

NORTH CAROLINA STATE HISTORIC PRESERVATION OFFICE
Office of Archives and History
Department of Cultural Resources

NATIONAL REGISTER OF HISTORIC PLACES

Harvey Jeremiah Peeler House

Kannapolis, Cabarrus County, CA1072, Listed 8/16/2007

Nomination by Jamison S. Lee

Photographs by Jamison S. Lee, unknown date



Façade view



Side view and garage

Harvey Jeremiah Peeler House
Name of Property

Cabarrus County, NC
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
2	0	buildings
0	0	sites
0	0	structures
0	0	objects
2	0	Total

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

Number of contributing resources previously listed in the National Register
N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)

Cat: DOMESTIC Sub: Single Dwelling
DOMESTIC Secondary Structure

Current Functions
(Enter categories from instructions)

Cat: WORK IN PROGRESS Sub: _____

7. Description

Architectural Classification (Enter categories from instructions)

Craftsman/bungalow
Colonial Revival

Materials (Enter categories from instructions)

foundation Brick
roof Asphalt
walls Brick
Vinyl
other Concrete
Glass, Terra Cotta

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

Harvey Jeremiah Peeler House
Name of Property

Cabarrus County, NC
County and State

8. Statement of Significance

Applicable National Register Criteria

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

A Property is associated with events that have made a significant contribution to the broad patterns of our history.

B Property is associated with the lives of persons significant in our past.

C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

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

A owned by a religious institution or used for religious purposes.

B removed from its original location.

C a birthplace or a grave.

D a cemetery.

E a reconstructed building, object, or structure.

F a commemorative property.

G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

preliminary determination of individual listing (36 CFR 67) has been requested.

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: _____

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1923

Significant Dates

1923

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Reading, Leonard O., Builder.

Harvey Jeremiah Peeler House

Name of Property

Cabarrus County, NC

County and State

10. Geographical Data

Acreeage of Property +27 (approx.)

UTM References (Place additional UTM references on a continuation sheet)

Zone Easting Northing
1 17 534160 3928060
2 _____

Zone Easting Northing
3 _____
4 _____
____ See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Jamison S. Lee

organization J. Scott Properties, LLC date 4/16/07

street & number 104 York Ave. telephone (704) 575-1377

city or town Kannapolis state NC zip code 28083

12. Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name J. Scott Properties, LLC (Jamison Lee)

street & number 104 York Ave. telephone (704) 575-1377

city or town Kannapolis state NC zip code 28083

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Narrative Description Summary

The Harvey Jeremiah Peeler House is a solid brick masonry house built in 1923 in the heart of the textile mill village of Kannapolis, North Carolina. It faces northwest at 101 South Ridge Avenue with a low granite retaining wall bordering East First Street.¹ A main line of the Norfolk-Southern Railway separates Ridge Avenue from the former manufacturing site of the Cannon Mills Company and Cannon Village, the downtown Colonial Williamsburg-style shopping and business district. A large Colonial Revival house once used as a boarding house and two Craftsman bungalows neighbor this stately home. Beyond these few larger homes at the center of town are rows of small frame mill cottages and bungalows in a grid of rolling city streets.

This two-story Craftsman and Colonial Revival-style house features a symmetrical three-bay façade, hipped roof and a one-story wraparound front porch with two formal entrances. A terra cotta-tiled terrace and attached one-story sunroom adjoin the porch and house on the south elevation. The rear elevation features an original porch that has been enlarged slightly and enclosed with wood clapboards followed by vinyl siding. Interior details include oak and pine wood trim, flooring, and columns; French doors with beveled glass; crystal glass doorknobs; plaster walls and ceilings; bead board ceilings; and four coal-burning masonry fireplaces. Distinguishable from other homes in the neighborhood, it retains much of its original materials and historic character with the original floor plan intact. A funeral home occupied the house for several years, and minor alterations were made at that time. Due to damage and neglect, the original slate and tin roofs were removed.²

Inventory

Harvey J. Peeler House, 1923. Contributing Building

Garage, 1923. Contributing Building

House Exterior

¹ Documentary photographs suggest that First Street was widened sometime after 1950. The retaining wall was moved several feet toward the house.

² Several pieces of the original slate have been retained for historical reference.

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The Harvey J. Peeler House is a masonry home with a projecting and integral rear wing. It is constructed of three wythes of brick including a red raked exterior brick laid in American bond with flush mortar joints. Soldier courses delineate the roofline and basement line. The mortar, originally dark, has aged to varying shades of light grey on the outer layer. A large wraparound porch with two entrances is one of the most defining attributes of the home. It features square Craftsman brick pillars and balustrade, decoratively finished with a concrete cap. A concrete belt course divides each pillar just above the balustrade. Accessing the porch, each entrance consists of concrete steps with capped brick piers at the bottom and sloping brick wing walls with concrete caps. The entrance on the north side has been badly damaged by a vehicle collision and differential settlement.³ The porch floor is tongue and groove board, while the ceiling is vinyl siding with bead board underneath.⁴ Each door entrance has sidelights and French doors with original beveled glass panes. Cast iron sconces provide light at each door, and the front pair retains its original milk glass globes. On the south elevation, two tall brick corner columns provide support for the one-story sunroom's roof. This room, which has recently been restored, consists of large wooden window units with original glass panes held by wood stops. Sidelights border two sets of double French doors and screens that open to the front porch terrace and rearward to the side yard. A row of transoms with centered elliptical fanlights decoratively completes the top of each wall of the sunroom. The ceiling is tongue and groove bead board. A terra cotta tile floor finishes the interior and the uncovered corner terrace of the porch.

The hipped roof, currently covered with asphalt shingles, was originally slate. The broad eaves are currently covered with vinyl siding, concealing the original bead board and shadow line of decorative square cut frieze boards with widely spaced modillions, since removed. The porch, garage, and sunroom roofs, originally covered with red tin, are now the same asphalt shingle as the main house. A single interior brick chimney is centered on the right side of the main house roof. All of the original double-hung, rope and pulley windows remain. Sash lights are in fifteen, twelve, nine, eight, or six over one configuration with most of the original glass intact. Triple-paned metal awning windows with screens open to the basement at ground level.

A two-room, one-story shed room at the rear of the house was originally an open porch covered with lattice and screen. It has been enclosed with wood clapboards and later with vinyl

³ Most of the bricks of the damaged pier and wing wall have been salvaged.

⁴ Vinyl trim was added to the exterior in the mid 1990's when the deteriorating slate roof was removed.

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siding. The original red tin roof was replaced with asphalt shingles. The double-hung windows with single-light sashes are of a more modern design than the main house. The original porch was supported only by piers and later underpinned with a newer raked brick that differs slightly in color from the main house (ca. 1950). The porch room was slightly extended at each end, and now covers fan-shaped concrete steps and a belowground exterior door leading to the basement on the north end. The brick-walled basement consists of two L-shaped halves separated by a brick retaining wall, one a crawlspace and the other full height with a concrete floor. A central, single-run staircase (underneath the main house staircase) accesses the first floor.

House Interior

The triple-pile floor plan consists of a central hall with stairs and three rooms on each side (including the rear two-story wing). Narrow strip oak covers the floors of the front formal areas and center hall, while a wider pine floor covers the remainder of the house. Most walls are plastered, except where renovations have been made. There are four distinctively designed coal-burning fireplaces (two upstairs), each with corbelled brick mantels in varying patterns. Two feature their original Art Nouveau firebox covers. Three sets of shellacked oak French doors with original beveled glass separate the entry hall and living room from the remainder of the house. Other doors in the home are five-panel with mortise locks and crystal glass doorknobs. Several bedroom doors feature inlaid beveled mirrors facing the room's interior. The home's interior is in good condition overall, with the exception of some water-damaged plaster ceilings and walls. Several bead board ceilings have been covered with square ceiling tiles (ca. 1950). All painted interior woodwork has been stripped for refinishing with shellac.

The front entry accesses a formal parlor/living room on the right framed by two simple Doric columns made of oak. This room features shellacked woodwork including windows, trim and wide baseboards. The only original downstairs light fixture currently hangs here.⁵ An oversized painted brick fireplace with a corbelled brick mantel completes the room. Two bedrooms whose ceilings are covered with square tiles complete right half of the first floor. The middle bedroom has a painted brick fireplace and built-in beveled mirror over the mantle, once flanked by electrified sconces. There are two small closets on either side of the fireplace whose interiors are clad with horizontal bead board. A five-panel door (missing its full-length mirror) adjoins the room in the rear wing, which was also used as a bedroom. Another full-sized door accesses the rear of the main hall. This smaller room features a bay of windows on each exterior wall. The

⁵ This fixture originally hung in the dining room, according to Harvey J. Peeler's son, William E. Peeler.

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three bay window unit on the rear elevation was reduced to a two bay unit as a result of the rear porch extension. A small doorway was added to access a half-bath on the enclosed porch.⁶

The left side of the house consists of the front room, which was used for formal dining, a side entry hall accessing the porch (used for everyday dining), bathroom, pantry, and the original kitchen in the rear wing.⁷ At the rear of the kitchen, a doorway (believed not to be original) accesses the largest section of the enclosed porch. Walls that once partitioned the dining room, kitchen, original bathroom and pantry were removed to create space for a chapel in 1950, creating a large space that spanned from the front of the house to the rear porch room. A single French door from the dining room, matching the other pairs in the home, was retained. The removed kitchen wall was rebuilt in the 1970's, and a new kitchen was created where the original pantry and bathroom stood. Recently, 1970's changes to this side of the home have been removed, including kitchen cabinetry; vinyl over plywood flooring; wallpaper; the rebuilt gypsum board wall partitioning the kitchen; and a lowered ceiling spanning the entire space.⁸ The removed lavatory doorway to the center hall, which was patched with drywall, has been reopened.

In the central passage, the single-run staircase has simple Craftsman-style, square-section newel posts and balusters, with a bottom step that is rounded on the end. The motif is continued on the upstairs balustrade, with the corbelled second floor end posts protruding from the downstairs ceiling. The rear section of the stair hall was enclosed in the 1970's to accommodate a full bath that adjoins a small portion of the rear porch.

The upstairs has eight rooms off of its eight-foot wide hallway, including four corner rooms, two bathrooms, and two bedrooms in the rear wing.⁹ The doors and trim facing the hall have never been painted. The upstairs hallway ceiling is made of tongue and groove bead board, where two original light fixtures hang. Most modifications to the upstairs were an attempt to create two separate apartments in the 1970's. At the front (west end) of the hall, a small room once used as a nursery has been converted into a full bath. The hallway door to this room has

⁶ Material from the removed unit was used to create a small four light pivoting window to ventilate the added bathroom.

⁷ The historic uses are based on the accounts of William E. Peeler.

⁸ The ceiling was lowered to accommodate plumbing for an added upstairs bath.

⁹ The rear wing bedrooms were later converted to kitchens, one (NE) prior to 1950 and the other (SE) during the 1970's renovation.

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four vertical lights in the top section. A doorway was added that connects it to the southwest corner bedroom. As part of the 1970's renovation, an original closet was cut through to create a passage between the south bedrooms. Closets with folding doors and above storage were built between the north bedrooms, slightly reducing their original size. The only remaining original bathroom, with fixtures and medicine cabinet intact, is located on the north side and adjoins the middle and rear wing bedrooms. Its original entrance from the hallway has recently been uncovered. Synthetic paneling from the 1970's has been removed, revealing a subway tile pattern etched into the remaining plaster. The floor is a plaster-like material that was poured and shaped into a radius at the walls, forming a continuous baseboard to retain bathwater.

Garage

Located behind the house, a hipped-roof one-story brick garage with masonry that matches the house faces the rear driveway. The asphalt roof, originally red tin, has been raised slightly at the opening and thus pitches slightly toward the rear, probably to allow clearance for a large vehicle. The wood trim and exposed rafter tails have been painted a reddish-brown color similar to that of the brick. The garage has one awning window that matches the basement windows.

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Section 8 – Statement of Significance

Summary

The Harvey J. Peeler House is an excellent local example of a Craftsman and Colonial Revival-style house. This distinctive two-story, solid masonry house features a projecting sunroom and a large wraparound porch. The stylish home was built in 1923 near the epicenter of the young but burgeoning textile town of Kannapolis, North Carolina, and is one of only a few homes not built by textile giant Cannon Mills for its employees.¹⁰ Harvey Jeremiah Peeler, school superintendent and local businessman, had the large home constructed for his family that included eight children. After his death in 1929, the family boarded teachers and local workers who needed temporary lodging. In 1950 it became well known in the community as the location of Lady's Funeral Home, which leased the property for eighteen years. Because of its size, central location, and level of craftsmanship, it served as a symbol of the growing prosperity of a successful company town and remains a landmark today. The Peeler House meets Criterion C for its local architectural significance as a well-designed example of Craftsman and Colonial Revival domestic architecture in the community.

Architecture Context

James William Cannon, in an effort to expand his successful cotton mill operation in nearby Concord, founded Kannapolis (originally spelled Cannapolis), North Carolina, in 1906. Cannon envisioned a model mill village that could sustain the needs of its workforce. Over the next twenty years, over sixteen hundred mill houses and seven plants would be constructed on the nearly seven hundred acres of farmland he purchased along the Southern Railway line. A business district with shops, churches and other cultural facilities was also planned and developed by the mill. The Cannon Mills Company quickly became one of the largest producers of towels and sheets in the country, and people moved to Kannapolis in search of steady work and comfortable modern housing. Kannapolis grew to be one of the largest and most successfully planned urban industrial settlements of its type in the South.¹¹

As part of the plan to provide housing for workers in this new endeavor, Cannon Mills erected rows of modest but well-constructed frame homes on parallel streets surrounding the

¹⁰ Cabarrus County Deed Book 100, p. 204. The Concord Daily Tribune, July 13, 1923.

¹¹ Kearns M.D., Paul R. Weavers of Dreams. Mullein Press, 1995.

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manufacturing plants. The homes were well maintained and managed by the company. The lots were large with room for gardens and shared outhouses at the rear. Typical homes were one-story side-gable frame cottages with rear ells and shed wings; simple front-gable bungalows; and one-story double-pile cottages with pyramidal or high-hipped roofs. They were uniform in appearance and typically painted white with minimal ornamentation. Their exposed rafter tails, triangular knee braces and bracketed gables exhibit a Craftsman influence. Full-width front porches with Queen Anne or Colonial Revival-style trim were common. Interiors were simple yet attractive, with pine flooring, ten foot ceilings and coal burning fireplaces with brick mantels.

To accommodate the growing work force, large dormitories and boarding houses were built near the center of town. One of these, the Cline House (1914), a large Colonial Revival-style boarding house, still sits adjacent to the Peeler House. Slightly larger and more stylish homes for supervisors and other management personnel were also a prominent feature near the center of the village. These typically had more Craftsman and bungalow characteristics than the standard mill house. Concentrated along South Ridge Avenue and Main Street, these homes helped project a prosperous image to rail passengers and automobile riders along what was then U.S. Highway 29.

The Cannon influence on the town's appearance did not end with residential and industrial construction. Charles A. Cannon succeeded to the presidency of Cannon Manufacturing Company in 1921. Under the guidance of Charles and his wife Ruth Coltrane Cannon, the central business district underwent a major expansion and renovation during the 1930's and 1940's. Inspired by Williamsburg, Virginia, the Cannons erected new buildings in the Colonial style and renovated existing structures to complement it. One and two-story brick buildings with a variety of roofs, dormer windows, mock balconies and pedimented entrances provided space for banks, theaters, department stores and shops.

Although most homes were built and owned by the mill, James Cannon had sold some parcels to private individuals who were prominent business leaders in the community or prospective administrative personnel. The sale of these prime lots allowed for even larger and more distinct homes in the downtown area than those constructed for the general workforce. The centrally located Peeler House, with its original slate and tin roofs and grand porches, was truly unique among its neighbors.

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Colonial Revival style of architecture began to appear in the 1870's, around the time of the Centennial Exposition in Philadelphia and a renewed interest in America's colonial past. It borrowed greatly from the Georgian and Federal styles, and an emphasis was placed on proportion and balance. Homes were typically two-story and rectangular in shape and sometimes flanked by one-story side wings. They often followed a double-pile, center hall floor plan. Facades were highly symmetrical and the main entrance was often emphasized through the use of porticos, often pedimented and supported by pilasters or classical columns. Front doors were usually centered and featured sidelights with transoms or fanlights. Full-width and wraparound front porches with columns and pediments can also be seen. Roofs were side-gabled or hipped with minimal overhang and cornices were often decorated with dentil molding. Windows were often grouped in adjacent pairs, triplets, or projecting bays with multiple-light double-hung sashes. Palladian windows and a wide variety of dormered windows, often with pediments, were also used.

The Craftsman style was derived from the Arts and Crafts movement in England and America in the late nineteenth and early twentieth centuries. It was an aesthetic and cultural movement that was largely a rebuttal of the ornate styles of the Victorian era. Publications and pattern books quickly popularized craftsman-style furniture and homes such as the California bungalow in the early 1900's. Craftsman architecture focuses on using native, natural materials and handcrafted building traditions. A strong emphasis is placed on artfully incorporating exposed structural elements and simple geometric patterns. These one to one-and-a-half story frame houses feature low broad rooflines with wide overhanging eaves, exposed rafter ends, decorative brackets under gables, and large dormer windows. Exteriors were clad in weatherboard, brick and sometimes stone. Porches often feature brick piers with square or trapezoidal columns supporting the roof. Interior spaces were practical and functional, with built in features such as cabinetry, bookcases, and benches. A generous use of dark woodwork was also used to help bring the natural world outside into the living space.

In the Peeler House, the restrained Colonial Revival influence is expressed predominantly through the massing and symmetry of the home rather than ornamentation. Its symmetrical façade with grouped multi-light-over-one windows is typical of Colonial Revival-style homes. The high-hipped roof also contributes to this stylistic classification, while the broad eaves are slightly more Craftsman in appearance. Also noteworthy as Colonial Revival is the projecting sunroom on the south elevation with its sidelights, transoms, and fanlights. The large porch of the Peeler House, with its brick balustrade and concrete coping, forms one of the most

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pronounced Craftsman features of the home. Large square brick columns with concrete caps support the porch and sunroom roofs. Each entrance to the porch features concrete steps and sloped coping (poured to a peak in the center) over brick wing walls, with smaller capped piers at the end. The interior also exhibits characteristics of both Colonial Revival and Craftsman styles. The floor plan is triple-pile with a center hall on each floor, exhibiting the basic symmetry found in many Colonial Revival homes. Perhaps the most classically inspired Colonial Revival detail in the home is a pair of Doric columns with simple bases and capitals delineating the formal entry from the parlor. Apart from that, the home takes on Craftsman qualities and reflects the Arts and Crafts movement's tenets to modestly implement natural materials to create warm, livable spaces. Shellacked wooden doors, ample baseboards and windows with simple capped moldings illustrate this well. At the heart of the home is the Craftsman-style staircase with square section newel posts and balusters. Corbelled end posts adorn the ceiling and continue to the second floor, adding a handcrafted decorative detail. The four brick fireplaces are also distinctively Craftsman, constructed with a variety of bold corbels supporting the mantels. Firebox covers with an Art Nouveau pattern add an eclectic touch. On the second floor original bathroom, a subway tile pattern etched into the plaster is another example of Craftsman finishing techniques. The architect is unknown, but a local builder named Leonard O. Readling was responsible for the construction, according to Harvey J. Peeler's son, William E. Peeler.

Brick homes are not common in the mill village of Kannapolis, and the Peeler House with its matching masonry garage was certainly one of the first. It was also one of the earliest to have the luxury of indoor plumbing. Of the few brick homes in the area, most were built after 1930 and they typically more fully express the Colonial Revival style with a variety of dormers and entrance pediments. A nearby two-story masonry home at 201 East D Street, built in 1935, features an eyebrow dormer on the main roof and a small pedimented porch supported by two pairs of fluted Doric columns. The Dwight Quinn House, 213 South Main Street, named after long time Kannapolis resident and North Carolina House of Representative member, is a Dutch Colonial Revival-style frame house with a gambrel roof built in 1924. The Cline House, neighboring the Peeler House, exhibits the high, hipped roof and multiple attic dormers found in many other local Colonial Revival buildings. In the Craftsman tradition is the Durham House, a one-and-a-half story bungalow built in 1936 for local developer B.W. Durham. It features an orchard stone veneer also found on several local buildings and is another example of fine architecture built by the private sector that is atypical to the mill village.¹²

¹² Local preservationists moved the Durham House to 515 South Main Street in 2003. It originally sat diagonally across the street from the Peeler House at 201 South Main Street.

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Cannon Mills, under a change in ownership, began selling the mill village homes in the 1980's. Subsequently, many have been covered with synthetic vinyl siding and faux window shutters. In many cases trim details have been covered, removed or altered. Although many homes have been remodeled and some entire sections of the village were destroyed to expand plant operations, they remain largely intact and retain their original form and general appearance. Cannon Mills (sold to the Pillowtex Corporation in 2001) closed in 2003 leaving thousands of residents unemployed in one of the largest layoffs in North Carolina history. The massive brick textile plants that spawned the evolution of Kannapolis have been demolished and the site is being redeveloped for the North Carolina Research Campus, forever changing the landscape. The Harvey Jeremiah Peeler House stands as a symbol of the vitality and prosperity that the town was originally built upon. In many ways the home embodies the best characteristics of the stalwart brick buildings downtown and the well-crafted cottages in the surrounding village. Surviving son William Earl Peeler describes the home as "a showplace of the community" during his youth, and it remains one of the most distinguished and identifiable homes in Kannapolis.

History

The Harvey J. Peeler House sits adjacent to what was originally a stagecoach road that ran through the state.¹³ The land was part of the P.M. Dayvault farm, which was sold to J. W. Cannon in 1906 for the construction of his textile operation.¹⁴ In 1907 Cannon sold the lot into private ownership and it changed hands twice more before Mr. Peeler purchased it in March of 1923 for \$4,500.¹⁵

Harvey J. Peeler was born May 3, 1880, on Peeler Road in Salisbury, North Carolina. He became a teacher and later a principal in the nearby town of Spencer. "Professor Peeler" served as superintendent of Kannapolis schools from 1918 to 1923. He also served as superintendent of the Sunday school at St. John's United Church of Christ, where he was an active member. He married Pattie Mae Kirk and they had eight children; Della Elizabeth; Harvey Rae; Shuford Kirk; Eugene Monroe; James Augustus; H.J. (initials only); William Earl; and Betty Sue. After writing to Charles A. Cannon about resigning his position he opened a meat market nearby and all of his

¹³ Rouse, J.K. *A Collection of Historical Gems*. 1980 and *The Great Road Through Cabarrus County*. 1985

¹⁴ Sanborn Map, 1926

¹⁵ Cabarrus County Deed Book 100, p. 204

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sons would eventually learn the trade. The foundation for their home was laid during the summer of 1923 and the family had moved in by February of 1924. According to William Peeler, his father paid approximately twenty thousand dollars for the construction. Harvey J. Peeler died on October 11, 1929 in a hunting accident on Peeler Road. Following his death, Mrs. Peeler rented rooms in the home to teachers and local workers.¹⁶ Several Kannapolis notables stayed in the home including school superintendent W. J. Bullock and his wife, and Edgar E. Lady, who served as postmaster and founded Lady's Funeral Home. In 1950 the house was leased to Lady's Funeral Home, which operated there until 1968 and also ran an ambulance service from the home. The dining room wall and bathroom were removed at that time to create a chapel. After the funeral home moved, the home remained unoccupied. Pattie Mae Peeler died in 1974 and ownership was transferred to James A. Peeler and his wife Thelma Julie Peeler. A second renovation was performed in an attempt to create three separate apartments. The apartments were never rented and the Peelers only resided there intermittently while operating clothing businesses in Kannapolis and New York City. During the family's absence the roof began to leak and deteriorated until local citizens became concerned and notified them. At that time the slate and tin roofing materials were removed and vinyl was added to the porches and eaves. In 2004, James Peeler, who had been living in the home again, moved into the care of a nursing facility. In late 2004 the home was sold at auction to a sole bidder, Jamison Scott Lee. Initial plans for the home include leasing upstairs rooms as professional offices while using the downstairs for meeting space. The downstairs will also be used for private catered receptions, meetings, and charitable fundraisers. No changes will be made to the property that would preclude it from being used as a private residence or bed and breakfast in the future.

¹⁶ Most homes in the village were at full capacity, with some sleeping in shifts, and this home provided ample room for its boarders. Even the sunroom was rented at one time. Interview with William Peeler.

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Major Bibliographical References:

- Bishir, Catherine W. North Carolina Architecture. The University of North Carolina Press, 1990
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photos

Verbal Boundary Description

The nominated parcel is shown on the accompanying 1:40 scale map.

Boundary Justification

The boundaries of the nominated parcel correspond to the .27 acres historically associated with the property.

Harvey J. Peeler House Photographs

The following information applies to all photographs, except where noted

Name of property: Harvey J. Peeler House
101 South Ridge Avenue
Kannapolis
Cabarrus County
North Carolina

Photographer: Jamison Scott Lee

Date of Photos: July, 2005

Location of
original negatives: North Carolina HPO

1. Front of house, view east.
2. North elevation, view southwest.
3. Rear elevation, view west.
4. Downstairs foyer, columns, French doors.
5. Stair hall, first floor.
6. Upstairs bedroom, fireplace mantel.
7. Garage, view southeast.