

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

NATIONAL REGISTER OF HISTORIC PLACES

Harris Arcade

Hickory, Catawba County, CT1080, Listed 5/8/2008

Nomination by Davyd Foard Hood

Photographs by CBSA Architects, July 2007 (exterior) and Ann Swallow, August 2008



Façade view



Arcade corridor – view to rear

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

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

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

1. Name of property

historic name Harris Arcade

other names/site number Arcade Building

2. Location

street & number 221-229 First Avenue, NW not for publication N/A

city or town Hickory vicinity N/A

state North Carolina code NC county Catawba code 035 zip code 28601

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this 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 meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official Date

North Carolina Department of Cultural Resources
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other (explain): _____	_____	_____

Harris Arcade
Name of Property

Catawba County, North Carolina
County and State

5. Classification

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

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

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

6. Function or Use

Historic Functions

(Enter categories from instructions)

Cat: COMMERCE/TRADE Sub: business
COMMERCE/TRADE restaurant

Current Functions

(Enter categories from instructions)

Cat: WORK IN PROGRESS Sub: _____

7. Description

Architectural Classification (Enter categories from instructions)

Commercial Style

Materials (Enter categories from instructions)

foundation Brick
roof Asphalt
walls Brick
Glass
other Metal
Terra Cotta

Narrative Description

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

Harris Arcade
Name of Property

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County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

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

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

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

Criteria Considerations

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

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

B removed from its original location.

C a birthplace or a grave.

D a cemetery.

E a reconstructed building, object, or structure.

F a commemorative property.

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

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1938

Significant Dates

1938

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder Herman, Quince Edward and Fannie Belle (Winkler)-architects

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS)

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

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: North Carolina Division of Archives and History

Harris Arcade
Name of Property

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10. Geographical Data

Acreege of Property less than one acre

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

Zone Easting Northing
1 17 469170 3954200
2 _____

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

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Davyd Foard Hood

organization _____ date 1 January 2007 and 19 July 2007

street & number Isinglass, 6907 Old Shelby Road telephone 704/462-1847

city or town Vale state NC zip code 29168

12. Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

Representative black and white photographs of the property.

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

Property Owner

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

name Tim Cline Properties, LLC

street & number Post Office Box 3261 telephone 828/322-5090

city or town Hickory state NC zip code 28603

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

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

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7. NARRATIVE DESCRIPTION

(Note: In 1938, when the Harris Arcade was completed and occupied, the street carrying in front of its north façade was Eleventh Avenue and the street carrying parallel with its rear, south elevation was Trade Avenue. In 1951 the Hickory street system was renamed with the path of the Western North Carolina Railroad forming an east/west axis and NC 127 forming the north/south axis. Eleventh became First Avenue, NW, and Trade Avenue became Trade Alley. For convenience, hereinafter, except for quoted documents, the present-day street name will be used with the pre-1951 name in parentheses.)

Introduction

The Harris Arcade, a well-preserved rental commercial and office building with shops and offices arranged on two levels along a center arcade, is located at 221-229 First Avenue, NW, in Hickory North Carolina. Hickory, with a population of 38,604 in 2003, is the largest town in Catawba County. Built in the second half of 1938, the simply-detailed, Commercial Style building, with Tudor Revival-Style arched arcade openings, occupies a rectangular through-lot between First Avenue, NW, and Trade Alley. Erected principally of brick and stone masonry with wood frame store and office fronts opening onto the interior arcade, the Harris Arcade has a two-story seven-bay façade facing north onto First Avenue, NW, and a one-story seven-bay south elevation overlooking Trade Alley. The difference in the respective heights of these elevations, measuring seventy-four feet ten-and-one-half inches in width, reflect the fact that the second story of the building covers but a part of the first-story footprint. The second story block occupies the full width of the building and 100 feet of its 175.50-foot depth. Both blocks are covered with flat asphalt roofs.

Description

The two-story north façade of the Harris Arcade, measuring nearly seventh-five feet in width, is symmetrical in appearance and laid up in common-bond reddish-brown brick finished with a terra cotta coping atop its front parapet. The first story has a five-bay arrangement below the seven-bay fenestration on the second story. The only overt stylistic feature here is the Tudor arch frame for the centered first-story arcade, comprised of stretcher brick inset in the façade. This entrance is flanked by bracketed wall-mounted metal cottage lamps which appear to be original. The entrance bay is further enhanced by a shallow, recessed rectangular panel above the arcade opening, which is enframed with header brick, and a slight, four-course elevation of the parapet above the three bays to either side on the façade. It carries the address of 225 First Avenue, NW.

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The paired, flanking bays to either side in the first-story's five-bay arrangement feature two entrances each bearing the addresses of 221 and 223 First Avenue, NW, and 227 and 229 First Avenue, NW, on the east and west sides respectively. The entrances feature recessed doorways with tapering sides in a simple aluminum frame that incorporates narrow display windows on each side, resting on a low brick apron and finished with a continuous, now blind transom. The arrangement of entrances for 221-223 First Avenue, NW, which has served as the premises of the Arcade Pool Room and its successor entities since at least 1940, has been adapted through time. Originally the entrances at 221 and 223 First Avenue were recessed between glass display windows in the arrangement which survives on the west side of the arcade at 227 and 229 First Avenue. During one or more remodeling efforts, the display window on the west side of #221 was removed as were both of the windows flanking the entrance to 223 First Avenue. A new, sheathed blind wall was recessed between the doorways. In the process the brick bases of the display windows were partially retained in place, and ghost marks of this partitioning survive on the underside of the transom as do the ceramic fittings for the light bulbs which illuminated the display windows. The lower part of the entrance at #221 has been closed and the upper part converted for use as a call-window for street-side service from the pool room grill. The doorway at #223, with a replacement door and metal storm door, remains today the principal entrance to the pool room and retains its broken-tile terrazzo threshold.

The two entrances at 227 and 229 First Avenue, NW, retain their separateness and appear to have always served as the individual entrances for a succession of business concerns that have operated in each storefront. The storefront entrance at #227 is almost entirely intact and retains its original door, featuring nine panes above a horizontal panel, below a transom. The only change here was the removal of the transom glazing for the insertion of an air-conditioner, which has since been removed and the opening sheathed with plywood. The entrance to #229 also retains a high degree of integrity except that the current door is a replacement and the transom was likewise adapted for a now-removed air conditioner. The continuous transom for the paired storefronts has been sheathed over. The Harris Arcade's second-story fenestration features seven symmetrical openings fitted with paired one-over-one sash windows in molded wood surrounds.

The original interior finish of the pool room at #221-223 and the two storefronts at 227 and 229 First Avenue, NW, is essentially utilitarian in appearance. All were fitted with and retain their broken-tile terrazzo floors. Each of the three rental spaces also retains its lavatory enclosure fitted with a two-panel door. The interior of the pool room, used for that purpose for over sixty-five years, reflects its history with fitting and furnishings of different periods. The pool room is the largest space in the arcade and measures about thirty-one feet in width and about ninety-three feet in depth. The grill and its cooking facilities are located at the north front of the long rectangular room and enclosed by a service counter and its stools. The pool tables with overhead

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lights are positioned in the center and rear of the room. Booths, tables, and other seating are positioned to advantage. At the back of the pool room, double-leaf doors in the west wall opened onto the arcade passage, at a point about midway in its length. Doors in the pool room's south wall opened into a closet (under the secondary stair rising to the second story off the arcade passage), the lavatory enclosure that retains its original floor-based urinal, and the storefront space (#106) immediately south of the pool room that has long served as a store room and office for the billiard hall. During the ongoing rehabilitation project, the secondary stair has been removed and the space it occupied will become the location of an elevator. The southwest, rear corner of the pool room, including the entrance onto the street-level arcade, is to be enclosed as a lobby incorporating handicap access from the pool room. The doorway formerly linking the pool room and the arcade will remain in place and serve as the access point linking the elevator lobby and the arcade. The storefront rental spaces at 227 and 229 First Avenue, NW, have rear service entrances that open onto the first level of the well containing the main stair linking the two levels of the Harris Arcade, which is positioned just north of center on the west side of the arcade passage.

The one-story, seven-bay south, rear elevation of the Harris Arcade, overlooking Trade Alley and the back elevations of the stores which earlier fronted on Union Square, also has a symmetrical appearance. It, too, is of brick laid up in common bond that incorporates the Tudor-arch entrance to the first-story arcade passage. This center entrance is flanked on each side by two large multi-pane metal windows that illuminate the respective storefronts which open onto the arcade passage. The outer bays of the elevation are conventional doorways, below tall, now sheathed, transoms, that served as secondary or service entrances for the two rental spaces. The doorway on the west retains its original door featuring a large pane above two panels and its "Sargent" brass hardware. The east doorway holds a replacement door. Above the arcade entrance a rectangular section of the brick work is recessed as a panel, without a frame. To its sides are long rectangular panels, spanning the three bays on each side of the entrance, which are recessed in header frames.

The arcade passage, carrying the full depth of the Harris Arcade between the entrances on First Avenue, NW, and Trade Alley, is eight feet wide and sheathed for most of its length with random stone masonry. The passage floor is broken-tile terrazzo. Immediately inside the north entrance, large window openings both illuminate the adjoining rental spaces and ease the pedestrian into the north "half" of the passage where the walls are essentially long stretches of blind stone masonry. The window opening on the west retains its original plate glass pane, while the opening on the east, illuminating the pool room, is fitted with plywood sheathing. About midway along the passage's length, and in an arrangement seen clearly on the floor plan enclosed in this nomination, the principal, and originally open metal stair, linking the two levels

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of the Harris Arcade, rises in a spacious, three-sided masonry well on the west side of the passage. A second straight enclosed flight of wood steps rose on the east side of the passage to an adjoining landing at the south end of the second-story arcade passage. Since about 1965, when the second story of the Harris Arcade ceased to have paying tenants, the principal, west stairwell has been enclosed by a partition wall, also seen on the plan, and the first-story elevation sheathed over for security. In July 2007, this partition security wall and a second diagonally set wall that enclosed the meter room have been removed, and the openness which originally defined this link between the two levels of the arcade has been restored. Also visible on the enclosed plan are two skylights which originally flooded this area of the arcade with light. They are to be restored. On each side of the Harris Arcade's street level center passage, south of the staircases, the building was partitioned into four small storefronts with entrances opening directly off the passage. The rental units on the west side are numbered 105, 107, 109, and 111, moving north to south. The units on the east side of the passage are numbered 106, 108, 110, and 112. The three inner rental spaces on each side, #s 105, 107, 109, 106, 108, and 110, are of generally equal size while the southernmost spaces, #s 111 and 112, with windows overlooking Trade Alley, are larger. A door between units # 109 and 111 opens onto a stair leading to the boiler room and the storage area in the partial basement.

The stone masonry is continued through this south "half" of the street-level arcade as full-height piers between the individual units and as aproning below the display windows on either side of the doors opening into the individual rental spaces. The finish of these street-level storefronts is simple and comprises a center door, surmounted by a transom, and flanked by large plate glass windows for illumination and display. Most of these frontispieces retain their original doors and hardware, with large glazed panes, and their molded surrounds that incorporate the frames of the adjoining windows. Over time a number of the transoms were fitted with overhead air conditioning units, some of which remain in place.

The interior finish of the eight units was simple and includes broken-tile terrazzo floors. Through time the plaster wall surfaces in each unit have been repainted, wall-papered, or sheathed with modern sheet paneling. The ceilings of each have also been altered through time, sometimes dropped on metal frames with celotex. The ceilings of these eight rental units and the ceiling of the first story arcade, of decidedly mixed character and condition, have been removed to the second-story floor joists to allow for the installation of new wiring and services. The fabric of long-closed skylights in #s 107 and 109 remain visible. Each rental unit was fitted with a small enclosure for a commode; however, the companion sink of these lavatory units was mounted on the outside partition wall of the enclosure and visible at the back of the rental unit. A number of the original commodes and wall-hung sinks remain in place while others have been replaced or

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lost. Most of the commode enclosures retain their two-panel doors as well as their glass knob fittings, and some also retain their original ceiling light mounts.

As noted, the second story of the Harris Arcade was served by both a principal, metal frame staircase on the west side of its center passages and a secondary enclosed flight of wood steps rising on the east side of the building that was removed in July 2007 for the installation of an elevator. The west stairwell is effectively a rectangular two-story alcove, open both to the street-level and second-story. Since the second-story corridor is accessed by this open stairwell and is lit by skylights, it may be described as an arcade. Its tall north and south elevations are granite masonry, like the other parts of the building, however, the construction and materials of the west side of the stairwell raise questions about the original appearance of this elevation. The lower part of the blind west wall is mortared random stone masonry utilizing mostly brown rock, seen along Trade Alley in the foundations of brick buildings, while the upper part is brick masonry. Whether the Harris Arcade might have enjoyed fenestration here originally that was lost when the adjoining building on the west became two stories in height is uncertain. What is certain is that the narrow offset on the west edge of the two-story stairwell was set apart later by a concrete block partition wall as a meter room. That diagonally set partition wall was removed in 2007. The stair rises to the west, along the south wall of the well, to a landing that is parallel with the arcades, and then rises in a second flight along the north wall of the stairwell to the east and the south end of the second-story arcade. Here, on the east side of the second-story arcade is an opening into an adjoining, perpendicular, secondary hall-like landing at the head of the secondary stair that rose on the east side of the building. The elevator will open onto this landing. Paired lavatories, presumably for men and women, are located on the east wall of this area. As the plan indicates, the south wall of the second-story block occupies two planes and is fitted with large multi-pane metal windows that both ventilate the building and flood the stairwell, the south end of the arcade, and the secondary landing with daylight.

The second story of the Harris Arcade is an extraordinarily intact late-interwar period commercial space whose integrity owes in large part to the fact that its offices were occupied only from 1938 to about 1965 when the last tenant left the second story, and it and the arcade's principal stair were closed off. The materials and finish of the second story generally repeats the pattern seen on a street level; however, the finish is of a higher quality and the floor plan of the rental units is more elaborate indicating that these spaces were conceived as professional office spaces rather than shops. The flooring of the center passage is wood and its ceiling is covered with celotex which is punctured by two now-closed skylights. The celotex on the ceiling of the second-story arcade and its adjoining offices has been removed to the ceiling joists to allow for the installation of wiring and other services.

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Granite masonry is repeated here for the piers which define the bays containing the individual, mostly two-room rental suites. The sequential numbering of the office suites reverses the pattern seen on the street level and rises from south to north. Six suites, #s213-214, 215-216, 219-220, 223-224, 227-228, and 229-231, are located on the east side of the arcade. Five suites of the generally same dimensions #s217-218, 221-222, 225-226, 232-233, and 234-235, are located on the west side of the arcade. Each office suite has the same frontispiece, between granite masonry piers, comprising a center doorway flanked by large sixteen-panel figured-glass windows above low paneled aprons. The door openings are fitted with original doors featuring nine panes above a horizontal panel and surmounted by a three-pane transom. The panels below the windows complement the panel of the door and the horizontal members of the multi-pane windows likewise mirror those in the door's glazing and its transom. The door openings also originally contained screened doors. These have been mostly removed but are stored on the property. The units at the south end of each side are also fitted with windows on their south elevations that garner light and ventilation from the large metal windows in the building's south outside wall.

The eleven suites follow two general plans that offered rental flexibility; however, all eleven have both rooms looking out into the arcade and back offices. The partition walls defining these two rooms, consistently aligned suite to suite on both sides of the arcade, are fitted with center doors flanked by six-over-six sash windows in seven of the two-room suites (#s213-214, 215-216, 219-220, 223-224, 217-218, 221-222, and 225-226). In five of these suites (excluding #s213-214 and 217-218 on the south end that have windows in their south walls) skylights are centered above the partitions to further illuminate both front and back rooms in each suite. Each of the seven is also fitted with an enclosed lavatory, with broken-tile terrazzo floors, most of which retain their original commodes and wall-hung sinks.

The two northernmost suites on each side of the second-story arcade communicate internally and were designed to provide office space for concerns requiring more than two rooms. Here, in the northeast corner of the building, suites 227-228 and 229-231 have single rooms fronting onto the arcade and a trio of small rooms immediately behind them which, in turn, each open onto a narrow passage along the east wall of the building with a single lavatory at its south end. The rooms of #227-228 and a third room from the adjoining northernmost suite are also served by a skylight. The pendant suites in the northwest corner of the second-story have single rooms fronting onto the arcade and (presently) two rooms of unequal size behind them, comprising a four-room suite with an adjoining lavatory. Ghost marks here indicate the partial removal of partitions.

The second-story of the Harris Arcade enjoys a remarkable degree of integrity, and consistent finish, and except for the aforementioned removal of most of the screen doors in the arcade and the partitions in suite 234-235, it survives virtually intact and as completed in 1938. The doors

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and their brass and molded glass hardware survive, as do the lavatory fittings, and many of the original ceiling-mounted light fixtures with metal mounts and Art Deco-style glass globes. While some of the individual offices have been repainted through the nearly three decades of occupancy, many of the office fronts retain their original varnished pine doors, windows, and paneled aprons under the windows which are set off by the white-painted frame of each office front. While the Harris Arcade is one of only five known surviving buildings built as arcades in North Carolina, the essentially untouched finish and appearance of its second story is an even more remarkably rare survival.

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STATEMENT OF SIGNIFICANCE

Summary of Significance

The Harris Arcade, a two-level masonry arcade in Hickory, North Carolina, erected and occupied in 1938, satisfies National Register criterion C, and holds local significance in the area of architecture. The building stands in the historic central business district of Hickory and faces north onto First Avenue, NW; its rear elevation overlooks Trade Alley. The Harris Arcade was built as a commercial real estate investment by George Harvey Harris (1902-1969) and his brother Carroll W. Harris (1905-1942) on a lot the brothers inherited from their father, Harvey Ward Harris (1872-1936), a wealthy businessman who came to Hickory in the late nineteenth century from his native Randolph County and prospered in his adopted city for some four decades. The building was designed by Quince Edward Herman (1879-1950), an established Hickory architect, and his wife, Fannie Belle (Winkler) Herman (1889-1962), a talented designer and draftsman, who collaborated with her husband on many architectural projects following their marriage in 1913.

The well-preserved and remarkably intact Harris Arcade stands as one of five known surviving arcades erected in North Carolina between 1914 and 1938. The last-built of the quintet, it stands in the shadow of the flamboyant Grove Arcade in Asheville, completed in 1929, as does its counterparts, the Latta Arcade in Charlotte of 1914, the arcade erected as a part of the Virginia Dare Hotel in Elizabeth City in 1927, and the Moore Arcade of about 1930 on Greensboro's West Market Street. All of these buildings were erected as commercial real estate investments and designed to provide a variety of rental offices and storefronts for smaller merchants and professional men and women. As a group they comprise an important if small chapter in the history of commercial architecture in North Carolina.

On a local level the Harris Arcade is also important as one of the best preserved commercial buildings in downtown Hickory, the largest town in Catawba County, which prospered from its incorporation as Hickory Tavern in 1869 and renaming as Hickory in 1873 through the mid-twentieth century. The Harris Arcade is also important in the history of Hickory and Catawba County for its association with its designer, Quince Edward Herman, and his wife who operated a unique architectural office. Mr. Herman opened his office in Hickory in 1907 and worked alone until 1913 when he both passed the North Carolina architecture license examination and married Miss Fannie Belle Winkler. The couple collaborated on many of the projects which came into the office after 1913 and up to Mr. Herman's death in 1950. In some instances this collaboration was acknowledged and in others it went unacknowledged, in large part because Mr. Herman alone held a license to practice. As the only resident architect in Hickory from 1907 to 1934, when Robert Lee Clemmer opened his office, Mr. Herman individually, and in

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cooperation with his wife, exercised a critical role in shaping the early-twentieth century architectural landscape of Hickory. At his death in 1950 he was acknowledged in his obituary as “the dean of Hickory architects.”

Historical Background

Although built and occupied in 1938, at the near-close of the interwar period development of Hickory’s central business district, the history of the Harris Arcade has its origins in the business career of Harvey Ward Harris, who came to Hickory in the late-nineteenth century and soon established himself as a merchant. Harvey Ward Harris (1872-1936), the son of John Calvin and Betty (Finch) Harris, was born near Trinity, in Randolph County. According to family tradition his mother died when he was young, and Mr. Harris developed an enterprising spirit at an early age. The circumstances of his coming to Hickory are unclear; however, he appears to have come west to Catawba County and to Hickory in the early 1890s. He begins acquiring property in 1900 and continues to invest in real estate until just before his death. On 15 May 1936 he purchased the lot on which his two sons would erect this building (Catawba Deeds, 273/71-72). Harvey Ward Harris died two months later, on 24 August 1936, and his body was buried in Hickory’s Oakwood Cemetery.

In the early 1890s, when Mr. Harris came to Hickory the city was set in a pattern of growth that would continue well into the later twentieth century, when the city’s and the region’s strong textile and furniture manufacturing base began its erosion as the underpinning of the local economy. Hickory has its origins in a log tavern, apparently known as Hickory Tavern, which served those traveling on roads through the region that dated to the eighteenth century and continued in use through the antebellum period and beyond. The critical event in the history of the city was the construction of the Western North Carolina Railroad, which was designed to link Salisbury, an important station on the North Carolina Railroad, with Morganton and other points inland. The antebellum rail line had been constructed into Hickory in 1860, and it was completed within about five miles of Morganton in 1861, when the outbreak of the Civil War effectively ended major work on the railroad. Work was renewed after the war and in 1869 the Western North Carolina Railroad was completed into Morganton. The construction of the line into Asheville in 1880 brought fortune to that city and to the stations on this new regional artery. A station had been erected in Hickory by late 1863 when an effort was initiated to charter a town to be known as Hickory Tavern. It was not until December 1869 that the charter was approved in the State Legislature. Hickory Tavern came into being in January 1870 when the first municipal election was held and Marcus Yoder was elected mayor. In December 1873 a new charter established the town of Hickory whose corporate limits extended 1,000 yards in all directions from the “depot warehouse” of the Western North Carolina Railroad.

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The town of Hickory, which officially became a city with a revision of its charter in 1889, grew steadily through the 1870s, 1880s, and 1890s. The commercial and institutional heart of the city developed in a multi-block area, along both sides of the tracks which carried on an east/west axis. The Sanborn Map & Publishing Company's first map of Hickory, a single sheet map published in 1885, shows the extensive development to that date. By then the town's principal stores stood on the long north side of a rectangular square owned by the railroad company, on the north side of the railroad tracks, which was also the site of the combined freight and passenger depot. By 1890, this building was used exclusively for freight, and a new passenger station was erected to the southeast, on the south side of the tracks.

Between 1890 and 1912, when the existing (but now unused) passenger station was completed by the Southern Railway Company on a new site immediately south/southwest of the freight depot and immediately west of the nineteenth-century passenger station, the appearance and character of this square evolved through obvious planning. By 1896, a street, then known as Park Place, was laid out in front of the south-facing mercantile streetscape. It took its name from a rectangular park, centered in front of the blockfront, and framed by small, complementing built-up lots at its east and west ends. A marked way carrying along the north, rear elevation of the Park Place stores, which had been in evidence since at least 1885, was noted as "Driveway": in 1896. Except for the addition of several stores, there was no change in this arrangement on the 1902 Sanborn map. On the next, 1907 map, the mercantile block front was entirely built up, and the "Driveway" behind the stores is labeled "Trade." By 1913 Park Place has been renamed "Union Square" and Trade Street has become "Trade Avenue." The perpendicular streets at the east and west ends of Park Place/Union Square, first called Shuford and Watauga avenues, respectively, were renamed Thirteenth and Fourteenth streets, in that order. Abernethy Street, the next street parallel with and north of Trade Avenue had become Eleventh Avenue. This was the arrangement and naming in place in 1938 when the Harris Arcade was built.

Harvey Ward Harris saw all of these changes take place from his vantage point as a Park Place/Union Square merchant. In 1900 he is listed in the census as a resident of Hickory and clerk in a general store. When the first (Hickory) *City Directory* was published in 1909 he was listed as a co-proprietor with John W. Little, his brother-in-law, of Harris & Little, a dry goods firm, located in a two-story brick store at 1314 Union Square. A decade would pass before the next city directory was published in 1920. In 1920, by which date Mr. Little had relocated to McAdenville in Gaston County, Mr. Harris was the sole proprietor of H. W. Harris, a grocery concern, which continued to occupy the Union Square store at #1314. During the 1920s, both the nature of his business and its location changed. By 1928 H. W. Harris & Company was a wholesale grocery business located at 1314 Trade Avenue. His firm was one of the very few that operated from a Trade Avenue address, and he would continue his operation here until his death.

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The numerous entries in the grantee index for Catawba County deeds between 1900 and 1936 indicate the many acquisitions he made in Hickory and nearby parts of Catawba County. As his grandson, George Baxter Harris (b. 1933), has explained, his grandfather seemed to have money when no one else did and he could thus take advantage of situations which arose, particularly in the 1930s, when bankruptcies and foreclosures were commonplace. His acquisition of this lot on which the Harris Arcade stands, adjoining the premises of H. W. Harris & Company at 1314 Trade Avenue, was just such an instance. On 18 December 1930, Julius Franklin Abernethy (1860-1938), one of Hickory's leading merchants and civic leaders, executed a deed of trust as security for ten loans totaling just over \$40,000 from the Consolidated Trust Company for which he was either the principal or endorser of loans made to Abernethy Motor Company, Abernethy Hardware Company, and his son J. L. Abernethy. This lot, described in the deed as the "Abernethy Warehouse property" was one of three situated on Eleventh Avenue placed in trust (Catawba Deeds, 221-325). The deed of trust was foreclosed in May 1932 and the three lots were bid in at \$20,000 by George R. Wooten, trustee for the Consolidated Trust Company (Catawba Deeds, 243/285-86). With little profitable movement in real estate in the Depression of the early 1930s, the bank held this lot until 15 May 1936 when it was sold for \$20,515.50 to Harvey Ward Harris (Catawba Deeds, 273/71-72).

Mr. Harris died on 24 August 1936, and his front-page obituary in the *Hickory Daily Record* the following day included a two-paragraph description of his business career.

Mr. Harris was prominently identified with the business life of this city for more than forty years. For the past ten years he had operated the H. W. Harris wholesale grocery and feed business on Trade Avenue.

Mr. Harris erected many business buildings in the city; he also owned a number of dwelling houses and considerable farm land. He was a member of the Presbyterian church, the Junior Order, and the Woodmen of the World.

In 1893 Harvey Ward Harris had married Mary Emma Little (1873-1948), a daughter of Butler and Malinda Little of Alexander County, North Carolina. They were the parents of three children: Bertha Gertrude Harris (1895-1941), George Harvey Harris (1902-1969), and Carroll W. Harris (1905-1942). Mr. Harris made provision for each in his will as well as his widow and their four grandchildren. All of the stock, accounts receivable, and other assets of H. W. Harris & Company were devised equally to his two sons. In item #6 of his will he bequeathed the lot on which the Harris Arcade would be built to his sons as well (Catawba Wills, 5/473-74).¹

In the event the construction of the Harris Arcade, one of the chief legacies of the Harris family in Hickory, was but one of a series of business ventures entered into by George Harvey and

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Carroll W. Harris between their father's death in August 1936 and 1 January 1942 when Carroll W. Harris died. Its architectural uniqueness, however, has brought it a local acclaim and a continued association with a family whose other business enterprises have ended through closure, sale, or merger. The brothers continued the wholesale grocery business for a short period, and soon shifted the focus of their wholesale operations exclusively to beverages which had constituted an important part of their father's wholesale business. Listings of wines, beer, and ale appear prominently in the inventory of the H. W. Harris & Company stock compiled in 1937 (Catawba Estates Records, Annual Reports, P/189-93). The family would remain in the beverage business until December 1983 when George Harris Distributor, Inc., was sold to Blue Ridge Distributing Company. They also continued to manage the family's rental properties and added other investments to their holdings. In September 1939 the brothers organized the Catawba Lumber Company which sold lumber and building supplies and also undertook contracting.

The circumstances under which the two Harris brothers decided to erect an arcade on the lot adjoining their late father's wholesale grocery business are not known; however, the fact that it was bought for investment and as the location of a commercial building can be assumed. In that their father bequeathed them jointly the stock and assets of his grocery concern and this lot which adjoined it on the west, the question arises as to whether he might have considered expanding his operations here. Whatever the case, in late 1937 or early 1938, the brothers decided to erect this building.

The design and construction of the Harris Arcade at 221-229 First Avenue, NW, was an important contribution to the fabric of the commercial center of Hickory on two accounts. In the first instance it provided businessmen, shopkeepers, and professional men and women, a range of commercial and office spaces then well-suited to varying spatial needs. The paired fronts on First Avenue, NW, flanking the arcade entrance, offered sizable spaces that could be combined, as proved to be the case at #221-223 which has housed a billiard hall since about 1940, or rented individually as occurred at #227 and 229 throughout their occupation from about 1938 to 2006. Smaller, corner shop quarters were available at the Trade Alley entrance to the arcade, while the interior storefronts also opening onto the street level arcade were available for yet smaller concerns or offices. The second level of the Harris Arcade offered seven two-room offices plus the two larger four- and five-room suites at the north front of the building.

The street-level center passage of the Harris Arcade was also a valuable civic amenity. When built and for the next thirty years, when downtown Hickory was the principal commercial and mercantile center of Catawba County, it served as a valuable inter-block walkway linking the stores fronting on Union Square, with those on First Avenue, NW, that was then the site of Hotel

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Hickory, the Carolina Theater, and other businesses including, by 1951, the Sears, Roebuck & Company store.

Construction of the Harris Arcade is believed to have begun in September 1938. Readers of the *Hickory Daily Record* on 6 August 1938 found a short two-paragraph mention of the building in the newspaper's weekly (Saturday) update on new building projects in the city. "Among the buildings under construction are the imposing Harris brothers' new business establishment and the Henry C. Cline structure between Eleventh and Trade avenues. The Harris building will be one of the largest and most modern in the city, it is said. It will be divided near the center by a glass-covered arcade."

The next mention of the Harris Arcade appeared in the *Hickory Daily Record* on 17 September 1938. "Rapid headway is also being made on the new business building the Harris brothers are constructing on Eleventh Avenue. Plans for this building were drawn by Mr. & Mrs. Q. E. Herman, local architects."

The Harris Arcade was completed in the late fall. A third mention of the building appeared in the *Hickory Daily Record* on 5 December 1938 in a short article under the caption "Move Offices to Harris Building." "Dr. H. E. Barnes, Hickory physician, Mr. and Mrs. Q. E. Herman, architects, and H. K. Setzer, surveyor and engineer, have moved their offices from the Gibbs building on Thirteenth street to the second floor of the new Harris building on Eleventh avenue. Dr. Barnes has a suite of five rooms."

Dr. Henry Eugene Barnes (1908-1969) was the first occupant of the largest suite on the second floor, rooms 227-231, overlooking today's First Avenue, NW, and the handsome façade of the Carolina Theater designed by M. R. Marsh of Charlotte. The Hermans and Dr. Barnes would both vacate their new offices in the Harris Arcade in the early 1940s, after the United States entered World War II. Dr. Barnes entered military service and became a captain in the medical corps. Mr. and Mrs. Herman moved their offices into their house when building restrictions were imposed during the war and commissions for work effectively ended for the war's duration.

The Harris Arcade first appears in *Miller's Hickory, N.C. City Directory* in its edition for 1939-1940, listed at 1319 Eleventh Avenue, with six occupants. Dr. Barnes and Mr. Herman had offices there as did four others: Field Insurance Agency, the Stampagraph Company, Life & Casualty Insurance Company, and James E. Barb, a civil engineer. The city directory published by the Baldwin Directory Company in 1940 both listed an increased number of tenants in the Harris Arcade and the rooms they occupied respectively. The "Arcade Pool Room" is listed at #1313 Eleventh Avenue in the space in which a billiard parlor and grill have operated to the present, thereby becoming one of the oldest businesses in central Hickory to continuously

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operate and occupy the same premises.² Five of the eight street-level spaces are occupied. These street-level leaseholders are: accountant Van Buren McMillan, the Arcade Beauty Shoppe, the Perrell Dental Laboratory, Reese & Company, office supplies, and the Field Insurance Agency. On the second story, seven of the eleven offices are leased to: Brem Bonner, Lewis W. Short, Dr. Barnes, Mr. Herman, The Life & Casualty Insurance Company, and the United States Farm Security Administration which occupied two suites. Miller's directory for 1941-1942 listed most of these same tenants plus Jack's Soda Shoppe and the Arcade Coffee Shop.

This range and diversity of tenants would continue throughout the history of the Harris Arcade, and a review of the subsequent city directories through the 1940s, 1950s, and 1960s, confirm the operation here of one- and two-person offices, smaller merchants, specialty concerns, and institutional tenants. After Carroll W. Harris's death in 1942, George Harvey Harris utilized #108 as the offices of the Catawba Lumber Company and his beverage business, and the United States Social Security Administration maintained offices on the second floor through most of the 1940s. J. Lee Friday, a real estate broker, established offices here in the early 1940s, and Carolina Insurance and Realty also leased quarters in the arcade near the end of the decade. The latter firm remained in offices here into the mid 1960s, and became second only to the pool room in longevity. Another long term tenant was attorney John C. Stroupe, Sr. (1896-1986) who rented suite #219-220 in about 1954. In the city directory for 1965-1966, the last time any of the suites on the second story appear in the city directories, Mr. Stroupe was the only occupant on the second level of the arcade. In the 1966 city directory his law firm, Stroupe and Stroupe, is listed in room 218 in the Medical Arts Building.

With Mr. Stroupe's departure in about 1965, the second-story office suites of the Harris Arcade ceased to be occupied, and it was about that time that the open public stairwell on the west side of the arcade linking the street-level and second-story arcades, was closed off. Later, in the fall of 1968, Mr. Harris allowed the local affiliate of the American Independent Party use of #232-233 during the presidential campaign of its candidate George Corley Wallace (1919-1998). Thereafter, the rooms of the second story have remained vacant. Issues of security have been advanced as one reason for the end of second-story rental of the Harris Arcade, and there is reason on that account. The larger matter, however, is that the small scale of the two-room offices, that were attractive in the interwar period, when many of the second-story rooms over stores on Union Square were occupied by similar tenants, became a disadvantage here. Another likely consideration for prospective tenants was climate control. While the entire building was heated by a single furnace during cold weather, air conditioning in warm and hot weather was dependent on small units per suite. These were installed in the transoms over entrances in the street-level suites opening off the arcade passage and the two storefronts at 227 and 229 First Avenue, NW, but apparently never on the second story. On the first story this arrangement was

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not entirely satisfactory, as under the best of circumstances, water could drip onto people entering and exiting under the unit. Yet another factor, associated with the desirability of larger offices, was the construction of two other buildings with rental offices to the west of the Harris Arcade on First Avenue, NW. The White Building at 231 First Avenue, NW, offered rental space in the later 1940s and the Cline Building at 260 First Avenue, NW, attracted tenants to its newly-built offices in about 1950.

The declining fortunes of the Harris Arcade were coincident with the decline of downtown Hickory as the city's major shopping destination. In 1968 when suburban Catawba Mall opened on US 70, the J. C. Penney chain moved its store from Second Street, NW, to the new mall, and three other major downtown stores, Belk-Broome, Spainhour's, and Melville's, opened branches in Catawba Mall. In or by 1978, when alley Hills Mall opened about a mile east of Catawba Mall on US 70, Hickory lost all three of its principal downtown stores, units of the J. C. Penney, Belk's, and Sears, Roebuck & Company chains, and in their wake the other leading downtown stores closed one-by-one. Through all of this change only one concern, the jewelry store opened by George E. Bisanar (1876-1975) in 1896, has survived on Union Square, under new ownership. Here on First Avenue, the Carolina Theater continues in operation as did the Arcade Billiard Parlor and Sandwich Shop, also under new ownership. During this period, from about 1965 to 1968, beginning with the closing of the second story to rentals and the opening of Catawba Mall, the desirability of the offices and storefronts opening onto the street level arcade passage lessened, and one after another became vacant. Now, with the renovation of the building in view, the current owner has terminated the leases of three tenants. The last tenant of rooms on street level, and office of U-Hear, a hearing aid business, vacated #105 at the end of September 2006. The tenant of the storefront at 227 First Avenue, NW, and the Alteration Shop at #229, departed the building in spring 2006. In June 2007 the Arcade Billiard Parlor and Sandwich Shop, the last operating business in the Harris Arcade, closed in advance of the rehabilitation, which was initiated in July 2007.

The opening of the two malls in 1968 and 1978 effectively ended downtown Hickory's role as the mercantile center of the city, the county, and, arguably, the surrounding region. However, it was an Urban Renewal project, initiated in the late 1960s, that forever altered the face of the center city and the setting of the Harris Arcade. Union Square and the landscaped park at its center was converted to an asphalt paved parking lot, and the buildings at the east and west ends of the square were demolished along with countless others to the east of Second Street, NW, and to the west of Third Street, NW. The historic fabric of the city was greatly diminished and most of the buildings that survived were subject to one or more remodelings for commercial and office usage between ca. 1970 and 2007. Today, the Harris Arcade of 1938, a building of modest appearance, stands as the most intact historic commercial building in central Hickory, where the

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surviving enclave of buildings, with its mixed and comprised character, reflect the decline, rise, and partial renewal of the city's commercial center.

The Harris Arcade, erected by George Harvey Harris (1902-1969) and Carroll W. Harris (1905-1942), had remained in the undivided ownership of their heirs until 1977. In that year, the descendants of those men and of their elder sister Bertha Harris Seagle (1895-1941), the three children of Harvey Ward Harris, divided the lands, buildings, and all other property that had remained collectively owned since the deaths of all three men in 1936, 1942, and 1969, respectively, and Bertha Harris Seagle's death in 1941. The heirs were Dora Myrtle (Townsend) Harris Neal (1906-1992), the widow of Carroll W. Harris and the wife of Ernest Wright Neal (1920-1993), her daughter Betty Carolina (Harris) Pratt (193_-2002), Mary (Washburn) Harris (1905-1998)³, the widow of George Harvey Harris, her sons, Harvey Washburn Harris (b. 1932) and George Baxter Harris (b. 1933), and Lee Marcus Seagle, Jr. (1932-1992), the only living descendant of Bertha Harris Seagle. All were residents of North Carolina except Mrs. Pratt who resided in Manatee County, Florida. On 27 May 1977, the heirs of George Harvey and Carroll W. Harris conveyed the Harris Arcade and the lot on which it stands to Mrs. Neal, then still residing in the imposing stone house she and Mr. Harris built in 1938 at 8 Seventh Avenue, NE, Hickory, and her daughter Mrs. Pratt (Catawba Deeds, 1133/974-977). With the death of Mr. and Mrs. Neal in 1992-1993, Betty Harris Pratt came into complete ownership of the Harris Arcade and held it until 30 July 2002 when she conveyed it to herself, as trustee for the Betty H. Pratt Revocable Trust (Catawba Deeds, 2380/1826-28). She died some five weeks later, on 7 September, and on 18 March 2003, Charles J. Pratt, Jr., her son and successor trustee, conveyed the Harris Arcade property to Pratt Holdings, LLC, of Florida (Catawba Deeds, 2449/196-98). On 29 April 2005 Pratt Holdings, LLC, sold the Harris Arcade for \$225,000 to Tim Cline Properties, LLC, of which James Timothy Cline (b. 1953) is principal (Catawba Deeds, 2660/833-34). Tim Cline Properties, LLC, is the present owner of the Harris Arcade, and will soon undertake the renovation and adaptive reuse of the building.

Architectural Significance

The local architectural significance of the Harris Arcade is associated with its survival as one of a small number of arcades built in North Carolina in the first half of the twentieth century. The arcade as a building type enjoyed a certain status and perhaps its greatest popularity in the nineteenth century in Europe, particularly in England and France, where examples date from the late eighteenth century. These grand buildings, usually of multiple stories, featured handsomely detailed arcades covered with iron and glass roofs. While the Burlington Arcade in London is among the best known, both for its architectural qualities and its continued prestige as a commercial space, the Galleria Vittorio Emanuele in Milan, Italy, remains the great icon of this

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building type. Designed by Giuseppe Mengoni and completed in 1878, this great shopping and office arcade is built on a cruciform plan that comprises a domed octagon at the crossing of its four arms. The arcade as a building form was celebrated in the critically acclaimed 1947 novel, *The Gallery*, by John Horne Burns (1916-1953), who made the partially destroyed Galleria Umberto in Naples the setting of his book.

In the United States the arcade as a shopping and office form enjoyed its greatest popularity in the first half of the twentieth century when arcades were incorporated as amenities in the design of train and subway stations and hotels, as shopping spaces on the lower levels of skyscrapers and other higher-rise office buildings, and as individual buildings in downtown streetscapes. Sometimes, as here in Hickory, an arcade could be a mid-block link between streets in a downtown business district. Examples of the arcade form in North Carolina reflect that pattern and a certain stylistic diversity. The Grove Arcade (NR 1976) in central Asheville, a two-level cruciform-plan building occupying a city block, was designed by Charles N. Parker (18__-1961), in a modern Gothic Revival style with glazed terra-cotta elevations. The Grove Arcade was built in 1926-1929 as the base of a high-rise office building whose construction was halted as a result of the stock market crash in 1929. For most of its life, since 1942-1943, the building was occupied by departmental offices of the federal government, and it was only recently, in this century, that the building has been renovated and its spaces occupied by merchants and professionals as intended. The Latta Arcade (NR, 1975), fronting on South Tryon Street in Charlotte and built in 1914, was designed by William H. Peeps (1868-1950). The elegant glass covered two-level arcade was handsomely finished with classical detailing as a real estate venture by Edward Dilworth Latta (1851-1925) and his Charlotte Consolidated Construction Company. Mr. Peeps's architectural office was an early, if not original, tenant of the Latta Arcade when it opened in 1915. In Elizabeth City, the third example of the arcade form in North Carolina, was opened in 1927 as an amenity of the Virginia Dare Hotel (see the Elizabeth City Historic District, NR, 1977), This two-story, glass-covered arcade, similar in appearance and character to the Latta Arcade, and the hotel were designed by William Lee Stoddard of New York.

Next in date in North Carolina is the Moore Arcade located at 214-218 West Market Street in Greensboro, a venture of the A. K. Moore Realty Company, which occupied offices in the arcade. The Virginia Dare Hotel and Moore arcades share the neoclassical architectural styling of their period, whose symmetry is enhanced with a few well-chosen and well-placed details. Its two-story three-part façade, overlooking one of Greensboro's two principal downtown thoroughfares, has a street-level center entrance recessed in an elliptical arch whose form and proportions are complemented by flanking plate glass windows. On the second story three openings hold paired windows flanking a three-window center bay. Unlike the Grove, Latta,

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Virginia Dare Hotel, and Harris arcades, which carry between streets as through-block linkages, the Moore Arcade extends only about one-half the depth of the block between West Market Street and West Friendly Avenue, the next parallel street to the north. The door at the north end of the building's first-story arcade opens without ceremony onto a fire escape.

Within this group of five buildings designed and built originally as arcades between 1914 and 1938, the Harris Arcade is relatively plain in appearance, and admittedly so.⁴ It does not enjoy the flamboyant richness of the Grove Arcade, whose late-Gothic Revival-style terra cotta finish and character is emblematic of the architectural and civic aspirations of Asheville in the flush 1920s. Neither, in fact, does it rise to the stylishness of the Latta Arcade, also nominated for its statewide significance in the mid 1970s. It, too, was the product of an urban boosterism and the ambition of its builder, Edward Dilworth Latta, a real estate developer and builder who gave his name to one of the important residential parks in early-twentieth-century Charlotte. However, like both of those buildings and the Moore Arcade in Greensboro, as well as the arcade at the Virginia Dare Hotel in Elizabeth City, it was built as a commercial real estate venture by entrepreneurs whose efforts were important in the business life of their respective city. And, like those buildings, the Harris Arcade reflects the tenor of its period. Hickory, in 1940 had a population of 13,487, a figure that came in large part through the annexation of neighboring West Hickory and Highland in 1931. Greensboro, Charlotte, and Asheville were among the largest cities of North Carolina at the time. But being built and occupied at the end of the national Depression and in the closing years of the interwar period, it reflects its time and place—and a certain civic ambition—in a manner like its counterparts. Being the last built of a quintet the Harris Arcade becomes the coda of a short chapter in the architectural history of commerce in North Carolina.

In Hickory, Catawba County, and the region here at the western edge of the Piedmont, the Harris Arcade holds importance in architectural history for its association with the career of Quince Edward Herman (1879-1950) and Fannie Belle Winkler Herman (1889-1962), his wife and long-time professional partner. Mr. Herman, whose life and career have yet to gain the study and recognition they deserve, is nevertheless known to occupy a critical role in the development of Hickory. He opened an architectural office there in about 1907 and he remained the single (known) licensed resident architect in the city until 1934 when Robert Lee Clemmer (1903-1990) opened his office. They were joined in about 1936 by Hickory's third resident architect, Dallas Carroll Abee (1910-2003).

Like others of his generation, Q. E. Herman came to the practice of architecture through experience in the construction industry and working apprenticeships with established architects. He had no formal school or university study. Mr. Herman was born in the St. Stephens area of today's Hickory, the son of Hiram Herman (1847-1929), a contractor, and his wife Polly Salene

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Deitz (1851-1911). Having demonstrated real ability as a draftsman while working for his father, he next studied with W. R. Briggs of Cambridge, Massachusetts, in whose office he gained expertise in school design. He was also in the office of Frank Pierce Milburn for a time. He returned to Hickory in 1907, undertook architectural design work, and in 1913 he passed the North Carolina license examination. That same year he was married to Fannie Belle Winkler (1889-1962), of Caldwell County, who also possessed valuable design and drawing skills. She worked with her husband as a partner, sometimes acknowledged and at other times unacknowledged, through the remainder of his career.

Quince Edward Herman died on 2 January 1950, and in his front page obituary in the *Hickory Daily Record* he was described as "the dean of Hickory architects." The newspaper also honored him in a lead editorial that same day.

Quince Edward Herman, whose death occurred this morning, has left many monuments in the Hickory area, the finest, perhaps, being the many school buildings designed by him. There are few educational structures in Catawba, Lincoln, or Alexander counties that did not have their plans formed first in the mind of this architect and then were pictured for the builder on his drawing table.

Many of the residences and other buildings of Greater Hickory and nearby communities were also designed by Mr. Herman.

He developed a passion for this profession as a boy while working for his father, a contractor. . . . In 1914, 1915, and 1916, he was called by the State to Raleigh for consultation in the movement to design school house buildings more resistant to fire hazards.

Mr. Herman was civic-minded and as one example of this he secured for the City of Hickory the convention of the North Carolina branch of the American Institute of Architects in 1933. . . .

The *Record* pays homage to one who contributed much to the progress of Hickory and the surrounding area.

Now, fifty-seven years after his death and at even longer remove from the time he excelled as a school architect, most of his legacy in the area of education is lost. Most of those buildings have remained anonymous, lacking study, as has much of the couple's extensive residential work. However, houses whose design is attributed to Mr. Herman stand in Hickory's two largest historic districts listed in the National Register of Historic Places. Houses in the Claremont High

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School District (NR, 1986) include: the Dr. Charles L. Hunsucker of 1921-1922, the Donald S. Menzies House of 1931, and the large, multi-gable Tudor Revival-style Marshall R. Wagner House of 1935. Given their contemporary association with the HARRISES on the arcade, the HERMANs are probably also responsible for the design of the Harris Apartments in 1938 for Carroll W. Harris. This project represented the conversion of the two-story frame house, erected in 1919 by Solomon Augustus Isenhour, into a rental apartment building. Four houses in the Oakwood Historic District (NR 1986) are known to have been designed by Mr. Herman: the Rector-Cline House of 1928, the Colonial Revival-style Shuford-Allran House that probably also dates from the 1920s, the Ralph W. Maynard House of 1934, and the Eugene C. Ivey House of 1940. The designers of relatively few of the houses in both districts are identified in either the nominations or the local publications that followed in their wake.

As Mr. Herman was the only resident architect in Hickory during the period from 1907 to 1934, when both of these Hickory neighborhoods and other parts of the city were built up, he and Mrs. Herman, after 1913, are likely the designers of yet other houses and buildings in the city whose authorship remains anonymous. Their own Tudor Revival-style house survives in the northeast corner of Third Avenue and Second Street, NW, two blocks northeast of the Harris Arcade. They were the architects for the large two-story stone house built by Carroll W. Harris at 8 Seventh Avenue, NE, which was erected in 1938 while the Harris Arcade was under construction. The stone utilized in the arcade and the Harris residence appears to be the same, and these two buildings and the Harris Apartments project were all under construction in 1938.

The Harris Arcade is one of two commercial buildings in downtown Hickory attributed to Q. E. Herman that survive. The three-story Blackwelder-Riddle Building, erected in 1912, is the earliest surviving building known to have been designed by Mr. Herman (Keiser and May, 206). With only about two dozen surviving buildings attributed to Quince Edward for a career as an architect that spanned some forty-three years in Hickory, the precise place of the Harris Arcade in his life's work, and that of Fannie Belle Winkler Herman, remains to be confirmed. However, given its remarkable integrity and rarity as a building type it must be said to occupy an important place in the career of the man described as "the dean of Hickory architects" at his death.

Endnotes

1. The estate of Harvey Ward Harris was not settled until November 1951 when George Harvey Harris submitted his final report as executor. See Catawba Estates Records, Final Accounts, 12/418-36. In the meantime two of Mr. Harris's three children had died.
2. For most of this period, from about 1946 through March 1996, the Arcade Billiard Parlor and Sandwich Shop was owned and operated by Daldee Hefner who retired as owner and

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operator at the end of March 1996. He and "The Pool Room" became institutions in Hickory. In November 1996, the Arcade Billiard Parlor and Sandwich Shop reopened under the ownership of Katie and Bobby Purgason. The new owners purchased the equipment from Mr. Hefner and hired the pool room's long time employees who continue to work there.

3. Mary Washburn was a daughter of Edgar Nollie Washburn, the builder of the important Classical Revival-style house in the Washburn Historic District, Rutherford County, North Carolina.
4. A sixth building, known both as the Arcade Hotel and the Lightner Building, originally incorporated an arcade, at least on the street level. The multi-story Commercial Style building was erected in Raleigh, probably in the late 1910s or early 1920s by Calvin E. Lightner (1876-1960, a prominent black civic leader, businessman, and real estate developer, who also founded the Lightner Funeral Home. The building stood on East Hargett Street, near its junction with Wilmington Street, in an area southeast of the State Capitol, which developed into a thriving black commercial center in the late-nineteenth and early twentieth centuries. Mr. Lightner's son, Clarence E. Lightner (1921-2002), was elected the first black mayor of Raleigh in 1973. The state also boasts at least two buildings that incorporated arcades as part of renovation and expansion projects. The Ballew Arcade at 118 South Main Street in Lenoir, Caldwell County, with its ca. 1930s Moderne Style glass façade, represents one or more stages of a sequence of remodelings and expansions of a one-story later-nineteenth century brick building erected by Marcial Edgar Shell. The Shell building was acquired by James Gordon Ballew, who long maintained a drug store on the property. In Mount Airy, in Surry County, the Hodge-Davis Building of ca. 1930 was expanded by the addition of an arcade by 1948. The two-story building, known today as the Davis Arcade, stands at 120-132 West Pine Street (see entry #172 in inventory list for the Mount Airy Historic District, NR).

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10. GEOGRAPHICAL DATA

Verbal Boundary Description:

The nominated property is Parcel Number 3702-07-59-4839 shown on the enclosed Catawba County, North Carolina, tax map at a scale of 1" equals 81'.

Boundary Justification:

The nominated property is the lot historically associated with Harris Arcade.

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PHOTOGRAPHS

1. Name of property: Harris Arcade
2. Location Catawba County, North Carolina
3. Name of photographer Davyd Foard Hood
4. Dates of photographs: 9 October 2006, 8, 14 January, 2007
5. Location of original negatives North Carolina Division of Archives and History,
Raleigh, NC
- 6-7. Schedule of photographs:
 - A. Façade on First Avenue, NW, looking southeast.
 - B. Rear elevation on Trade Alley, NW, looking northeast.
 - C. Roof view showing Trade Alley elevation and the multi-pane windows in the south elevation of the second story of the arcade, looking north.
 - D. Street-level arcade, showing stone masonry elevations and broken-tile terrazzo floor, looking south/southeast.
 - E. Street-level arcade, with storefronts #105, 107, 109, and 111 on west side of arcade, looking south/southwest.
 - F. Interior of pool room, looking north.
 - G. Stairwell linking two levels of the arcade, looking northeast.
 - H. West elevation of the second-story office-fronts on the east side of the arcade, #213-214 through #229-231, looking northeast, 9 October 2006.
 - I. West elevation of second-story storefronts on east side of the arcade, #219-220 through, in reverse, #213-214, looking southeast, showing location of arcade skylight exposed in the rehabilitation, 8 January 2007.

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J. View of office suite interior, looking east from #234-235 across arcade to #229-231.

K. Lavatory for suites #232-233 and #234-235, typical of those in all the second-story office-fronts, looking south.