. Porch upheld by similar columns on south (right) elevation of house. Side gable roof with eyebrow attic windows at gable ends. Cornices of house and porches trimmed with dentil courses.

78. House
305 S. Union St.
ca. 1940
F

Plain, one-and-a-half story, brick English cottage style house. Side gable roof with projecting gable occupying south (right) facade bay.

79. Duplex
309-311 S. Union St.
ca. 1935
C

Two-story brick duplex with hip roof and two first floor entrance porches.

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Entrances have gable-front roofs with half-timbering and are supported by brick piers; each porch is two bays wide. Symmetrical facade reinforced by the central placement of a hip-roofed attic dormer sheathed in stucco.

80. Vacant Lot
between 311 and 321 S. Union St.
VL

81. House
321 S. Union St.
ca. 1905
C

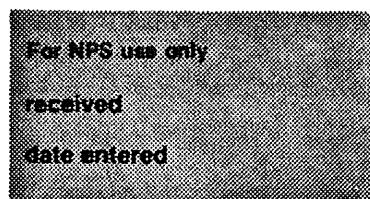
Two-story, frame house with typical Queen Anne form and Colonial Revival wrap-around porch, one of several two-story frame houses erected on S. Union St. in a dispersed pattern during the 1890-1910 period. House was high hip roof with two-story projecting gable forming north (left) facade bay; projecting two-story gables on both side elevations and a one-story slanted bay on the south side. Broad porch upheld by Tuscan columns with balustrade carries across full facade and shelters one bay on each side of the house.

82. House
327 S. Union St.
ca. 1940
F

Two-story, brick, relatively well-detailed late Colonial Revival style residence. Symmetrical, three-bay facade and side gable roof. Portico has broken pediment upheld by thin Tuscan columns; it shelters an entrance composed of a six-panel door, sidelights, and a fan-shaped transom. Tuscan columns support the large porch on the house's south (right) side. Windows are 9/9 sash and facade windows have wood shutters.

83. House
335 S. Union St.
ca. 1935
C

Two-story, brick Colonial Revival style residence with symmetrical three-bay facade and hip roof. One-bay entrance portico with broken pediment upheld by Tuscan columns. Screened porch on north (left)

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side of house and open porch on south; larger and more elaborate south side porch upheld by Tuscan columns. Hip-roofed dormer centrally placed over second story facade. Eaves of portico, south side porch, dormer, and main roof are trimmed with modillion blocks.

84. Dr. Yow House
339 S. Union St.
1921-1927 (SM)
C

One-and-a-half story, hip-roofed, double-pile cottage with bungalow style details. Principal bungalow style feature is broad, wrap-around porch supported by tapered wood columns on brick bases. A low-slung gable, also upheld by tapered columns on brick bases, projects forward of the porch at the entrance bay. Other bungalow style features include the gable-roofed dormer clad in shingles and the decorative gables on the side elevations. House retains its original tall, corbeled chimney stacks.

85. House
345 S. Union St.
ca. 1940
F

One-story, brick English cottage style residence. Facade displays two typical features of the style: a two-bay entrance porch which slopes in a broad curve to one side; and an exterior chimney with a tapered stack.

86. House
349 S. Union St.
1921-1927 (SM)
C

One-and-a-half story, frame cottage with bungalow and Colonial Revival elements. Broad side gable roof with front gable centered over entrance. Gable-roofed portico upheld by vaguely classical columns entrance flanked by paired 6/6 sash windows with shutters. Handsome porch adjoins house on south (right) side; it has a latticed balustrade running between vaguely classical columns, and eaves trimmed with curving brackets.

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87. House
355 S. Union St.
ca. 1935
C

One-and-a-half story, frame house combining elements of English cottage and Colonial Revival styles. House has steeply pitched side gable roof pierced by steep facade gables flanking the central entrance, a roof configuration typical of the English cottage idiom. Front gables have small, horseshoe-arched windows with shutters near their peaks. Flat-roofed entrance portico upheld by Doric columns and flanked by bays of paired, 6/6 sash windows with shutters. Flat-roofed, enclosed porch on south side of house marred by inappropriate louvered windows.

88. James Dorton House
359 S. Union St.
1921-1927 (SM)
C

One-story, frame bungalow with distinctive full-facade porch of concrete construction. Porch is upheld by heavy, tapered concrete piers and has concrete retaining wall; it has a broad, half-timbered gable and eaves trimmed with brackets. Porch formerly wrapped around one bay of south (right) side of house, but this bay was sympathetically enclosed during the 1940s. House has gable-front roof with gables interrupting the main roofline on both side elevations. The facade gable is somewhat steeper than that of the porch but has the same decorative treatment.

89. Vacant Lot
between 359 and 377 S. Union St.
VL

Large, wooded lot adjoining William A. Ritchie House (inv. #90) and owned by the Ritchie family. This lot has apparently never been developed and contributes to the district as a reminder of the formerly semi-rural character of S. Union St.

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90. William A. Ritchie House
377 S. Union St.
1926 (IO)
C

One-and-a-half story, frame house attractively combining Colonial Revival and bungalow style features. House has side gable roof with broad center facade gable. House's most distinctive feature is a shallow entrance portico with flared horseshoe-arched canopy supported by two Doric columns and two pilasters. Two bays of three 9/1 sash windows flank the entrance; they retain their original canvas awnings. A porte-cochere upheld by Doric columns adjoins the house's south (left) side.

This house occupies the north side of the Ritchie family tract purchased by Charles F. Ritchie in the early 1900s. William Ritchie, one of Ritchie's sons, erected this house on land he obtained from his father. William Ritchie ran his father's business, the Ritchie Hardware Store in downtown Concord. William Ritchie's widow still lives in the house.

91. Caldwell-Ritchie House
391 S. Union St.
erected before 1902, remodeled between 1908 and 1914 (IO,CD)
P

Large and magnificently situated two-story frame house with Queen Anne and Colonial Revival elements and exceptionally deep wrap-around porch, the major product of an early twentieth century remodeling. Visually the most important property in the district, the house stands impressively at the crest of a hill several hundred feet east of S. Union St., and is reached by a curving driveway. Set in its broad, deep lot, the rear portions of which are wooded, the house vividly recalls the semi-rural character of S. Union St. during the early years of development.

The major feature of the house is the huge porch, which wraps around both sides of the house and has both a four-bay balcony and a porte-cochere on the south (right) side. The porch has a retaining wall clad in shingles and is supported by paired, tapered Tuscan columns rising from the wall. All of the gables on the front and sides of the house have spindle work ornaments. The house retains its early twentieth century covering of slate shingles, and its two corbeled chimneys remain intact. The interior has a pleasing combination of Queen Anne and Colonial Revival details.

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The house is said to have been built about 1900 for attorney Morrison Caldwell. It is not known when he acquired the land, but city directories indicate he was living there in 1902. By 1908 Caldwell seems to have left Concord and the house belonged to G. C. Love. Charles F. Ritchie (d. 1941), who in 1908 lived on Mt. Pleasant Road, had come to reside in the house by 1914. According to one of Ritchie's sons, it was he who arranged for the considerable enlargement of the house. Ritchie was the proprietor of the Ritchie Hardware Company, founded in 1900 and incorporated in 1907. Ritchie and business associates erected the Pythian Building, a substantial three-story brick building in downtown Concord that is being considered for listing in the National Register.

92. George Patterson Ritchie House
401 S. Union St.
1921-1927 (SM)
P

Handsome, two-story brick house combining Neo-Federal and Mission Revival elements and enjoying deep setting in pleasantly landscaped grounds. House designed by Charlotte architect M. R. Marsh. The tiled roof and creamy tan brick give the design its Mission flavor; most of the details are Neo-Federal in character. The finest feature in the latter style is the entrance, composed of a gable-roofed portico upheld by thin Doric columns, and a fanlit doorway. Four round-headed windows with awnings flank the entrance. There is an open porch upheld by Doric columns on the house's south (right) side. The interior displays restrained Neo-Federal details.

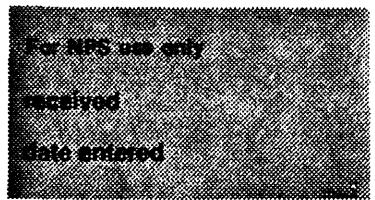
This house occupies the southern side of the Ritchie family tract purchased by Charles F. Ritchie during the early 1900s. George Patterson Ritchie, one of Charles Ritchie's sons, obtained this parcel from his father in a trade. George Patterson Ritchie founded Ritchie Auto Parts as a branch of the family business, the Ritchie Hardware Company. He still lives in the house.

93. Vacant Lot
between 401 and 429 S. Union St.
VL

Open, pleasantly landscaped tract adjoining George Patterson Ritchie House (inv. #92) and owned by the Ritchie family. Contributes to the district as a reminder of the formerly semi-rural character of S. Union St.

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94. House
429 S. Union St.
ca. 1930
C

One-story, frame Colonial Revival cottage with symmetrical three-bay facade and central entrance with round-arched portico. Portico is upheld by molded, vaguely classical columns. Entrance flanked by two bays of three 4/4 sash windows.

95. Patricia Ann Apartment House
5, 7, & 9 Blume Avenue, S.E.
ca. 1950
F

One-story, brick apartment house with four units whose principal entrance faces Blume Ave. Stone chimney on S. Union St. side of building. Wrought-iron entrance porch facing Blume Ave. In form and scale this building resembles a typical ranch-style dwelling.

96. Franklin C. Niblock House
449 S. Union St.
1929 (IO)
P

Handsome, two-story Colonial Revival style residence with a veneer of multi-colored brick, the best example of the style in the district and one of the finest in Concord. Designed by Charlotte architect Louis H. Asbury (see inv. #s 38, 42, 55 and 66), this is the most important example of his work in the district. Hip-roofed main block has symmetrical, five-bay facade and is flanked by two one-story hip-roofed wings, one containing a screened porch and the other a sunroom. Three-bay porch has Tuscan columns and shelters an entrance with sidelights and a fan-shaped transom. The house retains its original slate roof and has a cornice trimmed with small, closely spaced brackets. The interior has an interesting combination of Colonial Revival and Bungalow style elements. The house is enhanced by its deep setting in a broad lawn.

The house was built in 1928-29 for Franklin C. Niblock, a prominent Concord homebuilder. Niblock, who moved to Concord from Salisbury, erected a sash, door, and blind factory Rufus A. Brown (see #64) in 1907.

8. Significance

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

Specific dates 1880 –1935

Builder/Architect See Individual Entries

Statement of Significance (in one paragraph)

The South Union Street Historic District comprises 96 properties along a nearly mile-long, tree-lined stretch of this handsome residential thoroughfare. The district developed during the 1880–1940 period as the home for a significant segment of Concord's merchant, professional, and white collar population. It reflects the growth of this group in numbers and prosperity during a period in which Concord transformed itself from a small courthouse village of barely a thousand inhabitants into a major textile manufacturing city of over 12,000 people. The growth of North Carolina towns such as Concord gave rise to a sizeable urban middle class for the first time in the state's history, and the history of the South Union Street Historic District reflects this development. Although the growing prosperity of Concord found its finest architectural expression in the North Union Street Historic District, where most of the textile executives and other business leaders built their homes, the South Union Street District has a varied and impressive collection of houses representing the Italianate, Queen Anne, Colonial Revival, bungalow, and English cottage styles. Several houses in the district rank among the city's finest examples of their respective styles, while others are more typical specimens of their particular periods. Taken as a whole, however, the South Union Street District is one of Concord's most significant historic and architectural resources. Because houses have survived from every major period of the district's evolution, its physical and architectural history remains remarkably visible to the modern-day observer.

Criteria Assessment:

- A. The South 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 South Union Street District thus reflects the increased growth of cities and the rise of an urban middle class in the region as a whole.
- B. The South Union Street Historic District is associated with a number of persons who played important roles in Concord's economic development during the late nineteenth and early twentieth centuries. Most notable among these are Lester D. Coltrane (1869–1938), who founded the Concord Telephone Company, the local phone system which remains independent today; and Rufus Alexander Brown (1851–1907), a prominent Concord

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contractor who along with a Charlotte investor founded the Brown Manufacturing Company, a local textile mill, in 1905. The district is also associated with Louis H. Asbury (1878-1975), a Charlotte architect with a regional practice who prepared plans for five of the district's buildings.

- C. the South Union Street Historic District represents a significant and distinguishable entity with a varied and impressive collection of houses representing nearly every major architectural style of the 1880-1935 period in which it developed. The Italianate, Queen Anne, Colonial Revival, bungalow, and English cottage styles are all present in the district. Several of the district's houses are among the city's finest examples of these succeeding architectural fashions; the more standard designs of the less imposing residences well reflect the character of residential construction for the urban middle class of the North Carolina piedmont during the early twentieth century.

Significance Essay

Settlement of present-day Cabarrus County, located in North Carolina's southwest piedmont, began in the mid-eighteenth century. The area was populated primarily by Scotch-Irish and Germans who had settled in southeast Pennsylvania, piedmont Maryland, and Virginia's Shenandoah Valley before moving into North Carolina. The North Carolina Legislature approved the formation of the county from what was the northeast portion of Mecklenburg County in 1792. The citizens who sought the creation of the new county gained crucial support from Stephen Cabarrus of Edenton, the Speaker of the House of Commons, by proposing that the county be named for him.

It took nearly four years, from 1792 to 1796, for the citizens of the new county to select a site for their county seat. Local historians attribute this delay to disagreement over the proposed location of the new town. The German settlers, who occupied the northeast portion of the new county, and the Scotch-Irish, who predominated in the southern and western sections, each wanted the county seat located in their area. At the urging of Stephen Cabarrus, the Germans and Scotch-Irish compromised on a location in the north central portion of the county; to commemorate the agreement they named the place Concord and its main street Union Street. A townsite of four square of eleven lots apiece, with the courthouse at the center, was soon laid out, and the town was charted in 1798.²

Although Union Street is as old as Concord itself, South Union Street did not emerge as one of the town's important residential thoroughfares until after Concord had been in existence for nearly a century. Concord remained a small village centered around the first two courthouses, both located near the present intersection of S. Union St. and Corban Ave. (the northern boundary of the South Union Street Historic District), until the Civil War.

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Two events of the antebellum period laid the foundation for Concord's later growth but also insured that the town would expand primarily to the north and west. In 1840, a group of prominent Concord merchants and farmers arranged for the construction of the town's first textile mill at what is now the head of North Union Street.³ Sixteen years later the North Carolina Railroad between Charlotte, Raleigh, and Goldsboro was constructed on a right-of-way that ran slightly less than one mile west of the courthouse, pulling growth in that direction.

Concord experienced steady but unspectacular growth during the early post-bellum years - its population had reached 878 by 1870 and 1,260 ten years later. Gray's Map of Concord, published in 1882, shows the northward and westward direction of Concord's growth up to that time. North Union Street was largely built up along its approximately half-mile length between the center of town and the textile mill established in 1840. Depot Street, the east-west thoroughfare opened after completion of the North Carolina Street and Scotia Seminary (now Barber-Scotia College). Several of the streets that would develop between these two thoroughfares already existed. By contrast, fewer than twenty houses appeared on the segment of Union Street south of present-day Corban Avenue. There were no streets to the east of South Union, and only the undeveloped Spring Street lay to the west.⁴

Only two houses on South Union Street that appeared on Gray's Map are still standing. The older of the two, locally known as the John Osborne Wallace House (#47), may have been built by Wallace, a county official, before he sold the property in 1866, but the Italianate style details of the house make it equally likely that it was built by Benjamin F. Fraley or A.J. Fray, the two subsequent owners, during the early post-bellum years.⁵ The second pre-1882 house (#43) was erected by Moses Brown, the owner of a livery stable, shortly after he purchased the lot in 1880.⁶ Although the Brown House stands near the northern boundary of the district, close to the center of Concord, it was at the southern edge of town at the time of its construction. As originally built, the Moses Brown House, like the Wallace residence, was a substantial two-story structure of Italianate design.

The two decades after 1880 witnessed rapid industrialization in North Carolina. The gospel salvation through industrialization and of the "New South" triumphed. The political stability that followed the end of reconstruction in 1877 improved the climate of economic growth. More southern capital became available for investment, and the success of the state's industry began to attract northern capital. Between 1880 and 1900 the number of workers employed by North Carolina industries increased 400 percent and the value of their products increased 500 percent.⁷

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Much of this growth took place in the production of cotton textiles, which emerged with tobacco and furniture as one of the state's major industries. During the twenty years after 1880 the number of cotton mills in the state increased 400 percent; the value of their products over 1000 percent; and the number of workers employed 900 percent.⁸ Textiles were the dominant industry of the southwest piedmont, and Concord played an important role in the development of the industry in the region.

In 1877, five years prior to the publication of Gray's Map, John Milton Odell, a successful cotton buyer, had purchased the 1840 cotton mill at the head of North Union Street, which had ceased operations during the national financial panic of 1873. Odell's reopening of the mill began an era of industrial growth for Concord that would last for more than half a century. Over the next eighteen years Odell expanded the mill into one of the largest in North Carolina and built two more plants in Concord. In 1887, James William Cannon, another successful cotton buyer, established another cotton mill in Concord, and within a decade and a half it ranked as one of the state's larger mills. Cannon played an important role in the founding of two other important textile enterprises in Concord before the turn of the century - the Gibson Manufacturing company and Cabarrus Cotton Mills. As a result of the leadership of Odell and Cannon, Concord's population grew from 1,260 in 1880 to 7,910 in 1900. By the latter date Concord was North Carolina's eighth largest city; Concord's capital investment of two million dollars was exceeded only by Charlotte and Winston, and only Charlotte produced a greater amount of cloth and yarn.⁹

The growth of North Carolina towns such as Concord gave rise to a sizeable urban middle class for the first time in the state's history. This group emerged to serve the clerical and managerial needs of industry and to provide the goods and services required by the new urban population. In Concord, as in other cities of the piedmont, the town's business and professional classes settled in residential neighborhoods adjoining the central business district, where most of them worked.

As Concord grew during the last two decades of the nineteenth century and the first two decades of the twentieth, its northern and western orientation became even more marked. The North Union Street neighborhood, where the Odells and the Cannons lived, remained the preferred area of residence for the most prosperous segment of the city's business and professional classes. The city's textile mills and mill villages were developed around the northern and western sides of Concord to take advantage of the railroad. Growth to the south of Corban Avenue, meanwhile, was much more limited. South Spring Street, one block west of Union, emerged as a residential thoroughfare for the owners of small retail and service enterprises and the employees of downtown stores. The city's black residential area grew up south of present-day

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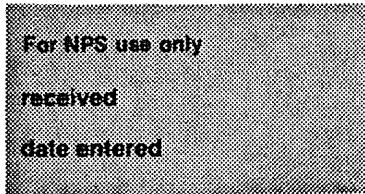
Significance Essay	#8	4
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Corban and west of Spring.¹⁰ The section for present-day Concord south of Corban and east of South Union Street remained almost completely undeveloped until the mid-1920's, by which time Concord's population was roughly 12,000 people.¹¹

These growth patterns made possible the gradual development of South Union Street as a handsome residential thoroughfare. By 1906, houses lined both sides of the street as far south as Chestnut Street, and there was scattered development along the street to the south.¹² Although South Union was not the home of the city's business and industrial elite, a number of prosperous Concord merchants chose homesites on the street, and several of them erected houses that were as fine as those going up in the North Union Street neighborhood.

Several substantial houses from the 1880-1910 period are still standing in the northern part of the district. The houses of William H. Blume (#40), a tanner, and Rufus Alexander Brown (#64), a Concord merchant and contractor who later established a cotton mill, are two-story brick Italianate houses dating from the 1880s. Fine houses dating from the first decade of the twentieth century include the residences of James Dayvault (#34), a partner in a local meat packing firm; James E. Cline, (#41), a wholesale grocer; D. L. Bost, (#46), another wholesale grocer; and L. D. Coltrane (#38), the cashier at Concord National Bank and the prime mover in the establishment of the Concord Telephone Company. During this period livery stable owner Moses Brown embellished his house (#43) with Queen Anne style trim as fanciful as that seen anywhere else in Concord.

Early twentieth century city directories and Sanborn insurance maps indicate that the first houses built below Chestnut Street were built far apart in a semi-rural pattern, with subsequent development taking place between the earlier residences. Probably the oldest house in the district south of Chestnut is the Paul B. Means House (#75), erected about 1890 for a Concord attorney. Other houses in the southern part of the district that lay beyond the built-up area of Concord when they were built include the residences at 321 and 330 South Union (#81 and #19) and the C. A. Dry House (#18). Certainly the most notable of the houses erected in this dispersed pattern is the Caldwell-Ritchie House (#91), first erected by attorney Morrison Caldwell just after the turn of the century and greatly expanded and embellished by hardware merchant Charles F. Ritchie between 1908 and 1914. The Caldwell-Ritchie house retains its magnificent setting on the crest of a hill several hundred feet east of South Union. The house and its ample grounds vividly recall the spacious character of the street during the early twentieth century.

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The dispersed construction of individual houses was apparently not the only form of development that took place on South Union during the closing years of the nineteenth century and the first years of the twentieth. Two clusters of modest cottages below Chestnut Street predate the houses that surround them and suggest early attempts to develop the street as a suburb. The earlier of these two clusters, erected closer to the center of town, is a group of three one-story frame cottages with Queen Anne style trim located at 272, 282, and 290 South Union (#24-26). The second cluster, located just south of Tribune Avenue, is a nearly uniform group of one-story cottages with high hip roofs at 362, 368, and 378 South Union (#12-15). The shared features of this latter group suggest the hand of a single builder.

By 1921 the portion of South Union Street between Chestnut Street and Blume Avenue had developed sufficiently to be included on the Sanborn insurance maps prepared for the city in that year. The maps show that South Union had largely lost its former semi-rural character through construction between the older residences, but that a considerable number of lots remained vacant in the southern blocks of the district between Hillcrest and Blume Avenues. The installation during the mid-1910s of a streetcar line that extended just south of present-day Louise Drive (one block north of Hillcrest) appears to have given some impetus to further development on the street, but the fact that the proprietors of the traction company chose not to extend the line further south reflected the continuing concentration and growth of population to the north and west of the central business district.¹³

The most substantial houses erected during the 1910s were somewhat smaller and less elaborate than the finest residences of the preceding thirty-year period. Houses that survive from the second decade of the twentieth century include two designed by Charlotte Architect Louis H. Asbury: the residence of Ralph E. Cline, an official of Cannon Manufacturing Company (#55); and the house of Charles Ivey, the proprietor of a Concord shoe store (#66).¹⁴ Another notable house was erected near the south end of the district during this decade, the two-story, frame, Colonial Revival residence at 422 South Union (#6). Two substantial houses received remodelings during the 1910s – the house at 230 South Union (#31) and the residence of L. D. Coltrane, the president of the Concord Telephone Company (#38). Asbury prepared the plans for the Coltrane remodeling.¹⁵

A sampling from Concord's city directory for 1920-1921 shows that South Union Street continued to attract professionals, sales and clerical personnel, and the managers and proprietors of small and medium-sized businesses. Representing the more prominent members of this group were M. Luther Marsh, a doctor and vice-president of Citizen's Bank and Trust Company, and William A. Overcash, the president of a men's clothing store and of the Concord Merchant's Association. Other South Union residents included W. B. Ward (see #39), the secretary-treasurer of a wholesale grocery; Dr. B. L. Griffin, a veterinary surgeon; L. A. Weddington (see #7), the manager of the Bell and Harris undertaking parlor; postal clerk S. S. Neal (see #29); and machinist D. F. Barrier (see #28).¹⁶

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South Union Street experienced its greatest growth during the 1920s. Sanborn maps indicate that twenty-one of the district's 96 structures were erected in the six years between 1921 and 1927.¹⁷ The buildings that anchor the district at its north and south ends - St. James Lutheran Church (#52) and the Franklin C. Niblock House (#96) - were built during the last two years of the decade. Between 1921 and 1927 streetcar service along South Union was discontinued; it appears that the newly widespread ownership of automobiles stimulated the southward extension of development along the street. The automobile not only provided transportation, but the growing automobile service sector furnished livelihoods for a number of the street's new residents.¹⁸

The houses that went up along South Union during the 1920s represented a broad range of sizes. Among the largest residences erected on the street during the period were those of builder Franklin C. Niblock (#96), whose house was designed by Louis H. Asbury; M. Luther Marsh (#48), the doctor and bank vice-president who had also invested in an auto dealership by the later 1920s; and attorney T. D. Manus (#50). Two sons of Charles Ritchie erected substantial houses on either side of their father's imposing residence near the south end of the district (#90 and 91). The middle range of houses erected on the street during the 1920s is represented by the one-and-a-half and two-story houses with Colonial Revival and bungalow style details that went up along the west side of the street during the decade, including the houses of Dr. S. E. Buchanan (#8), school principal J. W. B. Long (#10), widow Kate C. Archery (#11), and journalist A. Campbell Cline (#32). The more modest houses erected during the 1920s include the distinctive one-story bungalow erected for Zeb Thornburgh, secretary-treasurer of an auto supply and repair company (#73), the bungalow of auto salesman James E. Dorton (#88), and the bungalows at 265 and 349 South Union (#72 and 86).¹⁹

The strength of Cannon Mills Company, which had dominated the Cabarrus County economy since the 1910s, enabled Concord to escape the worst effects of the Depression,²⁰ and houses were erected on most of the remaining vacant parcels of the district during the 1930s. None of the houses built on the street matched the scale of the largest houses built during the preceding periods, however, reflecting both the hard economic times and the confirmed middle class complexion of the street. Three handsome English cottage style houses of brick construction (#s 27, 62, and 63) date from this period, but the most notable structure erected in the district during the 1930s was the handsome Colonial Revival Yuva Apartments (#42), the last building in the district to be designed by Charlotte architect Louis H. Asbury.²¹

The years since the Second World War have witnessed relatively little change in two-thirds of the district south of Chestnut Drive. There has been a small amount of infill construction, a few houses have given way to newer residences, and a handful of houses in the block below Chestnut

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have been divided into apartments. Change has been more apparent in the northern part of the district, where the construction of one-story office buildings on the east side of South Union has extended the downtown area southward and eroded the residential fabric. In addition, some houses have also undergone conversion to apartment or office use.

New appreciation and concern for Concord's historic architecture offers the promise of a hopeful future for South Union Street. The district's homes are receiving renewed care from their owners, and in 1982 the city of Concord designated the area included in this nomination as a local historic district. This designation will provide for review of new construction, rehabilitation, and demolition within the district and is intended to safeguard its special character. It is hoped that the nomination of the district to the National Register of Historic Places will complement these local preservation efforts.

The South Union Street Historic District is important not only because it reflects the growth of Concord and its middle class population during the 1880-1940 period, but because of its considerable architectural significance. The district has a varied collection of houses that represent nearly every major style of the period - the Italianate, Queen Anne, Colonial Revival, bungalow, and English cottage styles are all present in the district. Several of the houses in the district are among the city's finest examples of these succeeding architectural fashions: The William H. Blume House (#40) is perhaps the city's best-preserved house incorporating the Italianate and Second Empire styles; the James Dayvault House (#34) is one of the most fanciful expressions of the Queen Anne style surviving in the city; the D.L. Bost House (#46), designed by Charlotte architectural firm of Hook and Rogers,²² is one of Concord's most distinctive blends of Queen Anne and Colonial Revival elements; the T.D. Manus residence is perhaps the finest two-story house "built along bungalow lines" in Cabarrus County; and the Franklin C. Niblock House (396), designed by Charlotte architect Louis H. Asbury (1878-1975), a prolific architect who worked throughout the southern and western piedmont, is represented by five buildings spanning the period between the early 1910s and the late 1930s.²³ The Gothic Revival of St. James Lutheran Church (#52) is the finest early twentieth century example of its style in Cabarrus County. In the more standardized designs of its less imposing residences, the architecture of South Union Street Historic District well represents the character of residential construction for the urban middle class of the North Carolina piedmont during the early twentieth century. Good examples of widely employed Colonial Revival and bungalow style designs are particularly numerous in the district.

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¹ David William Brown, "The Cabarrus County Courthouse, 1876-1980," (Concord and Raleigh: Historic Cabarrus, Inc., and North Carolina Division of Archives and History, 1980), p. 5.

² Robert W. Allison, "A History of Cabarrus County and Concord," (c. 1890); Progress (December 1974), pp. 22-25; (Mrs.) E. Luther Bost, "Historic Sketch of the Foundation of Concord," (clipping in subject files of The Concord Tribune), April 23, 1908; and Bill Sharpe, A New Geography of North Carolina (Raleigh: Edwards and Broughton, 1954), Vol. I, p. 23.

³ Peter R. Kaplan, The Historic Architecture of Cabarrus County, North Carolina (Concord: Historic Cabarrus, Inc., 1981), p. 100.

⁴ O.W. Gray and Son, Gray's New Map of Concord (Philadelphia: O.W. Gray Map Company, 1882).

⁵ Kaplan, Historic Architecture of Cabarrus County, North Carolina, p. 125.

⁶ Cabarrus County Deeds, Vol. 32, pp. 19-20.

⁷ Hugh Talmadge Lefler and Albert Ray Newsome, The History of a Southern State: North Carolina (Chapel Hill: University of North Carolina Press, 1973), pp. 506-7.

⁸ Ibid., pp. 508-9.

⁹ Gary Richard Freeze, "Master Mill Man: John Milton Odell and Industrial Development in Concord, North Carolina, 1877-1907" (M.A. thesis, University of North Carolina at Chapel Hill, 1980), pp. 96-97.

¹⁰ Kaplan, Historic Architecture of Cabarrus County, North Carolina, p. 125.

¹¹ Ibid.

¹² Sanborn Map Company, "Sanborn Fire Insurance Maps for Concord, N.C." (New York: Sanborn Map Company, 1906).

¹³ Sanborn Map Company, "Sanborn Fire Insurance Maps for Concord, N.C." (New York: Sanborn Map Company, 1921).

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14 Louis H. Asbury, "Work Book," Louis Asbury papers, Southern Historical Collection, University of North Carolina, Chapel Hill.

15 Ibid.

16 Commercial Services Company, Directory of Concord, North Carolina Volume IV, 1920-21 (Asheville, N.C.: Commercial Services Company, 1920).

17 Sanborn Map Company, "Sanborn Fire Insurance Maps for Concord," 1921 and 1927.

18 Ernest H. Miller, Miller's Concord City Directory, 1929-1930 (Asheville, North Carolina: Ernest H. Miller, 1929).

19 Ibid.

20 Kaplan, Historic Architecture of Cabarrus County, North Carolina, p. 60.

21 "Work Book," Asbury Papers.

22 Kaplan, Historic Architecture of Cabarrus County, North Carolina, p. 128.

23 "Work Book," Asbury Papers.

9. Major Bibliographical References

"See Attached List"

10. Geographical Data

Acreage of nominated property 13.5

Quadrangle name Concord

Quadrangle scale 1:24000

UTM References

A

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Zone Easting Northing

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Zone Easting Northing

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Verbal boundary description and justification

See Plat Map and Boundary Justifications

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

state	N/A	code	county	N/A	code
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state		code	county		code
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11. Form Prepared By

Description and Significance by Peter Kaplan, Preservation
name/title additional research by David William Brown, Consultant Planner

organization	N.C. Division of Archives & History	date	May, 1983
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street & number	109 E. Jones Street	telephone	(919) 733-6545
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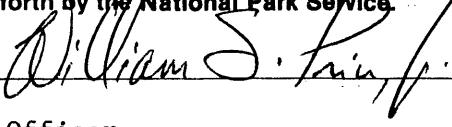
city or town	Raleigh,	state	North Carolina
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12. State Historic Preservation Officer Certification

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 National Park Service.

State Historic Preservation Officer signature 

title	State Historic Preservation Officer	date	October 10, 1985
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For NPS 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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The boundaries of the South Union Street Historic District include those portions of the thoroughfare which had been more or less fully developed by 1930 and which retain a high portion of their pre-1930 structures. The district includes only houses on South Union, and so the rear lot lines of properties facing the street form the eastern and western boundaries.

The area's to the east and west of South Union Street were excluded from the district for several reasons. The area to the east of the district remained completely undeveloped until the 1920s and although there are a few architecturally significant houses built during the 1920s and 1930s scattered on its streets, the area has a preponderance of houses built after the Second World War. The area to the west of the district developed at an earlier date than the section to the east. The northern portion of South Spring Street, which runs parallel to Union one block west, is predominantly early twentieth century in character. The collection of houses on the street, however, possesses far less architectural significance than the houses on South Union. The section of Spring Street south of Chestnut Drive, like the area east of South Union, experienced most of its development after the Second World War. The side streets that intersect the southern portion of South Union, Tribune and Blume Avenues, remained largely undeveloped until after 1930.

To the south of the district boundary, South Union Street developed in much the same way the area in the district had, but at a later period in time. The section of South Union below the district contains a few early twentieth century residences, but a majority of its houses date from the late 1930s through the 1950s.

The northern boundary of the district is the most irregular and was the most difficult to determine. Along the west side of South Union there are significant buildings along the street until Corban Avenue, which is the traditional southern boundary of the central business district, and the district extends to Corban. On the east side of South Union, however, the construction of one-story brick office buildings south of Corban since the 1950s has eroded the district's residential fabric. Most of this development was excluded from the district, but the upper portion of the district on South Union's east side (#53-61) contains a low proportion of contributing structures. This area was included in the district for two reasons. First, one of its contributing structures, the Ralph E. Cline House (#55), is of considerable significance because of its design and its association with Charlotte architect Louis H. Asbury. Second, this area faces that part of South Union's west side (#39-47) which contains the district's highest proportion of pivotal structures. It was felt that the west side of the street required a buffer to provide a measure of protection against future development. It is worthy of note

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that the entire area included in this nomination has been designated a local historic district by the city of Concord; all plans for new construction, rehabilitation, and demolition must be reviewed by a local historic district commission. By using the same boundaries as those chosen for the local designation, this National Register nomination can complement local preservation efforts.

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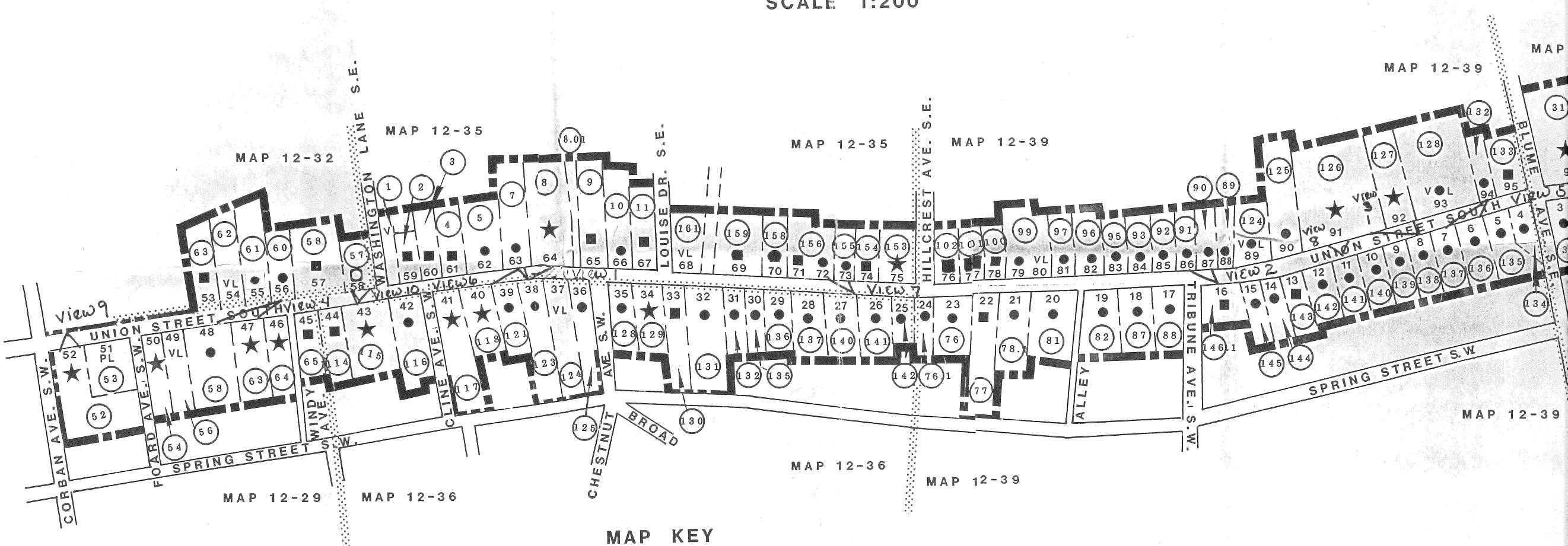
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PHOTOGRAPHS:

The photographs included in this nomination were taken primarily during 1982 during the survey phase of the project. The district was revisited during the summer of 1985 and the photographs herein accurately depict the present condition of the district.

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

SCALE 1:200



MAP KEY

MAP LEGEND	PROPERTY MAP BOUNDARY	PIVOTAL	INTRUSIVE	44	KEY NUMBER
(45)	PARCEL NUMBER	★	□		
	HISTORIC DISTRICT BOUNDARY	●	VL	VACANT LOT	VOL VACANT CONTRIBUTING
		■	PL	PARKING LOT	

