

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

NATIONAL REGISTER OF HISTORIC PLACES

**Downtown Greensboro Historic District (Additional Documentation
II, Boundary Increase, and Boundary Decrease)**

Greensboro, Guilford County, GF9159, Listed 4/20/2023

Nomination by Heather Slane and Cheri Szczodronski, hmwPreservation

Photographs by Heather Slane, June 2022



333-341 South Davie Street, Facing Southeast



220-234 West Market Street, Facing Northwest

United States Department of the Interior
National Park Service**National Register of Historic Places Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of PropertyHistoric name: Downtown Greensboro Historic District (Additional Documentation II, Boundary Increase, and Boundary Decrease)Other names/site number: N/A

Name of related multiple property listing:

Historic and Architectural Resources of Greensboro, North Carolina, 1880-1941

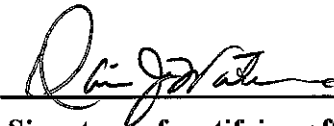
(Enter "N/A" if property is not part of a multiple property listing)

2. LocationStreet & number: Roughly bounded by Davie, North Elm, North and South Greene, East and West Lewis, West Market, and West Washington Streets; East and West Friendly and Summit Avenues; West Gate City Boulevard; and Southern Railway right-of-wayCity or town: Greensboro State: NC County: GuilfordNot For Publication: N/A Vicinity: N/A**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:X national X statewide X local

Applicable National Register Criteria:

X A B X C D

Signature of certifying official/Title:

Feb 27, 2023

Date

North Carolina Department of Natural and Cultural Resources

State of Federal agency/bureau or Tribal Government

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In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of certifying official/Title:

Date

Title:

State of Federal agency/bureau or
Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply.)

Private:

☒

Public – Local

☒

Public – State

☐

Public – Federal

☒

Category of Property
(Check only **one** box.)

Building(s)

☐

District

☒

Site

☐

Structure

☐

Object

☐

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Number of Resources within the Downtown Greensboro Historic District

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>85</u>	<u>22</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>1</u>	<u>4</u>	structures
<u>0</u>	<u>0</u>	objects
<u>87</u>	<u>27</u>	Total

Number of contributing resources previously listed in the National Register 1
Jefferson Standard Building (listed 1975)

Number of Resources within the Downtown Greensboro Historic District Boundary Increase

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>40</u>	<u>13</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>4</u>	<u>1</u>	structures
<u>0</u>	<u>0</u>	objects
<u>45</u>	<u>14</u>	Total

Number of contributing resources previously listed in the National Register 4
Blue Bell Incorporated Plant (listed 2020)
Guilford County Courthouse (listed 1979)
U. S. Post Office and Courthouse (listed 2014)
West Market Street Methodist Church (listed 1985)

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC – hotel

COMMERCE/TRADE – business

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COMMERCE/TRADE – professional
COMMERCE/TRADE – financial institution
COMMERCE/TRADE – specialty store
COMMERCE/TRADE – department store
COMMERCE/TRADE – restaurant
COMMERCE/TRADE – warehouse
GOVERNMENT – city hall
GOVERNMENT – correctional facility
GOVERNMENT – post office
GOVERNMENT – courthouse
EDUCATION – library
RELIGION – religious facility
RECREATION AND CULTURE – theater
INDUSTRY/PROCESSING/EXTRACTION – manufacturing facility
INDUSTRY/PROCESSING/EXTRACTION – communications facility
INDUSTRY/PROCESSING/EXTRACTION – industrial storage
TRANSPORATION – rail-related
TRANSPORATION – road-related

Current Functions

(Enter categories from instructions.)

DOMESTIC – hotel
COMMERCE/TRADE – business
COMMERCE/TRADE – professional
COMMERCE/TRADE – financial institution
COMMERCE/TRADE – specialty store
COMMERCE/TRADE – restaurant
GOVERNMENT – city hall
GOVERNMENT – correctional facility
GOVERNMENT – post office
GOVERNMENT – courthouse
EDUCATION – college
RELIGION – religious facility
RECREATION AND CULTURE – theater
RECREATION AND CULTURE – museum
AGRICULTURE/SUBSISTENCE – processing
INDUSTRY/PROCESSING/EXTRACTION – communications facility
TRANSPORATION – rail-related
TRANSPORATION – road-related

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN– Italianate

LATE VICTORIAN– Romanesque

MID 19th CENTURY REVIVALS – Exotic Revival

LATE 19th AND 20th CENTURY REVIVALS – Classical Revival

LATE 19th AND 20th CENTURY REVIVALS – Italian Renaissance Revival

LATE 19th AND 20th CENTURY REVIVALS – Spanish Colonial Revival

LATE 19th AND 20th CENTURY REVIVALS – Tudor Revival

MODERN MOVEMENT – Moderne

MODERN MOVEMENT – Modernist

MODERN MOVEMENT – Art Deco

OTHER – Vernacular Commercial

OTHER – Brutalist

OTHER – New Formalist

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

BRICK

CONCRETE

STONE – granite, limestone

METAL – aluminum, steel

GLASS

STUCCO

TERRA COTTA

Project Summary

When the Downtown Greensboro Historic District was listed in the National Register of Historic Places in 1982, it included, “all that remains of Greensboro's central business district that developed during the period 1885-1930, probably the most significant period of growth in the city's history...The area encompassed by the district served as the city’s major office and commercial center during this significant period of growth.”¹ The district included the core of downtown Greensboro, extending from the 100-block of North Elm Street south through the 600 block of South Elm Street. It also included properties on adjacent cross streets, extending east along West Washington Street to include the Southern Railway Passenger Depot #2 and west to include the Carolina Theater on South Greene Street.

¹ Ray Manieri, “Downtown Greensboro Historic District,” Nomination to the National Register of Historic Places, 1982.

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Additional Documentation provided in 2004, extended the period of significance to 1950 to include the majority of mid-twentieth-century commercial development in downtown Greensboro. It provided full descriptions for those building constructed between 1930 and 1950 as well as notations about changes to buildings constructed prior to 1930 and documented in the 1982 inventory. The resulting 2004 Additional Documentation had a period of significance from c.1885-1950 and included updated documentation for 111 buildings within the original district boundary. It also provided additional architectural and commercial context for the district through 1950.

Both the 1982 and the 2004 nominations provided commercial and architectural context for their respective periods of significance. Both nominations also referenced the 1960 Woolworth sit-ins that took place in downtown Greensboro, setting off sit-ins throughout the South and resulting in integration of lunch counters in at least 126 cities by 1961.² The 1982 nomination lists the 1960 sit-ins as a key event in the American Civil Rights Movement and a justification for Criterion A significance, though it does not provide more than one paragraph worth of context and the period of significance does not extend through 1960 to include those activities.

This nomination addresses the limitations of the 1982 nomination and the 2004 Additional Documentation by providing further Additional Documentation and a Boundary Increase. It also provides a Boundary Decrease. This Additional Documentation for the Downtown Greensboro Historic District includes an updated inventory with additional description, a discussion of alterations made since 2003, and an updated contributing status for each property. Dates for alterations, when known, have been provided. It also extends the period of significance to 1963 with a discussion of the continued commercial and architectural significance of the district and to encompass significant Civil Rights activities that took place within the district boundary from 1960 to 1963. Thus, the period of significance for the district, as established by this additional documentation, is c.1885 to 1963.

This document also includes a Boundary Decrease, removing four different areas in which historic resources have been altered or demolished since 1982. In most cases, the removal of buildings has resulted vacant lots utilized for surface parking. Boundary Decrease Areas B and C include one non-historic building each, both constructed on the site of earlier buildings. Boundary Decrease Areas A and C each include one historic building that has been substantially altered. The four buildings and all of the vacant lots are located on the periphery of the district and thus, their removal does not result in the removal of any contributing properties from the district, nor does it affect the overall character or significance of the historic district.

This document also includes a Boundary Increase, expanding the district in three different areas and by sixty primary resources. The boundary increase areas include early-twentieth century

² Manieri, "Downtown Greensboro Historic District," Section 8, page 6.

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industrial buildings (area C); mid- to late-nineteenth century commercial and office buildings (areas A, B, and C); late-nineteenth century transportation- and communications-related resources (area A); and the 1973 Governmental Center (area A). With the exception of the Governmental Center, buildings in the boundary increase areas are similar in size, scale, and setback to the buildings in the existing district, though are generally simpler in detail. Most retain medium integrity with replacement storefronts and upper-level windows and many were either constructed or modernized in the mid-twentieth century. The period of significance for the Boundary Increase extends from 1893, the date of the West Market Street Methodist Episcopal Church, to 1975, to incorporate the architecturally significant 1973 Greensboro Municipal Building and Guilford County Courthouse, the 1974 North Carolina National Bank, and the 1975 Guilford County Law Enforcement Center. Buildings in the Boundary Increase illustrate the continued commercial and governmental growth of downtown Greensboro through the mid-1970s. Context is provided for the commercial, governmental, industrial, and architectural significance of the Boundary Increase.

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Downtown Greensboro Historic District includes the core of Greensboro's commercial area. The city was laid out in a grid with its center at the intersection of Elm and Market Streets. By the late-nineteenth century, a rail line was established, crossing South Elm Street roughly three blocks south of center city. Thus, Greensboro's commercial development in the late-nineteenth and early-twentieth centuries was focused between the county courthouse (the first one located at the intersection of Market and Elm Streets, but no longer extant) and the railroad, with prominent commercial buildings concentrated along Elm Street and its intersecting cross-streets.

The majority of commercial buildings within the original district were constructed between 1885 and 1950 and illustrate standard commercial forms with Italianate-style detailing. Other styles represented in the district include Classical Revival, Romanesque, and Art Deco. Constructed both within and adjacent to the original district is mid-twentieth-century commercial development executed in more Modernist, streamlined styles.

The Downtown Greensboro Historic District Boundary Increase expands the Downtown Greensboro Historic District in three separate areas labeled on the boundary map as Boundary Increase Areas A-C. The areas being added illustrate the continued development of Greensboro as a commercial, industrial, and governmental center through the mid-1970s. Similar growth

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within the existing boundary is addressed through the Additional Documentation. While generally developed in the twentieth century, the Boundary Increase areas typically extend the street grid of the Downtown Greensboro Historic District.

The buildings in the Boundary Increase areas, having generally been constructed in the twentieth century, include vernacular commercial and industrial buildings, as well as examples of the Art Deco, Classical Revival, and other period revival styles. Mid- to late-twentieth century development includes a significant number of Brutalist-style buildings along with several Modernist-style commercial buildings.

Both the Downtown Greensboro Historic District and the Boundary Increase retain a high degree of architectural integrity with little infill construction. Alterations are generally limited to storefront replacements, some of which were performed within the periods of significance, and upper-story window replacements.

This document also includes four Boundary Decrease Areas, which seek to remove two altered early-twentieth-century commercial buildings, incompatible early-twenty-first-century construction, and vacant lots (the result of resources demolished since 1982) from the boundary, in order to increase the density of contributing resources. All of the boundary decrease areas are located on the periphery of the district. Thus, their collective removal does not result in the removal of any contributing above-ground resources.

Narrative Description

INVENTORY LIST

The inventory list for the Downtown Greensboro Historic District Additional Documentation II, Boundary Decrease, and Boundary Increase is divided into three sections. The first section updates and expands the inventory included in the 1982 Downtown Greensboro Historic District nomination and the 2004 Additional Documentation, updating and combining the inventories into a single resource list. The inventory is based on field survey that took place in 2018. It includes a brief summary of the setting and character of the district, a list of demolished resources within the district boundary, full descriptions of all resources, and assigns an updated contributing or noncontributing status to each resource, based on architectural changes and an extended period of significance for the district. Property descriptions are arranged alphabetically by street name, then ascending numerically by building number along those streets. Building names and construction dates were derived from Sanborn maps, city directories, documentation by Preservation Greensboro, Inc., and architectural analysis. Content not otherwise cited was derived from the 1982 and 2004 nominations and associated survey files. Properties individually listed in the National Register are identified in the individual entries.

The second section of the inventory provides a description and justification for the boundary decrease areas.

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The third section of the inventory provides a complete inventory for the resources located within the Downtown Greensboro Historic District Boundary Increase. It begins with a description of the overall setting and character of the expansion areas. It includes full descriptions of all resources within the Boundary Increase areas and assigns a contributing or noncontributing status to each resource. The inventory is arranged alphabetically by street name, then ascending numerically by street number along those streets. Building names and construction dates were derived from Sanborn maps, city directories, files held by the State Historic Preservation Office, documentation by Preservation Greensboro, Inc., and architectural analysis.

Properties in both sections of the inventory are coded as C (contributing) or NC (noncontributing due to age or alterations) based on their date of construction and level of material integrity. All contributing resources were constructed during the periods of significance—c.1885 to 1963 for properties within the original district boundaries and 1893 to 1975 for properties within the boundary increase areas—and retain sufficient integrity of design, setting, materials, and workmanship to contribute to the historic character of the district.

The alteration of commercial storefronts is common in the Downtown Greensboro Historic District and Boundary Increase and illustrates the changing occupants and building uses over time. The replacement of original storefronts is typical, with many replaced during the period of significance, and others replaced after 1982, though in the absence of photographic documentation, it is often difficult to discern exactly when these changes took place. However, if a building retains its character-defining features—including upper-story materials and architectural detailing—it contributes to the district's significance and is considered a contributing resource. For example, the c.1886 Warton Block (North) at 316 South Elm Street has a replacement, aluminum-framed storefront surrounded by structural glass panels, but retains upper-story two-over-two wood-sash windows in segmental-arch brick surrounds and a corbelled brick cornice at the parapet, and is thus contributing.

The replacement of upper-story windows is also common in the district, however, if the original openings remain, regardless of whether windows have been replaced or covered, the building is considered contributing to the district. This is the case with the Price Building at 300 South Elm Street, on which plywood has been installed within the upper-story window openings, but the building remains contributing to the district. Conversely, the c.1901 Commercial Hotel at 519 South Elm Street, was substantially altered around 1985 when storefronts were replaced with display windows that are smaller than the original openings and upper-story fenestration was removed entirely, rendering the building noncontributing.

A number of buildings were remodeled in the early- or mid-twentieth centuries, those alterations falling within the period of significance. One example is the c.1900 commercial building at 306-308 South Elm Street, which was updated about 1935 when a third floor was removed and an Art Deco façade installed. The north half of the building was altered again before 1950 to

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accommodate two storefronts. The changes fall within the period of significance and the building retains the distinctive detailing of the 1935 rehabilitation, thus despite the installation of fixed fifteen-light doors in the original second-story window openings, the building remains contributing to the district.

However, substantial changes to the building's materials, including the removal of critical design elements that convey the building's architectural style or era of construction, can render a commercial building noncontributing. This is the case with the Spanish-style Herndon Building at 346-348 South Elm Street, from which a tiled pent roof at the parapet has been removed and the storefronts have been replaced several times over the life of the building. The cumulative affect is that only the stuccoed exterior and a single decorative window surround remain to convey the style of the building and thus, the building is considered noncontributing. This is especially problematic for one-story commercial buildings without upper-story detailing to counter the effect of incompatible storefront alterations. The commercial buildings at 213 and 217 South Elm Street have altered storefronts that no longer retain the typical form or configuration of a historic storefront. While they retain mid-twentieth-century structural glass at their parapets, that material alone is not sufficient to convey the architectural style or historic feeling and association of the buildings and they are, thus, considered noncontributing to the district.

DOWNTOWN GREENSBORO HISTORIC DISTRICT ADDITIONAL DOCUMENTATION II

The Downtown Greensboro Historic District, which includes the commercial core of Greensboro, is located on a relatively flat plain and laid out on intersecting grid plan with Elm Street extending north-south through the district and intersecting streets extending east-west at regular intervals. Commercial lot widths vary in the district, but most extend roughly half the depth of the block. Commercial building setbacks are generally consistent; the majority of the buildings in the district directly abut the sidewalk and many are connected to each other to create a continuous streetscape façade and dense downtown core. The exceptions to this are the 1927 Southern Railway Passenger Depot #2 (236 East Washington Street) and the c.1925 Cone Export and Commission Company Building (330 South Greene Street) both of which are set back from the sidewalk, the former with a parking lot in front and the latter with a narrow strip of grass and landscaping between the building and sidewalk.

Streets in the district are generally wide enough to accommodate two lanes of traffic—some with a center turn lane—and parallel parking on both sides of the streets. The exceptions are McGhee Street with parallel parking only on the south side of the street and South Greene Street, which features a raised boulevard and diagonal parking centered between the two lanes of traffic. Vacant lots and portions of larger building lots within the district are typically paved and used as parking. Wide sidewalks abut the street and brick-patterned crosswalks are located at most intersections. Public art is located throughout the district and includes sidewalk painting, murals,

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decorative metal gates, and freestanding sculptures. Trees are located throughout the district with additional trees and plantings buffering parking lots and located at the green spaces adjacent to the Southern Railway right-of-way.

Commercial buildings within the Downtown Greensboro Historic District include examples of the Italianate, Classical Revival, Romanesque, and Art Deco styles along with standard one- to three-story vernacular forms with modest detailing. Other, less common styles include Italian Renaissance Revival, Spanish Colonial Revival, Colonial Revival, Tudor Revival, Art Moderne, and mid-twentieth century Modernist.

Changes that have occurred since the listing of the Downtown Greensboro Historic District in 1982, specifically the demolition/removal of historic resources, are addressed below. Demolition of historic buildings within the district since 1982 occurred primarily due to building damage or deterioration. Most sites remain vacant are used for parking or new commercial construction. Demolition dates were derived from the 2004 and 2018 surveys as well as from aerial photos from 1993, 1998, 2010, and 2017. Demolition of primary resources is shown in the following table. Shaded resources are those removed from the Historic District boundary through the Downtown Greensboro Historic District Boundary Decrease.

Name	Location	Date of Loss	Current Site Use
Cape Fear and Yadkin Valley Depot	N sd Martin Luther King Jr.	pre-1993	vacant
Patterson Building	301-303 South Davie	1993	parking
Commercial Building	304 South Davie Street (formerly 118-136 East Washington)	1980s	parking
American Commission Company Warehouse	305-307 South Davie	1993	parking
Taylor Building	311 South Davie	1980s	parking
Scott-Spiger Building	315-317 South Davie	1980s	parking
Guilford Marble and Tile Company Building	319 South Davie	1980s	parking
Davis Building	321 South Davie	1980s	parking
Newell Building	323-325 South Davie	1980s	parking
Petty Reid Building	327 South Davie	1980s	parking
M. T. Pickard Building	329 South Davie	1980s	parking
Lerner Building	118 South Elm	b/t 1984-1993	parking
Prago-Guyes Building	120 South Elm	b/t 1984-1994	parking
Commercial Building	217½ South Elm	b/t 2004-2010	vacant

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Commercial Building	227½ South Elm	b/t 2004-2018	vacant
McClamrock Building	324 South Elm	b/t 2003-2010	new construction
Southern Export Building	334 South Elm	1991	parking
Greensboro Coffee Shop	301 South Greene	1988	new construction

Justification for the Downtown Greensboro Historic District Boundary Decrease areas, which removes vacant lots on South Davie Street, vacant lots and new construction on South Elm Street, and two historic, though highly altered, buildings on South Greene and West McGee Streets, is provided in the second section of the inventory list beginning on page 72. Many buildings have been rehabilitated since the listing of the Downtown Greensboro Historic District in 1982, and in at least four cases mid-twentieth-century coverings that obscured upper floors have been removed.

The Downtown Greensboro Historic District Additional Documentation II and Boundary Decrease include eighty-five primary contributing resources, including one structure and one site, and twenty-two primary noncontributing resources, all buildings. Secondary resources include three contributing buildings and four noncontributing structures. Eleven vacant lots are located within the Downtown Greensboro Historic District boundary. Within the Downtown Greensboro Historic District, one property is individually listed in the National Register of Historic Places, the 1922-1923 Jefferson Standard Building, 101-117 North Elm Street (NR1975).

BARNHARDT STREET

102-104 Barnhardt Street

Jamison Building – 1947

Contributing Building

Located on the north side of Barnhardt Street with the rear of the building facing the railroad tracks, this one-story, concrete-block building is attached to the rear of the Cascade Saloon (408-410 South Elm Street) as well as to the Guilford Roller Mill on its west (106-108 Barnhardt Street). The building is six bays wide with a flat roof behind the concrete-block parapet with terra cotta coping. The left (west) bay is a wide garage bay that has been enclosed with vertical wood sheathing and a single door. A similar garage bay on the right (east) end was enclosed with concrete block and a single door between 1979 and 2003. The center four bays include two replacement doors, each with fabric awnings, and metal-framed windows. The center bays are separated by two projecting wood pilasters. According to the 1984 survey, the building was constructed in 1947 by a man named Jamison. In 1950, the building was occupied by the Industrial Truck Service Corporation and its location on the railroad tracks makes it likely the building was always used for storage or light industry. Sanborn maps confirm this as the third building on the site, constructed between 1925 and 1950.

106-108 Barnhardt Street

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Guilford Roller Mills – c.1890; c.2005

Contributing Building

Renovated since 2003, the two-story building is located near the west end of Barnhardt Street and backs up to the railroad tracks to its north. The front-gabled painted brick building, with little architectural detailing, is typical of small turn-of-the-twentieth-century industrial buildings. The building has stepped brick parapets with terra cotta coping on the façade and rear elevation and brick corbelling at the roofline on the side elevations. The two-story part of the building is three bays wide and four bays deep with replacement vinyl windows in segmental-arch brick surrounds at the second story. The first story features paired one-light French doors centered on the two-story façade, replacing original batten doors in the same opening. A two-light-over-three-panel door on the right (east) end of the façade has also been replaced with a one-light door and there is a single window on the left end of the two-story façade, all with segmental-arch brick surrounds. The one-story wing on the left end of the building has a single one-light door on its right end and a wide garage bay on the left end has been partially enclosed with an emergency exit in that location. It has terra cotta coping on the façade and left elevation, which is covered with stucco. A shed-roofed porch on square columns extends the full width of the building, replacing an original hip-roofed porch on square posts. The current porch has a modern wood railing and wood accessible ramp. This building was constructed as the Oak Hill Roller Mills in about 1890 and by 1902 had been changed to the Guilford Roller Mills. For many years after it was used as a warehouse for a wholesale fruit shipping company.

SOUTH DAVIE STREET

322 South Davie Street

Odell Hardware Co. Warehouse #3 – c.1917; c.1988 Noncontributing Building

The original three-story building was substantially altered in the late 1980s after it was damaged by fire and the north wall collapsed. The building was rehabilitated into apartments and while the original round-arch window openings were retained, inset balconies were created at the second and third stories of the façade and north elevation. The façade features a single entrance on its left (south) end, a solid metal door with blind transom, replacing an original one-light French door with one-light transom. On the right (north) end of the façade is an inset six-panel door flanked by fixed display windows on paneled wood bulkheads, replacing an original storefront of the same configuration, but with one-light French door and lower, stuccoed bulkheads. A three-part transom and metal cornice over the storefront are also replacements. The second story of the façade and right elevation originally featured tripartite one-over-one wood-sash windows, but those have been replaced with vertical metal posts and a metal railing with glass doors inset several feet to create a balcony. The third-story of the façade and north elevation originally featured a one-over-one wood-sash window flanked by fixed one-light windows and topped by a five-light arched transom. However, these windows were also lost in the fire. Metal posts were installed in their place, mimicking the framing between the window parts, with balconies inset behind the façade. Arched openings on the facade are topped by original cast stone arches and there is a cast stone cornice directly above the third-story windows, replacing an original galvanized cornice in that location. A dentil cornice spans the façade at the top of the parapet.

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The fourth story was constructed after the fire as an inset frame story topped by a projecting shed roof. The upper stories of the right elevation match those of the façade, though it is ten bays deep and without the cast concrete arches and cornice. First story windows on the north elevation have been altered from their original tripartite configuration to be paired fixed windows in each bay. Constructed 1915-1919 this building was constructed as warehouse and office space, part of the huge Odell Hardware Complex between South Elm and South Davie Streets. It was used by the company until it moved from downtown after World War II.

324-326 South Davie Street

Odell Hardware Warehouse #1 – c.1899; c.1988

Contributing Building

The four-story, brick building with heavy timber milled construction and modest Italianate-style detailing is a fine example of turn-of-the-twentieth-century industrial architecture. The building, which suffered a significant fire in 1984, has been rehabilitated as apartments, though retains much of its exterior configuration and detail. The façade is nine bays wide, divided into thirds by full-height, projecting brick pilasters. At the first story, the left three bays are original with two windows on the left (south) and a slightly inset four-panel door with three light transom on the right (north), all with segmental-arch brick surrounds. The right six bays of the first story were reconfigured in the 1980s, replacing a wide garage bay in the center of the building and an inset storefront on the right end. It now features two six-panel doors with three light transoms, each flanked by one-over-one windows with granite sills. The upper stories have one-over-one wood-sash, replacing original two-over-two windows, in segmental-arch brick openings with granite sills on the second and third stories and concrete sills on the fourth story. A course of brick mousetothing extends between each floor with the exception of the right two-thirds of the first story where the original openings were replaced. A corbelled brick cornice extends across the top of the parapet. This warehouse, built between 1896 and 1902 was the first of the Odell Hardware Company warehouse buildings on Davie Street. It was used by the company until it moved from downtown after World War II. Since rehabilitation, the building now shares a 322 South Davie Street address with the building next door to the south.

328-330 South Davie Street

Former Odell Hardware Warehouse #2 – c.1910; c.1988 Contributing Building

Like the adjacent building to the north (324-326 South Davie Street), the three-story, Italianate-style brick building is a good example of turn-of-the-twentieth-century industrial architecture. The façade is nine bays wide at the second and third stories with pilasters dividing the building into thirds. It features one-over-one wood-sash windows, replacing original two-over-two windows, in segmental arch brick openings with granite sills. Bands of mousetothing extend between each story and there are two rows of corbelling, above and below an original sign panel, at the parapet. The left (south) bays of the first-story façade include two four-panel doors with three-light transoms, each flanked by one-over-one windows in segmental-arch openings. The rightmost bay retains an original wide opening through which a railroad line originally extended. Brick walls were constructed in the bay, set back from the façade, prior to 1979. The left elevation is six bays deep with paired one-over-one windows at the front (east) and rear (west)

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bays. The center four bays feature inset entrances at the first story, each with paired glass doors and glass doors flanked by fixed windows and openings to shallow balconettes at the second and third stories. These openings and balconettes likely date to the late 1980s rehabilitation of the building. This structure was another of Odell Hardware Company Davie Street warehouses. Constructed in 1910, it was used by the company until it vacated downtown after World War II. The building suffered a significant fire in 1984 after which it was rehabilitated as apartments. Since rehabilitation, the building now shares a 322 South Davie Street address with the buildings next door to the north.

333-335 South Davie Street

Ballance Candy Company Building – c.1906

Contributing Building

With a remarkable degree of material integrity, this two-story, Italianate-style commercial building is representative of buildings that once lined this side of South Davie Street. The brick building has two original storefronts, separated by two-story brick pilasters that support a corbelled brick cornice above the eight-bay-wide second story. The storefronts have inset entrances, each with paired one-light-over-one-panel wood doors. The right (south) entrance has a one-light transom and the left (north) entrance has matching one-light-over-one-panel sidelights and a three-part transom. Display windows are copper framed with later panels covering the original brick bulkhead. Each storefront is topped by a full-width, textured-glass transom. One-over-one wood-sash windows at the second story have granite sills. Decorative corbelling at the parapet includes a modillion cornice with smaller brick corbels above the second-story windows. The north elevation is unpainted brick with terra cotta coping at the parapet and four one-over-one wood-sash windows near the rear (east) end of the elevation. This warehouse building was built around 1906 with Ballance and Company, Rawley Commission and Brokerage, and Cudahy Packing Company all listed in the 1907-1908 city directory. By 1910, the building housed the C. D. Ballance Candy Co. and a wholesale grocery company. This usage continued until at least 1920, though by 1923, the building was occupied by McLeod Leather and Belting Company and Piedmont Produce Company.

337 South Davie Street

National Biscuit Company Building – 1903; c.1983

Contributing Building

The storefront of this three-story, Italianate-style commercial building—likely originally constructed to match adjacent storefront at 339 South Davie Street—has been altered since 1979, but the upper stories remain largely intact. The brick building has full-height brick pilasters at the outer corners supporting a corbelled brick cornice with galvanized modillion cornice, installed between 1910 and 1917, at the top of the parapet. The storefront includes an inset six-panel door at the south end. A second, recessed entrance on the north end of the façade is flanked by display windows and surrounded by a classical surround with pilasters supporting a broken pediment. An original full-width transom has been boarded. The upper two stories are each three bays wide with replacement two-over-two wood-sash windows with granite headers and sills. The local warehouse of the National Biscuit Company originally occupied this building constructed in 1903. This company occupied the building until about 1913 when it housed a wholesale feed

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store. By 1920 it housed the Piedmont Produce Co. and in 1925 was occupied by the Co-operative Feed Co.

339 South Davie Street

Commercial Building – c.1903

Contributing Building

The three-story, Italianate-style brick commercial building retains high material integrity despite alterations to the storefront and the replacement of upper-story windows. Constructed to match the adjacent building at 337 South Davie Street, this building features a rehabilitated original storefront with display windows on paneled wood bulkheads and tall transoms flanking a deeply inset entrance with paired one-light doors with a one-light transom. The storefront is topped by a full-width metal cornice. Replacement windows at the second and third stories retain granite headers and sills. Brick corbelling at the parapet is topped by a galvanized modillion cornice. Constructed about 1903, early occupants of the building are difficult to trace because street numbers changed frequently. In 1907, the building housed the McLamb Grocery business and from at least 1909-1912 it was occupied by the Transou Hat Company. In 1920 the building housed the Leathers Company Wholesale Cigar operations and it was occupied by Smith and Bates, a wholesale flour company, in 1925.

341 South Davie Street

Scott-Sparger Building – 1903; c.1955; c.1985

Noncontributing Building

Remodeled in the 1950s, this three-story painted brick commercial building was altered again after 1979 with the installation of a brick and wood storefront and replacement vinyl windows at the second and third stories that are slightly smaller than the original openings. The storefront is divided into three bays separated by pilasters and topped by a wood panel in lieu of a transom. The right (south) bay is an inset entrance that may be original to the building. It features a two-panel door flanked by four-light-over-one-panel leaded-glass sidelights and topped by a three-part transom. The entrance is framed by a classical surround with paneled pilasters supporting a dentil cornice. The left (north) two bays of the storefront have wood-framed windows with decorative segmental-arch transoms in square surrounds with a brick knee wall framed with wood to create faux panels below. Upper-story windows are paired vinyl windows, the original projecting bay windows having been removed in the 1950s. The brick parapet has terra cotta coping but is without architectural ornamentation. The right elevation is nine bays deep with vinyl windows in segmental-arch brick surrounds at the second and third stories. Built in 1903, this building was occupied by the Scott-Sparger Company, a wholesale grocery firm, though at least 1910. From at least 1913 to 1918, the McClamrock Marble and Tile Company was located in the building. Jackson Beauty Supply Company occupied the building in the 1950s and may have made the façade alterations.

350 South Davie Street – Vacant Lot (parking)

NORTH ELM STREET

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100-102 North Elm Street

American Exchange National Bank Building – 1920; c.1955; 2015

Contributing Building

Prominently sited at the northeast corner of Market and Elm streets, this nine-story limestone office building features a three-part, Classical Revival-style exterior, the three sections meant to mimic the three parts of a classical column. It features a two-story base, six-story tower, and a single story above a cornice near the top of the building. The first and second stories were renovated in 2015, reversing modernization that took place in the 1950s. A centered entrance on the façade features paired aluminum-framed doors with a one-light transom in a classical surround with entablature supported by limestone consoles. Above the entrance are three double-hung windows and this center bay is flanked by two-story, fluted limestone columns supporting a Greek cornice that extends around the building between the second and third stories with a relief of alternating circles and triglyphs. On each side of the entrance are two windows each at the first- and second-story levels with wide limestone pilasters at the outer corners of the façade. The third through ninth stories are six bays wide with double-hung, aluminum-framed windows. A limestone beltcourse with Greek key motif extends between the third and fourth stories and a narrow limestone cornice with dentils is between the eighth and ninth stories. There are limestone spandrels between the windows at the fourth through eighth stories and the building is topped by an elaborate limestone cornice featuring modillions, dentils, and an egg-and-dart motif. The ground level of the right (south) elevation features two-story, fixed aluminum-framed windows separated by fluted Tuscan pilasters. The front (west) bay and rear (east) five bays of that elevation have first- and second-story windows matching those on the façade. The upper stories of the right elevation are eighteen bays deep, though a break in the cornice indicates that the rear five bays may have been added later. The window pattern and detailing matches that of the façade.

Constructed in 1920, the American Exchange National Bank Building was designed by Greensboro-architect Raleigh James Hughes and stood as Greensboro's tallest office building until the construction of the Jefferson Standard Building in 1922-23.³ The American Exchange National Bank occupied the first floor with other local offices in the building's upper floors. It was, by 1930, the home of the North Carolina Bank and by 1940 was known as the Southeastern Office Building. The building was renovated in 2015-2016 and currently houses commercial uses on the first floor with residential uses above.

101-117 North Elm Street

Jefferson Standard Building (NR1975) – 1922-23

Previously Listed

The Jefferson Standard Building the most architecturally significant and well known building in downtown Greensboro. Located at the northwest corner of North Elm and West Market Streets,

³ "American Exchange National Bank Building (Southeastern Building), 100 North Elm Street." Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/American-Exchange-National-Bank-Building-%28Southeastern-Building%29-100-North-Elm-Street-4643:521>; Benjamin Briggs, "Early Greensboro Skyscraper Nominated for Landmark Status," *Preservation Greensboro Treasured Places Blog*. <https://preservationgreensboro.org/early-greensboro-skyscraper-nominated-for-landmark-status/>

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it marks the center of Downtown Greensboro, having been constructed on the site of the previous Guilford County Courthouse (the new courthouse completed to the west in 1918). The seventeen-story, steel frame structure, designed by Charles C. Hartmann, features brick exterior walls sheathed with granite and terra cotta. The rich decorative scheme, designed to reinforce the verticality and sheer size of the structure, is an exotic combination of Classical, Romanesque, Gothic and Art Deco elements. The form is directly derived from the modern skyscraper of Louis Sullivan in the 1890s and features a three-part form replicating the three-parts of a classical column. A broad, ground-level base, containing the ground floor, mezzanine, and entrance halls, supports a U-shaped tower, giving the effect of twin towers while providing light to the interior of the building. The second story functions visually as a unit upon which rest the third through thirteenth stories. The fourteenth, fifteenth, and sixteenth stories of each tower form a visual cap. The seventeenth story appears to be a penthouse from the street.

The building is profusely decorated with terra cotta and stone ornament and is very well preserved. The main entrance, within a round-arch opening on North Elm Street, was modified before 1975 and features aluminum-frame doors and windows, likely installed in the 1950s. The south and west walls were not decorated with terra cotta ornament. Their plain brick surfaces strongly contrast with the plasticity of the east and north walls. Evidently the south side was thought of as the rear, requiring no ornament, but the brick of the west wall was considered temporary awaiting the construction of the third tower. That tower was never completed, but in 1989 a substantial addition was made to the building, an adjacent building of the same height and with similar architectural detailing. Despite being attached to this building, it remains on a separate parcel (100 North Greene Street).

A full architectural narrative can be found in the 1975 National Register nomination for the building. The only major alteration to the exterior of the building since 1975 is the reconstruction of storefronts on the north end of the Elm Street elevation. These feature metal-framed storefront windows on low granite bulkheads with leaded-glass transoms. Wide panels separate the transoms from the mezzanine-level windows above, which also feature fixed metal-frame windows.

According to Preservation Greensboro Inc. Center City walking tour, "Jefferson Standard Life Insurance acquired the old courthouse in 1917, but project plans were not finalized for several years. The skyscraper cost \$2.5 million, plus \$177,000 for the land on which the former county courthouses once stood, both paid in cash. Upon completion, the insurance company occupied only the top five floors in the tower. The rest was leased to a variety of companies including Armour Fertilizer Company, the Atlantic Bank and Trust, architect Charles C. Hartmann, and an army of doctors, dentists, lawyers, financiers, insurance agents, various clubs, and contractors. However, as the company grew, it eventually occupied the entire building."⁴

104 North Elm Street Southern Real Estate Building – 1920

Contributing Building

⁴ "Jefferson Standard Building, 101 North Elm Street." Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/Jefferson-Standard-Building-101-North-Elm-Street-4641:521>

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This two-story, Neoclassical-style commercial building has a limestone façade with largely intact second floor and parapet level. The storefront was substantially altered prior to 1979 and has been reconstructed again since that time. Largely infilled with brick, there is a single door on the left (north) end that accesses the second floor. Paired aluminum-framed glass doors on the right (south) end of the façade are inset slightly and flanked by fixed windows with wood frames. The two-bay-wide second story is largely intact with arched twelve-light wood-frame windows with limestone sills and arched limestone surrounds with keystones. Limestone pilasters flank the storefront and extend up to the top of the second-story windows there they are capped with Ionic capitals and support a limestone cornice. Above the cornice, at the parapet level, is a cartouche-shaped window with molded limestone surround topped by a full-width, limestone dentil molding. Above the dentil molding is a metal modillion cornice set just below the top of the limestone parapet. Constructed in 1920 it originally housed the offices of the Southern Real Estate Company, the City Development Company, Irving Park Company, and North Carolina Trust Company.

106 North Elm Street
Younts-Deboe Building – 1928

Contributing Building

Among the most intact of Greensboro's early twentieth century commercial buildings, the two-story Italian Renaissance Revival-style building features a limestone, terra cotta, and granite façade. The storefront features a central, inset entrance with replacement metal-framed glass doors. It is flanked by fixed copper-frame windows, each with a cast concrete panel above with vertical floral motifs on either side of a central round seal with the letters Y, D, and Co overlaid on top of one another. The windows, door, and concrete panels are all surrounded by granite panels that extend all the way down to the sidewalk. Above the granite-framed storefront is a limestone sign panel. The second floor features a wide fixed window with three-light transom in the center, flanked by narrower fixed wood windows with one-light transoms. The windows have terra cotta aprons and are separated by decorative terra cotta pilasters on shallow brackets. A terra cotta band with acanthus leaf motif forms a continuous frame around the storefront and second-story windows. At the parapet level is a narrow projecting terra cotta band with a terra cotta cornice above and a terra cotta dentil course at the top of the parapet. Constructed in 1928, the building originally housed the Younts-DeBoe Company, a fine men's clothing store. Younts-DeBoe had been listed at 231 South Elm Street from at least 1923 to 1928, first appearing at this address in the 1928 Greensboro City Directory and remained in operation until 1989. Inside the building, a terrazzo entry area is emblazoned with the brass initials of the business.

108 North Elm Street
Commercial Building – c.1924; c.1955

Contributing Building

This two-story commercial building is unique for its stuccoed upper story. The storefront, which likely dates to the 1950s, features a central entrance, a nine-light-over-one-panel door flanked by three-light-over-one-panel sidelights all within a classical surround with fluted pilasters supporting a broken pediment. On either side of the entrance is a three-light, aluminum-framed, fixed display window with aluminum-framed aprons on a low granite curb. Above the storefront

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windows are inset panels in place of a traditional transom. The entire storefront is flanked by vestigial fluted pilasters and topped by a flat cornice with square detailing. The second story is five bays wide with stuccoed pilasters at the outer corners and separating the center bay. Windows are fixed thirty-two-light wood-frame windows in segmental-arch surrounds with granite sills. Each is topped by a tall, stuccoed keystone that extends up to a corbelled brick cornice between the pilasters. Projecting lozenge-shaped panels at the top of each pilaster and the cornice at the top of the parapet each feature decorative colored tile. Sanborn maps indicate the building was constructed between 1919 and 1925 as a multi-tenant building, replacing an earlier building on the site. A change in the tenants between 1923 and 1924, indicates the building was likely constructed then. The first known occupants, in 1924, are Lamb Selma Company on the first floor and the County Public Administrator, E. L. Gilmer, and the Hylmore Tea Room on the second floor.

112-114 North Elm Street

Piedmont Building – c.1926; c.1985

Contributing Building

One of a number of impressive office buildings along this part of North Elm Street, the Italian Renaissance Revival-style Piedmont Building is six stories tall with four stories of brown brick atop a two-story base covered with terra cotta. Storefronts have been altered since 1979 with the installation of terra cotta-colored block above the replacement storefront windows, replacing original transoms. Storefronts are aluminum-framed with aluminum aprons on low aluminum curbs. The right (south) bay of the five-bay building is inset with concrete walls and aluminum-framed door and windows. Perhaps the most distinctive feature of the building is the terra cotta arch centered on the first-story façade and leading to an interior arcade. The arch features decorative rope-like trim and colored terra cotta tiles framing the panels on the underside of the arch. Surrounding the arch, and at each end of the façade, are terra cotta panels framed with matching colored terra cotta tile and rope detailing. Atop the arch, which has a console in place of a traditional keystone, are the words “Piedmont Building” and a projecting terra cotta cornice spans the full width of the building, separating the first and second stories. The second through sixth stories have matching fenestration, with one-over-one wood-sash windows grouped in a 3-2-2-2-3 configuration. The second story has a terra cotta exterior with terra cotta windows surrounds and is topped by a small terra cotta cornice. The upper four stories have a brown brick exterior and windows have soldier-course lintels and terra cotta sills. The parapet features a narrow terra cotta cornice topped by brick laid in a herringbone pattern with terra cotta vents atop each group of windows. Above the vents are a second terra cotta cornice and a terra cotta parapet. The building appears in the 1926 city directory as the Piedmont Building, replacing the Leftwich Arcade that was shown on the 1925 Sanborn map and is listed in the 1925 city directory.

SOUTH ELM STREET

100 South Elm Street

First Citizens Bank – 1983

Noncontributing Building

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Constructed on the site of two earlier buildings, this four- or five-story, Postmodern-style building has a brick veneer with glass curtain walls at the upper floors of the north and east elevations. The first story of the north and east elevations is inset with the upper wall supported by round brick columns with brick piers at the corners. A band of seven courses of soldier-course brick extends below the glass curtain wall, supported by the first-story columns. Behind the columns, first story windows are fixed, aluminum-framed storefront windows. The northeast corner of the building is cut away to create a small plaza at the corner of Market and Elm streets. The cut-away façade features a two-story, inset entrance with two pairs of metal-covered doors within an arched glass curtain wall. The entrance is inset with a brick arch supported by round brick columns on the façade and a low pediment at the top of the cut-away façade. The south elevation is a blank wall and the south end of the east elevation, along Elm Street, continues as a low wall obscuring a vacant lot. The west elevation has inset storefront bays between brick piers at the first-story level and a glass curtain wall above.

101-109 South Elm Street

Belk Building – 1939; 1984

Noncontributing Building

This four-story, commercial building was extensively remodeled in 1984 and retains little original fabric. The four-story, flat-roofed building has a later granite veneer with bands of fixed aluminum-framed windows replacing original glass block. The northwest corner of the building, facing the intersection of Market and North Elm streets, has three stories of glass curtain wall separated by a band of curved concrete at the second-story level. Entrances are aluminum-framed glass doors set into the glass curtain wall.

Constructed in 1939, the building housed the Belk's Department Store, which had occupied the building at 240-242 South Elm Street since the early 1900s. Belk occupied the building until the early 1970s when it moved its local headquarters to a local shopping mall. After sitting vacant for a period, the building was remodeled to its current appearance in 1984. Listed as "pivotal" in the 1984 nomination, the building was a streamlined Moderne-style building of pre-cast concrete with curved a corner and horizontal bands of pre-cast concrete and glass-block windows. However, original concrete panels on the exterior, glass block windows, molded cornice, and curved façade at the northwest corner have been lost.

113 South Elm Street

McAdoo Building – c.1905; c.1945

Noncontributing Building

Constructed about 1905 as a five-story building, the upper three floors were removed between 1939 and 1950. The building was further altered with the bricking-in of second-story windows, though they have been re-opened since 1979 with fixed, aluminum-framed windows installed in the segmental-arched openings. Brick at the second story has been painted in alternating colors to emphasize the inset bands of brick that form quoining across that level. The storefront has been substantially altered since 1979 with stucco covering the first story of the building, surrounding an inset entrance with concrete walls and paired doors. In 1904, Calvin N. McAdoo purchased the lot and hired architect Frank A. Weston to erect a five-story office block. Weston designed the McAdoo Building, just 26.5 feet wide, as the narrowest of Greensboro's early

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skyscrapers. The \$30,000 building was ornamented on the façade and the north elevation, the adjacent Belk Building having not been constructed yet. It was completed by contractor W. R. Pleasants & Co. Early occupants included the Greensboro Life Insurance Company on the first floor, physicians and a cotton broker on the middle floors, and the Greensboro Lodge No. 602 of the Benevolent and Protective Order of Elks on the fifth floor.⁵ In the 1930s, the building housed Lewis Ann Women's Wear Shop.

115 South Elm Street

Powell Building – c.1928

Contributing Building

This two-story, variegated tan-brick commercial building has a replacement storefront with inset doors flanking a fixed twelve-light display window on a stuccoed brick bulkhead. The first story is sheltered by a full-width flat metal canopy, with a sign panel above, and is covered with stucco. The upper story remains largely intact though original metal-framed windows were replaced after 1979 with fixed aluminum-framed windows in the original openings. Windows retain limestone lintels and keystones and a sign panel above the windows has limestone blocks at the corners and diamonds within the sign panel. A limestone cornice adorns the parapet. While a two-story building appears on earlier Sanborn maps, this building has detailing typical of 1920s construction and was likely built in 1928, when the address was listed as “vacant” in the city directory. The first floor of the building was occupied by Powell’s Walkover Shoe Shop during the 1930s, while the upper floor was a dentist’s office and a beauty shop.

117-119 South Elm Street

Center Theater – c.1925; 1948

Contributing Building

This two-story theater features an Art Moderne-style façade with pre-cast concrete panels designed to emphasize the verticality of the building. The first story storefront appears largely unaltered with one-light, wood-framed doors, inset deeply into the façade to allow for an exterior ticket booth, all in a marble surround. The right (south) end of the storefront has fixed, aluminum-framed windows with a central door. The marquee, though it mimics the original form, is a modern replacement. Above the marquee, the right (south) part of the façade has a group of metal-framed windows, with operable awning sashes and above them, flat, pre-cast concrete panels. The center portion of the second-story features five individual metal-framed windows, narrower in width, and aligning with a series of concave, precast concrete panels, arranged vertically to reference a fluted column. The left end of the façade is slightly taller, with stacked, horizontal concrete panels. A three-story theater appears on Sanborn maps in this location as early as 1925, replacing an earlier, smaller theater. However, the façade appears to date to a 1948 renovation. Prior to the Civil Rights Movement, the theater did not serve Black patrons and was therefore the subject of protests in 1963 aimed at the desegregation of

⁵ Benjamin Briggs, “Greensboro’s Race to the Sky,” *Preservation Greensboro Treasured Places Blog*.
<https://preservationgreensboro.org/greensboros-race-to-the-sky/>

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Greensboro's four theaters.⁶ It was operated as a theater into the 1980s, one of Greensboro's most popular movie houses. It is currently a live music venue.

121 South Elm Street

Porter's Drug Store (Hobbs-Mendenhall Building) – c.1860, c.1931

Contributing Building

This two-story commercial building, whose core likely dates to the mid-1800s, was partially reconstructed about 1931, after a significant fire, and the exterior elements date from that reconstruction. The Italian Renaissance Revival-style building remains largely intact at the upper level, though the storefront has been completely remodeled. The storefront features paired doors at the center, flanked by single doors, all of them inset slightly in a stucco-covered bay with a stuccoed soffit at the top of the storefront where a transom would have been. Original terra cotta tiles with Greek motifs frame the storefront and this frame is topped by a shallow terra cotta cornice. The upper floor features three pairs of four-over-four wood-sash windows, each pair with a shallow iron balconette and topped by a terra cotta half-round panel with floral and scroll motifs. Each panel is topped by a blond brick arch with limestone keystones and springers and two round terra cotta seals are located between and slightly above the arches. The building has limestone quoins and is topped by a decorative terra cotta cornice with iron vents and projecting modillions supporting a pent roof with green terra cotta tiles. The building features similar detailing to the Piedmont Building (112-114 North Elm), which was completed in 1927, and may be the work of the same architect.

Porter's Drug Store is notable for its associations with short-story writer William Sidney Porter, who wrote under the pen name O. Henry. Porter worked here as a boy, from 1876 till 1881 under the direction of his uncle and storeowner W. C. Porter. In his uncle's pharmacy, he became a licensed pharmacist and was also known for his sketches and cartoons of the townspeople of Greensboro.⁷ The building is also notable as the building where Vicks VapoRub was developed. In 1890, W. C. Porter sold the store to Lunsford Richardson and John Farris. During their tenancy, Lunsford Richardson developed and patented Vicks VapoRub in 1894, a successful cold remedy.⁸ The building was, for many years, the home of the O. Henry Drug Store #1, one of five stores in a local chain that played upon the O. Henry name. The building was restored for office use in 1987, when a mid-twentieth century aluminum and glass facade was removed.

123 South Elm Street

Clegg Store Building – c.1870, c.1904

Contributing Building

⁶ Oral History Interview with Lewis A. Brandon, III, by B. Bernetiae Reed, December 11, 2014, R-0824, Southern Oral History Program Collection #4007, Southern Historical Collection, Louis Round Wilson Special Collections Library, University of North Carolina at Chapel Hill.

⁷ "Porter Drug Store/Hobbs-Mendenhall Building, 121 South Elm Street." Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/Porter-Drug-Store-Hobbs-Mendenhall-Building-121-South-Elm-Street-4657:521>

⁸ "Porter Drug Store/Hobbs-Mendenhall Building, 121 South Elm Street." Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/Porter-Drug-Store-Hobbs-Mendenhall-Building-121-South-Elm-Street-4657:521>

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This two-story Classical Revival-style commercial building features a distinctive second floor with projecting bay, an element much used by Frank A. Weston, an established architect originally from Denver, Colorado. The first floor has been considerably altered with the construction of an inset, stucco-covered storefront flanked by stuccoed columns. It has paired doors flanked by narrow fixed windows in wood surrounds. The upper part of the façade retains high material integrity with a blond brick exterior flanked by brick pilasters with terra cotta bases with faces in their relief and capitals with scrollwork. A projecting, three-sided bay spans nearly the full width between the pilasters and is supported by a limestone base on limestone consoles. The bay has three four-over-four wood-sash windows, each with limestone lintels and sills and each with a terra cotta panel above. A narrow terra cotta cornice spans the width between the capitals on the pilasters and the parapet features a terra cotta modillion cornice flanked by terra cotta capitals. The building may date to 1870, when it was occupied by the Yates Store, but was heavily remodeled and a second floor added between 1902 and 1907, giving it its current appearance. By 1907 it housed Clegg's Café, a well known local eatery. The building continued to be used as a restaurant well into the 1920s and also housed a local tailor on the second floor. In 1925 the building was occupied by the Greensboro Music Co. and the Greensboro Municipal Band.

125 South Elm Street

Dixie Fire Insurance Company Building – 1905; c.1915 Contributing Building

Designed by Frank A. Weston, this six-story Richardson Romanesque-style office building is among the most distinctive in downtown Greensboro with a two-story base and four-story tower with articulated fifth and sixth stories. The two-story base is three bays wide and faced with rough granite on the façade and front two bays of the right (south) elevation. The granite portion has two-story arches with replacement aluminum-framed doors and fixed windows in cast-concrete surrounds, all with fabric awnings. There are cast concrete spandrels between the first- and second-story windows and the right and left (north) bays of the façade have decorative metal railings supported by cast concrete cornices on consoles. The upper stories are blonde brick with terra cotta detailing. The third and fourth stories have one-over-one wood-sash windows with granite sills at the third story, cast concrete sills at the fourth story, and inset brick spandrel panels between the windows. A band of brick corbelling above the fourth-story windows is topped by terra cotta panels with wreath motifs, which are in turn topped by a terra cotta egg-and-dart cornice. Fifth-story windows, one-over-one wood-sash windows with arched one-light transoms rest on the cornice, have a corbelled brick band at the height of the top of the windows, and are topped by decorative arched brick surrounds. The sixth story was added around 1915, as early drawings of the building indicate the top floor to be the arcaded level, surmounted by a cornice and brick parapet. A metal cornice is located at the base of the sixth-story windows, one-over-one wood-sash windows with soldier-course brick surrounds. Decorative brickwork and terra cotta tile is located between the sixth story windows. The parapet has a metal cornice and is topped by terra cotta coping. The front bays of the right (south) elevation match the façade. The center six bays feature projecting Chicago-style bay windows on the second through fourth stories and rectangular windows at the fifth story. The rear bays of the elevation have granite

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foundations with basement-level entrances, plain rectangular windows on the first through fourth stories and the sixth story, and one-over-one windows with arched transoms and decorative arched brick surrounds at the fifth story.

Built in 1904 for the City National Bank, the building's first floor originally housed the bank's offices, while the second floor housed the local Merchant's and Manufacturer's Club and the upper floors were rented out for forty individual offices. Construction of the building cost \$40,000 and was supervised by noted local contractor William Carter Bain. Shortly after completion, the Dixie Fire Insurance Company moved into the structure.

132 South Elm Street

F. W. Woolworth Company Building – 1929

Contributing Building

Designed by Charles C. Hartmann, who designed a number of high-profile buildings in downtown Greensboro, the two-story building is a sophisticated example of the Art Deco style in Greensboro. The building, which stands at the northwest corner of Elm Street and February One Place, has a brick structure faced with limestone panels. It is six bays wide and eight bays deep with reeded pilasters flanking the corner bay as well as separating the bays on the south elevation. Replacement aluminum-framed storefronts throughout feature inset entrances with aluminum-framed doors and are set on black granite bulkheads. Storefronts at the east half of the south elevation feature frosted glass panes surrounding clear glass panes, creating a picture frame effect. F. W. Woolworth signs with gilded letters remain at the north end of the Elm Street elevation and the west end of the February One Place elevation. Modern metal awnings shelter entrances at the south end of the east elevation and centered on the south elevation. Blind panels in lieu of transoms are topped by a metal cornice with acroteria accents. Second-story windows are fixed in place with each bay containing a three-part window with three-part transom flanked by one-light windows with one-light transoms and separated by fluted pilasters. The windows have a scalloped motif in the concrete lintels and fluted concrete pilasters flank the bays at the southeast corner of the building. The parapet features a grape ornament frieze and niches in the parapet that hold emerald-colored urns. At the southeast corner of the building, the parapet is peaked with a leaf motif flanked by round seals with grapeleaf and scroll motifs and acroteria accents at each and as well as at the peak of each section of parapet. The north and west elevations are painted brick without fenestration. Built in 1929, the building initially housed the Whelan Drug Store, which remained in the building through the early 1940s. The local branch store of the nationwide F. W. Woolworth Dime Store chain occupied the building beginning in 1935.

In 1960, four North Carolina Agricultural and Technical University students staged a sit-in at the traditional all-white Woolworth's lunch counter, making it the site of the one of the first non-violent civil rights sit-ins in the modern South. F. W. Woolworth closed the store in the 1990s and the building was converted to the International Civil Rights Center and Museum.

200-206 South Elm Street

Meyers Building – 1924; 1937; 1950

Contributing Building

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The four-story, Classical Revival-style building is located at the southwest corner of Elm Street and February One Place. While the building's decoration is classical, it was a modernist commercial building of the 1920s with the entire façade subdivided into large rectangular openings. The building features a tall, one-story base with concrete, granite, and terra cotta detailing and accommodating a first floor and mezzanine, topped by three stories with a blonde brick exterior. The first floor of the Elm Street elevation has been altered with the installation of replacement storefronts with aluminum-framed windows and doors in stuccoed bays. However, the storefront retains a cast terra cotta surround with floral and rope motifs, as well as paired one-light casement windows with one-light transoms at the mezzanine level. Storefronts on the right (north) elevation, facing February One Place, are largely intact with three-part display windows on blonde brick bulkheads on a granite foundation, separated by terra cotta pilasters and topped by paired casement windows with transoms, all within a cast terra cotta surround with shallow cornice. The upper floors are three bays wide and nine bays deep with each three-story bay defined by a brick border with terra cotta corner blocks. Each bay features a single, paired, or triple windows, each with one-over-one wood-sash, and have decorative brick spandrels with cast terra cotta shields below the windows. The outer two bays of the façade differ in that they contain triple windows flanked by single windows. The building is topped by a terra cotta cornice with soldier course brick and diamond-shaped roof vents topped by a modillion cornice at the top of the parapet.

Built in 1924 as the Meyers Department Store, this building, designed by Greensboro architect Harry Barton, was one of the first fireproof structures in the City of Greensboro.⁹ The store was founded in 1904 by William D. Meyer, was successful in the early twentieth century, and by the 1920s, required more space. The company remained successful through the mid-twentieth century and, according to a 1979 survey of the property, was remodeled in 1937 and again in 1950, though it is unclear whether exterior changes were made as part of those remodelings.

According to Preservation Greensboro's Treasured Places blog:

The Meyer's Department Store played a crucial role in the early Civil Rights movement in Greensboro. After the sit-ins of 1960 at the nearby Woolworth's and Kress stores, Meyer's was part of the dialog that occurred between middle-income black and white customers to redefine segregated spaces. Many black customers returned their Meyers charge cards until the facility was entirely desegregated.¹⁰

Meyers was one of the most popular downtown department stores in Greensboro, but as the downtown area declined during the 1970s, Meyers, which had become Jordan Marsh Department Store in 1974, closed the Elm Street location and relocated to Four Seasons Mall in 1978.¹¹

201 South Elm Street

⁹ Benjamin Briggs, "On Elm Street, A Chapter of History is Preserved," *Preservation Greensboro Treasured Places Blog*. <https://preservationgreensboro.org/on-elm-street-a-chapter-of-history-is-preserved/>.

¹⁰ Benjamin Briggs, "On Elm Street, A Chapter of History is Preserved," *Preservation Greensboro Treasured Places Blog*. <https://preservationgreensboro.org/on-elm-street-a-chapter-of-history-is-preserved/>.

¹¹ Benjamin Briggs, "On Elm Street, A Chapter of History is Preserved," *Preservation Greensboro Treasured Places Blog*. <https://preservationgreensboro.org/on-elm-street-a-chapter-of-history-is-preserved/>.

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Huffines Building – c.1902; c.1985

Noncontributing Building

This three-story building stands at the southeast corner of South Elm Street and February One Place. The 1984 National Register nomination inventory treated this as part of the adjacent Ellis-Stone Building (with an overall address given as 201-207 South Elm Street). However, the three-story building, which originally had a decorative round corner tower, was shown on the 1902 Sanborn map as being under construction at that time. It was still intact when the Ellis Stone Building was completed in 1950, but by 1979 the tower had been removed and the building had been remodeled. Around 1985, the building was again remodeled, and now has a severely plain, stuccoed façade, replacing aggregate concrete panels. It has fixed, aluminum-framed storefront and inset entrance at the first floor, replacing an earlier, deeply inset corner entrance with display windows on a marble knee wall. Fixed, aluminum-framed windows are at the second and third floors. The left (north) elevation is twelve bays deep with a storefront at the front bay of the first floor and fixed aluminum-framed windows throughout the rest of the elevation, installed after 1979. In January 1902, the *Greensboro Patriot* described the progress of the building, stating “the second floor of the new Huffines building, corner of South Elm and Sycamore streets, is about all ready for occupancy. R. M. Albright, the local agent of Murphy & Co., the New York brokers, R. P. Walters, the insurance agent, and others will have offices there. The third floor of the building will be used as a lodge room.”¹²

203-207 South Elm Street

Ellis-Stone Building #2 – 1949-1950

Contributing Building

This large, three-story Moderne department store was constructed in 1949, designed by a well-known New York firm of Voorhees, Walker, Foley, and Smith. It was the last department store to be built in downtown Greensboro and more overly modern in its design than the earlier stores of the 1920s and 1930s. Photographs taken soon after the building was erected show that today the exterior appears nearly identical to its original appearance. The building is seven bays wide at the ground level with modern aluminum-framed storefronts with wide transoms spanning the façade, separated by original marble pilasters. Paired metal doors at the left (north) end of the façade are original and next to them is a cornerstone with the date 1949. The entire storefront is sheltered by a flat-roofed canopy. The upper floors have a five-to-one common bond brick exterior with two two-story window walls, inset with fixed aluminum-framed windows on three sides and marble surrounds. Louvers covered the upper portion of the inset bays in the 1970s, but have been removed with metal railings installed across the bottom part of each bay. A shallow projecting canopy spans the façade, immediately above the inset windows and is topped by a brick parapet faced with marble. The Ellis-Stone Department Store was the original occupant of the building, but in 1957 it was replaced by Thalhimier's Department Store, which remained in the building until the mid 1970s. The building is now used as the Elm Street Center, a venue for special events. This is the most notable building-in both size and symbol-erected in the district

¹² “The Huffines Building, 201 South Elm Street.” Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/The-Huffines-Building-201-South-Elm-Street-5085:521>; Benjamin Briggs, “New History for Old Elm Street Buildings,” *Preservation Greensboro Treasured Places Blog*. <https://preservationgreensboro.org/new-history-for-old-elm-street-buildings/>

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between 1931 and 1950. The construction of a building of this size in 1949 signaled that commerce in downtown Greensboro was still going strong and that investments of this type were still considered justifiable.

206 South Elm Street

Commercial Building – c.1935; c.1950; c.1975

Noncontributing Building

Substantially altered in the 1970s, this one-story brick building was constructed with detailing similar to the adjacent Meyer's Building. However, the current building features a replacement aluminum-framed storefront on marble knee wall with an inset entrance at the right (north) end. The storefront is sheltered by a corrugated metal awning and above the awning is a blank blonde brick facade and parapet with metal coping. In the 1984 National Register nomination, this one-story building was treated as part of the Meyers Building at 200 South Elm Street. However, it appears to always have been a separate building. Sanborn maps show that between 1925 and 1950 a three-story building on the site was replaced by a one-story building. A documentary photograph shows that originally it had a decorative facade with patterned brickwork, including "window" panels of herringbone-laid bricks. Photographs made c.1950 show that by that time the brick facade had been covered by a Moderne facade, plain in the center but accented by vertical elements on either side. By 1980, the present plain brick facade was in place.

208-210 South Elm Street

S. H. Kress Building – 1929

Contributing Building

One of the most highly decorated buildings in downtown Greensboro, the Kress Building is an outstanding example of the Art Deco style. The four-story building has a granite façade with decorative green, orange, and yellow terra cotta detailing throughout. The first floor features a central entrance with two pairs of replacement one-light doors under a continuous three-light transom. It is flanked by curved display windows on polished granite bulkheads. The right (north) window has been removed and an inset entrance installed in its place. The storefront is topped by a shallow decorative cornice with metal cresting below a granite cornice with horizontal bands of granite, the name "S. H. Kress & Co." engraved in the center, and dentil molding at the top. An original canopy was removed after 1979. The upper three floors are each three bays wide with twelve-light metal-framed windows and separated by full-height fluted granite pilasters. The center bay features three windows at each level and the side bays have two windows at each level with windows separated by dark-colored terra cotta spandrels with stylized floral ornamentation between the second and third floor windows. Above each bay are three bands of terra cotta tile with a sign panel affixed above the center bay and the bands flanked by terra cotta caps with stylized vegetal forms at the outer corners of the facade. The parapet features scalloped terra cotta tile, decorative terra cotta tile capitals atop the pilasters between the bays, and an integrated, ornamental, terra cotta flagpole base centered on the parapet.

The building was designed by architect Edward Sibbert, Cornell University graduate and corporate architect for the Kress Company. It is very similar to the 1932 Kress Building in Durham, North Carolina. The builder was G. A. Miller of Tampa, who stated in the local paper,

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“Of the new Kress Greensboro store it may be sincerely said that there is no finer building of its kind in the world. It is a distinct addition to the business center of the city and a store of which Greensboro may be proud.” Tile was supplied by the Atlantic Terra Cotta Company of New York.¹³ Kress occupied the structure into the 1970s with the basement and first floor used as sales space, the second floor containing offices and a lunch room, and the third and fourth floors used as storage. The building was restored in 2001, and the terra cotta was restored by Van Der Staak Restorations of Seagrove, NC.¹⁴

213 South Elm Street

Commercial Building – c.1923; c.1945

Noncontributing Building

This very small, one-story building is a single bay wide with a replacement, inset storefront with paired wood doors in a tiled surround, sheltered by a fabric awning. The upper part of the façade retains original beige structural glass that likely dates to the 1940s and was extant when the building was photographed in July 1950. However, this material alone is not enough to convey the architectural style and historic feeling and association of the building. The 1919 Sanborn map shows a two-story building labeled as “fruit store” in this location. The California Fruit Store is listed in city directories through 1922, indicating the building was altered or reconstructed the following year to house the Greensboro Lunch Restaurant. Later occupants included the Carolina Hat Shop and the Little Tavern Sandwich Shop.

214-216 South Elm Street

Mangel-Saslow Building – 1934; 1948; c.1953; c.1970

Noncontributing Building

This two-story, two-bay building has been substantially altered and retains little historic material. The right bay (214 South Elm) features a deeply inset storefront, deep enough to accommodate outdoor seating, with horizontal flush sheathing about vertical wainscot and wood framed doors and windows in a stuccoed wall. The wall above is covered with corrugated metal sheathing. The left bay (216 South Elm) has vertical metal sheathing on the upper portion that likely dates to the 1970s. However, the storefront has been reconstructed since 1979 with wood-framed windows on a brick knee wall and an inset entrance with paired aluminum-framed doors. The building, designed by F. F. Miller, was originally constructed as a one-story structure in 1934. The second story was added in 1948 and featured a plain wall surface and a band of four horizontal windows with either tilt or roll-out sash. Around 1953 the south half was covered with Carrara-glass tiles, the north half covered with the same tiles soon after. Probably around 1970, the south half was again covered, this time with vertical-ribbed metal sheathing, so that what was once a unified building now has the appearance of two buildings that developed separately. Saslow’s Jewelry and Mangel’s Women’s Ware were the original occupants and occupied the structure into the 1970s.

¹³ “S. H. Kress Building, 212 South Elm Street.” Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/S-H-Kress-Building-212-South-Elm-Street-4647:521>

¹⁴ “S. H. Kress Building, 212 South Elm Street.” Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/S-H-Kress-Building-212-South-Elm-Street-4647:521>

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215 South Elm Street

Commercial Building – c.1900; c.1945; c.1970

Noncontributing Building

The building appears on Sanborn maps as a three-story building as early as 1902 and may incorporate portions of the c.1885 Caldcleugh Building. The 1979 survey notes that it was constructed as a three-story building, but was reduced to one story and a new façade installed in 1949, however upper-level tenants were no longer listed for the building after 1940, indicating that the upper floors may have been removed at that time. A 1950 photograph shows this building with a stylish Moderne facade that appears to have been composed of black Carrara glass and neon banding and lettering. However, the current façade, with vertical wood sheathing on the upper part, likely dates to around 1970. The storefront, replaced after 1984, is fully inset with fixed aluminum-framed windows on a low concrete curb and an aluminum-framed glass door on its right (south) end. Paneled wood is in place of what was likely a transom above the storefront and is sheltered by an awning. Early Sanborn maps show a printing company and grocery store in the building. By 1935 it was occupied by the National Hat Shop, which operated until the 1970s.

217 South Elm Street

Commercial Building – c.1902; c.1940

Noncontributing Building

This one-story commercial building has a replacement aluminum-framed storefront that does not retain the historic form or configuration of a historic storefront. It features windows on a knee wall covered with vertical wood sheathing and an inset entrance at the left (north) end of the façade. The storefront is sheltered by a fabric awning. The top of the building, above the awning, is covered with Carrara glass and has a metal cornice at the parapet. However, this material alone is not enough to convey the architectural style and historic feeling and association of the building. The building appears on Sanborn maps as a three-story building as early as 1902 and may incorporate portions of the c.1885 Caldcleugh Building. However, the 1950 Sanborn map shows the building as one story, indicating that the upper floors had been removed in the late 1940s. The Carrara glass dates to the 1940s, when the building was occupied by Thomas McAn shoes, and the storefront has been replaced since 1984.

218-220 South Elm Street

Revco Drugs – 1970

Noncontributing Building

This one-story, brick commercial building is typical of late 1960s and early 1970s construction with a plain brick façade with concrete coping at the parapet. The storefront windows have been replaced with multi-light aluminum-framed windows, but retain their original knee wall below. An inset entrance, centered on the façade, has paired aluminum-framed doors with side sidelights and a three-part transom. The storefront is sheltered by a full-width fabric awning. This building was constructed in 1970 after the building that previously occupied the site was destroyed by fire in 1969. It was renovated with new windows in 2017.

219 South Elm Street

Commercial Building – c.1900; c.1948; c.1960; c.1985

Noncontributing Building

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This one-story building may have been constructed in the late 1800s, but appears on the 1902 Sanborn map as a four-story building. It was reduced in height to three stories by 1919 and served as a theater. But 1925, Sanborn maps show it as a two-and-a-half-story building. Finally, by 1950, the building had been reduced to a single story. It was further altered with renovated storefronts in the 1950s or 1960s and the façade has been altered again after 1979, with a stuccoed façade installed in the 1980s. It is currently two bays wide with a tall, stucco-covered parapet. The left (north) storefront has an inset entrance at the right with a single display window to its left. The opening is framed with wood-paneled pilasters and sheltered by a metal awning. The right (south) storefront features a recessed entrance on the left side, multi-light display window on the right, and an aluminum sign panel over the storefront.

221 South Elm Street

Greensboro Hardware Co. Building – c.1908; c.1965; c.1985 Noncontributing Building

This one-story commercial building retains little original material. The upper part of the façade was covered with glass panels in the 1960s. The storefront was remodeled after 1979 and features inset, aluminum-framed entrances on each end of the façade, flanking a deeply-inset center section that serves as outdoor seating. Blind panels above the storefront were installed in place of storefront windows and transoms that originally extended all the way up to the projecting canopy. It was constructed in 1908 as the Greensboro Hardware Co. and designed by local architect Frank A. Weston. The building was occupied by the Greensboro Hardware Co. well into the 1930s.

223 South Elm Street

Hendrix Building – c.1908; c.1980

Noncontributing Building

This two-story commercial building retains no historic exterior material. The red-brick façade with granite trim was been covered with a mid-twentieth-century façade that was removed c.1980, the façade then covered with a stuccoed exterior. It features a slightly inset storefront with aluminum-framed casement windows on a stuccoed knee wall with molding applied to create faux panels. A deeply inset entrance on the right (south) end of the façade has a replacement door and is sheltered by a fabric awning. The second story features four aluminum-framed casement windows, each with a multi-light transom and separated by brick pilasters. Likely built in 1908, at the same time as 221, it may also have been designed by Frank A. Weston. The building originally housed the J. M. Hendrix Shoe Store, which operated from the building into the 1960s.

225 South Elm Street

Shiffman's Building – 1936; c.1965

Contributing Building

Among the most intact buildings in this section of South Elm Street, the Classical Revival-style building retains its original upper-level detailing and a 1960s era storefront. The storefront features an inset entrance with paired one-light doors under a twelve-light transom. It is flanked by aluminum-framed storefront windows on granite knee walls and has a terrazzo floor with an "S" inlaid in the tile. The storefront is sheltered by a flat metal awning and flanked by granite

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pilasters. The three-bay-wide second floor retains Classical detailing including paired cast concrete pilasters separating the bays and supporting a cast concrete cornice. Nine-over-nine wood-sash windows in the outer two bays have header-course lintels and above them are cast concrete panels with swag motifs. The center bay features a fixed multi-light window flanked by sidelights and topped by an arched multi-light fanlight. The window and sidelights are separated by wood pilasters supporting a segmental-arched, fluted wood panel that surrounds the fanlight. The entire opening has a segmental-arch brick surround with cast concrete keystone and springers. The brick parapet has cast concrete coping and an Art Deco-influenced cast concrete panel above the parapet that holds an aluminum sign panel. The Shiffman Building was constructed by Arnold Shiffman in 1936 after the previous building on the site was destroyed by fire. The Shiffman family has operated a jewelry business in several different locations in the downtown area since the turn-of-the-century. The company remains in operation, though is no longer in the downtown location.

226-228 South Elm Street

Ellis-Stone Building #1 – c.1906; c.1927

Contributing Building

The exterior of this c.1906 building likely dates to a late 1920s remodel in which the Italianate-style building was given a yellow-brick, Art Deco façade with cast-stone detailing, much of which remains today. The storefront of the two-story building has been altered since 1979, though it appears that some of the materials were re-used. The current configuration includes fixed display windows with transoms and terrazzo-covered bulkheads on the right (north) end of the façade. The left (south) end features deeply inset aluminum-framed entrance doors to the main level and second floor. A sign panel remains above the storefront topped by a cast concrete cornice with a swag motif. The second story is four bays wide, the arrangement of windows one of the only remaining elements of the 1906 design. It has one-over-one wood-sash windows topped by transoms that nearly double the height of the window opening. Windows have cast concrete sills, soldier-course surrounds, and are separated by brick pilasters with concrete bases and topped by cast concrete headers, between which spans a cast concrete cornice with geometric motif. The yellow-brick façade is topped by a brick parapet wall with cast concrete coping. Constructed as the Ellis-Stone Department Store, the building was occupied by Ellis-Stone until construction of its new building at 203-207 South Elm in 1949.

227 South Elm Street

Commercial Building – c.1902; c.1985

Noncontributing Building

This three-story, Italianate-style commercial building features an impressively designed cornice and parapet, but has been substantially altered with the installation of a modern storefront and replacement upper-story windows that are smaller than the original openings. The storefront was replaced after 1979 with an inset, centered entrance with eight-light-over-one-panel door with four-light-over-one-panel sidelights and a one-light transom. It is flanked by fixed, wood-sash windows on a sided knee wall, flanked by wood pilasters. Above the storefront, in lieu of a transom, is wood weatherboards flanked by pilasters and topped by a cornice. Second- and third-story windows are replacement vinyl windows in openings smaller than the original openings.

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Each pair of windows has a cast concrete sill and header and is separated by a brick pilaster. Brick spandrels between the second- and third-story windows feature a diamond design in blonde colored brick. The building is topped by an elaborate cast-concrete parapet with segmental arches separated by quoined pilasters and topped by a galvanized metal modillion cornice at the top of the parapet. The right (south) elevation has been covered with stucco and features segmental arched door and window openings at the second- and third-story levels and metal coping at the parapet. This building was constructed 1896-1902 and originally housed a dry goods and shoe store. In 1915 it housed the Greensboro China Store and by 1925 the storefront was divided to serve two businesses, the Dixie Clothing Co. and the Sanitary Lunch Restaurant.

Between 227 and 229 South Elm Street – Vacant Lot

229 South Elm Street

Crescent Hardware Company Building – c.1886

Contributing Building

This three-story, Italianate-style commercial building retains a distinctive metal cornice and brick detailing at the third-story windows, though the first story storefront has been altered. The storefront features a centered, inset entrance with paired one-light-over-two-panel doors with one-light-over-one-panel sidelights and a two-part transom. The entrance is flanked by display windows with vertical wood surrounds and transom windows. The center one-third of the storefront is sheltered by a fabric awning. There is a six-panel door on the right (south) end of the façade that leads to the upper floors and a later dentil cornice has been installed over the storefront and right entrance. Second-story windows, obscured by metal panels in 1979, have been reinstalled and are one-over-one windows with one-light transoms with heavy modillion cornices above each of the three windows. Third-story one-over-one windows have granite sills, molded wood trim, and brick flat-arch headers with projecting brick cornices. Brick pilasters on either end of the façade terminate at a galvanized metal cornice that wraps around the left (north) end of the façade. It has a wide fascia topped by modillion cornice with decorative projecting tabs at each end, marking the top of the pilasters. The left elevation features exposed brick at the front bay with stucco to the rear. It is six bays deep with segmental-arch window openings at the second-story level, except at the front bay, which matches the one-over-one window with transom that is seen on the façade. Built between 1885-1888, this building originally housed a hardware company. By 1908, the building was occupied by Crescent Hardware Company and by 1913 the upper floors of the building were being used as offices of the VanStory and Balsey Company. That real estate, insurance, and investment company was operated by C. M. VanStory and W. G. Balsey, both officers of VanStory's Clothing Company. Vanstory was also a Director of the Greensboro National Bank and the Greensboro Loan and Trust Company. By 1919, Sanborn maps show the building was used as a drugstore.

230 South Elm Street

Efrid's Department Store – c.1924; c.1954

Contributing Building

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This two-story, Classical Revival-style commercial building was constructed as a three-story building, though the third floor was removed, likely in 1954 when Kinney's Shoe Store first occupied the building and installed the current storefront. At that time, the upper part of the building was covered with ceramic tiles, which were removed after 1979. The storefront has large, plate-glass aluminum-framed windows on a paneled bulkhead with curved corners where the façade steps back to a deeply recessed entrance with a decorative pattern in the terrazzo floor. The aluminum-framed glass door is flanked by narrow sidelights and has a three-part transom. Display windows on the left (south) end of the façade have been removed where an entrance with a one-light-over-three-panel door leads to the upper floor. Vertical metal has been installed above the storefront, where there was likely originally a transom and the entire storefront has a classical surround with cast concrete pilasters supporting a cast concrete cornice. The Flemish-bond brick second story has three arched, multi-light wood-sash windows, with Adamesque-style decorative upper sashes, in arched brick surrounds with cast concrete sills and keystones. Two stone roundels are located between the three windows and cast-concrete quoins flank the second-story level of the façade. The parapet, where the third floor was removed, has metal coping and a low metal railing. The Efrid's Department Store first appears at this address in 1924. A similar building appears on the 1919 Sanborn map, though does not have a corresponding listing in the city directory. The Efrid's Department Store operated in this location though at least 1953. Kinney's Shoe Store is listed at this address in city directories beginning in 1954.

231 South Elm Street

Real Estate and Trust Building – c.1918

Contributing Building

This two-story, Italian Renaissance Revival-style commercial building has a mid-twentieth century storefront, but retains original second-story detailing. The storefront has a deeply inset entrance with paired aluminum-framed doors flanked by plate-glass display windows on a vertical metal knee wall. A modern door on the right (south) end of the building has a one-light transom. A wide stuccoed sign panel extends from the top of the storefront all the way to the bottom of the second-story windows, one-over-one wood-sash windows with continuous granite sill and soldier-course brick surrounds. The windows are topped by several bands of soldier-course brick beneath a shallow granite stringcourse on which sawn bracket rest. Between the brackets are cast-concrete diamond panels and louvered attic vents and the brackets supports a pent roof with green terra cotta tile. The stepped parapet above the pent roof features metal coping and a circular seal with green tile in the center of the parapet. Constructed c.1918 as the Real Estate and Trust Building, the Felder-Briggs Company occupied the first floor. By 1923, the Younts-Deboe Clothing Company on the first floor with office above. By 1928 it was known as the Rucker Building, with the offices of the Rucker Cotton Brokers and Union Carbide Sales Company on the upper floor.

232 South Elm Street

Montgomery Ward Building – c.1885; 1936

Contributing Building

The three-story, brick building, originally constructed in the 1880s, features a modernized Georgian-style façade installed as part of a 1936 remodeling of the building for the Montgomery

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Ward Company. The façade features five-part upper level windows that lit both the second and third floors. The building has a replacement, aluminum-framed storefront on concrete curb with centered, inset entrance. It is sheltered by a flat metal canopy supported by cables and a projecting marquee sign was installed after 1979, when the building was converted for use as Triad Stage, a local theater. There are several bands of header-course brick above the storefront. The upper floors are constructed in a one-to-five common bond and have brick quoins at the outside corners. Three two-story, five-part vinyl windows dominate the upper portion of the façade with cast concrete balustrades at their base and cornices at their top. Centered on the parapet is a cast-concrete sign panel with a stylized letter “W” flanked by fluted columns supporting a small pediment. The McClellan Stores Company operated in the building in the 1920s and early 1930s. The building became the local store of the national Montgomery Ward’s chain in 1936, renovated in a style popular for department stores in Virginia and North Carolina in the 1930s, and operated as such for many years.

233 South Elm Street

Cone Export Building #1 – 1888

Contributing Building

This two-story building is part of what was a larger building on the site, though the three-story section to the right (south) was destroyed in the 1970s. The building retains both Italianate- and Richardson Romanesque-style elements including a heavily corbelled cornice and arched limestone window surrounds. The first-story was covered with limestone panels in the 1950s, obscuring a limestone arch that was then exposed after 1984. The space within the arch, originally completely filled with the entrance and arched transom, has been infilled with stucco and a modern storefront with fixed display windows on paneled wood bulkheads. A one-light wood door on the right end of the storefront has a panel in lieu of a transom and the entire storefront is sheltered by a shallow fabric awning. Above the limestone arch is a band of brick corbelling topped by a shallow metal cornice at the windowsill level of the second story windows. The wide, one-over-one windows have a band of brick corbelling at the base of the flat-arch limestone lintels and are topped by brick corbelling with a metal cornice above and cast concrete coping at the parapet. The building constructed at the same time and in the same style as the First National Bank (later Greensboro National Bank), was built in 1888; and originally housed a dry goods store with office above. During the 1890s and early 1900s the Cone Export and Commission Company maintained offices in the building. The first floor housed a number of businesses in the early twentieth century, including the Greensboro Trading Stamp Company, the Cable Piano Company, and the Singer Sewing Machine Company. Like its neighbor to the north, by 1915, it too became known as the Real Estate and Trust Building.

South of 233 South Elm Street– Vacant Lot

236-238 South Elm Street

Vernon Building (Vanstory Building) – c.1885

Contributing Building

Among the most decorative buildings in the district, this three-story Italianate-style building is notable for its articulated galvanized cornice at the parapet as well as smaller cornices above the

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second- and third-story windows. The building was renovated in 1996 and the current storefront likely dates to that renovation. It has aluminum-framed display windows on a concrete bulkhead, centered inset entrances with aluminum-framed glass doors with sidelights and transoms, and an inset entrance on the right (north) end of the façade that leads to the upper floors. No transoms remain and a fabric awning spans the full width of the façade, sheltering the storefronts. Second- and third-story windows, originally two-over-two windows, were replaced after 1986 with one-over-one aluminum-framed windows with one-light transoms, but retain original galvanized metal cornices and limestone sills. There are several courses of brick corbelling between the second and third floor windows as well as between the third-story windows and the cornice, a heavily articulated galvanized metal cornice with both dentils and modillions. The center of the cornice is slightly higher with the name of the building "Vernon" centered on it within a segmental arch. The left (south) elevation, originally adjacent to another building, had a blank wall with mural in 1986, but was reconstructed in 1996 and finished with aluminum-framed storefronts at the ground level, each sheltered by a fabric awning, and aluminum double-hung windows at the second and third stories.

Announced in the May 31, 1883 Greensboro North State, this building was part of a trio of similar buildings known as the "Commercial Block," constructed by G. William Armfield, W. E. Bevill, and Isaac Thacker, and reported to have been designed by Armfield. The southernmost building was destroyed in the 1960s to widen West Washington Street and the northernmost building was renovated in 1936 as the Montgomery Ward department store.¹⁵ Armfield operated a dry good business in this building until 1891. In 1896, the building was sold to R. L. and Virginia Vernon, who added the Vernon name to the parapet after a February 1900 fire. After Armfield's dry goods business, the building was occupied by the C. M. VanStory Co., which became VanStory's Clothing in 1900. VanStory's was the most popular men's clothing store in Greensboro and as early as 1903 had a clothing stock of \$75,000. Officers of the company included socially and politically prominent men such as C. M. VanStory and J. Van Lindlay. VanStory's occupied the building until the early 1920s when it moved into the Jefferson Standard Building, where it operated until 1974. By 1926, W. T. Grant Company occupied the building.

South of 236 South Elm Street – 2 Vacant lots

300 South Elm Street

Price Building – c.1895

Contributing Building

This three-story brick commercial building features aluminum-framed storefront windows and doors at the first story with an inset corner entrance at the northeast corner, facing the intersection of South Elm and West Washington Streets, supported by a single pier. Ceramic tile around the storefront and a flat metal awning above the storefront with a metal sign panel above, have been removed since 1979. The second and third stories are eight bays wide and while

¹⁵ "Vernon Building, 236-238 South Elm Street." Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/Vernon-Building-236-238-South-Elm-Street-4669:521>

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windows are boarded, they retain continuous granite sills and lintels, as well as the historic window openings. There is a band of metal above and below the third story lintels and sills respectively. The brick parapet with metal coping is unadorned, but there is evidence of a cornice that was removed prior to 1979. The right (north) elevation steps down to the rear with windows at the first and second stories only, though most have been boarded. One original two-over-two wood-sash window remains exposed and all windows have granite sills and lintels. An addition at the rear (west) end of the building is constructed of a lighter colored brick and a ghost sign for Silver's remains on the north elevation. The Preservation Greensboro, Inc. Center City Walking Tour notes the building as the Price Building, constructed in 1895. The space was first occupied by Moore & McKenzie, a clothier whose motto was "We are all the time finding excuses to sell things cheap." The space was later taken by Chisholm, Stroud, Crawford & Rees, a men's clothing store.¹⁶ This firm occupied the building until the mid-1920s when it was occupied by Rhodes Clothing Co. In 1929 the Silvers Brothers 5&10 cent store occupied the building and remained into the 1950s.

301 South Elm Street

Guilford Building – 1927

Contributing Building

One of a number of impressive skyscrapers constructed in downtown Greensboro in the early twentieth century, this Classical Revival-style building features a three-story base, finished with granite and topped by a ten-story brick tower and elaborate terra cotta cornice. The building is three bays wide with modern aluminum-framed storefronts at the first story, each sheltered by a fabric awning. Second- and third-story windows are grouped metal-framed windows with spandrel panels between the second and third stories and granite pilasters separating the bays and capped by a granite-colored terra cotta cornice with the words "Greensboro Bank and Trust Company." The center section of the third story has replacement vinyl windows. This granite base extends along the north elevation, facing East Washington Street, as well, though the topography of the site steps downward, resulting in taller second-story windows near the rear (east) of the building. The cornice extends along the top of the third story with the name of the building on this elevation as well. The upper stories of the façade and north elevation are treated the same with one-over-one windows with cast concrete sills and soldier-course brick headers. The façade is nine bays wide and the north elevation is eighteen bays deep with a band of terra cotta defining the northwest corner of the building. Both elevations are topped by a highly decorative granite-colored terra cotta cornice with vertical and horizontal rope detailing, roof vents aligning with the window bays below, and terra cotta cresting at the roofline. The building is irregularly shaped with the upper stories stepping back at the southeast corner of the building to allow for a light well should another tower be built on the site to the south. These "interior" elevations have original two-over-two wood-sash windows, metal fire stairs, and there is mechanical equipment on the roof of the three-story base. This building, designed by Charles C. Hartmann, was constructed in 1927 as the original home of the Greensboro Bank and Trust

¹⁶ "Price Building, 236-238 South Elm Street." Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/Price-Building-300-302-South-Elm-Street-4981:521>

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Company. The building also housed many other local offices including Standard Oil of New Jersey.

Between 301 and 315 South Elm Street – Vacant Lot (parking)

Site is currently being prepped for new construction.

302-304 South Elm Street

Bain Building (Methodist Publishing House) – 1897-1902 Contributing Building

This three-story, Classical Revival-style commercial building retains high material integrity with original transoms, cornices, and upper-level windows. The building is three bays wide with two storefronts and an entrance to the upper levels on the first story façade. The two storefronts each have a centered, inset entrance, a one-light door with one-light transom, flanked by copper-framed windows on tiled bulkheads. Each has an original prism-glass transom. A one-panel-over-one-light-over-two-panel door on the right (north) end of the façade has a two-part transom and the bay is flanked by cast-iron pilasters with decorative capitals. A denticulated cornice extends the full width of the faced above the storefronts. The upper stories of the building are constructed of blonde brick with brick pilasters extending the full height of the second and third stories, terminating at a cornice. Second-story windows are one-over-one wood-sash windows with one-light transoms and the third-story windows are arched one-over-one windows in arched brick surrounds with cast concrete keystones and springers. Terra cotta spandrels with decorative floral motifs are located between the second- and third-story windows. The wood and concrete cornice at the parapet, installed after 1979, may have been based on archival photographs and features a modillion cornice between short extensions of the pilasters. The building steps down toward the rear (west) and is only two stories at the west elevation. The south elevation, where it extends above the neighboring building is without fenestration. On August 4, 1897, the *Greensboro Telegram* announced "The front of the new Methodist Publishing House on South Elm will be of white fire brick and gray granite."¹⁷ The building was constructed 1897-1902 and, despite being constructed for the Methodist Publishing House, its earliest occupant was noted local contractor William Carter Bain (at the top floor) and an ice cream parlor operated by J. H. West on the first floor.¹⁸ The building may have been designed by J. H. Hopkins, a local architect who used this style in other buildings and it was constructed by Bain, who built many of the more impressive downtown buildings, including the Dixie Building (125 South Elm Street). During the early part of the twentieth century the buildings upper floors were occupied by a number of small newspaper offices. By 1912 the building housed the Wallace Clothing Company.

306-308 South Elm Street

Commercial Building – c.1900; c.1935

Contributing Building

¹⁷ "The Methodist Publishing House, 304 South Elm Street." Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/The-Methodist-Publishing-House-304-South-Elm-Street-4787:521>

¹⁸ "The Methodist Publishing House, 304 South Elm Street." Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/The-Methodist-Publishing-House-304-South-Elm-Street-4787:521>

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This two-story, two-bay-wide, Art Deco-style commercial building was constructed as a three-story building, though its current appearance dates to the 1930s when the top floor was removed and the Art Deco façade installed. The left (south) storefront is largely intact with aluminum-framed display windows on a concrete bulkhead and a one-light wood door within an inset, tiled entrance bay. A blind panel is above the storefront, in lieu of a transom. The right (north) half of the building was altered before 1950 to include two separate storefronts. The left is an aluminum-framed display window and door with transom, both flush with the façade and sheltered by a fabric awning. The right is an inset aluminum-framed door flanked by display windows on a stuccoed half-wall and sheltered by a projecting, flat-roofed metal awning. Trim surrounding the storefronts has been painted with a faux marble finish. The upper part of the façade is largely intact, though original one-over-one wood-sash windows were replaced with fifteen-light French doors, slightly smaller than the original openings, after 1979. Despite this alteration, the upper part of the façade retains distinctive detailing. The two portions of the second story are separated by projecting concrete pilasters and each has a stepped parapet, peaked in the center, with square panels at the outside flanking wide concave panels intended to represent oversized fluting. According to Sanborn maps, the building was constructed as a three-story building between 1896 and 1902 and was reduced in height to two stories between 1925 and 1950. It is listed in the 1899-1900 city directory as Fisblate-Katz Company (clothiers) and remained a clothing store through 1910. The 1912-1913 city directory lists the occupants as Shiffman Jewelers and Isaac Isaacson's mens' clothing store. Shiffman Jewelers moved to a new building in 1936 and it was likely in the mid-1930s that the current façade was installed.

310 South Elm Street

Grissom Building – 1899

Contributing Building

This three-story, Romanesque-style building retains high material integrity at the second and third stories. The first floor has been altered with the installation of a replacement storefront, including an overhead garage door at the far left (south) end, a door inset within a paneled surround to its right and a replacement door to the upper floors on the far right (north) end. The storefront and entrance to the upper floors are separate by a cast-iron paneled pilaster matching pilasters that flank the first story and support an original galvanized, paneled cornice above the first floor. The second and third stories are two bays wide with blonde brick pilasters with cast concrete capitals flanking the bays. The second story has triple windows with the center window wider, shorter, and topped by a one-light transom. The windows are located within paneled wood surrounds and each bay has a molded brick surrounds. Decorative zig-zag brickwork is located within the spandrel panels between the second- and third-story windows. Third-story windows are paired one-over-one arched wood windows separated by a cast concrete pilaster with Corinthian capital. Each pair of windows is located within a single cast concrete arch with decorative concrete and round roundel centered above each pair. The blonde brick façade is topped by a brick parapet with narrow cast concrete cornice and the words "Grissom – 1899" affixed to the parapet. An original triangular pediment that topped the building has been removed. Constructed in 1899 and designed by noted local architect J. H. Hopkins, this building originally housed Grissom Cut-Rate Drug Store. Grissom's Drugs was considered "one of the most reliable

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stores in Greensboro” and was operated from this building well into the 1920s. The building’s upper floors housed the Page’s School of Pharmacy, which trained many young druggists.

312 South Elm Street

Burtner Furniture Company Building – c.1900

Contributing Building

Among the most intact of Greensboro’s mid-sized commercial buildings, this three-story Romanesque-style building illustrates the transition from the Romanesque style to the Classical Revival style of architecture at the turn of the twentieth century. It features wood-framed storefront windows on a stuccoed bulkhead flanked by one-light-over-one-panel doors, deeply inset with tiled entrances. Cast iron columns support the wall above the storefront, which is flanked by fluted pilasters and sheltered by a flat canopy with coffered ceiling. Above the canopy an original prism-glass transom and metal cornice remain. The second and third stories are three bays wide with paired one-over-one wood-sash windows at both levels, separated by a brick spandrel panel framed with cast concrete. Each pair of third-story windows has an arched, leaded-glass transom with a feather design and is topped by an arched cast concrete cornice with egg-and-dart motif and a “head-of-man” between each bay. Two-story pilasters between the windows have Ionic capitals. Rectangular transoms in the parapet have been boarded, but retain cast concrete surrounds. The top of the parapet has a galvanized metal modillion cornice. Constructed between 1896-1902, the building may have been designed by local architect, J. H. Hopkins. The building is noted as a furniture store on the 1902 and 1907 Sanborn maps and as early as 1907 is listed as Guilford Furniture Company in city directories. By 1912, the building was occupied by Burtner Furniture Company, the Deep River Lumber Company, and the law offices of Douglass and Douglass. The Burtner Furniture Company occupied the building through at least the 1970s.

314-316 South Elm Street

Weill Building – 1898-1899

Contributing Building

This four-story Italianate-style building features a rusticated granite façade with galvanized metal cornice at the parapet. While the building is divided into two sections, separated by full-height granite pilasters, they appear to have been built concurrent. The left (south) end has a fully inset replacement storefront, installed after 1984, with aluminum-framed doors and storefront windows and metal panels above the storefront. The upper stories of the left side are each four bays wide with replacement paired vinyl windows with continuous granite sills. Paired windows at the third-story level each have a shared arched transom in an arched granite surround. The center two pairs of windows on the fourth story have shared fanlights while smaller round windows are located above the outer two pairs at this level. The right (north) section of the building has a more traditional storefront, likely dating from the 1930s, with copper-framed display windows on a brick knee wall and an centered, inset entrance, a one-light-over-one-panel door with boarded transom. This storefront too has a metal sign panel. The upper three stories match those of the left side of the building, though it is only three bays wide with a single window in the center bay. The side elevations are of red brick and the parapet steps down to the

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rear of the building with terra cotta coping. The south section of the building is three stories at the rear while the north section of the building is only one story at the rear.

According to Preservation Greensboro, Inc., after the death of her husband, lawyer and politician Solomon Weill, Mrs. Ella Fishblate Weill moved to Greensboro to be near her family and, using funds from the life insurance settlement, purchased the property at 214 South Elm in July 1898. She hired Greensboro-based contractor and stonemason, Thomas Woodroffe, to complete the four-story granite building by December of that year. Weill purchased adjoining land and by October of 1898 had plans to erect a larger, matching building in that location. Initial occupants were the Simpson-Shields Shoe Company and Merchants Grocery Company.¹⁹ By 1912 the building was occupied by M. G. Newell who operated a hardware store at this location until about 1920. In 1924 the building was occupied by the New System's Bakery and S. H. Kress Co., who vacated the building in 1929 (after completing their building at 212 South Elm Street) after which the Miller Furniture Company occupied the building for many years.

315 South Elm Street

American Café Building – c.1915

Contributing Building

This one-story, brick commercial building is one bay wide with a stepped parapet and stuccoed pilaster on the left (north) end of the facade. The building has a one-light door with one-light transom centered on the facade, flanked by metal-framed windows on a paneled wood bulkhead, and topped by wood panels in lieu of a transom. A fabric awning shelters the storefront, above which is a narrow metal cornice. The left elevation is stuccoed and a one-story, brick wing, constructed after 1984 extends along the north elevation with paired one-light French doors on the facade and arched one-light windows along the north elevation. The addition opens to a patio, enclosed with a brick knee wall and sheltered by a wood pergola. This building appears on the 1919 Sanborn map as an office, with a 311 South Elm Street address, and the 1925 Sanborn map as a store. The first story is listed as vacant in the 1913-1914 city directory, indicating it may have just been constructed. Beginning in 1921, it was occupied by the American Café. In 1928 the Monticello café occupied the building and by the 1940s, the Princess Café operated from the site.

317 South Elm Street

Greensboro Loan and Trust Company – 1902

Contributing Building

The three-story Italian Renaissance Revival-style Greensboro Loan and Trust Company building features a blonde-brick facade with cast concrete detailing. The storefronts were replaced, likely in the mid-twentieth century, with original Ionic columns flanking the entrance having been removed. The storefront was replaced again after 1979 and features aluminum-framed windows on paneled wood bulkheads. Two inset entrances, centered on the facade, have one-light wood-framed doors with one-light transoms and an early prism-glass transom spans the entire

¹⁹ Benjamin Briggs, "Weill Block Yields Women's History," *Preservation Greensboro Treasured Places Blog*. <https://preservationgreensboro.org/weill-block-yields-womens-history/>; Benjamin Briggs, "New History for Old Elm Street Buildings," *Preservation Greensboro Treasured Places Blog*. <https://preservationgreensboro.org/new-history-for-old-elm-street-buildings/>

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storefront, sheltered by a fabric awning. A cast concrete surround encircles the storefront with the upper two stories recessed slightly above that surround. The upper stories are three bays wide with paired windows in the center bay. Windows are one-over-one wood with one-light transoms and second-story windows cast concrete lintels with decorative keystones. A concrete sillcourse spans the third story. The outer two bays have heavy cast concrete cornices above the third-story windows with small round windows above and the center bay has a single pediment over the paired windows. A heavy cast concrete cornice with modillions and dentils spans the parapet, above which are three inset arches under a peaked parapet with cast concrete coping. The side and rear elevations are of red brick with segmental-arched windows openings on the rear (east) elevation. Greensboro Loan and Trust Company was chartered in 1899 with Captain J. W. Frye, the former general manager of the Cape Fear and Yadkin Valley Railroad as its president. Within five years of its founding, the institution held the fifth highest deposits and assets in the state.²⁰ The building was constructed in 1902 by the Greensboro Bank and Trust Company, at one time the largest bank in Guilford County, whose offices occupied the bottom floor. It was designed by Charlotte architects Hook and Sawyer.²¹

318 South Elm Street

Warton Block (North) – c.1886

Contributing Building

This three-story Italianate-style building was constructed concurrent with the adjoining building to the south (320 South Elm). The building has a replacement storefront with inset aluminum-framed door with one-light sidelight and two-light transom. It is flanked by aluminum-framed display windows on a tiled bulkhead and has a boarded transom with a band of Carrera glass above the transom and flanking the storefront. The second and third stories are each two bays wide with two-over-two wood-sash windows in segmental-arch brick surround with projecting brick lintels. A ghost sign reading “A. V. Sapp” remains between the upper-level windows and the building has a corbelled brick cornice at the parapet. The building was constructed by John W. Wharton and William O. Stratford.²² During the period of 1890-1904 the building was occupied by the Morris Co. and was known as the Original Racket Store, one of Greensboro’s first department stores. In 1904 A. V. Sapp assumed control of the business and operated it as Sapp’s Department Store for many years.

320 South Elm Street

Warton Block (South) – c.1886

Contributing Building

This three-story Italianate-style building was constructed concurrent with the adjoining building to the north (318 South Elm). The building has a replacement storefront with aluminum-framed windows on a brick knee wall. Two entrances, inset at the center of the façade, have one-light

²⁰ “Greensboro Land & Trust Banking House, 319 South Elm Street.” Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/Greensboro-Loan-Trust-Banking-House-319-South-Elm-Street-4663:521>

²¹ Benjamin Briggs, “Greensboro’s Race to the Sky,” *Preservation Greensboro Treasured Places Blog*. <https://preservationgreensboro.org/greensboros-race-to-the-sky/>

²² “Warton Block, 318-320 South Elm Street.” Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/Wharton-Block-318-%E2%80%93-320-South-Elm-Street-4927:521>

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doors with one-light transoms. There is a one-light-over-one-panel door with one-light transom on the right (north) end of the façade that accessed the upper floors. A leaded-glass transom spans the storefronts, sheltered by a fabric awning. The second and third stories are each four bays wide with one-over-one wood-sash windows in segmental-arch brick surrounds with projecting brick lintels. The building has a corbelled brick cornice at the parapet. According to the Preservation Greensboro, Inc. Center City Walking Tour, “After a major fire here in the summer of 1885, citizens and business owners sought to reconstruct this portion of Elm Street with substantial and fire-resistant commercial blocks. John W. Wharton and William O. Stratford, proprietors of Wharton & Stratford, a general merchandiser offering farm implements, builder’s materials, fertilizers, metal roofers, and tobacco flues, announced intentions to construct a “fine brick store” at 318-320 South Elm Street in September of that year.”²³ This building has been occupied by a variety of commercial establishments including the Forbis Furniture Co. until 1896 and the Merchants Grocery until around 1900 after which it was occupied by the Fortune Dry Goods Co. operated by Moore’s Photograph Studio and the Yellowpine Lumber Co. In 1924 the building became part of Gilmer’s Department Store complex occupying 320-326 S. Elm.

319-323 South Elm Street

Rustin Building – c.1937; c.1990

Noncontributing Building

The streamlined aesthetic of this mid-1930s furniture store remains in the horizontal bands that span the façade, though most of the rest of the original detailing has been lost. The two-story building has a replacement storefront with aluminum-framed windows on stuccoed bulkheads, a pair of one-light wood-framed doors with one-light transoms, deeply inset in the center of the façade, and two additional doors accessing the storefronts on the right (south) and left (north) ends of the façade. Three fabric awnings together span the width of the building, sheltering the first story. At the second story, two groups of one-over-one wood-sash windows have been installed in openings that were boarded in 1979. Pilasters on each end of the façade were originally blue ceramic tile, but have been painted. A third story was added to the building after 1979, set back from the façade with openings on its front (west) elevation sheltered by a continuous fabric canopy. Sanborn maps indicate the building was constructed between 1925 and 1950, replacing two earlier three-story buildings on the site. The Rustin Furniture Company first occupied this building in 1938, indicating it may have been constructed in that or the preceding year. They remained in the building through the late 1950s.

325 South Elm Street

Odell Hardware Co. Office Building – c.1901; c.1955 Contributing Building

With blonde brickwork and terra cotta detailing, this three-story Italian Renaissance Revival-style building is among the most elaborately decorated of the mid-sized commercial buildings in the district. The first story has a replacement aluminum-framed storefront, fully inset with one-light doors flanking a centered window, all of which are topped by transom windows. A paneled

²³ “Wharton Block, 318-320 South Elm Street.” Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/Wharton-Block-318-%E2%80%93-320-South-Elm-Street-4927:521>

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“cornice” spans the width of the storefront separating it from the second story. The upper two stories are recessed slightly and flanked by full-height brick pilasters with terra cotta Corinthian capitals supporting a narrow terra cotta cornice below a brick parapet with granite coping. An original pediment was removed about 1955. Each two bays wide, the second and third stories have replacement paired windows with rectangular transoms at the second-story and shared, arched transoms at the third story. Terra cotta spandrels with floral motifs are located between the windows, which are separated by brick pilasters with projecting courses of lighter brick and terra cotta Corinthian capitals supporting light brick arches over the third-story windows. It is shown on the 1902 Sanborn map as the offices of the rapidly expanding Odell Hardware Company and has architectural treatments similar to the Grissom Building (310 South Elm Street) and Burtner Building (312 South Elm Street), indicating that it may also have been designed by J. H. Hopkins. The building served as Odell’s offices until the company moved from the downtown area in the late 1940s after which it was used by a number of commercial establishments including H. H. Banks Clothing in the 1970s.

329 South Elm Street

Odell Hardware Company Showroom Building – c.1885; c.1892; c.1985

Contributing Building

Renovated in the 1980s with the removal of an early 1970s façade, this three-story Italianate-style commercial building is two bays wide at the first story, six bays wide at the second story, and eight bays wide at the third story. The first story features two reconstructed wood-framed storefronts, each with paired one-light-over-one-panel wood doors flanked by matching sidelights and display windows on paneled wood bulkheads. The façade above the storefronts is supported by four iron columns. Original leaded-glass transoms have been replaced with wood panels and the entire storefront is sheltered by a fabric awning. Second-story windows are paired one-over-one wood-frame windows with on-light transoms in openings that each originally held a single, very large two-over-two window. These windows have continuous granite headers and sills. The center two bays of the third story match those of the second story. The outer six bays are each one-over-one wood-sash windows with arched transoms in arched brick openings with granite springers and keystones. The building is topped by a heavy molded and bracketed cornice and there is a low gabled dormer centered on the façade, barely visible above the cornice. The right (south) elevation, original obscured by another building, has had window and door openings added. It is currently eight bays deep with paired vinyl windows and paired doors with small iron and concrete balconettes. Built c.1885 as the two-story showroom, offices, warehouse of the Odell Hardware Company the building was enlarged between 1891 and 1896, by adding a third story and extending the depth of the building. The company continued to use this structure as their showrooms until they moved from the downtown area in the 1940s.

341 South Elm Street

Tanenhaus Building #2 – c.1920

Contributing Building

This two-story, yellow-brick, Spanish-style building features an unusual storefront treatment with arched transom. The copper-framed display windows rest on a low brick bulkhead and there

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is a deeply inset entrance on the right (south) end of the façade. An arched transom with replacement clear glass spans the storefront with cast-iron decorations with stylized “T”s in the corners above the arch. A replacement door on the left (north) end of the storefront has an original leaded-glass transom and a dentil cornice spans the full width of the façade above the first story. The second story has two pairs of fixed wood-frame windows with one-light transoms and a continuous granite sill. Bands of header- and soldier-course brick create a geometric pattern at the second story and are topped by a pent roof supported by a galvanized dentil and modillion cornice supporting a shallow pent roof. There is no fenestration on the left elevation and the adjacent building to the right was constructed in the same style, but has since been altered. Sanborn maps show that the adjacent building at 343 South Elm Street had been built by 1919, though this building was constructed between 1919 and 1925. The earliest occupant was the Tanenhaus Brothers Clothing Company, which occupied both buildings until 1927. Later occupants include the Moshir Credit Company, the Jones-Lewis Furniture Company, and by 1940 the Railroad Salvage Company.

343 South Elm Street

Tanenhaus Building #1 – c.1918; c.1930

Contributing Building

Constructed several years prior to the adjacent building to the north (341 South Elm), the buildings have matching storefronts, though the upper levels historically varied in design. This building may have been altered as early as 1930 with a cornice and pent roof removed and replacement windows installed. The distinctive storefront has copper-framed windows on a low brick bulkhead and a deeply inset entrance on the left (north) end. An original segmental-arch, leaded-glass transom spans the storefront with cast-iron decorations with stylized “T”s in the corners above the arch. A dentil cornice spans the full width of the façade above the first floor. The second story façade appears to have been reconstructed. It features replacement windows in a single, wide opening with operable windows at either end of the bay. Sanborn maps indicate the building was constructed before 1919, while the adjacent building at 341 South Elm Street was built between 1919 and 1925. Both buildings were occupied by the Tanenhaus Brothers Clothing Company until 1927. Later occupants include the Moshir Credit Company, the Jones-Lewis Furniture Company, and by 1940 the Railroad Salvage Company.

Behind 343 South Elm Street – Vacant Lot

342-344 South Elm Street

Keeling Building – c.1890; c.1905; c.1924

Contributing Building

This two-part brick commercial building is three stories and symmetrical with storefronts at the first-story level and vinyl windows above, the façade dating to a 1920s remodel of the building. The left (south) storefront has copper-framed windows, a centered and recessed one-light wood-framed door, and replacement transom with projecting cornices between the storefront windows and transom. The right (north) elevation has a modern configuration with a fully inset storefront with wood-framed windows and a one-light door on its right end. Centered on the first floor, between the two sections is a replacement door to the second floor with an original leaded-glass

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transom. The three bays of the first floor are separated by brick pilasters and topped by a full-width cornice with Greek key detail. Each section of the building is four bays wide at the second and third floors with vinyl windows with brick sills. Brick between the second and third floor windows is laid in a basketweave pattern. Vents at the parapet align with upper-level windows and there is brick corbelling at the parapet. Constructed between 1888 and 1891, the building originally housed the Keeling Grocery, which occupied the building until about 1900 after which, until 1923, the building housed a variety of shops and offices, including Cone Sign Works and the Hennessee Café. The building is listed as vacant in 1923 after which it was occupied by Coble Hardware, who altered the façade to its current configuration. One-story wings at the rear, now occupied by separate businesses appear on Sanborn maps as early as 1907, though retain no historic material.

345-347 South Elm Street

J.W. Jones Building – 1895; c.1975; c.2004

Contributing Building

This impressively detailed Italianate-style, three-story commercial building has distinctive granite sill courses and header courses at the second and third stories with brick piers between each window. Bands of diagonally installed soldier-course brick, forming a triangular saw-tooth design, bisect each pier and a matching band extends above each granite header course. The first floor is two bays wide with replacement storefronts in each bay. The left (north) bay features wood-framed windows on a paneled wood bulkhead and has a two-light transom. The right bay has matching windows and transoms but the right (southwest) corner of the building has a cut-away entrance supported by a round metal column. The door is a one-light-over-one-panel door with matching sidelights and a tiled entry. The storefront wraps around the right (south) elevation with matching storefront windows and transoms and a metal cornice extends the full width of the façade and wraps around the right elevation above the storefronts. Second- and third-story windows are two-over-two wood-sash windows. There are three round vents in the parapet and a pressed-metal modillion cornice at the top of the parapet, the cornice replacing an earlier Victorian-era cornice in the 1920s. The right elevation is eight bays deep with wood-sash windows in segmental-arch brick openings. Metal fire stairs on the right and rear (east) elevations are sheltered by metal roofs. The building was constructed in 1895 for the J. W. Jones wholesale grocery, which supplied patrons with “the choicest in all varieties of general groceries and table delicacies, imported or domestic” as well as special stock such as imported “coffees, cigars, and tobaccos.”²⁴ The J. W. Jones & Company wholesale grocery store occupied the north half of the building with Ralph P. Gorrell’s Saloon in the south half. By 1919 it was occupied by the El-Ree-So Cigar Co. which operated from the building until 1924. Between 1910 and 1927 the building, which originally had a third floor only at the front (west) end of the building, was enlarged with a full third floor. By 1927, it was occupied by the California Fruit Store, which moved from the 200 block of South Elm Street. It has served as a number of restaurants since the

²⁴ “J. W. Jones Building, 345-347 South Elm Street.” Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/J-W-Jones-Building-345-347-South-Elm-Street-5033:521>

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1970s including Bluebird Billiard Parlor, California Sandwich Shop, and Natty Greene's Brewing Company.

South of 345 South Elm Street – Vacant Lot

346-348 South Elm Street

Herndon Building – 1927; c.1980

Noncontributing Building

Little original material remains on this three-story, Spanish-style commercial building, a character-defining tiled pent roof at the parapet having been removed prior to 1979 and the storefronts replaced after 1979. The stuccoed building is two bays wide on the façade (east elevation) with the scored stucco around the storefronts to mimic cut stone. The right (north) bay features a fixed aluminum-framed window on a low, stuccoed bulkhead with a one-light wood door on the right end. An original prism-glass transom appears to be intact behind a storm window. The left (south) storefront retains its corner entrance, but has otherwise been completely reconstructed with double-hung wood-framed windows on a paneled knee wall and clear-glass transom with thick frames. The corner entrance, supported by a stuccoed pier, contains paired one-light wood doors with a two-light transom that may be original. A narrow metal cornice extends the full width of the façade, above the storefronts, and wraps around the left elevation. The second and third stories of the façade are three bays wide with original paired, twelve-light metal-framed casement windows in the outer bays, with transoms at the second floor. The center bays feature six-over-six wood-sash windows and the second-story window has an elaborate carved wood surround, the only original decoration remaining on the building. The left elevation has replacement storefronts with double-hung windows on paneled knee walls near the east end. Storefronts on the west end have been substantially altered with modern metal doors and boarded window openings, though an original cornice extends the full depth of the elevation above the storefronts. Upper-level windows on this elevation are replacement vinyl windows and there is an exterior metal fire stair. The rear (west) bay is a single story. Built in 1927, the Herndon Building's original occupants were the Dixie Shoe Shop and Herndon's Pharmacy. By 1934, the building was occupied by the Kozy Art Barber Shop and Jim's Lunch, which remained in the building until the 1970s.

352-356 South Elm Street

Commercial Building – c.1918

Contributing Building

This one-story commercial building is three bays wide with a stuccoed exterior and metal cornice that wraps around the first bay of the right (north) elevation. The right bay has an inset corner entrance supported by a slender posts, a one-light-wood door with one-light transom. It is flanked by wood-framed windows on a brick bulkhead. The center bay has a matching, inset door flanked by metal-framed windows on brick bulkheads and these two bays operated as a single business on the interior. The left (south) bay has been substantially altered with a fully inset, modern aluminum-framed storefront. A stuccoed kneewall at the sidewalk, the original façade of the building, serves as a boundary for outdoor seating within the front part of the building. Only the original cornice remains on this bay. The right elevation of the building has

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two fixed windows and terra cotta coping at the parapet. Shown on the 1919 Sanborn map, the building was occupied through the 1920s, by American Wienie Stand, Thompson Shoe Shop, and Liberty Tailors. By the 1970s, the left bay operated as part of the Blumenthal's Clothing Store in the building to its left (south).

358 South Elm Street

Clegg Steam Bakery Building – c.1888

Contributing Building

This three-story brick commercial building has arched upper level windows common in late nineteenth-century Italianate-style buildings, but little other ornamentation. The two storefronts at the first-story level have replacement aluminum-framed windows that extend all the way to the sidewalk and are topped by aluminum-framed transoms and an original galvanized metal cornice that extends the full width of the façade. The right bay has paired, inset, aluminum-framed glass doors. The left bay has an inset five-panel door on the left end that leads to the upper levels. Enameled signs installed in the 1920s and 1930s were removed after 1984, likely when the storefront was reconstructed. One-over-one windows on the second floor and two-over-two windows on the third floor have brick sills and projecting, segmental-arch brick lintels. The parapet features three inset sign panels, each with brick corbelling at the top. It appears that a galvanized cornice was removed from the top of the building. The right (north) elevation steps down to the rear (west) with concrete coping and arched second- and third-story windows. The building was constructed by brickmason David Kirkpatrick for Thomas Bailey after an 1888 fire destroyed an earlier frame building on the site. Bailey was a confectioner who operated a store in the building.²⁵ By 1896 however, the building housed the Clegg Steam Bakery on the first floor and the Piedmont Hotel on its upper floors. The 1902 Sanborn map shows the Piedmont Hotel as a “colored” hotel in this location. Clegg's Bakery and a variety of other businesses continued to operate at the first floor until the late 1920s, though by 1907, the upper floors were converted into the Clegg Hotel (which operated from the adjacent building to the south). From the 1930s through the 1970s it was occupied by Blumenthal's Clothing Store, though the upper floors continued to be used as a hotel.

400 South Elm Street

Southern Railway Passenger Depot #1 – 1899; c.1940

Contributing Building

Substantially altered since its construction in 1899, the Southern Railway Passenger Depot #1 is still an impressive structure, retaining its original Romanesque Revival-style massing and segmental-arch window openings. An original hipped roof and a canopy that encircled the building were removed in the 1930s or 1940s. The two-story, rectangular brick building is located at an angle to South Elm Street, aligning instead with the railroad tracks that pass by the south elevation of the building. A two-story turret at the northeast corner of the building and a projecting wing at the right rear (northwest) corner further contribute to the perceived asymmetry

²⁵ “Thomas Bailey Store House, 358 South Elm Street.” Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/Thomas-Bailey-Store-House-358-South-Elm-Street-4811:521>; Benjamin Briggs, “New History for Old Elm Street Buildings,” *Preservation Greensboro Treasured Places Blog*. <https://preservationgreensboro.org/new-history-for-old-elm-street-buildings/>

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of the building. The building has a brick exterior with projecting brick watertable, a cast-stone sillcourse, a cast-stone belt course between the first and second stories, and brick dentil cornice topped by a metal cornice that extends around the entire building, topped by a brick parapet with concrete coping. Other brick detailing includes a band of soldier-course brick with projecting stretcher courses above and below that extend across the top of the first-story windows and below the dentil cornice. All of the windows have been reduced in size though the infill brick has been inset allowing for the original openings to remain visible. First-story windows are boarded, but double-hung windows remain visible at the second story. An entrance centered on the Elm Street elevation has replacement aluminum-framed glass doors (boarded) with a one-light transom and has a classical cast-stone surround, likely installed in the 1930s or 1940s, with flat pilasters supporting an arched pediment. In July 1898, the firm D. Getaz & Company of Knoxville, TN was awarded the contract to build a new depot for the Southern Railway. The building is constructed of a brick provided by the Washington Hydrolic Pressed Brick Company of Alexandria VA, with granite trim.²⁶ Completed in 1899, the depot replaced a former wood depot that stood across South Elm Street to the northeast. This building served as the railroad's passenger depot until the newer station was built at 236 East Washington Street in 1927, after which the building housed the local offices of the railroad. It is currently vacant.

408-410 South Elm Street

Cascade Saloon – 1895; 2018

Contributing Building

Located on the west side of South Elm Street, between the main Southern Railway line to the north and a railroad spur to the south, this three-story, Italianate-style, brick commercial building was rehabilitated in 2018. Original fluted cast iron columns support the two storefronts, each of which was reconstructed with wood-framed display windows on brick bulkheads. Entrances are inset and each storefront is topped by a three-part transom and a reconstructed wood cornice. Second- and third-story windows are replacement two-over-two wood-sash windows with continuous granite sill courses and lintel courses. The upper stories are each six bays wide with brick pilasters at the outside corners and dividing the upper part of the building into two sections that align with the storefronts below. At the top of each section is brick corbelling and a reconstructed, stepped and bracketed cornice. The right (north) and left (south) elevations are three stories only at the front (east) with the parapet stepping down toward the rear (west) of the building. Replacement half-round multi-light windows are located at the first story with replacement two-over-two window in segmental arch surrounds at the second and third stories. A wide garage opening is located near the center of the south elevation, facing the railroad tracks. Built in 1895, occupants in 1897 included grocer George T. McLamb in the south bay, and saloon owner Samuel J. McCauley in the north bay.²⁷ By 1907, two new businesses moved into the building, including Wiley Weaver's "eating house" or café, in the north bay. Weaver and his

²⁶ "Old Southern Railway Passenger Depot, 400 South Elm Street." Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/Old-Southern-Railway-Passenger-Depot-400-South-Elm-Street-4809:521>

²⁷ "Cascade Saloon, 408-410 South Elm Street." Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/Cascade-Saloon-408-410-South-Elm-Street-4675:521>

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wife Ida were African-American and operated the café at a time when Jim Crow Laws sought to segregate African-Americans away from white-owned businesses, making the presence of their business on Greensboro's main thoroughfare especially notable.²⁸ In 1909, the W. F. Clegg wholesale grocery operated in the south bay. The building obtained its name in 1913 when the Cascade Saloon opened, offering one of only five billiard parlors in the city.²⁹ Painted signs on the exterior were restored as part of the 2018 rehabilitation.

500-502 South Elm Street

Silas M. Thompson Building – c.1895; c.1900

Contributing Building

This triangular-shaped, two-story, brick commercial building fronts on South Elm Street with an angled right (north) elevation that follows a railroad spur. The building has a replacement, two-bay storefront with fixed wood-sash windows and transoms on a brick knee wall. The left (south) bay has a replacement entrance on its right end, a double-leaf four-light-over-four-panel door with one-light transom. The entire storefront is topped by a wood dentil cornice supported by Victorian brackets. The second story is four bays wide with replacement two-over-two wood-sash windows in segmental-arch brick surrounds. There are six small rectangular cast-iron vents in the parapet, which is topped by brick corbelling. The right elevation, facing the railroad tracks, is seven bays deep with two-over-two windows in segmental-arch brick surrounds at the first and second stories. An entrance remains in the seventh bay of the first floor.

Built between 1891-1896 as a one-story building, this wedge-shaped building was originally occupied by a grocery and the Allred-Thompson Shoe Shop. By 1902 the Thompson Shoe Shop had expanded the building to the rear (west) and added the second story. They occupied the entire building until 1917, after which it housed a series of cafes, a meat market, fruit store and another shoe shop until 1929. In 1929 Campbell's Shoe Shop occupied the building and remained there until 1940.

501 South Elm Street – Vacant Lot (parking)

504-506 South Elm Street

Commercial Building – c.1898

Contributing Building

This three-story, Italianate-style brick commercial building features two storefronts at the first story while the second and third stories, each six-bays wide, are separated into two parts each flanked by brick pilasters. Both storefronts are later replacements, constructed after 1979, and feature wood-framed windows with transoms on paneled wood bulkheads. Inset entrances are both one-light wood doors with one-light transoms. A matching door on the left (south) end of the façade leads to the upper floors of the building. A metal cornice spans the width of the façade above the first story. Second- and third-story windows are replacement two-over-two windows with continuous granite lintel courses and sill courses. A band of inset brick squares extends

²⁸ "Cascade Saloon, 408-410 South Elm Street." Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/Cascade-Saloon-408-410-South-Elm-Street-4675:521>

²⁹ "Cascade Saloon, 408-410 South Elm Street." Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/Cascade-Saloon-408-410-South-Elm-Street-4675:521>

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between the second and third stories and the parapet is adorned with brick corbelling and topped by a galvanized metal cornice. The left elevation is without fenestration and the parapet steps down toward the rear of the building. Built 1896-1899, this building housed Grossom and Fordham's Drug store in 1899. From 1905-1913 the building was occupied by McElheny and Son Drug Store. In 1917 the Model Barber shop opened in 506 and operated there until 1940, and in 1921 the Piedmont Café opened in 504 and remained there well into the 1940s.

505 South Elm Street – Vacant Lot (parking)

510 South Elm Street – Vacant Lot (parking)

511 South Elm Street

Guilford Bargain House Building – c.1923

Contributing Building

This two-story, brick commercial building features a single storefront, four windows at the second-story level, and four decorative vents in the parapet. The storefront, though it retains the same configuration with inset entrance, has been reconstructed since 1979 with wider framing at the fixed windows and three-part transom, vertical sheathing on the bulkheads, and a one-light door. An original dentil cornice extends the width of the façade above the storefront. Four replacement one-over-one windows at the second floor have brick sills and projecting courses of brick form a frame that extends around the group of windows. A similar frame extends around four decorative metal vents in the parapet, which is finished with concrete coping. The left (north) elevation has four metal-framed six-light windows near the rear (east) of the second floor. Built c.1923, this building originally housed the Guilford Bargain House Store, which occupied the building until 1927. In 1929 the building housed the local Maytag Washing Machine Store and Noels Cash Store, which sold men's clothes. By 1940 the building housed Piedmont Hardware Company, which had moved from 519 South Elm Street.

512 South Elm Street

Hiatt Building – c.1897

Contributing Building

This two-story, brick commercial building retained its original storefront through the 1970s. The storefront has since been replaced, but retains original cast-iron columns supporting the wall above. The storefront features an inset, centered entrance with paired one-light wood doors with a two-light transom. It is flanked by replacement five-part fixed wood-sash windows on paneled wood bulkheads. A shallow metal cornice extends above the storefront. The second story is three bays wide with replacement one-over-one windows in Italianate-style, segmental-arch brick surrounds. The parapet has four rectangular vents and brick coping, an original metal cornice having been removed. Ghost signs remain visible on the right (north) elevation. The Hiatt and Lamb Grocery Co. originally occupied this building, constructed in 1896-1899. In 1905 Hiatt assumed sole ownership of the business and operated until 1922 when it became Hiatt and Vuncannon Co., then Vuncannon and Langly Grocery Co. from 1926-1933. At this time Cox's Bargain Store occupied this building and remained at least as late as 1940, when it became Cox's Salvage Store.

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513 South Elm Street

Hudson Building – c.1895

Contributing Building

This two-story brick commercial building has a replacement storefront with inset one-light door flanked by wood-framed windows on paneled wood bulkheads and topped by a five-part transom. A six-panel door on the left (north) end of the façade is a multi-light Victorian-style transom and leads to the upper floor of the building. An original dentil cornice spans the façade above the storefront. The second story has three replacement windows and there are three round vents in the parapet with bands of brick corbelling above and below. Brick on the right (south) side of the façade is bulging slightly. Built between 1891 and 1896, the building was occupied by S. E. Hudson's Grocery from 1896-1925. Hudson's was one of the most popular stores in the area and the name Hudson's Hill was given to the area along the 500 block of South Elm. In 1904, Hudson Overall Company formed and operated from the loft above Coe Brothers Grocery. After 1925, C. F. Coe, one of Hudson's former partners, operated a grocery there for several years and by 1940 the building was occupied by the Everhart Produce Company.

514 South Elm Street

Fordham's Drug Store – c.1897; c.1903; c.1920

Contributing Building

Among the most decorative and intact commercial buildings on South Elm Street, this two-story, Italianate-style, brick building retains a distinctive galvanized cornice with a finial of a mortar and pestle, galvanized circular vents at the parapet, and galvanized trim over the second story windows. A copper storefront likely dates from the 1920s. The inset entrance retains paired one-light doors and is accessed by a tiled entry with the words "514 Fordhams Drug Store" in the tile. It is flanked by copper-framed windows on a paneled copper bulkhead with the words "Fordham's" and "Drugs" in raised letters. A one-light-over-two-panel door at the right (north) end of the façade leads to the upper floor. An original prism-glass transom spans the storefront, is topped by a metal cornice, and is sheltered by a fabric awning. The second story is three bays wide with one-over-one wood-sash windows with cast concrete sills and heavy Italianate cornices with dentil molding and pediments with floral motifs. Three round vents in the parapet have heavy wood frames and are topped by a corbelled brick cornice. The building was constructed c.1897 and originally matched the Hiatt Building to the north (512 South Elm Street), but the facade was remodeled by druggist Christopher Fordham in 1903.³⁰ Stylized window capitals and vents added after 1909 and the storefront was remodeled in the 1920s. The building operated as Fordham's Drug Store until at least the 1970s at which time the interior of the building still contained an original Lippencot marble soda foundation and interior shelving and backbar.

515 South Elm Street

Tucker-Erwin Building – c.1895; c.1940

Contributing Building

³⁰ Benjamin Briggs, "The Secrets of the Southside Neighborhoods," *Preservation Greensboro Treasured Places Blog*.
<https://preservationgreensboro.org/the-secrets-of-the-southside-neighborhoods/>

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This two-story brick commercial building features an aluminum-framed storefront on a low concrete curb. Centered on the façade is an aluminum-framed glass door with one-light transom flanked by the storefront windows. An entrance on the right (south) end of the façade, installed after 1979, features a solid wood door that leads to upper-level apartments. A transom spans the façade over the storefront, but has been boarded. The second story features three metal-framed sixteen-light windows with operable center sashes and brick sills. A recessed sign panel is located in the parapet, which has concrete coping. Built between 1891 and 1896, the building was originally occupied by Tucker and Erwin Grocery Co. on the first floor and Brown and Lenord Photography studio on the second floor. By 1909 R. A. Erwin, part owner of the grocery business used the second floor as his residence. The Tucker-Erwin Grocery Business expanded to include a seed and grocery business and operated from this building through 1939, constructing a two-story, L-shaped wing at the rear between 1919 and 1925. The current façade was likely installed c.1940, when the building was listed as vacant in the city directory.

516-518 South Elm Street

Hodgin Building – c.1896; c.1930

Contributing Building

This two-part, two-story, Italianate-style commercial building has two storefronts at the first-story level, each with three windows above and appears to be an early twentieth century alteration of an older structure. The storefronts are both replacements with deeply recessed one-light doors with one-light transoms, flanked by aluminum-framed windows on low, stuccoed bulkheads. Original prism-glass transoms span the storefronts and are topped by a wood modillion cornice. The second story features original one-over-one wood-sash windows on the right (north) three bays (above 516 South Elm) and replacement paired six-over-six windows in the left (south) three bays (above 518 South Elm), all with granite lintels and sills. Each half of the façade, separate by a brick pilaster, has a brick sign panel and brick corbelling at the parapet. Built between 1891 and 1896, this building was occupied by the Rankin and Hodgin Shoe Shop (516 South Elm Street) and the S. G. Hodgin Dry Goods and Shoes Company (518 South Elm Street) in 1899. By 1902, the south bay was occupied by the J. W. Blaxton Furniture Company. The building later housed a number of clothing, shoe, grocery, and department stores.

517 South Elm Street

Dixon Building – c.1904

Contributing Building

This one-story, Italianate-style brick commercial building has a reconstructed storefront with an inset entrance, a one-light-over-one-panel door with one-light transom. The entrance is flanked by metal-framed windows on a paneled wood bulkhead. An original prism-glass transom spans the storefront and is topped by a metal cornice. The parapet has brick corbelling and brick coping. This one-story building, built between 1902 and 1905, was originally occupied by C. W. Edwards barbershop, but from 1908-1927 was J. D. Dixon's barbershop. From 1927-1940 it was occupied by the Art Barber Shop.

519 South Elm Street

Commercial Hotel – c.1901; c.1936; c.1985

Noncontributing Building

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This two-story commercial building has been substantially altered and retains no original exterior material. The storefront features aluminum-framed windows and an inset, centered entrance with sidelight and transom. The current windows and doors are smaller than the original opening, with the remainder of the opening infilled with stucco. A former entrance on the right (south) end of the façade, separated by a stuccoed pilaster, has been replaced with a fixed window. The upper floor has had a large bay window removed and is fully covered with stucco. A cornice at the top of the parapet was also removed. The Commercial Hotel is listed in the 1901 city directory and was constructed concurrent with the adjacent Southside Hardware Company and likely identical to it. The building was originally three stories and housed a photo studio on the first floor and the Commercial Hotel on its upper floors. By 1915 the Piedmont Hardware Company, which later became a branch of Odell Hardware Company, occupied the building followed by Pleasants Hardware Company in the 1940s. The building's third story was destroyed in the tornado of 1936 and the stucco added after 1980.

520-522 South Elm Street

Salvation Army Building – c.1928

Contributing Building

A rare example of Spanish Colonial Revival-style commercial architecture in the district, this two-story, blonde brick commercial building is three bays wide at the first floor and five bays wide at the second floor. The center bay features an inset entrance within an elliptical, cast-stone arch with fluted pilasters and an original tiled floor. The entrance has paired one-light wood doors with a leaded-glass transom flanked by single one-light doors with leaded-glass transoms. Storefronts on each end of the façade have inset one-light doors with one-light transoms, copper-framed windows on tiled bulkheads, and are sheltered by fabric awnings. The second floor has replacement vinyl windows and doors. The center bay, above the cast-stone entrance is inset with a one-light door flanked by vinyl windows and topped by vinyl transoms. It originally opened to a shallow metal balcony, but that has been replaced with marquee. The second-story windows are topped by a double header course above which are stuccoed panels. A green-tile pent roof is supported by cast stone consoles. The north elevation is twelve bays deep with a red brick exterior and windows at the second-story level. A single window near the front of the first floor has been bricked in. While the Salvation Army is listed in this location as early as 1920, this building, designed by Greensboro architect Harry Barton, was constructed in 1928 as the local headquarters of the Salvation Army and operated as such through at least the 1970s.³¹

523 South Elm Street

Southside Hardware Company Building – c.1901; c.1936; c.1980

Noncontributing Building

Substantially altered with the infill of the second-story windows and a replacement storefront, this two-story brick commercial building retains little historic material, though was likely constructed as the south part of the Commercial Hotel, concurrent with, and identical to, the

³¹ Benjamin Briggs, "The Secrets of the Southside Neighborhoods," *Preservation Greensboro Treasured Places Blog*.
<https://preservationgreensboro.org/the-secrets-of-the-southside-neighborhoods/>

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adjacent building at 519 South Elm Street. The building has two inset, six-panel doors centered on the façade and flanked by fixed, textured-glass windows in wood frames on a wood bulkhead. Original transoms have been boarded, the center portion of the transom is obscured by a fabric awning, and a shallow metal cornice spans the façade. The second story retains the outline of four segmental-arch windows, though the openings have been infilled with brick. The first floor was occupied by Southside Hardware Company and Coe Brothers Grocery in 1903, while the upper two floors housed the Commercial Hotel. The tornado of 1936 resulted in the loss of the third floor and the bay windows on the façade. The Southside Hardware Company was one of the leading hardware dealers in the city and remained in the building through the 1970s.

Warehouse, c.1945

Contributing Building

Located east of the building, at the rear of the lot, is a one-story, concrete-block storage warehouse. The building has a parapet roof with terra cotta coping and the north elevation features a single pedestrian entrance and a painted sign reading “Southside Hardware Company.” The west entrance features a similar painted sign at the parapet. Centered on the elevation is a large overhead door flanked by steel-sash windows and a wood pedestrian door. The combination of concrete block and brick on this elevation indicate that the fenestration pattern may have been changed over time, though likely occurred during Southside Hardware’s tenancy of the building. The building appears on the 1950 Sanborn maps as “hardware storage.”

524 South Elm Street

American Exchange National Bank (South Greensboro Office) – c.1921

Contributing Building

This two-story, Neoclassical-style bank building retains high material integrity with a limestone, temple-front façade and original one-over-one wood-sash windows. The building is three bays wide with replacement paired two-light wood doors centered on the façade, topped by a one-light transom and a shallow entablature supported by limestone consoles. The entrance is flanked by two-story, fluted Ionic columns in antis on granite bases, one-over-one wood-sash windows, and two-story, fluted Ionic pilasters in turn. There are limestone panels topped by a limestone dentil cornice between the first and second floors. The second floor features paired windows in the center bay and single windows in the other bays. The columns and pilasters supported a wide entablature, with the later words “C. J. Kern Building” below a limestone pediment with dentil molding. The Bank of South Greensboro is listed at this address as early as 1905. However, the current building, designed by Greensboro architect Raleigh James Hughes, likely dates to 1921, when city directory lists multiple occupants including: The Fuller Brush Co., Blackman Real Estate Company, the Farmers and Mechanics Bank and Trust, and the South Greensboro Insurance and Realty Company Inc.³² The 1923 city directory lists the occupant as the South Greensboro office of the American Exchange National Bank. In the 1940s it housed the Greensboro Boys Club and in 1950 it was used by the adjacent Salvation Army.

³² Benjamin Briggs, “The Secrets of the Southside Neighborhoods,” *Preservation Greensboro Treasured Places Blog*, <https://preservationgreensboro.org/the-secrets-of-the-southside-neighborhoods/>

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526 South Elm Street

Hampton Building – c.1906

Contributing Building

This three-story, Italianate-style commercial building has a blonde brick exterior with replacement storefront and windows. The storefront features an inset, aluminum-framed glass door with sidelight and transom flanked by aluminum-framed windows on brick bulkheads and topped by a full-width transom. A replacement door on the right (north) end of the façade has an aluminum-framed transom and is separated from the storefront by a brick pilaster. Both are topped by a continuous dentil cornice. The second and third stories feature replacement six-over-six windows with four-light fanlights in arched brick surrounds and have continuous granite sill courses. There is brick corbelling, inset brick panels, and a galvanized dentil cornice at the parapet. Built between 1902 and 1907, this three-story building housed the G. D. Hampton Piano Company beginning in 1907-1908. Beginning in 1909 it was occupied by Rankin-Hodges Company through at least 1920. From 1922-1940 the building was occupied by the local store of the Great Atlantic and Pacific Tea Company.

527 South Elm Street

R.P. Gorrell Building – c.1904

Contributing Building

While the storefront has been replaced, this two-story Italianate-style commercial building retains much of its original second-story material and detailing. The storefront is fully inset with a one-light door with transom flanked by wood-framed windows on a brick bulkhead. It is topped by an original wood cornice. The second story features arched one-over-one wood-sash windows in segmental arch brick surrounds. The parapet has three diamond-shaped vents topped by brick corbelling. The building is six bays deep with segmental arched windows at the second story and a painted sign that reads “Coe Grocery & Seed.” Constructed 1902-1905, the building was initially occupied by Moorefield Dry Goods and Feed Store. However, R. P. Gorrell, who operated a men’s clothing store on the first floor and lived on the second floor from 1907 through 1919. During the 1920s the building housed a succession of music stores and by 1930 housed the Farmer’s Cooperative Feed and Seed Store.

Feed Warehouse, c.1930

Contributing Building

Located to the rear (east) of the commercial building is a one-story, parapet-roof, brick warehouse. The building has an eight-to-one common-bond exterior with terra cotta coping at the parapet. The northwest corner of the building was reconstructed in concrete block and features paired metal doors and a single pedestrian entrance on the west elevation. The building is not present on the 1925 Sanborn map. It appears on the 1950 Sanborn maps as “feed warehouse,” indicating that it was built around 1930 for the Farmer’s Cooperative Feed and Seed Store.

528 South Elm Street

Guilford Hardware Company Building – c.1893

Contributing Building

This two-story, Italianate-style brick commercial building has a replacement storefront but retains high material integrity at the second story. The storefront features inset entrances at each end, each a one-light wood door with one-light transom in a paneled surround. Between the entrances are fixed windows with fluted framing and paneled wood bulkheads. Narrow transom

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windows span the façade over the storefront and are topped by an original metal cornice. The second story has three two-over-two wood-sash windows with segmental arched surrounds. A brick dentil cornice above the windows extends as a lintel course, following the arch of the windows. The parapet features an original sign panel with projecting brick surround topped by a half-round vent with arched dentil surround and brick corbelling at the top of the parapet. An original galvanized metal cornice was removed from the parapet. Built between 1891 and 1896, this building originally housed the Vancanon Company, a grocery and general merchandise store. From 1901-1905 it was occupied by the Bell Furniture Company. Guilford Hardware Company occupied the building from 1907-1933 at which time J. A. Hodgins, owner of Guilford Hardware, incorporated it as Hodgins Inc. Hardware Company.

529 South Elm Street

Piedmont Pie Company Building – c.1937

Contributing Building

This one-story brick commercial is typical of one-story buildings throughout the district with an inset entrance, prism-glass transom, galvanized metal cornice over the storefront, and inset sign panel at the cornice. The storefront features an aluminum-framed glass door with narrow one-light transom. It is flanked by metal-framed plate-glass windows on brick bulkheads. The original prism-glass transom spans nearly the full-width of the storefront with blind panels at the outer corners. The storefront is topped by a metal cornice and the parapet has an inset sign panel, brick corbelling, and terra cotta coping. A two-story building with this footprint appears on the 1919 Sanborn map. However, it was replaced with the current between 1925 and 1950, likely after the tornado of 1936. The building is listed as vacant in 1937 and it housed the Piedmont Pie Company beginning in 1938.

530 South Elm Street

Commercial Building – c.1900; c.1917

Contributing Building

This two-story, brick commercial building has a replacement storefront with an inset one-light wood door flanked by metal-framed windows on a stuccoed bulkhead and topped by a full-width three-light transom. A band of stucco extends from the transom up to the sills of the second-story windows, replacement vinyl windows with cast concrete lintels. There is a second band of stucco above the second-story windows and brick corbelling and terra cotta coping at the parapet. Likely constructed contemporary with the adjacent buildings to the north and south, the building appears on the 1902 Sanborn maps and housed a variety of businesses in its first two decades, including one of five stores in a local chain of O. Henry Drug Stores from 1929 to 1934.

531 South Elm Street

Harry D. Kellet Building – 1944; c.2020

Noncontributing Building

The modern detailing of this building illustrates its 1940s construction and its original use as an automobile showroom. The one-story, brick building has an inset entrance centered on the façade, paired aluminum-framed glass doors with a four-light textured-glass transom. The entrance bay has curved brick walls. It is flanked by replacement, aluminum-framed display windows on brick bulkheads. A full-width, flat-roof canopy shelters the façade. Black structural

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glass panels and glass-block detailing, both character-defining element of the building that conveyed its architectural style, were removed c.2020. The right (south) elevation has metal-framed windows. Built in 1944 as the offices and showroom of the Harry D. Kellet Inc., the local Lincoln-Mercury car dealership and operated as such for many years. It later became the local Goodwill Store. It was recently remodeled to serve as a restaurant with a low brick wall encircling outdoor seating to the south of the building.

532-536 South Elm Street

Groome-Shevel Building – 1897

Contributing Building

Among the largest buildings on this part of South Elm Street, this three-story, Italianate-style brick building has two storefronts facing South Elm Street and a third storefront on the left (south) elevation, facing Lewis Street. The two storefronts on the facade retain their original configurations with recessed entrances, paired one-light doors, and metal-framed windows on bulkheads, covered with later marble. There is a one-light-over-two-panel door on the right (north) end of the façade. Original prism-glass transoms span the storefronts above which is a galvanized metal cornice. The second and third stories of the façade have replacement windows, paired with continuous granite lintel courses and sill courses. A metal cornice with modillions is located at the parapet. The left elevation, alone Lewis Street, has half-round, three-light wood windows at the first floor and replacement windows at the upper two floors with granite lintels and sills. A storefront at the west end of the elevation has inset paired one-light-over-one-panel doors with a two-light transom. It is flanked by wood-framed display windows on paneled wood bulkheads and the wall above is supported by cast iron columns. A metal cornice with brackets spans the storefront. Constructed in 1897, the building housed the Shevel Furniture Company, established by Max Shevel and Jacob Goldstein as early as 1899. The men were part of a growing Jewish business community that formed in Greensboro in the 1890s. In 1902, the building's second floor was the location North Carolina's first Coca-Cola bottling company.³³

600-604 South Elm Street

Hotel Building – c.1909; 1936

Contributing Building

This two-story, three-bay Italianate-style building has a painted brick exterior with terra cotta coping at the parapet. The right (north) storefront has been replaced with a modern door and sidelights inset within a paneled bay. It is flanked by fixed wood-frame windows on a paneled knee wall with later brick planters constructed in front of the windows. Iron columns flanking the inset entrance support the upper floor and original vertical-light transoms span the storefront. The center storefront is also altered with two inset entrances, each a one-light-over-one-panel door with one-light transom, centered on the façade. The doors are flanked by wood-framed display windows on brick knee walls, though the left (south) window has been reduced in width to allow for an inset entrance to the upper floors. Original vertical-light transoms remain only the left end of this storefront. The left (south) storefront is closest to the historic configuration with

³³ Benjamin Briggs, "South Elm Building with Interesting History is Designated," *Preservation Greensboro Treasured Places Blog*. <https://preservationgreensboro.org/south-elm-building-with-interesting-history-is-designated/>

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paired inset one-light-over-two-panel doors, flanked by wood-frame windows on brick knee walls, all topped with vertical-light wood transoms. Cast iron columns support the upper floor above the inset entrance. The building is eight bays wide at the second story with one-over-one wood-sash windows in segmental arch brick surrounds with a continuous band of soldier-course brick with projecting brick above and below connecting the arches. According to Sanborn maps, the building was constructed between 1907 and 1919 as a three-story building. The building housed a number of small hotels on its upper floors including the New Brady House (1909-1914), Hotel Wilson (1915), and Montclair (1917), and the Rhodes (1920-23), though the third floor was lost in the tornado of 1936, resulting in an unusually tall parapet. The bottom floor housed a number of commercial establishments including shoemakers, undertakers, and furniture stores.

603-605 South Elm Street

Weaver-Bain Building – 1903

Contributing Building

Original storefronts on this two-story, three-bay building are rare in the district. The two storefronts feature replacement one-light door flanked by wood-framed windows on paneled wood bulkheads, all with one-light transom windows. The center bay has a two-light-over-three-panel door with one-light transom and leads to the upper floors. Inset entrances are flanked by cast iron columns supporting the second story and a wood cornice spans the façade over the storefront, supported by brackets. Vinyl windows at the second story have segmental-arch brick surrounds and above each is a round louvered vent. The corbelled brick parapet is capped with terra cotta coping. The north elevation, partially covered with stucco, shows signs of modern reconstruction and was probably damaged during the 1936 tornado.

Constructed in 1903 by Cyrus P. Frazier, the first occupant was Edgar H. Weaver, who operated a grocery store in the north half of the building and lived on the second floor. The south half of the building was occupied in 1907 by the Greensboro Steam Bottling Works, a company associated with the manufacture of early soft drinks.³⁴ Early occupants changed frequently and included: the Bain Grocery Store in 1905, the Mint Cola Bottling Company and C. B. Robeson, a harness maker, in 1913; and the Acme Furniture Co. and Cates' Meat Market in the 1920s. Sherwin Feed and Seed occupied the building from at least 1939 to 1973.

606-608 South Elm Street

Commercial Building – c.1924

Contributing Building

This three-story, blonde brick, Italianate-style building is three bays wide at the first story and eight bays wide and the second and third stories. The right (north) storefront has been replaced with an inset aluminum-framed glass door with sidelight and transom on the right end and casement windows on a bulkhead to its left. The transom retains its original configuration of panes, but without the prism glass. The center bay has a single, inset, aluminum-framed door with an original prism glass transom. The left (south) bay has an inset aluminum-framed glass

³⁴ Benjamin Briggs, "Old Greensborough Storefront Considered for Landmark Designation," *Preservation Greensboro Treasured Places Blog*. <https://preservationgreensboro.org/old-greensborough-storefront-considered-for-landmark-designation/>

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door with transom, metal-framed windows on a bulkhead to the right of the door and windows extending all the way to the sidewalk left of the door. The transom has replacement glass. A metal cornice spans the façade above the storefronts. Second-story windows are vinyl replacements with brick sills and soldier-course brick lintels topped by a band of projecting stretcher-course brick. Third-story windows have matching surrounds, though the right (north) eight have been boarded and original wood-sash windows remain on the left (south) eight windows. The parapet features six of the original eight metal grates with bands of header-course brick above and below and brick corbelling above the vents. The architectural detailing matches that of the building to its south (610-612 South Elm) indicating that they may have been built by the same person. The address appears, though the building is vacant, in the 1924 city directory. The 1925 city directory lists the occupants as the Community Store No. 1 and the Dutch Lunch Counter. The building housed the Hyman Furniture Co. from 1928-1931, with the offices above. Other stores that operated from the building include the VunCanon and Langley Grocers, Greensboro Meat Market and the Carolina Furniture Outlet.

610-612 South Elm Street

Mutual Store Building – c.1923

Contributing Building

This three-story, brick Italianate-style building is very similar to the adjacent building to its north (606-608 South Elm Street) indicating that they may have been built by the same person. It is three bays wide at the first story and eight bays wide and the second and third stories. The right (north) storefront has paired one-light doors with a one-light transom flanked by fixed wood-framed windows on a wood bulkhead. The transom has been covered with signage, but may remain. The center bay, flanked by fluted pilasters, has a single, inset replacement door with a one-light transom below an original prism-glass transom. The left (south) bay has an inset entrance with paired one-light wood doors with a one-light transom. It is flanked by copper-framed windows on low bulkheads and original prism-glass transoms remain over this storefront. A metal cornice spans the façade above the storefronts. Second- and third-story windows are replacement fixed windows with brick sills and soldier-course brick lintels topped by a band of projecting stretcher-course brick. The parapet features six original metal grates with bands of header-course brick above and below and brick corbelling above the vents. The address first appears in city directories in 1923 with the building housing the Mutual Store Company, a general merchandise establishment, and Pender's Grocery Store both of which occupied the building into the 1930s. By 1940 the building was occupied by the Ottwell grocery and the Horton Produce Co.

614-618 South Elm Street

Central City Market/Algonquin Apartments – c.1915 Contributing Building

This three-story brick, Italianate-style commercial building is two bays wide at the first story and six bays wide at the second and third stories. The two storefronts are flanked by full-height brick piers with quoins and smaller quoins are located at the corners of the building at the upper stories. The right (north) storefront has two one-light-over-one-panel doors flanking fixed wood-framed windows on a brick knee wall and topped by a five-light transom. The left (south)

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storefront has paired six-light-over-three-panel carriage doors in a paneled surround. To its right is a pair of double-hung vinyl windows on a brick knee wall and the entire storefront is topped by a five-light transom. A metal cornice spans the first story above the storefronts. Replacement vinyl windows at the second and third stories have brick sills and soldier-course brick lintels. The parapet has a shallow brick cornice with corbelling above. The left (south) elevation is seven bays deep with original one-over-one wood-sash windows with arched brick transoms at the first story. Second- and third-story windows are replacement vinyl windows and all openings on this elevation have segmental arch brick surrounds and cast concrete sills. This elevation has the same brick cornice and corbeling that is present on the façade. The building was constructed between 1907 and 1915 as the Central City Market and by 1917 the Algonquin Apartments were listed on the upper two floors. A series of motor car businesses occupied the first floor from 1917 through the 1920s, after which it was occupied by a grocery and furniture company. The Hotel Craven is shown on the upper floors in 1925. Deal Printing Company occupied the building from 1946 into the twenty-first century.

SOUTH GREENE STREET

308-310 South Greene Street

Carolina Theatre – 1927, c.1978

Contributing Building

Among the most impressively detailed buildings in downtown Greensboro, the Carolina Theatre features a temple-front limestone façade with elaborate classical ornamentation and polychromatic terra cotta detailing. The Neoclassical-style building is three bays wide at the first story. The center bay features three pairs of one-light wood doors, each with a transom above. The right and left bays each have a single entrance with one-light transom, flanked by fixed metal-framed windows with paneled bulkheads, and topped by a classical relief panel topped by three-light transom. A full-width marquee extends over the sidewalk, sheltering all three first-story bays. It is a replacement, installed since 1979, that replicates the original marquee that was lost in the 1950s. Above the marquee the façade is divided into five bays, each with operable casement windows flanking a fixed center window and topped by a three-light transom. Windows have diagonal metal mullions and muntin forming multiple starburst patterns in each sash. Spandrel panels are located between the second- and third-story windows and each pair of windows is separated by a fluted Ionic limestone pilaster and topped by a limestone console in place of a keystone. The pilasters support a limestone pediment with terra cotta frieze at the entablature and dentil molding and terra cotta detailing along the pediment, which is topped by a metal crest. The limestone parapet extends above the pediment, concealing the roof. Modern glass stair towers, added after the building was purchased by the United Arts Council of Greensboro in 1977, are located on the right (north) and left (south) elevations, each set back from the façade with a red brick base, metal-framed glass walls above with diagonal metal inside the glass, referencing the diagonal metal in the front windows of the theater, and a projecting sign reading “Carolina” at the front of each wing, flanking the main façade. The rear of the theater is of red brick with stepped walls and a stepped parapet. Exits are painted red to blend with the color of the brick and there is no additional ornamentation at the rear of the building.

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The interior features a Greek colonnade broken by Italian Renaissance arched openings and classical balustrades. The colonnade rests on a sandstone wall broken by classical niches. It features stairs of travertine marble and ornamental bronze rails, walls of sandstone, a crystal chandelier, and a mural by Herman Hirschauer.³⁵

The Carolina Theatre was erected in 1927 as the flagship theater in the Carolinas of the Publix-Saenger Theater Corporation. It was designed by architects Jules Henri de Sibour of Washington DC, and James B. Workman of Greensboro.³⁶ At the time of its opening, on October 31, 1927, the Carolina Theatre was considered the finest and largest movie palace in the two Carolinas and the largest between Washington and Atlanta. Although not as large as the Fox Theatre in Atlanta, The Ohio in Columbus, Ohio, or the Paramount in Oakland, California, the Carolina is truly representative of the elaborate era of theater architecture of the 1920s. However, prior to the Civil Rights Movement, African American patrons were required to utilize a separate side entrance and were relegated to the theater's balcony. As a result, the theater was the subject of demonstrations in 1963 aimed at achieving desegregation at all four of the city's theaters.³⁷ The building was saved from destruction for a parking lot in 1975 and purchased by the United Arts Council of Greensboro in 1977. It was restored in 1981 after a fire and was renovated as a performing arts center in 1989-1993.³⁸ The exterior remains unaltered save the addition of a modern neon marquee and box office area.

313 South Greene Street

Commercial Building – c.1922

Contributing Building

This three-story, brick commercial building is constructed with restrained Italianate-style detailing including a corbeled brick cornice and projecting brick framing sign panels above the second- and third-story windows. The storefront is a later replacement with an inset aluminum-framed glass door with one-light transom on the left (north) end of the façade and an inset entrance centered on the façade behind an arched opening. Display windows flanking the center entrance are separated by paneled wood pilasters and rest on paneled wood bulkheads. An original prism-glass transom spans the storefront and is sheltered by a fabric awning. The second and third stories are each three bays wide with two-over-two wood-sash windows with brick sills. The parapet features brick corbelling and terra cotta coping. The building extends deep into the block, more than ten bays deep with two-over-two wood-sash windows throughout. On the north elevation, first-story windows have rectangular surrounds, but upper-story windows are set in segmental-arch brick surrounds. The building appears in the 1922 Greensboro City Directory as Cut Rate Furniture Company. It was occupied by a variety of furniture stores through at least the mid-twentieth century.

³⁵ "Carolina Theatre, 310 South Greene Street." Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/Carolina-Theatre-310-South-Greene-Street-4633:521>

³⁶ "Carolina Theatre, 310 South Greene Street." Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/Carolina-Theatre-310-South-Greene-Street-4633:521>

³⁷ Oral History Interview with Lewis Brandon.

³⁸ "Carolina Theatre, 310 South Greene Street." Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/Carolina-Theatre-310-South-Greene-Street-4633:521>

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315 South Greene Street

Hepler Grocery – c.1926

Contributing Building

This two-story, brick commercial building features has an inset entrance on the left (north) end of the façade with three fixed, wood-frame display windows on paneled wood bulkheads to its right (south). All are topped by original prism-glass transoms and a soldier-course lintel. The second story is two bays wide with paired two-over-two wood-sash windows in each bay, each with a concrete sill and soldier-course lintel. There are three small vents above the windows and the parapet features brick corbelling, painted different colors to accentuate the corbelling. Crutchfield Plumbing occupied building in its first year; in 1927 it occupied only the second floor, while the Ernest C. Hepler Grocery took over the first floor.

316-318 South Greene Street

WCOG Radio Station Building – 1948; c.2008

Contributing Building

Typical of mid-century commercial architecture in Greensboro, this two-story, brick building has a relatively unadorned brick exterior with terra cotta coping at the parapet and grouped metal-frame windows. Black Carrara glass that infilled the storefront windows has been removed since 2007. An entrance on the right (south) end of the façade, a three-light-over-four-panel door, has a one-light transom and leads to upper-level offices. Two one-light wood doors are centered on the left (south) end of the façade, each with a one-light transom and glass block sidelights. To their right is an original aluminum-framed display window on a brick bulkhead. A display window on the left, as well as one on the left elevation, have been replaced with wood-framed, multi-light fixed windows with wood panels at the lower one-fourth of the window opening. A continuous fabric awning shelters the first story. The second story façade features a round multi-light wood window in the center flanked by twelve-light metal-framed windows with operable awning sashes. The right and left elevations, each five bays deep, features five-light metal-framed awning windows at the first story and eight-light metal-framed windows with operable awning sashes at the second story. An entrance at the rear (west) of the left elevation has a solid wood door with one-light transom and has two double-hung wood-sash windows at the second story above the entrance. City directories reveal that the building was erected in 1948 and was first occupied by WCOG Radio Station (Greensboro's third), the Radio Grill Restaurant, and Southern Photo Print and Supply Company.

330 South Greene Street

Cone Export and Commission Company Building – c.1925

Contributing Building

The most impressive example of Tudor Revival-style architecture in the district, this two-story-with-raised-basement building is five bays wide and five bays deep with a flat roof behind a brick parapet. The building has an English-bond brick exterior with limestone detailing throughout including limestone door and window surrounds, limestone beltcourses at the base of the first- and second-story windows, and a limestone course at the base of the parapet, which itself has limestone panels with balustrades in relief at the top of each bay on the façade. First-story windows are eighteen-light, metal-framed casement windows in groups of three, each with

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a nine-light transom. Windows at the second story are twelve-light windows with six-light transoms. Centered on the façade is a limestone entrance bay with a Tudor-arch accessed by granite steps. The words Cone Export and Commission Company are applied to the top of the arch. A metal gate spans the arch in front of inset glass doors. A projecting bay is above the entrance with limestone panels beneath the twelve-light windows with nine-light transoms. The parapet above the projecting bay has limestone quoining and a decorative, sculpted parapet with limestone coping. The building rests on a brick foundation, but has a wide course of granite at the ground level, intersecting the basement-level windows, with several courses of limestone above, terminating at a limestone beltcourse that serves as a continuous sill for the first-story windows. The front and rear bays of each side elevation project slightly with windows and limestone detailing matching that on the façade, though the rear bay of the right (north) elevation has an entrance accessed by granite steps. The center three bays of each side elevation feature windows in groups of five. Three sets of fifteen-light windows at the first story are topped by narrow limestone spandrels with twelve-light windows with six-light transoms above. Third story windows align with those on the façade and have limestone spandrels below. The rear (west) elevation is less decorative with a common-bond brick exterior and two-over-two wood-sash windows with operable louvered shutters. The 1925 Greensboro City Directory lists the occupant as Cone Export and Commission Company and the company remained in that location through the early 1940s. The 1943-1945 Greensboro City Directory lists the US Bureau of Internal Revenue Tobacco Tax Division. From 1947 though at least the 1970s, the building served as the office headquarters of the Southern Life Insurance Company.

EAST LEWIS STREET

116 East Lewis Street

Commercial Building – c. 1930; c.2015

Noncontributing Building

This one-story, brick building has terra cotta coping at the parapet. The five-bay façade has been substantially altered since 2014 with modern aluminum-framed fixed windows, an aluminum-framed door with transom centered on the façade, and a metal door with glass-block transom on the right (west) end of the façade. Patched brickwork indicates that all of the openings were altered or enlarged. An outdoor dining area to the left (east) of the building is encircled with a high brick wall with openings at the upper part of the wall with concrete sills. Sanborn maps indicate that the building was constructed between 1925 and 1950 as an annex to the Feed Store to its west (fronting on 603 South Elm Street). This part of the building was used for “Seed Cleaning” in 1950.

WEST LEWIS STREET

110-112 West Lewis Street

Former Oak Hill Hosiery Mill – c.1890

Contributing Building

Among the best preserved buildings in the district, this two-story Italianate-style industrial building retains high material integrity. The building is two bays wide at the first story with

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storefronts divided by a brick pilaster in the center. Brick pilasters at the outer corners of the building extend the full height of the building. The right (east) bay features an original storefront with inset center entrance with paired one-light-over-three-panel doors. It is flanked by fixed display windows on paneled wood bulkheads, on a concrete curb that is slightly higher than the sidewalk and accessed by concrete steps. Each part of the storefront has a wood-framed transom. The left (east) storefront has a seven-panel door on the right end with a one-light transom and leads to the upper floor. At the left end of the storefront are paired two-light-over-one-panel doors with a two-light transom. A four-light window flanked by two-light windows is centered between the entrances, each with a paneled wood bulkhead on a continuous concrete curb with both entrances accessed by concrete steps up from the sidewalk. A narrow metal cornice spans the full width of the first floor. The second-story façade features four two-over-two wood-sash windows with wood sills in segmental arched surrounds. Brick corbelling at the top of the second story separates it from the tall stepped parapet, which is divided into three equal-sized sections, separated by pilasters. A half-round louvered vent is centered in the center section, which is taller than the other two, and each section has brick corbelling at the top. Two openings on the first story of the left elevation have been boarded and five second-story windows on that elevation have segmental arched surrounds, but have also been boarded. Built about 1890, the building originally housed the Oak Hill Hosiery Mill, which employed 30 people, on its second floor, while the lower floor was occupied by a blacksmith shop and an ice cream parlor. Over the years it housed a number of businesses including a roofing company, a restaurant, and a wholesale grocery.

EAST MCGEE STREET

East McGee Street between South Davie Street and Martin Luther King Jr. Boulevard Southern Railway Underpass – 1927

Contributing Structure

Designed in 1917 by Charles M. Robinson, an early advocate of city planning and urban landscaping, the steel railroad bridge that spans East McGhee Street was not completed until 1927. The bridge features poured concrete bank walls with deep horizontal scoring. The bridge itself, which spans a three-lane divided road, is supported by steel I-beams with angled steel brackets. It has steel panels, each with decorative steel that mimics a raised panel. A projecting rosette is centered in each panel. A tubular steel railing extends across the brick with a metal pipe railing extending along the bank walls. Northwest of the bridge, is a small triangle of land bordered by the railroad tracks, East McGhee Street, and South Elm Street, and long been known as Hamburger Square, because of the restaurants that sat on each corner around it.

Southern Railway Right-of-Way – 1927

Contributing Site

The Southern Railway right-of-way bisects the historic district, extending within the district from 219 West Lewis Street to 236 East Washington Street. The rails are laid on a wide bed of gravel and traverse the Southern Railway Underpass.

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WEST MCGEE STREET

109-115 West McGee Street

Commercial Building – c.1950

Contributing Building

The one-story, flat-roofed brick commercial building is four bays wide. Each bay features an aluminum-framed glass door with one-light transom flanked by aluminum-framed display windows on a brick knee wall. The storefront for 113 McGee has been substantially altered with the removal of the flush door and windows and the creation of an inset entrance with open-air patio space at the front of the building. A continuous fabric awning shelters all four storefronts and there is metal coping at the parapet with terra cotta coping on the side elevations. Original occupants include: Thrift Shop (women's clothing), Columbia Laundry, Stanley Finance Inc., and the SR TV Company (television sales and service).

EAST WASHINGTON STREET

236 East Washington Street

Southern Railway Passenger Depot #2 – 1927

Contributing Building

Located on the east end of the Downtown Greensboro Historic District, the Southern Railway Passenger Depot #2 is a sprawling Neoclassical Revival-style, red brick building that faces East Washington Street with the tracks located at the rear (south) of the building and accessed via metal canopies and underground tunnels. The core of the building is seven bays wide with the center three bays rising to nearly two stories in height under a gabled roof concealed behind a flat-roofed portico on Ionic columns further emphasizing its height. The building features a red brick, Flemish bond exterior with limestone detailing including quoins at the corners of the building, door and window surrounds with limestone aprons on the façade and front two bays of each side elevation, and a cornice that wraps around the entire building. Centered on the façade are three pairs of replacement wood doors, each with a four-light transom, and topped by a large arched window in an arched limestone surround that lights the interior waiting room. This bay is fully covered with limestone and flanked by limestone pilasters. On either side of the central bay, under the portico, is a single twenty-four-light, metal-sash window with a limestone seal centered above the window, separated by the limestone cornice. The portico has a wide cornice with dentil molding and is topped by a limestone balustrade with a central sign panel that reads "Southern Railway." The outer four bays of the façade and the front two bays of each side elevation have windows matching those under the portico. A brick parapet above the limestone cornice has sections of limestone balustrade.

The rear eight bays of the left (east) elevation are inset slightly and have the same windows, though with limestone lintels and keystones in lieu of full limestone surrounds. The front bay has paired wood doors under a sixteen-light transom that aligns with the height of the windows.

At the southeast corner, a one-story, angle entrance wing features paired replacement wood doors, flanked by single doors, under metal-framed transoms matching those on the façade. The exits are sheltered by a flat-roofed awning supported by cables and there is a segmental-arched transom above the awning. The doors and transoms are located in a single opening with segmental-arched limestone surround with quoins. To the right (west) of the exit is a sixteen-

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light window with flat brick arch and limestone sign panel above. To the left of the exit is a one-panel wood door with three-light-over-one-panel sidelights and a four-light transom. This portion of the building, along the railroad track at the south side of the building is two-stories in height with nine-light metal-framed windows at the second-story level, the continuous cornice of the first floor forming the sills for the windows. A second cornice is located above the flat brick lintels of the second-story windows. A one-story, concrete wall extends from the left elevation of the building, a retaining wall for the upper-level railroad tracks at the rear of the building. The right (west) elevation features an entrance with twelve-light transom at the front (north) bay. The elevation is inset slightly behind the second bay, with an eighteen-light window with six-light sidelights and a limestone lintel. The inset elevation is only one bay deep before a projecting, angled entrance wing, matching that on the left elevation, though without the second-story above. A one-story wing extends west from the entrance wing. It is five bays wide with four windows matching those on the east elevation of the building and the westernmost window with a full limestone surround matching those on the façade with a limestone balustrade in the parapet above this bay. This wing is two bays deep with a concrete staircase extending along its west elevation to the upper-level freight wing above.

Aligned with the upper level of the waiting room and east wing, and following the curve of the railroad tracks, resulting in an irregular form, the rear of the station has replacement aluminum-framed windows along the south elevation, facing the tracks. Some of these windows and aluminum-framed glass doors, replaced earlier overhead doors for loading freight. The north side of this wing, facing East Washington Street is ten bays wide and retains a number of overhead garage doors, though alternating doors have been replaced with fixed, aluminum-framed windows and the full elevation is sheltered by a flat-roofed metal canopy on brackets. At the northwest corner of this part of the building is an octagonal smokestack.

The interior of the main section of the building features a large arched vestibule with arched, multi-light clerestory windows on the side elevations of the two-story section and an arched mural of the "Southern Railway System" on the south wall, above the entry to the under-track concourse. It has original woodwork throughout, including wood benches at the east side of the waiting room and wood trim around all doors and service windows, including at a bank of ticket windows on the west. Due to Jim Crow Laws at the time, the station initially had segregated waiting areas and African American patrons were required to enter the building from an entrance on the west side. The 1927 "Colored Entrance" sign was acquired by the Greensboro Historical Museum in 2001 during station renovations and is currently part of their permanent display.³⁹ By the 1920s, Greensboro had outgrown the smaller station on Elm Street and as early as 1917 had begun to make plans for a new station. The building, including all of the existing wings, was completed in 1927 at a cost of \$1 million. Newspapers across the state covered the completion of the structure, including this article from Stokes County on April 19th, 1927: "Henry Miller, operating head of the [rail]road, is expected to be here tomorrow to join with members of the council in seeing the \$1,000,000 [station] plant open its doors for the service which Greensboro

³⁹ Benjamin Briggs, "City's Passenger Depot Gains Attention Then, and Now," *Preservation Greensboro Treasured Places Blog*. <https://preservationgreensboro.org/citys-passenger-depot-gains-attention-then-and-now/>

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has been desiring for many years. The station has been under construction for fourteen months by the Consolidated Engineering Company, Baltimore. Felheimer and Wagner, New York, are the architects.”⁴⁰ At the height of rail travel, in 1944, the station saw 38 passenger trains a day. Greensboro’s position as a statewide rail hub led to the city’s nickname, the “Gate City.”⁴¹ However, passenger service declined throughout the 1950s and 1960s and by the 1970s, the station was largely vacant with only one passenger train arriving each day.⁴² The station was closed in May 1979.

Garage, c.1950

Contributing Building

A separate building, just west of the station is connected via a later gabled roofed on metal trusses, and the rear (south) of the building currently serves as additional bus loading bays. The one-story brick building is six bays wide and has a flat roof, eight-over-eight windows, and overhead wood garage doors on the south elevation that have been fixed in place. A garage bay at the northeast corner has been replaced with aluminum-framed doors and windows and serves as the entrance to a model train museum in this part of the building. A two-story section at the west end of the building is five bays wide and three bays deep with later entrances in the first, third, and fifth bays of the north elevation, all accessed by a concrete ramp behind a brick half-wall. It has eight-over-eight windows with soldier-course lintels, brick sills, and there is a soldier-course belt course at the parapet. Entrances on the south elevation, facing the railroad tracks, are sheltered by an original awning on posts with brackets. The building may have been constructed concurrent with the depot, but was certainly in place by 1950 when it appears on Sanborn maps.

Bus Shelters, c.2005

Noncontributing Structures (2)

The depot was acquired by the City of Greensboro, who continue to utilize the building and site as a bus station. Railroad tracks that originally ran immediately south of the building, were diverted to extend even further south, allowing for paved driveways, facilitating bus traffic to run adjacent to the building. The west end of the bus lanes are sheltered by gabled roofs on metal trusses that abut the existing canopy on the south side of the building and extend across the paved driving lanes. The two adjacent gabled structures were constructed between 1998 and 2010.

Train Platforms, c.2004

Noncontributing Structures (2)

The station resumed passenger rail service in 2004 with Amtrak running eight passenger trains through the station each day with service to New York and New Orleans. Two paved platforms with shed-roof structures and new lighting were installed south of the station to accommodate passengers. The platforms connect to the station via underground tunnels.

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⁴⁰ Benjamin Briggs, “City’s Passenger Depot Gains Attention Then, and Now,” *Preservation Greensboro Treasured Places Blog*. <https://preservationgreensboro.org/citys-passenger-depot-gains-attention-then-and-now/>

⁴¹ Benjamin Briggs, “City’s Passenger Depot Gains Attention Then, and Now,” *Preservation Greensboro Treasured Places Blog*. <https://preservationgreensboro.org/citys-passenger-depot-gains-attention-then-and-now/>

⁴² Schlosser, Jim. “Rumors Fly on Train Depot Future.” *Greensboro Record*. April 6, 1977.

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111 West Washington Street

Cone Export Building #2 – 1902

Contributing Building

Among the most elaborately detailed Italianate-style commercial buildings in the district, this three-story features a red brick façade with granite detailing. The storefront retains its original configuration with an inset entrance at the center, a replacement door with replacement sidelights, flanked by angled display windows on shallow wood paneled bulkheads and accessed by concrete steps. The inset bay is flanked by cast iron columns on granite bases. An inset entrance at the left (east) end of the façade has been removed, though the inset bay remains, separated from the center bay by display windows on paneled knee walls. A replacement door on the right (west) end of the façade is inset and accessed by a brick stair. Original transoms have been boarded and are covered by a continuous fabric awning that extends the full width of the storefront and is topped by an original metal cornice. The second and third stories are five bays wide, separated by articulated brick pilasters dividing the façade into thirds. One-over-one wood-sash windows are paired in the center bay and retain continuous granite sills with brick corbelling below the sills. Second-story windows have one-light rectangular transoms and continuous granite headers that extend the full width of the façade, including through the pilasters. There are inset corbelled brick spandrels between the second and third story windows and third story windows have half-round, multi-light transoms in arched brick surrounds with granite keystones supporting a granite band topped by brick corbelling. The paired windows in the center of the façade have a shared, larger half-round transom. A metal cornice at the top of the façade rests just below the brick parapet with granite coping. The left elevation is thirteen bays deep with a granite watertable, six-to-one common bond brick exterior, and metal sheathing at the parapet to raise the height of the parapet. One-over-one wood-sash windows have granite sills and continuous granite headers that span three to six windows each.

The building was announced in the November 20, 1901 *Greensboro Patriot* newspaper in a report that stated “Two substantial business houses will shortly be erected on West Washington street...The Cone Export and Commission Company will erect a handsome office building, which will be a modern structure in every particular. J. W. Scott & Co. have purchased the adjoining lot on the west, upon which they will erect a three-story building to accommodate their large and constantly increasing wholesale business.”⁴³ The Cone Export and Commission Company was established in 1890 when Greensboro-based industrialist Moses Cone convinced other southern textile manufactures that collective marketing could increase profits. The company constructed a new building at 330 South Greene Street in 1924. By 1925 the upper floor housed several individual offices, while the basement housed a local printing operation. In 1931, this building was converted to residential use as the Greenwich Apartments. The building

⁴³ “The Cone Export and Commission Company Building, 111 West Washington Street.” Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/The-Cone-Export-and-Commission-Company-Building-111-West-Washington-Street-4979:521>

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was converted to a boutique hotel in the 1960s and was renovated again in 1992 as the Biltmore Greensboro Hotel.⁴⁴

113 West Washington Street/301 South Greene Street

J.W. Scott Company Building – 1902; c.1990

Contributing Building

Similar in design and detail to the adjacent Cone Export Building #2 (111 West Washington Street), the three-story Italianate-style building was constructed in the same year. Three-bays wide at the ground level, the building features wide storefronts at the right (west) and left (east) ends with a narrower central bay. The original storefronts retain high material integrity with recessed, paired one-light-over-two-panel doors, slightly above the sidewalk level and accessed by granite steps flanked by cast iron columns. Entrances are flanked by wood-framed display windows on twelve-light textured-glass fixed sashes, in lieu of bulkheads, that light the basement level of the building. The center bay of the façade has a single fixed display window over a twelve-light window at the ground level. All of the display windows and entrances have one-light transoms and each bay is topped by a small metal cornice. Brick pilasters separate the bays and extend beyond the top of the parapet. Two-over-two windows at the second floor level are paired in the center bay with three individual windows each above the right and left storefronts. All of the windows feature continuous granite sills and headers that extend through the pilasters. Third floor windows are arranged in the same pattern though are arched two-over-two wood-sash windows in segmental brick arch surrounds with granite springers. Paired windows at the center of the third floor have a shared half-round, multi-light transom with brick arch and granite keystone. This transom was covered in 1979, but has since been re-opened. Brick corbelling above the third floor windows was originally topped by a metal cornice that was removed about 2017. A triangular pediment above the center bay, with sign panel below, was removed prior to 1979, but has since been reconstructed though with minimal detailing and a blank sign panel. The right elevation is constructed in a six-to-one common bond and has replacement two-over-two windows in concrete surrounds. Three bays each at the front (north) and rear (south) of the elevation remain visible, while an addition obscures the rest of the original elevation. The addition, constructed c.1990, is three stories tall with a running bond brick veneer and two-over-two wood-sash windows with cast concrete surrounds. The northwest corner of the building has been cut away and features a diagonal aluminum-framed glass wall with the corner of the building supported by a full-height brick pier. The diagonal wall extends to the east at the first floor level, in front of the three-story part of the building, to create an entrance with paired aluminum-framed glass doors within a glass wall on a brick knee wall. The entrance wing is sheltered by a flat roof on large columns with a pediment with clock over the paired doors. The rear two bays of the west elevation features blind brick panels separated by a cast concrete cornice that aligns with the cornice at the roof of the entrance wing. The site is landscaped between the addition and the sidewalk.

⁴⁴ “The Cone Export and Commission Company Building, 111 West Washington Street.” Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/The-Cone-Export-and-Commission-Company-Building-111-West-Washington-Street-4979:521>

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The J. W. Scott Company, a local dry goods and grocery company, erected this building in 1902 and occupied it until 1970. Scott played an important role in the social, economic, and political life of Greensboro. He was a director of several local banks, had interests in other mercantile concerns, was a real estate promoter, and served on the Board of Aldermen during the late-nineteenth century. The building was restored around 1990 when it was adaptively reused as office space. The 1979 architectural survey notes that the building may have been designed by J. H. Hopkins. However, Preservation Greensboro Inc. attributes the building to Greensboro-based architect Orlo Epps.

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DOWNTOWN GREENSBORO HISTORIC DISTRICT BOUNDARY DECREASE

A – 317 South Greene Street

The Davidson Supply Company building, originally constructed in 1946, was altered with a new façade about 1980. It was altered again about 1990 with new windows and numerous post-modern details on the facade and the south elevation. It was altered again after 2004 and no longer retains any of its historic exterior elements. The building was listed with the adjacent buildings, as a single entry, in the 1982 inventory. The 2004 Additional Documentation listed the building individually as a noncontributing resource. The removal of the building and parking area to its south will not result in the removal of any contributing buildings or otherwise affect the overall character or significance of the historic district.

B – 324-340 South Elm Street

The boundary decrease area extends along the west side of South Elm Street. It includes the site of two buildings, demolished since the listing of the district in 1982: Southern Export Building (demolished 1991) and McClamrock Building (demolished after 2003). A new building was constructed on the site of the McClamrock Building in 2011 and the remainder of the boundary decrease area is paved parking. The removal of the modern building and parking area to its south will not result in the removal of any contributing buildings or otherwise affect the overall character or significance of the historic district.

C – 360-362 South Elm Street and 121 West McGhee Street

Originally occupied by a three-story hotel, the South Elm Street site was vacant by the 1970s with only a one-story commercial building near the rear of the parcel, facing Smothers Place. That building was demolished and a four-story building constructed on the site in 2005. The c.1925 General Greene Hotel at 121 West McGhee Street was rehabilitated in 2004, during which time it was highly altered with the construction of a gabled roof with dormers, the removal of all fenestration on the side elevations, and the replacement of all four storefronts with modern aluminum-framed windows and doors. The removal of the altered and modern buildings will not result in the removal of any contributing buildings or otherwise affect the overall character or significance of the historic district.

D – 300-block South Davie Street

Following a fire in 1984, nine buildings along South Davie and East Washington Streets were demolished, all removed by 1993. All of the lots remain vacant, used for paved parking. The boundary decrease also removed the north part of 321 South Davie Street, which is also paved parking. The removal of the vacant lots will not result in the removal of any contributing buildings or otherwise affect the overall character or significance of the historic district.

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DOWNTOWN GREENSBORO HISTORIC DISTRICT BOUNDARY INCREASE

The Downtown Greensboro Historic District Boundary Increase expands the boundary of the Downtown Greensboro Historic District in three adjacent areas and by sixty primary resources, labeled on the boundary map as Boundary Increase Areas A-C. The boundary increase areas include mid- to late-nineteenth century commercial and office buildings (areas A, B, and C); late-nineteenth century transportation- and communications-related resources (area A); early-twentieth century industrial buildings (area C); and governmental buildings including the 1918 Guilford County Courthouse, the 1931-1933 United States Post Office and Courthouse, and the 1973 Governmental Center (area A).

The Downtown Greensboro Historic District focused on the earliest commercial development in Greensboro associated with the growth of the town and its early railroad industry. Many of the buildings in the boundary increase were constructed near or after the end of the original period of significance in 1930, but concurrent with the mid-twentieth-century development that occurred within the district boundary, and the significance of which is addressed in the Additional Documentation. The existing district, together with the boundary increase areas, more accurately reflects the full scope of twentieth-century commercial, industrial, and governmental development in Greensboro. It also illustrates the continuation of commercial building trends with modestly scaled and detailed mid-twentieth century commercial buildings and exhibits significant examples of Brutalist, Modernist, and New Formalist architecture, particularly in its public buildings.

The boundary increase areas were identified through a 2018 field survey of the Downtown Greensboro Historic District and all adjacent commercial and industrial areas. The boundary of the Downtown Greensboro Historic District Boundary Increase was determined based on the density of contributing structures dating through 1975, the end of the period of significance. The Boundary Justification provides information about those areas excluded from the boundary. The period of significance for the Boundary Increase extends from 1893, the date of the West Market Street Methodist Episcopal Church, to 1975, to incorporate the architecturally significant 1973 Greensboro Municipal Building and Guilford County Courthouse, the 1974 North Carolina National Bank, and the 1975 Guilford County Law Enforcement Center. Buildings in the Boundary Increase illustrate the continued commercial, industrial, and governmental growth of downtown Greensboro through the mid-1970s. Context is provided for the commercial, governmental, industrial, and architectural significance of the Boundary Increase.

The Boundary Increase areas are located on the periphery of the Downtown Greensboro Historic District and were largely developed from c.1925 to c.1960 with small-scale, one- and two-story commercial buildings, similar to those found throughout the historic district. Also present are large-scale, stand-alone religious, governmental, and office buildings constructed from 1893 to 1975. While these result in a lower density than much of the existing district, they illustrate the prominence of Greensboro as a governmental center and represent twentieth-century ideals for the siting of public buildings.

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The Boundary Increase areas generally extend the level topography and the street grid of downtown Greensboro. Street widths, sidewalk materials, street trees, and the presence of public art are also consistent with those within the Downtown Greensboro Historic District. Buildings in the Boundary Increase illustrate the continued commercial and governmental growth of downtown Greensboro through the mid-1970s. Commercial buildings in the boundary increase areas are similar in size, scale, and setback to commercial buildings in the existing district, though are generally simpler in detail. Most retain medium integrity with replacement storefronts and upper-level windows and many were either constructed or modernized in the mid-twentieth century. Public buildings within and adjacent to the Governmental Center are larger in scale than most of the commercial or industrial buildings in the district or boundary increase areas and are set back from the street with landscaping between the building and sidewalk.

A – 122 North Elm Street; 100-400 blocks West Friendly Avenue; 109 East Market Street; 100-400 blocks West Market Street; 100 Block South Eugene Street; 100-200 blocks of North and South Green Street; and 401 Sycamore Street

The largest of the Boundary Increase areas, Area A includes forty-seven primary buildings, sites, and structures. East and west Market Street, east and west Friendly Avenue, and north and south Greene Street are all major thoroughfares in and out of downtown Greensboro that were converted to one-way traffic in the late twentieth century. All features three to four lanes of traffic (varying by block) along with on-street parallel parking. South Eugene and West Washington Streets are comparable in width, though provide two-way traffic. John Wesley Way and Sycamore Street are narrower and more in keeping with the pedestrian-scaled streets within the original 1984 Downtown Greensboro Historic District boundary. Paved sidewalks are located throughout with brick-patterned crosswalks at each intersection.

The siting, spacing, and setbacks of commercial building in Boundary Increase Area A are consistent with the commercial buildings throughout the Historic District, generally abutting the sidewalk and each other to create continuous commercial facades. Conversely, the governmental buildings in Boundary Increase Area A, along with the West Market Street Methodist Church, Masonic Lodge, and Christian Advocate Publishing Company buildings are set back from the street to varying degrees with site treatments ranging from the shallow planting strips in front of the building to deep grassy plazas. The range of architectural styles in Boundary Increase Area A is also wide, including the 1893 Romanesque Revival-style West Market Street Methodist Church (NR1985); the 1918 Neoclassical Revival-style Guilford County Courthouse (NR1979); the 1931-1933 Art Deco-style United States Post Office and Courthouse (NR2014); standard early- to mid-twentieth century commercial buildings; the 1964 Modernist-style Greensboro Public Library; and the 1973 Brutalist-style Greensboro Municipal Building and Guilford County Courthouse.

B – 202-208 Exchange Place

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The smallest of the boundary increase areas, Area B includes two buildings on the north side of Exchange Place. Exchange Place is two lanes wide with parallel parking on both sides of the street, paved sidewalks with a band of brick extending between the sidewalk and curb, and small street trees on the north side of the street. Both buildings were constructed in the mid-twentieth century and are two-story, brick buildings with parapet roofs and steel-sash windows. Their siting, spacing, and setbacks are consistent with the adjacent commercial building at 316-318 South Greene Street, within the Historic District.

C – 110 South Bain Street; 607-631 South Elm Street; 115-119 East Lewis Street; and 219 West Lewis Street

Located at the south end of the district, Boundary Increase Area C includes eleven commercial and industrial buildings, including the National Register-listed Blue Bell Manufacturing Company (NR2020). South Elm and East Lewis continue the scale and streetscaping materials and features of the original Historic District, including two-dimensional public art. Both feature two-way traffic and on-street parallel parking, paved sidewalks with a band of brick extending between the sidewalk and curb, and small street trees on both sides of the street. Bain Street has a sidewalk only on the north side and is without street trees. The one- to three-story commercial buildings are consistent in their siting and setbacks to those in the adjacent 500 and 600 blocks of South Elm Street, within the Historic District, and illustrate early- to mid-twentieth century vernacular commercial architecture. Industrial buildings at the far south end of the district feature adjacent paved parking areas, resulting in less dense development, though the buildings themselves are sited adjacent to the right-of-way, consistent with the siting of commercial buildings in the Historic District and throughout Boundary Increase Area C.

The Downtown Greensboro Historic District Boundary Increase includes forty-six primary contributing resources, including forty-two buildings, three structures, and one site. It contains fourteen primary noncontributing resources, including thirteen buildings and one structure. Six vacant lots are located within the Downtown Greensboro Historic District Boundary Increase, some very small and used for sidewalk dining, others used for parking.

BAIN STREET

110 Bain Street

Greensboro Roofing Company-Tin Shop – c.1915; c.1955 Contributing Building

This two-story, brick building is three bays wide with a one-story wing on its left (west) elevation. The two-story part of the building is symmetrical with loadbearing brick construction and a later brick veneer on the façade, laid in a five-to-one common bond. An inset entrance bay, centered on the façade, is accessed by cement stairs leading to paired nine-light-over-two-panel doors on the facade. A third, matching door is located on the left side of the inset bay. Flanking the entrance bay are paired metal-framed awning windows, each stacked three high. Three single windows, each three high, are located at the second story with metal vents above and terra cotta coping at the parapet. Original brickwork from the c.1915 construction is visible on the right

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(east) elevation, below a 1950s second story and parapet, and has segmental-arch window and door openings, all bricked in. The one-story wing to the left is of concrete-block construction with a wide, overhead door centered on the façade and a ten-light metal-frame window to its left. A metal door with one light is located to the right with a four-light window to its right. At the far left, inset from the façade, is a one-story, brick garage wing with two six-panel-over-twelve-light-over-twelve-panel overhead garage doors on the façade. It has the same brick parapet with terra cotta coping that is found on the main building, but the parapet is largely obscured by a later, metal-roofed carport that has been added to the façade.

A one-story building first appears on Sanborn maps in 1919, listed as 108 Bain Street and labeled “Greensboro Roofing Company- Tin Shop.” However, by 1921, the building was occupied by Farquar Heating and Ventilating Company. The 1950 Sanborn still shows a one-story building, indicating that the second floor was added after 1950 and the façade was likely altered to its current appearance at that time.

NORTH ELM STREET

122 North Elm Street

First Union National Bank Building – 1971

Contributing Building

This ten-story building features elements of both the Brutalist and International styles. It is three bays wide on the west elevation (facing North Elm Street) and five bays wide on the north elevation (facing East Friendly Avenue) and constructed of load-bearing concrete with an aggregate concrete exterior. Each bay has a continuous band of two, four, or six deeply recessed, fixed metal windows, which wrap around the building at the corners. The first two stories are divided by a metal band instead of concrete and there are recessed entrances on both North Elm Street and East Friendly Avenue. Concrete bands separate the middle seven stories and divide each bay, creating a distinctive, gridded concrete frame. At the tenth story, concrete fins separate the individual windows. The east elevation is a stark brick wall that extends up and over the east end of the main roof. The building was designed for First Union National Bank by Raleigh architect Leif Valand and Daniel Construction served as the general contractor for the \$2.5 million building.⁴⁵ It is currently occupied by Self-Help.

SOUTH ELM STREET

535 South Elm Street – Vacant Lot

607 South Elm Street

Wade’s Dry Clean Company – c.1944

Contributing Building

⁴⁵ “First Union National Bank, 122 North Elm Street.” Center City Greensboro Historic Architecture. Preservation Greensboro <https://pocketsights.com/tours/place/First-Union-National-Bank-122-North-Elm-Street-5081:521>; Benjamin Briggs, “Greensboro and the Concrete Jungle,” *Preservation Greensboro Treasured Places Blog*. <https://preservationgreensboro.org/greensboro-and-the-concrete-jungle/>

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Recently renovated, this one-story, painted brick commercial building has a recessed centered entrance with two modern, one-light wood doors separated by a two-light sidelight and topped by a transom. The entrance has a modern tile floor bearing the address of the building. It is flanked by replacement storefront windows on a Roman-brick knee wall, which extends slightly into the inset entrance bay. Above the storefront is a full-width transom with wood framing above and below. The parapet has two inset brick sign panels and is topped with terra cotta coping. County tax records date the building to 1944 and city directories confirm that the building was constructed between 1938 and 1950. It is listed in the 1950 city directory as Wade's Dry Clean Company and appears on the 1950 Sanborn map as "Cleaning and Drying."

609 South Elm Street

Gate City Auto Parts Company – 1946; c.2010

Noncontributing Building

This one-story, three-bay commercial building has been altered with replacement storefront windows and a replacement entrance. An inset entrance bay centered on the façade with a later, three-light transom that is flush with the façade. Within the inset bay is a one-light, aluminum-framed door with sidelights and transom. An unpainted metal Gothic arch supported by metal posts surrounds the entrance bay. Flanking the entrance are fixed aluminum-framed storefront windows. The right (south) elevation is of concrete-block construction, seven bays deep with fixed aluminum-framed windows. County tax records date the building to 1946 and city directories confirm that it was built between 1938 and 1950. The 1950 city directory lists the Gate City Auto Parts Company and the 1950 Sanborn map shows "Auto Parts and Paint" at this location.

Warehouse, c.1955

Contributing Building

Located east of the building at the rear of the parcel is a one-story, concrete-block building with stepped parapets at the east and west elevations. The building features a painted mural reading "Gate City Auto Parts" on the north elevation. The west elevation features a large overhead door at its south end and a smaller pedestrian entrance, located within a partially infilled larger opening, near the north end. A third garage bay at the far north end of the west elevation has been infilled with concrete block. The warehouse does not appear on the 1950 Sanborn map, but was likely constructed soon after.

611 South Elm Street

Blue Bell Inc. Pattern Department – c.1950; c.1980

Noncontributing Building

This one-story, brick commercial building has been altered with the installation of vinyl siding in a former window bay on the left (north) end of the façade and the conversion of a storefront bay on the right (south) end of the façade into a garage opening. The building is four bays wide with two inset entrances centered on the façade, flanked by the enclosed window and garage bay, and topped with terra cotta coping at the parapet. The left elevation is eight bays deep with sixteen-light metal-framed windows, some of which are covered with vinyl siding. The right elevation is blind. County tax records date the building to 1950 and city directories confirm that the building was constructed between 1938 and 1950. The 1950 directory lists the Blue Bell Inc. pattern department at this location and the 1950 Sanborn map lists "Blue Bell Globe Overall Co."

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620 South Elm Street

Blue Bell Incorporated Plant (NR2020) – 1921; 1924; 1927 Previously Listed

Located at the southwest corner of South Elm and Bain Streets, this two-story, L-shaped building was constructed in three phases from 1921 to 1927. The earliest portion facing South Elm Street was extended to the rear (west) in 1924 with a wing extending from the south elevation, with frontage on East Gate City Boulevard, constructed in 1927. The stuccoed building is eight bays wide at the first story and three bays wide at the second story with a metal cornice on the façade and metal coping at the parapet, which conceals a front-gabled roof. Two entrances, centered on the façade, each contain a ten-light French door with four-light sidelights and a ten-light transom sheltered by a shallow cornice on sawn brackets. Flanking the entrances are six nine-over-one wood-sash windows, each with a three-light transom and granite sill. Windows at the second-story façade are grouped metal-framed windows with operable eight-light sashes and granite sills. The right (north) elevation, extending along Bain Street, is twenty-two bays deep at the second story with windows at both the first and second stories matching the metal-framed windows on the façade. There are a number of narrow windows near the front (east) of the first story and a wide opening at the front of the first story has been infilled with brick and stucco. Basement-level windows are located near the east end of the north elevation only. The left (south) elevation is eleven bays deep, the rear bays obscured by the later wing, with grouped metal-framed windows at both levels. Beyond the eleventh bay, a flat-roofed brick wing projects from the south elevation, perpendicular to the main building. The two-story-with-basement wing has an unpainted brick exterior, grouped metal-frame windows matching the main building, and stucco outlining the first-story and basement-level windows bays. A brick smokestack, projecting two-story brick bay, and three-story bay with glass-block windows are located at the intersection of the two wings. To the left of these projections, on the east elevation of the south wing, are two loading bays and a pedestrian entrance, all sheltered by a flat roof on square metal posts. The south elevation of the wing, facing East Gate City Boulevard, is six bays deep with metal-framed windows and stucco outlining the basement and first-story bays. The rear of the south wing is ten bays wide and the rear of the main building is three bays wide. The building was designed by Greensboro architect Harry Barton and it was constructed by local contractor William P. Rose. The building was rehabilitated in 2019 with new entrances and flat-roof canopies installed on the east elevation of the south wing.

625 South Elm Street

Bank of Greensboro – c.1955

Contributing Building

This two-story, blonde-brick commercial building has concrete panels on the first-story façade. An inset entrance bay on the right (south) end of the façade has an aluminum-framed glass door with one-light transom and the concrete panels in the bay have been painted grey. An eight-light metal-framed window, with operable four-light sash is located on the left (north) end of the façade and is topped by a narrow, concrete cornice, broken by the entrance bay, that otherwise extends the full width of the façade. A concrete sign panel above the cornice reads “Arco Realty Company of Greensboro, Inc.” Centered on the second floor is a pair of four-light metal

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windows with operable two-light center sashes, the brick sill resting on the top of the sign panel. The building has concrete coping at the parapet and the side elevations are five bays deep at the first floor and six bays deep at the second floor, all with metal-framed windows. County tax records date the building to 1949 and it appears as a bank on the 1950 Sanborn map. However, the bank of Bank of Greensboro does not appear at this location until 1955, following the Greensboro Farm Implement Company, which operated in this location beginning in the 1930s.

629 South Elm Street

Commercial Building – c.1925; c.1995

Contributing Building

This two-story, brick commercial building retains decorative brickwork on the façade. The building is two bays wide with a replacement storefront on the left (north) and a single door on the right (south). The storefront has a one-light-over-one-panel door flanked by wood-framed windows on a marble bulkhead with a full-width, prism-glass transom. To its right is a one-light-over-one-panel door with one-light transom. The second story is four bays wide with replacement two-over-two wood-sash windows with concrete sills in three of the bays. The second bay from the left was altered in the 1990s with the installation of a double-leaf ten-light French door that opens to a shallow metal balconette. A soldier course topped by a rowlock course spans the façade over the storefront and forms a continuous header over the second-story windows. There are four decorative metal grates and a brick sign panel in the parapet, which is topped by metal coping. The left elevation is covered with stucco and has three second-story windows. Sanborn maps indicate that the building was constructed between 1919 and 1925 and from at least 1931 to 1938 the building was occupied by the Sunnyside Café with an apartment above. By 1950 it was occupied by James A. Hodgin Farm Machinery.

631 South Elm Street

Commercial Building – c.1924

Contributing Building

This two-story, brick commercial building is two bays wide with a one-light door with one-light transom on the left (north) end of the façade and a replacement storefront on the right (south) end. The storefront features a one-light door with one-light sidelight and transom. To its left are display windows on a brick bulkhead and the entire storefront is sheltered by a fabric awning. A metal cornice spans the façade over the storefront and door. Two pairs of one-over-one wood-sash windows at the second story have shared concrete sills and soldier-course lintels. There are four decorative metal vents in the parapet, which has concrete coping and the parapet steps down toward the rear of the building on the right elevation, which is without fenestration, but has a ghost sign. The 1925 Sanborn maps notes this buildings as “from plans 1924” and the 1931 city directory lists the occupant as Hanna Rug cleaning Co. on the first floor with the second floor vacant. By 1938 it was occupied by Greensboro Farm Equipment.

SOUTH EUGENE STREET

100 South Eugene Street
AT&T Building – 1972

Contributing Building

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Constructed in 1972 as an addition to the Art Deco-style Southern Bell Building, the AT&T Building is so large and architecturally distinctive that it stands visually as a separate building. The Brutalist style building was built to house computer and telecommunications equipment. The building is five stories tall with a stark, battered-concrete base with bush-hammered concrete walls that slant inward, causing the upper stories to project outward supported by heavy concrete braces. The upper stories are smooth concrete panels and have narrow, vertical windows with projecting vertical frames on the front (east) elevation and the first two bays on the side (north) elevation. A five-story, off-center projecting tower of bush-hammered concrete is located on the east elevation. The building was designed by Raleigh architect Holloway-Reeves and Greensboro contractor George W. Kane. Greensboro Daily News noted that the \$24 million building was “nice to look at, even if it is reminiscent of dam construction.”⁴⁶

124 South Eugene Street

Southern Bell Building – 1929, 1958

Contributing Building

A fine example of the Art Deco style in downtown Greensboro, this six-story brick building is located at the northwest corner of South Eugene and Sycamore Streets. The façade, facing South Eugene Street is five bays wide with a two-bay-wide addition on the right (north) elevation. The first story has one-over-one wood-sash windows with one-light transoms. Windows are arranged in groups of three, with concrete sills and below each group is decorative brickwork consisting of three horizontal inset square brick panels surrounded by a brick border atop smooth cast-concrete aprons that align with the concrete foundation. The windows have cast-concrete triangular panels with decorative detailed relief above, all within a cast-concrete, segmental-arch opening. The main entrance, on the right end of the façade, has been infilled with cast-concrete panels, but retains an inset entrance with highly decorative cast-concrete detailing with scrolls and floral motifs. A cornerstone to the right of the entrance reads 1929. The upper five stories feature paired or triple one-over-one, wood-sash windows separated by elaborate cast-concrete spandrel panels with brick pilasters between the bays extending up to the parapet with metal coping. The left (south) elevation, facing Sycamore Street, is seven bays deep and matches the detailing on the façade, though only the front two bays have windows at the sixth story; the other bays are all five stories high. An L-shaped addition, constructed in 1958, wraps the west and north elevations of the building. It is two bays wide on the east elevation and four bays wide on the south elevation with a two-story matching wing extending along the west elevation. The addition is constructed of blonde brick with paired one-over-one, wood-sash windows separated vertically by cast-concrete spandrel panels and horizontally by full-height pilasters. There is an inset entrance on the east end of the two-story wing facing Sycamore Street. The building was constructed in 1929 for the Southern Bell Telephone and Telegraph Company. It was designed to complement the Southern Bell headquarters in Atlanta and other regional centers, all of which were designed by the Atlanta firm of Marye, Alger, and Vinour. The 1971 Sanborn map dates the addition to 1958.

⁴⁶ Benjamin Briggs, “Greensboro and the Concrete Jungle,” *Preservation Greensboro Treasured Places Blog*.
<https://preservationgreensboro.org/greensboro-and-the-concrete-jungle/>

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201 South Eugene Street

Guilford County Courthouse – 1973

Contributing Building

The Guilford County Courthouse faces South Eugene Street and makes up the western part of the Governmental Center. The Brutalist-style building is five stories high with a raised basement. The facade (west elevation) is a complex combination of stark concrete panels, horizontal bands of ribbon windows, and recessed vertical bays. The main entrance is above street level, deeply recessed, and accessed by wide steps. The vertically ribbed, solid concrete top story projects outward from the rest of the building, emphasizing its monumental aesthetic. A stair runs along the north elevation providing access to the second story. Due to the rising grade of the land, the rear (east elevation) of the building is three stories, with a two-story glass wall at the lower level, concrete panels arranged similarly to dentils at the middle level, and a projecting top level of vertically ribbed, solid concrete. The courthouse—and the entire Governmental Center was designed by Raleigh architect Eduardo Catalano. The 1971 Sanborn map shows the complex prior to its completion, though with the courthouse and municipal building in opposite locations.

EXCHANGE PLACE

202-204 Exchange Place

Commercial Building – c.1955

Contributing Building

One of two similarly detailed two-story, commercial building on this block of Exchange Place, the building has a brick veneer laid in a Flemish bond and concrete coping at the corbelled parapet. The first story features two six-light-over-two-panel doors, each with a one-light transom, located at opposite ends of the façade and flanking a four-light, aluminum-framed storefront window. Windows at the second story are twelve-light metal-framed windows with operable three-light casement windows, paired in the center of the façade, with brick sills. The side elevations are each two bays deep at the second story and are constructed of running-bond brick with terra cotta coping at the parapet. The building is not present on the 1950 Sanborn map. The earliest known occupant is the U.S. Internal Revenue Service in 1955.

206-208 Exchange Place

Commercial Building – c.1945

Contributing Building

The two-story, brick commercial building is three bays wide brick laid in a six-to-one common bond. One-light wood doors, each with a one-light transom, flank a wide, four-light aluminum-framed window centered on the façade. The second story features a four-light, metal-framed window, with operable two-light center sash, centered on the façade in a projecting bay. Above the window is a cast concrete diamond inset in the brick and the bay is topped by a stepped parapet with concrete coping. Flanking the center window are paired windows. The right (east) features a four-light, metal-framed windows at the second story and the left (west) elevation has two clerestory windows on the first story and three four-light windows at the second story. The building appears on the 1950 Sanborn map and the 1950 city directory lists Brownlows Inc. air

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conditioning as the occupant. By 1964-65, it was occupied by Office Machines Co. Inc. (206) and Sarah Coventry Jewelry (208).

WEST FRIENDLY AVENUE

101 West Friendly Avenue

North Carolina National Bank (NCNB) Building – 1974, c.1990 Contributing Building

Constructed in 1974, the six-story, steel-framed, glass building replaced the Banner Building, which had previously stood on the site. Located at the southwest corner of West Friendly Avenue and North Elm Street, the box-like building abuts the sidewalk on the north and east elevations. The first story is constructed of concrete with large square concrete piers supporting a band of concrete at the top of the first story. The first-story façade is inset behind the piers and features aluminum-framed glass doors and full-height glass walls. The site slopes down the west, necessitating concrete stairs to an entrance on the north elevation. Integrated concrete planters extend along the north elevation, serving as a low wall below the first-floor level. A concrete ramp is located on the west elevation, accessed via an adjacent parking lot. The upper five stories are of steel-frame construction with a glass curtain wall, creating a glass box of a building. Skyways, constructed at the third-floor level, connect to the 1990 Jefferson Pilot building to the south and a c.1990 parking deck to the north, across West Friendly Avenue. Both are supported by concrete piers and feature a concrete base with aluminum-frame ribbon windows and metal roof. The building was later occupied by Bank of America and is currently occupied by Elon University and Jefferson Financial Group.

210 West Friendly Avenue

Commercial Building – c.1950

Contributing Building

Part of a row of similarly designed brick buildings at 212-214, 216, and 218 West Friendly Avenue, the two-story brick commercial building was the last in the group to be constructed. The façade of the red-brick building is flanked by narrow projecting pilasters supporting concrete coping at the parapet. Paired, aluminum-framed glass doors have a wide fixed window to their left (west) and the assembly is topped by a two-part aluminum-framed transom and sheltered by a flat-roofed awning that spans the entire width of the façade. The second story is two bays wide with triple, fixed aluminum-framed windows. County tax records date the building to 1946, though city directories do not list the Brown-Hamel Mortgage Company and Kings Business College as occupants until 1950.

212-214 West Friendly Avenue

Commercial Building – c.1949

Contributing Building

This two-story brick commercial building has similar design features to the buildings at 210, 216, and 218 West Friendly Avenue. The façade of the blonde-brick building, recently painted a dark blue, is flanked by narrow projecting pilasters supporting concrete coping at the parapet. Aluminum-framed glass doors at each end of the storefront have one-light transoms and between them is a three-part aluminum-framed storefront window on a brick knee wall. A flat-roofed

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awning spans the entire width of the façade and is connected to the awnings of the adjacent buildings. The second floor has a set of three fixed aluminum-framed windows.

County tax records date the building to 1948 and city directories confirm its construction between 1938 and 1950 with four separate tenants listed at the address beginning in 1949. These included: New York Life Insurance Company, Weaver Realty Company, W. H. Weaver Construction Company, and North Carolina Building and Loan League.

216 West Friendly Avenue

Greensboro Printing Company – c.1938

Contributing Building

This one-story brick commercial building has similar design features as the buildings at 210, 212-214, and 218 West Friendly Avenue. The grey-brick building, recently painted white, has concrete coping at the parapet that rest partially on the right pilaster of the adjoining building to the left (west). A one-light-over-one-panel door on the right (east) end of the façade has a one-light transom. Two aluminum-framed display windows to its left rest on a brick knee wall and a flat-roofed awning spans the entire width of the façade and is connected to the awnings of the adjacent buildings. County tax records date the building to 1935 and the 1938 city directory lists Greensboro Printing Company as the occupant. The company remained in the building through the 1950s.

218 West Friendly Avenue

Clendinin Building – c.1941

Contributing Building

This one-story brick commercial building has similar design features to the buildings at 210, 212-214, and 216 West Friendly Avenue, though executed in a different color brick. The façade of the red-brick building is flanked by narrow projecting pilasters supporting concrete coping at the parapet. The building has an aluminum-framed door on the right (east) end of the façade with a one-light transom. Two aluminum-framed windows to its left (west) rest on a brick knee wall and the entire assembly is topped by an opaque three-part transom and sheltered by a flat-roofed awning that spans the entire façade. The left elevation is painted brick and has terra cotta coping at the parapet. It is without windows and has a bricked in entrance at its west end. County tax records date the building to 1940 and city directories confirm its construction between 1938 and 1950. As early as 1941, it was occupied by Kemp C. Clendinin (real estate) and in 1950 it was occupied by Kemp C. Clendinin (real estate), Oscar I. Wrenn (real estate), and John S. Kirkman (notary).

East of 219 West Friendly Avenue – 4 Vacant Lots (parking)

219 West Friendly Avenue

Clemmons Florist Building – 1955; 2013

Contributing Building

More modern in detail than the other buildings on this block, the one-story, brick commercial building has a Roman-brick veneer on the façade with concrete coping at the parapet. The right (west) two-thirds of the façade are inset beneath a metal-sheathed soffit. An angled metal canopy that sheltered the entrance bay was removed in 2013. The inset section includes a one-light

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aluminum-framed door on the left (east) end with a one-light transom and a nine-light, aluminum-framed display window on the right end, installed in 2013, in front of which is an integrated brick planter. The front (north) bay of the right elevation has a matching storefront system with an angled metal soffit above. Five bays to its rear have fixed one-light, aluminum-framed windows with brick sills and the concrete coping extends along this elevation as well, facing Commerce Street. The left elevation has a plain red-brick veneer and terra cotta coping at the parapet. Clemmons Florist as the occupant beginning in 1955.

415-417 West Friendly Avenue

Office Building – c.1956

Contributing Building

This one-story, brick commercial building has a Roman-brick veneer with metal coping at the parapet. Originally constructed to house two separate businesses, the building features two entrances on the façade, each with a replacement wood-frame door and sidelights. The left (east) entrance has a wide transom with the numbers “415” on it and to its right (west) is a two-light metal-framed display window. A continuous cast concrete surround extends around the door, which is sheltered by a fabric awning, and adjacent window. The entrance on the right has a transom with the numbers “417,” a fabric awning, and is flanked by six two-light metal-framed awning windows, all within a continuous concrete surround. The right elevation is four bays deep with two-light metal-framed windows. Windows on the left elevation are obscured by the adjacent parking deck. County tax records date the building to 1953, though a group of doctors and nurses were listed with offices at this address from at least 1940 through 1955. The 1956 city directory lists Prudential Insurance Company of America at 415 and Klopman Mills Inc. manufacturers at 417, indicating the building was likely constructed for those occupants.

429 West Friendly Avenue

Christian Advocate Publishing Company – 1927

Contributing Building

The Egyptian Revival-style façade of the two-story Christian Advocate Publishing Company is unique in Greensboro and one of only a few extant examples of the style in North Carolina. Designed by Greensboro architect Charles C. Hartmann, the building features a limestone façade with terra cotta detailing, including broad lotus-designed pilasters flanking the façade, each with clawed feet at their base and topped with garland-and-shield capitals. A broad segmental-arch opening at the first story has been largely infilled, though flat metal columns remain, resting on an original limestone kneewall, and supporting the arch above. An inset entrance, recessed within an original molded metal surround is centered within the arch and flanked by later windows resting on the limestone kneewall. The second story is three bays wide with a group of four replacement windows centered above the entrance and flanked by single windows. Windows are in stone frames and separated by stone pilasters. A sign panel at the segmental-arch parapet reads “Christian Advocate Publishing Company.”

The sides and rear of the building are red brick and feature vinyl windows near the front (north) end of the building. While the majority of windows openings were infilled with brick, the steel-sash windows remain visible from the interior of the building in many of the openings. The property was purchased in 1926 by the Methodist Board of Publishing Incorporated from C.L.

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Weill. Construction took about a year and in January 1928 the finished building was photographed and published in the Christian Advocate. The building was sold in 1978 to the Greensboro Masonic Temple Company, at which time windows on the side elevations were bricked in.

NORTH GREENE STREET

100 North Greene Street

Jefferson Pilot Building – 1990

Noncontributing Building

This Classical Revival-style skyscraper is faced with granite and mimics the massing and detailing of the original 1923 Jefferson Standard Building to its east, to which it is connected. The building is eighteen stories tall, divided into sections representing a classical column with a two-story base, an eleven-story shaft, and a two-story capital, all of which is topped by a three-story tower that is set back from the façade. The first two stories are five bays wide on the south and west elevations, facing West Market Avenue and North Greene Street respectively. Each bay features a three-part window with three-part transom topped by a three-part arched window that is separated from the lower windows by a wide entablature. Each two-story window assembly is located within an arched bay and a granite cornice spans both elevations above the second story. Centered on each street-facing elevation is an entrance bay with inset revolving door flanked by fixed windows, topped by fixed windows that follow the arch, and accessed by granite stairs with metal railings. The door surround projects slightly with columns supporting a wide entablature and pedimented cornice, all constructed of granite. The third through thirteenth stories are ten bays wide with the outer eight bays aligning with the outer four bays of the base and the center two bays aligning with the centered entrance bays of the base. Each of the outer bays has a three-part aluminum-framed window with granite spandrel panels between the floors and vertical granite pilasters separating the bays. The center bays feature full-height aluminum-framed windows separated by granite pilasters. There are granite cornices above the third-story and thirteenth-story windows of the outer bays, above which the fourteenth and fifteenth stories are located with two-story arched windows bays separated by granite pilasters, each pair with a round window between the arches and topped by a third arch. A decorative granite cornice extends above the fifteenth story and square windows in the parapet above the cornice light the sixteenth story of the building. Set back from the facades, the seventeenth and eighteenth stories feature arched windows paired within shared arches and matching those on the fourteenth and fifteenth stories. The tower is topped by a hipped roof and square clock tower with digital clock. The building is connected to the 1923 building by a sixteen-story hyphen with window detailing matching that of the center bays of the main elevations. A medallion above the entrance on the west elevation reads “1990.”

107 North Greene Street

Dixie Barber Shop – c.1927

Contributing Building

This very small, one-story, brick building is attached to the rear of the c. 1924 Cutchin Building (200-202 West Market Street). It features a single storefront with an inset one-light wood door.

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To the right (north) are replacement storefront windows on a plywood-covered kneewall. A shallow cornice spans the storefront below a boarded transom. To the left (south) of the storefront is a single entrance door, separated from the storefront by a brick pilaster, and leading to the rear of the adjacent building at 200-204 West Market Street. An original prism-glass transom remains above the door and a metal cornice extends across the parapet. The building is first listed in city directories in 1927 as the Dixie Barber Shop, a business that remained in the building through at least 1940.

113 North Greene Street

Home Building and Loan Association – c.1925, c.1958 Noncontributing Building

Constructed as two separate, but related buildings (111 and 113 North Greene Street), the two were combined into a single business with a unified storefront c.1958. As such, the south end of the building is two stories and the north two-thirds of the building is a single story. Each end of the building has a brick veneer with projecting header bricks in a grid pattern. The center of the façade features granite panels on the left and structural glass panels on the right. Aggregate concrete panels span the upper part of the one-story section. Entrances are modern aluminum-framed glass doors and a wide, aluminum and glass overhead door is centered within the structural-glass-covered bay. The upper story of the two-story section is set back slightly and has an aluminum-framed glass door that opens to the roof with aggregate concrete panels above. Extensive rooftop additions, including railings, pergolas, and mechanical equipment have impacted the appearance of the building, rendering it noncontributing to the district. The two-story, south end of the building, listed as the (David) White Building (111 North Greene) in 1925, was constructed first and housed a variety of offices through the 1930s. The 1940 city directory lists the Home Building and Loan Association (Estate of David White) at 113 North Greene Street, adjacent to the White Building. By 1958, only the Home Building and Loan Association is listed, indicating they had expanded to fill the entire building and the façade was likely altered at that time.

117 North Greene Street

S. T. Wyrick and Company Building – c.1950 Contributing Building

Constructed about 1950, this three-story commercial building has a replacement storefront, but retains original second- and third-story windows. The storefront features two aluminum-framed glass doors flanking a display window on a later brick bulkhead. The upper stories are covered with stuccoed panels (and may always have been). The second story features a group of three tall fixed windows with four-light transoms. The third story has eight-light steel-sash windows with operable four-light awning windows. Both sets of windows have stuccoed surrounds that project slightly. The S. T. Wyrick office supply company had been listed in the adjacent building throughout the 1940s, but constructed this building about 1950.

119 North Greene Street

Beall Hardware and Implement Company Building – c.1928 Noncontributing Building

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This two-story, brick commercial building has been substantially altered with the installation of fixed windows at the second story that are smaller than the original openings and the installation of stucco filling the original storefront opening. An inset entrance is centered on the first-story, though no storefront windows remain. Brick corbelling between the first and second stories and at the parapet has been covered with stucco. Second-story windows are tall, narrow, fixed windows. The building first appears in city directories in 1928, occupied by Beall Hardware and Implement Company and Sanborn maps confirm its construction between 1925 and 1950. It was later occupied by the S. T. Wyrick office supply company and, by 1950, Coble Sporting Goods.

121 North Greene Street

Commercial Building – c.1942; 2018

Noncontributing Building

This one-story commercial building has a replacement storefront and stuccoed exterior, installed c.2018 and obscuring any historic detailing on the building. It has an inset entrance on the right (north) end of the facade with an aluminum-framed glass door. Aluminum-framed storefront windows to its left rest on a low bulkhead. The address first appears in city directories in 1942 as the E. I. de Nemours DuPont paint store, though the building may have been constructed as a wing of the adjacent building a 127 North Greene and simply not had a separate occupant until 1942. Sanborn maps confirm its construction between 1925 and 1950.

127 North Greene Street

Rustin-Johnson Furniture Company Inc. Building – c.1926; 2018 Noncontributing Building

This five-story brick commercial building was renovated in 2018, with metal sheathing removed to reveal original brickwork beneath it. The building, which stands at the southwest corner of North Greene Street and West Friendly Avenue, is five bays wide and six bays deep at the first story, which is stuccoed and features replacement aluminum-framed storefront windows in the openings. An inset entrance is centered on the east elevation and flanked by fixed windows. The southernmost bay on the east elevation is infilled with a stuccoed panel. The upper stories are painted brick five bays wide and eight bays deep with replacement fixed windows with operable awning windows below, all enframed with later wood surrounds. The left bays of the east elevation have all been bricked in, but retain concrete sills. The top story of the east elevation is faced with stucco in a contrasting color and retains decorative stuccoed arches over the windows and round vents between the windows in the outer four bays. The right (north) elevation has matching stucco on the fifth floor with the front (east) and rear (west) bays of the fifth floor having paired windows with arched stuccoed panels above. The windows are separated by pilasters supporting the arches and the entire assembly is located within an arched brick surround. County tax records date the building to 1930 and Sanborn maps confirm its construction between 1925 and 1950. The 1926 city directory lists Johnson-Forbis-Simmons Company as the occupant and by 1931 it was occupied by Rustin-Johnson Furniture Company, Inc. By 1950, it was occupied by Rhodes Furniture.

200 North Greene Street

Jefferson Pilot Parking Garage – c. 1990

Noncontributing Structure

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Built north of, and with architectural details mimicking, the Jefferson Pilot building, the parking garage that is accessed from North Greene Street may date to 1990, the date of the building at the northeast corner of North Greene and West Market streets. The seven-story parking deck has a prominent eight-story square tower at its southwest corner, facing the intersection, and smaller towers at the northwest and southeast corners of the building. The large tower is two bays wide and two bays deep with a two-story base, faced with concrete panels and topped by a concrete cornice. Windows on the two-story base are two-story, fixed, multi-light arched windows. The upper stories have paired, aluminum-framed fixed windows in each bay, separated by cast-concrete pilasters and with a medallion and shared arch atop each pair of full-height windows. The tower has a hipped roof with square cap matching that of the Jefferson Pilot building. The smaller towers are a single bay wide, but otherwise match in detail though without the square cap at the roof. Between the towers, the deck is six bays wide on the south (West Friendly Avenue) elevation and fourteen bays wide on the west (North Greene Street) elevation. First story bays are arched and a concrete cornice spans the building above the first floor. Upper stories have concrete spandrels with metal railings spanning the “window” openings.

201 North Greene Street

Greensboro Public Library – 1964

Contributing Building

Designed by noted Greensboro architect, Edward Loewenstein, this two-story Modernist building is among the most distinctive in downtown Greensboro. The building has a brick structure with a deep, flat-roofed canopy that wraps the street elevations, sheltering the east and south façades. Two-story windows at the southeast corner of the building are separated by metal spandrel panels and with the windows divided by projecting vertical metal pilasters. The wall of windows lights an interior circular stairwell at that corner of the building. It is flanked by marble pilasters, the same of which separate all of the bays on the two façades. The east elevation has an inset entrance just north of the corner window bay. The aluminum-framed doors are surrounded by two-story windows with vertical metal pilasters matching those of the corner bay and the sides of the inset entrance bay are faced with light-colored stone. Just north of the entrance is a blind bay with an aggregate concrete panel. To its north are six bays with fixed metal-framed windows at the first and second stories, separated by marble pilasters and with aggregate concrete panels between the stories and below the first-story windows. An inset bay at the north end of the east elevation has a two-story aggregate concrete panel on its façade, stone mosaic on the side walls, a metal exit door on its left (south) end and a concrete planter on the right (north) end, all screened by an open metal frame that mimics the window framing on the adjacent bays. The south elevation, facing West Friendly Avenue, has two window bays, five bays with full-height aggregate concrete panels, an inset bay with exit door and exterior stair, and a garage bay on the far left (west) end.

211 North Greene Street

Federal Home Loan Bank of Greensboro – c.1950

Contributing Building

This two-story, brick commercial building has a sandstone façade and eagle motif over the inset entrance on the right (north) end of the façade. The building is three bays wide at the first story

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with fixed aluminum-framed windows, arranged in a group of three at the center of the façade and resting on a limestone bulkhead. An inset entrance on the right (north) end of the façade has paired four-light aluminum-framed doors with starburst-patterned metal in each light. The left three of the four fixed, second-story windows have corrugated metal spandrels below, between the first- and second-story windows. County tax records date the building to 1950 and it appears on the 1950 Sanborn map as “bank.” The 1950 city directory lists the Federal Home Loan Bank of Greensboro with the Greensboro Chamber of Commerce on the second floor.

217 North Greene Street

Dick Leonard Finance Company Building – c. 1955 Contributing Building

This one-story, blonde-brick office building is six bays wide with vertical bands of dark-colored brick separating the bays and metal coping at the parapet. The right (north) half of building is inset with paired aluminum-framed doors on the left (south) end and fixed aluminum-framed windows on the right (north) end, all sheltered by a flat-roofed awning with exposed purlins. The right elevation has a plain brick exterior with terra cotta coping at the parapet. The earliest known occupant is Dick Leonard Finance Company Inc. in 1955.

220 North Greene Street

Bellemeade Parking Garage – c.1970 Contributing Structure

This seven-story, concrete Brutalist-style parking garage is ten bays wide and fifteen bays deep occupying the full depth of the city block between North Greene and North Elm streets. It has a grid-like concrete frame, with horizontally ribbed concrete panels providing partial walls at each level. Granite panels on portions of the lower four stories of the east and west elevations were likely installed later as a means of “beautifying” the structure. Entrances are located on both North Elm and North Greene streets, with retail space occupying the first level of the Elm Street elevation. A tower on the northeast corner shelters an open-air staircase with metal railings flanked by two glass-enclosed elevator shafts, providing views of the city as users ascend. A similar, but simplified, tower is located on the southwest corner. Vehicles ascend the parking deck via a large circular tower on the northwest corner. The deck is not listed in the 1968 city directory, but was likely constructed soon after. In 2017, Florida artist Daas added colorful murals to the northeast and southeast corner walls. The deck offers 1,276 public parking spaces.

SOUTH GREENE STREET

106-200 South Greene Street

Phill G. McDonald Governmental Plaza – 1973 Contributing Site

The Governmental Center, completed in 1973, encompasses nearly a full city block bounded by West Washington, South Eugene, West Market, and South Greene Streets. It includes three primary buildings—the 1973 Greensboro Municipal Building, the 1973 Guilford County Courthouse, and the 1918 Guilford County Courthouse—all arranged around a landscaped plaza. The plaza is constructed almost entirely of concrete, laid at various levels and connected by broad concrete stairs. The concrete was poured in place, then surfaces were carefully battered in

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order to expose the underlying aggregate. Stairs also lead from the plaza to the three buildings. Integrated concrete planters and benches are located throughout the plaza, including a stepped and sunken concrete planting area near the center of the plaza. The complex includes a number of large trees and monuments and public art pieces are located throughout the site.

The complex was designed by Eduardo Catalano from Cambridge, MA, a prominent Brutalist architect in the southeast who also designed the 1973 Greensboro Municipal Building and the 1973 Guilford County Courthouse. The landscape illustrates the mid-century approach to urban design that separated pedestrian and vehicular traffic with auto parking located under the buildings and plaza. The multi-level concrete plaza stands in stark contrast to the flat, grassy lawn located on the north side of the 1918 courthouse, that landscape more typical of early-twentieth century courthouse squares. In 1988, the Governmental Plaza was named for Medal of Honor recipient Phill McDonald, who was killed in 1968 in Vietnam.

201 South Greene Street

Meyers Department Store Annex – c.1948; c.1992

Noncontributing Building

Constructed about 1948 as an annex to the Meyers Department Store building to the east (200-206 South Elm Street), the 1950 Sanborn map notes “steel joist construction, concrete floors, reinforced steel framing, and cinder block stone faced curtain walls.” Meyers closed their downtown location in 1978, after which the building served a number of uses before being acquired by Guilford County in 1992. The county substantially altered the exterior of the building, covering the exterior of the building with insulated panels and obscuring the original concrete-block exterior and fenestration pattern. The result is a first story with panels that replicate scored concrete, behind which is an inset storefront doors and aluminum-framed windows. The panels extend up in flush pediments over entrance bays on the south and east elevations. The upper part of the building has a glass curtain wall with steel framing.

215 South Greene Street

Municipal Parking Garage No. 2/Greene Street Parking Deck – 1972

Contributing Structure

This six-story, Brutalist-style parking deck was designed by Asheboro architect J. Hyatt Hammond to complement the Governmental Center across South Greene Street. The deck, with 706 public parking spaces, has entrances on both South Greene and East Washington Streets, and is thirteen bays wide and six bays deep. It features a combination of precast aggregate panels and vertical projecting fins and is adorned with vertically ribbed ornament above the first level and large square recessed panels at the top level. Elevator towers featuring glass walls are located at the southeast and northwest corners. The first level is open along South Greene and most of East Washington Streets, originally intended for retail space. In 2009, artist Ron Fondaw from Burnsville was commissioned to decorate the parking deck with a series of illustrations depicting

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transportation throughout history.⁴⁷ Adding color and art was a strategy common to Brutalist architecture in the early-twenty-first century as public interest in the style waned dramatically.

JOHN WESLEY WAY

106 John Wesley Way

Greensboro Blue Printers – c. 1942

Contributing Building

One of three, small one-story buildings on John Wesley Way, this one-story, brick building is two bays wide. It has a running-bond brick veneer and terra cotta coping at the parapet. A replacement three-part vinyl window on the right (north) end of the façade has a brick sill with soldier course below, a three-course lintel, with soldier-course flanked by rowlock courses, and the sides of the window are framed by header and stretcher courses. An entrance bay to the left (south) has a matching brick surround. Within it is a one-light-over-one-panel door with matching sidelights and a three-part transom. There is no fenestration on the right elevation and one of two windows on the left elevation has been bricked in and the other has a replacement vinyl window. The office building appears on the 1950 Sanborn map and Greensboro Blue Printers appears at this location beginning in 1942 with various other offices also listed at the address over time.

108 John Wesley Way

Office Building – c.1963; 2016

Noncontributing Building

Recently renovated, this one-story, brick commercial building was constructed as a Colonial Revival-style building with brick quoins at the corners of the façade and a projecting band of brick, connecting two of the quoins, that spans the parapet, which is topped by metal coping. Door and window openings on the façade had flat-arch brick lintels. However, in 2016 a wide, inset entrance bay was constructed on the right (north) end of the façade, featuring an aluminum-framed door flanked by fixed windows, all with transoms. A metal railing has been installed across the left (south) end of the inset opening. At the left end of the façade is a fixed, four-light aluminum-framed window. The side elevations are without fenestration and have terra cotta coping at the parapet. According to city directories, the building was constructed about 1963 and initially housed the law offices of Cannon, Wolfe, and Coggin as well as a U. S. Congressman's office.

110 John Wesley Way

Office Building – c.1952; c.1985

Noncontributing Building

Likely remodeled to its current appearance in the 1980s, this one-story, brick commercial building is three bays wide with Colonial Revival-style detailing. The façade has a Flemish-bond brick veneer and cast-concrete quoins at the corners that appear to have been added later. Paired four-light-over-three-panel doors are centered on the façade in an inset bay that is framed by a

⁴⁷ Benjamin Briggs, "Greensboro and the Concrete Jungle," *Preservation Greensboro Treasured Places Blog*.
<https://preservationgreensboro.org/greensboro-and-the-concrete-jungle/>

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classical surround. It is flanked by three-part windows with cast-concrete lintels with keystones. A wide, wood cornice spans the façade below a parapet topped with concrete. The side elevations are without fenestration, but have brick veneer and terra cotta coping. The building is not present on the 1950 Sanborn map, but the 1952 city directory lists numerous offices at this address including: Blackwood and Winston (real estate), NC Association of Real Estate Builders, and John S. Taylor (bookkeeping services). By 1964, the building was occupied primarily by lawyers.

EAST LEWIS STREET

115 East Lewis Street

Bruce Mill Auto Service – c.1943; c.2014

Contributing Building

Located on the north side of East Lewis Street, this one-story brick commercial building features a seam in the brick, indicating that the building was likely built in two stages, the right (east) two bays first, and the left (west) bay later, though all by 1950. The building was converted to its current use about 2014 when three aluminum overhead doors on the façade were replaced by aluminum-framed glass garage doors. Above each door flat-roofed metal canopies supported by metal cables were installed. The right two bays have brick sign panels above, the left bay has a transom above the awning. There is terra cotta coping at the parapet. The side elevations are concrete block with a single metal-framed window on the left elevation. The space between the building and sidewalk is fully paved and partially enclosed with a low metal fence.

City directories indicate the building was constructed between 1938 and 1950, and the 1950 Sanborn map shows “Auto Repair” in the right two bays and “Auto Painter” in the left bay. In 1943, the city directory lists the address for the first time, with occupants Bruce Mill Auto Service and Truck Lease Service Inc. Stevens Bellamy Auto Service listed in the 1950 directory.

East of 115 East Lewis Street – Vacant Lot

119 East Lewis Street

Farmers Mutual Building – 1964; c.2010

Contributing Building

A rare example of a one-story-with-basement, Modernist-style office building in downtown Greensboro, this roughly square building is five bays wide and six bays deep with an exposed concrete structure and metal coping at the parapet. Windows are fixed, aluminum-framed windows with transoms and are separated by brick panels that project slightly from the façade. Both the brick and the concrete structure were painted c.2010. The entrance, centered on the façade, is inset and accessed by an original floating concrete stair at the front. It features paired aluminum-framed doors with wide sidelights and a transom. A basement level is inset with the main floor sheltering a band of ribbon windows that encircle the building. County tax records date the building to 1964 and Sanborn maps confirm its construction after 1950. A furniture store was listed on the site through the early 1960s, but Farmers Mutual Building is listed in city directories beginning in 1966.

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WEST LEWIS STREET

219 West Lewis Street

Industrial Building – c.1915; c.1920; c.1930

Contributing Building

Located at the south end of Lewis Street, just north of the intersection with East Gate City Boulevard, this building was constructed in at least three phases with the center part of the building likely the oldest part, first appearing on the 1919 Sanborn map. The one-story brick building is three bays wide with brick coping and three inset sign panels in the parapet. The left (north) two bays have segmental-arched openings, the left of which has a full-sized, fixed, multi-light aluminum-framed window. The right arched opening has paired aluminum-framed doors centered in the opening, which has been infilled with siding. The right (south) bay has a square opening with five small square fixed windows with wood spandrels above and below. A one-story wing on the right, constructed between 1919 and 1925, is three bays wide with fixed one-light windows and a brick parapet with concrete detailing above each window. Its right elevation has a wide loading bay, three small window openings with fixed one-light windows, and two shed-roofed wings at the right rear (southeast). A two-story brick wing at the left end of the building is inset slightly, indicating that it was constructed between 1925 and 1950, when the Sanborn map shows the inset facade. It is two bays wide with brick corbelling at the parapet. It has a one-light door on the left end and a fixed, multi-light overhead garage door on the right end with two fixed windows at the second floor.

Building addresses change frequently on this part of the street, making it difficult to date the building. However, the North State Culvert Machine Company is listed at this address as early as 1921. By 1925, the Sanborn map shows a bottling plant at this location and the Greensboro Orange Crush Bottling Plant was listed in the city directory from at least 1931 and 1938. The two-story wing at the left (north) end was constructed between 1925 and 1950.

EAST MARKET STREET

109 East Market Street

Municipal Parking Garage No. 1– 1967

Contributing Structure

Originally known as Municipal Parking Garage No. 1, this Brutalist-style parking deck is five stories tall and spans the entire east end of the block between East Market Street and East Friendly Avenue with pedestrian entrances on each street. Vehicle access is provided by two entrances on North Davie Street, both sheltered by shallow concrete awnings. The north and south ends of the deck feature seven-story towers that hold the elevators and stairwells. The towers are built of brick and concrete, and have fixed metal windows. The north tower also has a large mural of Nathaniel Greene. The deck is supported by light-colored concrete columns and features thick, darker concrete bands at each level. The first-story is encircled by a stone wall at the sidewalk and the top level of parking is on the roof of the deck, which has metal light posts every third bay. The deck offers 415 public parking spaces. A plaque on the deck dates it to 1967.

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WEST MARKET STREET

200-202 West Market Street

Cutchin Building – c. 1924

Contributing Building

Typical of early twentieth-century commercial construction, this two-story, brick commercial building has two storefronts at the first-story. The façade is divided in half with the two bays separated by full-height brick pilasters supporting a corbelled brick cornice above the second story, above which is a metal cornice and brick parapet with brick coping. The right (east) storefront features two aluminum-framed glass doors with one-light transoms centered in the bay and separated by a paneled pilaster. Flanking the doors are aluminum-framed windows on paneled bulkheads. The left (west) storefront has a single inset aluminum-framed door flanked by windows. On each end of the left bay are solid doors, each with a single light and one-light transom. Each storefront is topped by a paneled band in the location of original transoms and is topped by a metal cornice. The second story is six bays wide with paired one-over-one windows centered over each storefront and flanked by single windows, all with granite sills. The windows are framed by stretcher-course brick and topped by a continuous soldier-course brick lintel. Three projecting header courses extend as a band across the parapet below the corbelled cornice. The right storefront and cornices wrap around the front (south) bay of the east elevation. Beyond it, there are three half-round windows at the first story, two of which have been bricked in, and a single entrance at the rear (north) of the elevation. The second story is six bays deep with one-over-one windows with soldier-course lintels and brick sills. The parapet steps down to the rear of the building. The left elevation has windows only at the rear. The front of this elevation was formerly obscured by another building that has since been demolished. According to Sanborn maps, the building was constructed between 1919 and 1925. A house is listed at the address in 1921, but by 1931 the building housed the O’Henry Drug Store No. 2 in the right bay (200) and Milton R. Barnes Furrier in the left bay (202). The “Cutchin Building” as it was listed in the 1931 directory had nine offices on the second floor.

201 West Market Street

Gate City Savings Bank – 1969-70

Contributing Building

This building features the distinctive symmetrical façade and columnar arched supports of New Formalist architecture. The four-story building has two-story arches at the lower levels with a metal band between the first and second stories. It is nine bays on the east and west elevations and eleven bays on the north and south elevations. The entrance is located on the north elevation, facing West Market Street, and is inset and covered by a shallow canopy. The third story is defined by a recessed band of fixed metal ribbon windows above a concrete belt. The fourth story is heavy concrete that projects outward slightly from the rest of the building. It is twenty-four bays wide on the north and south elevations and twenty-eight bays wide on the north and south elevations, and features bands of recessed, fixed metal windows. A 1969 publication by the Greensboro Chamber of Commerce, “An Ideal Location for Office Complexes”, dates the building to 1969-70 as the Gate City Savings Bank, though it is currently occupied by BB&T Bank.

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214-218 West Market Street

Moore Arcade – c.1925

Contributing Building

One of the best preserved buildings in downtown Greensboro, the building retains high material integrity and illustrates a rare building type in Greensboro, the arcaded commercial building. The two-story Italian Renaissance Revival-style building has a verigated blonde-brick façade with cast-concrete classical detailing. The first story features three arched bays, each separated by cast-concrete pilasters with Corinthian capitals supporting a cast-concrete segmental arch. The outer two bays each have a single copper-framed display window on a cast-concrete bulkhead with an arched prism-glass transom above. The center bay is wider and has an inset entrance with four one-light doors with one-light transoms. Above the three arches are two cast-concrete medallions. Second-story windows are three-over-one Craftsman-style wood-sash windows, paired above the outer bays and with three single windows centered above the entrance bay. The windows are framed by stretcher-course brick with soldier-course lintels and have a continuous concrete sill. Above the windows is a narrow cast-concrete cornice, above which is a wide denticulated cast-concrete cornice below a stepped parapet with concrete coping. The right (east) elevation is constructed of red brick in a six-to-one common bond with terra cotta coping at the stepped parapet.

Sanborn maps indicate the building was constructed between 1919 and 1925. The 1924 city directory lists an automobile garage in this location and the address is listed as “vacant” in the 1925 city directory, indicating the construction of the new building in that year. The building housed a variety of businesses beginning in 1926. The 1931 city directory lists it as the Moore Arcade with two offices each at 214 and 218 West Market Street and twelve offices at 216, accessed from the arcade. By the 1960s, it is listed as Irvin Arcade in city directories.

220-222 West Market Street

Ham-Patton Building – c.1925; c.1929; c.1963; 2007

Contributing Building

This two-story, brick commercial building was constructed as two adjacent buildings, but was converted to condos in 2007 resulting the replacement of original storefronts with fixed windows to eliminate all but one of the street-facing entrances to the building. The west portion of the building (originally 224-230 West Market) was completed by 1929 and is listed as the Patton Building in city directories. It is four bays wide, though an earlier three-bay-wide building to the right (east) has been incorporated into the building with matching replacement storefronts. The storefronts of the main building are all divided into three bays with wood-framed display windows on paneled bulkheads on concrete curbs. Above each window is a nine-light Craftsman-style transom. The second bay from the left retains the only entrance on the façade, a one-light wood door with narrow sidelights and a one-light transom. It is inset at the left end of the bay with two typical storefront windows to its right (east) with paneled planters in front of the windows. The entire bay is sheltered by a fabric awning. The second story is twelve bays wide with replacement one-over-one windows framed with stretcher- and soldier-course brick, with granite sills, and with continuous bands of soldier-course brick above the lintels and below the sills. A modillion cornice spans the façade, above which there is a second soldier course and

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a stepped parapet with metal coping. The building to the east was constructed about 1925, appears on the 1925 Sanborn map, and is listed as the Ham Building in city directories. It is three bays wide with fixed wood-framed windows on both stories, separated by brick pilasters supporting three courses of soldier-course brick at the bottom of the parapet. The 1931 city directory lists the Ham Building with the Great A & P Tea Company as the primary tenant with eight offices above. A 1969 publication by the Greensboro Chamber of Commerce, "An Ideal Location for Office Complexes," notes that the Ham Building (by then called the May Building) was renovated in 1963.

232 West Market Street

Carlton Building – c. 1925

Contributing Building

Concrete detailing sets this Beaux Arts-style commercial building apart from other commercial structures on West Market Street. The two-story building has a single storefront at the first floor, is three bays wide at the second floor, and is six bays deep. It has a brick exterior with three stretcher courses framing the storefront, accented by cast concrete squares at the corners. The storefront has a replacement forty-five-light picture window centered on it, flanked by entrances, a replacement paneled door with transom on the left (west) and a one-light door with one-light transom on the right (east). The full-width, prism-glass transom has been painted. A cast-concrete cornice with Greek key detail spans the façade and left elevation between the first and second stories. The second story of the façade features a triple window in the center, a six-over-one wood-sash window flanked by two-over-one windows. It has a granite sill and soldier-course lintel with concrete squares at the corners forming springers for a segmental brick arch with concrete keystone and cast-concrete decorative panel within the arch. The triple window is flanked by single six-over-one windows with rectangular cast-concrete panels above. A narrow cast-concrete cornice wraps the façade and left elevation below a heavy modillioned cast-concrete cornice and brick parapet with concrete coping. The left elevation is similar in detail with the front (south) window matching the storefront with a multi-light display window topped by a painted panel in lieu of a transom. The remainder of the first-story windows have been covered with diagonal sheathing. The second story features four paired windows with arched surrounds and two single six-over-six windows with rectangular panels above. A modern, shed-roofed addition to the roof, constructed between 2016 and 2019 is set well back from the façade, though a modern metal railing does extend across the front parapet. The addition has fiber-cement siding, fixed or casement windows, and metal coping at the roofline. County tax records date the building to 1925 and Sanborn maps indicate that it was constructed between 1919 and 1925. The 1925-1935 city directories lists the Carlton Building at this address with various tenants over the years including: Southern Real Estate Company, Sedgefield Inc. (real estate), and Irving Park Real Estate.

301 West Market Street

Guilford County Courthouse (NR1979) – 1918

Previously Listed

The sixth Guilford County Courthouse stands at the north end of the Governmental Center and faces West Market Street. The complex to its south constructed in the 1970s, includes a 1973

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Municipal Building and a 1973 County Courthouse, Guilford County's seventh courthouse, arranged around a central plaza. The Neoclassical Revival-style courthouse was designed by Greensboro architect Harry Barton and built by William P. Rose.

The four-story-with-raised-basement, roughly rectangular building, features a granite exterior and a symmetrical, richly ornamented façade with terra cotta detailing. The building is thirteen bays wide with the center three bays sheltered by a shallow pediment supported by fluted Ionic columns. The basement level is finished with rusticated stone with deep horizontal joints. The upper stories are covered with ashlar granite. The first story has deep horizontal joints matching those at the basement level, a continuous granite sillcourse, and flat-arch granite lintels with keystones above the windows. A granite beltcourse extends between the first and second stories. Fluted Ionic pilasters separate the bays at the second and third stories, resting on a granite beltcourse and supporting a wide entablature and a denticulated modillion cornice. Molded terra cotta spandrel panels are located between the second- and third-story windows. The fourth story, treated as an attic level and originally housing a jail and jailers quarters, is set back from the façade and partially screened by a balustrade that encircles the roof. The center three bays of the façade feature three pairs of one-panel-over-one-light-over-one-panel doors, each with a shared transom. They are separated by quoined pilasters and sheltered by shallow cornices supported by brackets. Flanking the wide stone steps are granite cheekwalls with cast-iron lamps. The second and third stories are sheltered by the slightly projecting hexastyle portico. The words Guilford County Courthouse are inscribed in the entablature and a cartouche depicting the scales of justice is located in the pediment. The building has replacement, fixed windows throughout. The east and west elevations are each five bays deep with finishes matching those on the façade, though lacking the portico. A single entrance is centered on each elevation. With the completion of the 1973 courthouse to the southwest, this building now serves as meeting space for the Guilford County Board of Commissioners and other boards and also houses county offices.

302 West Market Street

West Market Street Methodist Church (NR1985) – 1893; 1953; 1962

Previously Listed

Irregular massing, rounded arches, contrasting exterior materials, and turrets characterize this 1893 Richardsonian Romanesque-style church. The West Market Street Methodist Church was designed by architect S. W. Foulk of New Castle, Pennsylvania. It has a foundation of Mount Airy granite, an exterior of brownish-red brick laid in the common bond (the brick made in Greensboro at the Kirkpatrick Brick Yard on North Greene Street), and a slate roof. Sixty-eight stained glass windows were purchased from the German Pavilion at the 1893 World's Columbian Exposition in Chicago and installed in the church.

The building features a large, two-story, hip-roofed section at the east with a gabled entrance wing on its south elevation and a round turret at the southeast corner. The entrance gable has a projecting, one-story colonnade sheltering the first-story façade with entrances to the east and west into the round turret and square bell tower. It has three granite segmental arches resting on granite piers and is topped by a terra cotta tiled roof. With the colonnade is a triple window flanked by single windows, all with granite sills and lintels. A granite beltcourse spans the gable,

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above the tiled roof and serves as a sill for second-story windows. A wide center window features rounded corners in a granite surround. Flanking windows have round-arch transoms and a narrow round-arch window is centered in the gable. The round turret features a granite foundation, round-arch stained-glass windows with granite sills, and brick corbelling below the conical slate roof. West of the gabled entrance wing is a large, three-story, square bell tower. It features round-arch stained-glass windows at the first story with brick surrounds and granite sills. The second story has rectangular windows with granite sills and lintels. Three tall, round-arch openings at the top of the tower have louvered vents, granite sills, and terra cotta capitals forming the springers for the brick arches. Brick corbelling, a terra cotta cornice, and metal modillion cornice top the hip-roofed tower. A thirteen-foot bronze and aluminum cross was added at the top of the bell tower in 1959, and four electrical crosses were attached to the bell tower's sides in 1976. A large gabled wing extends to the west and features a round turret centered on its façade (south elevation). The turret features round-arch stained-glass windows at the first and second stories. Windows on the west elevation include rectangular stained-glass windows with granite sills and lintels at the first story and round-arch windows with brick surrounds and granite sills at the second and third stories. Nine of the thirteen windows retain original stained glass, one has been filled with brick, and three have clear glass. A door has been added as an elevator entrance. The east elevation, facing John Wesley Way, features a gable matching that on the façade with matching windows and detailing, missing only the roofed colonnade. The north elevation is fully obscured by a 1962 addition though accommodations were made to retain the visibility of three nineteenth-century stained-glass windows. The interior of the Akron-plan sanctuary is two stories high, although much of the sanctuary is open to both stories with a gallery around three sides. Interior woodwork completed by local contractor William Carter Bain. The theater-plan sanctuary and Akron-plan Sunday School arrangement could accommodate 2,000 worshippers. Additional classroom space in the basement was no longer needed after a Sunday School Building (no longer extant) was constructed north of the church in 1910.

Education Building, 1953; 1962

Contributing Building

An education building was constructed north of the building in 1953, fronting on West Friendly Avenue. It was initially connected to a c.1910 Sunday school wing that stood on the north side of the church. However the c.1910 wing was demolished in 1961, and a new education wing and chapel was constructed between the church and 1953 education building, connecting the two and filling the entire space between the two buildings. The four-story brick building is fifteen bays wide on the north elevation and eight bays deep. It has a concrete foundation, red-brick exterior, concrete headercourses and sillcourses, and a concrete cornice at the parapet. Windows are two-over-two-over-one steel-sash windows throughout. An entrance tower at the northeast corner is constructed of a darker brick and may have been a later alteration. It features an inset corner entrance with aluminum-frame glass doors with sidelights and transom. Cast concrete round arches are located on the north and west elevations of the tower. The 1962 addition is visible only from John Wesley Way on the east. The four-story addition continues the cast concrete foundation, headercourses, and sillcourses from the 1953 building as well as the steel-sash windows. A decorative gable on the south end of the elevation references the gables on the

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sanctuary. A triple-arch at the first-story of the gable feature cast-concrete arches sheltering and inset entrance. Another entrance near the north end of the façade is also inset and has a rectangular, cast concrete surround. Aerial photos indicate a basketball court on the roof of this wing.

324 West Market Street

U. S. Post Office and Courthouse/L. Richardson Preyer Federal Building – 1931-1933 (NR2014) Previously Listed

The massive United States Post Office and Courthouse occupies the entire west end of the block with street frontage on West Market Street, North Eugene Street, and West Friendly Avenue and decorative facades on each of the street-facing elevations. The rectangular Art Deco-style building varies in height with three-story facades on West Market Street and West Friendly Avenue, connected by a four-story spine that runs north-south through the building and is flanked on the east and west elevations by one-story wings. Materials and detailing are consistent throughout with a granite foundation and partially exposed basement level, limestone exterior, and decorative metal detailing. It retains double-hung, aluminum-framed windows throughout with second- and third-story windows separated by aluminum-plated spandrel panels.

The north and south elevations are each fifteen bays wide with the central five bays projecting slightly forward and being four stories in height (connected by the four-story spine). Three pairs of replacement doors are inset slightly and topped by original cast aluminum transom grilles. To each side of the entrances are carved, open stone grilles with the letters USA and GNC incorporated into them. A continuous fretwork band above the first floor also appears on the entry pavilion, with the incised words “United States Post Office and Court House” at the center in Art Deco style lettering. The second and third stories of the center section feature window bays separated by fluted pilasters with Art Deco-style capitals. The fourth story is inset slightly and features windows separated by Art Deco-style, shallow buttresses and topped by carved, open stone grilles at the parapet. The north elevation, facing West Friendly Avenue, matches the south elevation, though with only one pair of entrance doors with a pedimented lintel and a paterae, or rosette ornament, carved into the granite surround.

The west elevation, facing North Eugene Street, is one story with a partially visible basement level and the upper floors of the three- and four-story parts of the building visible. An entrance is centered on the elevation and is detailed similar to the north and south entrances but at a smaller scale. The replacement doors are framed by stone tracery in a granite surround and topped by an elaborate pediment. The center three bays are separated by fluted pilasters and feature open limestone and geometric grilles. The center seven bays of the third story of the spine, recessed behind the main elevation, are delineated by pilasters with carved lotus. The east elevation, facing the interior of the block, is more utilitarian and features matching materials, but with less ornamentation. Loading bays are located at the first story. A full description of the interior and exterior features of the building can be found in the 2014 National Register nomination for the property.

The United States Post Office and Courthouse, funded through the Public Buildings Act of 1926, was built between 1931-1933, designed by staff architects, under Acting Supervising Architect

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James A. Wetmore. The building was initially used as a post office, courthouse, and offices. In 1988, the building was renamed the L. Richardson Preyer Federal Building in honor of Lunsford Richardson Preyer, a former federal Judge, six-term U.S. Congressman, and resident of Greensboro.

400 West Market Street
Office Building – c.1984

Noncontributing Building

Currently housing the Guilford County Offices, this five-story Modernist-style office building stands at the northwest corner of West Market and North Eugene Streets. The building has a concrete or steel structure faced with concrete panels, rounded at the corners of the building. Fixed, aluminum-framed ribbon windows wrap the building at the upper four stories. The first story is inset slightly, sheltered by the upper stories, which are supported by concrete columns. It has full-height glass windows on all elevations. The site slopes to the left (west) with a partially below-ground parking deck on the left elevation. County tax records date the building to 1984.

412 West Market Street
Metropolitan Life Insurance Company Building – c.1957; c.2013

Noncontributing Building

The one-story, brick commercial building was substantially altered about 2013, with a new façade and parapet that extends higher than those on the side walls. The building has an inset entrance bay on the east end of the façade with replacement paired one-light-over-one-panel wood doors and a paired window above an integrated brick planter, the latter of which may be original. The inset bay is flanked by fluted pilasters with a third pilaster at the west end of the façade. Grouped windows along the west end of the façade are one-light-over-one-panel A shallow pent roof spans the façade below a tall, stuccoed parapet. City directories list a private residence at this address through 1956. However, the 1957 directory lists the Metropolitan Life Insurance Company at this address with a variety of office in the building by the mid-1960s.

414 West Market Street
Commercial Building – c.1945; c.2019

Noncontributing Building

This one-story brick building was substantially altered about 2019 when the façade was covered with stone veneer and a new entrance and multi-light windows were installed. Only the configuration of the original inset entrance remains. The 1945 city directory lists the occupant as Harry's Flowers and the building appears on the 1950 Sanborn map.

416-420 West Market Street
Commercial Building – c.1934; c.2014

Contributing Building

Though altered with the installation of replacement storefronts, the building retains its distinctive Art Deco-style reeded pilasters and geometric cornice over the storefronts. The left (west) bay of the three-bay building has three large, multi-light windows resting on a knee wall that has been covered with stone. A matching bay on the front (south) end of the left elevation has had the window infilled with stuccoed panels. The center and right (east) bays have ten-light-over-one-

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panel doors, inset and flanked by multi-light windows on stone-covered knee walls. There are stuccoed sign panels between the pilasters on the parapet and the tops of the pilasters are peaked with cast scroll designs. County tax records date the building to 1934 and the earliest known occupant is listed in 1934: O Henry Monument Company at 420 Market Street. By 1935, the building housed the Great A & P Tea Company (416) and Pender's Stores (420). By 1940, the building was occupied by a florist and Tillman's Grocerterias.

426 West Market Street

Masonic Temple – 1928

Contributing Building

The 1928 Classical Revival-style Masonic Temple features a Greek temple-front form. The four-story, limestone building has deep horizontal joints at the first story, which is topped by a projecting band with Greek key pattern. Centered on the façade is an inset entrance featuring replacement doors topped by a decorative transom and located within a molded surround. It is sheltered by a pediment supported by consoles. The entrance is flanked by decorative metal grates. The second and third stories are blind with the exception of three narrow metal grills at the second story. Four fluted Ionic columns support a wide entablature inscribed with the words "EIS DOXAN THEOU," which translates to "To the glory of God." The fourth story is inset slightly from the east and west elevations. The side elevations are constructed of blonde brick and feature single and paired one-over-one double-hung windows. The rear (north) elevation has a higher roofline, similar to a flyloft in an early theater. It is covered with blonde brick and has two exits that open to a metal fire stair. The building was designed by Greensboro architect John B. Crawford and James Fanning served as the general contractor. The cornerstone was laid on March 20, 1928.

440 West Market Street

Brown Realty Building – 1956

Contributing Building

This four-story, flat-roof, brick office building features cast concrete framing the façade above the first story and framing bands of windows in the second through fourth stories. The building is eight bays wide with narrow, fixed aluminum-frame windows at the first story and an inset entrance at the west end of the façade. The entrance has paired aluminum-frame glass doors and a cast concrete surround. Upper-story windows are fixed aluminum-framed windows separated by panels of red brick. Each band of windows and brick is encircled with a cast concrete "frame." The upper stories of the east and west elevations are without fenestration. They are covered with orange and red brick, alternating to create a checkerboard pattern. The four-story building was completed in 1956 and housed five tenants with sixty-six parking spaces.⁴⁸ The building first appears as the Brown Building in the 1957 city directory, housing a wide variety of offices.

⁴⁸ An Ideal Location for Office Complexes: Greensboro, North Carolina. Published by the Research Division of the Greensboro Chamber of Commerce. September 1969. Available in the Greensboro Public Library vertical files.

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WEST SYCAMORE STREET

401 West Sycamore Street and 202 South Eugene Street

Guilford County Law Enforcement Center – 1975 Contributing Building

This eight-story Brutalist-style building houses the Guilford County Sherriff's Office and is located directly across South Eugene Street from the 1973 Guilford County Courthouse. The first story features groups of thin vertical window openings on the east and west elevations with the main entrance, inset aluminum-framed glass doors, on the north elevation, facing West Sycamore Street. The recessed entrance is slightly elevated from street level and accessed by an unadorned concrete ramp. A seven-story, square tower has stories defined by thick concrete belts and separated by inset bands of horizontal ribbon windows. The top story of the tower features vertically ribbed ornamentation in the concrete, a detail also found on all stories of the north and south elevations. A plaque on the building dates it to 1975.

WEST WASHINGTON STREET

300 West Washington Street

Greensboro Municipal Building – 1973 Contributing Building

The Greensboro Municipal Building faces West Washington Street on the south end of the Governmental Center. The building is four stories high with an underground parking area and has an inverted, stepped form in which the upper stories project outward. The exterior is a combination of light-colored, horizontal concrete and large bands of metal-framed, dark-colored glass windows. The fourth story features concrete panels arranged vertically, similar to a dentil cornice, in complement to the 1918 courthouse at the north end of the complex. The main entrance is centered on the south elevation between entrances to the underground parking level. The first floor is above street level and it is accessed by a large plaza with wide steps leading to the aluminum-framed doors, which are sheltered by a large concrete canopy. A series of flag poles and public art are located in the plaza in front of the building. A side entrance facing South Greene Street (east elevation) and is accessed by steps that run parallel to the building. Doors are sheltered by a small concrete canopy similar to that at the front entrance. A series of steps on the west side of the building provide access to the 1973 Guilford County Courthouse and Government Plaza to the north. Due to the rising grade of the land, the rear of the building is three stories, and accessed via the Phill G. McDonald Government Plaza. The building was designed by Eduardo Catalano, a prominent Brutalist architect in the southeast. Catalano designed the entire Governmental Center, including the landscape and the 1973 Guilford County Courthouse.

Bus Shelter, 1973

Contributing Structure

Located near the northeast corner of West Washington and South Eugene Street, this Brutalist-style concrete bus shelter mimics the architecture of the 1973 Guilford County Courthouse and 1973 Greensboro Municipal Building, having all been designed concurrently by Eduardo Catalano. The shelter features a large concrete canopy cantilevered over a podium with a built-in concrete bench.

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Integrity Statement

The Downtown Greensboro Historic District Additional Documentation and Boundary Increase areas retain their original street patterns, scale, and building setbacks. Individual buildings retain integrity of design, materials, and workmanship. Although most buildings are vernacular commercial buildings, also present are sophisticated buildings that reflect national stylistic trends, demonstrating the town's desire for modernization in the early- to mid-twentieth century. Together the elements of the district and boundary increase areas retain sufficient integrity of setting, location, design, workmanship, materials, feeling, and association to convey the importance of downtown Greensboro as a center of trade and manufacturing for the surrounding area with a strong central business district of professional services, wholesale and retail businesses, banking institutions, and governmental organizations.

Archaeological Statement

The Downtown Greensboro Historic District is closely related to the surrounding environment and landscape. Archaeological deposits and remnant landscape features such as building foundations, root cellars and ice pits, railroad tracks, roadbeds and paths, fence lines, infrastructural remains related to the management of water, waste, and energy, accumulated debris from commercial and domestic activities, and other remains which may be present, can provide information valuable to the understanding and interpretation of the district.

Structural remains likely present in the Downtown Greensboro Historic District include those of late-nineteenth- and early-twentieth-century enterprises such as the Blue Bell Manufacturing Company. The district may also contain archaeological resources associated with a variety of businesses including a dry clean company, an auto parts company, parking garages, hotels and boarding houses, loan and finance companies, restaurants, grocers, banks, jewelers, liverys, barbers, and tailors. Also present may be remains of community institutions such as the West Market Street Methodist Church, Masonic Lodge, and Christian Advocate Publishing Company. Governmental institutions such as the 1918 Guilford County Courthouse, the United States Post Office and Courthouse, and the Greensboro Public Library may also have archaeological remains.

Information can be obtained from archaeological investigations to address topics significant in Greensboro's history, such as its growth as a commercial, transportation, and governmental center. Information concerning the character of daily life in the district, changes in the relationship between commercial and governmental space over time, as well as structural details and landscape use, can be obtained from the archaeological record. Therefore, archaeological remains may well be an important component of the significance of the Downtown Greensboro Historic District. At this time no investigation has been done to discover these remains, but it is

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likely that they exist, and these potential remains should be considered in any future
development within the district.

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8. Statement of Significance

Applicable National Register Criteria

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

- ☒ Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ Property is associated with the lives of persons significant in our past.
- ☒ Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

- ☐ Owned by a religious institution or used for religious purposes
- ☐ Removed from its original location
- ☐ A birthplace or grave
- ☐ A cemetery
- ☐ A reconstructed building, object, or structure
- ☐ A commemorative property
- ☐ Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE (additional documentation and boundary increase)

COMMERCE (additional documentation and boundary increase)

COMMUNITY PLANNING (Guilford County Courthouse)

EDUCATION (West Market Street Episcopal Church)

ETHNIC HERITAGE – BLACK (additional documentation)

GOVERNMENT/POLITICS (boundary increase)

INDUSTRY (boundary increase)

LANDSCAPE ARCHITECTURE (Guilford County Courthouse)

LAW (Guilford County Courthouse)

RELIGION (West Market Street Episcopal Church)

SOCIAL HISTORY (Guilford County Courthouse; West Market Street Episcopal Church)

TRANSPORTATION (additional documentation)

OTHER – CIVIL RIGHTS (additional documentation)

Period of Significance

c.1885 – 1963 (original district)

1893 – 1975 (boundary increase)

Significant Dates

1960

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Armfield, G. William (architect, attributed)

Bain, William Carter (contractor)

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Barton, Harry (architect)
Catalano, Eduardo (architect)
Consolidated Engineering Company (contractor)
Daniel Construction (contractor)
Crawford, John B. (architect)
de Sibour, Jules Henri (architect)
Epps, Orlo (architect, attributed)
Fanning, James (contractor)
Felheimer & Wagner (architects)
Foulk, S. W. (architect)
D. Getaz & Company (contractor)
Hammond, J. Hyatt (architect)
Hartmann, Charles C. (architect)
Holloway-Reeves (architects)
Hook & Sawyer (architects)
Hopkins, J. H. (architect)
Hughes, Raleigh James (architect)
Kane, George W. (contractor)
Kirkpatrick, David (brickmason)
Loewenstein, Edward (architect)
Marye, Alger, and Vinour (architects)
Miller, F. F. (architect)
Miller, G. A. (builder)
W. R. Pleasants & Company (contractor)
Robinson, Charles M. (architect)
Rose, William P. (contractor)
Sibbert, Edward (architect)
Valand, Leif (architect)
Voorhees, Walker, Foley, and Smith (architects)
Weston, Frank A. (architect)
Whetmore, James A. (supervising architect)
Woodroffe, Thomas (stonemason & contractor)
Workman, James B. (architect)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

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Downtown Greensboro Historic District Additional Documentation II

The Downtown Greensboro Historic District was listed in the National Register in 1982. It is significant at the local level under Criterion A for Commerce and Transportation, as well as under Criterion C for Architecture. The district includes resources from c.1885 to the 1930s, representing one of the most important periods of growth in the city and containing nationally popular architectural styles, including the Italianate, Romanesque, Classical Revival, Neoclassical, Italian Renaissance Revival, Art Deco, Spanish Colonial Revival, and Tudor Revival styles. The district also illustrates the urbanization of small cities throughout the nation in the late nineteenth and early twentieth centuries and served as the governmental, social, and commercial center of Greensboro and Guilford County.

The Downtown Greensboro Historic District Additional Documentation, listed in 2004, includes additional context in the areas of Commerce, Transportation, and Architecture for the period from 1930 through 1950. The establishment of an Army training camp in Greensboro during World War II brought economic recovery to the city following the Great Depression. Throughout the 1940s, downtown department stores, furniture stores, clothing stores, and specialty shops served as the retail center of North Carolina's Piedmont region. Greensboro was also a center of transportation, with passenger trains, freight trains, and buses running through the city daily. New construction in the district during this time included the Art Deco and Modern styles.

Greensboro continued to develop after 1950, therefore, this Additional Documentation includes mid-twentieth century context in the areas of Commerce and Architecture. Neighborhood shopping centers and large shopping malls became increasingly common throughout the 1960s, diverting shoppers away from the downtown retail businesses. However, downtown Greensboro remained an important economic core of the city until the 1970s when the large department stores in the district closed.

The Downtown Greensboro Historic District is associated with the 1991 Multiple Property Documentation Form "Historic and Architectural Resources of Greensboro, 1880-1941." The original period of significance for the historic district is c.1885 to 1930, spanning two of the historic contexts identified in the Multiple Property Documentation Form: "The Development of the Gate City, 1880-1899" and "Modern Suburbanization and Industrialization, 1900-1941." The Multiple Property Documentation Form does not provide registration requirements for historic districts, however the historic district is also associated with three of the seven property types listed in the document: industrial and commercial buildings; educational, religious, and civic buildings; and parks, cemeteries, and bridges. The Multiple Property Documentation Form includes context in the areas of Commerce, Government and Politics, and Transportation through 1941.

Though additional significance under Criterion A for Theater and under Criterion B were claimed in the 1982 Historic District nomination, no supporting information or context was

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provided in the nomination narrative. Therefore, this Additional Documentation serves to correct the original nomination to remove these areas of significance.

This Additional Documentation is also significant at the local, statewide, and national level under Criterion A for African American Ethnic Heritage and Civil Rights. The sit-ins at the Woolworth's lunch counter in Greensboro, staged by students from North Carolina Agricultural and Technical University starting on February 1, 1960, have been widely viewed by both scholars and contemporaries as a turning point in the Civil Rights movement. The events at Woolworth's quickly spread to other businesses in the Historic District and inspired similar demonstrations in cities throughout North Carolina. The sit-ins represented a new method of protest – one that could not be ignored by White segregationists. As a result of this method of nonviolent, direct-action protest, lunch counters in Greensboro, Charlotte, Durham, Raleigh, and Winston-Salem were desegregated that year. As news coverage spread throughout the nation, additional sit-ins took place in Tennessee, Virginia, Georgia, Alabama, and other Southern states, while pickets and boycotts in northern states supported sit-ins in the South. Ultimately over one hundred lunch counters throughout the South were desegregated in 1963, followed by a myriad of other commercial enterprises by the mid-1960s.

Due to these additional areas of significance and the continued importance in the areas of Commerce, Transportation and Architecture into the midcentury, this Additional Documentation serves to amend the period of significance for the Downtown Greensboro Historic District. The period of significance identified in the 1982 nomination begins c.1885 with the construction of the earliest buildings in the district and ends in 1930, the end of a period of substantial growth in the city. The 2004 Additional Documentation extended the period of significance to 1950, after which, construction in the district slowed dramatically. Demonstrations pivotal to the Civil Rights Movement of the 1960s took place in downtown Greensboro. Therefore, the revised period of significance for this Downtown Greensboro Additional Documentation begins c.1885 with the date of oldest extant buildings in the district. The majority of buildings in the district were constructed by 1950, however the period of significance extends to 1963 to include significant Civil Rights activities, including a seven-hundred-person march downtown that year, which resulted in the arrest of Civil Rights leader Jesse Jackson, in turn causing a one-thousand-person demonstration in Jefferson Square. The mayor, who had until this time failed to negotiate the desegregation of businesses in Greensboro, responded to these events by insisting desegregation take place.

The Downtown Greensboro Historic District includes one property individually listed in the National Register. The Jefferson Standard Building, listed in 1975, is significant at the local level under Criterion A for Commerce and under Criterion C for Architecture. The nomination notes it is Greensboro's "most prominent commercial landmark, and was said to be the tallest and largest office building in the South upon its completion in 1923. This granite and terra cotta tower, with

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lavish use of marble and brass on the interior, is one of the few examples in North Carolina of the opulent skyscrapers that are the monuments of pre-Depression prosperity.”⁴⁹

Downtown Greensboro Historic District Boundary Decrease

This nomination includes four Boundary Decrease areas. Boundary Decrease Area A removes a noncontributing building from South Greene Street. Boundary Decrease Area B removes post-1982 construction and several vacant lots on South Elm Street. Boundary Decrease Area C removes a noncontributing building and post-1982 construction on South Elm and West McGhee Street, and Boundary Decrease Area D removes vacant lots on South Davie Street. These vacant lots and buildings are generally located on the periphery of the district and their removal does not result in the removal of any significant or architecturally distinctive properties from the district, nor does it affect the overall character or significance of the Historic District.

Downtown Greensboro Historic District Boundary Increase

The 1982 Downtown Greensboro Historic District focused on the historic commercial core of the city, associated with the city’s establishment and its role as the governmental, social, and commercial center of Guilford County. The 2004 Downtown Greensboro Historic District Additional Documentation served to recognize the continued growth of the city by expanding its period of significance, without altering its existing boundaries. This Boundary Increase represents the growth and expansion of the commercial core during the twentieth century and the continued role of the city as the governmental, social, and commercial center of Guilford County. The early twentieth-century buildings within the increase area share a similar context and development history with the 1982 district.

The Downtown Greensboro Historic District Boundary Increase is significant at the local level under Criterion A for Commerce. The 1982 Downtown Greensboro Historic District and 2004 Additional Documentation includes stores, banks, and professional offices constructed from the late-nineteenth through the mid-twentieth centuries. This commercial center expanded outward into Boundary Increase Areas A, B, and C where early and mid-twentieth century buildings housed stores, hotels, offices, banks, public buildings, and other services for city residents.

The Downtown Greensboro Historic District Boundary Increase is significant at the local level under Criterion A for Government/Politics as the county seat of Guilford County since 1808. The current courthouse, built in 1973, is the county’s seventh, with the previous courthouse, built in 1918, also remaining extant in Boundary Increase Area A. Both buildings are part of the

⁴⁹ Ruth Little-Stokes and McKeldon Smith, “Jefferson Standard Building,” Nomination to the National Register of Historic Places, 1976.

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Governmental Center, which also includes the 1973 Greensboro Municipal Building, arranged around a landscaped plaza. The 1975 Guilford County Law Enforcement Center is located adjacent to the Governmental Center. These buildings remain the center of government for Guilford County, which is one of Greensboro's primary employers.

The Downtown Greensboro Historic District Boundary Increase is significant at the local level under Criterion C for Architecture. The 1982 Downtown Greensboro Historic District and 2004 Additional Documentation retains representative examples of commercial and industrial architecture constructed from the late nineteenth century through the mid-twentieth century, and the Boundary Increase is a continuation of this development. The Boundary Increase includes early and mid-twentieth century styles, including the Classical Revival, Italian Renaissance Revival, Egyptian Revival, Art Deco, International, Modernist, New Formalist, and Brutalist styles.

The period of significance for the Boundary Increase begins 1893 with the construction of the oldest extant building, the West Market Street Methodist Episcopal Church, to 1975, to incorporate the architecturally significant 1973 Greensboro Municipal Building and Guilford County Courthouse, the 1974 North Carolina National Bank, and the 1975 Guilford County Law Enforcement Center. Buildings in the Boundary Increase illustrate the continued commercial and governmental growth of downtown Greensboro through the mid-1970s.

The Downtown Greensboro Historic District Boundary Increase includes four properties individually listed to the National Register. The Neoclassical Revival-style Guilford County Courthouse, built in 1918, was listed in 1979 under the "Courthouses in North Carolina" thematic nomination as "the most significant single governmental building... as a symbolic force and a functional center for community activity, the courthouse is without peer in North Carolina." Courthouses included in the nomination are significant at the statewide level under Criterion A for Community Planning, Landscape Architecture, Law, Politics/Government, and Social History, as well as under Criterion C for Architecture.⁵⁰ The West Market Street Methodist Episcopal Church, listed in 1985, is a Richardsonian Romanesque-style building designed by Pennsylvania architect S.W. Foulk and completed in 1893. According to the nomination form, the building is significant at the local level under Criterion A for Education, Religion, and Social History and under Criterion C for Architecture. This nomination also indicates the property is significant under Criterion B, though this area of significance is not adequately supported. It is the best-preserved example of the Richardsonian Romanesque style in the city, and during its long history served as a social center of its community, sponsoring the establishment of schools and churches throughout Greensboro.⁵¹ The United States Post Office and Courthouse, listed in 2014 and also known as the L. Richardson Preyer Federal Building, is

⁵⁰ Mary Ann Lee and Joe Mobley, "Courthouses in North Carolina," Thematic Nomination to the National Register of Historic Places, 1976.

⁵¹ Gayle Fripp, "West Market Street Methodist Episcopal Church, South (1893-1939)," Nomination to the National Register of Historic Places, 1985.

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significant at the local level under Criterion A for Politics/Government and under Criterion C for Architecture. It is a well-preserved example of the Art Deco style and was constructed in 1933 “as a direct result of the Public Buildings Act of 1926 and the early New Deal era effort to stimulate the economy and provide employment in the construction sector.”⁵² The Blue Bell Company Plant, listed in 2020, is significant at the local level under Criterion A for Industry and under Criterion C for Architecture. The nomination form notes the facility “exemplifies both early to mid-twentieth-century development of the textile industry in Greensboro and a state-of-the-art 1920s open-plan factory.”⁵³ Due to the inclusion of these resources, the Downtown Greensboro Historic District Boundary Increase is also significant at the local level under Criterion A for Community Planning, Education, Industry, Landscape Architecture, Law, Religion, and Social History. Because these areas of significance are derived from the inclusion of these buildings within the district boundary, context for these areas of significance is not included in this nomination but can be found within the individual nominations for these properties.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Historical Background and Commerce, Government/Politics, Industry, and Transportation Contexts

Early Greensboro, 1751-1950

Context for Greensboro’s settlement and early history may be found in the 1982 Downtown Greensboro Historic District nomination form, including context in the areas of commerce, government and politics, and transportation through 1930; the 1991 Historic and Architectural Resources of Greensboro Multiple Property Documentation Form, including context in the areas of commerce, politics and government, industry, and transportation through 1941; and the 2004 Downtown Greensboro Additional Documentation form, including context in the areas of commerce, industry, and transportation through 1950. This Additional Documentation includes additional historical background and context in these areas after 1945.

Modern Greensboro, 1945-1975

Greensboro continued to grow substantially after the Second World War as its businesses, industries, and educational facilities flourished. The textile industry remained strong in Greensboro through the mid-twentieth century. In 1946, Blue Bell Overall Company (which

⁵² Erica Kachmarsky and Christopher Hetzel, “United States Post Office and Court House,” Nomination to the National Register of Historic Places, 2014.

⁵³ Annie Schentag and Kerry Traynor, “Blue Bell Company Plant,” Nomination to the National Register of Historic Places, 2020.

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merged with VF Company in 1986) started producing Wrangler Jeans, which were designed specifically for rodeo cowboys. The company added a pattern department at 611 South Elm Street in Boundary Increase Area C in 1950 and moved its main office to 335 Church Court, north of the district, in 1958.⁵⁴ In 1963, Texfi Industries established a plant in Greensboro specializing in textured-filament yarn.⁵⁵ Other industries included Western Electric, which opened a coiled wire plant in the old Pamona cotton mill on the west side of the city in 1951. While tobacco was never as prominent an industry in Greensboro as it was in nearby Winston-Salem and Durham, Lorillard Tobacco opened a facility on East Market Street, outside the district, in 1955 and grew to one the city's largest employers by the mid-1970s.⁵⁶

By the mid-twentieth century, businesses in downtown Greensboro included drugstores, department stores, hardware stores, restaurants, and other specialty stores. Additionally, a number of office buildings were also erected in downtown Greensboro in the early twentieth century. Insurance companies were major employers and occupied some of the largest buildings. Jefferson Standard Insurance Company formed in 1912 when Security Life Insurance Company, Jefferson Life Insurance Company, and Greensboro Life Insurance Company merged. The company erected its landmark building at 101 North Elm Street in the historic district in 1922-1923 (NR1975). In 1968, Jefferson Standard Insurance Company merged with Pilot Life Insurance Company and Jefferson Standard Broadcasting Company to become the Jefferson-Pilot Corporation.⁵⁷ The company expanded their physical presence in downtown Greensboro with the construction of the Jefferson Pilot Building at 200 North Greene Street, in Boundary Increase Area A in 1990. The company also has office space within the 1974 North Carolina National Bank Building, located at 101 West Friendly Avenue in Boundary Increase Area A.

Smaller commercial districts in other areas of the city, outside of the downtown core, experienced growth during the mid-1900s as well. West of the Historic District, a small commercial area had developed in the early twentieth century on Tate Street on the east side of the University of North Carolina at Greensboro campus. This area included retail shops, restaurants, and the Cinema Theater, primarily serving students, faculty, and residents of the adjacent neighborhoods. East of the Historic District, a Black business district formed along East Market Street serving residents of the primarily African American neighborhoods to the east and south, as well as students attending North Carolina Agricultural and Technical University or Bennett College. By the mid-twentieth century, this commercial area had become the center of African American life in Greensboro, where students and residents visited restaurants, shopped, attended church, obtained health care, and enjoyed entertainment at the over seventy Black-owned businesses located there. Unfortunately, urban renewal and the widening of East Market

⁵⁴ The Blue Bell building at 335 Church Court was expanded after the merger with VF Corporation. The addition is 400 North Elm Street and was built between 1993 and 1998.

⁵⁵ Fripp, 135; Troxler, "Burlington Industries,"; Gigley, "Gate City Turns 200."

⁵⁶ Snow and Cole, "Greensboro,"; Fripp, 135-136.

⁵⁷ Lefler and Newsome, 585-586; Alexander R. Stoesen, "Jefferson-Pilot Corporation," *NCpedia*, www.ncpedia.org/jefferson-pilot-corporation.

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Street in the late 1960s and early 1970s had a devastating effect on the Black business district and many of these Black-owned businesses were demolished.⁵⁸

The two state-funded schools in Greensboro grew significantly in the mid-twentieth century. Established as the State Normal and Industrial School, the University of North Carolina at Greensboro opened in 1892 with 223 students. Renamed The Women's College of the University of North Carolina by mid-century, the school was the largest women's college in the country by 1959. In 1963, it became coeducational and was renamed the University of North Carolina at Greensboro.⁵⁹ North Carolina Agricultural and Technical State University was established in 1890 to serve African American students, opening its campus in Greensboro in 1893. The school grew significantly in the 1940s and 1950s, playing a critical role in the Civil Rights movement in downtown Greensboro in the 1960s. In 1967, the North Carolina General Assembly designated the Agricultural & Technical College for African American students a regional university, and it was renamed the North Carolina Agricultural & Technical State University. In 1972, it became a part of the University of North Carolina system.⁶⁰

The growth and expansion of industry, business, and educational facilities in the mid-twentieth century caused the population of Greensboro to nearly double from 1950 to 1970, and as a result, annexation had a profound impact on the city. The population was 74,389 in 1950, making Greensboro the third largest city in the state. The city limits were expanded in all directions in 1957, increasing the city's size from about eighteen square miles to over fifty square miles. The population grew to 131,711 by 1960, and in 1962, the town of Guilford College, west of Greensboro, was annexed, followed by the area south of Guilford College in 1969. By 1970, the population had reached 144,076, and Greensboro was the second largest city in the state behind only Charlotte. The northern section of city, known as Brightwood, was annexed in 1970. By 1980, the city had grown to over sixty square miles and a population of 154,383 people.⁶¹ However, with the annexation of new suburbs and construction of new shopping centers, businesses began to leave the downtown core.⁶²

Greensboro's physical landscape changed in the 1950s and 1960s, specifically because of changes to the city's infrastructure. By the 1950s, Greensboro had become a significant regional transportation center, with a large road system, a railway system that earned it the nickname "Gate City," and an airport terminal. In 1954, the city council adopted a plan to provide a more efficient road system through and around the city. Forbis Street was aligned with and renamed

⁵⁸ Otis L. Hairston, Jr., *Black America Series: Greensboro, North Carolina* (Charleston, SC: Arcadia Publishing, 2003), 62-69, 94, 101.

⁵⁹ Fripp, 136-137; Allen W. Trelease, "University of North Carolina at Greensboro," *NCpedia*, www.ncpedia.org/university-north-carolina-greensbor.

⁶⁰ Fripp, 136-137; Charles W. Wadlington, "North Carolina Agricultural and Technical State University," *NCpedia*, www.ncpedia.org/north-carolina-agricultural-and-tec.

⁶¹ Fripp, 131-132; Lefler and Newsome, 639; City of Greensboro, "A Look at Greensboro's City Government," Vertical File, Greensboro Historical Museum, Greensboro, NC.

⁶² Snow and Cole, "Greensboro".

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Church Street. Since the Carnegie Public Library had been demolished in 1950, Library Place was renamed Commerce Street and the 100-block has since been renamed John Wesley Way. In 1966, the six-mile east-west street that changed names from Friendly to Gaston to Madison avenues as it passed through downtown Greensboro was renamed Friendly Avenue to reflect the spirit of the city and the early Friends' settlement in the Guilford College area.⁶³

In 1963, the firm of Rogers, Taliaferro, Kostritsky, and Lamb developed a plan for downtown known as the Rogers Plan, which recommended simplifying traffic patterns, clearing sites for new office buildings, preserving "uptown" as a retail hub, creating a centralized government complex, making streetscape improvements, and expanding parks and plantings. Based on this master plan, a street improvement plan was adopted in 1965, municipal parking garages were opened in 1967 at 109 East Market Street, c.1970 at 220 North Greene Street, and in 1972 at 215 South Greene Street, all within Boundary Increase Area A. In addition, signage rules were put in place and electrical lines were buried to improve the appearance of the downtown streetscape.⁶⁴

The Rogers Plan also called for constructing a government complex to house both city and county offices, and the Greensboro-Guilford County Governmental Center was opened in 1973 in Boundary Increase Area A.⁶⁵ By this time, many Greensboro residents were concerned about the demolition of historic buildings in the city to make way for new construction, so the 1918 Guilford County Courthouse at 301 West Market Street (NR1979) was preserved and incorporated into the new complex, now housing the Guilford County Board of Elections. The Governmental Center also includes the Guilford County Courthouse at 201 South Eugene Street and the Greensboro Municipal Building at 300 West Washington Street, both designed by Raleigh-based Brutalist architect Eduardo Catalano. These three buildings are arranged around a landscaped plaza named in honor of Medal of Honor recipient Phill McDonald, who was killed in 1968 in Vietnam. Upon its completion, a commemorative booklet about the new facility noted, "Guilford County and the City of Greensboro celebrate the accomplishment as the result of their excellent inter-governmental relationship and of the progressive heritage of the community." City and county government remain one of the city's largest employers.⁶⁶

The Interstate Highway system connected Greensboro to Winston-Salem, Charlotte, and Durham via Interstates 40 and 85. Interstate 40 opened in 1958, extending along the south side of Greensboro and connecting Durham to Winston-Salem. It was followed in 1962 by Interstate 85, which was located south of I-40 and extended southwest to High Point and Charlotte.⁶⁷ A revised street plan was adopted in the 1960s, making Wendover Avenue, completed in 1966, a major

⁶³ Fripp, 133, 136.

⁶⁴ Fripp, 133-134.

⁶⁵ Fripp, 133-134.

⁶⁶ "City of Greensboro-Guilford County Governmental Center," 1973, Vertical File, Greensboro Historical Museum.

⁶⁷ Unknown Author, "Greensboro Timeline," Vertical File, Greensboro Historical Museum, Greensboro, North Carolina.

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thoroughfare that wrapped around the north side of the city, following parts of US-70 and US-220 and connecting the east and west ends of I-40.⁶⁸ The introduction of interstate highways contributed to the decline of both passenger and freight traffic on regional railroads. Dwindling usage caused the Southern Railway Passenger Depot #2 at 236 East Washington Street in the historic district to close in 1979, though it later reopened as a bus terminal and Amtrak station.

The post-World War II era brought residential and commercial suburban development to Greensboro, as it did to cities throughout the country. As residents constructed new homes in suburban areas, businesses, specifically retail businesses, followed. While small corridors of shops already existed in several neighborhoods, including College Heights and McAdoo Heights, large-scale suburban developments began to be constructed in the 1950s, most anchored by a chain grocery store. They included: Summit Shopping Center (1950), Lawndale Shopping Center (1950), Plaza/Irving Park Plaza (1951), Florida Street Shopping Center (1957), Friendly Center (1957), Southside Shopping Center (1958), and Northeast Shopping Center (1959). Suburban development continued to pull businesses away from downtown in the 1960s. At least eleven more shopping centers were constructed within the decade, and plans were made for the Four Seasons Mall, a 400,000 square foot center that was ultimately completed in 1974.⁶⁹

While Greensboro's downtown department stores remained viable through the 1960s, many survived by opening branch stores in satellite shopping centers. However, the impact of suburban shopping centers on downtown commerce was significant, and by the 1970s, large downtown department stores closed, including Belk in 1975, Thalheimer's in 1976, Meyer's in 1978, and S&H Kress Company in 1981.⁷⁰ Small businesses soon followed, unable to draw enough customers to sustain the downtown without their larger counterparts. Hotels also suffered from the loss of commerce downtown. King Cotton Hotel closed in 1965, followed by the O. Henry Hotel, which moved nearer to the new interstates where many new hotels were under construction. In 1972, there were 215 retail businesses in downtown Greensboro, but that number had dropped to 139 businesses just five years later.⁷¹

A Changing City, 1975-2018

Industry too changed in the mid- to late-twentieth century. Beginning in the late nineteenth century, textiles were the top industry in Greensboro, and as late as 1980, Cone Mills was still the city's largest employer.⁷² In the early 1980s, however, textile production in the state began to decline. Cone Mills' subsidiary, Revolution Mill, closed in 1982, and Cone Mills filed for bankruptcy in 2003. In the 1990s and early 2000s, textile mills were replaced as the city's top

⁶⁸ Fripp, 133, 136; "Greensboro Timeline."

⁶⁹ David Gwynn, "Greensboro History," *Groceteria.com*, <http://www.groceteria.com/place/north-carolina/triad/greensboro/greensboro-in-the-1930s/3>.

⁷⁰ Laura A.W. Phillips, "Downtown Greensboro Historic District (Amended)," Nomination to the National Register of Historic Places, 2004; Fripp, 137; "Greensboro Timeline."

⁷¹ Fripp, 137.

⁷² Fripp, 135.

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employers by the VF Corporation, a clothing manufacturer; Qorvo, formerly RF Micro Devices, which manufactures radio frequency systems; and Honda Aircraft Company, which manufactures the HondaJet. Financial institutions including United Guaranty Corporation and Jefferson-Pilot Corporation (later purchased by Lincoln Financial Group), remained major employers from the 1960s through the late-twentieth century.⁷³

In contrast to the apparent struggles of downtown businesses, Greensboro's population continued to grow during the second half of the twentieth century. In 1972, there were 154,553 people living in the 60 square miles within the city limits, and the city's 1972-1973 Annual Report noted the addition of two fire stations, two community centers, two parks, and a children's zoo.⁷⁴ By 1988, the population had grown to 193,860 residents.⁷⁵ To combat the drastic decline in downtown commerce due to suburban development, city officials began seeking new opportunities to bring dollars back to downtown. Although efforts to establish a new convention center failed, a redevelopment project on North Elm Street, north of the historic district, razed a number of early buildings to make way for the Southern Life Center, built by the Southern Life Insurance Company in 1980.⁷⁶ A new airport terminal was completed west of town in 1983 and renamed Piedmont Triad International Airport in 1987.⁷⁷

By the 1970s, the demolition of older buildings, caused concern among many of Greensboro's citizens who feared the city would become detached from its history. Preservation efforts in the 1970s resulted in the incorporation of the 1918 Guilford County Courthouse (NR1979) into the 1973 Government Complex in Boundary Increase Area A; the revitalization of businesses in the 300-600 block of South Elm Street in the Historic District; and the preservation of the Carolina Theater at 308-310 South Greene Street in the Historic District.⁷⁸ The first local historic districts soon followed, as College Hill was established in 1980, Fisher Park in 1982, and Aycock in 1984. The Downtown Greensboro Historic District was listed in the National Register of Historic Places in 1982.⁷⁹

Downtown Greensboro remains the center of city and county government. The rehabilitation of the Southern Railway Passenger Station #2 at 236 East Washington Street in the Historic District as a bus station, the Cascade Saloon at 408-410 South Elm Street in the Historic District as offices, and other commercial and industrial buildings as restaurants, retail, and residential units all contribute to a vibrant downtown core. New construction downtown includes a public library,

⁷³ Snow and Cole, "Greensboro."

⁷⁴ City of Greensboro, "Annual Report, City of Greensboro, North Carolina, 1972-1973," Guilford File, Vertical File, Greensboro Public Library, Greensboro, North Carolina.

⁷⁵ Unknown Author, "Greensboro, North Carolina, 1988-1989," Vertical File, Greensboro Historical Museum, Greensboro, North Carolina.

⁷⁶ Fripp, 137-138; "Original O. Henry Hotel," *O. Henry Hotel*, www.ohenryhotel.com/original.

⁷⁷ "Greensboro Timeline."

⁷⁸ Fripp, 134-135.

⁷⁹ "Greensboro Timeline."

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the adjacent Center City and LeBauer Parks, and the Steven Tanger Center for the Performing Arts, all immediately north of the city's historic commercial core.

African American Ethnic Heritage and Civil Rights Context⁸⁰

The Sit-ins of 1960

The built environment was not the only aspect of the city that changed dramatically through the mid-twentieth century. Greensboro's political climate during this time focused on race and gender equality, and as a result, a number of women and African Americans held local and state offices for the first time. In 1947, Elreta Melton Alexander-Ralston opened a law office in Greensboro. She was the first African American woman to earn a J.D. from Columbia Law School and the first African American woman to practice law in North Carolina.⁸¹ Her office was located on East Market Street, east of the Historic District, in the city's Black business district. The city elected Julia Dwiggins, its first White city councilwoman, in 1949. The first African American councilman, Dr. William Hampton, was elected in 1951, followed by Waldo Falkener in 1959.⁸²

By 1950, approximately thirty percent of the city's population was African American, and African Americans had obtained representation on the city council and school board. As Duke University history professor William Chafe observed, "Greensboro prided itself on a reputation for racial tolerance."⁸³ However, this perception was, in fact, a paradox. There were dramatic differences in economic status between the races, with limited opportunities for African Americans. The median income for African Americans was only 40 percent of the city's total, with most African Americans working as maids, cooks, nannies, and other personal services. Segregation remained the status quo in schools and businesses throughout the city.⁸⁴ By the late 1950s, Chafe notes, "The black community seemed eager and ready for a new era of race relations."⁸⁵ The African American community certainly had support; Greensboro boasted one of the largest chapters of the National Association for the Advancement of Colored People (NAACP) in the state. Further encouragement came in the form of Reverend Martin Luther King, Jr., who spoke at Bennett College in 1958, telling a packed house that "American racism must be brought to the court of justice and eradicated through active, loving protest."⁸⁶

⁸⁰ Throughout this section, the generally accepted capitalization of African American, Black, and White are used with the exception of quoted material, for which capitalization has not been altered from the original source. In addition, the terms African American and Black are used interchangeably throughout this section.

⁸¹ H.A. Sieber, *Holy Ground* (Greensboro, NC: Tudor Publishers, Inc., 1995), 77; Virginia L. Summey, "Ralston, Elreta Melton Alexander," *NCpedia*, www.ncpedia.org/ralston-elreta-melton-alexander.

⁸² Snow and Cole, "Greensboro"; Fripp, 138.

⁸³ William H. Chafe, *Civilities and Civil Rights: Greensboro, North Carolina, and the Black Struggle for Freedom* (Oxford: Oxford University Press, 1980), 6.

⁸⁴ Chafe, *Civilities and Civil Rights*, 14-19.

⁸⁵ Chafe, *Civilities and Civil Rights*, 37.

⁸⁶ Chafe, *Civilities and Civil Rights*, 80.

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Greensboro came into the national spotlight on February 1, 1960, when four students from the Agricultural & Technical College of North Carolina (now North Carolina A&T University, NC A&T, east of the Historic District) attempted to place an order at the “white only” lunch counter at Woolworth’s (132 South Elm Street in the Historic District) and refused to leave even when the staff denied them service. In doing so, David Richmond, Franklin McCain, Ezell Blair, Jr., and Joe McNeil, freshmen who met in classes at NC A&T, became known as “The Greensboro Four.”⁸⁷

Though all four students expected to be arrested, the day concluded with very little response from White authorities. “I expected to go to jail the first day, and I expected to be in jail a week or a month,” recalled McNeil.⁸⁸ The police were called, however the manager of the store chose not to press charges for trespassing. “We even went to the library,” Richmond later remembered, “and checked on some of the statutes in the North Carolina law book about this. And we realized that we weren’t breaking a law. Civil disobedience, that was all. In fact, when the police came down, they didn’t know what to do. They just stood there.”⁸⁹ When the lunch counter closed for the day, the students returned to campus.⁹⁰

They later recalled that there was not any one particular catalyst that led to their actions at Woolworth’s that day, but rather the cumulative effect of a lifetime of macro- and microaggressions toward African Americans.⁹¹ They had personally experienced segregationist policies and discrimination; heard Little Rock, Arkansas, students speak about their experiences during the integration of schools there; and participated in discussions about the Montgomery, Alabama, bus boycotts.⁹² McNeil felt that his high school teachers had influenced him strongly. “[They] would pretty much tell you what your rights were as citizens,” he recalled, “so there are some real solid, inspirational-type teachers in the Black high school. I think they pretty much imbued not only myself, but others with a real sense of ‘Go out and do something.’”⁹³ Similarly, Blair later recalled that Dr. King’s speech was “so strong that I could feel my heart palpitating. It

⁸⁷ Ezell Blair, Jr., joined the Islamic Center of New England and changed his name to Jibreel Khazan in 1968. He is referred to in this document by his name at the time of the events described herein, Ezell Blair, Jr.

⁸⁸ Oral History Interview with Joseph McNeil; Oral History Interview with David Richmond.

⁸⁹ Oral History Interview with David Richmond.

⁹⁰ Alexander R. Stoesen, “Greensboro Sit-Ins,” *NCpedia*, <https://www.ncpedia.org/greensboro-sit-ins>.

⁹¹ Chafe, *Civilities, and Civil Rights*, 82; Snow and Cole, “Greensboro”; Lefler and Newsome, 695; “Greensboro Timeline.”

⁹² Chafe, *Civilities and Civil Rights*, 80-81; Oral History Interview with Joseph McNeil by William Chafe, 1978, William Henry Chafe Oral History Collection, Duke University, via “Civil Rights Greensboro,” University of North Carolina at Greensboro Digital Collections, <https://gateway.uncg.edu/islandora/object/duke:41>; Oral History Interview with David Richmond by William H. Chafe, c.1978, William Henry Chafe Oral History Collection, Duke University, via “Civil Rights Greensboro,” University of North Carolina at Greensboro Digital Collections, <https://gateway.uncg.edu/islandora/object/duke%3A42>.

⁹³ Oral History Interview with Joseph McNeil.

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brought tears to my eyes.”⁹⁴ They decided to take action through the sit-in, even though, as Richmond later recalled, “All of us were afraid. But we went and did it.”⁹⁵

Word of the event spread quickly around the NC A&T campus, and the following day, The Greensboro Four were joined by twenty-one other students from NC A&T.⁹⁶ One of the participants, Lewis Brandon, recalled that his roommate had heard about the sit-in and, though neither of them knew The Greensboro Four, suggested, “why don’t we go down there and do it? So we did.”⁹⁷ They arrived at Woolworth’s the afternoon of February 2 and took seats at the lunch counter with The Greensboro Four and other students. “We just basically conversed amongst ourselves,” Brandon recalled. “We just sat there, and people basically ignored us.”⁹⁸

The demonstration continued to grow as more students from NC A&T, Bennett College (east of the Historic District), and Dudley High School (southeast of the Historic District), as well as White students from the Women’s College in Greensboro (now the University of North Carolina at Greensboro, UNC-G, west of the Historic District) joined the protest. Within days, several hundred students were participating, spilling out of Woolworth’s to the lunch counter at Kress (208-210 South Elm Street in the Historic District) as well. Young White people began to harass the demonstrators, and three White men were arrested for setting fire to the jacket of an African American protestor at the Woolworth’s counter. The protest became more organized with the establishment of a Student Executive Committee for Justice, co-chaired by students from NC A&T and Bennett College, which began planning the sit-ins and communicating those plans to their respective student bodies. Students brought schoolwork to occupy their time, arranged carpools for participants, and signed up for shifts at the counter.⁹⁹

The sit-ins peaked by Saturday, February 6, 1960, with hundreds of students flooding downtown Greensboro. Nell Coley, a teacher at Dudley High School who supported the student protests, observed the events at Woolworth’s that day: “...here were these black kids lined around this counter with books in their hands... and the white kids had Confederate flags in their hands.”¹⁰⁰ Both Woolworth’s and Kress were forced to close early, and remarkably, no violence between Black protestors and White crowds took place. At a mass meeting of about 1,600 students that evening, the group agreed to a moratorium on demonstrations to allow Black and White leaders to negotiate terms of desegregation in Greensboro. By late February, the mayor had convened a

⁹⁴ Chafe, *Civilities and Civil Rights*, 80-81.

⁹⁵ Chafe, *Civilities and Civil Rights*, 82-83.

⁹⁶ Chafe, *Civilities and Civil Rights*, 83-84.

⁹⁷ Oral History Interview with Lewis A. Brandon, III, by B. Bernetiae Reed, December 11, 2014, R-0824, Southern Oral History Program Collection #4007, Southern Historical Collection, Louis Round Wilson Special Collections Library, University of North Carolina at Chapel Hill.

⁹⁸ Oral History Interview with Lewis Brandon.

⁹⁹ Chafe, *Civilities and Civil Rights*, 83-85; Oral History Interview with Lewis Brandon.

¹⁰⁰ Chafe, *Civilities and Civil Rights*, 85.

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special committee of representatives from the Merchants Association, the Chamber of Commerce, and the City Council to address the concerns of the protestors.¹⁰¹

The committee was led by Edward Zane, a city-councilman and executive at Burlington Industries. Soon after his appointment as committee chair, Zane met with several hundred students in the auditorium on the NC A&T campus. "And I talked with them," he recalled, "and they gave me their point of view, and they felt that the segregation was wrong; that they were accepted in any other department... but when they went to the eating counter, they were refused." Zane agreed with the students and promised "to do everything in [his] power to get the situation corrected."¹⁰²

Zane took the students' complaints to the committee and recommended the business owners either serve African American patrons or close their lunch counters entirely. However, owners were unwilling to lose business by closing the counters, and committee members were largely focused on maintaining the racial status quo. Instead, it was suggested that they provide two lunch counters, one for White customers and one for Black customers, but the students immediately rejected this proposal and the resulting continuation of segregation.¹⁰³ Franklin McCain felt "that was the biggest insult I think we ever had throughout any negotiations with anybody."¹⁰⁴ By April, Zane concluded the group had failed to achieve any measure of desegregation, telling the students, "There isn't any need of my telling you that there's any hope. They're just not going to do it."¹⁰⁵

Demonstrations resumed immediately following this announcement, and quickly escalated as national Black leaders joined local leaders in encouraging continued protest. Thurgood Marshall, an attorney for the NAACP, spoke at Bennett College on April 3, 1960, and advised students to continue protesting until they achieved full desegregation. Dr. King returned to Greensboro that month, urging students to prepare for jail and to organize continued protest through the summer months when many college students would leave Greensboro temporarily. Dr. George Simkins, a Greensboro dentist and Black community leader, pressed African American shoppers to avoid businesses that refused to serve Black patrons at both retail and lunch counters. The Greensboro Men's Club, one of the most well-respected organizations for African American professionals in the city, also supported the demonstrations, issuing a statement denouncing any solution that

¹⁰¹ Chafe, *Civilities and Civil Rights*, 85-86, 90-93; Oral History Interview with Lewis Brandon.

¹⁰² Oral History Interview with Edward Zane by William H. Chafe, no date, William Henry Chafe Oral History Collection, Duke University, via "Civil Rights Greensboro," University of North Carolina at Greensboro Digital Collections, <https://gateway.uncg.edu/islandora/object/duke%3A63>.

¹⁰³ Oral History Interview with Edward Zane; Chafe, *Civilities and Civil Rights*, 85-86, 90-93; Oral History Interview with Lewis Brandon; Oral History Interview with Jibreel Khazan and Franklin McCain by Eugene Pfaff, Jr., October 20, 1979, Greensboro Voices Collection, "Civil Rights Greensboro," University of North Carolina at Greensboro Digital Collections, <http://libcdm1.uncg.edu/cdm/ref/collection/CivilRights/id/915>.

¹⁰⁴ Oral History Interview with Jibreel Khazan and Franklin McCain.

¹⁰⁵ Oral History Interview with Edward Zane; Chafe, *Civilities and Civil Rights*, 85-86, 90-93; Oral History Interview with Lewis Brandon.

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included any continuation of segregated facilities. Black business owners pledged bail funds for students if needed, and Black churches offered space and supplies to support communication about demonstration events.¹⁰⁶

In an effort to avoid the continuing protests, Kress closed its lunch counter whenever a Black patron approached, while Woolworth's closed its lunch counter entirely.¹⁰⁷ These measures were in vain, however. With the firm support of African American adults in Greensboro, students staged a sit-in at Kress on April 21, 1960, and refused to leave, even when threatened with arrest. Brandon, who participated in the event, recalled, "Forty-five of us got arrested. We went into Kress and took up space at the lunch counter there. And we refused to leave, so we were arrested for trespassing. We were fingerprinted, and we were photographed, and we were detained for a couple of hours."¹⁰⁸ Business leaders posted their bail, and attorneys Kenneth Lee of Greensboro, and Floyd McKissick and Conrad Pearson of Durham assisted the students to plead no contest. Brandon recalled, "We had top notch lawyers... we weren't really worried or concerned about what was going to happen next cause we felt we were in good hands."¹⁰⁹ The courts eventually accepted the no contest pleas, and the students received no jail time or other punishment.¹¹⁰

Near the end of the school year, protest leaders met with students at Dudley High School about continuing the demonstrations during the summer months. Brandon participated in the meeting, noting, "We got them to agree to take over the demonstrations for the summer. And so we left and went home, and the students at Dudley did the rest."¹¹¹ Bill Thomas – the head of the NAACP Youth Chapter and student at Dudley High School and later NC A&T – coordinated the summer events, keeping pressure on businesses to integrate and deeply affecting sales. The Dudley students expanded protests from Woolworth's and Kress to also include the tearoom at Meyer's Department Store (200-206 South Elm Street in the Historic District), considered the "big three" of Greensboro's downtown businesses. Faced with continued protests by African American demonstrators, lost business among both White and Black patrons, and as much as a 25% drop in revenues, all three store owners agreed to desegregate their lunch counters on July 25, 1960.¹¹²

The Continued Struggle for Racial Equality

¹⁰⁶ Chafe, *Civilities and Civil Rights*, 93-96. Note: The Greensboro Men's Club was formed in 1930 by faculty members from NC A&T, becoming one of the most respected African American organizations in the city. An all-male professional organization, the club had an important role in the Civil Rights Movement, leveraging their collective power and influence to bring about social change for African Americans. Greensboro Men's Club, "History," <https://www.greensboromensclub.org/about/history>.

¹⁰⁷ Chafe, *Civilities and Civil Rights*, 94.

¹⁰⁸ Oral History Interview with Lewis Brandon.

¹⁰⁹ Oral History Interview with Lewis Brandon.

¹¹⁰ Oral History Interview with Lewis Brandon.

¹¹¹ Oral History Interview with Lewis Brandon.

¹¹² Chafe, *Civilities and Civil Rights*, 97-98; Oral History Interview with Lewis Brandon; Snow and Cole, "Greensboro"; Lefler and Newsome, 695; Oral History Interview with Joseph McNeil.

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Despite the relative success of the 1960 sit-ins, their impact and focus had been specific to the city's lunch counters; therefore, many of Greensboro's other businesses and institutions clung to segregation policies. Most restaurants, schools, theaters, and private organizations remained segregated, and the vast majority of employers did not support equal hiring practices.¹¹³ The city's White residents and businesses owners seemed determined to maintain the status quo by instituting only token desegregation, but the Black community did not hesitate to show that "tokenism would no longer suffice and that substantive change must come, by force if necessary."¹¹⁴ As a result, protests continued through the early 1960s, with students from NC A&T and Bennett College continuing to take the lead.¹¹⁵

In January 1961, Dr. Simkins, by then president of the Greensboro NAACP chapter, encouraged the students to give their attention to the continued segregation of theaters in the city. The Carolina Theater (308-310 South Greene Street in the Historic District) and National Theater (no longer extant) relegated Black patrons to their balconies, while the Cinema (326 Tate Street west of the Historic District) and Center Theaters (217 South Elm Street in the Historic District) did not serve African American patrons at all. When *Porgy and Bess*, a film about African American characters and starring a prominent African American actors, came to the Cinema Theater, Dr. Simkins suggested "that we might want to go out there and see if we could get in," Brandon recalled. "And so we did, and we were refused." As a result, the students began to hold daily demonstrations at the Cinema Theater, soon expanding to the other theaters as well.¹¹⁶

Starting in September 1962, daily demonstrations were held at the S&W Cafeteria and the Mayfair Cafeteria (both no longer extant). By October, these had given way to weekly marches of 1,500 to 2,000 participants, who processed from the nearby college campuses to downtown. On Thanksgiving Day, forty-eight demonstrators were arrested for trespassing at the cafeterias.¹¹⁷ In 1963, protests at the cafeterias expanded to include protests at McDonald's and Best Burger locations in the city as well – the latter offering concrete benches outside the restaurant to White patrons, while African Americans were required to leave the premises entirely after purchasing food.¹¹⁸ Brandon recalled picketing a Best Burger restaurant on Lee Street (west of the Historic District) and being confronted by a White mob while walking back to the NC A&T campus. "We were on Sullivan and there was this mob in front of us," he remembered. He had turned to hurry along his companions, "and this guy hit me in the base of the head, and I suffered a concussion. I didn't fall. If I had fallen, I would probably have been

¹¹³ Chafe, *Civilities and Civil Rights*, 107-110.

¹¹⁴ Chafe, *Civilities and Civil Rights*, 110.

¹¹⁵ Sieber, 77; "Greensboro Timeline"; "Historical Map and Timeline," *Civil Rights Greensboro*, University of North Carolina at Greensboro, Digital Collections, <http://libcdm1.uncg.edu/cdm/timeline/collection/CivilRights>.

¹¹⁶ Oral History Interview with Lewis Brandon; "Negro Boys Picket Theater," *Greensboro Daily News*, January 16, 1961, *Greensboro News & Record Archives*, <https://greensboro.newsbank.com>.

¹¹⁷ Chafe, *Civilities and Civil Rights*, 112-113; Oral History Interview with Lewis Brandon.

¹¹⁸ Oral History Interview with Lewis Brandon; Chafe, *Civilities and Civil Rights*, 119-121.

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stomped.”¹¹⁹ The students were soon picked up in a car by a White ally and they returned to campus, where White mobs arrived and threw rocks at their dormitory that night.¹²⁰

“Things kept escalating after that point,” Brandon recalled. That May, students began to allow themselves to be arrested in huge numbers, aiming to tax the logistics of holding so many people in custody while simultaneously exhausting police officers. Black leaders “offered advice on how to provoke arrest without incurring violence.”¹²¹ Within a matter of days, over one thousand students had been arrested, filling the local jails, county prison farms, the Central Carolina Rehabilitation Hospital that had once served as the polio hospital, and the National Guard Armory. Women in the community organized to provide food to students being held by police, while Dr. Willa Player, president of Bennett College, organized faculty to bring schoolwork and mail to the students.¹²²

By 1963, Jesse Jackson had become involved in the demonstrations in Greensboro. Already a charismatic student leader at NC A&T, serving as student body president, he often participated in marches and demonstrations in downtown Greensboro, in particular leading prayers and giving speeches. He and other student leaders worked cooperatively with Police Captain William Jackson, who believed that temperance would outlast the demonstrators’ resolve and allow a return to the status quo.¹²³ Captain Jackson described his relationship with Jesse Jackson, saying, “We never had any trouble. Jesse would tell me what he was going to do and I’d say you can’t do that... or you can do it this way. And we had an understanding.”¹²⁴ Marches and protests escalated in downtown Greensboro throughout May 1963, each drawing hundreds of participants. These events disrupted commerce downtown, causing some business owners to seriously contemplate desegregation, while others stood firm that they had the right to serve – or deny service to – any patron, for any reason.¹²⁵ Mayor David Schenck agreed with the latter. “The mayor would not meet with us, would not talk to us, would not communicate,” Brandon admonished. “He wasn’t doing anything. He wasn’t going to end it.”¹²⁶

The mutual understanding between protestors and police changed on Wednesday, June 5, 1963. That evening there was a march of about seven hundred demonstrators through downtown Greensboro, but this time, student leaders did not notify Captain Jackson.¹²⁷ Though previous marches had been silent marches, this time demonstrators sang and clapped as they marched through the city. “And the sound coming off the buildings down there,” remembered Brandon, “it was a different sound.” Participants crowded the sidewalks of the downtown business district,

¹¹⁹ Oral History Interview with Lewis Brandon.

¹²⁰ Oral History Interview with Lewis Brandon.

¹²¹ Chafe, *Civilities and Civil Rights*, 121.

¹²² Chafe, *Civilities and Civil Rights*, 122, 129; Oral History Interview with Lewis Brandon.

¹²³ Chafe, *Civilities and Civil Rights*, 125-126.

¹²⁴ Chafe, *Civilities and Civil Rights*, 126.

¹²⁵ Chafe, *Civilities and Civil Rights*, 133-143.

¹²⁶ Oral History Interview with Lewis Brandon; Chafe, *Civilities and Civil Rights*, 143.

¹²⁷ Chafe, *Civilities and Civil Rights*, 142-143; Oral History Interview with Lewis Brandon.

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then went to City Hall, then located at 200 North Greene Street (now the Jefferson-Pilot Parking Deck), where they sat down outside the police station. Brandon recalls, "Captain Jackson... ran out and [said] 'You've got ten minutes to get out of here.' So we asked Jesse [Jackson] to pray, then we sang *The Battle Hymn of the Republic*. Then we got up and marched back to [the NC A&T campus] and dispersed."¹²⁸

The following day, Thursday, June 6, 1963, Captain Jackson issued an arrest warrant for Jesse Jackson on charges of inciting to riot. "It could have been anybody who got arrested," Brandon later recalled, "since Jesse was the most visible at that point, the decision to arrest him was the one that the city made."¹²⁹ At the Church of the Redeemer (no longer extant) near the NC A&T and Bennett College campuses, Jesse Jackson addressed a large crowd of African American demonstrators, as well as members of the press, who had gathered there. Captain Jackson arrived and carried out the arrest, which was widely publicized. Later that day, over one thousand African Americans gathered at Providence Baptist Church (no longer extant), then marched to the intersection of Market and Elm streets in the Historic District, known as Jefferson Square, where they danced, chanted, sang freedom songs, and sat in the street. Police were unable to break up the demonstration, arresting nearly three hundred people, and witnesses later recalled the change in the tone of the demonstration to be much more tense and hostile than previous events leading to that point.¹³⁰ Brandon participated in the march and later recalled, "that night, people turned out at the march downtown at Jefferson Square, sitting in the middle of the street. That was the last time we demonstrated. The mayor the next day called for a meeting of the merchants."¹³¹ Mayor Schenck found he could no longer fail to act, and on June 7 announced that the city had no choice but to support the desegregation of public spaces. By late June 1963, about one-quarter of Greensboro's restaurants had desegregated, including the S&W Cafeteria, as well as three motels and the four theaters, and the city had instituted non-discrimination hiring and promotion policies.¹³²

Statewide and National Significance of Greensboro's Sit-in Movement

Though the struggle for racial equality in Greensboro continued throughout the 1960s, a national movement was sparked by The Greensboro Four and the 1960 sit-ins. Prior sit-ins took place at Jack Spratt Coffee House in Chicago, Illinois, in 1942; Royal Ice Cream in Durham, North Carolina, in 1957; Dockum Drug Store in Wichita, Kansas, in 1958; Katz Drug Store in

¹²⁸ Oral History Interview with Lewis Brandon

¹²⁹ Oral History Interview with Lewis A. Brandon III by Eugene E. Pfaff, Jr., June 3, 1981, Greensboro Voices Collection, "Civil Rights Greensboro," University of North Carolina at Greensboro Digital Collections, <https://gateway.uncg.edu/islandora/object/oh%3A23>.

¹³⁰ Chafe, *Civilities and Civil Rights*, 143; Oral History Interview with Lewis Brandon.

¹³¹ Oral History Interview with Lewis Brandon.

¹³² Chafe, *Civilities and Civil Rights*, 144-147; "4 Theaters Desegregate," *[Raleigh] News & Observer*, June 27, 1963, www.newspapers.com.

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Oklahoma City, Oklahoma, in 1958; and a number of other cities in both the North and South.¹³³ Though most of these demonstrations achieved some success, they were fairly isolated events that did not spark similar action outside the affected communities. Publicity, which was lacking during these early sit-ins, was one of the key factors leading to the widespread impact of the Greensboro sit-ins. David Richmond later noted, “When we went down [to Woolworth’s], it caught the six o’clock news.”¹³⁴ Historian William Chafe assessed the Greensboro sit-ins as “a watershed in the history of America,” noting that, “Although similar demonstrations had occurred before, never in the past had they prompted such a volcanic response.”¹³⁵ Chafe goes on to explain that, “from a white point of view, the message [in Greensboro] was different, because for the first time, whites could not avoid hearing it.”¹³⁶

And the “volcanic response” Chafe described was immediate – by the third day of the Greensboro sit-ins, newspapers and news stations across North Carolina carried stories of the event. George Williamson, a student at Wake Forest University in Winston-Salem, recalled, “I saw those four guys in Greensboro on my TV, and they were my age and they were in college and they were only 30 miles away. I remember one of them saying ‘it isn’t fair’... and it set me to thinking.”¹³⁷ By the following week, similar sit-ins were taking place in Winston-Salem, Durham, Charlotte, and Raleigh. And like Greensboro, sit-ins in these cities also got results: Winston-Salem began to desegregate downtown businesses in May 1960, followed by Durham and Charlotte in 1963, and Raleigh by 1964.

As news coverage of the sit-ins spread beyond the borders of North Carolina, so did the sit-ins themselves. Within another week – about mid-February – additional sit-ins were happening across the South.¹³⁸ Demonstrations began in Nashville on February 13, 1960, where around five hundred students organized at Fisk University to stage sit-ins at lunch counters at Woolworth’s, Kresge’s, and McClellan’s.¹³⁹ About two hundred students participated in sit-ins at downtown department store lunch counters in Richmond, Virginia, starting on February 20.¹⁴⁰ On March 15, nearly two hundred students in Atlanta began sit-ins at ten lunch counters and cafeterias in

¹³³ “James Farmer: A Chicago Lunch Counter Sit-In,” *Encyclopedia of Chicago*, <http://encyclopedia.chicagohistory.org/pages/1496.html>; Dennis Daniels, “Royal Ice Cream Sit-In,” *NCpedia*, <https://www.ncpedia.org/royal-ice-cream-sit-in>; Kansas Historical Society, “Dockum Drug Store Sit-In,” *Kansapedia*, <https://www.kshs.org/kansapedia/dockum-drug-store-sit-in/17048>; Oklahoma Historical Society, “Luper, Clara Shepard (1923-2011),” *The Encyclopedia of Oklahoma History and Culture*, <https://www.okhistory.org/publications/enc/entry?entry=LU005>; Henry Hampton and Steve Fayer, *Voices of Freedom: An Oral History of the Civil Rights Movement from the 1950s Through the 1980s* (New York, NY: Bantam Books, 1990), 53.

¹³⁴ Oral History Interview with David Richmond.

¹³⁵ Chafe, *Civilities and Civil Rights*, 71.

¹³⁶ Chafe, *Civilities and Civil Rights*, 99.

¹³⁷ Cheryl Walker, “Remembering the Winston-Salem Sit-in,” *Wake Forest [University] News*, February 1, 2010, <https://news.wfu.edu/2010/02/01/remembering-the-winston-salem-sit-in>.

¹³⁸ Chafe, *Civilities and Civil Rights*, 84-86.

¹³⁹ Hampton and Fayer, *Voices of Freedom*, 53-57.

¹⁴⁰ Deborah D. Douglas, *U.S. Civil Rights Trail* (Berkley, CA: Hatchett Book Group, 2021), 385.

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the downtown area.¹⁴¹ Sixty-five demonstrators in Birmingham participated in lunch counter sit-ins at Woolworth's, Kress, Loveman's, Pizitz, and Britt's beginning on April 3.¹⁴²

The *Raleigh News and Observer* observed, "the picket line now extends from the dime store to the United States Supreme Court and beyond that to national and world opinion."¹⁴³ By mid-April, about fifty thousand demonstrators had staged sit-ins in seventy-eight cities throughout the South.¹⁴⁴ And the movement continued to grow. Students from Tougaloo College began sit-ins at Woolworth's in Jackson, Mississippi on May 28.¹⁴⁵ Meanwhile, people in northern cities had begun picketing Woolworth's and other chain stores with segregationist policies at their southern locations.¹⁴⁶ These nonviolent, highly publicized, sit-ins and economic boycotts achieved results: on July 25, 1960, Woolworth's corporate office in New York City agreed to desegregate all lunch counters, and less than a year after the sit-ins began, over one hundred lunch counters at department stores throughout the South had been desegregated in response to these protests.¹⁴⁷

Though White mobs commonly assaulted demonstrators and violence did erupt in some cities during sit-ins, most notably Jackson, Mississippi, in 1963, overall the sit-in movement was remarkably nonviolent, helping students to gain support for their cause. "It was the only thing we could do – we couldn't afford to be violent," recalled Joseph McNeil. "We figured that if we did become violent, we'd blow it. We'd blow the image we were trying to project. And to a very large degree, when people tried to make us violent and did these things to us, it just heightened the cruelty of the entire situation."¹⁴⁸

Ezell Blair, Jr., later recalled, "We didn't want to put the world on fire, we just wanted to eat."¹⁴⁹ However unexpected the repercussions may have been, the impact of their actions was much more significant than a meal at a lunch counter. Dr. King said he believed the sit-ins were "the turning point of the civil rights movement" when he returned to Greensboro in 1963.¹⁵⁰ "The Greensboro sit-ins will justifiably be seen as the catalyst that triggered a decade of revolt – one of the greatest movements in history toward self-determination and human dignity," Chafe concluded. "Starting with four students, a mass movement had flashed across the country."¹⁵¹

¹⁴¹ Edward A. Hatfield, "Atlanta Sit-ins," *New Georgia Encyclopedia*, <https://www.georgiaencyclopedia.org/articles/history-archaeology/atlanta-sit-ins>.

¹⁴² Douglas, *U.S. Civil Rights Trail*, 163.

¹⁴³ Chafe, *Civilities and Civil Rights*, 86.

¹⁴⁴ Hampton and Fayer, *Voices of Freedom*, 61.

¹⁴⁵ Douglas, *U.S. Civil Rights Trail*, 193.

¹⁴⁶ Chafe, *Civilities and Civil Rights*, 84-86.

¹⁴⁷ Chafe, *Civilities and Civil Rights*, 102; Douglas, *U.S. Civil Rights Trail*, 483.

¹⁴⁸ Oral History Interview with Joseph McNeil.

¹⁴⁹ Oral History Interview with Jibreel Khazan and Franklin McCain.

¹⁵⁰ Sieber, 59; "Greensboro Timeline."

¹⁵¹ Chafe, *Civilities and Civil Rights*, 86, 98.

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Architecture Context

Until the late nineteenth century, commercial, industrial, institutional, and residential buildings were built adjacent to one another throughout downtown Greensboro. Although now largely absent from the downtown landscape, residential buildings fronted Elm Street as late as 1879 and were often located on the same block as commercial or industrial buildings. However, in the late nineteenth century, new residential construction was relegated to residential suburbs the outer edges of downtown.¹⁵² A single institutional building, the West Market Street Methodist Church (NR1985), remains within Boundary Increase Area A, though other churches are located adjacent to residential areas north and west of the district. The 1893 Romanesque Revival-style church is the oldest building in the Boundary Increase and features founded arches, contrasting exterior materials, and turrets, all characteristic of the style, which was popular in the late nineteenth century.

Early industrial development occurred primarily on the edges of the downtown commercial district near the railroads, where products could be easily shipped to both nearby and remote factories and wholesale and retail businesses. However, by the mid-twentieth century, most industries had relocated out of downtown.¹⁵³ As a result, there are few industrial buildings remaining within the Historic District. Those that remain extant generally date from 1890 to 1940, with earlier examples illustrating Italianate-style detailing, becoming more streamlined and utilitarian in the twentieth century. The Oak Hill Hosiery Mill was built c.1890 at 110-112 West Lewis Street, between commercial buildings fronting on South Elm Street and a railroad line that extends south from downtown Greensboro to Pleasant Garden and Climax in the southern part of Guilford County. Located adjacent to the commercial core, this two-story, Italianate-style industrial building has commercial storefronts with large, wood-framed display windows at the first story, arched windows with segmental soldier-course lintels at the second story, and brick corbelling along the top and bottom of the tall stepped parapet. The c.1915 Greensboro Roofing Company-Tin Shop at 110 Bain Street was updated in the 1950s to exhibit a more simplified, utilitarian aesthetic. This two-story, brick building is laid in a five-to-one common bond. An inset entrance bay, centered on the façade, is accessed by cement stairs leading to paired nine-light-over-two-panel doors on the facade. The first and second stories contain metal-framed awning windows, each stacked three high, set in pairs at the first story. There are metal vents above the second-story windows and terra cotta coping at the parapet.

The commercial architecture of the Downtown Greensboro Historic District reflects a period of substantial growth for the city in the late nineteenth and early twentieth centuries.¹⁵⁴ It includes modest one-, two-, and three-story commercial buildings centered on South Elm Street, nearest

¹⁵² Little-Stokes, *An Inventory of Historic Architecture: Greensboro, NC* (Greensboro, NC: City of Greensboro and Division of Archives and History, NC Department of Cultural Resources, 1976), 3-5.

¹⁵³ Little-Stokes, *An Inventory of Historic Architecture*, 4; Marvin Brown, *Greensboro: An Architectural Record* (Greensboro, NC: Preservation Greensboro, Inc., 1995), 30-33.

¹⁵⁴ Little-Stokes, *An Inventory of Historic Architecture*, 7.

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to the railroad. Most house local small businesses and retain turn-of-the-twentieth-century architectural detailing. Buildings near the north end of the Historic District, near the intersection of Elm and Market streets, are larger in scale, historically housing offices, banks, hotels, and stores, and are more decorative in their detailing, many constructed or updated in the 1920s and 1930s to reflect national architectural trends.¹⁵⁵ By the mid- to late twentieth century, Modernist architecture gained popularity, especially for governmental, financial, and other office buildings.

Many buildings in the Historic District and Boundary Increase can be classified as standard commercial architecture. These one- to three-story brick buildings have parapet roofs and are characterized by a flat façade broken up by patterned masonry or tile, concrete, or terra cotta. They typically have large, rectangular display windows that flank a centered, inset entrance; upper-level double-hung windows; and a projecting brick or metal cornice at the parapet.¹⁵⁶ The Mutual Store Building at 610-612 South Elm Street and the neighboring commercial building to the north at 606-608 South Elm Street, both built in the Historic District c.1923, retain portions of their original prism-glass transoms and metal cornices that span the storefronts. The second- and third-story windows of both buildings have brick sills and soldier-course brick lintels topped by bands of projecting stretcher-course brick. The parapets both feature eight original metal vents, bands of header-course brick above and below the vents, and brick corbelling. The c.1924 two-story commercial building at 631 South Elm Street, in Boundary Increase Area C, features a reconstructed storefront topped by a cornice, two pairs of wood-sash windows with shared concrete sills and soldier-course lintels at the second story, and four decorative metal vents in the parapet. The c.1937 Piedmont Pie Company Building at 529 South Elm Street is representative of one-story commercial buildings throughout the Historic District. It features a metal-framed storefront with a prism glass transom and metal cornice, and the parapet has an inset sign panel, brick corbelling, and terra cotta coping.

Many of the oldest surviving commercial buildings in downtown Greensboro, including the Historic District, are Italianate in style, characterized by highly ornamented windows and cornices and typically featuring segmental-arched windows with heavy hood molding, widely overhanging cornices with heavy brackets, and decorative brickwork including pilasters, quoins, pediments, or belt courses.¹⁵⁷ Popular nationally from around 1850 to the 1880s, surviving commercial examples of the Italianate style in Greensboro date from the 1880s to as late as the 1920s. Although many examples have altered storefronts or replacement windows on the upper stories, most retain their distinctive decorative brickwork. The 1902 Cone Export Building #2 at 111 West Washington Street is among the most elaborately detailed Italianate-style commercial buildings in the Historic District. This three-story building features a red brick façade with granite detailing, and the storefront retains its original configuration, containing an inset entrance at the center flanked by angled display windows. The second and third stories feature projecting

¹⁵⁵ Little-Stokes, *An Inventory of Historic Architecture*, 4.

¹⁵⁶ "Historic Commercial Architectural Styles," *Good for Business, A Guide to Rehabilitating the Exteriors of Older Commercial Buildings* (Milwaukee, WI: City of Milwaukee, 1995), 18.

¹⁵⁷ "Historic Commercial Architectural Styles," 14.

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brick pilasters dividing the façade into thirds, and the third-story windows are set in arched brick surrounds with granite keystones and are topped by brick corbelling. A decorative metal cornice at the top of the façade rests just below the brick parapet. The adjacent building to the west, the J.W. Scott Company Building at 113 West Washington Street, also built in 1902, is similarly styled, featuring two storefronts at the first story, arched windows set in arched brick surrounds at the third story, a wide corbelled cornice, and a reconstructed triangular pediment over the narrow central bay. Fordham's Drug Store at 514 South Elm Street, renovated to its current appearance in 1903, is one of the most decorative and intact examples of the style on South Elm Street. It features a distinctive copper-framed storefront with a prism-glass transom below a metal cornice, rectangular windows with pedimented Italianate-style cornices at the second story, and a bracketed cornice at the roofline surmounted by a mortar and pestle and apothecary urns.

Romanesque Revival-style architecture became popular nationally in the mid-nineteenth century as architectural ideas from Europe, drawn from the buildings of ancient Rome, were imported by American architects educated abroad. This long-lasting style was used in new construction though the turn of the twentieth century. It is characterized by round-arched openings and heavy, often rusticated masonry construction. More academic examples of Romanesque Revival-style buildings also feature turrets, asymmetrical facades, and dentil or corbelled details creating additional texture, though these high-style characteristics are not found in downtown Greensboro.¹⁵⁸ Surviving examples of the style in the Historic District date to the turn of the twentieth century and include the 1899 Grissom Building at 310 South Elm Street. The three-story, blonde brick building has cast-stone and terra cotta detailing at the third story, including cast-stone Corinthian pilasters separating paired, arched windows and supporting brick arches within a larger terra cotta arch with egg-and-dart molding. The 1905 Dixie Fire Insurance Company Building at 125 South Elm Street features a rusticated granite base with two-story arched openings of cast stone. A four-story brick tower rests atop the base and has a terra cotta cornice above the fourth story, paired windows with brick arches in the fifth story, and cast-stone cornices above the fifth and sixth stories.

Classical Revival-style architecture was popular for commercial buildings, institutional and religious buildings, and residences nationwide in the early decades of the twentieth century. The style is highly proportional and symmetrical, typically includes multi-story columns or pilasters, and is often decorated with heavy modillions, dentils, triglyphs, or other classically-derived detailing.¹⁵⁹ Commercial examples within the Historic District include the 1897-1902 three-story Bain Building at 302-304 South Elm Street. A denticulated cornice spans the storefront above which two-story pilasters separate the three bays of the upper stories and support a cornice at the parapet. Cast-stone spandrels with floral motifs are located between the second- and third-story windows, and the arched third-story windows have cast-stone keystones. The 1920 American

¹⁵⁸ John C. Poppeliers and S. Allen Chambers Jr., *What Style Is It? A Guide to American Architecture* (Hoboken, NJ: John Wiley & Sons, Inc., 2003), 54-56; Cyril M. Harris, *American Architecture: An Illustrated Encyclopedia* (New York: W.W. Norton & Company, 1998), 276-279.

¹⁵⁹ Poppeliers and Chambers, *What Style Is It?* 98-99; Harris, *American Architecture*, 63-64, 224.

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Exchange National Bank Building at 100-102 North Elm Street is a fine example of the Classical Revival style applied to a mid-sized office building. It has heavy, two-story, fluted Doric columns flanking the entrance, which is decorated with a classical post-and-lintel surround with consoles. The building façade is divided into three sections, mimicking the three parts of a classical column. Triglyphs and a heavy cornice separate the base of the building from its tower, which features Greek key and dentil detailing. The top story of the building is highly ornamental, featuring dentils, egg and dart molding, and heavy modillions below a wide cornice. The 1928 Masonic Temple at 426 West Market Street, in Boundary Increase Area A, is a four-story, limestone building with deep horizontal joints at the first story, which is topped by a projecting band with Greek key pattern. Centered on the façade is an inset entrance featuring a decorative transom and located within a molded surround and sheltered by a pediment supported by consoles. Four fluted Ionic columns support a wide entablature inscribed with the words “EIS DOXAN THEOU,” which translates to “To the glory of God” at the second and third stories.

Related to the Classical Revival style, the Neoclassical style, shares similar detailing but is differentiated by a prominent full-height portico supported by classical columns or pilasters, or flush pediments supported by similar pilasters. Made popular in part by the 1893 World’s Columbian Exposition in Chicago, the Neoclassical style remained popular throughout the first half of the twentieth century.¹⁶⁰ Several high-style Neoclassical buildings were constructed in the Historic District from the late 1910s through the 1920s. The 1927 Southern Railway Passenger Station #2 at 236 East Washington Street represents the style on a grand scale. This monumental building features a full-height portico supported by massive limestone Ionic columns. The portico has a wide cornice with dentil molding and is topped by a limestone balustrade with a central sign panel that reads “Southern Railway.” The remainder of the building features a red brick exterior with limestone detailing, including quoins at the corners of the building, door and window surrounds with limestone aprons, and a cornice that wraps around the entire building. The c.1921 American Exchange National Bank at 524 South Elm Street is another fine example of the style, featuring a central entrance flanked by two-story, fluted Ionic columns and pilasters on granite bases, which support a wide entablature below a limestone pediment with dentil molding. Limestone panels topped by a limestone dentil cornice separate the first and second stories. The 1927 Carolina Theatre at 308-310 South Greene Street features a temple-front limestone façade with polychromatic terra cotta detailing. A full-width marquee extends over the sidewalk and the façade is dominated by large windows with metal starburst ornamentation. The windows are flanked by fluted Ionic pilasters that support a limestone pediment ornamented with terra cotta detailing, dentil molding, and a metal crest.

Inspired by palatial buildings constructed in Italy in the 1300s and 1400s, the Italian Renaissance Revival style was common in North Carolina in the early 1900s. Buildings constructed in the Italian Renaissance Revival style are typically built of masonry and feature symmetrical facades,

¹⁶⁰ Virginia Savage McAlester, *A Field Guide to American Houses (Second Edition)* (New York: Knopf, 2014), 434-446.

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belt courses between stories, heavy cornices, and decorative cast concrete or terra cotta detailing including dentils, quoins, and pilasters. Most commonly utilized for civic or commercial buildings, the imposing scale and formal classical detailing typical of the style is intended to convey wealth, intelligence, and pride.¹⁶¹ In the Historic District, the 1928 Younts-Deboe Building at 106 North Elm Street is representative of the style, a two-story building constructed of limestone, granite, and terra cotta. Cast-concrete panels above the first-story display windows feature vertical floral motifs on either side of round seals with the letters “Y,” “D,” and “Co” overlaid on top of one another. The second-story windows have terra cotta aprons below and are separated by decorative terra cotta pilasters on shallow consoles. Terra cotta molding with an acanthus leaf motif forms a continuous frame around the storefront and second-story windows. At the parapet level is a terra cotta cornice with a narrow projecting terra cotta band below and dentil course at the top of the parapet. Porter’s Drug Store at 121 South Elm Street, also in the Historic District, was renovated c.1931 with an Italian Renaissance Revival-style facade. The two-story, brick building features terra cotta tiles with Mediterranean motifs framing the replacement storefront, and this frame is topped by a shallow terra cotta cornice. The second story features three sets of paired four-over-four sash windows. Each pair has a shallow iron balconette and is topped by a terra cotta half-round panel with floral and scroll motifs. The building has limestone quoins and is topped by a decorative terra cotta cornice with iron vents and projecting modillions below a green terra cotta-tile pent roof. In Boundary Increase Area A, the c.1925 Moore Arcade at 214-218 West Market Street is one of the best preserved buildings in downtown Greensboro and a rare building type in Greensboro, the arcaded commercial building. The two-story blonde-brick building features three arched bays at the first story, each separated by cast-concrete pilasters with Corinthian capitals supporting a cast-concrete segmental arch. Above the three arches are two cast-concrete medallions, and above the second-story windows is a narrow cast-concrete cornice, above which is a wide denticulated cast-concrete cornice.

Revival styles became common in the 1920s following American exposure to European architecture during World War I. Though there are not many examples in Greensboro, there are prominent buildings in the Historic District and Boundary Increase that exhibit these styles. The c.1925 Cone Export and Commission Company Building at 330 South Greene Street is an example of the Tudor Revival style, reminiscent of fifteenth and sixteenth century English architecture.¹⁶² This two-story with raised basement building has an English-bond brick exterior with limestone detailing throughout. Centered on the façade is a limestone entrance bay with a Tudor-arch accessed by granite steps. The words “Cone Export and Commission Company” are applied to the top of the arch. A metal gate spans the arch in front of inset glass doors. The first-story windows are multi-light casement windows with multi-light transoms, and windows throughout are set in groups of three. The 1927 Christian Advocate Publishing Company at 429 West Friendly Avenue is an example of the Egyptian Revival style, suggestive of the architecture

¹⁶¹ Harris, *American Architecture*, 186-187.

¹⁶² Harris, *American Architecture*, 342-343.

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of ancient Egypt.¹⁶³ This two-story building features a limestone façade with terra cotta detailing, including broad lotus-designed pilasters flanking the façade, each with clawed feet at their base and topped with garland-and-shield capitals. A broad segmental-arch opening at the first story retains flat metal columns resting on an original limestone kneewall and supporting the arch above. An inset entrance, recessed within an original molded metal surround, is centered within the arch. Windows are set in stone frames and separated by stone pilasters. A sign panel at the segmental-arch parapet reads “Christian Advocate Publishing Company.” The c.1928 Salvation Army Building at 520-522 South Elm Street is an example of the Spanish Colonial Revival style, an eclectic style inspired by Spanish architecture and most commonly found in the Southwestern United States.¹⁶⁴ This two-story, blonde brick building features an inset entrance within an elliptical, cast-stone arch with fluted pilasters and an original tiled floor. The second-story windows are topped by a double header course above which are stuccoed panels. A green-tile pent roof is supported by cast stone consoles.

The Art Deco style gained popularity in urban regions of North Carolina by the 1920s. A highly geometric style, Art Deco aimed to emphasize the future with a modern aesthetic, and is characterized by parallel or zigzag lines, floral motifs, chevrons, and other highly decorative ornamentation applied to simplified building forms, usually some combination of concrete, stone, glass, or terra cotta.¹⁶⁵ Some of Greensboro’s most impressive commercial buildings were constructed in the Art Deco style. The Kress Company in particular gravitated toward the sleek, streamlined feel of the style and constructed Art Deco commercial buildings across the country, including one in the Historic District at 208-210 South Elm Street in 1929. The four-story building has a granite façade with decorative terra cotta detailing. A shallow decorative cornice with metal cresting tops the storefront. The upper stories feature full height, fluted granite pilasters with terra cotta tile capitals, dark-colored terra cotta spandrels, and scalloped terra cotta tile. Rams’ heads, including curling horns reminiscent of Ionic volutes, act as capitals for the pilasters. The remainder of the applied ornament is foliate in theme. The granite cornice is embellished with horizontal bands of granite, the name “S.H. Kress & Co.” engraved in the center, and dentil molding. Southern Bell Telephone and Telegraph Company utilized the Art Deco style in their 1929 building at 124 South Eugene Street, in Boundary Increase Area A, perhaps playing on the modernity of the style to suggest the corresponding modernity of the telephone. The six-story building is constructed of tan brick and features an ornate surround of cast concrete scrolls and floral motifs at the former main entrance, geometric cast concrete panels above the first-story windows, and elaborately carved stone spandrels between the upper-story windows.¹⁶⁶ Also in Boundary Increase Area A, the 1931-1933 United States Post Office

¹⁶³ Harris, *American Architecture*, 113.

¹⁶⁴ Harris, *American Architecture*, 308-309.

¹⁶⁵ Catherine W. Bishir, *North Carolina Architecture*, (Chapel Hill, NC: The University of North Carolina Press, 1990), 481-482; Catherine W. Bishir and Michael T. Southern, *A Guide to the Historic Architecture of Piedmont North Carolina* (Chapel Hill, NC: The University of North Carolina Press, 2003), 531; Poppeliers and Chambers, *What Style Is It?* 120-126.

¹⁶⁶ Bishir and Southern, *A Guide to the Historic Architecture of Piedmont North Carolina*, 323, 327, 531; Catherine W. Bishir, *North Carolina Architecture*, 481-482.

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and Courthouse/L. Richardson Preyer Federal Building (NR2014) at 324 West Market Street is a fine example of the Art Deco style. The limestone and granite building is four stories with one- and three-story wings, and features window bays separated by fluted pilasters with Art Deco-style capitals; shallow, Art Deco-style buttresses; carved, open stone grilles at the parapet; geometric grilles; and granite door surrounds framed by stone tracery and topped by elaborate pediments.

Like the Art Deco style, Art Moderne is a similarly futuristic style, with smooth, streamlined wall surfaces, emphasis of horizontal elements like grooves in the walls, rounded corners, and sometimes glass blocks or asymmetrical façades.¹⁶⁷ The c.1925 Center Theater was updated in 1948 with its current Art Moderne-style façade. This two-story building features pre-cast concrete panels designed to emphasize the verticality of the building. The doors are inset deeply into the façade to allow for an exterior ticket booth, set in a marble surround. Above the marquee, the right (south) part of the façade has a group of metal-framed windows, with operable awning sashes and above them, flat, pre-cast concrete panels. The center portion of the second-story features five individual metal-framed windows, narrower in width, and aligning with a series of concave, precast concrete panels, arranged vertically to reference a fluted column. The left end of the façade is slightly taller, with stacked, horizontal concrete panels.

Modern skyscraper construction technology, popularized in Chicago at the end of the nineteenth century, made its way to Greensboro by the early twentieth century. Load-bearing masonry construction had previously limited commercial buildings to about six stories in height, but the advent of iron- and steel-framed buildings, together with the invention of the elevator in the late nineteenth century, made the construction of much taller buildings possible. The steel skeleton frame permitted the application of large fields of terra cotta, glass, or other ornamentation. Many early skyscrapers, including several in Greensboro, were designed to mimic a classical column by employing three visually distinctive parts: a multi-story base, a shaft with piers or pilasters separating the bays to emphasize verticality, and a capital that often encompassed multiple stories and was usually topped with an elaborate cornice.¹⁶⁸ The 1927 Guilford Building at 301 South Elm Street is a fine example of skyscraper construction in the Historic District and features Classical Revival detailing. The three-story base is finished with granite and contains metal-framed storefronts at the first story, grouped metal-framed windows with spandrel panels between the second and third stories, granite pilasters separating the bays, and a granite cornice with the words "Greensboro Bank and Trust Company." The shaft is a stark ten-story brick tower with cast concrete windowsills and soldier-course brick headers. The building's capital is a highly decorative granite-colored terra cotta cornice with vertical and horizontal rope detailing, ornamental roof vents aligning with the window bays below, and terra cotta cresting at the roofline.

¹⁶⁷ McAlester, *A Field Guide to American Houses*, 580-585.

¹⁶⁸ Poppeliers and Chambers, *What Style Is It?* 100-105.

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The most significant skyscraper in the Historic District is the 1922-1923 Jefferson Standard Building at 101 North Elm Street. Like the Guilford Building, the Jefferson Standard Building was designed by New York architect Charles C. Hartmann. According to the 1975 individual nomination to the National Register of Historic Places, the building's "rich decorative scheme... is an exotic combination of Classical, Romanesque, Gothic, and Art Deco elements" intended to "reinforce the verticality and sheer size of the structure."¹⁶⁹ The steel-framed building is seventeen stories high and built in a U-shape that provides adequate lighting to all the offices. The base of the building contains an arched, slightly recessed entrance, large windows with arched transoms, and a heavy, ornamented entablature. The U-shaped tower contains the third through thirteenth stories, which form the shaft. Piers dividing the bays emphasize the verticality of the tower, and decorative foliate spandrels separate the stories. The fourteenth to seventeenth stories form the capital and feature arched windows with heavy surrounds and a heavy entablature. The 1990 Jefferson Pilot Building, at 100 North Greene Street, noncontributing in Boundary Increase Area A, was designed by Smallwood, Reynolds, Stewart, & Stewart to complement the earlier building, to which it is connected. This building is eighteen stories tall, and is also divided into sections representing a classical column, including a two-story base, an eleven-story shaft, and a two-story capital, all of which are topped by a three-story tower that is set back from the façade. The building features similar details to its counterpart, having massive arched entrances and window surrounds, and a heavy entablature on the base, slender piers and geometric spandrels on the tower, and arched windows with heavy surrounds and entablature at the highest stories.¹⁷⁰

American Modernism has its roots in the International Exhibition of Modern Architecture at the Museum of Modern Art in New York in 1932. The exhibition coined the term "International Style" and defined the principles of Modernism at that time: volume rather than mass, regularity rather than symmetry, and the absence of ornament.¹⁷¹ Early International Style buildings featured horizontal and vertical elements repeated with regularity to create a grid-like, caged appearance, and many expressed weightlessness and volume with forms that balanced cantilevered boxes on columns or podiums.¹⁷² These ideals dominated Modernist architecture into the mid-twentieth century, and following World War II, the term International Style was broadened to include skeletons of steel and glass that emphasized functionality and weightlessness and reflected modern advancements in engineering.¹⁷³ By the 1960s, academic examples of the International Style were falling out of favor. These buildings were seen as too utilitarian and repetitive, too detached from social and physical context, and, according to

¹⁶⁹ Ruth Little-Stokes, "Jefferson Standard Building," Nomination to the National Register of Historic Places, 1975.

¹⁷⁰ Bishir and Southern, *A Guide to the Historic Architecture of Piedmont North Carolina*, 327-328.

¹⁷¹ John Grindrod, *How to Love Brutalism* (London: Batsford, 2018), 27-28; Benedikt Taschen, *Functional Architecture: The International Style* (Köln, Germany: Benedikt Taschen, 1990), 14-30; Hasan-Uddin Khan, *International Style: Modernist Architecture from 1925-1965* (Köln, Germany: Benedikt Taschen, 1998), 65-70; Colin Davies, *A New History of Modern Architecture* (London: Laurence King Publishing Ltd, 2017), 108, 192.

¹⁷² Grindrod, *How to Love Brutalism*, 37; Taschen, *Functional Architecture*, 14-30.

¹⁷³ Grindrod, *How to Love Brutalism*, 37, 40-41; Chris van Uffelen, *Massive, Expressive, Sculptural: Brutalism Now and Then* (Switzerland: Braun Publishing AG, 2018), 14; Khan, *International Style*, 144-145.

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Modernist architect Paul Rudolph, were “merely diagrams of buildings.”¹⁷⁴ Still, numerous characteristics of the International Style, such as grids of horizontal and vertical elements, ribbon windows, box-on-podium forms, and lack of applied ornamentation, carried over into mid-to-late twentieth-century Modernist buildings.¹⁷⁵ The 1964 Farmers Mutual Building at 119 East Lewis Street, in Boundary Increase Area C, features elements of the International Style including an exposed concrete structure with inset basement supporting a cantilevered main floor. The main entrance is accessed by a floating concrete stair, adding to the sense of weightlessness of the main level, though the brick exterior diverges from the glass-walled Modernism of the post-World War II era.

Mid-century Modernist buildings constructed of concrete, steel, and glass were popular in Greensboro from the 1950s through the early 1970s, though downtown Greensboro was largely built out by 1950, so examples are rare in the Historic District. These buildings favor balance without symmetry, often have either ribbon windows creating a horizontal aesthetic or strong vertical elements, and lack applied ornamentation.¹⁷⁶ Due to its combination of strong horizontal and vertical elements and the integration of natural materials in a variety of earth tones, Edward Lowenstein’s 1964 Greensboro Public Library at 201 North Greene Street, in Boundary Increase Area A, now the Elon Law School, is among Greensboro’s most distinctive Modernist-style buildings. The brick building has a deep, flat-roofed canopy that overhangs the street elevations. Two-story windows at the southeast corner of the building are divided by full-height vertical metal mullions, and the sides of the inset entrance bay are faced with light-colored stone. Polished red granite pilasters separate the bays, while large panels of aggregate concrete separate the stories. Inset bays are clad in two-story aggregate concrete panels and feature unique stone mosaics. The bays contain concrete planters and are screened by an open metal frame that mimics the curtain-wall mullions and rails in the adjacent bays.

While most architecture of the mid-twentieth century emphasized the break from traditional forms and classical details, by the 1960s, New Formalism emerged as a response to the rigid form of Modernism. New Formalism, made popular by architect Edward Durrell Stone, was most often used for cultural, institutional, and civic buildings as a play on the classically styled governmental buildings of the nineteenth and early twentieth centuries. The style employed classical proportions, symmetrical elevations, and columns or colonnades. Further, the buildings were most often set on a “podium” and included landscaped plazas to emphasize the formality of the building. However, the classically proportioned buildings were executed in distinctly modern materials, predominantly smooth-faced granite and marble or rough concrete panels.¹⁷⁷ The 1969-1970 Gate City Savings Bank at 201 West Market Street, in Boundary Increase Area A,

¹⁷⁴ Timothy M. Rohan, *The Architecture of Paul Rudolph* (New Haven, CT: Yale University Press, 2014), 33; Khan, *International Style* 162.

¹⁷⁵ Grindrod, *How to Love Brutalism*, 37.

¹⁷⁶ Poppeliers and Chambers, *What Style Is It?* 127-131.

¹⁷⁷ Heather Slane, “Mayodan Downtown Historic District,” Nomination to the National Register of Historic Places, 2016, Section 8, 28.

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features the distinctive symmetrical façade and columnar arched supports of New Formalist architecture. The four-story building has two-story arches at the lower levels with a metal band between the first and second stories. The third story is defined by a recessed band of fixed metal ribbon windows above a concrete belt. The fourth story is heavy concrete that projects outward slightly from the rest of the building.

Constructed worldwide from the 1950s to the 1970s, Brutalist-style buildings characterized much of Greensboro's new construction in the early 1970s. The word derives from the French term *beton brut*, or "raw concrete." Brutalism emphasizes undisguised functional features over applied ornament, relying heavily on the use of exposed concrete as structure and/or surface material, although brick, glass, steel, and other materials were also employed in construction. Like the International Style, Brutalism emerged in dramatic contrast to highly ornamental nineteenth-century styles, but Brutalism relied on the use of concrete rather than steel and glass for its aesthetic. The style was often commissioned for governmental or institutional buildings, representing a strong and benevolent public sector.¹⁷⁸

The most prominent example of Brutalism in Greensboro, and one of the best examples in the southeastern United States, is the Governmental Center. The complex, designed by Argentinian Architect Eduardo Catalano, was completed in 1973, in Boundary Increase Area A, and includes the Guilford County Courthouse at 201 South Eugene Street and the Greensboro Municipal Building at 300 West Washington Street, both of which were constructed adjacent to the 1918 courthouse, which now houses the Board of Elections.¹⁷⁹ The 1973 Guilford County Courthouse façade is a complex composition of stark concrete panels, recessed horizontal bands of windows, and recessed vertical bays. The main entrance, facing South Eugene Street, is above street level, deeply recessed, and accessed by wide steps. The top story projects outward from the rest of the building, emphasizing the building's appearance of weight and massiveness. Similarly, the 1973 Greensboro Municipal Building has an inverted stepped form in which the upper stories project outward; here, precast concrete forms are combined with wide bands of large windows. The building has the mass and monumentality of Brutalism, while the window bands reference the International Style still in active use in corporate architecture. The upper story features concrete panels arranged in an overscaled dentil cornice, a reference to the adjacent 1918 Neoclassical-style courthouse.

Though Brutalism typically presented an alternative to the International Style, several Greensboro buildings demonstrate elements of both styles. The 1971 First Union National Bank Building at 122 North Elm Street, in Boundary Increase Area A, illustrates Brutalism as applied

¹⁷⁸ Christopher Beanland, *Concrete Concept: Brutalist buildings around the world* (London: Frances Lincoln Limited, 2016), 6-10, 18, 34, 170, 178; Peter Chadwick, *This Brutal World* (London: Phaidon Press Limited, 2016), 1-11; Davies, *A New History of Modern Architecture*, 276-290; Grindrod, *How to Love Brutalism*, 111; Poppeliers and Chambers, *What Style Is It?* 127-132.

¹⁷⁹ Benjamin Briggs, "Greensboro and the Concrete Jungle," *Preservation Greensboro*, <https://preservationgreensboro.org/greensboro-and-the-concrete-jungle>.

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to a multi-story, downtown office building. It reflects its roots in the International Style with bands of fixed, metal-framed windows and a grid-like appearance created by a combination of horizontal and vertical elements. The building achieves the mass and sculpture of Brutalism using horizontal bands of concrete to separate stories, and the conspicuous absence of vertical supports from the corners of the building, giving the appearance of floating, cantilevered corners, are taken from the International Style. While the International Style outright rejected the three-part form of modern skyscrapers, the two-story base, grid-like tower, and smaller, vertical divisions at the top story, resembling a cornice, combine to form a base-column-capital aesthetic.¹⁸⁰

A number of parking garages in Boundary Increase Area A were also constructed in the Brutalist style during the 1960s and 1970s, the use of exposed concrete surface and concrete-frame construction a natural complement to the structure and functionality of parking garages. The 1967 Municipal Parking Garage No. 1, located at 109 East Market Street, has low horizontal bands of concrete at each story, vertical concrete piers, and flat concrete awnings sheltering the pedestrian and vehicular entrances. The Governmental Center is served by the Brutalist-style 1972 Municipal Parking Garage No. 2 at 215 South Greene Street. It features a combination of precast aggregate panels and vertical projecting fins, and is adorned with vertically ribbed ornament above the first level and large square recessed panels at the roofline. Elevator towers containing glass walls are located at the southeast and northwest corners. As was common with Brutalist-style buildings and structures, the deck was “brightened” in 2009 when a series of painted panels and sculptural reliefs depicting transportation throughout history were added to the structure.

¹⁸⁰ Briggs, “Greensboro and the Concrete Jungle.”

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Name of Property

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Previous documentation on file (NPS):

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

Downtown Greensboro Historic District
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- ☒ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- ☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): GF9159

10. Geographical Data

Acreage of Property approx. 41.68 acres (Boundary Increase)

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

Boundary Increase Area A:

- | | |
|-------------------------|-----------------------|
| 1. Latitude: 36.075121 | Longitude: -79.791145 |
| 2. Latitude: 36.074839 | Longitude: -79.790250 |
| 3. Latitude: 36.074354 | Longitude: -79.790266 |
| 4. Latitude: 36.073300 | Longitude: -79.789102 |
| 5. Latitude: 36.072533 | Longitude: -79.789166 |
| 6. Latitude: 36.072559 | Longitude: -79.789633 |
| 7. Latitude: 36.073044 | Longitude: -79.789631 |
| 8. Latitude: 36.073118 | Longitude: -79.790130 |
| 9. Latitude: 36.072780 | Longitude: -79.790781 |
| 10. Latitude: 36.072611 | Longitude: -79.790822 |
| 11. Latitude: 36.072465 | Longitude: -79.791416 |

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12. Latitude: 36.071661	Longitude: -79.791465
13. Latitude: 36.071631	Longitude: -79.790966
14. Latitude: 36.070414	Longitude: -79.790942
15. Latitude: 36.070332	Longitude: -79.790953
16. Latitude: 36.070167	Longitude: -79.791074
17. Latitude: 36.070189	Longitude: -79.791594
18. Latitude: 36.070488	Longitude: -79.793892
19. Latitude: 36.071206	Longitude: -79.795080
20. Latitude: 36.072888	Longitude: -79.796011
21. Latitude: 36.073346	Longitude: -79.795939
22. Latitude: 36.073621	Longitude: -79.795072
23. Latitude: 36.073846	Longitude: -79.792390
24. Latitude: 36.074293	Longitude: -79.791988

Boundary Increase Area B (less than 10 acres):

1. Latitude: 36.069484	Longitude: -79.792261
------------------------	-----------------------

Boundary Increase Area C (less than 10 acres):

1. Latitude: 36.065664	Longitude: -79.790786
------------------------	-----------------------

Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone:	Easting:	Northing:
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

Verbal Boundary Description (Describe the boundaries of the property.)

The Downtown Greensboro Historic District boundaries are shown by a solid black line on the accompanying district map. The 1982 boundary was drawn using a map without clear parcel lines or building footprints and thus, in some cases, does not follow current tax parcel lines. Thus, when possible, the boundary for the Downtown Greensboro Historic District has

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been redrawn to align with current parcel boundaries. Not a boundary change, it is instead a technical correction to the original boundary that provides a more clear and accurate representation of the original district boundary without including any additional resources within the boundary.

The only areas in which the boundary does not follow the current tax parcel are at 203 South Elm Street and 236 East Washington Street. At 203 South Elm, a parking lot to the east was clearly excluded from the original boundary, but was later incorporated onto the same parcel as the building to its west (within the boundary). In this instance, the boundary has been drawn along the rear of the building at 203 South Elm Street. Similarly, a paved parking area northwest of 236 East Washington Street was excluded from the 1984 boundary, though the site was later incorporated onto the same parcel as the building at 236 East Washington Street. The boundary has been drawn through the current parcel to exclude this portion of the lot.

The three boundary increase areas are shown by a dashed black line and are labeled Boundary Increase Areas A-C. The boundary increase areas follow the tax parcel lines.

The four boundary decrease areas are also shown by a dashed black line and are labeled Boundary Decrease Areas A-D. The boundary decrease areas follow the tax parcel lines with the following exception. Boundary Decrease Area C follows tax parcel lines except were it excludes a paved parking area to the north of 322 South Davie Street. In this area, the boundary extends from South Davie Street west along the north wall of the building at 322 South Davie Street. It then extends north to align with the east parcel line of 305 South Elm Street.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries of the Downtown Greensboro Historic District Boundary Increase were determined according to the density of contributing structures built between 1893 and 1975. The Boundary Increase includes early- to mid-twentieth-century commercial and office buildings, early- to mid-twentieth-century public and governmental buildings, and a late-nineteenth century church. Collectively, the buildings represent the continued prominence of Greensboro as a commercial, industrial, and governmental center for the region throughout the mid-twentieth century.

Properties excluded from the boundary include commercial buildings constructed within the period of significance, but substantially altered in the late twentieth or early twenty-first centuries; vacant lots; and commercial development that post-dates the period of significance. Properties immediately adjacent to the boundary on the east are largely vacant lots used for parking, several of which are being prepared for new commercial development. Northeast of the district are several altered buildings as well as turn-of-the-twenty-first-century parks and development. Northwest of the boundary, along North Greene Street and

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Commerce Place, are early- to mid-twentieth century commercial buildings that have substantial alterations, including Colonialized storefronts along Commerce Place, likely installed in the 1980s. Northwest and west of the district are freestanding commercial, religious, and residential buildings that collectively lack the density of the historic district, aligning with the density and setbacks of the adjacent residential areas and suburban commercial development to the west. Southwest of the historic district are industrial buildings that have been heavily altered in the early-twenty-first century. Southeast of the district are vacant parcels providing a buffer between residential and mixed-use development to the east.

Additional, smaller commercial districts exist in Greensboro near the city's colleges and universities, including a small commercial area on Tate Street west of downtown near the University of North Carolina at Greensboro and a historically Black business district on East Market Street east of downtown near North Carolina Agricultural and Technical University and Bennett College. These areas are not contiguous with the Historic District, and the Black business district was largely demolished during urban renewal in the late twentieth century. Therefore, these areas are excluded from the boundary.

The Boundary Decrease areas remove two altered early-twentieth-century commercial buildings, incompatible contemporary construction, and vacant lots from the boundary, all in order to increase the density of contributing resources.

11. Form Prepared By

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date: August 2022

Additional Documentation

Submit the following items with the completed form:

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- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Downtown Greensboro Historic District Additional Documentation,
Boundary Increase, and Boundary Decrease

City or Vicinity: Greensboro

County: Guilford

State: NC

Photographer: Heather M. Slane

Date Photographed: June 2022

Photo #0001:

333-341 South Davie Street

Downtown Greensboro Historic District Additional Documentation II

Facing Southeast

1 of 22

Photo #0002:

330-322 South Davie Street

Downtown Greensboro Historic District Additional Documentation II

Facing Northwest

2 of 22

Photo #0003:

341-347 South Elm Street

Downtown Greensboro Historic District Additional Documentation II

Facing Southeast

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Photo #0004:
227-223 South Elm Street
Downtown Greensboro Historic District Additional Documentation II
Facing Northeast
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Photo #0005:
108-100 North Elm Street
Downtown Greensboro Historic District Additional Documentation II
Facing Southeast
5 of 22

Photo #0006:
312-306 South Elm Street
Downtown Greensboro Historic District Additional Documentation II
Facing Northwest
6 of 22

Photo #0007:
113-111 West Washington Street
Downtown Greensboro Historic District Additional Documentation II
Facing East
7 of 22

Photo #0008:
317-313 South Greene Street
Downtown Greensboro Historic District Additional Documentation II
Facing Northeast
8 of 22

Photo #0009:
408-410 South Elm Street and 102-108 Barnhardt Street
Downtown Greensboro Historic District Additional Documentation II
Facing Northwest
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Photo #0010:
536-604 South Elm Street
Downtown Greensboro Historic District Additional Documentation II
Facing Southwest
10 of 22

Photo #0011:
532-536 South Elm Street and 110-112 West Lewis Street
Downtown Greensboro Historic District Additional Documentation II

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Facing Northwest

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Photo #0012:

618-606 South Elm Street

Downtown Greensboro Historic District Additional Documentation II

Facing Northwest

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Photo #0013:

511-517 South Elm Street

Downtown Greensboro Historic District Additional Documentation II

Facing Southeast

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Photo #0014:

300 West Washington Street

Downtown Greensboro Historic District Boundary Increase

Facing Northeast

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Photo #0015:

426-412 West Market Street

Downtown Greensboro Historic District Boundary Increase

Facing Northeast

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Photo #0016:

220-324 West Market Street

Downtown Greensboro Historic District Boundary Increase

Facing Northwest

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Photo #0017:

429-415 West Friendly Avenue

Downtown Greensboro Historic District Boundary Increase

Facing Southeast

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Photo #0018:

210-216 West Friendly Avenue

Downtown Greensboro Historic District Boundary Increase

Facing North

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Photo #0019:
113-127 North Greene Street
Downtown Greensboro Historic District Boundary Increase
Facing Northwest
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Photo #0020:
109 East Market Street
Downtown Greensboro Historic District Boundary Increase
Facing Southwest
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Photo #0021:
202-204 Exchange Place
Downtown Greensboro Historic District Boundary Increase
Facing Northwest
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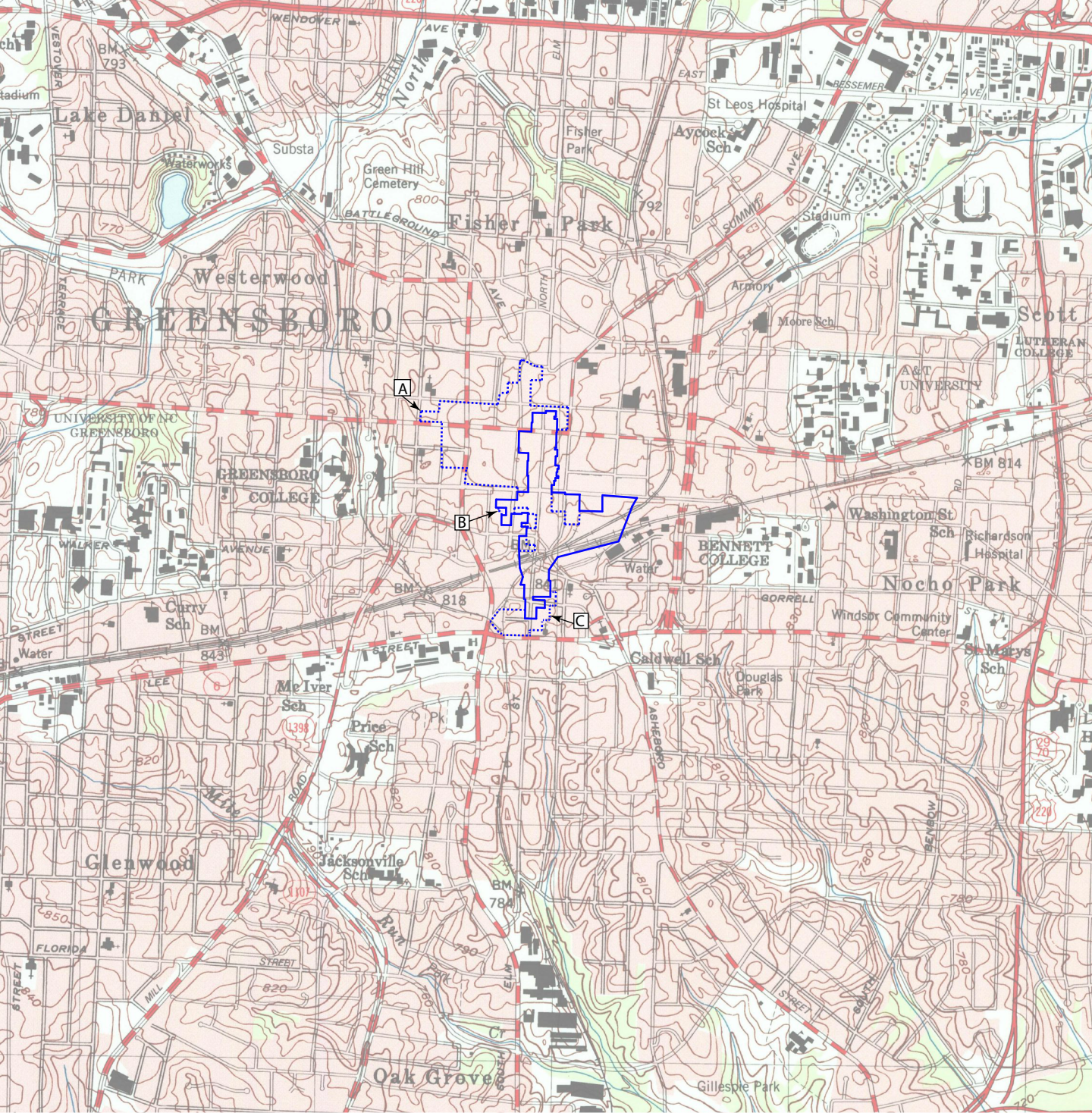
Photo #0022:
631-625 South Elm Street
Downtown Greensboro Historic District Boundary Increase
Facing Northeast
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Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

Tier 1 – 60-100 hours
Tier 2 – 120 hours
Tier 3 – 230 hours
Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.



National Register of Historic Places Nomination

Downtown Greensboro Historic District

Additional Documentation II, Boundary Increase, and Boundary Decrease

Greensboro, Guilford County, North Carolina

National Register Location Map

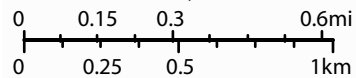
— Downtown Greensboro Historic District

--- Downtown Greensboro Historic District
Boundary Increase and Decrease Boundaries



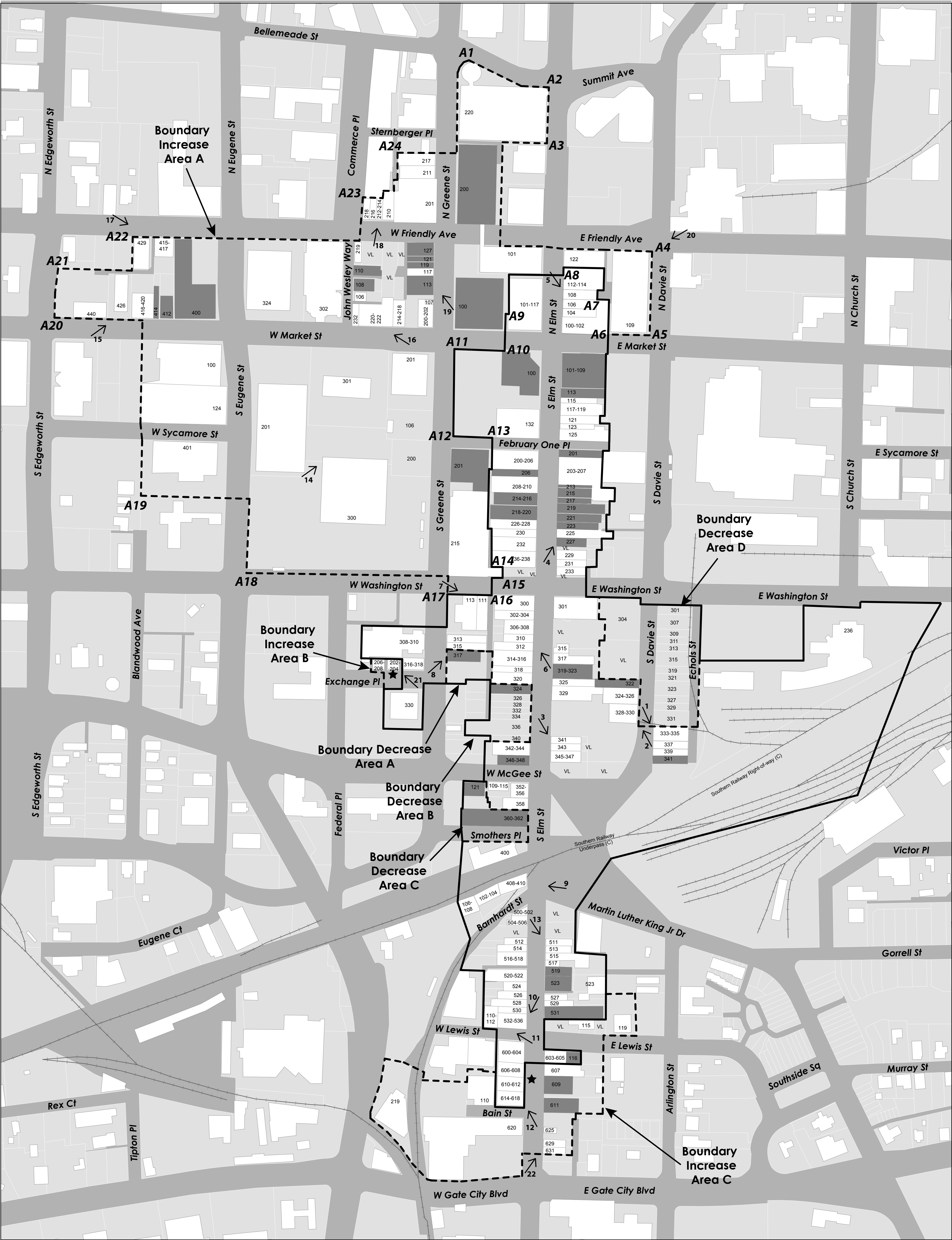
Boundary Increase Areas

1 : 24,000



Map prepared by Heather M. Slane,
hnmwPreservation, August 1, 2022

Source: USGS 7.5 minute Topographic map,
Greensboro Quadrangle (NC) 1997



National Register of Historic Places Nomination
Downtown Greensboro Historic District
(Additional Documentation II, Boundary Increase, and Boundary Decrease) Greensboro, Guilford County, North Carolina

Map created by Heather M. Slane, hmwPreservation, June 1, 2022

- Downtown Greensboro Historic District Boundary
- - - - Downtown Greensboro Historic District Boundary Increase and Decrease
- Contributing Building
- Non-Contributing Building
- 000 Street Address
- VL Vacant Lot
- ← Photo View
- A1 Coordinates for Increase Areas over 10 acres
- ★ Coordinate Marker for Increase Areas under 10 acres

Note: Contributing Status is indicated for primary resource only. See inventory list for status of outbuildings and associated resources.

Lat/Long Coordinates:

Boundary Increase Area A:			
1. Latitude: 36.075121	Longitude: -79.791145	16. Latitude: 36.070167	Longitude: -79.791074
2. Latitude: 36.074839	Longitude: -79.790250	17. Latitude: 36.070189	Longitude: -79.791594
3. Latitude: 36.074354	Longitude: -79.790266	18. Latitude: 36.070488	Longitude: -79.793892
4. Latitude: 36.073300	Longitude: -79.789102	19. Latitude: 36.071206	Longitude: -79.795080
5. Latitude: 36.072533	Longitude: -79.789166	20. Latitude: 36.072888	Longitude: -79.796011
6. Latitude: 36.072559	Longitude: -79.789633	21. Latitude: 36.073346	Longitude: -79.795939
7. Latitude: 36.073044	Longitude: -79.789631	22. Latitude: 36.073621	Longitude: -79.795072
8. Latitude: 36.073118	Longitude: -79.790130	23. Latitude: 36.073846	Longitude: -79.792390
9. Latitude: 36.072780	Longitude: -79.790781	24. Latitude: 36.074293	Longitude: -79.791988
10. Latitude: 36.072611	Longitude: -79.790822	Boundary Increase Area B (0.17 acres):	
11. Latitude: 36.072465	Longitude: -79.791416	1. Latitude: 36.069484	Longitude: -79.792261
12. Latitude: 36.071661	Longitude: -79.791465	Boundary Increase Area C (6.8 acres):	
13. Latitude: 36.071631	Longitude: -79.790966	1. Latitude: 36.065664	Longitude: -79.790786
14. Latitude: 36.070414	Longitude: -79.790942		
15. Latitude: 36.070332	Longitude: -79.790953		

