

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

**NATIONAL REGISTER OF HISTORIC PLACES**

**Bishop John C. Kilgo House**

Charlotte, Mecklenburg County, MK0160, Listed 1/22/2009  
Nomination by Mattson Alexander Associates  
Photographs by Mattson Alexander Associates, December 2007



Façade view



Rear view

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

**NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

**1. Name of property**

historic name Kilgo, Bishop John C., House

other names/site number \_\_\_ N/A \_\_\_

**2. Location**

street & number 2100 The Plaza

not for publication N/A

city or town Charlotte vicinity N/A

state North Carolina code NC county Mecklenburg code 119 zip code 28205

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant \_\_\_ nationally \_\_\_ statewide X locally. (\_\_\_ See continuation sheet for additional comments.)

Signature of certifying official

Date

North Carolina Department of Cultural Resources

State or Federal agency and bureau

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria. (\_\_\_ See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

**4. National Park Service Certification**

I, hereby certify that this property is:

Signature of the Keeper

Date of Action

\_\_\_ entered in the National Register

\_\_\_ See continuation sheet.

\_\_\_ determined eligible for the

National Register

\_\_\_ See continuation sheet.

\_\_\_ determined not eligible for the

National Register

\_\_\_ removed from the National Register

\_\_\_ other (explain):

\_\_\_\_\_  
\_\_\_\_\_

**5. Classification**

<b>Ownership of Property</b> (Check as many boxes as apply)	<b>Category of Property</b> (Check only one box)	<b>Number of Resources within Property</b> (Do not include previously listed resources in the count)	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>  1  </u>	<u>  1  </u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u>  0  </u>	<u>  0  </u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u>  0  </u>	<u>  0  </u> structures
	<input type="checkbox"/> object	<u>  0  </u>	<u>  0  </u> objects
		<u>  1  </u>	<u>  1  </u> Total

<b>Name of related multiple property listing</b> (Enter "N/A" if property is not part of a multiple property listing.) <u>  N/A  </u>	<b>Number of contributing resources previously listed in the National Register</b> <u>  N/A  </u>
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**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

  DOMESTIC   Sub:   single dwelling  

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Current Functions**  
(Enter categories from instructions)

  DOMESTIC   Sub:   single dwelling  

  DOMESTIC     secondary structures  

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**7. Description**

**Architectural Classification** (Enter categories from instructions)

  Colonial Revival  

  Craftsman  

\_\_\_\_\_

**Materials** (Enter categories from instructions)

foundation   brick  

roof   slate  

walls   wood: weatherboard  

other   wood  

**Narrative Description**

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

See Continuation Sheet, Section 7, Page 1.

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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

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

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

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

### Criteria Considerations

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

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

B removed from its original location.

C a birthplace or 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.

### Areas of Significance

(Enter categories from instructions)

Architecture

### Period of Significance

1915

### Significant Dates

1915

### Significant Person

(Complete if Criterion B is marked above)

N/A

### Cultural Affiliation

N/A

### Architect/Builder

Asbury, Louis H. (architect)

### Narrative Statement of Significance

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

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## 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: Charlotte-Mecklenburg Historic Landmarks Commission, Charlotte

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Bishop John C. Kilgo House, Mecklenburg County, North Carolina

## 10. Geographical Data

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**Acreeage of Property** \_\_\_ 0.40 acre

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

	Zone Easting	Northing		Zone Easting	Northing
1	17	517420	3	_____	_____
2	_____	_____	4	_____	_____

\_\_\_ See continuation sheet.

### Verbal Boundary Description

The National Register boundary is defined by tax parcel (tax parcel No. 09503505) depicted on the accompanying Mecklenburg County property map.

### Boundary Justification

National Register boundary for the Bishop John C. Kilgo House is defined by the tax parcel historically associated with the house. It encompasses the Kilgo House, the tree-shaded yard, and the modern garage, which is a noncontributing resource.

## 11. Form Prepared By

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name/title \_\_\_ Richard L. Mattson and Frances P. Alexander

organization Mattson, Alexander and Assoc. Inc. date 1 February 2008

street & number 2228 Winter Street telephone (704) 376-0985

city or town Charlotte state NC zip code 28205

## 12. Additional Documentation

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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

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

name \_\_\_ Donald R. and Kiley F. Rawlins

street & number 2100 The Plaza telephone (704) 972-8142

city or town Charlotte state NC zip code 28205

**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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### 7. Narrative Description

The Bishop John C. Kilgo House, 2100 The Plaza, is situated in the Plaza-Midwood neighborhood of Charlotte, Mecklenburg County, North Carolina. The imposing, two-story, frame house faces west towards The Plaza, a four-lane, landscaped boulevard that runs through the heart of the neighborhood. In addition to the house, there is modern one-story garage in the backyard. The corner lot has modern landscaping and a new iron fence on the south side. While 1920s bungalows predominate in the neighborhood, the expansive VanLandingham Estate, consisting of the 1914 Craftsman-style VanLandingham residence and its landscaped grounds, stands south of the Kilgo House, across Belvedere Avenue.

#### Bishop John C. Kilgo House, 1915

In its form and elements of style, the Kilgo House combines Colonial Revival and Craftsman themes. The balanced, hip-roofed, main block and the columned and bracketed entry porch, which originally included a roof balustrade, were popular Colonial Revival features. The interior also expresses a classical formality, with classical mantels and a reception area and rear stairhall flanked by the principal rooms. However, the house also reveals the Craftsman style in its conscious, straightforward simplicity and horizontality, expressed in its low hip roof, deep, open eaves with exposed rafters, and sturdy, rusticated brick porch piers.

The two-story, weatherboarded dwelling rests on a brick foundation, and has a cubic main block with a low hip roof pierced by tall, brick chimney stacks. Hip-roofed, attic dormers with exposed rafters mark the front and side elevations. The front dormer has a rectangular vent flanked by casement windows. The smaller, side dormers have rectangular vents. A two-story, hip-roofed wing on the south elevation contains the original sleeping porch (now used for an office/sitting room) on the upper level and a sunroom and engaged porch on the lower level. The original, hip-roofed sections of the house remain substantially intact. Unless otherwise noted, there are symmetrically arranged, eight-over-one light, double-hung windows on the second story and one-over-one windows on the first. A bank of six-over-one windows allows natural light and cool breezes into the sleeping porch. All the windows have simple, molded surrounds. The roofs have deep eaves with exposed rafters. The later, 1950s rear, two-story, two-bay, gable-roofed addition has six-over-one windows on the second story. Its roof has deep eaves and exposed rafters echo those on the main body of the house.

The balanced, three-bay façade (west elevation) has a center-bay entry porch with an original concrete floor, brick steps, and a frieze with heavy brackets, supported by both Tuscan columns

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and rusticated brick piers. Probably after a change of ownership in the 1950s, the porch's original flat roof deck and balustrade were replaced by the present hip roof. The original second-floor doorway that opened onto the roof deck has been converted to a window, which is flanked by original single casement windows. In recent years, the concrete porch floor has also been extended to create a deck across the façade, and now joins with the engaged porch on the south side of the house. The original, wood porch railing on the south side remains, and connects to a new, matching railing along the front decks flanking the entry porch. The front entrance has a glazed, oak door enframed by leaded-glass, paneled sidelights and three-part transom, and fluted pilasters capped by a simple entablature.

On the south elevation, French doors in the parlor open onto an engaged, hip-roofed side porch with Tuscan columns. This subsidiary hip roof wraps around the southeast corner of the house to shield the sunroom windows. The four-bay north elevation of the original block has six-over-a modern wooden deck and doorway at the rear bay, which opens into the rear kitchen wing. A smaller, six-over-six window on the second floor signifies an upper-story bathroom.

The rear of the house has an original, full-height, one-bay, hip-roofed wing. When constructed, this wing included a one-story kitchen ell with an engaged rear corner porch. In the mid-1950s, a gable-roofed, second story was added above the kitchen and the small rear porch enclosed. However, the original hip-roofed, side porch along the south elevation of this wing remains intact, as does the rear stairway that ascends to an engaged second-story landing. The 1950s addition contains an exterior brick chimney on the rear gable end and a hip-roofed side porch with square, wooden posts and railing. A modern deck with a matching railing is attached to the side porch.

The well-preserved interior retains the original center-hall, double-pile plan and many of the original finishes. There are hardwood floors, plaster walls and ceilings, and oak woodwork, including two-panel doors, throughout. Except for the parlor mantel, the original mantels are intact. They display restrained, classically-inspired, post-and-lintel designs, with pilasters and paneled or plain friezes. The doors and windows have simple, molded surrounds. Baseboards and either cornice or picture moldings mark the principal rooms and halls. The front door opens into the broad, front reception hall, where large, paneled, pocket doors lead into the parlor (south) and the living room (north). Heavy cornice molding and an exposed, oak ceiling beam distinguishes the parlor, which includes French doors leading onto the side (south) porch, and a replacement brick mantel. The stairhall features an open-string stairway with simple, square balusters and newels, and a striking, curvilinear opening on the second floor. The rear kitchen has been modernized in recent years, but the original paneled door to the butler's pantry (now the laundry/pantry) remains. The bathrooms on the both first and second floors have been recently

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modernized, but the paneled doors appear to be original.

Upstairs, the four bedrooms are arranged around the broad, center stairhall. The southeast bedroom has the dwelling's only painted mantel, and includes French doors leading onto the sleeping porch. The major change on the second floor occurred in the mid-1950s, when the northeast bedroom (now the master bedroom) was expanded above the kitchen wing. This later section is distinguished by six-over-six light, double-hung windows and slightly narrower wood floorboards.

Garage, ca. 2000

One-story, frame, side-gable, two-bays with composition siding.



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### 8. Statement of Significance

Built in 1915, the Bishop John C. Kilgo House is locally significant under National Register Criterion C for architecture, and it meets Criteria Consideration A because it derives its importance from its architectural design. Designed by Louis H. Asbury, one of Charlotte's foremost architects in the early twentieth century, the Kilgo House is an especially handsome blend of the Colonial Revival and Craftsman styles. In its sophisticated design and setting along the landscaped boulevard known as The Plaza, the house stands among the first and finest residences in the Charlotte suburb of Chatham Estates (now known as Plaza-Midwood), and among the most accomplished Colonial Revival-Craftsman dwellings in Charlotte. Bishop John C. Kilgo, the original occupant, was the bishop of the Methodist Episcopal Church, South, which constructed the residence for Kilgo. Before his arrival in Charlotte, Kilgo had a distinguished career as president of Trinity College in Durham, North Carolina, later Duke University.

### Historical Background

This spacious, two-story residence on The Plaza was completed in 1915 for Bishop John Carlisle Kilgo (1861-1922). Designed by the noted Charlotte architect Louis H. Asbury, it was one of the first dwellings constructed in the newly platted Chatham Estates suburb near the Charlotte Country Club northeast of downtown Charlotte. Consisting of approximately twenty blocks, this small suburb later became part of the Plaza-Midwood neighborhood, created in 1973 from ten separate subdivisions in this area. Chatham Estates was established by Paul Chatham, an Elkin, North Carolina, textile manufacturer who moved to Charlotte in 1907. In 1910, Chatham joined forces with members of the newly formed country club to develop Chatham Estates as an upscale suburb. The developers commissioned Charlotte-based landscape designer, Leigh Colyer, to lay out Chatham Estates incorporating a blend of straight and curvilinear avenues oriented to a grand, landscaped boulevard—The Plaza (Hanchett 1984: "Plaza-Midwood"; Hanchett 1998: 164-165).

Benefiting from the adjacent country club and a well-drained, elevated site, the development began auspiciously, attracting a small group of well-off homebuyers. Each built a large residence on a broad parcel facing The Plaza. Bishop Kilgo purchased his lot across Belvedere Avenue from the VanLandingham Estate, which was finished in 1914. Ralph VanLandingham was a successful cotton broker, and his wife, Suzie, a civic leader. The grand, Craftsman-style VanLandingham residence was designed by important local architects, Charles Christian Hook and Willard G. Rogers. Leigh Colyer designed the estate's lush gardens. Nearby, in 1914, Union National Bank president H. M. Victor built a sizable dwelling (now gone) in the Colonial

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Revival style. In 1915, cotton and grain merchant R. M. Miller, Jr., relocated his 1891 Queen Anne residence from the center city to 1600 The Plaza, where it was purchased by stockbroker John L. Scott. A year later, businessman Joseph D. Woodside constructed a large, Colonial Revival house at 1801 The Plaza (Hanchett 1984: "Plaza-Midwood"; Morrill and Boyte 1977, updated 1997; Bishir and Southern 2003: 522-523).

However, the appeal of Chatham Estates to elites was short-lived, spoiled mainly by its inconvenient location. Although linked to downtown Charlotte by Central Avenue, in the era of streetcar travel, Chatham Estates was a time-consuming trolley ride from the center city, made even longer by the interference of the Seaboard Air Line Railroad line. This busy rail line ran at grade across Central Avenue, causing frequent delays. Moreover, the battery-powered trolley service to Chatham Estates was owned and operated separately from the main, electric trolley line run by Southern Public Utilities Company, requiring passengers to transfer between the two lines. This created even more disruptions to the downtown commute. Thus the city's early northeast suburbs did not fully take shape until the era of the automobile in the 1920s, when well-to-do Charlotteans erected large Colonial Revival houses beside the country club, and middle-class homeowners favored bungalows and other Craftsman-style houses on smaller, subdivided lots along The Plaza and adjacent streets in Chatham Estates (Hanchett 1984: "Plaza-Midwood").

### **Bishop John C. Kilgo**

Bishop John Carlisle Kilgo (1861-1922) was clearly one of the prominent residents of Chatham Estates. A distinguished Methodist Episcopal minister and educator, he began his professional career in South Carolina, his native state. The son of a Methodist preacher, Kilgo was born in Laurens, South Carolina, and attended nearby Gaffney Seminary and Wofford College, in Spartanburg. After a period as a Methodist minister in the South Carolina Conference, he taught philosophy and served as an administrator at Wofford College until 1894. During this time at Wofford, Kilgo developed progressive views on academic freedom and coeducation. His strongly held positions in favor of private, Christian, higher learning and the education of both men and women helped shape the next phase of his professional life at Trinity College in Durham, North Carolina (Powell 1988: 359-361; Charlotte-Mecklenburg Historic Landmarks Commission, Files).

Between 1894 and 1910, Kilgo served with distinction as president of Trinity College, later Duke University. During his tenure, Kilgo helped transform Trinity from a small, modestly funded college into one of the best known and most richly endowed institutions in the South. The size of the student body doubled, the number of faculty tripled, and new buildings marked the growing

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campus. He championed the creation of a college for women at Trinity, and actively encouraged freedom of speech among faculty and guests. Upon President Kilgo's invitation in 1896, African American leader Booker T. Washington gave his first speech at a white college in the South (Powell 1988: 360).

In 1915, Bishop Kilgo and his wife, Fannie Turner, departed Durham for their new home in Charlotte. Kilgo selected Charlotte because it offered a more convenient location within the Methodist conference. Moreover, Kilgo served on the board of the Southern Railway, which required regular trips to New York City, the company's headquarters. Charlotte's location on the Southern Railway main line facilitated such journeys. As a Methodist bishop, Kilgo gained a reputation for his gifted oratorical skills and was recognized as one of the great preachers of his day. He was a member of the church's Education Commission and served as a trustee at Emory University in Atlanta from 1915 until his death in 1922. Kilgo United Methodist Church, located east of the Kilgo House on Belvedere Avenue in Plaza-Midwood, was founded in 1943 and named in his honor (Powell 1988: 360; *Charlotte Observer* 11 August 1922).

Bishop Kilgo died at age sixty-one on August 11, 1922. His widow, Fannie, remained in the house until her death on February 22, 1948. Heirs sold the house in 1951 to Frank and Genevieve Causley. The residence exchanged hands numerous times between the 1950s and 2007, serving as a boarding house for several decades into the 1980s, and as cooperative housing in the late 1990s. In 2007, Donald R. and Kiley F. Rawlins purchased the house and are the current residents (Charlotte-Mecklenburg Historic Landmarks Commission, Files).

### Architecture Context

The Bishop Kilgo House ranks as one of the finest Colonial Revival-Craftsman houses in the city, and one of the earliest and most stylish residences in the Chatham Estates suburb. It was designed by Louis H. Asbury, one Charlotte's major architects of the early twentieth century. The dwelling's balanced façade, center entry porch with brackets and Tuscan columns, and the formal interior plan with classical mantels are all Colonial Revival traits. However, the dwelling's deep eaves with exposed rafters, heavy brick porch piers, and banks of windows along the projecting sunroom and sleeping porch bays are key Craftsman-style features.

Between 1914 and 1916, Chatham Estates attracted a coterie of wealthy residents who owned large houses on The Plaza, the neighborhood's grand boulevard. Four of these dwellings remain: the VanLandingham House (National Register 1983); the Joseph D. Woodside House; the John L. Scott House, known as "Victoria" (National Register 1973); and the Kilgo House. "Victoria"

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is the current name of the turreted, Queen Anne house at 1600 The Plaza. It was constructed in 1891 on North Tryon Street in downtown Charlotte, and relocated to Chatham Estates in 1915. The other three remaining houses were constructed on site and represent national architectural trends of the 1910s. The 1914 VanLandingham House is exemplary of the Craftsman style, the

1916 Woodside House at 1600 The Plaza illustrates the Colonial Revival style, and the 1914 Bishop Kilgo residence displays both Colonial Revival and Craftsman elements (Hanchett 1984: "Plaza-Midwood"; Bishir and Southern 2003: 523).

During the 1910s and 1920s, in the burgeoning streetcar suburbs across Charlotte, wealthier homeowners commissioned architects and builders to erect houses reflecting these styles. By the early 1920s, Dilworth, Myers Park, Elizabeth, Wesley Heights, and Chatham Estates contained fine examples that remain substantially intact (Bishir and Southern 2003: 74, 518-522).

In the early twentieth century, the Colonial Revival style's comfortable patriotic associations and familiar classical themes appealed to homebuyers. The rise of the Colonial also coincided with the housing reform movement of the Progressive Era. Reformers, while promoting domestic welfare, encouraged simpler, more efficient dwellings that stood in contrast to the ornate, picturesque styles of the preceding era. The early Colonial Revival was inspired by a variety of architectural influences associated with the American colonial period and later eras, including Federal elements. The style was freely interpreted, and variations appeared in widely circulating magazines and books. An especially popular version constructed in Charlotte and nationwide was a neatly composed, white-frame model with a straightforward, boxy form capped by a hip roof with dormers. The façade was symmetrical and often featured a broad front porch with columns and pedimented entry bay. Classical sidelights and transoms defined the center entrance. Ornamentation on this basic model varied according to the owner's taste and budget. By World War I, more historically correct, red-brick or frame, Georgian and Federal models gained widespread popularity. In Charlotte, blocks of grand Georgian Revival houses distinguished the city's finest neighborhoods between the 1920s and early 1950s, notably Myers Park and Eastover (Bishir 1990: 488-497, 516-518).

The Craftsman style emerged nationally in the early twentieth century, and culminated in the rise of the bungalow style in the late 1910s and especially the 1920s. As with the Colonial Revival, Craftsman houses were often essentially simple, foursquare shapes. However, they also evoked an informality that was emblematic of the style. The Craftsman style was distinguished by its use of rustic materials (e.g., wood shingles, fieldstone, rough-faced brick), and the free and frank expression of structure. It featured such elements as low-slung roofs with deep eaves that emphasized horizontality, exposed rafters or decorative knee braces, large porches with sturdy,

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square or tapered posts, and abundant fenestration. Interiors were marked by space-saving, open plans and built-in cabinetry (Bishir 1990: 498- 507; Bishir and Southern 2003: 73-74).

A windshield survey of Charlotte's streetcar suburbs conducted for this National Register nomination reveals approximately five residences, including the Kilgo House, that are outstanding blends of the Colonial Revival and Craftsman styles, and nine others that are exceptional expressions of the full Craftsman style. In the Elizabeth suburb just south of Chatham Estates, upscale Clement Avenue includes two rambling frame residences (509 and 523 Clement) that combine Craftsman-inspired wall shingles, granite block stonework, and wide eaves with exposed braces and rafters, with Colonial Revival porch posts and roof balustrades. In the Dilworth neighborhood, houses at 726 and 803 East Boulevard rival the Kilgo House in their scale and sophistication, displaying commodious, wood-shingled forms and columned, Colonial Revival porches (Bishir and Southern 2003: 521-522).

Elizabeth, Myers Park, Wesley Heights, and Plaza-Midwood (Chatham Estates) all feature impressive, full-blown examples of the Craftsman style. In Elizabeth, two-story dwellings at 517 Lamar Avenue and 2034 Park Avenue epitomize the style in their shingle-shake exteriors, deep eaves, and fieldstone porches and chimneys. In Myers Park, striking Craftsman houses at 932 Granville Avenue and at 111 and 610 Hermitage Court display wood-shingled walls, low-pitched roofs with broad, bracketed overhangs, and rock chimneys and porches. Just west of downtown, the suburb of Wesley Heights boasts Wadsworth, an expansive, wood-shingled Craftsman residence that commands a rise of land at 400 South Summit Avenue.

In Plaza-Midwood, as noted, the 1914 VanLandingham House is another outstanding example of the Craftsman style. It remains intact and epitomizes Craftsman architecture in its informal, wood-shingled exterior, rough stonework, and low, horizontal hip roof with wide eaves and exposed rafters. Erected in the 1920s, two other residences facing The Plaza (1501 and 1511) are excellent, later versions of the style, featuring imposing, two-story forms with deep, bracketed eaves and spacious front porches.

### **Louis H. Asbury, Architect**

The Bishop Kilgo House was designed by Louis Humbert Asbury (1877-1975), one of the state's first professionally trained architects and one of the region's foremost building designers of the early twentieth century. Built in 1915, the house dates from the height of Asbury's practice in Charlotte and clearly illustrates his role as one of the city's premier architects earning commissions from a wealthy clientele. While Asbury designed a host of fine houses in the

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Colonial Revival style, the Kilgo House is the only known example that blends both Colonial and Craftsman elements. As Charlotte boomed as textile manufacturing center, Asbury was one of a small collection of architects that gained prominence designing buildings that were hallmarks of the new industrial prosperity. Among the other widely recognized Charlotte architects from this period are: Charles Christian (C. C.) Hook; William Peeps; Oliver Wheeler; James McMichael; and Martin Boyer (Asbury Papers 1906-1975; Bishir and Southern 2003: 504; Hanchett 1998: 159-160, 192-193, 305, 317; Charlotte-Mecklenburg Landmarks Commission, Files).

A Charlotte native, Louis H. Asbury graduated Trinity College (later Duke University) in Durham, North Carolina, in 1900. He subsequently enrolled in a specialized, two-year architecture program at the Massachusetts Institute of Technology, graduating in 1903. He opened his firm in Charlotte in 1908 and became the first North Carolina member of the American Institute of Architects (Asbury Papers 1906-1975; Morrill 1978).

During the ensuing decades, Asbury earned hundreds of commissions in Charlotte and the surrounding counties. His body of work encompassed a full range of buildings types—houses, commercial structures, hotels, banks, churches, and civic institutions—executed primarily in popular Colonial Revival and Gothic Revival themes. During the early twentieth century, his principal clients were well-to-do homebuyers in the finest neighborhoods of Charlotte. But Asbury also drew up plans for the city's big churches and prominent retail stores and banks, as well as for local and state government. His achievements in Charlotte included stately Georgian Revival and Colonial Revival dwellings in prestigious Myers Park., such as the 1913 Charles P. Moody House (Local Landmark 1981), a red-brick Georgian on Providence Road. In downtown Charlotte, he designed the 1926 Mecklenburg County Courthouse (Local Landmark 1983; National Register 2001), which is a grand, stone, Beaux Arts edifice with a towering Corinthian portico (Charlotte-Mecklenburg Historic Landmarks Commission, Files; Bishir and Southern 2003: 504, 511, 523; Asbury Papers 1906-1975).

Asbury's commercial work in the center city included the 1929, Neoclassical, Mayfair Manor (renamed Dunhill Hotel) (Local Landmark 1989), and the 1930 Montaldo's, a prestigious women's clothing store that features a French Renaissance façade. In 1926, Asbury teamed with Lockwood, Greene Engineers of Boston to design the First National Bank (Local Landmark pending), a twenty-story, classically detailed skyscraper on South Tryon Street. However, his personal preference was the Gothic Revival, and Asbury's local churches, including the 1915 Hawthorne Lane Methodist (Local Landmark 1983), the 1918 Old Mount Carmel Baptist (Local Landmark 1983), the 1920 Advent Christian Church (Local Landmark 1987), and the 1928 Myers Park Methodist, were all fashioned in the Gothic mode (Bishir and Southern 2003: 507-

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508, 509, 514-515; Asbury Papers 1906-1975).

Outside Charlotte, Asbury's prominent projects included the 1907, Colonial Revival, Stonewall Jackson Training School complex (National Register 1984) near Concord, North Carolina, several of Concord's finest Colonial Revival houses--including the 1912 J. Archibald Cannon House--the 1923, Gothic Revival, Lutheran Chapel Church in Gastonia, and the 1928 Bethel Bear Creek Church, a Gothic Revival edifice in rural Stanly County (Bishir 1990: Bishir and Southern 2003: 285, 493, 496-497; Asbury Papers).

Following several speculative real estate investments that failed during the Depression, Asbury declared bankruptcy in 1935. He closed his Charlotte practice and briefly found employment as an architect for the Federal Housing Authority in Asheville and Greensboro, North Carolina. In 1937, Asbury reopened his office, which by 1939, included his architect son, Louis Asbury Jr. Asbury retired in 1956 after nearly a half century of architectural work in North Carolina, designing many of Charlotte's landmark buildings of the early twentieth century (Asbury Papers; Bishir and Southern 2003: 504; Morrill 1978).

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### Photographs

The following information pertains to each of the photographs:

Name of Property:                      Bishop John C. Kilgo House  
Location:                                  Charlotte, North Carolina  
County:                                      Mecklenburg County  
Name of Photographer:                Mattson, Alexander and Associates, Inc.  
Location of Negatives:                Survey and Planning Branch  
North Carolina Department of Cultural Resources  
109 E. Jones Street  
Raleigh, North Carolina 27601-2807  
Date of Photographs:                  January 2008

1.      Main Facade (West Elevation), View Looking East
2.      Main Facade and South Elevation, View Looking North
3.      Main Entrance, View Looking East
4.      South Elevation, View Looking North
5.      Rear Elevation, View Looking West
6.      The Plaza, View Looking South From Belvedere Avenue
7.      Reception Hall
8.      Living Room
9.      Parlor
10.     Dining Room
11.     Doorways, Kitchen and Dining Room
12.     Upstairs hall and Stairway
13.     Bedroom Mantel
14.     Upstairs Hall and Bedroom Doors
15.     North Elevation and Rear Garage, View Looking East
16.     Front Porch, Viewing Looking South
17.     Modern Garage