

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

430

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**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC
Salisbury Historic District
AND/OR COMMON
Same

2 LOCATION

STREET & NUMBER
See continuation sheet

CITY, TOWN
Salisbury

STATE
North Carolina

VICINITY OF
VICINITY OF CODE
37

CONGRESSIONAL DISTRICT
8

COUNTY
Rowan

CODE
159

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 checked="" type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input checked="" type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input 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 checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

4 OWNER OF PROPERTY

NAME
Various

STREET & NUMBER

CITY, TOWN

STATE

VICINITY OF

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.
Rowan County Courthouse

STREET & NUMBER

CITY, TOWN
Salisbury

STATE
North Carolina

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
First Presbyterian Church (1969)
Historic American Buildings Survey for: Courthouse (1937), three dwellings

DATE
1934, 1937, 1969

DEPOSITORY FOR SURVEY RECORDS
Library of Congress

CITY, TOWN
Washington

STATE
D. C.

FEDERAL STATE COUNTY LOCAL

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PAGE one

STREETS RUNNING SOUTHWEST--NORTHEAST

1. 124-428 South Ellis Street, N.W. side.
2. 115-429 South Ellis Street, S.E. side.
3. 112-508 South Fulton Street, N.W. side.
4. 201-507 South Fulton Street, S.E. side.
5. 116-500 South Jackson Street, N.W. side.
6. 113-419 South Jackson Street, S.E. side.
7. 215 North Jackson Street, S.E. side.
8. 200-502 South Church Street, N.W. side.
9. 217-329 South Church Street, S.E. side.
10. 120-306 North Church Street, N.W. side.
11. 119-211 North Church Street, S.E. side.
12. 100-226 South Main Street, N.W. side.
13. 101-225 South Main Street, S.E. side.
14. 100-210 North Main Street, N.W. side.
15. 101-305 North Main Street, S.E. side.

STREETS RUNNING NORTHWEST--SOUTHEAST

1. 221 West Liberty Street, N.E. side.
2. 224-230 West Council Street, N.E. side.
3. 109-201 West Council Street, S.W. side.
4. 110-114 East Council Street, N.E. side.
5. 106-200 West Innes Street, N.E. side.
6. 103-305 West Innes Street, S.W. side.
7. 106 East Innes Street, N.E. side.
8. 111-115 East Innes Street, S.W. side.
9. 208-414 West Fisher Street, N.E. side.
10. 117-427 West Fisher Street, S.W. side.
11. 105-119 East Fisher Street, S.W. side.
12. 228-428 West Bank Street, N.E. side.
13. 127-421 West Bank Street, S.W. side.
14. 218-428 West Horah Street, N.E. side.
15. 205-429 West Horah Street, S.W. side.
16. 228-418 West Monroe Street, N.E. side.
17. 213-501 West Monroe Street, S.W. side.

DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

When Salisbury was laid out into 112 lots as the new county seat, it was divided into four quadrants by the intersection of the primary axes, now known as Innes and Main streets. The town plan of Salisbury was clarified, in the later decades of the century, into a grid system whose rectilinearity remains largely unaltered today.

Before the introduction of the railroad in 1855, the south and east wards were considered the choicer residential areas, although structures were far from fancy. According to local tradition, the prevailing southwesterly winds swept train soot and cinders throughout these neighborhoods and, as a result, a cross-town migration occurred, with the "great western ward" becoming, by the middle of the nineteenth century, the most fashionable residential quadrant. In 1857 E. J. Hale, senior editor of the Fayetteville Observer, described "the part of town where the best dwellings are located . . . the 'west end,' or fashionable region," as containing a number of "beautiful lots, and all good houses."

The beauty of Salisbury's townscape was frequently commented upon by nineteenth century inhabitants and visitors alike. The Daily Union Banner noted in 1865, "This place is very interesting to a stranger . . . Salisbury is emblossomed in groves of noble oaks, and has the elements of a fine and beautiful city." Important to the townscape is the Oak Grove Cemetery (92), located on the northwestern side of the 200 block of North Church Street. Granted to the city around 1770 by the British government, the cemetery includes the graves of Governor John Ellis, Congressman Burton Craige, and soldiers of both the Revolutionary and Civil wars. The handsomely landscaped cemetery contains a rich varied and typical example of funerary sculpture. Another sculptural accent in the townscape is the Confederate Monument (236) by F. W. Ruckstuh, erected in 1909 at the southeastern end of the grassy median strip which bisects the 200 and 300 blocks of West Innes Street. It is a reproduction of a monument in Baltimore. Still the focal point of Salisbury's major traffic artery, the Beaux-Arts sculpture towers above pedestrian level. It consists of two exaggerated figures: a laurel-crowned Winged Victory who holds in upstretched hand a second laurel wreath for the slumped body of the Confederate soldier whom she supports with her right arm. The inscription incised across the base reads, in part, "Soldiers of the /Confederacy/Fame has given you/an imperishable crown . . ."

Most of the extant architecture in the district was built after the Civil War, and is in generally good condition with relatively few alterations. There are approximately 240 buildings within the district and twenty intrusions which consist of nineteen parking areas, most in the central business district, and one abandoned gas station. The district basically consists of two overlapping rectangular areas: to the west, a residential area and east, the commercial area. The architectural quality of Salisbury declines east, west, and north of the district boundaries; houses south of the western ward boundaries, while not poor, are of a later era and stylistically discordant with the fabric of the district.

DOMESTIC BUILDINGS

Domestic building in Salisbury prior to 1800 is thought to have consisted primarily of rather crude log houses, although none is known to survive. Representative of a type

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of Federal-style dwelling probably common among the more substantial domestic structures of the early nineteenth century is the Conrad Brem House (146), possibly the oldest extant domestic structure in Salisbury. It is a two-story brick building with a five-bay main facade laid in Flemish bond and trimmed with a corbeled cornice of molded brick; the stacks of the two interior end chimneys are incorporated into the stepped gable ends. This house-type continued into the Greek Revival era and is represented by the Horace Beard (165) and Smith-Pearson (172) houses, as well as the Salisbury Female Academy (74); dating from the second quarter of the nineteenth century, all three bear a striking resemblance to the design of the Brem House.

Federal-style frame construction is well represented by the Maxwell Chambers House (165) (NR) of ca. 1819 and the Josephus Hall House (NR as McNeely-Strachan House) (68) of ca. 1820. The Maxwell Chambers House, currently owned and operated by the Rowan Museum, Inc., is a two-story three-bay structure with pedimented gable ends. Of note is its interior trim which exhibits characteristics attributed to a local master builder, Jacob Stirewalt. The Josephus Hall House, headquarters of the Historic Salisbury Foundation, Inc., reveals a richly eclectic interweaving of styles and periods. A five-bay two-and-one-half story structure with pairs of exterior end chimneys, the Hall house has been expanded and remodeled to suit the needs and tastes of owners for over a century and a half.

Another Federal dwelling which has likewise undergone successive additions is the Fulton-Blackmer House (36), built during the first quarter of the nineteenth century. The house is a two-story frame structure pierced by six-over-six windows framed by Italianate casings with bracketed lintels. A colossal Ionic portico was added to the main facade during the turn-of-the-century Neo-Classical Revival.

Greek Revival domestic architecture in Salisbury may be divided, in general, into two distinctive types: first, the restrained cubical brick building, three bays wide and two stories high which rests on a raised basement; and, second, the two-and-one-half story weatherboarded frame structure dominated by two-tier galleries which line the facade beneath a gabled roof. Both types have the symmetry and classical elements typical of the Greek Revival style.

The Torrence House (208) and the Ellis-Pearson House (4), built in the second quarter of the nineteenth century, are sophisticated instances of the rectilinear brick box genre. Pilasters break the facade of each into three symmetrical bays. In the Torrence House the bays are knit together by a flat-paneled frieze. The stuccoed brick bays of the Ellis House are, in turn, unified by the full entablature and parapet wall (now enclosed) which caps the second story.

A simpler two-story brick house of Greek Revival character is the John I. Shaver House (101), probably built shortly after the Civil War. The brick building, three bays wide and two stories high, has a hip roof underlined by a sawtooth cornice and features

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a one-bay Ionic entrance porch.

The use of double-veranda frame house in the Greek Revival style was of equal popularity in Salisbury around the middle of the nineteenth century. Examples include the Brown-Coffin House (38), probably built in the early 1850s. T-shaped in plan, its broad rear wing is covered by two parallel gables running at a right angle to the transverse gable of the main block. Molded rakeboards and patternboards admirably set off each widely projecting gable end. Flat-paneled corner posts carry a Greek fret cap. The two-tier porch is supported at each level by pierced posts in an attractive vernacular design. Another notable instance is the Andrew Murphy House (201), built about 1855. The facade wall behind the double porches is flush-sheathed and the porch features Tuscan columns. The Stewart House (6), probably built in the decade after the war, is a simplification of this scheme and representative of the unpretentious domestic architecture of the early Reconstruction years. Rather than double-tiered galleries, the Stewart House has a simple pedimented central entrance porch protecting the single leaf door.

A sophisticated example of the pre-war bracketed Italian Villa style is the flamboyant Murdoch-Wiley House (198), said to have been built by William Murdoch, the skilled stone mason and bridge builder who was employed in the construction of the State Capitol. Somewhat related to the Ellis-Pearson and Torrence houses, the Murdoch-Wiley House is a two-story brick structure standing on a raised basement. It is five bays wide and all elevations are divided by brick pilasters crowned with corbeled granite caps. The six-over-six sash windows have granite lintels and sills. The steep pitch of the gable roof is broken by a bracketed cupola capped by a pyramidal hipped roof. A three-bay-long porch graces the main facade; its hip roof is crowned with a second-story balcony set in the center bay and enclosed by delicate cast-iron cresting.

About the same time an equally fine cast-iron porch was added to the main facade of the Hall House. The two-tier galleries are enclosed on each level by an ornamental cast-iron arcade. The porch design is echoed in the arched entrance trellis which frames the house at the edge of the spacious front garden. The ironwork was executed under the skillful hands of the artisan Peter Frercks in 1859 and is akin to the picturesque naturalistic ornamentation advocated by A. J. Downing at that time.

A recognizably different style was introduced into Salisbury domestic building during the first decade of Reconstruction. Italianate dwellings, including the John Knox (213), Kerr Craige (210), and Bingham (211) houses, sprang up in the 1870s to form a new and coherent residential fabric. All follow a basic design, L-shaped in plan, with a frame body rising two-and-one-half stories to a bracketed gabled roof. Entrances are frequently accented by a segmental-arched or crosssetted architrave. Hope Chamberlain accurately observed that "the detail (of the Knox and Bingham houses), while not obtrusive, is not that of pre-war days." The Knox House is an especially fine example, featuring segmental and round-arched windows with label frames as well as a one-story

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bracketed projecting bay. The Craige House, also worthy of note, is dominated by dramatic gable ornament composed of intersecting king posts and tie-beams which terminate in finials and pendant drops. A local historian, Hope Chamberlain recalls "some neighbor commenting waggishly on the finials of the gables of the Craige house, calling them 'foolish little idol-gods astride of his roof-tree'."

The Linn House (37), built slightly later, is a reinterpretation of the 1870s Italianate style on a grander scale. It is an imposing house with a projecting center bay on its main facade and an elaborate cant oriel bisected by a bellcast hood on a side elevation. Window surrounds consist of splayed pediments with stylized floral ornament--an arrangement recurrent throughout much Salisbury domestic architecture of the period.

Turn-of-the-century Salisbury saw the advent of the Queen Anne style, whose ascendancy continued well into the first decade of the twentieth century. Chamberlain vividly caricatured the style, deploring the new trend in domestic architecture as "hideously up-to-date, with restless affectation of 'Queen Anne' broken roof lines, and excrescences of ornament." Characteristically, the new Queen Anne dwellings were asymmetrical in elevation and irregular in plan. All are large frame buildings sheathed with weatherboards and/or shingles and are defined by their complex massing which includes wrap-around verandas, piano bays, engaged turreted towers, and irregular roofs covered with patterned slate. At least two distinguishable modes of Queen Anne architecture exist in Salisbury. First is the skeletonized Queen Anne of the Nicholson (2), Gaskill-Pierce (15), and Maupin-Krider (227) houses. In elevation these houses tend to be vertically inclined with an intricate array of sawwork articulating the shell--angle brackets with acorn drops, trefoil pendant drops brackets, ornamental sunbursts and vents, as well as turned Eastlake porch columns and balustrades proliferate. These structures express a concern for detail and a fascination with angularity. Quite different are the contemporary classicizing Queen Anne dwellings like the Brown-Ramsay (40), McKenzie-Grives (202), and Clement (9) houses, as well as the house at 415 South Fulton (61). In elevation these houses are monumental, curvilinear, and horizontally-oriented. Classicizing details such as ramped and eased balustrades, unfluted columns, Neo-Adamesque swags, Palladian windows, pedimented gabled dormers, dentil cornices and modillion courses are freely incorporated. Such structures reveal a strong inclination towards the sensibility soon to inspire Salisbury's early twentieth century Neo-Classical and Colonial revivals.

While vernacular Queen Anne dominated the architectural stage at the turn-of-the-century, other styles also enjoyed vigorous, if short, lives. The Shingle style is best represented by the Moore House (1), a two-and-one-half story structure with a conical engaged tower, shake-shingled upper levels, and Richardsonian Romanesque central entrance arch of uncoursed fieldstone. Concurrently, Salisbury saw the appearance of many small but handsomely ornamented cottages that contribute much to the townscape. Examples include the Gregg House (3), the houses at 302 (230), 308 (231), and 312 (232) West Monroe, 230 (97) West Council, and 305 (226) West Horah. Characteristically these

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one-and-one-half story frame cottages are covered with patterned tin roofs and have small projecting gable ends frequently sheathed with shake shingles. Porches, though small, receive much attention, with spindle friezes, pinwheel brackets, and turned elements figuring prominently in their ornamentation.

The early twentieth century was a time of stylistic divergence in Salisbury domestic building. Despite the formal rivalry of competing styles, all are linked by a common concern with the past. Such concern could take one of two forms--either the ostensibly academic interest in colonial styles, which formed the basis of the Neo-Classical and Colonial revivals, or the nostalgic evocation of a more distant past which formed the basis of the various picturesque modes, including the Jacobethan, Spanish Mission, and Tudor Revival styles.

The early twentieth century Neo-Classical Revival includes the Cannon-Guille (39) and Wright (43) houses, each with colossal elliptically bowed porticoes. Especially imposing is the Cannon-Guille House with its Neo-Palladian entrance and full entablature supporting a roof deck underlined by modillions and a dentil cornice. Partaking of the same impulse is the Oestriecher House (42), also featuring a Neo-Palladian central entrance, and the house at 129 South Ellis Street (23), with its massive exterior end stuccoed masonry chimneys and full-length first story porch. The Doric columns of the porch support an entablature with metopes and triglyphs above which is a deck accessible through French doors treated as a Palladian window.

The Jacobethan style finds able expression in the Hambley-Wallace House (53) of 1902. Its manorial proportions reflect the quasi-feudal power of the mining magnate for whom it was built. The house is a two-and-one-half story yellow brick structure with an asymmetrical roof sheathed with patterned slate and pierced by gabled dormers. An engaged corner tower is dominated by a conical roof surmounted by cast-iron cresting. Massive rusticated ashlar piers form an arcaded ground level piazza which supports a parapeted deck above. The site, with its carriage house and immense lawn, is fully enclosed by a stone wall.

The Spanish Mission style was particularly popular in Salisbury in the decades before the Depression, perhaps influenced in part by the Salisbury Southern Railroad Passenger Depot (NR) designed in the style by prominent architect Frank P. Milburn. Two outstanding examples of the Spanish Mission style applied to residential building are the Franklin Smith, Sr., House (54) (ca. 1910) and the house at 200 South Jackson Street (66) (ca. 1913-1934). Built of cream-colored stuccoed masonry with bracketed hip roof sheathed with red clay Spanish tiles, each house features hipped dormers, shaped gables, and sweeping verandas. The Franklin Smith, Jr., House (55) (ca. 1927) is more cubic in massing and lacks the characteristic shaped gables, but, with its stuccoed masonry, Spanish tile hip roof, and arcaded porte cochere, presents a more subdued version of the same style.

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The English Tudor Revival is exemplified in the Brawley House (134) of ca. 1912 and the Coughenour House (89) of ca. 1912-1913, both of which have the characteristic half-timbered stuccoed gable ends above frame bodies.

The less ambitious early twentieth century architectural fabric of Salisbury, like most cities, includes a number of unpretentious bungalows built primarily in the 1920s. The bungalow was a moderate-priced, moderate-sized dwelling, generally one-and-one-half stories with hipped or gabled roof punctuated by huge dormers. The roof kicks outward to engage a ground level porch. Notable examples include the house at 315 West Horah Street (225) with its bellcast gable roof and the house at 434 South Fulton Street (52), faced with shake shingles and pierced by leaded glass windows.

COMMERCIAL BUILDINGS

The commercial district of Salisbury is a solid, tightly packed collection of buildings dating from the decades following the Civil War up to the second decade of the twentieth century; although occasional Late International style units were erected in the 1950s and 1960s, and a number of buildings are in part sheathed with aluminum siding, very few commercial buildings have been destroyed. The late Victorian urban aesthetic of the central business district is remarkably intact. A notable exception to the prevailing post-Civil War character of the downtown area is the Archibald Henderson Law Office (78) (NR) (ca. 1795), probably the oldest extant structure in Salisbury. It is a one-story frame building with a Flemish bond brick foundation and a shallow hip roof. The main facade is three bays wide with a central entrance containing a flat-paneled door surmounted by a transom enriched with geometric tracery.

One of the few pre-war commercial buildings is Kluttz's Drug Store (155) (ca. 1859), a three-and-one-half story brick building with ground level cast-iron awnings, pilasters, and store front added about 1888. Kluttz's handsome brick details include its elaborate corbeled and arcaded cornice, corbeled labels, and demi-octagonal pilasters terminating in bulging caps along the street facades. Kluttz's interweaving of Gothic with Italianate elements is reiterated in many of the post-war commercial buildings. The majority are brick structures of two or three stories with ornate corbel cornices and decorative arrangements of molded brick in the form of sawtooth, wall-of-Troy, and Greek cross bands. Fenestration is characteristically in the form of segmental-arched one-over-one sash windows surmounted by labels. The McNeely-Young Building (185), occupying a pivotal site at the west corner of Main and Innes, diagonally opposite Kluttz's, is a fine example of this style, as are the slightly later Holmes Block (181), and structures at 119-121 West Innes (161), and 105-107 (157, 109 (158), and 201 North Main (166).

Concurrent with the flourishing of this commercial style was the advent of Richardsonian Romanesque, often employed in larger turn-of-the-century buildings. Both the Bell Building (148) and the Washington Building (179) are huge structures faced

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with rusticated ashlar. The massiveness of the Bell Building is a foil to its small second-story cast-iron balcony which rounds the corner of North Main and East Innes. Fluted cast-iron pilasters with anthemion caps trim the first level of the main facade, while round-arched bays of the upper levels contribute to the elegance of the building without undermining its monumentality. The most striking features of the Washington Building are its round-arched Diocletian windows, large-scale billethead trim, and shaped gables flanked by attenuated bartizans.

The appearance of the shaped gables in the Washington Building emphasizes the popularity of the Mission style in early twentieth century Salisbury. The fine residences in the style find their commercial counterparts in structures like those at 206 South Main (194) and 111-115 East Innes (125). Both are two-story brick structures divided into two blocks by pilasters in contrasting colors. The main facade of each block is dramatized by the arcade-like window arrangement of the second story, which culminates in a robustly shaped gable false front pierced by a louvered roundel vent.

The Grubb-Wallace Building (184), a massive Second Renaissance Revival skyscraper at the northeast corner of Main and Innes, is a seven-and-one-half story brick structure with classicizing motives including colossal pilasters which divide each elevation into the pilaster/bay system favored by the Chicago school of commercial builders. The Grubb-Wallace Building is organized, although somewhat awkwardly, according to the tripartite composition advanced by the Sullivanians in which levels of the building are designed to correspond to the base, shaft, and capital of the classical column.

Beaux-Arts commercial architecture flourished in Salisbury around the turn of the century. Chief among many examples are the Hedrick Block (154) and the Empire Hotel (195). The Hedrick Block consists of four adjacent, symmetrically arranged blocks; the two flanking blocks have an arcaded parapet (although one is covered with aluminum siding) while the center two rise up into a large stepped false front. Knitting together all four blocks is the second story with its foliated frieze, rusticated pilasters with Ionic volutes, and the arcade-like arrangement of the windows. The Empire Hotel, which also culminates in a dominating central mass, was built shortly before the Civil War but extensively enlarged and remodeled by Frank P. Milburn in the first decade of the twentieth century. The plasticity of the facade is emphasized by the contrasting red and cream colors of the bricks. Although the southwestern end of the facade is sheathed with aluminum siding, the eleven visible bays are indicative of the baroque treatment of the whole. This section is divided into a tripartite composition by the recessed fourth and eighth bays; the quoined pilasters of each terminate in a bold round arched hood which erupts through the heavy cornice.

A somewhat later Beaux-Arts building is the First Union National Bank (151), finished in 1920. Its main facade rises three-and-one-half stories in the form of a colossal arch with a grand cartouche and decorated spandrels. The recess of the arch is filled with glass and a trabeated cast-iron double entrance.

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PUBLIC BUILDINGS

Important nineteenth and early twentieth century public buildings in Salisbury follow the stylistic dichotomy traditionally present in American architecture prior to World War II: religious buildings partake of the ecclesiastical sensibility which associated church architecture with medieval building modes and are revivals of either Gothic or Romanesque church styles; extant civic buildings, on the other hand, reflect the associational values which wed American democracy to the architecture of ancient Greece and are thus classical in nature. Exceptions, of course, occur in public architecture built since 1950, as, for example, religious buildings tend to become academic Neo-Palladian exercises.

Among religious structures, four are particularly noteworthy.

St. Luke's Episcopal Church (95), whose parish was established in 1753, was built in 1827-1828 under the supervision of Hillsborough mason and builder John Berry. Originally a three bay deep rectangular building of brick laid in Flemish bond and covered with a shake shingled gable roof, the church has undergone numerous additions. By about 1910 the southeast end of the building had been greatly extended and, through the addition of a bapistry and a bell tower, a cruciform plan was created. In This Was Home, Chamberlain comments on this fine Gothic Revival building:

Even when half finished, it gave an impression of permanence with dignity and was like a stray bit of antiquity which wandered into new surroundings. With all the passing of the years it has never gone out of fashion. My mother possessed no Catholic tradition whatever . . . but she admired this building and said of it, "By grace ye are saved," although by that she meant only the (church's) outward appearance . . .

The First Presbyterian Church (123), occupied by a congregation organized in the first quarter of the nineteenth century, was designed in 1891 by Charles W. Bolton, a Philadelphia architect who specialized in ecclesiastical building. Consecrated in 1893, the church, with the exception of its monumental bell tower, was razed in the early 1970s. An outstanding example of vernacular Richardsonian Romanesque, and now a local landmark, the tower is of red pressed brick with granite string courses, quoins, and window trim. The gabled entrance roof, braced with chamfered trefoil wooden posts, is covered with imbricated slate, as are the four conically capped bartizans which appear at the corners of the spire.

Soldiers Memorial A.M.E. Zion Church (93), of significance to the history of Salisbury's black community, was so named, according to local tradition, in memory of the Union soldiers who freed the Southern slaves. The present building, erected 1910-1913, stems from a congregation born during the Civil War and later organized with the help of the Freedmen's Bureau. Since the 1880s the congregation has been connected with Livingstone College. The building is a vernacular example of Richardsonian Romanesque,

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built of pressed red brick with corbeling and stone trim. The main facade of the church is dominated by two truncated towers supported by buttresses and ornamented with crenellated parapets.

St. John's Lutheran Church (111), descendant of a congregation established about 1745, was built in 1925-1926 and is a basilican plan church of the Late Gothic Revival style. Built of pressed brick with stone trim, the main facade, like that of Soldier's Memorial, rises up into two tall crenellated towers. Its brilliantly polychromed interior is of particular flamboyance.

Two monuments of civic building in Salisbury are the classically inspired Rowan County Courthouses; the earlier (174), dating from 1855-1857 (NR) and its replacement (173), dating from 1914. The earlier, erected by local contractors Conrad & Williams, is an imposing two-story temple-form building with a hexastyle colossal Doric portico along the main facade. In 1914, when the new courthouse was built, the older one was adapted for use as a Community Center and still functions as such today. The 1914 courthouse, on a lot adjacent to the northwest elevation of the earlier structure, is a two-and-one-half story Neo-Classical Revival masonry building. A colossal Ionic portico lines the main facade. These two structures, along with the Post Office (110) and the somewhat less distinguished Neo-Classical Revival City Hall (175) of 1926 are proof of the longevity enjoyed by classicism as the appropriate style for civic building.

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Inventory of Historic Structures Located Within the Salisbury Historic District

SOUTH ELLIS STREET, WEST SIDE, MOVING NORTH TO SOUTH

1. Moore House (124), ca. 1898. Shingle style. 2½-story house with engaged tower, shake shingled upper levels, Richardsonian Romanesque central entrance of uncoursed fieldstone.
2. Nicholson House (128), ca. 1896. Queen Anne. 2½-story frame house with pergola on second floor, patterned slate roof, and elaborate turned and sawn exterior trim.
3. Gregg House (130), ca. 1899. 2-story frame house with asymmetrical roof; sawtooth shake sheathed central gable, turned porch trim, including spindle frieze.
- ✓ 4. Ellis-Pearson House (200), ca. 1850. Greek Revival. 2-story house with hip roof added over original parapet roof; stuccoed brick. Fine interior trim, including Asher Benjamin type mantels and center hall stair in style of Owen Biddle. Altered.
5. Murphy House (204), ca. 1879. Plain 2-story frame house with 6/6 and 4/4 sash. Bracketed cornice underlines gable roof.
6. Stewart House (220), ca. 1869. Plain 2-story frame house with two exterior end single-shouldered chimneys and 6/6 sash.
7. 226 South Ellis, ca. 1890-1910. Vernacular Queen Anne. 2½-story frame house with asymmetrical roof, large veranda.
8. 228 South Ellis, ca. 1890-1910. Vernacular Queen Anne. 2½-story frame house with asymmetrical roof.
- ✓ 9. Clement House (302), 1899. Neo-Classical Revival/Queen Anne. 2½-story frame house with steep hip roof, elaborate Neo-Adamesque trim. Sweeping veranda. 2-story bay decorated with imbricated shakes.
10. 310 South Ellis, ca. 1930s-1940s. 2-story house with steep hip roof, asbestos sheathed.
11. 314 South Ellis, ca. 1930-1940s. 2-story house with steep hip roof, asbestos sheathed.
12. 318 South Ellis, ca. 1890-1910. 2½-story brick house with steep hip roof, louvered dormer. Segmental-arched windows.

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13. 322 South Ellis, ca. 1910-1930. Bungalow. 1-story brick structure in Flemish bond with burnt clinkers. Curvilinear braces support broad overhanging eaves of gable ends. Windows feature leaded glass.
14. 330 South Ellis, 1920s-1930s. 1½-story brick structure of Flemish bond with burnt clinkers as headers; multiple hip roof with hipped dormer. L-shaped engaged porch.
15. Gaskill-Pierce House (402), 1900. Queen Anne. 2½-story house with high basement; frame with steep asymmetrical roof with patterned slate. Porch has conical, sweeping roof, dentil cornice. Trim includes elaborate gable ornament, spindle frieze and pierced sunburst motif.
16. 408 South Ellis, ca. 1890-1910. Queen Anne. 2½-story frame house; bargeboards and fan-like brackets with spindle frieze. Window surrounds feature decorative lintels with brackets.
17. 412 South Ellis, ca. 1890-1910. Queen Anne cottage. 1-story with attic, frame house with steep hip roof and multiple gables. Curving main facade porch.
18. 418 South Ellis, ca. 1890-1910. 2½-story triple-A with steep gable roof. Asbestos sheathed. Porch trim includes spindle frieze, curving wing-like brackets, and turned posts.
19. 424 South Ellis, ca. 1890-1910. 1-story with attic, asbestos sheathed with cross-gable roof. Porch with turned posts. Windows are 1/1 sash and multi-light Queen Anne style sash.
20. 428 South Ellis, ca. 1890-1910. Queen Anne. 2½-story frame house with steep hip roof and projecting gable with shake-sheathed face. First-floor veranda features Doric columns supporting curious entablature with sawtooth pattern.

SOUTH ELLIS STREET, EAST SIDE, MOVING NORTH TO SOUTH

21. 115 South Ellis, ca. 1910-1930. 2½-story tan brick structure with steep hip roof pierced by dormer. Veranda with huge curved brackets.
22. 121 South Ellis, ca. 1910-1930. 1-story frame dwelling, L-shaped.
23. 129 South Ellis, early 20th c. Colonial Revival. 2-stories with attic, brown shingled. Center bay, main facade, second-story features handsome Palladian window; this and other classicizing elements are well executed, including full entablature of porch and parapet wall above. Chimneys are huge rectangular slabs with round-arched windows.

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24. 201 South Ellis, mid-20th c. 2½-story masonry structure sheathed with rusticated ashlar facing. Steep gable roof with elongated center main facade gable.
25. Crawford House (207), ca. 1890-1910. Triple-A 1-story frame house with gable roof and gabled entrance porch. Good pierced bargeboards. One exterior end single-shouldered chimney. Some 6/9 sash. Possibly an overbuilt earlier house.
26. 209 South Ellis, ca. 1890-1910. 1-story frame cottage, L-shaped with gable roof. Shallow hip roof porch with turned posts; bay window; window surrounds throughout feature lintels ornamented with sawtooth motif and brackets.
27. 217 South Ellis, ca. 1890-1910. Queen Anne. 2-story frame house with asymmetrical roof massing. 2/2 and 1/1 sash with ornamented bracketed lintels.
28. 301 South Ellis, mid-20th c. 2-story brick veneer structure with 6/6 sash and hip roof.
29. 305 South Ellis, mid-20th c. 1-story brick veneer plain ranch-style house with shed roof front porch. L-shaped.
30. 315 South Ellis, ca. 1890-1910. Queen Anne. 2-story frame structure, L-shaped with multiple gable roof and plain veranda.
31. 415 South Ellis, mid-20th c. 1½-story brick structure with steep gable roof with dormer.
32. 419 South Ellis, mid-20th c. 1-story brick structure; fanlight pierces projecting gable face.
33. 421 South Ellis, mid-20th c. 1½-story frame dwelling, gable roof with three dormers.
34. 425 South Ellis, ca. 1910-1930. 1-story frame structure with steep hip roof and hip roof porch on main facade. Porch roof supported by unfluted columns. 1/1 sash.
35. 429 South Ellis, ca. 1910-1930. 2-story boxlike plain brick structure with steep hip roof.

SOUTH FULTON STREET, WEST SIDE, MOVING NORTH TO SOUTH

36. Fulton-Blackmer House (112), ca. 1821, 1889, and early 20th c. Late Federal house; Italianate trim and colossal Neo-Classical Revival portico with pediment added. Frame, 2-story with attic, 4 exterior end single-shouldered chimneys; 6/6 and 4/4 sash with Italianate surrounds on main facade.

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37. Linn House (120), ca. 1884. Italianate. 2-story frame structure with central projecting gable and gable roof. Paired brackets underline eaves. Fine quality splayed pediment window surrounds. On ends are 2-story bays with bellcast hipped roofs.
38. Brown-Coffin House (128), ca. 1849. Greek Revival. 2-story frame house with 2-tier main facade porch. Some 6/6 sash remains. Corner posts with Greek key caps. Interesting sawnwork porch posts.
39. Cannon-Guille House (202), ca. 1906. Neo-Classical Revival. 2½-story frame structure with parapeted roof deck. Colossal Corinthian portico on main facade. Columns and full entablature bow outward at center bay. Swan's neck pediment at central entrance.
40. Brown-Ramsay House (208), ca. 1902. Colonial Revival. 2½-story frame house with steep hip roof and gabled dormers. Engaged tower with bellcast conical roof; splayed gambrel projects from roof, features Palladian window motif and is sheathed with imbricated shakes.
41. 220 South Fulton, ca. 1910-1930. 2-story brick structure with low hip roof with eaves supported by rafter brackets. Leaded glass windows.
42. Oestricher House (228), early 20th c. 2½-story brick house with 2-tier full-length front porch. Upper level of porch trimmed with ornate cast-iron work. Round arched windows, French doors; doors and windows framed by sidelights and transoms.
43. Wright House (302), ca. 1912. Neo-Classical Revival. 2½-story brick structure with gable roof pierced by gabled dormer featuring triple window with elliptical fanlight. Colossal unfluted Corinthian columns on main facade forming entrance portico which bows out at center bay.
44. 308-310 South Fulton, mid-20th c. 2-story brick duplex.
45. 316 South Fulton, early to mid-20th c. 2-story brick structure with pyramidal hip roof with broad overhanging eaves.
46. Holt House (322-324), ca. 1890-1910. 2½-story stuccoed brick with hip roof and hip dormers and central projecting gable. Neo-Classical entrance porch.
47. 330 South Fulton, ca. 1890-1910. Queen Anne. 2½-story frame structure with steep hip roof and dormer. L-shaped with gabled ell on main facade. Bay window with leaded windows.

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48. 408 South Fulton, ca. 1890-1910. Queen Anne. 2-story frame structure. Window surrounds feature decorative, bracketed lintels and irregular sash and light patterns. Broad veranda.
49. 414 South Fulton, ca. 1910-1930. 2½-story brick structure with clinker headers in diamond patterns along upper story, main facade.
50. 418 South Fulton, ca. 1910-1930. Colonial Revival. 2-story brick structure with hip roof and bold braces underlining wide eaves. Colonial Revival central entrance portico.
51. 430 South Fulton, ca. 1890-1910. 2-story frame structure with steep hip roof. L-shaped veranda with paired colonettes.
52. 434 South Fulton, ca. 1910-1930. Bungalow. 1½-story frame structure with steep gable roof. Single dormer.
53. Hambley-Wallace House (508), 1902. Eclectic house with Chateausque and Jacobethan elements. 2½-story brick structure with patterned slate asymmetrical roof pierced by gabled wall dormers. Colossal proportions with engaged corner tower with conical roof surmounted by cresting. Massive rusticated ashlar posts form arcade which supports balustraded deck. Site is enclosed by rusticated ashlar wall.

SOUTH FULTON STREET, EAST SIDE, MOVING NORTH TO SOUTH

54. Franklin Smith House (201), ca. 1912. Spanish Mission style. 2½-story stuccoed brick; complex hip roof pierced by hip and eyebrow dormers and shaped gables. Roof sheathed with Spanish tiles. First level has sweeping veranda, second has handsome round-arched arcade and elaborately carved wooden balconies opening off major windows.
55. Franklin Smith, Jr., House (209), ca. 1929. Spanish Mission style. 2-story stuccoed brick structure with hip roof sheathed with Spanish tiles. First floor features round-arched transoms above French doors, second has large casement windows.
56. 219 South Fulton, ca. 1890-1910. 2½-story frame structure with steep hip roof pierced by center dormer. Center bay, second story features demi-hexagonal bay window beneath which is classicizing entrance porch. Similar porte cochere to side.

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57. 225 South Fulton, ca. 1910-1930. Bungalow. 1½-story masonry structure sheathed with rusticated ashlar. Stone entrance porch with round and segmental arches on sides.
58. 311 South Fulton, ca. 1890-1910. Queen Anne. 2½-story frame structure with asymmetrical gabled roof massing with decorative bargeboards.
59. Baker-Stoessel House (329), ca. 1848. Greek Revival with extensive late 19th c. alterations. 2½-story frame structure with new steep hip roof pierced by dormers. Some 6/6 sash remains. Attached to house is the Frontis-Summerell Office of ca. 1819, also with extensive alterations.
60. 405 South Fulton, early 20th c. 2-story 3-bay frame house with hip roof and exterior end chimney with engaged stack.
61. 415 South Fulton (Owen's Funeral Home), ca. 1890-1910. Queen Anne. 2½-story shingled frame structure with symmetrical gable roof. Corner engaged towers flank central gable which is pierced by Palladian window. Veranda with classicizing elements wraps around at ground level.
62. 419 South Fulton, ca. 1910-1930. 2-story brick structure with steep asymmetrical hip roof supported by paired sets of boldly molded brackets with pendant drops. L-shaped with entrance porch at intersection of two wings.
63. 425 South Fulton, ca. 1890-1910. Colonial Revival. 2½-story white painted brick structure with steep hip roof pierced by gabled dormer on main facade with Palladian window. Center bay projects slightly and features stone quoins as does the main facade. Classical entrance porch with plaster swags along frieze. Ashlar wall with turned balusters surrounds house.
64. Heilig House (507), ca. 1868. Greek Revival. 2½-story brick structure with steep hip roof, hip dormer. 3-bay main facade divided by brick pilaster strips. Frieze has a band of flat panels. Sweeping first-story veranda is probably later addition.

SOUTH JACKSON STREET, WEST SIDE, MOVING NORTH TO SOUTH

65. Maxwell Chambers House (Rowan Museum) (116), ca. 1819. Federal style. 2-story frame structure with gable roof, 6/6 sash, and shed roof porch. Dentil cornice and other moldings; pedimented gable ends. Fine Stirewalt interior trim. (NR)
66. 200 South Jackson, ca. 1913-1914. Spanish Mission style. 2½-story buff-colored stuccoed brick with hip roof with Spanish tiles. Hip dormers. Handsome veranda with shaped gable ends interrupting hip roof; Ionic columns paired with heavy paneled piers.

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67. 210 South Jackson, ca. 1910-1915. Prairie style. 2½-story stuccoed masonry structure with hip roof, hip dormers. Large exterior end chimneys, sweeping first-story veranda with hip roof supported by square posts linked by a low wall.
68. McNeely-Strachan (Josephus Hall) House (226), ca. 1820-core; ca. 1859 2-tier porch with cast-iron trim and entrance gate; ca. 1911--chimneys rebuilt and new hip roof put on. Federal, Greek Revival, and High Victorian. 2½-story frame structure with four exterior end chimneys, steep hip roof, and elegant 2-tier cast-iron porch with fine trellis-like details. 9/6 sash. (NR)
69. 412 South Jackson, ca. 1890-1910. 1-story frame L-shaped cottage with multiple gable roof. Gable ends feature fanlights and are sheathed with patterned shingles. Curving veranda has turned posts with brackets. 2/2 sash.
70. 416 South Jackson, ca. 1910-1930. Bungalow. 1½-story with steep hip roof. Porch of main facade supported by splayed wooden posts on brick pedestals.
71. 420 South Jackson, early 20th c. 1½-story frame structure.
72. 500 South Jackson, mid-20th c. Ranch style. 1-story frame structure.

SOUTH JACKSON STREET, EAST SIDE, MOVING NORTH TO SOUTH

73. Session House (113), ca. 1855. Greek Revival. 1-story with raised basement enclosing family burial ground. Built of brick laid in one-to-five common bond; hip roof, 6/6 sash with movable louvered blinds. Building measures two bays square. Of local historical significance.
74. Salisbury Female Academy (Wrenn House) (115), ca. 1838-1839. Federal. 2-story brick building in Flemish bond, 6/9 and 9/9 sash. Gable roof with stepped gable ends. Rear ell added in 1871, harmonizes with core. Of great local historical significance.
75. Charleston Apartments (321-329), late 1960s. 2-story town-house type brick and frame structure with gable roof. Combines many "Colonial" elements.
76. 419 South Jackson, ca. 1950s. 3-story plain brick box apartments.
77. 215 North Jackson, early 20th c. 2½-story frame building.

SOUTH CHURCH STREET, WEST SIDE, MOVING NORTH TO SOUTH

78. Archibald Henderson Law Office (200), ca. 1796-1818. Federal. 1-story frame structure, brick foundation, steep hip roof, and 6/6 sash. Small square building with flat-paneled central door surmounted by transom with simple tracery. (NR)

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79. Old Well (on library lot), late 18th c. Removed from town square; said to date from late 18th c.
80. Southern Bell Office Building (220), mid-20th c. Late International style. Large 2-story modern brick building typical of style in diluted phase.
81. 322 South Church, early to mid-20th c. Plain 2½-story frame structure with pyramidal roof pierced by dormer-vents.
82. 316 South Church, mid-20th c. Ranch style. 1-story office building.
83. 414 South Church, mid-20th c. 1-story brick structure with gable roof.
84. 420 South Church, ca. 1910-1930. Bungalow. 1½-story frame structure sheathed with weatherboards and shake shingles. Bellcast gable roof with engaged front porch. Large gable dormer. Segmental-arched porch bays.
85. 424 South Church. Brick box.
86. 430 South Church, ca. 1890-1910. Queen Anne. 2-story frame structure with attic and multiple cross-gabled roof. Severely restrained Doric veranda. Splayed gable ends.
87. 502 South Church, early 20th c. 2-story frame building with gable roof, and cross gables, L-shaped veranda and typical bungalow brick pedestal/wood post porch.

SOUTH CHURCH STREET, EAST SIDE, MOVING NORTH TO SOUTH

88. First Union Methodist Church (217), ca. 1950-1965. Brick structure with heavy cornice, gable roof and other "colonial" features.
89. Coughenour House (315), ca. 1913. Queen Anne and Tudor Revival. 2½-story frame building with stuccoed and half-timbered gable ends.
90. F.B.C. Lodge (329), ca. 1890-1910. Late Gothic Revival. 2-story brick building with patterned slate gable roof and pointed-arched windows.

NORTH CHURCH STREET, WEST SIDE, MOVING SOUTH TO NORTH

91. 120 to end of block North Church, mid-20th c. Two adjacent commercial buildings, 1 and 2 stories, rusticated random laid ashlar, with 9/9 sash and projecting window sills. Broad gable roofs.

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92. Oak Grove (Old English) Cemetery (remainder of 200 block). Est. 1770. Of great local historical significance. Markers of generally high sculptural quality, including Downingsque cast-iron foliage.
93. Soldiers Memorial A.M.E. Zion Church (306), 1910-1913. Gothic. One-to-five common bond brick structure with crenellated corner towers and elaborate corbeling. Pointed-arched stained glass windows. Diagonal buttresses. Of considerable local historical significance. First black congregation in town.

NORTH CHURCH STREET, EAST SIDE, MOVING SOUTH TO NORTH

94. 119-121 North Church, ca. 1910-1930. Office-commercial brick box with center bay false front. 1-story with attic brick structure.
95. St. Luke's Episcopal Church (211), ca. 1827-1828. Gothic Revival. By Hillsborough builder John Berry with later Gothic Revival additions.

WEST LIBERTY STREET, NORTH SIDE

96. 221 West Liberty Street, ca. 1920. Bungalow frame structure with engaged porch gable roof and gabled dormer; shingles sheath gable faces.

WEST COUNCIL, NORTH SIDE, MOVING EAST TO WEST

97. 230 West Council, ca. 1890-1910. 1-story frame building with ornate porch trim, including spindle frieze, brackets, turned columns, and elaborate gable ornament.
98. 224 West Council, ca. 1890-1910. Queen Anne. 2-story frame building with bracketed gable roof, trefoil pendant drop brackets on porch and lattice balustrade. Now covered with asbestos shingles.

WEST COUNCIL STREET, SOUTH SIDE, MOVING EAST TO WEST

99. Lawyer's Brick Row (109-113), early 20th c. 2-story brick building with stone trim and false front.
100. Southern Bell (121), 1928. 3-story brick building with fine Art Deco exterior window trim.
101. John I. Shaver (Canterbury) House (130), late 1860s. Greek Revival. Brick building, 2 stories high, 3 bays square, with later Classical porch.
102. Woodson, Hudson, Busby, & Sayers Law Offices (201), ca. 1960. 1-story brick box.

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EAST COUNCIL STREET, NORTH SIDE, MOVING WEST TO EAST

103. 110 East Council, ca. 1880. Italianate. 2-story brick building with corbeled cornice, decorative window lintels with granite sills, and cast-iron pilasters along first story.
104. 112 East Council, ca. 1890-1910. 1-story brick building with cast-iron pilasters.

WEST INNES STREET, NORTH SIDE, MOVING EAST TO WEST

105. 106-108 West Innes (Domestic Loans & Affiliates), early 20th c. Plain 2-story brick box with second level. 1/1 sash.
106. 110 West Innes (Melville's), ca. 1890-1910. Romanesque Revival. 3-story brick structure with remodeled ground level but good upper facade. Round arches over 1/1 sash: rusticated granite sills and lintels over rectangular windows. Elaborate cornice with elliptical arch over center bay.
107. 114-116 West Innes (Arcade Building), early 20th c. 2-story brick structure with stepped false front.
108. 118 West Innes (formerly Watchman Office, now Town House Coffee Shop), 1910. 2-story brick structure with two large horizontal flat panels at attic level.
109. 126-128 West Innes, late 19th early 20th c. 2-story brick structure with false front, rusticated ashlar trim. Brick pilasters divide facade into tripartite pattern.
110. United States Post Office and Courthouse (former) (130), ca. 1909. Neo-Classical Revival. 3-story stone building with piano nobile and colossal unfluted Corinthian portico. Full entablature with dentil/modillion cornice.
111. St. John's Lutheran Church (200), 1925-1926. Late Gothic Revival. Sprawling brick structure with two buttressed towers crenellated and with bartizans. Elaborate polychromed interior including naive boldly painted reredos.
112. St. John's offices, activity center, and chapel, 1967. Recent brick structures built by architect Norman Mansell of Philadelphia.

WEST INNES STREET, SOUTH SIDE, MOVING EAST TO WEST

113. 103-105 West Innes, late 19th c. 2-story brick building with cast-iron pilasters on main facade. Rusticated granite window sills and labels. Finely detailed corbeled cornice with sunburst patterned paneled frieze.

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114. 107-111 West Innes (shop and finance company), late 19th c. 2-story brick structure with cast-iron labels over windows, granite rough-faced sills, paneled frieze with sunburst pattern.
115. 113-115 West Innes (Stursky's), early 20th c. 3-story brick building with facade intact beneath egg-carton aluminum siding.
116. 117 West Innes (Sony's), early 20th c. Plain 2-story brick structure.
117. 119-121 West Innes, late 19th c. 2-story brick structure with arched windows (bricked up) with corbeled labels. Cornice has elaborate corbeling and sawtooth.
118. Capitol Theater (123), ca. 1915. 2-story brick structure with aluminum siding sheathing front. Facade intact beneath, with false front.
119. 125 West Innes. Narrow 2-story brick building with false front.
120. 127 & 127½ West Innes. Flemish bond brick building; 127 has projecting cornice with modillions and sawtooth below false front.
121. 131 West Innes (Salisbury Post Building). 3-story plain brick building.
122. First Union National Bank (201), 1960s. 2-story with attic brick veneered building with Doric portico, main facade.
123. First Presbyterian Church Bell Tower (225), 1892. Richardsonian Romanesque. Church razed in early 1970s, tower saved. Brick tower with patterned slate roof, elaborate conical-roofed bartizans at each corner, with finials. Bracketed entrance with quoins at corners.
124. 305 West Innes, ca. 1925. Colonial Revival. 2-story Flemish bond brick dwelling with dormer windows and academic 1-story porch.

EAST INNES STREET, SOUTH SIDE, MOVING WEST TO EAST

125. 111-115 East Innes, ca. 1890-1910. 2½-story commercial building with paired arched windows along second level and stepped false front gable.

EAST INNES STREET, NORTH SIDE, MOVING WEST TO EAST

126. 106 East Innes, early 20th c. Art Deco brick building with brick paneling and corbeling, stepped false front. 2 stories.

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WEST FISHER STREET, NORTH SIDE, MOVING EAST TO WEST

127. 208 West Fisher, ca. 1940s. Large 2-story brick apartment building.
128. First Presbyterian Church (308), ca. 1973. Brick structure with "Georgian" detailing.
129. Brown Dependency (414), ca. 1850s. 1-story frame structure with gable roof. 6/6 sash. Brick basement. Extensive remodeling. Notable stone gate posts.

WEST FISHER STREET, SOUTH SIDE, MOVING ~~EAST~~ ^{WEST EAST} TO WEST

130. Slater House (427), ca. 1890, ca. 1850s with 1890s later additions. 1-story frame structure with gable roof with return ends. Porch with turned posts. 6/6 sash.
131. 425 West Fisher, mid-20th c. Colonial Revival. 2-story frame structure with gable roof with return ends. Two exterior end chimneys, 8/8 sash, and pedimented small central entrance porch. Possibly remodeled earlier house.
132. 313 West Fisher, ca. 1910-1930. 2½-story plain frame house with pyramidal hipped roof.
133. 307 West Fisher, ca. 1940s. 1½-story plain frame cottage.
134. Brawley House (221), ca. 1912. Tudor Revival. 2-story stuccoed masonry structure with half-timbered gable ends, cross-gabled roof, and shed roof front porch.
135. Rowan Public Library (201), early 1960s. 1½-story brick structure, "Georgian" detail.
136. 121 West Fisher, ca. 1910. 2-story brick commercial building with some corbeling.
137. 117-119 West Fisher, ca. 1900. 2-story brick commercial structure. Main facade has cast-iron store fronts and cast-iron pilasters. Upper levels heavily corbeled multiple string courses, segmental-arched 1/1 sash windows. Elaborate corbeled cornice with corbeled bartizans at corners.

EAST FISHER, SOUTH SIDE, MOVING WEST TO EAST

138. 105 East Fisher, ca. 1890-1910. Beaux-Arts. 2-story brick building with quoined corners, elaborate, heavy cornice with bold consoles.

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139. 107-111 East Fisher, ca. 1890-1910. 2-story brick building faced with rusticated coursed ashlar; heavy bracketed cornice.
140. 113-119 East Fisher, ca. 1890-1910. 2-story brick building with corbeling and rusticated window lintels on main facade.

SOUTH MAIN STREET, EAST SIDE, MOVING NORTH TO SOUTH

141. 225 South Main (abandoned gas station), ca. 1950. Typical of type. Intrusion.
142. 221 South Main (Trexler's), ca. 1955. 2-story plain brick box.
143. Security Bank and Trust Co. (217), ca. 1966. 2-story steel frame box with brick veneer and long expanses of glazing.
144. Meroney Opera House (209-213). 1907 with later remodelings of interior. 3-story brick building with very high flat-paneled false front. Second and third stories knit together by pilasters which culminate in round arches with projecting keystones. Main facade forms arcade-like arrangement of glass. Of great local historical/cultural significance.
145. 207 South Main, early 20th c. Narrow, plain 1½-story brick structure with stepped false front.
146. Conrad Brem House (203-205), 1st quarter 19th c. Federal. 2-story, 5-bay-wide brick structure with Flemish bond facade and corbeled cornice of molded brick; stepped gable ends incorporate stacks of interior end chimneys. 6/6 sash remains on upper level. Some early interiors. Probably is oldest structure in commercial district.
147. 201 South Main (earlier Security Bank & Trust Co.), 1903. 3½-story brick structure. Corner quoins.
148. Bell Building (131-133), 1898. Richardsonian Romanesque derivative. 3-story brick building with rusticated ashlar sheathing main facade and corner elevation. Cast-iron detailing, including second story corner balcony. Fluted cast-iron pilasters, main facade first level, with anthemion ornamenting cap. Second story has 1/1 sash, third has round-arched windows--all full height of story. Interior upper stories exceptionally fine.
149. 127 South Main (Johnstons L&S Furniture), 1899. 4-story brick and steel frame commercial building with segmental-arched windows, pilasters, and elaborate corbeled course between third and fourth stories.

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150. Hedrick Block (119, 121, 123, 125--Nurick's Madam Le Raye, Endicott Johnson, & Underwood's), 1887. Beaux Arts. Four adjacent symmetrically arranged commercial buildings, lower levels remodeled on exterior and all of 125 sheathed with siding. Some elaborately molded cast-iron detailing remains. Flanking structures have arcaded parapet, center buildings with stepped gable false front. Second story has foliate frieze, rusticated pilasters with Ionic volutes, and arcade-like arrangement of round-arched windows.
151. First Union National Bank (117), 1920. Beaux Arts. Typical and handsome early 20th c. bank. 3½-story stone building in the form, on main facade, of a triumphal arch, with huge round arch with console keystone, decorated spandrels, and pilasters, all of colossal size. Round-arched entrance filled with glass; and cast-iron, elaborately detailed, double entrance door with frame.
152. Cowan House (Belk-Harry Co.) (111), ca. 1820. Federal townhouse, drastically remodeled facade. 2-story brick structure.
153. 103-105-107 South Main (Rowan Shoes, Scottie Stores, and Home Credit Co.), late 19th c. 2½-story brick structure with new brick veneer facade, stuccoed on 103 and 105. Earlier detail obliterated.
154. Hedrick Block (Friedman's Jewelers) (101), 1873. 2-story brick structure with main facade sheathed with egg-carton aluminum siding. Side elevation features round-arched windows, and Spanish tile eaves with broad overhang supported by brackets. Fine facade intact behind siding.

NORTH MAIN STREET, EAST SIDE, MOVING SOUTH TO NORTH

155. Kluttz's Drug Store (101), ca. 1858-1859. Eclectic. 3-story brick building with cast-iron awnings, pilasters, and store front added ca. 1888. Exceptionally fine brick details include corbeled labels, flat paneled aprons, and elaborate cornice of quasi-Gothic detail. Engaged bartizans at corners of main facade. Of great local historical significance.
156. 103 North Main (Casper's), early 20th c. 2-story plain brick box. Common bond.
157. 105-107 North Main (Queen's & Fisher-Thompson), ca. 1873. 2½-story stuccoed brick facade structure with ornamental brickwork. First-floor front extensively remodeled.
158. 109 North Main, ca. 1883. 2-story brick structure with segmental-arched windows with labels above. Corbel cornice. First level relatively intact with cast-iron pilasters at either end of facade.

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159. 111 North Main (John Spencer's), ca. 1880s. 2-story brick structure with segmental-arched windows and corbel cornice.
160. 113 North Main (Bernhardt Hardware), ca. 1880s. 2-story brick structure with segmental-arched windows with corbeling beneath raised-paneled frieze.
161. 119-121 North Main (Young Hardware & Electric Co. & Textile Products Outlet Store), 1890s. 2-story brick structure with remodeled first floor; building divided in two, with each half featuring arched parapet. Frieze has rectangular vents, beneath dentil cornice and row of modillions. Cast-iron pilasters at first floor with foliate design.
162. 123 North Main (restaurant), ca. 1880-1895. 2½-story brick structure. Second floor with Palladian window motif, attic level with round arched vents interspersed with raised horizontal brick panels. Above is corbeled band, projecting eave with modillions, and stepped false gable.
163. 125 North Main (Bamby Pastry Shop), ca. 1880. Vernacular Italianate. 2-story brick structure with remodeled first level. 1/1 sash with granite lintels and sills. Cornice has brackets and corbeling.
164. 127-129 North Main (Cafe & Ramsey Realty & Insurance Co.), ca. 1890-1900. 2-story brick structure---127 is stuccoed, with 1/1 sash with rough-faced granite lintels. Plain pilasters frame each block. Cornice has corbeling and band of fluting.
165. Horace Beard House (Bamby Bakery offices) (131), ca. 1839. Federal with extensive renovations by John Ramsey in late 1960s. Facade remodeled and dormers added. 2-story one-to-four common bond brick structure with parapeted gable ends incorporating interior end chimneys. Gable ends feature fine fanlights. Granite foundation. One of oldest structures in commercial district and of local historical significance.
166. 201 North Main (Austin's), ca. 1880. Vernacular Italianate. 3-story brick structure with 1/1 sash with labels; main facade sash rectangular, side elevation sash segmental-arched. Corbeled and bracketed cornice treatment.
167. 209-213 North Main, ca. 1890-1910. Renaissance Revival. 3-story brick structure with classicizing elements including quoins, brick pilasters with plaster Ionic capitals, round-arched windows with projecting keystones, and round-arched and pedimented window hoods supported by consoles. First level extensively remodeled.

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168. Davis Building (Law Offices, Davis, Ford & Weinhold) (215), early 20th c. Renaissance Revival. 2-story masonry structure with high elaborately treated cornice--Spanish tiles on eave with dentil course beneath; shields, scroll brackets, and egg-and-dart band. Second level features four 1/1 sash set in round arches with projecting keystones and rondels in the tympana. Center bay has round-arched niche with shell recessed within tympanum. First floor severely altered.
169. 217 North Main. 3½-story brick box; facade sheathed with egg-carton aluminum siding.
170. 225 North Main (R. O. Norman Company), early 20th c. 5-story brick box with 3/1 sash, slightly parapeted cornice, paneled corner posts. Red brick with white plaster trim.
171. 301 North Main (Pittsburgh Paints), ca. 1972. Plain brick slab, two stories high with tall, vertical plate glass windows. One bay wide. Main facade framed by projecting side elevation walls.
172. Smith-Pearson House (Nationwide Insurance Co.) (305), ca. 1847. Greek Revival. Recent interior remodeling. 2-story brick structure with stepped parapet gable ends incorporating interior end chimneys. 6/6 sash, single leaf door with transom and sidelights. One of oldest buildings in commercial district.

NORTH MAIN STREET, WEST SIDE, MOVING SOUTH TO NORTH

173. Rowan County Courthouse (210), 1914. Neo-Classical Revival. 2-story masonry structure with central portico with colossal fluted columns with Ionic capitals.
174. Rowan County Courthouse (now Salisbury Community Building) (202), 1855. Greek Revival. Impressive Classical temple-form 2-story masonry structure, hectastyle portico on front. Full entablature. First-floor windows are 6/6 sash, second are 9/9; all are full-length. Good ironwork. (NR)
175. Salisbury City Hall (132), 1926. Neo-Classical Revival. 5-story brick structure with 2-story colossal engaged Doric columns. Molded brick cornice at upper level.
176. 126-130 North Main, 1890s. Renaissance Revival. 2½-story brick structure with main facade in tripartite arrangement. Outer bays with rectangular sash, center bay with three round-arched 1/1 sash. Upper (attic) level has Palladian motif louvered vents.
177. 124 North Main (Goodman's Men's Stores), 1890s. 2½-story brick structure with segmental-arched windows second level. Above is projecting cornice, underlined by brick modillions. Quoins at corners.

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178. 122 North Main (Isenhour-Freeman Insurance & Real Estate), ca. 1881. 2-story brick building completely remodeled.
179. Washington Building (Palmer's Rowan Stationers & others) (118-120), ca. 1890. Richardsonian Romanesque. 3 stories with large attic. Main facade sheathed with rusticated ashlar; features round-arched Diocletian windows, large-scale billet-head trim, bartizans and shaped gables.
180. 116½ North Main (Ingle Norman's Jewelers), early 20th c. 2-story, very narrow brick box with flat paneled brick cornice, corbeled at top.
181. Holmes Block (Capitol Camera & others) (114-116), 1883-1884. New facade 1903. 2-story brick structure with upper levels of elaborate brickwork. Second-story segmental-arched windows.
182. 112 North Main (Reliable Jewelers), early 20th c. 2-story brick structure, main facade sheathed with aluminum siding, original brick facade completely intact beneath.
183. Shaver Building (Zimmerman's) (110), 1899. 2½-story brick building with rather elaborated paneled parapet. Sheathed with aluminum siding on main facade. Original corbeled brick facade intact beneath.
184. Wallace-Grubb Building (Innes Street Drug Co. & others) (100), ca. 1900. Second Renaissance Revival. 7-story brick structure with classicizing motives including colossal pilasters with ornamental shields and bell-flowers at caps. Upper level of round-arched windows--done in pilaster/bay system of Chicago school. Dentil cornice and parapet wall.

SOUTH MAIN STREET, WEST SIDE, MOVING NORTH TO SOUTH

185. McNeely-Young Building (100-104), ca. 1868. Italianate commercial building. 3 stories, brick, with elaborate corbeled cornice of exceptionally fine detail. Segmental-arched 1/1 sash windows trimmed with corbeled labels on second story, jack arches on first.
186. 106-108 South Main (Purcell's & Eleanor), ca. 1890. Vernacular Neo-Classical commercial building. 2½-story brick structure with false front featuring two courses of square, flat panels. Built as two stores, each elevation is dominated by a huge Palladian window at the second level. Round-arched louvered vents pierce wall above the outer sash of each window grouping.
187. 110 South Main (Phil's), ca. 1890. 2½-story brick commercial building with aluminum siding completely obscuring fine facade.

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188. 112 South Main (McLellan's), mid-20th c. Brick box with aluminum siding sheathing unarticulated facade.
189. 120 South Main (W. H. Leonard & Sons), mid-20th c. 3-story brick building with aluminum facade, unarticulated.
190. 122 South Main (Maxwell Furniture), mid-20th c. 3½-story brick building with aluminum sheathed unarticulated facade.
191. 130 South Main (Wachovia Bank), 1960s. 2-story modular building with much glazing at first level.
192. 200 South Main (Guyes), early 20th c. 2-story brick box with good facade. Exterior shell totally sheathed in new aluminum siding.
193. 202-204 South Main (White Cross), early 20th c. Plain 2½-story brick box.
194. 206 South Main (Gold Shop), ca. 1900-1920. Spanish Mission style. 2½-story brick structure with two shaped-gable false fronts on main facade. Rondel, ornamental frieze, and round-arched arcaded windows beneath shaped gables. Two blocks divided by pilasters.
195. Empire Hotel (includes Jewel Box, Raylass, Cato's & Diana Shops) (212-226), 1855. Extensive renovation in 1907 by Frank P. Milburn, and later remodeling. Beaux Arts main block with aluminum siding from 218-226. 3½-stories, irregular floor plan. Unsheathed facade contains an array of classicizing motives including rondels, ornamental frieze, modillion and dentil courses, quoins and pilasters. Red brick with tan details. Tunnel said to lead from hotel to opera house across street.

WEST BANK STREET, SOUTH SIDE, MOVING EAST TO WEST

196. Davis House (127), ca. 1820-1850. Plain, possibly Federal, with many alterations. 2-story frame structure. Two exterior end single-shouldered chimneys-- newly rebuilt. Gable roof and 6/6 sash. Three bays wide and two deep.
197. Davis House II (131), late 19th c. Queen Anne. 2½-story frame structure, highly asymmetrical with steep hip roof intersected by projecting gables. Large corner cupola with bellcast pyramidal roof. 1/1 sash with decorative Italianate surrounds of good quality. Large sweeping veranda supported by columns.
198. Murdoch-Wiley House (203), ca. 1853. Italianate details. 2-story house with attic on raised basement; of brick laid in common one-to-three bond. Gable roof underlined by handsome paired brackets. Cupola in center of roof. Brick pilasters divide facade into five bays. Much of original 6/6 sash intact. Elaborate cast-iron balcony on porch roof deck, center bay, second level. Porch, main facade,

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has elaborate pierced balustrade with fleurs-de-lis. Said to be first house in town with running water. Currently undergoing restoration. Notable stencil work inside.

199. 209 West Bank, ca. 1890-1910. Colonial Revival. 2½-story frame structure with hip roof, shed dormers. Bay window at second story, main facade.
200. 223 West Bank, early 20th c. Colonial Revival. 2-story frame structure with gable roof and hip roof front porch supported by posts. Sash windows, in general, 12/1.
201. Murphy House (229), 1853. Greek Revival. 2-story frame structure with double porch on main facade. Most 6/6 sash remains. Gable roof with exterior end chimneys. Surrounds are symmetrically molded with square corner blocks inset with pyramidal blocks. Central entrance flanked by sidelights and transom. Interior with trim, although has undergone remodeling.
202. John Knox House (303), 1871-1872. Italianate details. 2-story frame building, L-shaped with gabled roof. Fine brackets underline eaves and porch roof. Round-arched windows on main facade as well as 1-story bay with round-arched windows, paneled apron and fine brackets. House trim of high quality. Interior remodeled into apartments. Site includes servant quarters and a well house.

WEST BANK STREET, NORTH SIDE, MOVING EAST TO WEST

203. McKenzie-Grimes House (228), 1902. Eclectic Queen Anne. 2½-story frame structure, huge, asymmetrical with classicizing motives, including pedimented porch entrance, and veranda with unfluted columns carrying full entablature. Engaged corner tower, bulbous with spherical cap. Second floor center bay features balcony/deck entered through transverse elliptical arch. Interior trim of extremely high quality. Restoration in progress.
204. 326 West Bank, early 20th c. 2½-story stuccoed masonry structure with hip roof pierced by dormers. Each dormer with Palladian window. Porch wall of rusticated granite, with pediment sheltering porch steps. 1/1 sash.
205. 328 West Bank, ca. 1890-1910. 1½-story frame cottage sheathed with German siding. Steep hip roof with dormers. Ornamental bargeboards in gable ends of good quality. Fanlights pierce face of each gable end.
206. Davis House (414), 1880. Italianate. 2½-story frame structure with bracketed gable roof; 2/2 sash.
207. 420 West Bank. 1-story dwelling, asbestos-sheathed.

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208. 424 West Bank, early 20th c. 1½-story stuccoed structure with steep hip roof pierced by shed wall dormers.
209. Torrence House (428), ca. 1838, remodeled 1899. Originally Greek Revival, now has Italianate elements. 2-story, one-to-five common bond brick structure with brick pilasters dividing main facade into 3 bays. Flat-paneled frieze with ornamental wooden brackets underlining eaves of hip roof. Late 19th c. porch on main facade also bracketed with turned balustrade and unfluted columns. New 1/1 sash. Interior in good condition.

WEST BANK STREET, SOUTH SIDE, MOVING WEST TO EAST

210. 411 West Bank, mid-20th c. Bungalow. 2½-story frame building with gable roof, shed dormers, and shingle sheathed gable end faces. 1/1 sash.
211. Craige House (329), 1877. 2½-story frame structure sheathed with thin German siding. Elaborately detailed gable ornament. L-shaped with segmental-arched 2/2 sash windows with splayed pediment surrounds.
212. Bingham House (321), 1872. Italianate details. 2-story frame structure, L-shaped, sheathed with flush beaded siding. Pilasters at corners and almost floor-to-ceiling length 6/6 sash windows. Bracketed cornice with wide returns. Handsome crossetted central entrance with sidelights and transom.
213. Jones-Beard House (309), 1872. Colonial Revival. 2-story frame building with bracketed cornice and additions, including 1-story porch and large Palladian window in projecting center bay.

WEST HORAH STREET, NORTH SIDE, MOVING EAST TO WEST

214. 218 West Horah, ca. 1890-1910. Colonial Revival. 2½-story frame structure with steep hip roof, dormer. L-shaped porch. Porch carries simple Classical entablature with unfluted Doric columns.
215. 310 West Horah, ca. 1910-1930. Bungalow. 1½-story brick structure with jerkin-head hipped roof with half-timbering in gable ends. Eaves bracketed. First level has, in general, 15/1 sash.
216. 412 West Horah, ca. 1890-1910. Triple A, with elaborate bargeboards in each gable end.
217. 414-416 West Horah, ca. 1910-1930. 1-story frame cottage sheathed with asbestos. Hip roof with projecting gables and interior chimneys.

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218. 424 West Horah, ca. 1910-1930. 1-story cottage, almost identical to 414-416 except weatherboard sheathing is exposed.
219. 428 West Horah, ca. 1890-1910. Queen Anne. 2-story stuccoed structure with steep hip roof intersected by splayed gables. Main facade gable end features small Palladian window; rest of fenestration consists of 1/1 sash.

WEST HORAH STREET, SOUTH SIDE, MOVING EAST TO WEST

220. 429 West Horah, ca. 1890-1910. 1-story cottage frame sheathed with thin beaded ceiling. Gable roof with projecting gable, L-shaped. Porch has pergola, sawnwork brackets.
221. 425 West Horah, ca. 1890-1910. Queen Anne. 2½-story frame structure with hipped roof with projecting gables. Roof sheathed with patterned tin. Elaborate porch with turned balustrade, spindle frieze, and large brackets.
222. Fairmont Terrace Apartments (421), ca. 1950s. Brick ranch.
223. Fairmont Terrace Apartments, ca. 1920s. 3-story brick structure with parapet. Rough-cast stone window sills. Above entrance, at 2nd and 3rd stories, are two round-arched windows. Main entrance features smooth granite crosssetted surround. Eaves beneath parapet sheathed with Spanish tiles and supported by brackets and modillions.
224. 319 West Horah Street, ca. 1910-1930. Weatherboarded 2½-story with attic frame structure with steep hip roof. Hipped dormers.
225. 315 West Horah, ca. 1910-1930. Bungalow. Sweeping bellcast gable roof is dramatic highlight on 1½-story frame structure. Roof splays out to engaged front porch. Shake shingles sheath exterior of building. First story stuccoed.
226. 305 West Horah, ca. 1910-1930. 1½-story frame cottage with very steep hip roof. Gables project from main and side elevations. Roof of patterned tin. Some remodeling to entrance and window treatment.
227. Maupin-Krider House (231), 1902. Queen Anne. 2½-story frame structure with slate roof, engaged tower, second-story with bellcast spire-like roof. Rich window treatment includes Palladian and arched (broken into multilights); dentil cornice on veranda.
228. First United Church of Christ (205), 1954. Brick structure with colossal Corinthian portico and broken scroll-top entrance.

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WEST MONROE STREET, NORTH SIDE, MOVING EAST TO WEST

229. 228 West Monroe, ca. 1900. 1-story frame structure with steep hip roof sheathed with patterned tin.
230. 302 West Monroe, ca. 1890-1910. 1½-story cottage with German siding. Steep hip roof with projecting gables and dormers. Porch has pergola, turned posts, trefoil pendant brackets. Gable ends all faced with patterned shakes.
231. 308 West Monroe, ca. 1890-1910. 1-story cottage with steep cross-gabled roof. L-shaped.
232. 312 West Monroe, ca. 1890-1910. 1½-story frame dwelling with tin hip roof with projecting gables. L-shaped with interior chimneys, fine window surrounds. Hip roofed porch features trefoil pendant drop brackets.
233. 418 West Monroe, ca. 1910-1930. Bungalow. 1½-story brick structure laid in Flemish bond with clinker headers. Huge gabled dormer, main facade. Gable roof which splays outward to engage porch with broadly overhanging eaves supported by rafter end braces. Splayed wooden porch posts on brick bases.

WEST MONROE STREET, SOUTH SIDE, MOVING EAST TO WEST

234. 501 West Monroe, early 20th c. 2-story frame dwelling with pyramidal hipped roof pierced by large dormer. Full-length 1-story front porch with Tuscan columns and bracketed cornice.
235. 213 West Monroe. 1-story frame house, L-shaped, with gable roof.
236. Confederate Monument, 1909. Southeastern end of median strip bisecting 200 and 500 blocks West Innes Street. Beaux Arts. Laurel-crowned Winged Victory holding in upstretched hand a second laurel for slumped body of Confederate soldier.

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 checked="" type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input checked="" 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 checked="" type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input checked="" type="checkbox"/> EDUCATION	<input checked="" type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input checked="" 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 checked="" type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input 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

Salisbury, founded in 1755 as the county seat of Rowan County, was the major center of trade and politics for western North Carolina in the eighteenth and early nineteenth centuries. The coming of the railroad in the mid-nineteenth century which boosted the town's economy and stimulated industry, was important to Salisbury's history throughout the century and well into the twentieth century. A stable economy, the absence of rapid growth in the twentieth century--and lately an effective preservation group--have contributed to the survival of the commercial and residential townscape, which includes an impressive collection of representative examples of architectural styles from most of Salisbury's history. Highlights of the district's architectural fabric include a tiny Federal style law office, a group of two-story brick Greek Revival dwellings, the impressive Greek Revival temple-form former courthouse, vernacular Italianate dwellings and commercial buildings, a dramatic Richardsonian Romanesque church tower, and an eclectic group of Queen Anne, Jacobethan, Bungalow, Gothic Revival, Spanish Mission, Beaux-Arts, Colonial and Neo-Classical Revival style buildings.

Salisbury was formally established on February 11, 1755, when agents of Earl Granville granted to James Carter and Hugh Forster, trustees, "Six hundred and thirty five acres of land for a Township . . . by the name of Salisbury. . . ." Believed to have been named for the English cathedral village of the same name, the town was created as the seat of Rowan County, which had been formed two years earlier from portions of Anson County. Rowan's initial boundaries extended from the Granville Line northward to the Virginia border, and to old Orange County in the east; there was no limit to its western boundary.

The new county had been created in response to a large influx of German, Scotch-Irish, Welsh, English, and Huguenot immigrants from Pennsylvania, who had migrated southward over the "Great Philadelphia Wagon Road" during the period from about 1747 to 1754. The two most important immigrant groups were the Scotch-Irish and the Germans, whose habits of thrift and practicality appear to have been a continuing influence upon Salisbury's architecture and the outlook of her citizens. (One observer has attributed the neatness of the town's residences to the German influence.)

In addition, Rowan County lay along the route of the east-west Trading Path, an ancient roadway running from Fort Henry, Virginia (near present-day Petersburg), to the Indian settlements in South Carolina and Georgia. This early channel of commerce crossed the north-south Great Wagon Road at Trading Ford, a Rowan County community lying just east of the Yadkin River. This geographical factor provided Rowan with its initial impetus to rapid population growth and--more important--helped to establish it as western North Carolina's first center of trade, transportation, and political awareness.

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The village of Salisbury grew from "7¹ or 8 log Houses" in 1755 to "at least thirty-five homes, inns, or shops . . ." in 1762.¹ During the latter year, according to one historian,

At least fifteen of Salisbury's inhabitants were tradesmen. There was a candle-maker, a doctor, two lawyers, a potter, three hatters, an Indian trader, a weaver, a tailor, a tanner, a butcher, two merchants, and a wagonmaker. Sixteen inns were licensed in Salisbury by the end of 1762.

Governor William Tryon, writing to the Board of Trade, noted that during the autumn and winter of 1765, "upwards of one thousand wagons passed thro' Salisbury with families from the northward, to settle in this province chiefly. . . ." ² The pre-Revolutionary period brought rapid growth and great prosperity to Salisbury and Rowan County. Waightstill Avery, who arrived in Salisbury as a young lawyer in 1769, is said to have described the village as "a thick settled locality, a small town but in a thriving way." ³ When in 1770 the General Assembly enacted its initial legislation to regulate Salisbury, it was noted in the act's preamble that the town was "convenient for Inland trade."

The Revolutionary War brought a brief lull to Salisbury's growth, as it tended to interrupt the stream of southern migration. During the war Salisbury is said to have served as "a focal point for raising and sustaining a citizen army," as well as the site of a hospital, a shoe factory, a military warehouse, and a large jail for the detention of enemies to the Revolutionary cause. The British under Lord Cornwallis occupied Salisbury on February 3-4, 1781, taking for their headquarters a residence on the west corner of Bank and Church streets--the site now occupied by the William Murdoch House.

The close of the Revolution brought a resumption of the heavy migration to the southwest. Salisbury merchants and innkeepers benefitted from the large volume of commerce and the town enhanced its reputation as the state's western trading center. Nevertheless, the town grew at a relatively modest rate throughout the post-Revolutionary period. A traveler passing through in 1782 noted that the village⁴ was "built upon a Hill and Contains about 40 Houses, none of them any way Elegant." Two years later another chronicler judged that Salisbury was "larger than Hillsborough and less than Halifax; but does not share an equal degree of commerce with the least of them." In 1786 a visiting Englishman reckoned that Salisbury then contained fifty houses. President George Washington, pausing in Salisbury during his 1791 "southern tour," wrote in his diary that "Salisbury is but a small place altho' it is the County town, and the district Court is held in it;--nor does it appear to be much on the increase,--there is about three hundred souls in it and tradesmen of different kinds." ⁵

As Washington observed, another significant aspect of early Salisbury was its importance as a western judicial center. Three types of courts were convened there before the Revolution and a wide variety of cases originating in western North Carolina were

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tried there. This in turn attracted to the town a number of talented attorneys. Illustrious North Carolina lawyers who practiced there included Colonel Alexander Martin (1740-1807), afterward governor and United States senator; Waightstill Avery (1741-1821), first attorney-general of the state; Montford Stokes (1762-1842), later United States senator and governor; Colonel John Stokes (1756-1790), North Carolina's first federal judge; Spruce Macay (?-1808), law teacher and superior court judge; David Franklin Caldwell (1792-1867), member of both houses of the state legislature and later superior court judge; William R. Davie (1756-1820), soldier, legislator, governor, and one of the men chiefly responsible for the founding of the University of North Carolina; and Andrew Jackson (1767-1845), United States senator from Tennessee, federal judge, and seventh president of the United States. Both Davie and Jackson are believed to have been law students of Spruce Macay when the latter's law office was located on the lot now occupied by the Archibald Henderson Law Office. Henderson (1768-1822) was also a distinguished lawyer, a member of Congress, and a three-term member of the North Carolina General Assembly.

In addition to the talented lawyers who either studied or practiced their profession there, Salisbury was the home of other leaders, chiefly in the realm of politics. Charles Fisher (1789-1849) was born near Salisbury and was elected to the North Carolina Senate in 1818 at the age of twenty-nine. One year later he was elected to the Fifteenth Congress and was later returned to both the General Assembly and the United States Congress. He was an ardent supporter of John C. Calhoun's theories on states' rights and nullification and was a personal friend and correspondent of the South Carolina statesman. Fisher's son Charles Frederick Fisher (1816-1861) also served in the General Assembly and as president of the North Carolina Railroad Company. He was killed while leading a cavalry charge at Manassas, Virginia.

Mrs. Frances Fisher Tiernan (1846-1920), daughter of Charles Frederick Fisher, achieved fame under the pen name of "Christian Reid." Mrs. Tiernan was the author of several books and stories dealing with western North Carolina. She is best remembered for her 1875 book The Land of the Sky, a fictional travel sketch set in the North Carolina mountains. The book's title has been used ever since to describe the mountainous portions of western North Carolina. Mrs. Tiernan resided at 100 North Fulton Street (the former home of her father).

John Willis Ellis (1820-1861), a native of Rowan County, served as a member of the North Carolina House of Commons from 1845 through 1851, and was elected governor in 1858 and again in 1860. (He is believed to have resided for a time with his sister, Mrs. Elizabeth Pearson, in the house known today as the Governor Ellis House.)

General John Steele (1764-1815), a native of Salisbury, was also a member of the General Assembly, a delegate to the Hillsborough Convention of 1788, a member of the First and Second congresses, and United States Comptroller of the Treasury. (He was appointed to this post by President George Washington.)

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The first educational facility founded in Salisbury was Liberty Hall, which was originally begun in Charlotte in 1771. This institution was relocated in Salisbury in 1784 and was re-named the Salisbury Academy. The academy closed in 1792 but announced in 1807 that it was re-opening. Under the leadership of the Salisbury Thespian Society, it was operated from 1812 through about 1825. About 1820 the academy was housed in a "commodious pile of buildings" in "a retired part of town." One of these buildings survives today as the Dr. Josephus Hall House (nominated to the National Register as the McNeely-Strachan House). Also important to the early history of education in the town is the Salisbury Female Academy building of ca. 1839. Salisbury's first free public school was approved by its voters in an 1843 referendum and was in operation at least as early as May, 1852. Its modern school system was inaugurated in 1881.

By the early years of the nineteenth century, a group of Salisbury's leading citizens began to be aware of the pressing need for state-financed public schools and internal improvements, particularly in the realm of public transportation. The eastern-dominated General Assembly had consistently failed to appropriate funds necessary for these projects and the western towns and counties had begun to suffer from inadequate educational and transportation facilities.

With the founding there in 1820 of the Western Carolinian, a reform-minded newspaper, Salisbury became recognized as the leading western political center. In 1825 the journal noted the rapidly-increasing emigration from North Carolina and called for legislative remedies, including state-financed internal improvements. As early as 1826 the paper was urging the General Assembly to make appropriations for the construction of railroads. "In our humble opinion," wrote the editor, "a well devised system of rail-roads would contribute more than any thing else to brighten the prospects of North-Carolina." Ten years later the journal was still appealing for the construction of an east-west rail line. Wrote the editor: "A road through the centre of this State, from the West, to connect with the Raleigh and Gaston Railroad at this place Salisbury would not only greatly benefit . . . this city, but would open the most brilliant prospects to the public at large." ⁶

The decades of the 1820s and 1830s witnessed an alarming increase in the rate of emigration from Salisbury and Rowan County. Between 1830 and 1840, the white population of the county actually decreased. These decades also witnessed a general economic depression and falling crop prices brought about by poor transportation facilities from farm to market. (When in 1837 the General Assembly appropriated funds for construction of the long-proposed Fayetteville & Western Railroad, the citizens of Salisbury responded by "illuminating" the town, ringing bells, firing cannon, and parading the streets with martial music.)

The general improvement in transportation which occurred in the 1840s had a beneficial effect on the trade-oriented town. The Carolina Watchman declared in 1845 that the town's trade had tripled in the past three years. "Our streets," boasted the editor,

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are crowded with wagons, carts &c., which have come either to deliver or to carry off Merchandise, or to find a market for some sort of produce. Our Town, but a short time ago as obscure as any backwoods village, seems to have suddenly become the seat of large trading operations.

The editor of a Lincolnton newspaper visited Salisbury in June, 1851. Arriving at sundown, he found "all the 'noise and confusion' to be expected in the principal inland town of our State."

The streets [he continued] were crowded with wagons from a distance, and strangers seemed arriving at all hours, and from all quarters. There are a large number of stores here, all well supplied with a great variety of goods, and several wholesale establishments . . . we sauntered through the different streets, and though there were many old buildings, . . . their unsightly appearance was in a great way occasioned by the contrast of the new and beautiful ones which have been recently erected. A new life seems to have infused into the people, who talk of nothing now but the rail road. . . .

The decade of the 1850s was one of Salisbury's greatest periods of growth. Between 1850 and 1860 the total population of the town increased from 1,086 to 2,420, making it the fifth largest town in the state in the latter year. One factor in Salisbury's rapid growth was the discovery and mining of gold in Rowan and neighboring counties during the period. It provided a "home market" for the county's agricultural products and helped to slow the rate of western migration. By far the most important factor contributing to this period of growth, however, was the completion in January, 1855, of the Charlotte-to-Salisbury portion of the North Carolina Railroad. The new rail line restored to Salisbury its traditional status as a "main line town." (It was later instrumental in making the town a Civil War supply center, the site of a Confederate prison, and a post-bellum commercial center.)

One year after the arrival of the railroad, a Salisbury newspaper published the following views of "A Citizen, of the state:"

no place in N.C. offers such inducements for enterprising capitalists as Salisbury; and no inland town can be improved more at a less expense. Surrounded on every side by good lands, valuable timber, and never failing streams, and in the heart of western N.C. with railroads projecting and being constructed in every direction, it does not require a prophet . . . to predict a great City in a few years. . . .

A few years hence, and what a change could a hundred or two enterprising spirits effect in and around Salisbury, which has been dreaming for at least 40 years insensible to her advantages in regard to location!!!⁹

A visitor arriving in 1857 was "surprised to find . . . so many factories in this ancient

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town of Salisbury." Another 1857 visitor, Fayetteville Observer senior editor E. J. Hale, marveled at the recent increases in the town's land values and attributed them to the effects of the railroad:

Under the old assessment before the arrival of the railroad, the value of real estate in the town of Salisbury was \$150,000; under the new assessment \$450,000. . . . A tract of land in sight was sold about 15 years ago for about \$5 an acre, now worth \$40 or \$50 an acre. Between five and six acres in the suburbs of the town were bought for \$200; the purchaser reserved the most valuable third part of the property, and sold the remaining two-thirds for \$800.

These are . . . actual facts, within the personal knowledge of my¹⁰ informant. They are the results of the construction of the N.C. rail road. . . .

Hale also mentioned "the fourth steam factory I have seen today," and¹¹ pointed out that they had all been constructed "since the rail road was built."

Less impressed was a northerner who presumably compared Salisbury with the more industrialized northern cities. James Parton, researching a biography of Andrew Jackson, visited Salisbury in 1859, where he foresaw sweeping changes in store for the town. "Secluded from the commercial world, dependent for its increase and wealth upon the adjacent county," Parton wrote, "it has only grown to be a place of eight hundred inhabitants in a few hundred years."

The recent railroad has given an impulse to the town which will soon change its character. At present it can not be essentially different from what it was in young Jackson's day. Two straight, broad, shady streets crossing each other at right angles; other and narrower streets running parallel with these; a little church or two; a newspaper; an academy; two ancient, spacious taverns more like hamlets than houses; a few prosperous-looking stores; a score of comfortable villa-like houses, and a hundred other tenements in various stages of that dilapidation which is so common in the southern towns.

Parton concluded his profile of Salisbury with the observation that "The good people of Salisbury think their town is more moral now than it was in young Jackson's day. It is certainly more quiet."¹²

During the Civil War, Salisbury became an important Confederate stronghold. Its location along the main east-west railroad line and the western line to Morganton gave it an immediate strategic significance as a staging center for troops on their way to recruiting centers or to the scenes of battle. "Soldiers-soldiers-is the sight & the talk here--Companies coming from the western Counties on their way to war," wrote a Salisbury resident to his sister in May, 1861. Other troops were brought by railroad to hospitals in Salisbury and still others were stationed at an ordnance work which was established there in March, 1863.

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Salisbury derived its greatest wartime notoriety, however, from a military prison located there in November, 1861. This facility, created from an abandoned cotton mill, was the home for thousands of captured Federal troops, many of whom died there from a lack of food or adequate medical attention. The people of Salisbury were strongly opposed to the location of this facility in their town, but were compelled by the Confederate government to acquiesce in it. In the final year of the conflict the Salisbury Prison acquired an infamous reputation among the Federal troops for the deplorable conditions found there.

When Federal forces under General George H. Stoneman occupied Salisbury on April 12-13, 1865, the prison, along with other strategic buildings and facilities, was destroyed by fire. "Salisbury had been a hated place," wrote a Union soldier, "and was paying dearly for its iniquities."¹³ One year later the Daily Union Banner gave the following accounting of the destruction wrought by Stoneman's raiders:

The Old Garrison, buildings and hospitals, the foundry and machine shops, the extensive depots, sheds and car shops, of the Central and the Western roads, the Confederate distillery and buildings attached, and several other buildings were committed to the flames.

The destruction of property was immense. The glare of the flames, and the explosion of shells at the Arsenal were seen and heard fifteen and twenty miles in the country.

These days will long be remembered by our citizens as the saddest and most distressing in their history.¹⁴

Despite the gloom expressed by the editor, Salisbury actually suffered relatively little at the hands of General Stoneman. All private residences and other nonmilitary buildings were spared on the general's direct orders. This relative moderation on Stoneman's part enabled Salisbury to emerge from the Civil War with its central business district in great disarray but not completely destroyed. Cornelia Phillips Spencer, reflecting on Stoneman's leniency toward the town, suggested that "Salisbury, comparing her lot with that of Columbia [South Carolina] and Fayetteville, may well afford to hold General Stoneman's name in grateful remembrance."¹⁵

Salisbury evidently emerged from the Civil War in a despondent, but not embittered, mood. As early as July, 1865, the unionist Daily Union Banner reported that

The improvements in our city are rapidly going on. The works of the Western N.C.R. Road burnt by our rough visitor Stoneman are being temporarily fixed up to answer the immediate purposes of the company. Dr. Hall is busy making brick for the purpose of building on the burnt square right in the heart of the city. New stores have been opened. An omnibus visits daily the cars from Howerton's Hotel [] the gas works are again in operation, the Express wagon runs rapidly along the streets delivering and receiving packages [] the trains from all points go and come regularly

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and in all we present a bustling and busy appearance which . . . presents a bright contrast to the apathy that seemed to have seized our people the past few years.¹⁶

By September the journal was able to report that Salisbury had

nearly thrown off all appearances of the wear and tear of war. The stores are filled with all kinds of goods and every day the Express and the Rail Road bring new lots of¹⁷ goods to our merchants. The demand for stores is great and rents are very high.

A stroll around Salisbury [the editor declared] is most gratifying. The building improvements going on, the crowded stores, and the thronged streets, evidence a rapidly returning prosperity. . . . Bricks and mortar and scaffolding proclaim that the work of reconstruction is going rapidly forward.¹⁸

Mrs. Hope Chamberlain, a Salisbury native who lived there from her birth in 1870 until 1891, described life in post-Civil War Salisbury as "depressing." The postwar years brought a steady reduction in cotton prices and a corresponding decline in the value of farmlands. In her 1938 book This Was Home, Mrs. Chamberlain provided the following description of Salisbury in the decade following the Civil War:

there was really nothing new in the way of business, of getting a living, to be done after coming there. By the advertisements regularly inserted in the Carolina Watchman . . . there existed the same three or four law firms, the same physicians, the identical merchants, dry goods and commission, the necessary drug store, the usual livery stable. These businesses had their stands in the same buildings, which were shabby holdovers, some from forty years previous. One butcher, baker, saddler, shoemaker, and tanner satisfied the needs of this town of less than two thousand inhabitants. It is needless to say there were no rich, and indeed few who were more comfortable off than the rest. Equally it is true that not many were so poor that they did not have food and clothing of the plainer kind.¹⁹

The distressing economic conditions of the period are said to have severely restricted the construction of new homes and business houses in Salisbury. Mrs. Chamberlain estimated that in the decade following the Civil War "not more than fifteen dwellings of any sort" were erected there.

The available evidence suggests that Salisbury's economic sluggishness had begun to ease by the mid-1870s. A visiting correspondent for a Raleigh newspaper noted in the autumn of 1874 that "A Building and Loan Association is beginning to show its progressive influence," and that "Taste and elegance are displayed in the recent buildings. . . ." ²⁰ Another visiting editor reported in 1876 that, while "Suffering from the general hard times," the town "has a wide-awake, public-spirited citizenship, and in a good season does a heavy business." ²¹ (Governor Adlai E. Stevenson of Illinois, who visited Salisbury in the same year, apparently disagreed; he found it to be "the most ancient looking town I ever saw.") Mrs. Chamberlain acknowledged that Salisbury was

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"somewhat revived" in the 1870s despite the loss of workers to nearby towns in which manufacturing industries had begun to appear.

Salisbury was not without industry of her own during this period. As early as 1850, forty-two industrial enterprises existed in Salisbury township. Capitalized at a total of \$30,790, these firms employed 153 persons. Local historian James Brawley points out that in 1860 Rowan County could boast of a carriage manufacturer with a capital stock of \$8,000 employing eleven men, twenty-one grist mills, a gold mining company capitalized at \$42,000 which employed 132 men, three leather makers, a distillery, six saw mills, and a tobacco factory employing thirty hands. The annual value of manufactured products amounted to \$384,070 and ranked twelfth among North Carolina's ninety-three counties. By 1868 three tobacco factories, two carriage factories, and a steam planing mill had located there. Within a decade the early tobacco factories had departed, but the remaining industry had been augmented by two iron factories, a gas works, and several cotton mills. By 1870 the Western North Carolina Railroad had established its shops in Salisbury and had become the largest single employer. Its annual value of manufactured goods amounted to nearly \$27,000.

During the 1880s two new tobacco factories were erected, as well as a large tobacco warehouse. (These failed to survive into the twentieth century, however, due to the dominance of tobacco concerns located in other North Carolina cities.) By the mid-1880s, according to James Brawley, Salisbury was the home of five tobacco factories, four machine shops, two foundries, a locomotive shop, and fifty business houses.

Another important industry was the distillation and sale of whiskey and other spirituous beverages. This enterprise was credited by Mrs. Chamberlain as having been "the thing that maintained and supported Salisbury at this time. . . ." A large number of saloons and barrooms lined the streets and gave Salisbury the reputation as "the wettest and wickedest town in the state." Other post-bellum industries benefitting Salisbury included cotton and knitting mills, rock quarrying, and a partial revival of the nearby gold mines.

By far the most important factor contributing to Salisbury's economic upswing in the 1880s was the growing commerce brought about by the railroads. The main north-south rail line from Greensboro to Charlotte (both developing commercial centers) passed through Salisbury. In addition, a line extended westward from Salisbury through Statesville and Asheville to the Tennessee line. "Railroads," declared Mrs. Chamberlain, "were the introduction to, the instrument of, all this comfort and prosperity."

Despite Salisbury's close identification with the railroad, it appears to have remained a provincial town of closely-knit families. "Our people," Mrs. Chamberlain explained, "had become more happily stationary than most American populations ever are. Whole streets of homes in old Salisbury remained for lifetimes in the hands of their first purchasers. . . ." An 1878 travel guide to northwestern North Carolina supports

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this judgment. It extolled the "fine substantial homes . . . faced upon streets colonnaded by splendid spreading elm trees . . ." which "bespoke a culture that had been generations building." Mrs. Chamberlain was careful to avoid portraying Salisbury's principal residential area as a seat of affluence or opulence. "In Salisbury," she wrote, "lived the usual professional men and merchants, but with them there were no homes of the wealthy. . . . We were undeniably middle class. We had refinements, but no pretension. We were not wealthy planters."²²

Salisbury enjoyed relative prosperity through the remainder of the 1880s and, with minor exceptions, through the 1920s. It, like its principal benefactor the railroad, prospered and flourished in this era. Between 1880 and 1900, the town's population grew from 2,723 to 6,277. (Significantly, this increase occurred in the absence of a corresponding extension of the corporate limits.) Salisbury was North Carolina's eighth largest town in 1880 and again in 1890.

The North Carolina Business Directory for 1896 reveals that Salisbury then contained seventeen manufacturing firms (including three cotton mills capitalized at a total of \$425,000, a knitting mill capitalized at \$20,000, three sash and blind factories, a marble works, and a rope factory capitalized at \$30,000). Other Salisbury corporations included two banks, a building and loan association, a gas company, a water works, and an opera house. Significantly, the Western North Carolina Railroad Company's corporate headquarters were located there, and in 1896 its southern shops were located at nearby Spencer. Among its merchants were thirty proprietors of general stores, fifteen grocers, and four druggists. The town then contained seven hotels or boarding houses. In addition to the Salisbury-based firms listed above, thirty-six gold mines existed at this time in Rowan County, contributing further to Salisbury's importance as a commercial center.

The twentieth century brought still more rapid growth to the town. With no increase in the town's geographic size, its population increased from 6,277 in 1900 to 7,153 in 1910. A 1915 annexation enabled the city nearly to double its population between 1910 and 1920. Salisbury's 1920 population of 13,884 ranked it as the ninth largest city in North Carolina. (This was the last census year in which Salisbury would appear on a list of North Carolina's ten largest cities.) A 1912 business directory reveals that Salisbury then boasted twelve department stores, nine hotels and boarding houses, seven butchers and cattle dealers, six druggists, five real estate agents, four banks, four insurance agents, four lumber dealers, three architects, three cotton and hosiery mills, three contractors and builders, two brick manufacturers, an iron foundry, and an organized chamber of commerce.

Many of the buildings comprising the Salisbury Historic District were constructed during the 1900-1930 period. Also of this era is the Confederate Monument erected in 1909 at the southeastern end of the grassy median which bisects the 200 and 300 blocks of West Innes Street. This structure is a reproduction of a Baltimore, Maryland,

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monument created by Frederick Ruckstuhl; it stands today as the focal point of Salisbury's major traffic artery.

Twentieth century Salisbury was not without its significant personalities. Lee Slater Overman (1854-1930), a native of the town, was first elected to the North Carolina House of Commons in the early 1880s and in 1893 was elected speaker of that body. He served in the United States Senate continuously from 1903 until his death in 1930. He was closely identified with the wartime legislative program of President Woodrow Wilson and was considered to be one of the most influential senators throughout his career. Sidney Blackmer (1895-1973) was also a native of Salisbury. After attending the University of North Carolina, he arrived in New York City in 1917, where he began his acting career. He remained there and soon achieved fame for his dramatic roles on the stages of Broadway. He later appeared in movies and on television, and later in his life was instrumental in founding the North Carolina School of the Arts in Winston-Salem.

Much of the Salisbury Historic District owes its survival to the philosophy expressed by Hope Chamberlain concerning the preservation of the desirable. Writing of the architectural flamboyance of the 1880s, she pointed out that

Our taste began by being the opposite, a stability in the simple homes which were left us here where there had been no shift of money, no money to shift. Where there is too much money there is the urge to spend it. They heave out the good and the outworn all at once, and have to paw over the trash to get lost excellence back.²³

Salisbury's history suggests that some of its population, at least, tended to possess sufficient wealth to live comfortably, but not lavishly. The town began, like most western North Carolina towns, with an agricultural economic base composed chiefly of small landowners; it was not exposed to the social values engendered by the plantation system of the east. While it was an early center for trade and transportation, Salisbury in time became a stronghold of tradition. This duality enabled the town to enjoy a steady period of growth in the nineteenth century while at the same time avoiding economic or social upheavals. Its relative lack of large industrial plants kept its residential areas reasonably intact.

The town's original 635-acre area was not enlarged between 1755 and 1877. (Subsequent annexations occurred in 1915, 1927, 1953, and 1961.) "Unlike many larger, faster growing cities in North Carolina," James Brawley has written, "Salisbury has been able to adhere to the original checkerboard pattern of streets. Early developers of suburban property followed the streets already in existence and thus were able to continue an orderly growth of the city." The Historic District stands today as tangible evidence of that orderly growth--and of Salisburians' regard for their town and its history. There is at present an active and growing interest in historic preservation in Salisbury. Of particular significance are the effective work of Historic Salisbury Foundation, and the development of a local historic zoning ordinance.

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18. "A STROLL AROUND TOWN," Daily Union Banner, September 29, 1865; "SALISBURY," Daily Union Banner, October 7, 1865.
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23. Chamberlain, "Fifty Years Ago," 14.

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VERBAL BOUNDARY DESCRIPTION

Begin at the intersection of Jackson Street and the northeast side of the median strip of West Innes Street; thence northwest along the northeast side of the West Innes Street median to the intersection of the center line of Fulton Street; thence southwest 150 feet; thence northwest along the northeast property lines of 113 South Fulton Street and 115 South Ellis Street to the center line of South Ellis Street; thence 25 feet southwest; thence northwest along the northeast property line of 124 South Ellis Street; thence southwest along the rear property lines of 124-428 South Ellis Street to the center line of West Monroe Street; thence southeast 75 feet to the intersection of the northwest property line of 501 West Monroe Street; thence southwest along the northwest property line of 501 West Monroe Street; thence southeast along the rear property lines of 501-213 West Monroe and the southwest property line of 502 South Church Street to the center line of South Church Street; thence northeast along the center line of South Church Street to the intersection of the center line of West Horah Street; thence southeast 150 feet; thence northeast 525 feet to the center line of West Bank Street; thence southeast 625 feet along the center line of West Bank Street; thence northeast 230 feet to the southwest side of East Fisher Street; thence southeast 25 feet along East Fisher Street; thence northeast along the rear property lines of 133-107 South Main Street and the southeast property lines of 111-115 East Innes Street to the center line of East Innes Street; thence northwest 37 feet; thence northeast 250 feet to the center line of the alley which bisects the southeast side of the 100 block of North Main Street; thence northwest 50 feet along the same alley; thence northeast along the rear property lines of 119-131 North Main Street to the southwest side of East Council Street; thence southeast 50 feet; thence northeast 230 feet to the southwest side of the alley which bisects the southeast side of the 200 block of North Main Street; thence northwest 50 feet; thence northeast 350 feet; thence northwest 160 feet to the center line of North Main Street; thence southwest 287 feet; thence northwest along the northeast property line of 210 North Main Street; thence southwest along the rear property line of 210 North Main Street; thence northwest along the northeast property line of 211 North Church Street to the center line of North Church Street; thence northeast to the northeast property line of 306 North Church Street; thence northwest 175 feet; thence southwest along the northwest property line of 221 West Liberty Street to the center line of West Liberty Street; thence northwest 50 feet; thence southwest 225 feet; thence northwest 237 feet to the center line of North Jackson Street; thence southwest 675 feet to the beginning point.

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10 GEOGRAPHICAL DATA

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UTM REFERENCES

A	1 1 7	5 4 1 8	2 1 6 1 0	3 1 9	4 1 7	4 1 1 0	B	1 1 7	5 4 1 8	2 1 6 1 0	3 1 9	4 1 6	6 1 0
	ZONE	EASTING	NORTHING		ZONE	EASTING		ZONE	EASTING	NORTHING		ZONE	EASTING
C	1 1 7	5 4 1 7	8 1 0 1	3 1 9	4 1 6	6 1 6 1 0	D	1 1 7	5 4 1 7	8 1 0 1	3 1 9	4 1 7	4 1 1 0
	ZONE	EASTING	NORTHING		ZONE	EASTING		ZONE	EASTING	NORTHING		ZONE	EASTING

VERBAL BOUNDARY DESCRIPTION

See continuation sheet

State Plane Coordinate System:
 CD 17/475628/214100
 AB 17/476808/214100

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE Research by Robert Topkins, survey specialist; architectural description by Mary Alice Hinson, consultant

ORGANIZATION Division of Archives and History DATE 20 October 1975

STREET & NUMBER 109 East Jones Street TELEPHONE 919/829-7862

CITY OR TOWN Raleigh STATE North Carolina

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL STATE X 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 *Spencer Ann Dwyer*

TITLE Deputy State Historic Preservation Officer DATE 20 October 1975

FOR NPS USE ONLY	
I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER	
	DATE
DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION	DATE
ATTEST:	DATE
KEEPER OF THE NATIONAL REGISTER	