

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

For NPS use only

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

received

date entered

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

1. Name

historic

and/or common Central Shelby Historic District

2. Location

street & number

not for publication

city, town Shelby

vicinity of

state North Carolina

code 37

county Cleveland

code C1

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

4. Owner of Property

name

street & number

city, town

vicinity of

state

5. Location of Legal Description

courthouse, registry of deeds, etc. Cleveland County Courthouse

street & number Justice Place

city, town Shelby

state North Carolina

6. Representation in Existing Surveys

title has this property been determined eligible? yes no

date federal state county local

depository for survey records

city, town

state

7. Description

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

Describe the present and original (if known) physical appearance

The Central Shelby Historic District includes the public square surrounding the Cleveland County Courthouse, the adjacent central business district, and parts of South Washington and West Marion streets, residential neighborhoods with strong physical, cultural, and historical links to the courthouse and commercial center. Established as a county seat, Shelby, from its formation, reserved its central and most desirable location for its courthouse. The courthouse square developed from a corn patch in 1841 to the greensward it is today. Ornamented with fine trees and dominated by its Classic Revival Courthouse of 1907, the public square presents a pleasant outlook and prosperous image for the commercial houses that surround it and is the architectural centerpiece of the Central Shelby Historic District.

Shelby's central business district, Cleveland County's traditional center of commerce, finance, and government, has always centered on the courthouse located prominently on the ridge where Washington, Lafayette, Marion, and Warren streets come together to form the square block that was reserved for the seat of county government. Several late nineteenth-century brick commercial facades survive in uptown Shelby near the courthouse but most historic commercial architectural examples date from the early twentieth century. No nineteenth-century frame storefronts remain in existence today. Like most other commercial areas, central Shelby has lost part of its nineteenth and early twentieth-century architecture as some facades have been irretrievably altered. Many notable examples, however, have survived alteration while other facades are intact but hidden from view by metal screens.

Marion and Washington streets directly west and south of the central business district were principal residential neighborhoods for Shelby's leading industrialists, merchants, and professionals during the late nineteenth and early twentieth centuries. These streets remain well-preserved and desirable today and have not suffered excessive fragmentation and deterioration.

Both residential streets have expansive lawns that contribute to an open, park-like landscape that retain their historic visual quality. Large shade trees, clumps of boxwood, and beds of flowers have remained the characteristic landscape elements of these streets. The (see continuation sheets 7/2 through 7/10)

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residents of these streets have avoided the excessive foundation plantings and discount store hybrid shrubs that clutter many otherwise authentic historic neighborhoods. The planting strips along the street offer edge definition and a transition from public to private space. The mature live oaks and elms that line the streets create a sense of enclosure and contribute to a harmonious streetscape. Although the streets contain a mix of architectural styles, periods, and formality, the almost uniform setback of the houses, the expansive lawns, and street trees are unifying elements that provide continuity. There is a rhythm of repetitive elements from street to curb to planting strip to broad lawn to wide porch to house that is a more important environmental characteristic than any one structure viewed alone. Occasionally a low stone wall, an iron fence, or a wooden picket fence emphasizes the transition from sidewalk to lawn and adds variety to this rhythmic pattern. Unfortunately, the demolition of broad porches on some houses has resulted in a jarring disruption in the streetscape rhythm.

The over-all architectural character of central Shelby, however, has changed remarkably little since World War II. Many of the residences and businesses continue in the ownership of the established families who built them and have not changed them significantly. Shelby has remained a relatively small and stable community in the midst of a mass culture marked by tremendous change and growth. In contrast to many comparably-sized communities, the traditional residential neighborhoods and commercial district have retained their distinct identities.

In the 1840s and 1850s, Shelby was a tiny hamlet clustered around the brick courthouse on the public square. The majority of the buildings that were erected in Shelby in these years are believed to have been vernacular structures--many of them built of logs--and following local traditions rather than popular contemporary styles. Like most other towns in the North Carolina piedmont, Shelby retains few buildings from its first four decades.

The original layout of the town of Shelby, however, has had a significant impact on the physical development and appearance of Shelby today. The town founders appear to have had an enlightened approach to town planning. Like many contemporary midwestern railroad towns, Shelby was designed with wide streets to ac-

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commodate future growth. It has not been necessary to demolish buildings or to remove street trees in central Shelby to widen streets or to facilitate on-street parking. Local tradition attributes the width of Shelby's streets to the foresight of the town's early citizens. James Love, on whose land the town was built, John R. Logan, the surveyor who laid out the original town limits and its early lots and streets, and S. L. Gidney, a landowner, had visited Washington, D. C. and, impressed with the width of the streets in the nation's capital, agreed that Shelby would be laid out with grand, wide streets in a grid pattern. The initial town limits included all land in all directions within a quarter of a mile from the center of the courthouse.¹

The construction of the first Cleveland County Courthouse was complete in 1845; the first private homes and commercial stores grew up simultaneously with the development of the public square. Since Logan's surveying map does not show the number of structures that had been built by its 1850 date of execution, it is impossible to determine the number of structures built. Local tradition and the locations of the few surviving nineteenth-century residences, however, support the theory that Shelby's early dwellings were small houses placed on large lots. Kyzer's map of 1886 shows that even by this date most landowners owned large tracts of land surrounding their residences.

Shelby's earliest surviving buildings are simple but elegant dwellings characteristic of nineteenth-century Virginia and Carolina architecture. Built in the early nineteenth-century form that remained popular through the Civil War period, these early Shelby houses are often two-story clapboard houses of four square rooms flanking a stair hall. Three surviving mid-nineteenth-century dwellings combine elements of the piedmont vernacular that characterized traditional building in this region with the popular practices of the contemporary Greek Revival style. The Webb House (#61) and Wells House on West Marion Street and the Fulenwider-Ebeltoft House (#123) at 323 South Washington Street with their three-baywide principal facades employ the strict bilateral symmetry and low hipped roofs characteristic of domestic Greek Revival architecture in the piedmont.

Like their vernacular antecedents, however, the three houses have no exterior ornament although their proportions and horizontal emphases are more properly at-

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tributed to Greek Revival influence. Although none of the houses retains its original porch, all three are believed to have been built with a long porch across the front facade--a vernacular characteristic alien to a more formal interpretation of the Greek Revival style. The entrances on the long side of the house and the paired interior central chimneys are other characteristic features of these three early surviving houses. Only the Fulenwider-Ebeltoft House retains its original prominent brick chimneys that are handsomely detailed with brick corbelling. The Fulenwider-Ebeltoft House is believed to have been built in the early 1850s; the dates of construction for the Marion Street houses are unknown but local tradition holds that these houses are the oldest surviving residences on the street and pre-date the Civil War.³

The Second Empire style with its easily recognizable mansard roof was the first fashionable style of architecture to be built in Shelby without concessions to vernacular traditions. While the "Bankers' House" on North Lafayette Street, a property listed individually on the National Register of Historic Places and located outside of the Central Shelby Historic District, is recognized as Shelby's finest example of the Second Empire style, it is not believed to be the first. The Graham House at 609 South Washington Street (#153) is believed to have been built in 1868--several years before the 1875 construction date of the "Bankers' House."⁴ South Washington Street residents still recall the bracketed tower and porch that have been removed from the Graham House.⁵ Although the house has been remodeled on both the interior and exterior, the hooded dormer windows, asymmetrical plan, and secluded site reinforce the basic historic architectural character of the property. The house is significant because it reflects Shelby's first known example of a non-vernacular dwelling, a growing awareness of external architectural influences, and a decline in the importance of indigenous architectural traditions.

The Brice House at 511 South Washington Street (#141) built in 1882 for S. G. Brice, a prominent cotton buyer, and illustrated in the 1889 pamphlet A Brief Sketch of Shelby, a Thriving Town reflected the more sophisticated and classically detailed application of the Second Empire style later in the nineteenth century. The Brice House which has been completely remodeled in a combination of the Colonial Revival and Mission styles retains a few clues of its early

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appearance. Although the characteristic mansard roof has been replaced with a tile hipped roof, the tower--now capped with a gabled roof--remains as do the segmental arched and elaborately moulded second floor windows.

Although fashionable houses such as these Second Empire style residences were built in nineteenth-century Shelby, symmetrical two-story frame houses with gabled roofs such as the one at 621 South Washington Street (#158) that were the traditional houses of North Carolina piedmont towns and farms occurred more frequently throughout the century than high style architecture. In the 1880s, one and one-and-a-half-story asymmetrical frame houses with L-shaped plans began to replace the earlier vernacular form.

Several ornamented and unornamented examples of this type of dwelling occur on South Washington and West Marion Streets. Mayor J. T. Gardner's one-and-a-half-story frame cottage on West Marion Street (#70) best exhibits the stylistic features of these houses. The Gardner House with its irregular massing, ornament typical of late nineteenth-century eclecticism with elements borrowed from the Italianate, Gothic Revival, and Queen Anne styles of architecture, remains in the Gardner family today. Shown on Kyzer's Map of Shelby of 1886, the Gardner House with the Wells House (#71) and the Webb House (#61) is one of the three earliest surviving houses on West Marion Street. The former Presbyterian Manse at 525 South Washington Street (#147) is believed to have been begun before 1883. Although the manse lacks the steeply pitched roof and eclectic detailing of the Gardner House, it is a well-preserved example of the type. Its lacework bargeboard is intact and retains other original features.

These small nineteenth-century houses were built on large lots and were the focus for a number of dependencies--kitchens, storage sheds, servants' quarters, stables, carriage houses, barns, and privies.⁶ Unfortunately few examples of these auxiliary buildings remain today. The combined onslaught of age, obsolescence, and demolition to make way for new dwellings when the original large lots were subdivided in the twentieth century have resulted in their loss.

Subdivision of Shelby's large in-town lots in the twentieth century allowed prominent members of the town's expanding population to build houses in the popu-

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lar South Washington and West Marion Street neighborhoods where Shelby's leading merchants, professionals, and industrialists lived. The turn of the twentieth century marked the end of the predominance of vernacular frame dwellings. Although simpler versions of the Gardner House and the Washington Street manse continued to be built in Shelby well past 1900, the majority of houses built between 1900 and World War II were based on the Colonial Revival or Bungalow styles or included elements of both styles.

Although the Colonial Revival style, employing classical details and drawing inspiration from the early American Georgian and Federal styles, became popular nationally following the 1876 Centennial, the first known examples of the style in Shelby date from 1907. The 1907 remodeling of Webbley (#126), the South Washington Street residence of the families of Judge James L. Webb and his son-in-law Governor O. Max Gardner, converted this mid-nineteenth-century dwelling into a thoroughly Colonial Revival style building.⁷ Listed individually on the National Register of Historic Places, Webbley is one of the most architecturally distinguished residences in Shelby. The Dr. S. S. Royster House (#130), designed by Charlotte architect J. M. McMichael and built between 1908 and 1910, is the other early twentieth-century imposing Colonial Revival style residence built on South Washington Street.⁸ Like Webbley, the house is symmetrically composed and the Washington Street elevation is dominated by a two-story, free-standing portico. The 1916 Cleveland Star Biographical and Trade Edition described the Royster House with its paired and fluted giant order Corinthian columns as built in the "massive colonial style of architecture."⁹ The 1916 edition also featured the E. Y. Webb House at 331 South Washington Street (#124). Built by the Congressman between 1911 and 1916, this Colonial Revival house incorporates some Queen Anne elements--notably its projecting bays and high profile rooflines.¹⁰ The recently renovated Fanning-Washburn House at 313 South Washington Street (#121) is a more restrained example of the Colonial Revival style. Similar to houses designed by Charlotte architect Charles Christian Hook, the main block of the 1915 house is symmetrical with a side porch located on the north elevation.¹¹ Both the front porch and the side porch feature a trio of fluted Doric columns at each corner. Pairs of identical columns flank the entry to the front porch. The four over one windows suggest Bungalow influence on this otherwise thoroughly Colonial Revival style house.

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Although academic interpretations of the Colonial Revival style occurred on both South Washington and West Marion Streets, Shelby residents more frequently constructed builders' versions of the Colonial Revival style. Local builders, like builders in all sections of the nation, were attracted to the economical two-story box construction of the center hall plan house. Such houses line the 400 and 500 blocks of West Marion Street and the west side of South Washington Street. The (former) Baptist Parsonage (#60), the Thompson House (#63), and the Hudson House on West Marion Street and the Brackett House (#138) and the Jenkins House on South Washington Street are representative examples of the type. Like the Fanning-Washburn House (#121), some of the builder Colonial Revival houses, such as the Tom Moore House (#58), the Lee B. Weathers House (#66), and "Delcourt" (143), incorporated overhanging tile roofs and low wide porches--elements more often associated with the Bungaloid style.

The Bungaloid style became popular in Shelby in the second decade of the twentieth century although bungalows continued to be built in the Central Shelby Historic District until the 1940s. The 1911 Bateman House (#148) with its shingled exterior is a notable example of the style as is the concrete block bungalow at 613 South Washington Street (#155). The acceptance of the bungalow style emphasizing long, low exterior profiles and abandoning the traditional interior central hall marked a major architectural innovation in Shelby architecture. Most of the bungalows such as the Van Waginen House (#81) were simply detailed and built as modest dwellings. Incorporating the basic elements of the style--broad, low profiles, bracketed eaves, and front porches that are sometimes engaged under the main roof--these bungalows contribute significantly to the architectural character of the Central Shelby Historic District.

Shelby's central business district is the physical, cultural, and social link between the residential neighborhoods of West Marion Street and South Washington Street. Like the residential sections, the uptown commercial area grew gradually between the mid-1800s and the 1930s--with the greatest amount of growth occurring after 1900--as Shelby increased in population with agricultural and industrial prosperity.

In the 1870s and 1880s, groups of one and two-story frame stores lined Lafayette, Warren, and Marion Streets near the courthouse. Trade Street was the center of the town's

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livery trade; livery stables, harness shops, and saddle shops were located in this area although at least one livery stable was located on South Lafayette Street well past 1900.¹¹ During the mid-1880s, two-story brick buildings began to replace earlier one-story and two-story frame stores. The small size of uptown lots prompted buildings to be built in blocks--bringing a new density to the uptown. The new brick buildings were generally taller and deeper than the structures they replaced. Some nineteenth-century residences adjacent to commercial blocks were victims to the same commercial growth. By 1900, the quadrangle around the public square had become more than a scattering of frame buildings and, in 1907, Cleveland County replaced the red brick courthouse of 1845 with the limestone courthouse that is listed on the National Register of Historic Places. This courthouse with its imposing dome is an architectural landmark for the Central Shelby Historic District. Shelbians voted to protect their recently built courthouse and rejected a 1911 proposal to locate the first municipal water tower on the courthouse square on the grounds that it would "mar the beauty of the square."¹²

The Washburn Block (#11-17) in the one-hundred block of North Lafayette Street is the best surviving example of the brick blocks that were built in the late nineteenth and early twentieth centuries. This brick block is the only surviving intact commercial block in Shelby that reflects the type of buildings that were built in the period between 1890 and 1920 when uptown Shelby was undergoing a transition from frame stores to brick blocks.¹³ Combined, these buildings represent the variety of details applied to the basic brick commercial box and the evolution of the prototype over a period of thirty years. The 1905 Washburn Hardware (#13) and Hamrick Jewelers (#12) with their applied metal cornices, label moulds, recessed entries, and display bays are characteristic but rare survivors of the first two-story brick commercial buildings in uptown Shelby. The 1911 city hall and firehouse on East Marion Street (##43-45) were built during the progressive administration of Mayor W. H. Jennings.¹⁴ Their construction signalled Shelby's growing civic pride as an established municipality with its own functions separate from those of county government.

During the second decade of the twentieth century, Shelbians constructed or remodeled several notable commercial and institutional buildings. The 1911 First Baptist Church designed in the Gothic Revival style by the Charlotte architectural firm of Wheeler and

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Stern remains the most elaborate religious structure that has been built in Shelby.¹⁵ The use of yellow brick for the First Baptist Church (#24) and for the 1910 Royster Building (92) on East Warren Street and for a number of lesser contemporary commercial structures was a major departure away from the red brick that had been used since the 1880s for most commercial and industrial buildings. Charlotte architect J. M. McMichael, who also designed the Royster House on South Washington Street (#130), designed the Royster Building.¹⁶ This two-story Colonial Revival building opposite the courthouse square is one of the finest and best-preserved early twentieth-century structures in the Shelby central business district. The symmetrical eight bay facade with the pedimented central block is the only major existing example of a Colonial Revival style commercial building in Shelby.

The Wray Building (26) and the Farmers Hardware Building (#28) are other significant examples of pre-1920 commercial architecture in Shelby. Continuing with the traditional red brick exterior but using balustrades instead of brick corbelled cornices and showing the influence of the Beaux Arts and Renaissance Revival styles, the construction of these two buildings marked a significant departure away from the traditional commercial architecture exemplified by the Washburn Block (##11-17). The 1924 move of the Shelby Masons from their mid-1880's lodge (#8) to the exotic Egyptian Revival Temple (#111) on South Washington Street was another indication that the traditional two-story brick commercial box was no longer fashionable. Designed by the Charlotte architect W. G. Rogers, the Masonic Temple is significant as the only example of the Egyptian Revival style in Shelby.¹⁷

By the 1930s, Shelby was no longer dependent on Charlotte architects for design services. V. W. Breeze, who had studied engineering at North Carolina State University and had passed the North Carolina Architectural test, moved his architectural practice from Asheville to Shelby. Working primarily in the Georgian Revival and Moderne styles, Breeze's firm designed most of the significant commercial and institutional buildings in the district from the 1930s through World War II. The firm of V. W. Breeze designed the Georgian Revival Shelby City Hall (#120) as well as the (former) Shelby High School on West Marion Street (#59); both buildings were built with assistance from the Public Works Administration. V. W. Breeze also designed buildings for the Sterchis Store (#48) and for the Shelby Daily Star (#96). Both yellow brick buildings exhibit characteristics of the Moderne style and are among the latest pre-World War II structures in the district.

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By World War II, the building of the Central Shelby Historic District was essentially complete. A few post-World War II residences have replaced nineteenth and early twentieth century houses that were moved, destroyed by fire, or demolished. Some uptown buildings have been demolished to make way for parking lots and new buildings and most commercial first floor facades have had some alterations. The Central Shelby Historic District, as a whole, however, exhibits a distinct architectural character that reflects the values, attitudes and tastes of four generations of Shelby's leaders. From its formation, the history of Shelby has been linked with a small group of individuals--connected by kinship, marriage, religion, business, and politics--who were the primary decision makers in determining and influencing the establishment, growth, development, and architectural character of the town. The Love, Webb, Gardner, Hoey, and Blanton families--to name only a few--and their neighbors and associates formed a tight-knit society that built substantial residences, shops, banks, and churches on the streets that originate at the courthouse square. The built environment of Shelby is the legacy of these merchants, industrialists, professionals, and politicians and their families who lived, worked, and worshipped in central Shelby. The streets in this area today still reflect the popular architectural tastes and pragmatic economies of this group that settled and built the community of Shelby.

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Footnotes

- ¹The Living Past of Cleveland County: A History, (Spartanburg: The Reprint Company, 1980), p. 42, hereinafter cited as The Living Past.
- ²City of Shelby, Department of Engineering, Maps and Documents.
- ³Our Heritage: A History of Cleveland County, (Shelby: The Shelby Daily Star, 1976), p. 244, hereinafter cited as Our Heritage.
- ⁴Our Heritage, p. 244.
- ⁵Interview with Mrs. D. W. Royster, Fall, 1982.
- ⁶The Sanborn Map Company, review of maps in the possession of the Cleveland County Historical Society, hereinafter cited as Sanborne.
- ⁷Our Heritage, p. 244
- ⁸The Highlander, (Shelby, October 5, 1910), p.4.
- ⁹Cleveland Star Biographical and Trade Edition, (Shelby: Cleveland Daily Star, October 31, 1916), p. 20, hereinafter cited as Biographical and Trade Edition.
- ¹⁰Biographical and Trade Edition, p. 23.
- ¹¹Interview with Dan Morrill, Executive Director, Charlotte-Mecklenburg Historic Properties Commission, Summer, 1982.
- ¹²The Living Past, pp. 42-43.
- ¹³Sanborn.
- ¹⁴The Living Past, p. 43.
- ¹⁵History of the First Baptist Church of Shelby, North Carolina, (Shelby:1969), p.31
- ¹⁶Interview with Mrs. D. W. Royster, Fall, 1982.

CITY OF SHELBY INVENTORY
CENTRAL SHELBY HISTORIC DISTRICT

1. Warehouse. 107-109 West Arey Street. This early twentieth-century brick, one-story warehouse of standard commercial design is presently used as a dry-cleaning establishment. Contributing.

2. Hudson's Warehouse. 221 South Dale Street. This one-story brick garage was built between 1909 and 1916. Original fenestration and entries have been enclosed with brick. Contributing.

3. Chamber of Commerce Building. 109 East Graham. This one-story commercial building is characteristic of the simple storefronts constructed for small businesses in Shelby in the 1920's. Although the original display windows were removed in the conversion from commercial to office use, the building's massing and form retain the attributes of this characteristic building type.
Contributing.

4. Commercial Block. 108-116 West Graham. This one-story red brick commercial block dating from the 1940's harmonizes with nearby buildings such as #3 but does not contribute to the historic character of the district.
Neutral.

5. Store. 130 West Graham. Contemporary with #4, this one-story brick shop is

an undistinguished in-fill building. The front facade of the structure is covered with yellow glazed bricks. Neutral.

6. (Former) Farmer's Cooperative Exchange Building. 132 West Graham. Now vacant, the "Coop" is a one-story brick building characteristic of the type built west of Lafayette Street near the Southern Railroad tracks. Taken as a group with the Gheen Lumber Complex (#86 and #106) and the wholesale fruit and grocery buildings on West Warren Street (#103 and #105) and the Blanton Wholesale Building (#56) on West Marion Street, the "Coop" contributes to the understanding of the Central Shelby district as a traditional service and support center for rural Cleveland County. The straightforward industrial design is similar to brick warehouses built in the district in the 1920's and 1930's. Contributing.

7. (Former) Cleveland County Courthouse. Courthouse Square. Now used as the museum of Cleveland County Historical Society, this courthouse was built in 1907 to replace the brick courthouse of 1845. This classical revival courthouse, designed by architect H. F. Newman, is listed on the National Register of Historic Places. Pivotal.

8. (Former) Masonic Temple. 1 North Lafayette Street. The Sanborn Insurance map of 1885 shows this building under construction. Early photographs document a late nineteenth century Italianate commercial front facade. The second floor Masonic lodge rooms and the front facade were remodeled after 1924 when the Masons moved to their Egyptian Revival Lodge on South Washington Street. The existing yellow brick veneer facade is characteristic of the remodelings of nineteenth century commercial buildings in Shelby in the 1920's. The first

floor storeroom has had a variety of uses. U. S. Senator Clyde R. Hoey rented the former lodge rooms as his office from 1924 to his death in 1954.

Ironically, the Shelby Masons have returned to rent the second floor of this building as temporary lodge until new quarters are constructed. Contributing.

9. McMurry Hull Building. 7 North Lafayette Street. J. J. McMurry, prominent Shelby cotton buyer had his brokerage at this address which also housed the McMurry Hull Furniture Store. Most recently the store was used by Cohen's Department Store. This three bay , three story brick building retains a streamlined facade characteristic of the Shelby of the 1920's. Also retaining its recessed first floor entry display windows and central pier, the building is an intact example of "modern " storefront design from early twentieth century Shelby. Contributing.

10. Lineberger Building. 9 North Lafayette. Designed in 1920 for use by the Lineberger Hardware, Suttle's Drugstore and the Cleveland Bank and Trust Company, this six bay, two-story brick building now houses the P.H. Roses Store (the bank never moved into this building but instead renovated #11). The structure retains much of its original character although the consolidated use resulted in the alteration of the first floor storerooms, loss of the original tiled entries, and covering of the upper facade with large ceramic tiles. Contributing.

11.-17. The Washburn Brick Block. 101-117 North Lafayette Street. This brick block owned originally by the prominent Washburn family, is the only surviving intact, brick commercial block in Shelby that reflects the type of buildings that were built in the period between 1890 and 1920 when uptown Shelby was

undergoing a transition from frame stores to brick blocks. Combined, these buildings represent the variety of details applied to the basic brick commercial box and the evolution of this prototype over a period of thirty years. The 1905 Washburn Hardware (#13) and Hamrick Jewelers (#12) with their applied tin cornices, label moulds, recessed entries and display bays are characteristic but rare survivors of the first two-story brick commercial buildings in uptown Shelby. The Hardware which has had few alterations, is an excellent, intact example of the type. The (former) Cleveland Bank and Trust Company building (#11 at 101 North Lafayette Street) with its stuccoed front and Southern facades reflects the 1922 remodeling effort to give the turn-of-century building a modern and sophisticated image more appropriate to a banking institution. The one-story hardware annex although smaller in scale than adjacent buildings not only provides continuity of form but also expresses the characteristic brick cornices used on many early brick store buildings as do the Wilson Buildings (#14). The carrera glass of the first floor store front is a notable addition to the stucco-covered facade of this 1920 building at 109 North Lafayette (#14). Although the first floor remodeling was not sympathetic to the original proportions of the building, the last buildings of the group, the facades of 113 and 115 (#16 and # 17) retain the arched brick surrounds of the second story windows and brick cornices. The first floor storerooms on this block have had a variety of uses since their first uses as meat markets, groceries, and dry goods stores. Dr. Wilson's second floor optometry office is a landmark for those Shelbians old enough to remember the present doctor's father H. Decatur Wilson and Wilson McBrayer Drugstore as the original tenants (#14). O. M. Mull, a local attorney and state representative who was Governor O. Max Gardner's business associate and considered part of the influential Shelby Dynasty rented the second floor of 115 North Lafayette Street as his office. Pivotal.

18. Store. 108 North Lafayette Street. This early twentieth-century two-story, two bay wide, brick commercial building has retained its original second story fenestration pattern although the original windows have been replaced. Contributing.

19. Campbell Building. 112 North Lafayette Street. This three-story, six bay brick commercial building was built in 1927 for Campbell's, a local department store that closed c1950. For many years, a camel, Campbell's trademark, was painted on the exposed south side facade. Campbell's was known locally for its elaborately ornamented pressed tin ceilings and mezzanine lunchroom. Presently used by the Baird Furniture Store, the Campbell Building has had few alterations. Contributing.

20.-23. Brick Block. 119, 121, 123, and 125 North Lafayette Street. This block of one-story brick commercial buildings was built on a previously residential block between 1870 and 1896. These characteristic late nineteenth century stores that were built to house dry goods shops, grocers, jewelers, and other commercial uses are distinguished by the ornamental brick cornices and window arches. This block is the last surviving nineteenth century one-story brick block surviving in Shelby. Insensitive storefront remodelings have obscured some original arch fabric but the block retains its essential integrity. Contributing.

24. First Baptist Church. 120 North Lafayette Street. The congregation, dissatisfied with the leaking, poorly constructed church it had built in 1907, constructed this third church of its history in 1911. Although the yellow brick

Gothic Revival church, designed by Charlotte architectural firm of Wheeler and Stern, has received several additions and been thoroughly remodeled on the interior, the exterior elevations visible from North Lafayette Street retain their original architectural character. The church's three steeples rising from finial topped towers are prominent architectural features of this Shelby landmark. The First Baptist Church (formerly the Shelby Baptist Church) enjoys the largest membership of any congregation in Shelby. Throughout its history, it has been associated with Shelby's influential citizens, including the illustrious Webb family and Governor O. Max Gardner. Pivotal.

25. Cleveland Federal Federal Savings and Loan Building. 131 North Lafayette Street. This one-story concrete, tile, and glass corner bank intrudes into the architectural character of this historic block. Intrusive.

26. Wray Building. 102 South Lafayette Street. A post World War II metal facade obscures the architectural details of this late nineteenth-century commercial building that was thoroughly renovated in 1911, when A. V. Wray purchased the business interests of his partner Abner Nix and formed A. V. Wray and Sons. Wray's department store continues to occupy the same space today. Removal of the existing facade would expose the handsome 1911 Beaux Arts facade. Contributing.

27. Blanton Building. 106 South Lafayette Street. The nineteenth century three-story building housing the Central Hotel and First National Bank was rebuilt after the Central Hotel fire of 1928. Covered with stucco in the rebuilding, the structure combined elements of the Colonial Revival and Mission styles. The overhanging tile roof has been removed leaving the building with a

simple corbeled cornice along its built-up facade. The building located opposite the courthouse square is significant for its historical associations with the prominent Blanton banking family and as the major uptown hotel. Contributing.

28. (Former) Farmer's Hardware Company Building. 210 South Lafayette Street. Shelby builder A. P. Weathers built this handsome three-story brick colonial revival commercial building for his Farmer's Hardware between 1909 and 1916 to replace the late nineteenth-century one-story brick hardware on the same site. The symmetrical six bay wide South Lafayette Street facade with its third floor arched windows and seven brick pilasters is believed to be the first building in Shelby to be built with plate glass windows. Prior to the 1924 construction of the South Washington Street Masonic Temple, the Farmer's Hardware Building was the tallest building in Shelby, the first to have an electric elevator, and considered to be the first thoroughly modern commercial building in town. Contributing.

29.-30. (Former) City Cafe. 211, 213 South Lafayette Street. A metal facade installed in the 1950's by Hudson's Department Store obscures the front facades of the standard brick facades constructed between 1905 and 1909. Early uses included the City Cafe, Bost Bakery, and Lyric Theatre. Contributing.

31. (Former) Efirds Building. 214 South Lafayette Street. Built between 1921 and 1926 this three-story brick structure was built on the site of a one-story building that had been used as a livery stable and motion picture theatre. The heavily articulated cornice and third floor windows still express the original robust spirit of this building although the first and second stories of the

front facade were altered when the building was remodeled for the present tenant, the Myer's shop. Contributing.

32.-36. Shelby Cafe Block. 220-228 South Lafayette Street. This row of one-story brick buildings is typical of the simple commercial structures that lined the streets adjacent to the courthouse square at the turn of century. The front facades of the entire block of buildings have been remodeled. The most notable is the streamlined front facade of the Shelby Cafe (#32) that is faced with black carrara glass and supports an excellent example of 1940's neon signage. Contributing.

37.-39. (Former) Belk Stevens Building. 221 South Lafayette Street. The consolidation of these three two-story brick buildings facilitated their adaptive use with the standard Belk interior layout. The 1950's metal front facade was added in an attempt to unify the fronts of these three buildings. Although there is restoration potential for these buildings, no known photographs of the original early twentieth-century front facades exist. Belk Stevens vacated the block when it moved to Cleveland Mall in 1982. Contributing.

40.,42. (Former) Woolworth Block. 232-236 South Lafayette Street. Built in the 1930s on the site of the Princess Theatre and a turn-of-the-century residence, this one-story brick block employs a glazed brick facade and retains its original display windows and recessed entries. Since the closing of Woolworths, the building has been converted into a mall of shops. Contributing.

41. Southern Discount. 233 South Lafayette Street. Like the Belk building, the front facade of this two-story brick early twentieth-century building has been hidden by a metal screen. This building also has restoration potential and is a significant corner building. Contributing.

43.-44. (Former) Firehouse and City Hall. 1-5 East Marion Street. The city of Shelby built this red brick complex opposite the courthouse square in 1909 as a city hall and firehouse at a cost of \$6000. Also used as the armory and civic meeting place, the building was owned by the City of Shelby until the construction of the South Washington Street city hall in 1939. This complex has been extensively remodeled for commercial purposes. The former city hall front facade has been covered with aluminum siding and the former fire station has been covered with stucco and the original windows and entries altered. Contributing.

45. Branch Banking and Trust Building. 9 East Marion Street. The scale, materials, fenestration pattern, and color of this one-story concrete and light colored aggregate bank make it visually inappropriate in the historic courthouse square environment. Intrusive.

46. Gulf Station. 209 East Marion Street. This station is one of several that the locally owned Royster Oil Company opened in Shelby during the 1920's, 1930's, and 1940's. The present c1960 station that replaced an earlier gas station is a typical Gulf Oil design for a building of this period. It is constructed of concrete block and brick. Intrusive.

47. Roger's Theatre Block. 213-219 East Marion Street. The grey concrete

faced Roger's Block exemplifies the conservative use of Art Deco details and is the only example of this popular twentieth-century architectural style in Shelby. Built in sections during the 1930's and early 1940's, the theatre building is still in use as a theatre and its lobby, auditorium, and storefronts have undergone few alterations. Contributing.

48. Sterchis Building. 14 West Marion Street. Designed as Sterchis Furniture store by the Shelby architectural firm of V. W. Breeze in 1939 for owner R. E. Campbell, and still in use by the same company today, this commercial building can be described as primarily Moderne in its architectural style. The use of six over six sash windows on all facades of the three-story brick building detracts from the otherwise streamlined character of the building. Sterchi has undergone few changes and is an important example of the commercial architecture built during Shelby's post-depression industrial and agricultural prosperity. Contributing.

49. Washburn Hardware Annex. 106 West Marion Street. Built in 1905 as part of the Washburn Block (#11-#17), this two-story brick commercial building retains its original storefront with brick cornice, second story label moulds, over the windows, recessed entry, and first floor display windows and is a rare unaltered example of this once characteristic building type. Contributing.

50.-51. Stores. 108, 110 West Marion Street. These two late nineteenth-century brick buildings date from before 1885 and are among the earliest surviving commercial buildings in Shelby. Although remodeled insensitively the buildings retain the unmistakable form and massing of buildings of that period and viewed with the Washburn Block (#11-#17) and the

Washburn Block Annex (#49) constitute a significant grouping of late nineteenth and early twentieth-century commercial buildings. Contributing.

52.-54. Hamrick Block. 125-131 West Marion Street. This block of buildings owned by the Hamrick family was built between 1921 and 1926. Although the front facade of this c1920 two-story brick building (#52) has been remodeled, the east side and rear facade retain the original character of a utilitarian early twentieth-century building. The adjacent one-story brick commercial building (#53) has fewer alterations than the aluminum covered one-story building to the west (#54). While insensitive remodelings have marred the straightforward simplicity of this block, the Hamrick Block does retain an integrity of scale and form that is characteristic of Shelby's commercial architecture. Contributing.

55. Bill's Cleaners. 200 West Marion Street. This c1950 one-story yellow brick dry cleaning is a utilitarian building that provides some edge definition along the north side of West Marion Street. Neutral.

56. (Former) A. B. Blanton Building. 201 West Marion Street. This two-story brick warehouse was built in the early 1920's as the A. B. Blanton Wholesale Grocery and later became the Thomas and Howard Warehouse. In the 1970's the warehouse was converted into a shopping mall with a group of shops off a central hall on each floor. Bricking in the windows, painting the brick exterior white and applying Chinese motifs to announce the Chinese restaurant tenant have diminished the original commercial and industrial feeling of the building. The warehouse, however, still is an important representative example of the industrial buildings west of the Southern Railroad tracks.

Contributing.

57. Blanton House. 303 West Marion Street. During the 1928 rebuilding of the Blanton Building (#27) opposite the courthouse square, George Blanton remodeled the West Marion Street bungalow on this property that he had acquired from his brother Charles Blanton in 1898. The imposing two-story brick colonial revival house is believed to have been built around the nineteenth-century W. L. Damron residence on the same site and to have undergone a significant early twentieth-century remodeling as a bungalow. Contributing.

58. Tom Moore House. 312 West Marion Street. In the early 1920's A. W. McMurray moved a mid-nineteenth-century house (since demolished) to the rear of this lot to build this residence for the Tom Moore family. This two-story red brick, hipped roof dwelling with its porte-cochere and side porch is typical of the two-story brick houses combining colonial revival, bungalowoid, and mission style characteristics that were built near the Marion Street School. Contributing.

59. (Former) Shelby High School. 400 West Marion Street. Now used as the Shelby Junior High School, the 1937 three-story red brick school with concrete details in the Moderne style was designed by the local architectural firm of V. W. Breeze. Like many of its contemporaries, the composition of the school employs a principal central block with recessed entry and a symmetrical composition. The Board of Education owns a large tract of land and has made numerous additions to the school complex. While some of these additions have been incompatible with the historic environment of West Marion Street, their

major impact is on West Sumter Street outside of the Central Shelby Historic District. The building and expansion on this site has resulted in the demolition of several nineteenth and early twentieth-century houses. The location of the school on West Marion Street, however, made Marion Street a desirable location for families and stimulated a building boom on the street in the 1920s. Retention of an early twentieth-century stone wall east of the school and street trees in the planting strip along West Marion Street reinforce the historic character of the main school block and its continuity with the rest of the street. Contributing.

60. (Former) First Baptist Church Parsonage. 405 West Marion Street. Shelby's First Baptist Church built this two-story brick parsonage in 1924. Now privately owned, the three-bay hipped roof dwelling with a central double dormer window is part of a significant grouping of houses built near the Marion Street School in the 1920's and 1930's. Contributing.

61. Webb House. 409 West Marion Street. Built by D. C. Webb in the mid-nineteenth-century both the interior and exterior of this two-story white frame house have been remodeled to facilitate its conversion into the Lutz-Austell Funeral Home. Although the house has departed from its original t-shaped plan, lost its nineteenth-century porch in the 1920's, and east and west wings have been added, the house retains two interior chimneys (although they have been rebuilt) and its nineteenth-century hoods over the windows. Contributing.

62. (Former) Episcopal Chapel. 413 West Marion Street. This 1902 Chapel of the Church of the Holy Redeemer was moved from its original location at the

corner of South Lafayette and Graham Streets to this location in 1940 when the congregation leased the South Lafayette Street property to the Standard Oil Company. The Lutz-Austell Funeral Home rebuilt the church as a funeral chapel with brick veneer, eliminated the bell tower, and made other minor changes but allowed the Episcopal congregation to continue to use the chapel until 1951 when the Church of the Holy Redeemer built a new church on Sumter Street.

Contributing.

63. Thompson House. 417 West Marion Street. The Thompson House is one of several two-story brick colonial revival residences built in the 400 and 500 blocks of West Marion Street in the 1920's. Contributing.

64. Bame Chiropractic Clinic. 421 West Marion Street. This one-story, flat roofed clinic visually intrudes on the pleasant residential streetscape of West Marion Street where two-story hipped roofed houses predominate. Intrusive.

65. Hill Hudson House. 503 West Marion Street. Built in 1927, the two-story yellow brick Hill Hudson House is a later example of the Colonial Revival builder's style that characterizes the 400 and 500 blocks of West Marion Street. Contributing.

66. Weathers House. 505 West Marion Street. Lee B. Weathers, editor of the Shelby Daily Star and a local Democratic politician associated with the Shelby Dynasty, built this two-story brick Colonial Revival house in the early 1920's. The house retains its original metal tile roof. Contributing.

67. J. O. Lutz House. 506 West Marion Street. This two-story brick Georgian Revival House dating from the late 1930's was built on the site of a nineteenth-century house that was moved to the rear of the lot and later demolished. While the present house has no historical significance it is compatible with Marion Street's 1920's and 1930's colonial revival houses. Neutral.

68. Julius T. Gardner House II. 509 West Marion Street. This two-story frame house with elements of both the Colonial Revival and Bungaloid styles was built between 1916 and 1921. Although the front porch has been altered and one window has been enlarged into a picture window, the house retains its essential historic character as part of the significant grouping of similar 1920's and 1930's houses. Julius T. Gardner, an older brother of O. Max Gardner and a multiple term mayor of Shelby built this home as well as several others on Marion Street and lived here for several years after moving from the nineteenth-century cottage at 513 West Marion Street (#70). Contributing.

69. Horace Eason House. 510 West Marion Street. Horace Eason, popular minister of education for the First Baptist Church built this two-story white frame Colonial Revival House in the early 1930's. Contributing.

70. Julius T. Gardner House I. 513 West Marion Street. The Julius T. Gardner House I is one of the three surviving nineteenth-century houses on West Marion Street. An eclectic array of sawn and turned ornaments exhibiting characteristics of the Gothic Revival and Queen Anne styles of architecture are distinguishing features of this one-and-one-half-story house. The introduction of a picture window on the front facade is the only major exterior alteration.

Built by Julius T. Gardner (see #68 for description of Gardner) before 1886, this house still in Gardner family ownership, with its irregular plan is an important example of late nineteenth-century eclecticism and ornamentation in Shelby. Pivotal.

71. J. H. Wells House. 514 West Marion Street. This mid-nineteenth-century farmhouse was built by J. H. Wells a prominent land owner in west Shelby. Contemporary with the Webb House (#61), the J. H. Wells House is said to be the oldest house in the area. Although the house is painted white today, the house was not painted originally and remained unpainted for many years. This characteristic two-story Piedmont farmhouse with its Greek Revival elements is a significant example of mid nineteenth-century domestic architecture in Shelby. Pivotal.

72. Moore House. 517 West Marion Street. Built by industrialist James R. Moore, the present owner's grandfather, in 1907, the Moore house is the only grandly executed example of the Colonial Revival style built on West Marion Street in the first decade of the twentieth century. Paired and fluted ionic columns support the two-story portico that dominates the symmetrically composed facade of this two-and-one-half-story white frame residence designed by Charlotte architect Richard Biberstein. Contributing.

73. W. J. Roberts House. 521 West Marion Street. The existing house is believed to have incorporated one or two rooms of the nineteenth-century house owned by J. A. Anthony, Shelby real estate speculator. No physical evidence of the early house is evident however. The house as we know it today, a two-story frame house with Colonial Revival and English Tudor Revival characteristics is

believed to have been designed by an architect for Shelby postmaster William J. Roberts between 1914 and 1916. Contributing.

74. Craver House. 522 West Marion Street. This two-story frame house in the Mount Vernon style was built in 1945 near the original site of the Blanton-Eskridge House (#87) that was moved to the rear of the lot facing Sumter Street. Neutral.

75. House. 601 West Marion Street. This late nineteenth-century one-and-one-half-story venacular cottage retains its original attached summer kitchen with chimney tower to the rear and is the only surviving example of its type on West Marion Street. Although no historical information concerning the house could be verified, the house makes a significant architectural contribution to the Marion Street neighborhood as a representative example of the late nineteenth-century venacular architecture of Shelby. Contributing.

76. Governor Clyde R. Hoey House. 602 West Marion Street. Governor and Mrs. Clyde R. Hoey built this Colonial Revival stucco-covered prefabricated house in 1920. Hoey, who was North Carolina governor from 1937 to 1941 and United States Senator from 1944 to 1954 and a key member of the Shelby Dynasty lived in the house until his death in 1954. Although Mr. and Mrs. J. L. Suttle, Jr. who bought the house after Hoey's death have made several alterations to the house, the exterior appearance and character of the house remain much as they were when the Hoeyes were in residence. The pergola, fountain and fish pool in the rear are distinctive landscape features. Pivotal.

77. Gardner House I. 605 West Marion Street. 78. Gardner House II. 607 West

Marion Street. J. T. Gardner (see #68 and #70) built these two frame prefabricated houses about 1925 in a speculative venture. Similar houses were constructed on West Warren and South Washington Streets between the wars, a period of tremendous population growth in Shelby. This pair of two-story frame houses have characteristics of the Colonial Revival, the Bungalow, and Prairie styles of architecture and are pleasant elements in the historic streetscape of West Marion Street. Contributing.

79. Henry Edwards House. 609 West Marion Street. Henry Edwards built this one-and-one-half-story brick and frame bungalow in 1926. Contributing.

80. Hennessa House. 610 West Marion Street. P. L. Hennessa, cashier of the Shelby Cotton Mill built a two-and-one-half-story hipped roof Colonial Revival house on land that he purchased from the J. K. Wells family in the early twentieth century. The house was considered one of the handsomest residences on West Marion Street and was illustrated in the Cleveland Star special edition of 1916. An unfortunate remodeling when the house was converted into apartments has diminished the original character of the house. Contributing.

81. Van Wageningen House. 615 West Marion Street. This modest story and one-half frame bungalow with central dormer and porte cochere was built between 1921 and 1926 and later became the residence of Fred Van Wageningen, the Ecole des Beaux Arts educated architect who worked in the Shelby architectural office of V. W. Breeze. Contributing.

82. Harold Pless House. 616 West Marion Street. This house was built about 1925 by J. T. Gardner and is similar to the houses at 605 (#77) and 607 (#78)

West Marion Street. Contributing.

83. Gilliatt's Building. 118 North Morgan Street. This simple two-story brick commercial building dating from the early 1930's retains its original character with its simple brick cornice, industrial windows on the second floor, and commercial storefront. Although the two end display windows on the first floor have have been enclosed, the building maintains its essential symmetry and basic proportions. Contributing.

84. House. 123 North Morgan Street. 85. House. 125 North Morgan Street. These two early twentieth-century dwellings were built before 1916 and are the only remaining residential type buildings in this area. Although both have been converted to commercial uses, they still reflect their original residential characteristics. While it is an eclectic composition, the house at 123 North Morgan Street with its shingled second story, decorative bargeboard, and central shed roof dormer exhibits enough bungoloid influence to unify it with the adjacent bungalow at 125 North Morgan Street. Although the front porch has been enclosed and the once shingled gables covered with mock half-timbering, the bungalow retains much of its early character. Its decorative bargeboards, however, are an unusual feature. Contributing.

86. Thompson Building I. 212 South Morgan Street. This utilitarian early twentieth-century one-story brick warehouse and its auxiliary metal shed that are still part of the Gheen (formerly Thompson) Lumber Company property provide continuity and contribute to the industrial character of this area west of the Southern Railroad tracks. Contributing.

87. Blanton -Eskridge House. 522 West Sumpter Street. Burwell Blanton, prominent Shelby banker, built this two-story frame Gothic Revival house in the 1880's. After Blanton moved to the "Banker's House" on North Lafayette Street, his daughter and son-in-law, Mr. and Mrs. A. R. Eskridge lived in the house. This house originally faced West Marion Street and was moved to the rear of the lot facing West Sumpter Street in 1954. Contributing.

88. Harness Shop. 119 North Trade Street. 89. Livery Stable. 129 North Trade Street. The brick harness shop and livery stable are the lone survivors of the pre-automobile age in uptown Shelby. These adjacent one-story buildings both retain their original form and have been adapted for new uses. Contributing.

90. Sears Warehouse. 125 North Trade Street. This one-story late nineteenth-century warehouse has had a number of uses and presently serves as the Sears Warehouse. It is a handsome structure with brick arches that unfortunately have been filled but still has the potential for restoration. Contributing.

91. Gardner Building. 2 East Warren Street. The Gardner Foundation still uses the second floor offices of this stucco-covered late nineteenth-century commercial building which has evidence of its original 1880's Italianate facade. The early twentieth-century balustrade above the cornice harmonizes with the Colonial Revival details of the adjacent Royster Building. The first floor storefronts have had a variety of remodelings and uses. Contributing.

92. Royster Building. 116 East Warren Street. Charlotte architect J. J.

McMichael designed this yellow brick, Classical Revival commercial building for Dr. S. S. Royster in 1910. Even the inconsistent remodelings of the two first floor storefronts do not spoil the symmetry of the eight bay East Warren Street facade. The 1940's remodeling of Loy's Men Shop in the eastern portion of the building is the best example of a Moderne storefront with carrera glass and appropriate commercial signs. Contributing.

93. (Former) Post Office Annex. 211 East Warren Street. This two-story Colonial Revival office building was constructed as the annex to the adjacent South Washington Street post office building (#110) after E. Y. Webb of the Shelby Dynasty was appointed a federal judge. Judge Webb had his office in the annex until his death in 1954. Contributing.

94. Lawyer's Building. 214 East Warren Street. This one-story frame building with false mansard roof is inconsistent with the architectural character of the courthouse square area and is slated for demolition in early 1983. Intrusive.

95. M. and J. Finance Company Building. 215 East Warren Street. This two-story brick building with its stucco-covered sides and hard brick veneer front was built in the 1940's and while not of historic merit adds to the overall high streetscape quality of East Warren Street. Neutral.

96. (Former) Shelby Daily Star Building . 217 East Warren Street. The Shelby architectural firm of V. W. Breeze designed the Shelby Daily Star building in 1939. Its Moderne characteristics of brick banding and industrial windows distinguish the two-story brick structure from other lesser quality basic brick commercial and industrial buildings. The Shelby Daily Star , once owned by

Governor Clyde R. Hoey and edited by Lee B. Weathers was the mouthpiece for the Shelby Dynasty. The building is of particular significance due to its association with the Dynasty. Contributing.

97. Wise Building. 1 West Warren Street. This two-story brick commercial building was built between 1900 and 1905 and has several warehouse additions to the south. It survived the 1925 fire of the Miller Block, the present site of the Penney's building (# 99). Contributing.

98. Siegler Shoe Shop. 5 West Warren Street. This two-story brick commercial building was built in the late 1920's after the fire that destroyed most of this block. Its similarity in form and scale to the adjacent Penney's building make it a pleasant addition to the block. Contributing.

99. J. C. Penney Building. 7 West Warren Street. This two-story yellow brick building was constructed according to standard J. C. Penney design in 1927. Replacing the Miller Block that was destroyed by fire, J. C. Penney remained in this desirable business location opposite the Cleveland County courthouse until J. C. Penney moved to the suburban shopping mall in 1982. The building is currently vacant. Contributing.

100. Drake Cutlery. 117 West Warren Street. This two-story brick commercial building dates from the late 1930s and may be the design of the Shelby architectural firm of V. W. Breeze. It has a curious composition with a streamlined almost Moderne front facade while its facade facing Trade Street employs Colonial Revival elements. Contributing.

101. Sears Building. 121 West Warren Street. The one-story, 1940's Sears building is a standard commercial structure that is compatible with the character of Shelby's uptown. Neutral.

102. Maxwells Building. 130 West Warren Street. This 1960's furniture store replaced a 1919 Blanton building located on this site. Although later than most of the buildings in the vicinity, Maxwells is compatible in scale, form, and massing. Neutral.

103. Kouris Warehouse. 200 West Warren Street. Built in the early 1930's as a wholesale fruit and vegetable market with a refrigerated basement, this warehouse, which is currently used by the City of Shelby as the Farmer's Market, is one of a significant grouping of buildings with associations to the agrarian basis of Cleveland County's economy. The two-story brick warehouse with Colonial Revival details may have been the work of the local architectural firm of V. W. Breeze. Contributing.

104. Service Station. 211 West Warren Street. This late 1920's gas station built on the site of a lumber company building that burned in 1926 is the earliest surviving service station in the central Shelby area. Presently used as a candy shop, the one-story brick station with its false facade and tile overhang across the front facade is an important vestige of the early automotive era in Shelby. Contributing.

105. Surplus Store. 212 West Warren Street. Built between 1921 and 1926, this two-story brick warehouse lacks the attention to detail of the adjacent warehouse at 200 West Warren Street but is part of the significant grouping of

buildings that give this portion of West Warren Street its industrial character. Contributing.

106. Thompson Building II. 213 West Warren Street. Built in the second decade of the twentieth century for the Thompson Lumber Company, this brick office with its frame additions and the adjacent brick warehouse and metal shed (Thompson Building I, #86), along with Kouris Warehouse (#103) and the Surplus Store (#105) are the surviving industrial buildings of this area that was historically a convenient location for establishments dependent on the railroad for transportation. Contributing.

107. Gibbs House. 520 West Warren Street. This fanciful bungalow with its intact interior and exterior Mexican details and Mexican influenced landscape of cactus and other exotic plant materials is a unique architectural feature in Shelby as well as a local curiosity. Still in the Gibbs family today, this one-story stuccoed house with varied roofline including a two-story tower, also retains its original tile roof and elephantine porch columns. Pivotal.

108. Central United Methodist Church. 20 North Washington Street. This handsome 1924 Gothic Revival Church is believed to be the design of Charlotte architect Louis H. Asbury. Its buttressed and crenelated towers and rounded arched windows and light colored stone details of bandings, inset crosses, and trim for windows and doors are distinguishing features. Contributing.

109. Farmer's Mutual Fire Insurance Company. 102 North Washington Street. This one-story brick c1970 building while not a major visual intrusion due to its low site location is still an intruder in the historic streetscape of the

courthouse square area. Intrusive.

110. (Former) Post Office. 3 South Washington Street. The two-story brick Colonial Revival United States Post Office with its symmetrical seven bay facade on South Washington Street was built in 1916 under the supervision of architects Lee Young and James A. Westmore. It is currently vacant following the construction of a new post office on Dekalb Street. Contributing.

111. Masonic Temple. 201 South Washington Street. This four-story brick Egyptian Revival Masonic Temple, the tallest building in Shelby, was designed by Charlotte architect W. G. Rodgers and constructed in 1924. It was recently approved for the National Register of Historic Places and is under rehabilitation. Pivotal.

112. Store. 205 South Washington Street. Concrete facing has obscured the original appearance of this two-story brick commercial building. The original fenestration pattern remains although the original windows do not. Neutral.

113. Professional Mall. 211 South Washington Street. This incompatible one-story office building is an intrusion in the South Washington Street streetscape. Intrusive.

114. Cleveland Times Building. 213 South Washington Street. Although the chemical warehouse to the rear of the structure has changed little from its early twentieth-century appearance, the front facade of this one-story brick building housing the Cleveland Times Publishing House has been completely

altered. Neutral.

115. (Former) Young Brothers Furniture Store. 219 South Washington Street.

Built between 1916 and 1921 and now occupied by Heilig Meyers, the entire facade of this two-story brick building has been faced with concrete panels. Although the building retains the massing and form of an early twentieth-century building, it has lost all of its characteristic details.

Intrusive.

116. United Cab Company. 220 South Washington Street. This tiny, one-story structure with its bell cast mansard roof acts as a bridge with the larger two-story brick building to the south. Although disharmonious in scale and form, the cab stand with its front facade covered with vending machines and vehicular entry screening the taxis from the street, adds a compact and controlled urban vitality and dynamism to the otherwise sedate South Washington Street.

Contributing.

117. Store. 222,224 South Washington Street. This four bay, two-story brick commercial building with its pairs of six over six sash windows on the second floor has a characteristic unornamented storefront of the 1930's. It still retains the original black ceramic tile aprons under the storefront windows.

Contributing.

118. Arnold's Jewelers. 226 South Washington Street. The Arnold's Jewelers building is a utilitarian, one-story brick commercial structure devoid of exterior detailing and typical of the commercial architecture built in Shelby in the 1930s and 1940s. Contributing.

119. Northwestern Bank. 231 South Washington Street. This 1970's pseudo-colonial bank with its differing setback interrupts the rythum of the streetscape and is an intrusion in the commercial South Washington Street area. Intrusive.

120. Shelby City Hall. 300 South Washington Street. Using WPA funds, the City of Shelby constructed this two-story brick Georgian Revival city hall and firehouse in 1939. Designed by local architectural firm of V. W. Breeze, the design of the building is attributed to the French architect Fred Van Wageningen (#81). Contributing.

121. Fanning- Washburn House. 313 South Washington Street. Walter Fanning, a local merchant, built this two-story frame Colonial Revival house in 1915. For most of the twentieth century Dr. Washburn, a prominent Shelby physician resided in the house. Recently, Dr. Frank Hannah has renovated it for his optometrist's office. The main block of the house is symmetrical although a side porch and side wing project from the north elevation. The central dormer reinforces the symmetry of the house with its paired windows of the three bay South Washington Street facade. Balustrades along the porch roofs add verticality. Mature shade trees along the stree and in the yard complement the house. Contributing.

122. The State Theatre. 318 South Washington Street. Currently operated as the Flick, The State Theatre opened in 1939. Although on the edge of the South Washington Street residential area, no residential structures were demolished to make a site available for it. The State is located on a lot that was traditionally used as a ball field. Its front facade has been covered with

panelized concrete facing but it is otherwise in its original form and use.
Contributing.

123. Fulenwider - Ebleltoft House. 323 South Washington Street. This two-story white frame house is one of the few ante-bellum buildings that survive in Shelby. Built in the 1850's by Swiss pioneer, Eli Fulenwider, the house is better known as the Ebletoft house. T. W. Ebeltoft, who retired from the Baptist ministry and operated a confectionary and bookstore in uptown Shelby, sold the house to Judge James L. Webb. Governor O. Max Gardner moved to this house after marriage to Judge Webb's daughter Fay. The Gardners moved from the house with the Webb family to 403 South Washington Street (#126) in 1911. The house retains its original twin interior chimneys and a Colonial Revival porch extends across the front facade. Pivotal.

124. E. Y. Webb House. 331 South Washington Street. E. Y. Webb, a member of the Shelby Dynasty built this early twentieth-century two-and-one-half-story frame Colonial Revival house on land he acquired from his brother. A federal judge and a United States congressman who authored the Eighteenth Amendment, Webb lived here until his death in 1954. His widow still resides at this address today. The house has a tall hipped roof that is accented by a dormer window with a Palladian inspiration. A three-sided projecting bay on each side of the entry doors accentuate the symmetry of the house. A broad, expansive porch extends beyond the main block of the house. Pivotal.

125. Dr. Ben Gold House. 402 South Washington Street. Local physician Dr. Ben Gold built this one-and-one-half-story frame bungalow with porte cochere between 1916 and 1921. Contributing.

126. Webbley. 403 South Washington Street. Judge James L. Webb remodeled this nineteenth-century house in the Colonial Revival style when he moved his household here in 1911. Listed on the National Register of Historic Places, Webbley was the residence of Webb's daughter and son-in-law Governor and Mrs. O. Max Gardner. Pivotal.

127. Patterson House. 404 South Washington Street. Alterations have eroded much of the original character of this early twentieth-century house. The installation of wide aluminum siding, fenestration and porch alterations, and other changes have resulted in a loss of scale and proportion although the house retains its original form, its intersecting gabled roof, and mature shade trees. Contributing.

128. Loy House. 406 South Washington Street. This two-story frame house with its irregular plan was built in the first decade of the twentieth-century and was the residence of shop owner Milton Loy in the 1930s and 1940s. A large porch that extended across much of the front facade has been replaced with a smaller porch that is tucked in the front ell of the house. This typical pattern book house has no exceptional characteristics but reflects the pleasant and comfortable homes that Shelby's middle class residents built near the uptown area. Contributing.

129. Fred Blanton House. 410 South Washington Street. Fred Blanton who founded M and J Finance Company built this simple two-story Colonial Revival inspired house with a porte cochere just prior to World War II. Contributing.

130. Royster House. 413 South Washington Street. Dr. S. S. Royster built this fourteen room Colonial Revival house between 1908 and 1910. Designed by Charlotte architect J. M. McMichael, the Royster house is believed to have had the first hot water heating system and first modern bathroom in Shelby. The freestanding classical portico with its giant order Corinthian columns is a notable feature. The house is a symmetrical composition with identical side porches and a central dormer window flanked by smaller dormers on each side. The fountain of which the pool still remains was located in the center of the front lawn and emphasized the essential symmetry of the house. The house retains its expansive lawn and myriad of shade trees. Pivotal.

131. Ford House. 414 South Washington Street. This early twentieth-century house has both Queen Anne and Colonial Revival characteristics but the loss of its porch and the application of brick veneer have somewhat altered the original character of the house. Contributing.

132. Tom Gold House. 416 South Washington Street. Built between 1921 and 1926 by Tom Gold, this two-and-one-half-story frame house is similar to other prefabricated houses built in Shelby in the 1920s (#77,#78,#82). The house has had a few alterations and retains its original front porch and porte cochere. Contributing.

133. Andrews- Royster House. 417 South Washington Street. Built before 1860 by Dr. William P. Andrews, Shelby's first surgeon, this house was extensively remodeled in the 1920s by Dr. S. S. Royster as a wedding gift for his son D. W. Royster whose widow still resides in the house. Dr. Royster employed Charlotte architect J. M. McMichael who had designed his Colonial Revival house next door

(#130) and the Royster Building on East Warren Street (#92). Although the house retains some original nineteenth-century interior details, the exterior was completely altered in the twentieth-century remodeling. The exterior end chimneys were rebuilt, the white clapboards covered with brick veneer, and a Colonial Revival portico and side porches added. Although the boxwood have been removed from the sides of the central walk, the lawn retains large pecan trees that are believed to have been planted by Dr. Andrews. The family of author Thomas Dixon lived south of the Andrews-Royster house with Dixon's mother's family, the McAfees, during the Andrews residence. The McAfee house has since been demolished. Contributing.

134. Bost House. 418 South Washington Street. The Bost family that founded the successful Bost Bakery built this prefabricated house in the mid 1920s. Although the house has lost its porch and has been clad with vinyl siding, it is still a representative example of its type and part of a significant grouping of substantial twentieth-century houses that Shelby's middle class built on the West side of South Washington Street. Contributing.

135. Crowder House. 420 South Washington Street. The hipped roof two-story frame Crowder House with its combination of Colonial Revival and Bungaloid characteristics is a representative South Washington Street residence. Contributing.

136. Stuart House. 421 South Washington Street. This early twentieth-century two-and-one-half-story house with Queen Anne massing and Colonial Revival details was covered with brick veneer early in the century. This house was built on land that was originally part of the side yard of the McAfee property

where author Thomas Dixon was born. Contributing.

137. Baker House. 424 South Washington Street. Mature shade trees along the street and in the yard help this one-and-one-half-story c1950 brick house fit into the South Washington Street environment. Neutral.

138. Brackett House. 500 South Washington Street. Bennie Brackett who managed the Hotel Charles lived in this two-story frame early twentieth-century house. The principal block of this house has the basic symmetry that most builder Colonial Revival houses possess. A small porch has replaced the original long front porch. Contributing.

139. Apartment House. 504 South Washington Street. A 1960s brick apartment house that resembles a brick ranch house along South Washington Street was built to replace a turn-of-the-century frame house on this lot. While presenting a single family residence appearance it is still visually intrusive to the historic environment. Intrusive.

140. Blakley House. 505 South Washington Street. The Blakely family built this house in the 1940s near the site of the LeRoy McAfee house where author Thomas Dixon was born. The McAfee house was moved to the rear of this lot facing Dekalb Street and was later demolished. Neutral.

141. Brice -Miller House. 511 South Washington Street. G. G. Brice, a prominent cotton buyer and Shelby alderman built this house in 1882 as an impressive Second Empire style house similar to the "Banker's House" on North Lafayette Street. R. B. Miller, another prominent cotton buyer, purchased the

property from Brice's widow. J. C. Smith, manager of the Shelby Cotton Mills and Mayor of Shelby, is believed to have been the owner responsible for the major remodeling of the house between 1921 and 1926. The mansard roof was replaced by a high hipped roof with side dormers and a porte cochere and a south wing were added to the building. Only nineteenth-century hoods above the windows remain as exterior evidence of the original appearance. Contributing.

142. House. 514 South Washington Street. This modest brick bungalow with wide sloping roofs over the principal block of the house and porch dates from the 1920s. It serves as a characteristic element that complements the South Washington Street environment. Contributing.

143. "Delcourt." 516 South Washington Street. Built by J. Linsay Ross but named for a later owner Delle Wilson Harrison Hoey (Mrs. Franklin Hoey), this house, like many on the west side of South Washington Street, was built with both Colonial Revival and Bungaloid characteristics. The loss of the front porch has diminished the Bungaloid aspects of this house that a 1916 newspaper supplement described as a bungalow. Contributing.

144. Tiddy House. 519 South Washington Street. This modest one-and-one-half-story bungalow is believed to have been built in the 1920s by Miles Tiddy. Contributing.

145. Brittain Apartments. 520 South Washington Street. A one-story 1970s brick apartment house occupies this site of the Gee House that was demolished so that this building could be constructed. Intrusive.

146. House. 521 South Washington Street. A 1970s one-story brick Colonial house was built on this site of the nineteenth-century James Tiddy House that was destroyed by fire. Intrusive.

147. (Former) Presbyterian Manse. 525 South Washington Street. The nineteenth-century Presbyterian Manse is believed to have been built by local builder Mike Rudisill and begun before 1883. The modest one-story frame cottage built with an L-shaped plan and a cut out lacework bargeboard is a restrained variation of the popular nineteenth-century domestic gothic cottage. The twentieth-century owner Hubert Plaster, whose widow still resides in the house, was a Mayor of Shelby. Pivotal.

148. Bateman House. 529 South Washington Street. The Reverend and Mrs. T. D. Bateman built this handsome shingled bungalow about 1911. The one-and-one-half-story house with large intersecting hip-roofed dormers on each facade and a porch that encloses the house on three sides has had few exterior changes since a photograph of the house appeared in a 1916 newspaper supplement. The Reverend Bateman, a Presbyterian minister, had one of the largest and best libraries in Shelby. Contributing.

149. Miller House. 601 South Washington Street. This residence of A. C. Miller, Jr. probably incorporates portions of the nineteenth-century A. C. Miller, Sr. house that was built on the same site. The prominent Miller family had extensive real estate holdings in Shelby and engaged in cotton buying. Sanborne maps indicate that the house was enlarged between 1916 and 1921. Local sources consider the house as being almost completely rebuilt after World War II. Although brick veneer has been applied to the facade, the fenestration

changed, and porch details have been changed, the two-and-one-half-story house with its steep gabled roof and porch extending the length of the front facade contributes to the architectural character of South Washington Street.

Contributing.

150. Jenkins House. 602 South Washington Street. Captain J. Frank Jenkins had built this two-story Colonial Revival house by 1916 when a Cleveland Star special edition listed South Washington Street as his address. Changes to the porch and the addition of exterior stairs on the south elevation are the only major exterior alterations. Contributing.

151. Miller Apartments. 603 South Washington Street. Cotton buyer and real estate investor A. C. Miller built this two-story stucco covered building in the side yard of 601 South Washington Street (#149) in 1937. Records at the L. Pegram Holland architectural office indicate that the firm's predecessor V. W. Breeze designed the complex in 1937. The hipped roof, symmetrical facade, and sensitive incorporation of multiple entries disguised as side porches allow the complex to blend with the earlier single family residences that characterize South Washington Street. Contributing.

152. Ryburn House. 606 South Washington Street. Shelby attorney Robert L. Ryburn is believed to have built this residence near the time of his marriage in 1892. Described in the Cleveland Star Supplement of 1916 as a "handsome residence of modern architecture," the house is a Queen Anne style cottage. Although it incorporates a multiplicity of rooflines and projecting bays, it has a deceptively diminutive appearance. Mrs. Ryburn and a group of South Washington Street women met at the Ryburn residence in 1894 to organize a

woman's club called the "Reading Circle." Later renamed the "Chicora," the club is believed to be the oldest existing women's club and the first of the North Carolina women's literary clubs. Contributing.

153. Graham- Roberts House. 609 South Washington Street. Built by the Graham family in 1868, this small Second Empire house is believed to be the first Shelby house built with a mansard roof. Although the house has lost its original tower and porch, it is one of only two remaining examples of the Second Empire style in Shelby. Captain Frank Roberts, who was the Chairman of the Board of County Commissioners during the construction of the (Former) Cleveland County Courthouse in 1907 was a significant later owner. Contributing.

154. House. 612 South Washington Street. Mature shade trees along the street and in the yard lessen the impact of this one-story 1960s brick house of the historic environment of South Washington Street. Neutral.

155. Hugh Miller House. 613 South Washington Street. A. C. Miller built this one-and-one-half-story bungalow shown on the 1916 Sanborn Map for his son Hugh. This rusticated concrete bungalow has had few exterior alterations. Contributing.

156. LeGrand House. 614 South Washington Street. This hipped roof house appears on the 1916 Sanborn Map. In 1938 the Shelby architectural firm of V. W. Breeze designed a new porch, the Chinese Chippendale balustrade, and the south wing for owner R. T. LeGrand. Contributing.

157. House. 615 South Washington Street. Mature shade trees embellish the landscape of this modest one-and-one-half-story pre 1916 bungalow. Although the house is bungaloid in form, it has the basic symmetrical composition and hipped roof of the Colonial Revival houses on the west side of South Washington Street. Contributing.

158. House. 621 South Washington Street. This two-story frame house with rebuilt twin central chimneys is typical of the semi-rural properties that were absorbed into the expanding town of Shelby. Although specific historical information about the house is unavailable, the house and its one-story kitchen ell appear to have been built in the last quarter of the nineteenth-century. Although the turned posts and balustrades of the porch (that extends across most of the front and part of the south elevations) and the brick foundation are not original, the house on its large lot retains the unmistakable rural feeling that characterized this area until the first decade of the twentieth-century. Expansion of a Dekalb Street parking lot to the east and north sides of the lot infringe on the property's otherwise rural landscape. Contributing.

159. House. 622 South Washington Street. The 1921 Sanborn Map indicates that this house was moved farther back on the lot sometime after 1916 and that a front porch was added at the same time. The original house appears to have been the type of asymmetrical one-story house based on the formerly popular Queen Anne style that builders constructed in Shelby between 1900 and 1920. This modest frame house is characteristic of the simple dwellings built on the edge of fashionable neighborhoods at the turn of the century. Contributing.

160. House. 624 South Washington Street. This one-and-one-half-story frame bungalow with Dutch Colonial elements was built between 1916 and 1921. Its engaged porch and porte cochere to the north of the porch are distinguishing features. Contributing.

161. House. 625 South Washington Street. This modest one-story frame bungalow was built in the late 1920s. Its front porch with columns supported on brick piers and a simple balustrade is a characteristic feature of similar houses. Contributing.

162. House. 626 South Washington Street. This brick bungalow built in the 1940s is a pleasant but unassuming element in the streetscape of South Washington Street. The large shade trees that line the street unify the simple houses at the southern end of South Washington Street with the grander residences to the north. Neutral.

163. House. 627,629 South Washington Street. This two-story frame duplex dating from the late 1930s neither contributes to nor detracts from the historic character of South Washington Street. Although the house lacks the symmetrical composition of most of the South Washington Street houses, its consistent setback and vegetation allow the house to blend in with the rest of the streetscape. Neutral.

164. House. 700 South Washington Street. Like the house at 622 South Washington Street (#159), this house with its basic asymmetrical L-shaped plan and attached kitchen wing, is a characteristic one-story frame early twentieth-century version of the builder's Queen Anne style with the steep

gabled roof that was typical of the nineteenth-century Gothic Revival cottages that were popular in Shelby. Contributing.

165. House. 705 South Washington Street. This one-and-one-half-story bungalow with its three bay dormer and well detailed porch was built in the late 1920s and is the southernmost structure to reflect the character of the Central Shelby Historic District. Contributing.

8. Significance

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

Specific dates

Builder/Architect

Statement of Significance (In one paragraph)

Shelby, a typical North Carolina county seat and textile manufacturing town in the piedmont region, is best known as the home base of a powerful, political organization that controlled twentieth-century state Democratic politics, and thus North Carolina state government for over a quarter of a century and brought North Carolina into the leadership of the national Democratic Party under Franklin Roosevelt's New Deal administration. The 1928 election of Shelby citizen O. Max Gardner as governor inaugurated an era of political influence and dominance known as the Shelby Dynasty. This political organization or machine contributed significantly to political and economic developments in North Carolina from Gardner's governorship until the death of his brother-in-law and political ally, United States Senator Clyde R. Hoey in 1954. The Central Shelby Historic District where Gardner, Hoey, and other members of the Shelby Dynasty lived and worked encompasses much of the original area of the courthouse town that was established in 1841 as well as areas that developed south and west of the original town limits as agricultural, commercial, and industrial prosperity stimulated residential expansion in the first three decades of the twentieth century. The district contains an architectural mix that is characteristic of a North Carolina courthouse town. Symmetrical, three bay, white frame houses of the pre-civil war period survive amidst the Gothic Revival cottages and great columned Colonial Revival houses, pleasant bungalows, and Colonial Revival inspired builder houses of the shop owners, attorneys, physicians, and cotton brokers who dominated Shelby's political, social, cultural, and economic life in the early twentieth century. These residential neighborhoods have changed little physically since the 1920s and 1930s when national and state political figures visited Governor O. Max Gardner at Webbley on South Washington Street. Expansive lawns and shade trees still link the simple and grand houses that line South Washington and Marion Streets. Shelby's central business district adjoining West Marion and South Washington Streets is dominated by the tree-shaded Courthouse Square that Shelby native and author Thomas Dixon described in his historical romances. The central business district retains the density it developed in the years after 1900 as a prosperous agricultural support center in an industrial town. Brick blocks with manufactured metal cornices and structural but ornamental brick detailing coexist with architect designed Classical Revival storefronts. Although many first floor facades were altered following World War II, the central business district, as a whole, exhibits the architectural character it possessed when the leaders of the Shelby Dynasty maintained second floor law offices in uptown Shelby and practiced law in the 1907 Cleveland County Courthouse. The Central Shelby Historic District with its characteristic North Carolina piedmont built environment, is significant for its contributions to the architectural, commercial, literary, and political life of North Carolina and the United States.

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**CENTRAL SHELBY HISTORIC DISTRICT
CRITERIA ASSESSMENT**

The Central Shelby Historic district possesses significance in American history because of the associations in this largely intact neighborhood where the major political figures of North Carolina's Shelby Dynasty lived, worked, shopped, and worshipped in the late nineteenth and first half of the twentieth centuries. The district with its mix of nineteenth and early twentieth century residential, commercial, and institutional buildings possesses integrity of location, design, setting, materials, and workmanship, and:

A. as the county seat of a major cotton producing county, is associated with the commercial and industrial growth stimulated by agricultural production and prosperity;

B. is associated with the lives of significant North Carolina Democratic Party political leaders, including O. Max Gardner, Depression-era governor of North Carolina, and his allies, Governor Clyde R. Hoey, James L. Webb, E. Y. Webb, and other politicians who held state and local offices as well as being closely associated with the residential and commercial neighborhoods of the mercantile and professional families who contributed to the growth and development of Shelby;

C. embodies, through its mix of dwellings ranging in architectural style and period from ante-bellum to bungalow, the characteristics of the houses of the influential decision-makers of Shelby's mercantile and professional classes and possesses a central business district that represents a significant and distinguishable entity with individually outstanding components as well as brick blocks that are characteristic of a prosperous county seat in the period between 1890 and 1930; and

D. that has yielded through its historical associations information about the personalities, events, and places associated with the political organization known as the Shelby Dynasty.

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Shelby, county seat of Cleveland County, lies in the Piedmont Plateau between the North Carolina Coastal Plain and the Appalachian Mountains. Cleveland County, with its well-rounded hills and low rolling ridges that are characteristic of the North Carolina Piedmont, is known for its broad valleys and deep residual soils. Cleveland County is bounded on the north by Burke County, on the east by Lincoln and Gaston counties, on the south by the State of South Carolina, and on the west by Rutherford County.

Shelby is a typical North Carolina county seat and textile manufacturing town in the piedmont region and is best known as the home base of a powerful, political organization that controlled twentieth-century state Democratic party politics and North Carolina state government for over a quarter of a century. The 1928 election of Shelby citizen O. Max Gardner as governor inaugurated in North Carolina an era of political influence and dominance known as the Shelby Dynasty. This political organization or "machine" that became closely linked with the national Democratic Party during Franklin Roosevelt's New Deal administration contributed significantly to political and economic developments in North Carolina from Gardner's governorship until the death of his brother-in-law and political ally Clyde R. Hoey in 1954.

When the January 11, 1841, Act of General Assembly established Cleveland County and provided for a county seat in the vicinity of present-day Shelby, the site of the future town was little more than pasture and woodland.¹ This territory, formerly part of Rutherford and Lincoln counties, had been occupied since the 1750s when it was part of Anson County, then North Carolina's westernmost county. Clarence Griffin in the History of Old Tryon and Rutherford Counties described its early settlers as "Scotch-Irish and Germans from Pennsylvania" whose families had entered the colonies at the port of Philadelphia and subsequently had made their way south into Virginia and the North Carolina communities of Charlotte and Salisbury along the Great Philadelphia Wagon Road.² From these communities, the new settlers made their way into the more distant country that would become Cleveland County. One such immigrant was John Teeter Beam (anglicized from Baum) of Hamberg and father of fifteen children. Virginia natives such as George Blanton also followed this route into North Carolina. Inter-marriage between the Pennsylvania immigrants and migrating Virginians produced the familiar Cleveland County names of today. Nearly half the old influential families of Shelby--the Blantons, Gardners, Webbs, Roysters, Youngs, Hamricks, Wrays, Suttles, and McBrayers--trace their lineage to this same George Blanton of Virginia.

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A typical nineteenth-century Cleveland County marriage occurred between Blanton's descendent William Gardner and John Teeter Beam's daughter Rebecca, grandparents of O. Max Gardner, who would become Shelby's leading citizen in the twentieth century and a relation of the early settling families who built and developed the town of Shelby.³

The newly formed Cleveland County began with controversy: the residents of the eastern section in the former Lincoln County wanted the county seat in their vicinity while those people in the western portion that was formerly Rutherford County wanted the county seat to be located near them. To settle this controversy, the Cleveland County Court appointed a committee to agree on a site. After months of objections from residents of both sections of the county, James Love who owned all the land on both sides of what is now Highway 18 from Zoar Church to a point north of present day Shelby offered to settle the dispute by offering the county 147 acres of land for the county seat. The committee accepted Love's deed for "\$10 per 100 acres," a token payment; Love had paid fifty cents per acre for it.⁴ According to his descendent Fay Webb Gardner (Mrs. Max Gardner), James Love was a "man of much influence." Love was a deacon in the Zoar Baptist Church, owned many slaves, and was the owner of the only threshing machine in the vicinity as well as the county's only harness shop.⁵ In addition, William Forbes sold the county an adjoining rectangle of fifty acres west of the Love tract for ten dollars.⁶ Little is known about Forbes except that his gift was actually recorded before the Love deed although the Love gift is believed to have been the first offer to the county.⁷ Later surveys challenged the original locations and acreages of both tracts but the county accepted the grants as originally deeded and began immediately to lay out lots.

These grants of land provided the new county not only with enough land to establish a county seat but also with lots dedicated and set apart for educational academies for both males and females and a lot each for the Baptist, Methodist, Presbyterian, and Episcopal congregations. Love empowered the county to sell the remainder of the tract in lots at public auction and to use the proceeds for the construction of public facilities: namely, a courthouse, jail, and poorhouse.⁸ The Town of Shelby, named for Isaac Shelby, the Revolutionary War hero of the battle at nearby Kings Mountain, was officially incor-

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porated by an Act of the Legislature in 1843 as a circular town extending one-quarter mile in each direction from the public square.⁹ With the construction of a new brick courthouse in 1845, the public square became the governmental as well as the physical center of the new town at Shelby. By 1850, Shelby consisted of 160 lots, plus the courthouse square; 156 of these lots had been sold or designated with only four of the lots remaining for disposition by the county.¹⁰

Although Shelby's early growth and development can be attributed solely to its designation as county seat, the town grew little during antebellum years. Poor roads, a lack of bridges over major creeks and rivers, and the absence of rail connections hindered the development of trade and industry in Shelby before the Civil War. Contemporary accounts described Shelby at the time of the Civil War as "just a wide place in the road, mostly woods and all frame buildings," with the exception of the brick courthouse."¹¹ Although Shelby had been laid out with wide streets, these streets remained dirt roads unpaved and lacking sidewalks to define their edges. Many lots remained undeveloped through the nineteenth century.

The religious denominations of antebellum Shelby paralleled the predominant religions in the rest of the state. The fact that James Love designated lots for the use of the Baptist, Methodist, Presbyterian, and Episcopal congregations indicates that there were members of all four denominations in Cleveland County at its formation in 1841. Only the Methodist congregation built its church opposite the public square as Love had intended. All four denominations, however, built churches within two blocks of the square during the nineteenth century. Although none of the original church buildings remains today on its site, only the Episcopal church has relocated outside the downtown area in the twentieth century.

The Baptists who declined an offer of land from the county and, instead, purchased a lot on North Lafayette Street, became the largest and most influential denomination as the nineteenth century progressed. The Reverend James Webb of the illustrious Webb family of Shelby and a leading Baptist minister of the time was the first pastor. Shelby's early families were well-represented in the membership of the Baptist Church. The Loves, Blantons, Webbs, and Gardners were among the membership. Their white frame church was the focus for much of the community life of Shelby. Although the custom was for marriage to take place

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at home, town founder James Love's daughter Susan married Dr. William P. Andrews of Washington Street (#133) in a marriage ceremony at the church in 1851--Shelby's first church wedding--with members of the Webb and Blanton families among the attendants.¹²

The Civil War interrupted life as usual in Shelby and Cleveland County with many of their men serving in the Confederate forces. It is hard to determine if the war delayed Shelby's entry into the post war industrial activity of the 1880s but the war certainly diminished personal fortunes, left Shelby's population with little capital for immediate reinvestment, and left the local economy in ruin. General George Stoneman's army from Tennessee, a force of 6,000 entered western North Carolina in the spring of 1865, ravaging property, food, and supplies in the Shelby vicinity. Cleveland County resident James Carson Elliott in The Southern Soldier Boy: A Thousand Shots for the Confederacy, wrote of Stoneman's men "marauding the country in quest of horses and provisions."¹³ There was little physical damage, however, to individual residences or town property and the intact town of Shelby escaped the task of physically rebuilding.

The Reconstruction period following the war brought tremendous social and political changes to the Shelby community. The loss of personal fortunes and disenfranchisement of the returning Confederate soldiers created tensions that were intensified by the Republican and black dominated Reconstruction era politics. The small, isolated town would be governed by "outsiders" for over a decade. Shelby as the setting for Thomas Dixon's The Clansman and The Leopard's Spots would become in the Southern mind a generation later the prototypical, suffering Southern town turned topsy-turvy.¹⁴ The long term impact of Reconstruction in Shelby may have been more significant as a literary model than as a temporary re-ordering of society.

However temporary, Reconstruction in Shelby was immediate. Shortly after Lee's surrender at Appomattox in 1865, Federal troops moved into Shelby and occupied the courthouse square, the very visible and central location that had always been the heart of the town. Young Thomas Dixon, who frequently visited the Washington Street McAfee residence where he was born, observed the troops feeding their horses on the square.¹⁵ Dixon also observed the local resentment against the Reconstruction forces that gained control of county elections and appointed many of the court officers. This resentment manifested itself in the Ku Klux

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Klan.

According to local tradition, young Dixon unwittingly played a role in the establishment of the Ku Klux Klan in Shelby and Cleveland County by delivering a message from the Klan's organizer Nathan B. Forrest to Dixon's uncle, Colonel Leroy McAfee. Forest's message was an appeal to McAfee, a Shelby attorney, to organize the Klan in Cleveland County.¹⁶ Dixon, who dedicated The Clansman to McAfee, grand titan of the Klan, fictionalized his uncle and his associates, their Washington Street neighborhood, and Shelby's courthouse square in his novels. Dixon claimed that Hambright, the village setting for The Leopard's Spots, was based on Shelby.¹⁷ Dixon's descriptions of the courthouse square and tree-lined streets still accurately reflect the character of Shelby today. That Shelby still fits Dixon's physical description of a piedmont North Carolina town adds to its historical interest today.

Economic progress immediately after the war was slow: improved transportation was essential for economic recovery and Reconstruction politics prevented the passage of significant railroad legislation in the first post war years. Branson's North Carolina Business Directory for 1869 shows that Shelby in the years immediately following the war had changed little from the rural county seat economy that it had been throughout the antebellum period. Its major businesses were the types that supported the day-to-day life of the community. Carpenters, wheelwrights, silversmiths, gunsmiths, blacksmiths, grocers, druggists, butchers, and tailors all operated businesses in Shelby in 1869. Manufactures were also locally oriented: flour mills were plentiful and other essential trades for the town included builder Mike Rudisill's planing mill, a boot and shoemaker, two cabinet makers, a saddler, and a harness maker. The same four religious denominations remained the major religious affiliations with the Baptists maintaining the largest number of members. Four attorneys practiced law in the courthouse town; at least six physicians practiced medicine; and one man operated a male academy.¹⁸

Toward the end of Reconstruction, Shelby began to make industrial progress with the assistance of Northern investors and industrialists. In 1872, J. J. Babington of Pittsburgh and Massachusetts inventor M. S. Worthington formed the Carolina Sewing Machine Company at the old Shelby Foundry on North Lafayette Street. Prominent Shelbians such as

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banker J. J. Jenkins, Captain J. W. Gidney, Dr. Chancey Gidney, W. P. Love, and builder Rudisill, were also associated with the sewing machine company that continued to produce stoves, stamping mills, flour and cane mills, wagons, and buggies for local use.¹⁹ By the end of the 1870s, Shelby had begun slow but steady growth and development--trends that would continue for a century.

Most sources agree that the Democratic victory in the Vance-Settle campaign and the recall of Federal troops in 1877, marked the end of political and military Reconstruction in North Carolina. In Shelby, these events were preceeded by the introduction of rail service by the Carolina Central Railroad in 1874. Better transportation made travel and trade easier, faster, and cheaper. Expanded rail facilities in North Carolina were important to the state's social, economic, cultural, and political development.²⁰ The coming of the railroad to Shelby undoubtedly spurred the growth of business and restored confidence in the town's potential as evidenced by other events in 1874.

In that same year, 1874, Shelby's first banking institution, the Cleveland Savings Bank (predecessor of the present First National Bank) was organized. This incorporated bank grew out of a private bank started the year before by industrialist J. J. Jenkins. In the same year that he incorporated his bank, Jenkins built the impressive Second Empire style house that to this day remains the grandest residence ever built in Shelby.²¹ The incorporation of the bank, construction of the stylish home residence known as the "Banker's House," as well as the introduction of the railroad--all in 1874--signalled Shelby's recovery from war and inaugurated a period of growth and development.

Still serving primarily rural Cleveland County in the 1880s, Shelby's economy was based on the agricultural production of Cleveland County's farmers whose principal crops were corn, wheat, oats, cotton, potatoes, rye, sorghum cane, tobacco, and vegetables.²² Legal affairs were still handled by four law firms in the county seat; there was still only one bank, and general merchants and tradesmen still dominated the local economy. Industries remained small and local: blacksmiths, wheelsmiths, corn mills, flour mills, and grist mills. There were also sawmills and tanneries in Shelby in the early 1880s. A listing of prominent farmers in the Shelby vicinity for 1883-1884 included several major businessmen of Shelby: Burwell Blanton of Lafayette Street, J. J. McMurray of Marion Street, and

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John Tiddy of Washington Street were among them.²³

The continuity of agricultural production in Cleveland County, a fledgling industrial development, and railroad access produced corresponding expansion in the wholesale and retail trade of Shelby. As a growing county seat, Shelby was the largest town in Cleveland County and the principal residence and workplace for business and professional classes. Chataigne's North Carolina State Directory and Gazeteer for 1883-1884 shows more Cleveland County businesses, physicians, and attorneys in Shelby than in any other community in the county.²⁴ Although Shelby was the county seat, the 1880 United States Census records that the population was still less than a thousand inhabitants--990 to be exact.

Burwell Blanton, descendent of early Cleveland County resident George Blanton, was an original shareholder in the Cleveland Savings Bank (after 1903, the First National Bank). By 1888, the firm became B. Blanton and Company.²⁵ Blanton also acquired Jenkins impressive "Banker's House" and moved from his more modest Gothic Revival cottage (#87) on West Marion Street to the Second Empire style house on Lafayette Street. Blanton was a major force in Shelby's emerging industrial economy. With other investors, A. C. Miller (#149) and Rush Oates, Blanton opened the Belmont Cotton Mills on South Lafayette Street in 1887. According to the 1889 Shelby, Sketch of a Thriving Town, Belmont Cotton Mills had 120 employees and its buildings were "substantially constructed of brick...and not wanting in architectural beauty."²⁶ While the textile industry was important in nineteenth-century Shelby, textiles would begin to have their biggest impact on Shelby in the second decade of the twentieth century.

The 1889 Sketch of Shelby and an 1897 newspaper special edition depict Shelby's commercial and industrial growth in the late nineteenth century. By 1889 Shelby had two cotton factories, seven wood and iron shops, two foundry and machine shops, two sash and blind factories, one bank, thirty dry goods and grocery stores, two furniture stores, three drug stores, one military school, one female seminary, several private schools, eight churches, two completed rail lines and one under construction, three telegraph lines, two livery stables, one music shop, three millinery shops, two harness shops, three large hotels, a masonic lodge, a YMCA, two barber shops, a bakery, an opera hall, two newspapers (one Democratic and one Republican), three printers, three tin and copper shops, and a

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photographer as well as physicians, attorneys, and investors. The majority of these enterprises were located in the downtown near railroad connections and the courthouse and business district.²⁷

An 1897 special edition of the Cleveland Star described Shelby as a city "throbbing with civic pride."²⁸ The Masonic lodge, the YMCA, the Knights of Pythias, the Woodmen of the World, and the United Camp of Confederate Veterans were flourishing organizations. In 1894, the women of South Washington Street organized a literary club; the club which held its organizational meeting at the Ryburn residence (#152) is believed to be the state's first literary society for women.²⁹

The 1897 description of business and industry showed few changes since 1889. The most significant developments were the establishments of three new cotton gins, one roller mill and one roller covering mill.³⁰ It is interesting to note that Shelby had acquired a bicycle shop.³¹ Bicycles were extremely popular in late nineteenth-century towns and cities, and cyclists were almost always advocates for paved roads. Shelby's roads would remain unimproved until 1916.

Although Shelby still had dirt streets, the 1897 special edition boasted that the "old log churches and buildings" of the settlement era "had been given up or rotted down."³² Shelby's neighborhoods consisted of good, comfortable frame houses as domestic building had kept pace with commercial and industrial expansion. Like most piedmont towns of this period, Shelby enjoyed a practical layout. Proximity to work often determined place of residence. Industrialists, merchants, and professionals lived on residential streets near the central business district so that they could walk to work and be near the banking and mercantile establishments they needed.

Although Shelby had become a town of some importance by the turn of the century, it was still very rural. In 1902, the Shelby Baptist Church found it necessary to build a fence to keep stray horses and cows out of its churchyard.³³ T. S. Gold's 1905 Glimpses of Shelby provides an enlightening view of the town after 1900 as a community "blessed with conservative but thrifty people, happy homes and firesides, and good schools, and churches." Although Shelby by this time had some manufacturing and an expanding central business dis-

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trict, the pamphlet explained that Shelby was not "filled with commercial and financial enterprises and bustling with industrial activity."³⁴ The purpose of the pamphlet, however, was clearly promotional, informing "homeseekers" and "capitalists with money to invest" of the healthful climate and rich resources. Gold emphasized Shelby's convenient railroad connections and he noted that the well-known banking firm of B. Blanton and Company had become the First National Bank and that Charles Blanton (#57) was president of both the Shelby Cotton Mills and the First National Bank. Blanton had also organized the Shelby Building and Loan Association in 1905.³⁵ By 1905, Shelby Cotton Mills was the largest single enterprise in Shelby with a capital stock of \$150,000. The majority of its directors were members of Shelby's early and still influential families: J. D. Lineberger, J. J. McMurry, Dr. H. D. Wilson, M. N. Hamrick, and M. M. Mauney were associated with the mill.³⁶ A. C. Miller, another leading Shelby citizen, industrialist, and resident of South Washington Street continued to operate the Belmont Cotton Mill.³⁷

Gold noted that downtown establishments consisted primarily of dry goods, notions, hardware, groceries, drugs, and jewelry--typical fare for a turn-of-the-century central business district.³⁸ Downtown Shelby also supported four hotels with the Central Hotel, adjacent to the First National Bank in the Blanton Building (# 27), as Shelby's finest hotel--a status a hotel in this location would maintain until the decline of downtown hotels in the 1950s.

A combination of deteriorating early buildings, increasing populations, and improving economic conditions encouraged local churches to erect new buildings toward the end of the century. The Methodist congregation replaced its first church building and the Episcopal congregation built a new chapel on South Lafayette Street (#62) in 1902. The Shelby Baptist Church completed construction of its second church in 1889. The construction of a third church on the same site in 1910 (# 24) occurred not so much because of the demands of an expanding congregation but because of dissatisfaction from the start with the ill-fitting windows and poor craftsmanship of the second church.³⁹

Expanding industrialization seems to have had an effect on the makeup of church membership with the establishment of churches in less affluent sections of town for working class members. In March, 1901 the Shelby Baptist Church erected a chapel for workers of

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of the Shelby Cotton Mill. In 1908, this chapel became the basis for the Second Baptist Church; the Shelby Baptist Church became the First Baptist Church with its members still among the town's most prominent citizens.⁴⁰ The members of the 1909 building committee, for example, reflected the longstanding association of many of Shelby's leading families with the First Baptist Church. Many of these members were already political associates in an alliance that would soon achieve statewide significance. J. L. Webb (#123), E. Y. Webb (#124), O. M. Mull (# 17), Charles Blanton (# 57), George Blanton (# 87), J. J. McMurry, and A. P. Weathers (# 28) were among its members who were prominent Democrats and residents of the streets adjacent to the uptown commercial area.⁴¹ The third church that these men guided through construction remains today--remodeled--but still a symbol of the emerging identity and self-confident leadership of these men who would assist in the building of Shelby's political dynasty later in the century.

Just as the Baptist Church was a key institution that affected more than the religious life of Shelby, one of the local newspapers would also become closely allied with the political interests of the emerging Shelby Dynasty. During the 1890s and during the first two decades of the twentieth century, the Shelby Review, later renamed the Cleveland Star (and today named the Shelby Daily Star), evolved into a powerful political tool. Like the First Baptist Church, this newspaper symbolized the threads of continuity and change at work in the decades before and after 1900. In 1894, a young printer and future governor and U. S. senator, Clyde Hoey purchased the paper from his boss Captain John C. Tipton. Changing the name to the Cleveland Star, Hoey began to build the paper into an ardent champion of the Democratic Party and opponent of the rival local paper, the Aurora, which was Republican in politics.⁴²

As Hoey became more and more involved in politics, he became less involved with the day-to-day running of the paper. In 1911, Lee Weathers, son of A. P. Weathers, began his forty-seven year administration of the Cleveland Star, continuing its Democratic Party orientation and fostering the political aspirations and ideals of its former editor, Hoey, and his Democratic allies that included James L. Webb, E. Yates Webb, and O. Max Gardner. Weathers (# 66) and O. M. Mull would become later additions to the Shelby Dynasty that would be credited with dominating North Carolina politics from this Shelby power base.

As the sons of the Civil War generation came to power before and after 1900, the Cleve-

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land County Courthouse continued to be the governmental, physical, and social center of Cleveland County. A block west of the newspaper office (# 96) and a block south of the First Baptist Church, the Courthouse completed the trinity of significant places associated with Shelby's political elite. By 1907, Cleveland County had replaced the nineteenth-century brick courthouse with the imposing stone courthouse (# 7) that still occupies the central square today.

James L. Webb and E. Yates Webb, brothers and attorneys who practiced law at the courthouse in the late nineteenth and early twentieth centuries, both lived on prestigious Washington Street (# 123 and #126 and #124). Their father George Webb, a prominent Baptist minister, had organized the first Sunday school at the Shelby Baptist Church where his father had been the first pastor. James L. Webb, born in 1853, served in the State Senate and spent thirty-two years as a court official, first as district solicitor and later as a Superior Court judge. J. L. Webb's younger brother E. Yates Webb, born in 1875, served in the North Carolina General Assembly, was a United States Congressman, and was judge of North Carolina's western district court from 1919 to his death in 1954. As a member of Congress, Webb introduced the bill chartering the Boy Scouts of America, pioneered legislation governing purer food and drugs, and helped draft the Eighteenth Amendment.

The Webb brothers shared domination of Shelby's Democratic Party politics with Junius T. Gardner.⁴³ The 1897 special edition of the Cleveland Star described Gardner, then in his sixth term as mayor of Shelby, as one of the most popular citizens of Shelby and one of the finest political managers in the state.⁴⁴ Gardner was son of physician Oliver Perry Gardner and a respected merchant and commander of the Cleveland Guards. Like many other middle class merchants, Gardner lived near uptown Shelby in a modest but ornamented cottage on West Marion Street (# 70).

In 1907, J. T. Gardner's younger brother, O. Max Gardner, married Faye Lamar Webb, daughter of Superior Court Judge James L. Webb. Such a marriage in light of the Webb-Gardner domination of Shelby politics appeared "almost dynastic in character."⁴⁵ Gardner moved into the Webb family home on Washington Street (#123) and later moved with the family to Webbley (#126), the impressive Colonial Revival house that would be his home for the rest of his life. O. Max Gardner was connected by kinship or marriage to most of Shelby's

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prominent citizens. His father-in-law, Judge Webb, his wife's uncle, E. Y. Webb, and the banking Blanton family were part of the family tree. Gardner's brothers-in-law included Clyde R. Hoey of West Marion Street (#76),an attorney and editor of the Cleveland Star, J. J. McMurry, a Marion Street businessman, and his law partner J. A. Anthony. Although political allies and brothers-in-law, Hoey, the dignified prosecutor in his swallow-tail coat, and Gardner, the defender with the thunderous voice, were often rivals in Judge Webb's courtroom.

Clyde R. Hoey, who entered politics early in his career, also had a gift for public speaking. Hoey, born in 1877, was elected to the North Carolina House of Representatives at the age of twenty-one, re-elected two years later in 1900, and was elevated to the state senate in 1902. He was appointed in 1919 to fill E. Y. Webb's unexpired Congressional term when Webb was named a Federal Judge. Hoey's term as Congressman from 1919 to 1921 coincided with Gardner's term as North Carolina's Lieutenant Governor from 1917 to 1921.

The Shelby of 1920, where the Webbs, O. Max Gardner, and Clyde R. Hoey practiced law and developed close political connections, had grown from the pasture and woodland it was in 1840 to a thriving town of 3,609 inhabitants. The Shelby of 1920 was a characteristic piedmont courthouse town with its economy tied to the county's agriculture and to a growing textile industry. In the next decade, Shelby tripled its population with an influx of workers for its expanding textile industry and became known throughout the state as the hometown of O. Max Gardner, Governor of the State of North Carolina.

While the Webbs, Gardners, and Clyde Hoey were realizing their political ambitions through elective and appointive offices in the early years of the twentieth century, Shelby was undergoing tremendous changes. The openings in 1921 and 1925 of two Dover mills, the 1925 opening of O. Max Gardner's, C. C. Blanton's, and O. M. Mull's Cleveland Mill, and the expansion of the earlier Belmont, Shelby, and Lily mills accounted for the largest population increase in Shelby's history--a staggering 300% increase. The United States Census of 1930 recorded 10,789 residents of Shelby.⁴⁶

The dramatic population increase between 1920 and 1930 caused an unprecedented building boom in Shelby. The Baptist Church of the Gardners and Webbs made plans for expanded facilities; Clyde Hoey's Methodist Church built a new church opposite the courthouse square

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(#108). The Masons moved from their simple nineteenth-century storefront on Lafayette Street (# 8) in 1924 to the impressive and imposing Egyptian Revival lodge building they constructed on South Washington Street (#111). Washington Street expanded to the south and the old chautauqua and ball field on the west side of the street finally underwent development, completing the layout that had been designated at the formation of the town. Marion Street expanded to the west and large lots on both streets were divided to accommodate newer houses. Some of the old houses--simple frame structures such as the McAfee house where Thomas Dixon was born--were moved to the rear of their lots and more modern houses built on the fronts of their old lots. This practice was especially prevalent on the prestigious and popular Washington and Marion streets. Inexpensive bungalows were built in all parts of Shelby to house the town's growing population. A review of Sanborn Insurance Company maps for this period shows not only substantial residential growth but also substantial expansion in the central business district. Shelby increased the radius of its circular town limits to 1½ miles in 1928 to include the newly developing areas.

Although most Shelbians enjoyed the prosperity and associated building boom of the 1920s, some residents expressed regrets at the changes, especially the physical changes. A September, 1923 issue of the Cleveland Star reported on the demolition of the old foundry where Babington and Washington had opened their sewing machine company: "To many Shelby people, North Lafayette won't be North Lafayette without the foundry. It is ever thus in growing towns--old landmarks move as the town grows."⁴⁷

Shelby was a classic example of the growing industrial town and the rise of the textile mill in the piedmont region of North Carolina. Since Shelby was located in the heart of cotton growing country, it was logical that mills would develop as they had throughout the region to take advantage of the native fiber.⁴⁸ Shelby would never rise to the textile prominence of Cabarrus County or base its entire economy on textiles, but the town did become a significant textile center and its growth in a short period of time was spectacular because of the growing textile industry. Tables in Benjamin Lemert's The Cotton Textile Industry of the Southern Appalachian Piedmont show that Shelby's growth in the 1920s outdistanced that of other Piedmont towns.⁴⁹ With textile diversification and reinvestment, Shelby was not limited to cotton manufactures. By 1931, Shelby which had had four cotton mills in 1913, had thirteen textile-related industries.⁵⁰

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Cleveland County had become an important cotton producer relatively late. Only after early cotton producing counties were ravaged by the boll weevil did Cleveland County become a significant cotton producing county. Production of the fiber had increased steadily since the 1870s but during the 1920s production of cotton in Cleveland County rose from 8,000 bales a year to 80,000 bales a year.⁵¹ Cotton production reached its peak in 1948 with Cleveland County producing 83,549 bales of cotton making the county North Carolina's premier cotton county.⁵² Cleveland County's success in agricultural production paralleled the emergence of the Shelby Dynasty.

It is interesting that Gardner, citizen of Shelby--one of the last bastions of the Ku Klux Klan--was elected Democratic governor of North Carolina in 1928, the year that the national party ticket, headed by Roman Catholic Al Smith, went down to a spectacular defeat. It is also a credit to Gardner's superb political organization and personal popularity that he won his race for governor by a very comfortable margin. Gardner, who had postponed two earlier opportunities to run for governor, became governor on the eve of the nation's Great Depression. During his term, he suffered personal financial losses from his rayon mill as a result of the Depression but he became a national figure in 1929 when the New York Times took favorable note of Gardner as a Southern governor and mill owner who insisted that the South could not build a prosperous citizenship on low wages.⁵³

As Depression era governor, Gardner developed a strong friendship and political association with New York's governor Franklin Delano Roosevelt. Guiding North Carolina through the early Depression years, Gardner gained solid control of the state's Democratic party and initiated reforms of nearly every aspect of state government. Although some of these reform measures were unpopular with individuals, Gardner was able to blunt the impact of the Depression on the state. His biographer, Joseph L. Morrison, wrote, "What Gardner did was to make his people face facts, shun despair, and look to the future instead of the past. What Gardner did was to refuse to panic; to improvise here, to play for time there, above all to cope with a crisis that neither he nor anyone else had foreseen. Instead of a picnic, he got four of the stormiest years in the state's history--and he measured up."⁵⁴ Although the Depression intervened, Gardner was not deterred from his campaign goals. His successful legislative programs included the initiation of the consolidation of the state's university system, state assumption of county roads, introduction of the secret ballot,

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improvement of state tax structure, creation of a State Tax Commission, a Workmen's Compensation Act, improvement of prison conditions, abolition of chain gangs, and the beginning of a parole system.⁵⁵ Gardner's successors in office, Governors Ehringhaus and fellow Shelbian Clyde R. Hoey continued his programs. When Gardner left office in 1933, the Shelby Dynasty was very much in control of state politics with Gardner as a National Committeeman supporting Roosevelt's bid for the presidency and Gardner's business partner, Shelby attorney O. M. Mull, as state Democratic Chairman.

Gardner established an office in Washington, D. C., at the completion of his gubernatorial term. As a confidant and advisor to Roosevelt and as a lawyer and lobbyist, Gardner was influential in the New Deal era. His connections with New Deal programs was not without benefit for Shelby. When Shelby's Mayor Woodson called on Gardner in Washington, the former governor opened bureaucratic doors for the mayor enabling Shelby to participate in Public Works Administration programs. Among the improvements to Shelby were construction of a new city hall (#120), a new high school on West Marion Street (# 27), two water tanks, sewer and water mains, and the paving of many streets.⁵⁶

Gardner spent the majority of the last twenty-five years of his life in Washington, but he always considered Webbley on South Washington Street as home. Gardner delighted in bringing visiting dignitaries to sit on Webbley's wide front porch or on the benches lining the courthouse square. Clyde R. Hoey, like Gardner, spent many of his last years in Washington. As a United States Senator from 1944 to his death in 1954, Hoey also returned to his Marion Street residence and to visit his nephews' drugstore (# 27) on the courthouse square. In his swallowtail coat, Senator Hoey was a visible reminder of the early days of the Shelby Dynasty when he and Gardner sparred verbally in Judge Webb's courtroom only to adjourn to Webbley to discuss the latest political campaign.

By 1947, Shelby had fulfilled the promise of its nineteenth-century label of a thriving town. With the mills paying among the highest wages in the South, Shelby remained a comfortable town with successful shops on its courthouse square and well-maintained homes throughout the town; and Gardner, its leading citizen had been named ambassador to Great Britain. A few hours before he was to sail for England, O. Max Gardner died in New York of a heart attack on February 6, 1947. While Gardner's death had no

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direct influence on the course of events in Shelby, it did mark the end of an era and almost predicted the return of Shelby to a characteristic Piedmont town.

In the 1950s, droughts, insect infestations, and government acreage controls resulted in the decline of cotton as Cleveland County's primary agricultural crop. By 1975, Cleveland County was producing only 1,934 bales of cotton as compared to the over 83,000 bales of its peak year of 1948. The decline in cotton was accompanied by a shift away from textile manufacturing in the city. Textile competition from Japanese and other foreign exporters and the inability to compete with larger, more modern mills were among the other factors contributing to the shift away from textiles.

Shelby, today, is still a courthouse town; its economy is based on diversified industry and cash grain farming as well as on general merchandising. The courthouse square that author Thomas Dixon described in his historical romances is still tree-lined and continues to dominate the downtown that has been named a "Main Street" city by the National Trust for Historic Preservation. An enclosed shopping mall that opened in the summer of 1982 competes with the traditional downtown, but the streets that face the courthouse still remain very much the heart of Shelby and Cleveland County. Washington Street and Marion Street have changed little since the deaths of Gardner and Hoey. Expansive lawns and shade trees link the simple and grand homes that face both streets. No national figures today call Shelby home; cotton is no longer king, and the closing of major industries has resulted in a population decrease from 16,571 in 1975 to 15,310 in 1980. But the Shelby of today, through its history and its remarkably intact environment, is significant for the contributions it has made to the literary, industrial, and political life of North Carolina and the United States.

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Footnotes

- ¹Our Heritage: A History of Cleveland County (Shelby: The Shelby Daily Star, 1976), 35, hereinafter cited as Our Heritage.
- ²Our Heritage, 1.
- ³Governor O. Max Gardner: A Power in North Carolina and New Deal Washington (Chapel Hill, The University of North Carolina Press), 5., hereinafter cited as Governor.
- ⁴Our Heritage, 36.
- ⁵Our Heritage, 47.
- ⁶Our Heritage, 43.
- ⁷Our Heritage, 46.
- ⁸Our Heritage, 36.
- ⁹Our Heritage, 44.
- ¹⁰Our Heritage, 39.
- ¹¹Our Heritage, 144.
- ¹²History of the First Baptist Church of Shelby, North Carolina, (Shelby), 1969, 17, hereinafter cited as Baptist.
- ¹³Our Heritage, 116.
- ¹⁴Thomas S. Dixon, The Leopard's Spots, (New York: Doubleday), 1902, introduction, hereinafter cited as Leopard
- ¹⁵Our Heritage, 128.
- ¹⁶Our Heritage, 128.
- ¹⁷Leopard, introduction.
- ¹⁸Branson's Business Directory for 1869, (Raleigh), 1869.
- ¹⁹Our Heritage, 116.
- ²⁰Baptist, 57.

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- ²¹ Survey and Planning Unit, Division of Archives and History, National Register of Historic Places Inventory Form, "The Bankers' House, " (Raleigh), 1975, hereinafter cited as Bankers
- ²² Chataigne's North Carolina State Directory and Gazeteer, 1883-1884, (Raleigh: Alfred Williams), 1883, 261, hereinafter cited as Gazeteer.
- ²³ Gazeteer, 263.
- ²⁴ Gazeteer, 266.
- ²⁵ Bankers.
- ²⁶ C. P. Roberts, A Brief Sketch of Shelby, A Thriving Town, (Shelby), 1889, hereinafter cited as A Brief Sketch.
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- ³² A Brief Sketch.
- ³³ Baptist, 28.
- ³⁴ T. S. Gold, Glimpses of Shelby, (Shelby), 1905, hereinafter cited as Glimpses.
- ³⁵ Glimpses, 5.
- ³⁶ Glimpses, 6.
- ³⁷ Glimpses, 7.
- ³⁸ Glimpses, 10.
- ³⁹ Baptist, 35.
- ⁴⁰ Baptist, 35.

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Footnotes (continued)

⁴¹Baptist, 35.

⁴²Our Heritage, 225.

⁴³Our Heritage, 226.

⁴⁴The Cleveland Star, Special Edition, (Shelby: The Cleveland Star), October, 1897.

⁴⁵Governor, 17.

⁴⁶Census and Department of Agriculture records record steady increases in cotton production from the 1870s to the 1940s but Cleveland County would not become significant in cotton growing until the 1920s.

⁴⁷Our Heritage, 259.

⁴⁸Benjamin Lemert, The Cotton Textile Industry of the Southern Appalachian Piedmont, (Chapel Hill: The University of North Carolina Press), 1933, 55, hereinafter cited as Cotton.

⁴⁹Cotton, 139.

⁵⁰Governor, 41.

⁵¹North Carolina Department of Agriculture statistics

⁵²North Carolina Department of Agriculture statistics

⁵³Governor, 42

⁵⁴Governor, 130.

⁵⁵Governor, 129.

⁵⁶Governor, 193.

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10. Geographical Data

Acreeage of nominated property 150 acres
Shelby, N. C.

Quadrangle name _____

Quadrangle scale 1:62500

UTM References

A

1	7	0	4	5	0	0	0	3	9	0	5	5	5	0
Zone		Easting						Northing						

B

1	7	0	4	5	0	0	0	3	9	0	5	3	0	0
Zone		Easting						Northing						

C

1	7	0	4	5	0	5	5	3	9	0	5	1	5	0
Zone		Easting						Northing						

D

1	7	0	4	5	1	1	0	3	9	0	4	3	0	0
Zone		Easting						Northing						

E

1	7	0	4	5	0	8	5	3	9	0	4	3	0	0
Zone		Easting						Northing						

F

1	7	0	4	5	1	1	5	3	9	0	5	5	0	0
Zone		Easting						Northing						

G

Zone		Easting						Northing						

H

Zone		Easting						Northing						

Verbal boundary description and justification

The Central Shelby Historic District has the following boundaries: it begins at the north-west corner of the intersection of Thompson and West Marion streets and proceeds north and then east to the rear property lines of the properties located on the 600 block of (cont)

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

state	N/A	code	county	N/A	code
-------	-----	------	--------	-----	------

state	code	county	code
-------	------	--------	------

11. Form Prepared By

name/title Genevieve and Timothy Keller

organization Land and Community Associates

date January, 1983

street & number 1410 Holly Road

telephone (804) 2953880

city or town Charlottesville

state Virginia

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

William J. Phipps

title State Historic Preservation Officer

date _____

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

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

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West Marion Street; and then proceeds north along the western property line of 522 West Sumter Street; then east along West Sumter Street; and then proceeds south along the eastern property line of 522 West Sumter Street; and then continues along the rear property lines of the 500 block of West Marion Street to the intersection of Martin Street; and then proceeds north along the eastern side of Martin Street to West Sumter Street; and continues east along the south side of Sumter Street to the intersection of North Washington Street; and then proceeds south along the west side of North Washington Street to Campbell Street; crosses Campbell Street, and proceeds along the south side of Campbell Street to the northeast corner of 219 East Marion Street; and proceeds south along the east property line of 219 East Marion Street until it intersects with East Marion Street; and then proceeds west along the north side of East Marion Street to a point due north of Harris Street, and then crosses East Marion Street, and proceeds south along the west side of Harris Street; and then proceeds east along the north property line of 217 East Warren Street; then proceeds south along the west property line of 217 East Warren Street and west along the south property line of 217 East Warren; and then proceeds south along the west side of Harris Street to the intersection of Graham Street; and then continues south along the rear property lines of all properties on the east side of South Washington Street between this point and 705 South Washington Street inclusive; then proceeds west across South Washington Street and proceeds along the south side of 700 South Washington Street; and then proceeds north along the rear property lines of all properties on the west side of South Washington Street between 700 and 300 South Washington Street inclusive and then, crossing East Graham Street; proceeds along the north side of East Graham Street to the intersection of North Morgan Street; and then proceeds north along the east side of North Morgan Street; and then proceeds west, crossing North Morgan Street and continuing along the southern and western property lines of the Gheen Lumber Company property; and then crossing West Warren Street, proceeds north along the western property line of 212 West Warren Street; and at the northwest corner of the boundary of 212 West Warren Street, proceeds west along the rear property lines of all properties on West Marion Street between 203 and 517 West Marion Street inclusive; and then proceeds south, west, and north along the property lines of 520 West Warren Street and then proceeds west along the rear property lines of the 600 block of West Marion Street to the intersection of Thompson Street; proceeds north on the east side of Thompson Street, and ends at the northwest corner of Thompson and West Marion streets.