

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

NATIONAL REGISTER OF HISTORIC PLACES

Ella Brown Cannon House

Salisbury, Rowan County, RW1052, Listed 8/24/2021

Nomination by Davyd Foard Hood

Photographs by Davyd Foard Hood, March 2018



Oblique view, southeast and southwest elevations, looking north on lawn



Entrance hall, looking north to stair, through velvet portieres in drawing room doorway

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 Property

Historic name: Cannon, Ella Brown, House

Other names/site number: Cannon-Guille House, Cannon-Guille-Fisher House

Name of related multiple property listing: N/A

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

2. Location

Street & number: 202 South Fulton Street

City or town: Salisbury

State: NC

County: Rowan

Not For Publication: ☐ N/A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:

 national X statewide local

Applicable National Register Criteria:

 A B X C D

 , Deputy SHPO	7/12/2021
Signature of certifying official/Title:	
Date	
<u>North Carolina Department of Natural and Cultural Resources</u>	
State or Federal agency/bureau or Tribal Government	

In my opinion, the property <u> </u> meets <u> </u> does not meet the National Register criteria.	
Signature of commenting official:	
Date	
Title :	
State or Federal agency/bureau or Tribal Government	

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

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

☐

Cannon, Ella Brown, House
Name of Property

Rowan County, NC
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>0</u>	<u>1</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>0</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 1 (Salisbury Historic District [NR 1975] #39, Cannon-Guille House, Contributing)

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC / single dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC / single dwelling

DOMESTIC / secondary structure

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS / Other: Southern Colonial Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Foundation: Brick

Walls: Weatherboard

Roof: Asphalt

Other: Granite, Wood

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

Overview, Chronology, and Setting

The Ella Brown Cannon House, designed in 1904(-1905) by James Mackson McMichael, a Charlotte-based architect, and constructed in 1905(-1906) by Alfred Ross Lazenby, Salisbury's prominent early-twentieth century master builder, is an imposing, classically-detailed, and remarkably intact Southern Colonial Revival style residence. A landmark in the architectural cityscape of Salisbury since its completion, it was identified as the Cannon-Guille House (#39) and listed as a contributing building in the Salisbury Historic District, which was entered in the National Register of Historic Places in 1975. Standing at 202 South Fulton Street, in the west corner of the intersection of South Fulton and West Fisher streets, the house faces southeast onto a street in Salisbury's West Square that has been the city's most fashionable residential avenue since John Fulton (1769-1827), for whom the street is named, built his elegant townhouse in

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

1820. (Enlarged and remodeled through time by a succession of owners, and now known as the Fulton-Mock-Blackmer House, it stands today at 112 South Fulton Street.)

The appearance of the Ella Brown Cannon House and its high state of integrity, unusual for such a richly detailed weatherboarded-frame residence of its day and style, reflect the equally remarkable stewardship it has enjoyed for the entire 116 years of its existence. Known locally as the Cannon-Guille House, the residence was the home of its owner/builder Ella Brown Cannon (1859-1932) until her death and that of her daughter and only child, Alice Slater Cannon Guille (1899-1985), who died on 25 March 1985 in the house that had been her residence for most of her eighty-five years. On 21 June 1985 her executors conveyed the Cannon family house to Betty Dan (Nicholas) Gilliam Wright (b. 1936), a Salisbury native, who effected a sensitive and painstaking restoration and renewal of the house that became her residence. On 26 May 1992 she conveyed the house and lot at 202 South Fulton Street to Paul Edward (1937-2020) and Sue Palmer Fisher. Mrs. Fisher remains in residence. Through their twenty-eight-year ownership the couple maintained the exemplary level of stewardship exercised by Mrs. Cannon, Mrs. Guille, and Mrs. Gilliam (who resumed use of the surname of her first marriage), and they retained most of the interior decoration program (wallpapers, colors, lighting, etc.) effected by Mrs. Gilliam. The Fishers completed two sympathetic additions to the house on its northwest rear elevation, in 2005-2006 and 2016-2017. Both were designed by Gray Stout (b. 1959), a Salisbury-based architect, who relocated his office to Charlotte in 2015. Mr. Stout also prepared plans for the garage built in 2004-2005 on the footprint of an original frame outbuilding that was destroyed in a storm. That earlier, lost outbuilding was neither mentioned in the nomination for the Salisbury Historic District listed in 1975 nor included in its resource count. The present garage, built thirty years after that listing, is a noncontributing building in this nomination.

As shown on a plat map of the property prepared on 13 June 1985 by Hudson & Almond (Appendix 1), the house is positioned in the front center of the rectangular lot (Tract 1), with its frontage of 99 feet on South Fulton Street and a depth of 200 feet on West Fisher Street, and closer by about two and a half feet to the Brown-Ramsay House at 208 South Fulton than its boundary along West Fisher. The one original outbuilding, an L-shaped frame structure, which was destroyed in a storm and replaced by the present garage in 2004-2005, is located in about the west corner of the lot, parallel in plan with the rear property line and inside the southwest boundary. The small rectangular tract (20 by 53.75 feet) abutting the west corner of the original house lot, earlier and in most part a portion of the rear grounds of the Guilles' residence at 425 West Fisher Street, is also defined. A small triangular access easement allowing movement between the two lots is shown. The 20 by 53.75 tract and the triangular access easement, retained by the Guilles in December 1945, when they sold 425 West Fisher Street to the Overtons, is not included in the historic boundary of the property. The front walk, a secondary walk to West Fisher Street, and a series of internal and service walks linking the house with the outbuilding, the small enclosed garden between the house and West Fisher Street, and the ancillary lot also appear. This plat map reflects the appearance and development of the property from 1904 to 1985. A second plat map prepared by Hudson & Almond and dated 15 April 1992 (Appendix 2) reflects the essentially intact and unchanged appearance of the property when sold to Mr. & Mrs. Fisher.

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

Additions and enhancements effected to 202 South Fisher Street by Paul and Sue Fisher are seen on the Site Plan (Appendix 3) prepared on 24 June 2015 and revised in 2016 by Gray Stout coincident with his design of the new rear porch. A new fence, featuring black-painted iron railings supported by simple brick piers, designed to replace the visible portion of an existing chain link fence on the southwest boundary and complement the house and the new porch addition, is drawn, together with a perpendicular length of the fence carrying northeast to adjoin the side porch. The principal difference of note between this plan and present conditions is the subsequent revisiting of the plan, paving, and plantings in the area between the driveway and the sun-room and new porch additions, and the positioning of the large circular turf panel, centered with a terra cotta urn on pedestal, on axis with the center window of three in the northwest elevation of the sun-room. This reworking simply and dramatically improves the aesthetics of this part of the mansion grounds and enhances the experience of the Fishers, their family, and guests when approaching the house and the new porch day by day or for entertainments, large or small, on the new porch. The 2015-2016 plan also reflects the important survival and maintenance of the axial front walk and the visible lengths of the old walks carrying to West Fisher Street and the small, enclosed grass-panel garden.

The setting of the Ella Brown Cannon House comprises the lush landscaped, grass-covered grounds of its small lot. The front lawn and the side yard along West Fisher Street, which are bordered with low, inset concrete curbing carrying parallel with the public sidewalks, are open to sunlight while the rear yard is generally tree-shaded. The plant material reflects landscape improvements undertaken by Mrs. Guille, Mrs. Gilliam, and the Fishers, and at least one probable survival from Mrs. Cannon's days here. These traditional materials, period appropriate, are both evergreen and deciduous. A close examination of the image of the house published as a post card by Theodore Buerbaum in 1910 reveals vines growing on a standard beside the northeast side porch overlooking West Fisher Street. These could well be wisteria, or antecedents thereof, that today climbs on a simple metal pipe standard positioned parallel with the porch and, in summer, provides both shade and privacy. Two other early features, the small square grass garden, enclosed by a foundation-height boxwood hedge planted in 1954 and adjoining the ell, and a linear grouping of four *Ilex cornuta* cv. 'Burfordii' that screen the back yard from West Fisher Street, are also in the mansion's northeast side yard and date to Mrs. Guille's ownership.

The landscape improvements effected by Mrs. Gilliam are on the front lawn and along West Fisher Street, areas both visible from the public streets. She complemented her planting of the boxwood allee flanking the front walk with four symmetrical, axial white crepe myrtles planted in the verge along South Fulton Street. The large *Magnolia grandiflora* at the front, east corner of the lot is a critical anchor planting that screens the intersection. Mrs. Gilliam also planted a series of complementing crepe myrtles in the verge along West Fisher Street.

Landscape work and plantings by the Fishers followed sequentially on the construction of the replacement garage, the sun-room addition, and the new porch. The Fishers engaged Jane May Ritchie (b. 1957), a Salisbury-based landscape architect long associated with the city's Hurley

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

Park, for this work and smaller consultations during their ownership. With the loss of the great oak in 2004 which provided bountiful shade, the Fishers added deciduous trees to provide shade in the yard between the garage and the house. Specimen and grouped shrubs were also planted in this area. After work on the new porch and the southwest boundary fence was completed, the yard landscaping was revisited and refashioned to incorporate access to the new porch. A small shrubbery of evergreen and deciduous flowering shrubs was planted on the front, southeast side of the porch to enhance the southwest side yard and the view from the porch.

Integrity Statement

The well-preserved Ella Brown Cannon House enjoys a remarkably high degree of integrity, a status embodying the qualities of location, setting, design, materials, workmanship, feeling, and association, which owe to and derive from three important factors in its history of ownership, occupation, and stewardship. Commissioned in 1904 by Ella Brown Cannon, newly a widow and an heiress to the Cannon textile fortune, to replace an earlier family residence on this lot, the Southern Colonial Revival mansion is an elegant, accomplished design by James Mackson McMichael that responded with aplomb to Mrs. Cannon's social and architectural ambitions. Its construction by Alfred Ross Lazenby, a master builder of the period, utilized materials of the best quality and a skilled craftsmanship that clearly elevates it above the conventional workmanship of the period. The house's appearance, incorporating its design, materials, finish, and craftsmanship, including her monogram worked in the tile floor of the vestibule, was prized by Mrs. Cannon, who resided here until her death in 1932.

The house built for Ella Brown Cannon was a like object of pride for her daughter, Alice Slater Cannon Guille, who resided in the family mansion for most of her life, to death in 1985. Although Mrs. Guille failed in her hope that the house would remain a family residence, in the ownership of a fourth generation of heiresses, that of her granddaughter and principal heir, she was successful in assuring the future of the mansion. In 1983, in the last codicil to her will, she advised her executors "To the extent feasible it is my earnest desire that said homeplace be sold to some responsible person or persons who will maintain the house and premises as they have been maintained during my lifetime."

The executors followed her injunction and sold the mansion in 1985 to Betty Dan Nicholas Wright, who sympathetically effected necessary repairs to the house, its mechanical systems, and a renewal of its interior decoration. In 1992 she sold the Cannon-Guille House, the name by which it was long, locally known to Paul Edward and Sue Palmer Fisher. Up to Mr. Fisher's death on 30 October 2020, Mr. and Mrs. Fisher were entirely unstinting in their exemplary stewardship of the mansion while also making two architect-designed additions, sympathetic in style, materials, scale, and craftsmanship, on its rear elevation. These classically-detailed and well-built additions, clearly deferential yet contemporary in design, in no way affect the integrity of the Ella Brown Cannon House. The sun-room addition of 2005-2006, inset on the rear inside the house's side elevations, is not visible from South Fulton Street and of accepting notice to passersby on West Fisher Street. A part of the new porch of 2016-2017, which is positioned on the southwest side of the sun-room and at the west corner of Mrs. Cannon's house, can be seen

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

from South Fulton Street, but is altogether unobtrusive in appearance and enjoys the complement of a small, fenced shrubbery on its street front whose plantings ease naturally to the front lawn. Mrs. Fisher, now the sole owner and resident of the house, remains its committed steward.

Because of its design and handsome appearance, the Ella Brown Cannon House became an immediate landmark in Salisbury, and it has long enjoyed that status and the associations of family, period, and place. It is a house that embodies the character and feeling of privilege of its time--the period of significance--and preserves those qualities to the present.

Narrative Description

**Ella Brown Cannon House: Exterior
Contributing building**

As reflected in the reproduction of James M. McMichael's drawing of the façade of "the handsome new residence of Mrs. D. F. Cannon" (Appendix 4), the genius of its design is his sure understanding of the proportions of classical architecture, his choice of the Corinthian order for its monumental hexastyle portico and the hierarchical use of the Tuscan order for the side porches, and the skillful, lavish use of a rich entablature, enhanced with both a dentil course and a modillion block cornice, to weld the portico with the body of the mansion and to crown its elevations. He then enhanced the design, and the mansion's assured presence on the street, by raising it on a low brick foundation and the three-time use of balustrades; first to protect the open terraces linking the portico and the side porches--and on the porches themselves, next to crown and reflect the columnar arrangement of the portico, and finally to encircle the traditional widow's walk atop the house's asphalt shingle hip roof. This calibrated balance of vertical and horizontal elements is accompanied by Mr. McMichael's use of exact and balanced symmetry on the façade and side elevations, respectively. The design is an accomplished, masterful work of an architect, thirty-four years in age and in the outset of a distinguished career. Its construction is also the work of a master builder, Alfred Ross Lazenby, who was three years senior to James M. McMichael, equally expert, and a few years advanced in his profession. In sum, Ella Brown Cannon was wise in her choice of an architect, Mr. McMichael was fortunate to receive the commission, and they both benefitted through her employment of Mr. Lazenby to execute his plans.

The façade of the Ella Brown Cannon House, its three-bay southeast elevation fronting on South Fulton Street, embodies the hallmarks of an important Southern Colonial Revival house in its exacting symmetry, architectural elements, and the classical vocabulary devised by Mr. McMichael for its rich detailing and finish. Its monumental, hexastyle Corinthian portico, employing six colossal fluted columns and incorporating a projecting, half-round center pavilion, is believed to be unique in North Carolina for its date, 1905.¹ When viewed from an angle, at a distance, the paired fluted pilasters, flanking the elevation and echoing their columnar counterparts, impart the appearance of an unique octastyle portico. It is a triumph of design and remarkable for its high state of preservation.

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

McMichael emphasized its majestic proportions and appearance through the use of complementing, axial features, notably the splayed granite staircase rising from the front walk to the portico's floor with curved steps whose arc is echoed in the broken pediment surmounting the entrance. The stepped casing of the staircase is finished with simple cast stone caps, with ornamental urns positioned on the topmost elements. Black-painted iron railings rise with the steps, inside the casing. The three-part arrangement of the front entrance is echoed, in turn, by the like window on the second story with its broad fanlight (illuminating the second-story hall) which, in elevation, has the appearance of the base of the richly-detailed, Palladian style pedimented dormer. This composition, as drawn by Mr. McMichael, is brilliantly realized in a hierarchy of classical features and detailing culminating with the balustraded widow's walk atop the center of the house and its hip roof. The tongue and groove ceiling of the portico is painted a shade of robin's egg blue.

The fabric and finish of the residence is established on the façade and recurs on its side and rear elevations. So, too, is its color scheme, which features taupe-painted weatherboards with all other woodwork, including the columns, painted ivory. The house stands on a raised red brick foundation, laid in common bond, that is punctuated with occasional glazed openings that vent and illuminate unexcavated areas and its partial basement. Mrs. Gilliam repaired and repointed the foundation brickwork as necessary. The upper part of the foundation and the point of juncture with the wood sills of the portico, terrace, and porch flooring and the sills of body of the house, are finished with a tall, continuous sill board that effectively encircles the house and serves as the base of its weatherboard elevations. The gray-painted wood flooring of the portico extends in L-shaped fashion as open terraces around the front south and east corners of the house and becomes the flooring of the one-story Tuscan order side porches. The terraces and porches are protected by a wood, turned member railing carrying under a molded handrail.

The centered entrance, opening into a vestibule, is a handsome Colonial Revival composition with Corinthian pilasters rising to a full entablature with modillion blocks that, in turn, supports a scrolled, broken pediment centered with a turned, lidded urn. Leaded sidelights and a transom enframe the molded opening holding paired dark-stained oak doors with beveled glazing. These doors have their complement in the original paired screen doors fitted with a copper lattice grill in the lower panels. The three-part window above, and its elongated, arch-headed transom, illuminating the southeast end of the second-story center hall, is classically enframed and fitted with a decorative keystone. The corresponding windows in the flanking bays are enframed with plain boards with a projecting drip cap. The first-story openings feature large squarish panes below fixed transoms while the second-story openings hold one-over-one sash.

James M. McMichael crafted an appealing, necessary harmony for the house's northeast side elevation that was visible to passersby on West Fisher Street. The main block has a general three-part arrangement centered by a shallow, two-story pedimented ell. The first story of the ell is treated as a three-sided bay while the second story has a flat face with window openings positioned near its corners, and a louvered demilune vent in the sheathed pediment face. The wider part of the first-story elevation on the southeast (left, facing) is sheltered by a Tuscan

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

porch, with free-standing and engaged columns, and a low hip roof, which carries to the angled, front-facing plane of the bay. Here, under the protection of the porch, a tall doorway, set in this plane, holds a two-pane/two-panel pocket door that slides upward and originally opened into Mrs. Cannon's sitting room. This auxiliary doorway was a convention of the period that provided access for informal visits by friends and Mrs. Cannon the opportunity to receive in the sitting room or entertain visitors on the porch, or simply to walk from her sitting room and enjoy the air.

An engaged brick chimney, serving fireplaces in the entrance hall and the east second-story bedroom, rises behind the porch and up the face of the elevation, through the cornice, to its corbelled cap. Corresponding windows on its left side illuminate the entrance hall and bedroom above it. A large window opening, holding a rectangular single-pane window below an arch-headed, decorative stained glass transom, is positioned on the second story between the chimney face and the ell. It illuminates the landing on the staircase in the entrance hall. The molded surround features an ornamental keystone. An attic-level dormer window is positioned directly above this window and enjoys a program of molded woodwork that repeats in degree the elaborate finish of the Palladian dormer on the façade.

The pendant part of the northeast, West Fisher Street elevation, to the right, northwest of the ell, is one story in height and comprises both an original two-bay block, immediately adjoining the ell, and the adjoining northeast end of the 2005-2006 sun-room addition, which is recessed behind the earlier wall plane. The smaller of the two balanced, yet not symmetrically-positioned, windows illuminates the original first-story bathroom which is accessible from a passage linking Mrs. Cannon's sitting room with the lone first-story bedroom in the north corner of the house. The second window, conventional in size, illuminates this bedroom. The bedroom originally had a second window in its northwest elevation. That opening was enlarged as a doorway opening into a now *en suite* closet that was added in 2005-2006, together with a small traditionally-styled porch sheltering a new rear entrance to the house. The brick staircase rising to the porch is accessed from the brick walkways linking the residence with the garage and driveway. Up to 2005-2006 exterior service access to the largely unexcavated area under the house was through a doorway in the foundation that was positioned at the far left edge of the house's original northwest elevation. With the sun-room addition a new service entrance was positioned in the foundation of its northeast elevation and the simply-framed opening fitted with the original, now-relocated four-panel door. Above, on the second story of the house, a recessed ell is positioned at the northwest end of the center hall and incorporates the landing at the top of the house's service stair. Its proportions were effectively duplicated during the 2005-2006 sun-room project with the addition of a sympathetic extension, whose respective northeast and southwest elevations are recessed inside those of the original ell. This addition contains a fifth second-story bedroom.

The northwest, rear elevation of the Ella Brown Cannon House is defined by the 2005-2006 and 2016-2017 additions on the first story and has features of both 1905 and 2005-2006 on the second story. These complementary additions, occurring a century after Mr. Lazenby's completion of the residence for Mrs. Cannon, are admittedly new, but their design and

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

architectural elements are in sympathy and scale with the original fabric of the house and McMichael's classical vocabulary. This architectural compatibility derives in large part from the engagement of one architect, Gray Stout, for both projects, his sensitive design response to the respective client requirements for each commission, and their review by the local Historic District Commission. The plans for the sun-room addition, dated 31 March 2005, reflect the exact and balanced symmetries of McMichael's elevations. Here the sun-room, in the center of the addition, enjoys the light provided by a trio of symmetrical windows, whose two-part fenestration, featuring a large square pane below a rectangular transom, recall the like windows designed by Mr. McMichael on the first-story of the façade. The Tuscan order, seen earlier on the side porches, is employed here to support the aforementioned inset porch, at the north end of the addition, sheltering the new recessed entrance. The porch has its complement in the aligned, recessed wall plane at the west end of the addition, which has an off-center window illuminating a bathroom. At the second story level the northwest elevation of the ell extension has a single centered window in the new bedroom. The elevations of the 1905 main block, visible on either side of the ell, each hold a single window.

The rectangular, one-story new porch, positioned at the southwest end of the sun-room addition and at the west corner of the 1905 main block, is a surprisingly compatible, sympathetic modern addition, providing an appealing space for family gatherings and larger entertainments, while also deferring to the classical character and status of the historic landmark to which it is appended. Its plans, dated 24 June 2015, amended twice in March 2016, with final revision on 10 June 2016, record a design resolution that met the clients' requirements and renders it a complementing feature of the historic mansion's northwest and southwest elevations. And when completed, as photographs reflect, it is an elegant, accordant addition that has the character of a spacious, architecturally harmonic period porch. It stands on a common bond brick foundation ornamented with a course of soldier brick below the projecting header course encircling the porch's brick floor. On its northwest elevation, overlooking the back grounds of the property, Mr. Stout added a second similar flight of brick steps and railings to provide access from the brick terrace to the porch's elevated floor. The porch is supported by Tuscan columns, linked by a black-painted ornamental iron railing, and open above the brick foundation. A recess in the foundation wall, immediately beside the staircase, is the location of an accessibility lift.

On the porch's southwest elevation, which is positioned parallel with the close property boundary, the corner and intermediate engaged columns and a centered brick chimney, fitted with an outdoor fireplace, are linked by four symmetrical blind paneled aprons below complementing tiers of louvers. This composition, effectively blind, affords a necessary degree of privacy to the Fishers, their family, and guests when enjoying the porch. The porch's southeast elevation, facing South Fulton Street from the depth of the side yard, its shrubbery, and the front lawn, is perpendicular to and designed to complement the house's original southwest elevation. Here a trio of Tuscan columns, echoing those on the side porch and linked by paired aprons, each with six vertical raised panels, create a two-part arrangement. The area on the right (facing), above the apron and between the center column and the column standing immediately beside the house's weatherboard elevation, is open, providing an unobstructed view through the porch. This opening plays a critical role in mitigating the mass of the addition, when seen from

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

the street and, as importantly, relates it to the 1905 side porch. The pendant area to the left is fitted with six complementing tiers of louvers. The aprons provide privacy and serve as frontals for a counter for serving food and drink to guests.

The southwest side elevation of Mrs. Cannon's house is essentially a mirror image of the pendant northeast elevation except for the absence of an engaged chimney and the fenestration on the wall behind the porch. Paired windows on the first story illuminate the drawing room in the residence's south corner while a single window on the second story is aligned between the inner drawing room window and the dormer window. Here the angled plane of the bay, on the lower story of the ell and protected by the porch, originally held a window. Mrs. Gilliam altered the opening to a doorway opening into the dining room, and she installed a partially glazed, side-hinged door essentially identical in appearance to the door opening from Mrs. Cannon's sitting room onto the northeast side porch. The rectangular framed opening positioned high on the flat, center face of the bay is fitted with a handsome beveled and leaded glass window, also a convention of the period and designed to highlight the silver and china wares on the sideboard below it in the dining room.

Ella Brown Cannon House: Interior

When designing the interior of Ella Brown Cannon's Southern Colonial Revival residence, conceived coincident with its exterior design, James Mackson McMichael utilized a like classical vocabulary, exact and balanced symmetries, and an architect's appreciation of his client and her manner of life. He thereby created appealing rooms and spaces as the settings of a comfortable, private family life. Surviving intact, or with only small, minor adaptations, his rooms and their arrangement have continued to provide an agreeable setting for family life 116 years after first becoming the residence of Mrs. Cannon, her young daughter, and her two bachelor brothers. His first- and second-story plans (Appendices 5 and 6, respectively) and their room arrangements reflect the public, private, and service roles of domestic spaces. James M. McMichael continued the character of his signature monumental classicism, exemplified by the house's grand portico, in the plan and interior decoration of the entrance areas and reception rooms that comprise the front half of the first story. Paired glazed front doors open into a handsome vestibule, bearing the monogram of Ella Brown Cannon, EBC, worked in period colors in the white tile floor. Mr. McMichael enlarged the proportions of an expected center-hall plan into an elegant L-shaped living hall, incorporating the splayed staircase and a fireplace, and distinguished by a columnar screen of fluted Ionic columns and complementing doorways, with Ionic pilasters, opening into the drawing room, dining room, and service hall.

The axial service hall, centered in the back half of the first story and carrying between the entrance hall and service porch, together with its single flight stair, effectively divides this part of the house between private, family quarters and service rooms. The family quarters on the northeast comprise Mrs. Cannon's sitting room, a sizable bedroom and a bathroom, all separately linked by a parallel passage. The kitchen, together with a butler's pantry, food pantry, and utility room, are located on the southwest side of the service hall, with access to the dining room, service hall, and (former) service porch. The Fishers' sun-room addition expands the family

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

quarters, providing a large new sitting room and a generously-proportioned bathroom, accessible to family and guests enjoying the new porch and convenient (in the future) when movement might be limited. The small, original utility room, now a passage linking the sun-room with the new porch, also retains its earlier use as a laundry room.

On the second story, James M. McMichael created a spacious center hall, extending the full depth of the house and accessible from both the front and service stairs, which provided Mrs. Cannon's family another, altogether informal sitting area. Doors in its long side walls provided direct entry into each of the four principal bedrooms in the respective east, north, west, and south corners of the house. The interconnecting bedrooms on the southwest side of the hall, with *en suite* bathing and closet rooms, were likely originally used by Mrs. Cannon and her daughter. The shallow, original ell, being the northeast end of the center hall and incorporating the landing of the service stair, was then partitioned to create two small flanking chambers. The chamber on the southwest (left) contained a stair to the attic while the chamber on the northeast (right) side was a walk-in closet, a use it retains to the present. Mrs. Gilliam removed the attic stair and refitted that chamber as a second, second-story bathroom.

The residence's original, paired screened and glazed doors open into a rectangular vestibule where a pendant pair of paneled doors open, below a single-pane transom, into the entrance hall. The floor is laid with a symmetrical design of circular ceramic tiles in a white field, inside a frame of square tiles laid in concentric bands of rust, ochre, and olive tiles. The floor is centered with Mrs. Cannon's monogram, EBC, worked in tile letters, with the E in rust, B in olive, and C in gray/green. The corners of the floor are enriched with decorative designs incorporating classical motives. Important features of the interior design first appear in the vestibule's oak woodwork. The five-, raised horizontal panel arrangement of the oak inner doors recurs throughout the house on both levels. Mr. McMichael enframed both vestibule doorways in classical surrounds with Ionic pilasters rising to a fully-developed entablature. He continued this design in the entrance hall to enframe the door and window openings. The tall, forty-seven inch, raised panel wainscot in the vestibule, set between molded baseboards and molded chair rails, also becomes an important part of McMichael's design of the entrance hall. The papered walls in both the vestibule and the entrance hall are finished with a simply-molded dark oak cornice.

The skill James M. McMichael employed in the design of the monumental portico is evident again in the interior design of Mrs. Cannon's entrance hall, which ranks as one of the most imposing such Southern Colonial Revival interiors in North Carolina. McMichael eased the expected center-hall plan into a generous L-plan living hall with spacious provision for the house's elegant staircase and a fireplace set in the hall's northeast elevation. This ell-like expansion of the hall to the northeast is framed by fluted Ionic columns on tall bases that rise to support a boldly-molded entablature. The paneled wainscot rises with the stair to its landing, parallel with the hall's northeast elevation, and up to the second story. The lower treads of the staircase splay in an arc at its foot. Here the paneled newel, fitted with an Ionic cap, anchors the molded handrail and turned railing that, in turn, carries up to intermediate fluted newels on the landing, and upward to the second story. The staircase is further fitted with a low, built-in bookcase, with leaded doors, recessed under the landing. The mantel features Tuscan columns

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

rising to support a projecting shelf embellished with modillion blocks and a dentil course. The entrance hall's handsome oak woodwork has a polished, rich brown appearance that is complemented by the warm coral duotone wallpaper in a William Morris design manufactured by Bradbury & Bradbury.

The tall, wide doorways opening in the hall's southwest elevation into the drawing and dining rooms are fitted with paired pocket doors, each leaf of which has two symmetrical vertical panels above five horizontal panels. A shorter doorway in the hall's northeast wall to the left, northwest of the staircase, holds a conventional five-panel door opening into a coat closet. Mr. McMichael further enriched the appearance of the hall with a Greek Key border inlaid in the oak flooring. This flooring, together with that in the drawing and dining rooms, is laid on a northeast/southwest axis. The hall remains today as designed by Mr. McMichael except in two respects. The original tile surrounding the firebox/coal grate and laid on its hearth had become damaged through time and was replaced by Mrs. Gilliam with dark green marble. She also removed the small, rectangular stained glass window, placed by McMichael in the northeast wall to the left, northwest of the fireplace, and relocated it as the upper part of the swing-hinged door opening into the service hall. A classical torch, its central feature, is enhanced with twining ribbons and other ornaments. Mrs. Gilliam also installed the hanging lamp with an inverted bell-cast globe at the back of the entrance hall. She had acquired it earlier and first used it in her house in Fayetteville, North Carolina. The Fishers installed the four-arm chandelier in the hall ell.

As now known Mrs. Cannon's drawing room, in the south, front corner of the house, and effectively *en suite* with the entrance hall and the dining room, is the only room in the house whose original décor gained mention in the local press. On 1 October 1913, the *Salisbury Evening Post's* "Society" column featured Kathleen Kluttz's account of a meeting of the Elizabeth Maxwell Steele Chapter, Daughters of the American Revolution, hosted by Ella Brown Cannon. "Mrs. Cannon's handsome drawing room where the meeting was held was decorated with masses of exquisite white and pink roses, which harmonized beautifully with the rosecolored walls and draperies." On 24 June 1919 Mrs. Cannon, her daughter, and their house guests received invited guests in "the pink drawing room" at a party celebrating Alice Slater Cannon's twentieth birthday, which was recounted in the *Carolina Watchman* on 25 June 1919. Next, as reported in the *Salisbury Evening Post* on 10 June 1926, "the rose drawing room" was the scene of the wedding of Miss Cannon and W. Gettys Guille on Wednesday evening, 9 June 1926.

The ceremony was performed at an "altar," a floral composition by James Wren, not in front of the handsome classical mantel dressing the fireplace in the north corner of the drawing room. In its design James M. McMichael repeated the fluted Corinthian order seen on the portico for like columns, which rise from low shallow, square bases to support an entablature featuring a frieze with carved/cast urns aligned above the capitals and an urn-decorated center tablet below a molded projecting shelf. The firebox, with its classical brass surround, is enframed with ivory tilework that also covers the hearth. The four-part molded architraves framing the doorways and

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

windows and the molded baseboards seen in the drawing room recur in the dining room. They and the mantel are painted an ivory shade of white.

In the later 1980s, when Betty Dan Gilliam renewed the interior decoration, she elected to change the rose pink color scheme in the drawing room, which Mrs. Guille had faithfully maintained up to her death in 1985. Mrs. Gilliam painted the walls of the room a pale teal blue, which she drew from the colorations in a classical border paper, manufactured by Brunswick & Fils and featuring ribbons, rosettes, and swags, that she applied as a cornice treatment around the top of the elevations. Concurrently she removed the surviving gilt metal cornices atop two of the drawing room's three windows, relocated them to the north corner, second-story bedroom, and then installed the present gold-leaf, flat-top wood cornices custom-made for these windows by Friedman Mirrors. Mrs. Gilliam also installed the elegant eight-arm Waterford chandelier, which had earlier hung in her Fayetteville residence.

For Mrs. Cannon's dining room James M. McMichael capitalized on the design of the three-sided bay window in its southwest elevation and the fireplace fitted in the east corner of the room, between the pocket doors opening into the drawing room and entrance hall, to create an elegant octagonal space. He enclosed the north corner of the room and fitted it with a built-in corner cupboard. The cupboard has a traditional three-part design with a waist-high, mirror-backed, open serving shelf positioned above closed storage, featuring paired doors on the lower cabinet below paired drawers, and open display for china wares on three shelves above the serving shelf, behind paired glazed, single-pane doors. He further distinguished the dining room by installing a tall, sixty-inch, molded, vertically paneled wainscot, set between the molded baseboard and correspondingly molded chair rail. In the northwest wall, a swing-hinge door with five horizontal panels opens into the former butler's pantry. The cupboard, all woodwork in the room, and the ceiling are painted white.

The dining room remained as designed by Mr. McMichael from its completion through Mrs. Guille's life except for her removal of the mantel at an unconfirmed date. The paneled wainscot was then continued across the void. In her renewal of the mansion Betty Dan Gilliam effected four enhancements in the dining room. She papered the walls above the chair rail with a Brunswick & Fils wallpaper featuring two-color/coral and white flowers and twining branches on a rich, metallic gold ground. The molded cornice was added as a complement to the existing woodwork. She also installed the antique Empire-style gilt metal/brass and crystal chandelier, which was acquired specifically for the dining room. Using the precedent of the door opening from Mrs. Cannon's sitting room onto the northeast side porch, Mrs. Gilliam remade the pendant window opening in the dining room bay as a doorway opening onto the southwest side porch. She also replicated McMichael's design of the door with consistent glazing.

From the mansion's completion through Mrs. Guille's life, the kitchen, butler's pantry, and pantry/larder were the domain of the cook and servants. These service areas had a simple, traditional appearance with relatively plain but good quality woodwork and cabinetry. That character is best reflected in the surviving woodwork in the butler's pantry. Here, and in the kitchen, the wainscot is made of flush, vertical boards with beveled edges rising from molded

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

baseboards to simple, plain-board, flat-face chair rails with molded edges. The five-, horizontal panel doors, opening into the dining room and larder, are set in architraves that rise from bases in the baseboards. At the top of these doorways, and a third opening into the kitchen, the outer, backband molding expands into a curve and then carries across the opening under a molded drip cap. Its inner edge is molded as a curved, parallel complement to the like molded inner edge of the architrave carrying around the door opening. The design is visually appealing, and Mr. McMichael repeats its use to good effect on the doorways in the service hall. The door opening into the larder, in the northeast partition wall with the larder, is flanked by a recessed cabinet unit with paired flat-panel doors. They are set in a conjoined architrave. The larder has cupboards and an open shelf. An L-shaped counter-top cabinet with an inset bar sink occupies the southwest wall of the butler's pantry and carries to the doorway opening into the kitchen.

The butler's pantry and the kitchen, linked by an open, enframed doorway long since bereft of its door, are decorated and finished *en suite*. Their present appearance dates to the refitting undertaken by Mrs. Gilliam, which was greatly enhanced by the Fishers in 2005-2006, concurrent with the addition of the sun-room. Frances Taylor, a Salisbury-based interior decorator, was engaged for this work. The beige marble floor in both spaces, and in the larder, and the arabesque-patterned wallpaper date to this project. The kitchen is centered by a large island and fitted with traditionally-styled counter-top cabinets, both finished with granite tops, wall-hung cabinets, and stainless steel appliances. The wall between the windows in the southwest elevation, above the double-basin stainless-steel sink, is fitted with a full-height, full-width mirror. The traditionally-molded door and window surrounds are mitred.

The residence's service hall, carrying northwest from the entrance hall to the service porch, and dominated by the long, single-flight service stair rising to the northwest along its southwest elevation, was a transitional area, used by those in service and the family into 1985. With the subsequent changes in ownership, and particularly since the 2005-2006 sun-room addition, it has become, and furnished as, a necessary part of the family living quarters. Through this evolution its original architectural fabric has survived intact. Instead of oak, its flooring comprises heart pine boards, three-and-one-half inches wide, laid on a southeast/northwest axis. The six door surrounds and the wainscot are the same as those surviving in the butler's pantry and painted white. The stair, which rises from a (south) corner landing, raised one step above the hall floor, has a paneled newel and a railing of slender, turned balusters under a molded handrail: it, too, is painted white. A pendant stair to the partial, simply-finished basement is enclosed under the front of the staircase and served by a five-panel door. Tall doorways, fitted with adjustable glazed transoms, open into the entrance hall and the sun-room, into Mrs. Cannon's sitting room and the passage linking it with a bathroom and first-story bedroom on the northeast elevation, and into the kitchen in the southwest wall. Mrs. Gilliam replaced the clear pane in the transom over the door into the entrance hall with a double-front mirror. The upper walls are papered with the same Bradbury & Bradbury wallpaper as the entrance hall. The plaster ceiling and molded cornice are painted white.

Mrs. Cannon's sitting room, which became Mrs. Guille's bed-sitting room, and was adapted as a library, its current use, by Mrs. Gilliam, has wall-to-wall carpeting, painted plaster walls and a

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

sizable molded cornice incorporating a dentil course, added by Mrs. Gilliam, encircling the painted ceiling. She also built in the open-shelf, full-height, bookcase with four tiers of adjustable shelves on the room's southwest wall. The architraves framing the doorways in the butler's pantry and service hall recur here and in the adjoining passage, bathroom, and bedroom. The fireplace, centered on the northwest wall, is fitted with a mantel similar in design to the drawing room mantel. Fluted Corinthian columns rise from low bases to a full entablature below the projecting shelf. The frieze is enriched with classical composition figures on panel-fronted blocks aligned above the columns and in a shallow projecting, scroll-decorated panel in the center of the frieze. Egg-and-dart and dentil courses enrich the cornice under the shelf, with a dentil course reappearing on the cap carrying across the top of the backboard. The tilework enframing the face of the firebox and its brass mounted coal grate and covering the hearth comprises oversize matte blue tiles. The flat-headed door opening into the passage is recessed under an arch to the left, southwest of the fireplace.

The wainscoting seen in the service hall is repeated in the passage, as are the door surrounds. The carpeting in the library continues in the passage. The bathroom retains its original baseboards, door and window surrounds, and paneled doors opening into small closets recessed in its southeast and northwest walls. The enamel-on-cast iron bathtub, with its exposed, canted corner, is of Mrs. Guille's era and was re-enamelled by Mrs. Gilliam. The other fittings and furnishings, including the ivory marble floor, date to the Gilliam-Fisher ownerships. The first-story bedroom, in what was originally the north corner of the house and its one-story rear block, also enjoys the original finish seen in the service hall and adjoining rooms and has three-and-one-half inch pine flooring. It has no fireplace. Two changes are evident on its northwest wall, both dating to 2005-2006. A former window opening was lengthened to the floor to create a doorway opening into a spacious closet. A new, tall door opening, replicating the design of the original architraves and incorporating a glazed transom, was created and fitted with a replicated door that opens into the sun-room.

Although separated by a decade in their design and construction, 2005-2006 and 2015-2017, respectively, the sun-room and new porch share a postmodern Colonial interior decoration and finish. Both were designed by Gray Stout with conscious reference to McMichael's classicism and architectural detailing. Frances Taylor was the interior decorator for the sun-room, bathroom, and utility room/passage. Essentially rectangular in plan, the sun-room is dominated by the trio of large windows, symmetrically-aligned and occupying the entire width of its northwest elevation, the fireplace and two-tier Colonial Revival mantel on the southwest elevation, and the heavily-molded coffered ceiling. The fireplace is positioned to the right of center, but on axis with the glazed door, opening from the rear porch, in the opposite northeast elevation. Both are flanked by tall windows in the bays adjoining the northwest elevation. The fireplace is flanked on the southeast by conventional height, five-panel doors opening into a spacious bathroom, positioned in plan behind the fireplace, and the utility room/passage linking the mansion's interior with the new porch. A trio of door openings with glazed transoms in the southeast elevation, two of which are original, open into the kitchen, service hall, and north corner bedroom. The door linking this bedroom directly with the sun-room was installed in 2005-2006 to provide the Fishers a first-story suite, which is coordinated with the new,

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

wheelchair accessible bathroom. Flooring in the sun-room is dark stained wood and the walls are painted plaster. The bathroom has a black marble floor, papered walls, and a painted ceiling with a molded cornice. Its fixtures include a glazed built-in corner shower stall, a counter sink, and commode. The utility room/passage is effectively a laundry room with paired washer and dryer appliances and counter-top and wall-hung cabinets on its southeast and northwest sides. The counter tops are black granite. It has a mortared, herringbone-pattern brick floor, papered walls, and a painted plaster ceiling. A fully-glazed door at its southwest end opens under a glazed transom onto the new porch.

The new porch, while technically an outdoor space, is a well-finished hybrid amenity for alfresco meals and entertaining. It has a brick paved floor, laid in a herringbone pattern with an inset border, whose design echoes the coffered ceiling with its painted, molded beams and dark-stained wood fields. In addition to the access from the interior, it enjoys a brick staircase and accessibility elevator lift paired on the northwest elevation which is otherwise open and protected by an iron railing carrying between the Tuscan columns. The southeast front elevation has a brick apron wall which continues on the southwest elevation in the wall areas immediately flanking the raised-hearth fireplace. Granite-top counters with splash boards on brick bases comprise the service areas on the apron walls. The southeast counter incorporates a sink, refrigerator, grill, and burner units, all in stainless steel. As noted in the exterior description certain upper parts of these elevations are enclosed by wood louvered screens for privacy. The fireplace has an arched head and projecting shelf below an inset.

With access by way of both the entrance hall and service staircases, the second story of Mrs. Cannon's house, as designed by James M. McMichael, has a center hall carrying its full depth and four, generally equal-sized bedrooms, aligned on the northeast and southwest sides of the hall. The single second-story bathroom was located in the larger of two chambers *en suite* with the west bedroom and accessible through doors in its northwest elevation. It remains in use as a bathroom, with fittings and furnishings dating largely from the Fisher ownership, while the smaller chamber has always served as a closet. The hall is floored with three-and-one-half-inch pine boards, laid on a southeast/northwest axis with the length of the hall. The bedrooms are also floored with pine boards. The hall walls are finished with a wainscot of flush, beveled-edge vertical boards between molded baseboards and molded chair rails with flat, molded faces. This wainscot is identical to that in the service hall below. The coral-colored William Morris design wallpaper seen in the entrance and service halls is again used on the upper walls below a molded cornice also installed by Mrs. Gilliam. The door surrounds have a mitred, three-part molding that rises from blocks set at baseboard level. The window surrounds are of like design with molded aprons under the sills. The doorways opening from the hall into the four respective bedrooms incorporate glazed transoms. All are fitted with five-, horizontal panel doors. The wainscot, door and window surrounds, doors, baseboards, and mantels are all painted white, except in the north bedroom, which has a 1980s-era chocolate brown paint scheme installed by Mrs. Gilliam. A concealed drop-stair in the hall ceiling provides access to the attic.

The bedrooms in the south and west corners of the residence, on the southwest side of the center hall have an interconnecting door and were likely used *en suite* by Mrs. Cannon and her

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

daughter, who was about six years of age, when they occupied the completed house. These rooms were again used *en suite* by the Fishers, and now by Mrs. Fisher, with the south bedroom furnished as a private, informal sitting room and the west bedroom, now Mrs. Fisher's, as their own. The floors in both rooms are covered with wall-to-wall carpet and the walls papered. The elevations are finished with a simply molded cornice, added by Mrs. Gilliam in the south room, and the original picture rail in the west, master bedroom. The ceilings are painted plaster. Mrs. Gilliam also enclosed closets in the respective south and east corners of the south bedroom and linked them with a window seat carrying under the front window protected by the portico. Both bedrooms are fitted with corner fireplaces, with metal-mounted coal grates, served by the chimney that also serves the drawing room fireplace, and fitted with classical mantels and ivory tile hearths and firebox frames. The south bedroom mantel has a molded architrave, with an egg-and-dart perimeter/outer band, that rises from the hearth to the frieze where foliate brackets support a molded projecting shelf with both egg-and-dart and dentil courses. Laurel leaves in interlocking ovals form a linear ornament in the center of the frieze. In the west, master bedroom the mantel features fluted Ionic columns that rise to panel-faced blocks in the panel-centered frieze below a molded projecting shelf. The ornamental (summer) frontal to the coal grate survives here. The finishes and fixtures of the *en suite* bathroom date mostly to the Fisher ownership.

The two bedrooms on the northeast side of the hall, positioned to either side of the entrance hall staircase, are separate, private rooms. Pine flooring is visible in both rooms, uncovered except by smaller rugs and carpets. The walls of both are covered with wall-papers that finish with a cornice, added by Mrs. Gilliam in the east bedroom, and the picture rail in the north bedroom. The mantel, tilework, and ornamental coal grate, complete with its frontal, survive in place in the east bedroom. Instead of the expected columnar supports, elongated brackets rise from tail plinths and terminate as acanthus-leaf supports for shallow blocks, with applied composition urns on their faces, in the frieze. The frieze has a centered composition ornament with scrollwork embracing a shell below the molded projecting shelf. The tiles in the frame surrounding the firebox and laid on the hearth are a lovely mottled teal, ivory, and taupe coloration. The north corner bedroom has brown-painted woodwork of a shade harmonizing with the brown background of its floral wallpaper. Its mantel comprises plain Tuscan columns rising on either side of the firebox to a boxed cornice under a molded projecting shelf and its backband. The tilework surrounding the metal coal grate and its frontal and laid on the hearth has an appealing warm tan and mottled white coloration.

At the northwest end of the second-story hall, the chamber on the left southwest was refitted as a bathroom with a recessed tub and shower stall and new finishes and fixtures by Mrs. Gilliam. The pendant chamber is a closet. The fifth second-story bedroom, added in the 2005-2006 project, replicates the architectural fabric and finishes of the original bedrooms. It has wall-to-wall carpeting and painted walls. Closets are enclosed in the north and east corners, flanking a window.

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

Garage

2004-2005

Gray Stout, architect

Jeffrey Eagle General Contracting, builder

Noncontributing building

As a comparison of Gray Stout's 2015 site plan for the Fishers' new porch (Appendix 3) with the plats of the property made in 1985 and 1992 by Hudson & Almond (Appendices 1 and 2) indicates, this building was erected on the footprint of an earlier frame outbuilding, principally used as a garage, that was crushed by a tree in a storm. Although probably dating from the first quarter of the twentieth century, that outbuilding was not mentioned in the nomination for the Salisbury Historic District, listed in 1975, nor included in its resource count. This recently-built garage is the single noncontributing building in this nomination's resource count.

In his postmodern Colonial design of the garage Gray Stout recalled the classical vocabulary employed by James M. McMichael in the design of Mrs. Cannon's residence, in particular through the use of Tuscan columns to frame the garage bays and support the side porch and the arch-headed second-story windows whose architraves are centered with keystones. The garage stands on a low common-bond red brick foundation, has weatherboard-sheathed elevations, and is covered by a two-part gable roof of asphalt shingles.

The L-plan, one-and-a-half story garage comprises two unequal parts. The larger, gable-front garage block, with paired openings on the first story and a dormer window in the upper pent gable end, faces northeast onto West Fisher Street, and stands at the end of the driveway linking it to the street. The two vehicle bays are fitted with blind overhead doors having the exterior appearance of paired, side-hinged doors. Its northwest side and rear southwest elevations are blind. The building's ell is a smaller rectangular block, covered with a gable roof of lower pitch, which occupies the back half of the southeast elevation. The front half of the elevation is centered with a one-over-one sash window that provides natural light to the garage interior. The ell has a two-part design comprising a small enclosed workshop adjoining the main block, and an open porch, with a brick floor, Tuscan columns, and a pent gable end on the southeast. The northeast elevation of the workshop, also visible from West Fisher Street, has a window on the first story and a dormer window whose finish is drawn from that of the dormer windows of the residence. The rear southwest elevation of the ell is blind. A door under the porch opens into the workshop that communicates, in turn, with the garage. A wood stair provides access to household storage on the upper level. The garage and workshop have poured concrete floors, corkboard elevations above low concrete-block aprons, and sheetrock ceilings. The upper level storage area above the garage is floored but otherwise unfinished.

Endnote

1. River Forest Manor, a two-story-with-attic weatherboard frame Southern Colonial Revival house in Belhaven, North Carolina, said to have been built from 1899 to 1904, is

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

among the earliest known surviving houses of this style in the state. It was built for John Aaron Wilkinson (1864-1932), the head of the Belhaven mills of the Norfolk-based John L. Roper Lumber Company. River Forest Manor has been attributed on the basis of its appearance and location to Herbert Woodley Simpson (1870-1945), a New Bern-born and based architect who relocated to Norfolk, Virginia, in 1914. The house has a monumental bowed, hexastyle Ionic-order portico on which the four center columns supporting the tight arc of its bow are closely positioned as pairs flanking the center entrance, leaving a wide, awkward spacing between them and the front corner columns. The composition does not enjoy the elegance that Mr. McMichael created in the Corinthian portico for Mrs. Cannon where the arc of the bow is proportionally wider, the columns are spaced with a corresponding separation, and the effect altogether more graceful. In 1908 a Corinthian order hexastyle portico, similar in appearance and proportion to that Mr. McMichael designed for Mrs. Cannon, appeared on the façade of the Southern Colonial Revival house built for Walter Blair Boyd (1859-1922), a wealthy tobacco broker, at (today's) 216 Church Street in Warrenton, Warren County, North Carolina. Mr. Boyd's house, later owned by John Hosea Kerr Sr. (1873-1958) and his son John H. Kerr Jr. (1900-1968) and long known as the Boyd-Kerr House, was designed by Charles Barrett and Frank Thompson, a Raleigh-based partnership.

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

Areas of Significance

(Enter categories from instructions.)

Architecture

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

Period of Significance

1904-1906

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

McMichael, James Mackson – Architect

Lazenby, Alfred Ross – Builder

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.)

The Ella Brown Cannon House is a handsome, remarkably well-preserved Southern Colonial Revival style mansion distinguished by a monumental, full-scale Corinthian portico and an elaborate, hierarchical program of classical woodwork enriching its exterior elevations and interior decoration: it has been a landmark in the cityscape of Salisbury since its construction and occupation by Mrs. Cannon (1859-1932) in late 1905 or early 1906. With the ever-increasing—and broadening—scholarship in North Carolina architectural history, the house is now appreciated for its significance as an icon of the Southern Colonial Revival in North Carolina and as an important, masterful design by its architect, James Mackson McMichael (1870-1944). His knowledge and handling of the classical architectural vocabulary, seen in the plan, detailing, and finish of the mansion, and realized here at an early date in his career in this state, anticipate the talent and skills he exhibited into the 1930s in the many handsome Classical Revival churches for which he is best known throughout North Carolina. Through the circumstances of its design by Mr. McMichael, its construction by Alfred Ross Lazenby (1867-1943), a Salisbury-based master builder, its continued ownership and occupation by Mrs. Cannon and her daughter, Alice Slater Cannon Guille (1899-1985), and the high level of

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

stewardship exercised by its subsequent owner-occupants to the present, the house has survived with an extraordinary integrity. Thus, the place of Ella Brown Cannon House in the long distinguished career of Mr. McMichael and its role in the history of Southern Colonial Revival domestic architecture in early-twentieth century North Carolina are exemplary.

The Ella Brown Cannon House, with its elegant bowed Corinthian portico, stands today as an early, accomplished, fully-developed, and intact exemplar of the Southern Colonial Revival style in North Carolina with statewide significance in the area of architecture. The mansion satisfies **National Register Criterion C** and embodies the distinctive characteristics of the Southern Colonial Revival in its period of favor in the state, the opening decades of the twentieth century. Its design and construction represent the work of masters in those fields, James Mackson McMichael and Alfred Ross Lazenby, respectively. In sum, the Ella Brown Cannon House possesses the high artistic values associated with the best Southern Colonial Revival architecture in North Carolina and represents a distinguished building whose every part enjoys distinction and contributes to its significance. The period of significance, 1904-1906, reflects some uncertainty of specific dates, but it embraces the known years in which Mrs. Ella Brown Cannon made the decision to build anew on family land in Salisbury and engaged Mr. Michael to design her new house, 1904, its design in late 1904-early 1905, the mansion's principal period of construction by Alfred Ross Lazenby in 1905, and the residence's completion and occupation in late 1905-early 1906 by Mrs. Cannon, her daughter, and two of her brothers, all of whom lived here until their deaths.

The significance of the mansion in the architectural history of Salisbury and Rowan County is complemented by the roles its owners and residents have enjoyed in the life of the city. Ella Williams Brown Cannon, a daughter of antebellum Salisbury, was the widow of David Franklin Cannon (1844-1904), one of the principal investors in the now legendary American textile concern known colloquially as Cannon Mills, which was founded by his younger brother, James William Cannon (1852-1921). She and other members of the Brown family long enjoyed prominence in Salisbury business and civic life and attendance at the Presbyterian Church. Mrs. Cannon, her brother Milton Slater Brown, and their father erected three important houses, side by side at 128, 202, and 208 South Fulton Street, that survive to the present. Long known locally as the Cannon-Guille House, the mansion remained the residence of Alice Slater Cannon Guille and her husband until her death on 25 March 1985. Mrs. Guille was a founder and founding president (1953-1956) of the Rowan Museum, Incorporated, and oversaw the furnishing of the Federal-style Utzman-Chambers House and its opening in 1955 as a local history museum. She also cooperated with Ernest Lauriston Hardin (1896-1978), her successor as president of the Rowan Museum, with the acquisition of the Michael Braun House, erected in 1766 and the oldest German building in North Carolina, and its opening in 1966 as a museum. Betty Dan (Nicholas) Gilliam Wright Spencer (b. 1936), a highly-regarded local historian and genealogist acquired the landmark house from the Guille estate in 1985, executed a meticulous repair and restoration of its fabric and decoration, and resided here until selling the property in 1992 to Paul Edward (1937-2020) and Sue Palmer Fisher. During their twenty-eight-year residency, the Fishers were committed, unstinting stewards of the mansion. For most of this period Mr. Fisher served as chief executive officer and chairman of F&M Bank, resigning those positions,

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

respectively in 2013 and 2015, when he also resigned as chairman and chief executive officer of F&M Financial Corporation. In the late 2010s he committed his time and considerable resources, as a fundraiser and philanthropist, to the creation of Bell Tower Green, a new \$12 million "Central Park" in Salisbury that is now nearing completion. Mrs. Fisher remains resident in the Southern Colonial Revival mansion built for Ella Brown Cannon.

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

Architectural Significance

While an element of pride surely figured in her decision making in 1904, Ella Brown Cannon, the widow of David Franklin Cannon and an heir to his estate, could not have foreseen that the house designed for her by James Mackson McMichael and built by Alfred Ross Lazenby would become a landmark in North Carolina architectural history and hold statewide significance in the area of architecture. This status reflects both the facts of its history, its place among contemporary examples of the Southern Colonial Revival, and the qualities of survival, preservation, and, particularly, integrity among such houses. They were costly in their day to build and increasingly expensive thereafter to maintain.

Built by an inheritance, the Ella Brown Cannon House has benefitted from the fortunes of its owners, each of whom has been unsparing in their stewardship of the residence. When Alice Slater Cannon Guille signed her will in 1982 and the codicils added in April and August 1983, her concern for the fate of the house was paramount. Resigned to the realization that the house would pass out of the family after her death, she bequeathed the house to her executors, rather than her only grandchild, with firm instructions. "I give and devise my homeplace known as 202 S. Fulton Street, Salisbury, North Carolina to my executors and I direct that they sell said homeplace at private sale with no 'for sale' signs to be erected on the premises. To the extent possible it is my earnest desire that said homeplace be sold to some responsible person or persons who will maintain the house and premises as they have been maintained during my lifetime."¹ Mrs. Guille's executors honored her requests. On 21 June 1985 they conveyed the Cannon-Guille residence to Betty Dan Nicholas Wright, who undertook the remedial repair and restoration of the house. Having resumed usage of the surname of her first husband, Mrs. Gilliam found great satisfaction and enjoyed pride in her accomplishment before conveying the property in 1992 to Paul Edward Fisher (1937-2020), chief executive officer and chairman of the board of F&M Bank, and his wife, Sue Palmer Fisher. Through their twenty-eight years as residents of the mansion the Fishers exercised a learned and generous stewardship. Mrs. Fisher, the present owner and occupant, continues that well-practiced tradition.

The fortunes attending the ownership and stewardship of the Ella Brown Cannon House were embodied in equal measure in the circumstances of its creation. James Mackson McMichael (1870-1944), left his native Harrisburg, Pennsylvania, and came to Charlotte by 1901. He began his practice in the opening years of the twentieth century, in a period seen now with the advantage of perspective, as a golden age of architecture in North Carolina, in the center of its

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

professional practice in the state. He immediately joined a roster of men whose buildings distinguished the landscape of North Carolina in their day and have done so to the present. Their number was small, their talent impressive. Charles Christian Hook (1870-1938), a native of Wheeling, West Virginia, came to Charlotte in early 1890, after graduation from Washington University. His office and a series of partnerships he formed, notably with Frank McMurray Sawyer and Willard G. Rogers, comprised a local nursery of the architectural profession. Luke Franklin Hayden (1867-1929), a native of Atlanta, Georgia, and Oliver Duke Wheeler (1864-1942), a native of Freedom, Cattaraugus County, New York, extended their Atlanta-based partnership into Charlotte by 1898 and soon added Louis E. Schwend (1875-1900) into the office as a partner. After Schwend's death in 1900 and the dissolution of the partnership with Mr. Hayden, Oliver D. Wheeler also had a series of partnerships, first and briefly with James M. McMichael, into the 1910s in his Charlotte office. Louis Humbert Asbury (1877-1975) was a native son, a scion of his family's construction business, who studied at the Massachusetts Institute of Technology, interned in architectural offices in New York and Boston, and returned to North Carolina and Charlotte in 1908 and became the first native North Carolinian elected to the American Institute of Architects.

Charles Christian Hook, Oliver Duke Wheeler, Louis Humbert Asbury, and James Mackson McMichael comprise the pioneering generation of architects in Charlotte. Their regional company in North Carolina included Richard Sharp Smith (1852-1924) and William Henry Lord (1864-1933) in Asheville, Willard Close Northup (1882-1942) in Winston-Salem, Harry Barton (1876-1937) in Greensboro, Hill Carter Linthicum (1860-1919) of Durham, Herbert Woodley Simpson (1870-1945) in New Bern, and Charles W. Barrett (1869-1947), Charles E. Hartge (1865-1918), and Charles A. Pearson (1875-1966) of Raleigh. Others, some having been partners or protégés of these leaders in the profession, formed a succeeding generation.

The practices of all of these men extended well beyond the cities in which their offices were based, some were essentially regional in their practice, and yet others, most notably James Mackson McMichael, enjoyed a large clientele across the breadth of North Carolina. Within these parameters the Ella Brown Cannon House holds important distinctions, being one of the earliest known surviving buildings of Mr. McMichael's legendary, decades-long, largely solo career and a handsome, formally symmetrical building whose skilled design in (about) 1904 anticipates the remarkable and recognizable classicism that distinguishes a large identifiable group of his later Classical Revival church buildings. As such they have no parallel among the work of his contemporaries. In his obituary, in 1944, he is described as having "designed approximately 900 churches in the last 50 years. . . ." Mrs. Cannon's mansion is also the earliest, best preserved, and most intact of four known Southern Colonial Revival houses he designed, a genre in which he might equally have made his name. While his many, imposing late Gothic Revival churches, including Myers Park Presbyterian Church in Charlotte and St. John's Lutheran Church in Salisbury, also brought him a large measure of fame, the Ella Brown Cannon House, arguably the most accomplished, early, intact, and remarkably well-preserved example of the Southern Colonial Revival style in North Carolina, enhances his reputation in a mode in which his contemporaries also enjoyed commissions.

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

James Mackson McMichael was born in Harrisburg, Dauphin County, Pennsylvania, on 14 December 1870, the youngest of three sons of James Lybrandt and Lavinia Miller McMichael. While he probably attended schools in Harrisburg as a child and youth, the facts are not established. Neither are the place and circumstances of his architectural education, however, it may have held associations with his father's occupation, given as a "founder" in the 1880 United States Federal Census. On 23 October 1896, probably having achieved this education and a possible degree of training, and feeling secure of his prospects, he married Sara(h) Florence Williamson (1877-1965) in Camden, New Jersey. The couple was living in Chester, Delaware County, Pennsylvania, with two young daughters and Jane L. Williamson, Mrs. McMichael's paternal grandmother, in 1900, when he gave his occupation as "architect" to the census taker. Mrs. McMichael was a native of Chester, the daughter of John H. and Mary Ann (Wood) Williamson. The circumstances of his coming to Charlotte by 1901, also remaining to be established, surely involved earlier communication with Oliver Duke Wheeler (1864-1942) with whom he formed an immediate, or near-immediate, partnership.² The firm of Wheeler, McMichael & Company was short lived, producing few buildings of which the Carnegie Free Library in Charlotte, advertised for bid as of 30 September 1901, is the best known. On 4 January 1902 the *Charlotte Daily Observer* published a paid notice of its dissolution.

The firm of Wheeler, McMichael & Co., architects, of this city, has dissolved partnership, to take effect from January 1st. Mr. Wheeler will continue business in his present quarters in the 4Cs building. Mr. McMichael, recently of Philadelphia, will next Wednesday open offices on the third floor of the same building, where he will be glad to see his friends.

During their brief association the men designed a number of buildings, most notably the Scotland County Courthouse and Jail in Laurinburg, the Carnegie Library for Charlotte, both Classical Revival buildings and now lost, and the Washington Building, an important three-story Romanesque Revival granite-faced brick commercial building standing today at 118-120 North Main Street, Salisbury. McMichael's role in the latter design in the summer of 1901 marks his earliest known presence in the Rowan County seat. Later, on 8 January and 14 September 1902, Mr. McMichael advertised his practice in the *Charlotte Daily Observer* in the form of a business card for "J. M. McMichael, ARCHITECT, Charlotte, N. C. 3rd Floor 4Cs' Building." In spring 1903 James M. McMichael formed a second short-lived partnership with Leonard LeGrand Hunter (1881-1925), which was also announced in the *Charlotte Daily Observer*.

Mr. Leonard L. Hunter, a hustling young architectural draftsman of this city, has been taken into partnership by Mr. J. H. (*sic*) McMichael, the architect, and after this month the style of the firm will be McMichael & Hunter.

Mr. Hunter has been in the employ of Mr. McMichael for the past 14 months. Before that time he was draftsman for Frank P. Milburn for three years. Last year he took a special course under instructors in New York, and this, with his past experience, has fitted him thoroughly for his present position.

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

At the present time the firm is preparing plans for the new German Reformed Presbyterian church to be erected at Concord at a cost of \$12,000; a new theatre and office building at Dillon, S. C.; a bank building for Asheboro, for the Bank of Randolph, of which Mr. W. J. Armfield is president, and a handsome 10-room residence to be erected on the boulevard in Dilworth, by Mr. Richard Moore, Jr.³

Differences led to a dissolution of McMichael & Hunter, effective 1 March 1904, and a paid notice announcing the same that was published in the *Charlotte Daily Observer* on 5 March 1904. Although its existence was brief, the partnership produced plans for a number of buildings, including the First Presbyterian Church in Wadesboro, Anson County, that was designed in 1903 and completed in spring 1905.

Meanwhile, in Concord, the congregation of the First Presbyterian Church was seeing an increasing membership that strained the capacity of its existing brick sanctuary, which was completed and first used for services in October 1874. By the winter of 1904, if not earlier, the Reverend George H. Cornelson was encouraging his congregation to undertake the construction of a new church. Knowledge of the Wadesboro commission, for a church of the same denomination in another county seat, may have encouraged the approach to McMichael & Hunter. The design of the Concord congregation's new church is attributed to Mr. McMichael: whether he designed the church alone, outside his existing partnership, or its design was a product of the final months of the McMichael & Hunter partnership, represented by Mr. McMichael in conferences with the building committee, remains to be confirmed. Whatever the case, the matter appears in a confluence of events. Disagreements between Messrs. McMichael & Hunter had reached a breaking point on Thursday, 3 March 1904, when, as the *Charlotte Daily Observer* reported on 4 March, "the name of J. M. McMichael was yesterday scratched off the office door in the 4C.'s building by the junior partner, L. L. Hunter. The cause of the dissolution was based upon accusations made by Hunter. Mr. McMichael has rented offices on the fifth floor of the Trust building." The paragraph-length account was published under the heading, "Quarrel Leads to Dissolution of Partnership."

In Concord Mr. Cornelson preached his last sermon in the congregation's thirty-year old church three weeks later, on Palm Sunday, 27 March 1904. The brick building was demolished, the site cleared, and construction on the new modern Gothic-style church began on 1 April 1904. The first service was held in the newly completed and furnished church on Sunday, 5 March 1905. In an article published in the *Concord Times* on 7 March 1905 the design of the "Elegant and Commodious Structure, of Which the Presbyterians and the Whole City Are Proud . . ." was attributed to Mr. McMichael and its construction to Rufus Alexander Brown (1852-1907), the prominent Concord builder and brick manufacturer. Photographs of the handsome church confirm the accuracy of the newspaper's description.

Much, and far more than is now known, remains to be examined and understood of the distinguished, prolific career of James Mackson McMichael in North Carolina, research that is beyond the purview of this nomination. But two facts are certain. The design of the First

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

Presbyterian Church in Concord in 1904 is emblematic of a series of imposing, and important Gothic Revival style churches James M. McMichael designed for congregations in North Carolina culminating (as now known) with St. John's Lutheran Church, Salisbury, built in 1925-1926 and first used for services on Sunday, 2 January 1927, and Myers Park Presbyterian Church, Charlotte, of 1927. These churches and the wonderfully eclectic First Baptist Church of Charlotte of 1907 are outnumbered by the many, many Classic Revival/Neoclassical churches built through the 1910s and 1920s to his plans throughout North Carolina. This group includes Page Memorial United Methodist Church in Aberdeen, Moore County, of 1913 (property #57 in the Aberdeen Historic District, 1989) and the imposing First United Methodist Church in Elizabeth City, Pasquotank County, of 1919-1922 (property #186 in the Elizabeth City Historic District, 1977). The second fact established in this context is that Mr. McMichael's role in the design of the Concord church provided the opportunity for Ella Brown Cannon, a devout Presbyterian and prominent member of its congregation, to observe his professionalism and, in turn, surely influenced her decision to engage him for the design of the mansion she would build on South Fulton Street. She might also have been aware of his earlier design of the Washington Building and the (now lost) Salisbury Graded School in the 300 block of North Ellis Street.

In a fortuitous coincidence of circumstances, Ella Brown Cannon's ability to build anew in Salisbury, having recently become a widow and heir to a significant part of her late husband's fortune, occurred as a new style of domestic architecture, Southern Colonial Revival, was gaining favor in the design profession. The use of classical precedent and the motives of classical orders, which had appeared in the enhancement of Queen Anne residences in the last decades of the nineteenth century, was fully embraced in the design and finish of Colonial Revival houses and other buildings from the 1890s into the twentieth-century interwar period. The World's Columbian Exposition in Chicago fueled an unprecedented American interest in classical architecture by those who attended the great festival or appreciated photographs and other images of its many buildings and pavilions in newspapers and journals of the day. This enthusiasm soon saw its expression in the adoption of the classical orders for Classical Revival/Neoclassical public and institutional buildings and churches erected throughout the United States. Wealthy home builders and their architects responded as well, and houses described as "Southern Colonial" appeared in town and cities of North Carolina—and other states—and in rare instances in the countryside, as seats of large farms or the homes of prosperous rural merchants.

While a movement within the larger, nationwide Colonial Revival, the Southern Colonial Revival house was effectively the domestic counterpart to Classical Revival courthouses, churches, and educational buildings erected in the early-twentieth century. But it also enjoyed the additional cachet of an emotional appeal to the mythology of colonial buildings of the American South, with "colonial" being an elastic term that incorporated the Greek Revival seats of antebellum plantations. The monumental two-story classical portico seen on mid-nineteenth century plantation seats of the middle and lower South, but less often in North Carolina, where the portico at Orton, Brunswick County, was an exception, was the critical architectural feature that linked the past with the present at the turn of the twentieth century.

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

The “Southern Colonial” house in North Carolina was usually a large, symmetrical, two-story-with attic center-hall plan house with a monumental full-height portico centered on the façade and superimposing one-story balustrade porches or open terraces carrying from its shelter across the elevation, around the house’s front corners, and along the side elevations. On the finest houses of this style, as on Mrs. Cannon’s house, the Corinthian order of the portico was complemented by the use of the Ionic or Tuscan order on the one-story porches. Alternatively, the same order could be used for the columns of both portico and porches as seen at the Charles Oakley Robinson House in Elizabeth City and the James H. Lee House in Monroe, where the Corinthian and free Roman Ionic orders were employed, respectively. The porticos, porches, and elevations of Southern Colonial Revival houses were finished with a hierarchical program of classical woodwork. The usually spacious interiors featured elegant stair- or living halls and reception rooms with a like program of classical woodwork and finishes. Services stairs, bedrooms, and other informal rooms and spaces were also well-detailed, but usually with less elaboration as in other Colonial Revival houses.

Whether Ella Brown Cannon specifically requested a house of the classical character that defines her elegant mansion, or it was Mr. McMichael’s inspired response to the commission by a newly wealthy widow in a prevailing mode of the day, the Southern Colonial Revival, awaits confirmation. In the event her residence was among the earliest such well-designed houses in North Carolina dominated by a monumental two-story Corinthian portico, enhanced with one-story porches, and lavished with a wealth of classical detailing enriching its symmetrical plan, elevations, and interiors. Charles W. Barrett, Charles A. Pearson, Frank Pierce Milburn, Louis H. Asbury, Oliver Duke Wheeler and his then partner Eugene John Stern of Charlotte, and Herbert Woodley Simpson, prominent among others, went on, through the 1910s, to design like or similar houses that, if now surviving, remain important landmarks in the towns and cities of North Carolina. As now known, the earliest “Southern Colonial” house built in North Carolina is probably the handsome, long lost mansion Charles W. Barrett designed for Richard Beverly Raney (1860-1909), dated to 1902 and erected at 102 Hillsborough Street in Raleigh. Published in 1903 in *Colonial Southern Homes*, Mr. Raney’s residence has two monumental Ionic porticos, one centered on the façade and another facing east across Salisbury Street to the State Capitol on Union Square. Mr. Barrett was also the architect of the “Southern Colonial” house built in Warrenton in 1908 for Walter Blair Boyd.

The finest of those that survive is the Charles Oakley Robinson House, a very grand, elaborately detailed mansion in Elizabeth City, designed by Herbert Woodley Simpson (1870-1945). It was built in 1914 by William Benjamin Blades (1854-1920), the legendary New Bern lumberman, for his only daughter, Ivy Blades Robinson (1890-1966), and her husband, Charles Oakley Robinson (1888-1968), who were married in New Bern on 8 November 1913. The Kenneth L. Howard House in Dunn, Harnett County, is a free copy of the Southern Colonial Revival North Carolina Building at the Jamestown Ter-Centennial Exposition and built in 1908-1909 (NR listed in 1982). In Chapel Hill the President’s House, a Southern Colonial Revival house with a monumental Corinthian portico, designed by Frank Milburn and dated to 1907, stands at 402 East Franklin Street at the edge of the University of North Carolina campus. Two rural-built examples of the Southern Colonial Revival house merit notice in this context. The imposing

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

farm seat Charles A. Pearson designed for John Beale Johnson (1872-1931), built ca. 1906 on his farm near Fuquay-Varina, Wake County, features a variant form of the Doric order on its monumental portico, one-story porch columns, and the elegant porte cochere centered on its west elevation. Mr. Johnson's house (NR listed in 1991) and the James H. Lee House in Monroe, Union County, are two of several known Southern Colonial Revival houses whose balustraded porches or terraces engaged an original porte cochere on a side elevation. The Edgar Nollie Washburn House of 1914-1915 in the Washburn Historic District (NR listed in 2002) in rural Rutherford County is a brick example of the style as are the houses Louis H. Asbury designed for Robert Lee Wright (1867-1955), built and standing at 302 South Fulton Street in Salisbury, and the now lost mansion of John Solomon Efird (1857-1927), president of Efird Manufacturing Company in Albemarle.⁴

James M. McMichael would later design at least three other known, surviving houses in the Southern Colonial Revival mode for North Carolinians, two in Red Springs, Robeson County, and another in Shelby, Cleveland County. The overall concept of each follows the precedent established in Salisbury in having a dominate two-story Corinthian portico whose floor carries as an open terrace around the respective corners of the façade and continues along the sides of each house under the cover of one-story classical porches. The handsome house Mr. McMichael designed for Allison B. Pearsall (1858-1925), a wealthy lumberman and founding president of the Bank of Red Springs, is the earlier (1909) and larger of the two Robeson County houses, and boasts one of the grandest stairhalls of the period. It stands at 308 South Main Street. William Nathan Gibson Sr. (1875-1947), a successful farmer, cotton gin manager, and broker, followed Mr. Pearsall's example, and engaged Mr. McMichael for his family house built in 1912 at 517 South Main Street. James M. McMichael enjoyed commissions from Dr. Stephen Sampson Royster (1867-1948), a wealthy physician and businessman, for two buildings erected in Shelby, both dating to ca. 1908-1910. Mr. McMichael's lavishly detailed Southern Colonial Revival residence for the Royster family featured his favored Corinthian order on both its monumental portico and the side porches. For the portico McMichael used fluted, square-in-plan piers and pilasters instead of the usual free-standing columns. The Royster house stands at 413 South Washington Street, some four blocks south of the Royster Building, a two-story, three-storefront commercial building fronting on courthouse square, in the southwest corner of East Warren and South Washington streets. Built of yellow brick with granite enrichments and white woodwork, the Royster Building is centered by an imposing pedimented center block.⁵

A Coda

Having been a resident of Charlotte for over forty years, James Mackson McMichael died at home, at 1841 The Plaza on 3 October 1944. His death notice, published on 4 October in the *Charlotte Observer*, appeared with a photograph under the heading, "Noted Church Designer Dies in Charlotte." Its five paragraphs included but one that addressed his remarkable architectural career. "Mr. McMichael designed approximately 900 churches in the last 50 years, and among the local buildings he designed are the Charlotte Public Library, First Baptist Church, of which he was a member, St. John's Baptist Church, First A.R.P. church, and Myers Park Presbyterian church." His body was buried in Charlotte's Elmwood Cemetery.

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

The Depression and limits placed on construction during World War II had effectively ended his architectural practice. But to have stood at the top of his field, as a church architect, for over a quarter century was no small achievement. Like others of his generation, who enjoyed important, prolific careers from the turn of the twentieth century up to 1929, and into the early 1930s with luck, and lived through the Great Depression, into wartime, and the postwar period, he had outlasted his time and place. But thousands of North Carolinians, in congregations across the breadth of the state, continued to gather for worship in the many churches he designed, that of Myers Park Presbyterian Church, St. John's Lutheran Church in Salisbury, Methodist churches in Aberdeen and Elizabeth City, and Baptist churches in Charlotte, Concord, Edenton, Forest City, Goldsboro, Henderson, and Wake Forest prominent among them. His name lost currency and would be little seen in Charlotte newspapers except for mention when his widow, Sara(h) Florence Williamson McMichael, died in Charlotte on 19 January 1965, and her body was interred beside his.

That anonymity was a far cry from his presence in the press and in his profession at the outset of his career and for decades thereafter. The tenor of those early days is well-represented in a short account published in *The Charlotte Daily Observer* on 12 December 1905 that puts the handsome house he designed for Ella Brown Cannon in its context. It appeared as the fourth paragraph in a column printed under the byline "Special to The Observer" and the date 11 December.

Mr. J. M. McMichael, Charlotte's great architect, has to-day put in his branch offices in the Washington building here, Mr. W. C. Lester, a gifted draftsman. Mr. McMichael has designed many of the beautiful buildings of newer Salisbury and is here at work on some now. He made the plans for the graded school, the Washington building, the handsome new residence of Mrs. D. F. Cannon and Mr. F. F. Smith. He has also designed the five old English residences that Mr. Charles Price is having erected and is at work on a residence for Mr. M. L. Jackson, which is going to be one of the city's finest. Before the end of spring he will have under way plans for three large operations which he is not ready to detail as yet. The coming into the city's life of this progressive Charlotte man and his assistant is good for the city.⁶

Today the house described as "the handsome new residence of Mrs. D. F. Cannon" in December 1905 retains its hold on prominence in its street, its neighborhood, and in Salisbury. The Ella Brown Cannon House and the 1905 article are important reminders of the role James Mackson McMichael exercised in designing buildings for his clients which had great presence in their day and have remained landmarks in their respective cityscapes to the present. In Salisbury the Mission Revival-style house he designed for Franklin Fletcher Smith (1858-1915) stands opposite the Ella Brown Cannon House at 201 South Fulton Street. St. John's Lutheran Church stands three blocks distant at 200 West Innes Street, and McMichael's imposing Romanesque Revival-style Washington Building is at a further two-block remove at 118-120 North Main Street. The three-story, crenellated scholastic Gothic brick building he designed in 1914 for the

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

Salisbury Military School, at 2301 West Innes Street, became the main building of Catawba College in 1925 and now serves as the Hedrick Administration Building. Four of “the five old English residences” Mr. McMichael designed for Charles Price (1846-1905) stand at 301-305-309-313 North Ellis Street, originally facing across the street to McMichael’s now lost Salisbury “graded school,” while the fifth stands at 418 West Liberty Street. The once-handsome Colonial Revival-style slate-roofed brick house he designed for Moses L. Jackson (1869-1930), survives in a sadly deteriorated state at 1210 Old West Innes Street, but it continues to evoke the talent of its architect. These buildings, together with the educational building he designed in 1922 for the First Presbyterian Church, lost when Charles Bolton’s extraordinary Romanesque Revival style church was demolished, comprise a significant part of the architectural fabric of early-twentieth century Salisbury and the legacy of a talented, prolific architect whose works reflect the aspirations of their time.

Historical Background and Context

Ella Williams Brown Cannon (1859-1932), who built the handsome, remarkably well-preserved Southern Colonial Revival house at 202 South Fulton Street in Salisbury, Rowan County, North Carolina, was a woman whose life combined the worlds of antebellum and later-nineteenth-century Rowan County and the New South. Born in the home of her parents, she grew up in an Italianate house here at 202 South Fulton Street, and died in 1932 in the house that replaced it in 1904-1905. She lived her life in two parts that essentially corresponded to these historic epochs. From birth on 27 March 1859, as the sixth of ten children born to John Dickson Brown (1817-1880) and his second wife, Jane Whortley Slater Brown (1829-1896), until her marriage to David Franklin Cannon (1844-1904) on 9 June 1898, her life was lived in the comfortable world of Salisbury society, in the embrace of a large family and the Presbyterian church. It was a world described affectionately and, on occasion, critically by Hope Summerell Chamberlain, her neighbor on South Fulton Street, in *This Was Home* (1938). Ella Brown’s marriage elevated her into a family whose fortune was well on its rise. It would become among the largest and most prominent of those amassed by a North Carolina family during the great textile expansion that formed one of the financial underpinnings of the New South. Following her husband’s death six years later, in 1904, she departed Concord and returned to Salisbury, a wealthy widow, and immediately erected a high-style mansion, the subject of this nomination, that reflected her status. The ever-increasing profits of the Cannon Manufacturing Company, its successor Cannon Mills Corporation, and associated textile concerns, would sustain her life for another quarter century and that of her daughter, Alice Slater Cannon Guille (1899-1985), from birth to death. The story reaches closure in the 1980s. In 1982 Cannon Mills Company was sold to Pacific Holdings Corporation, owned by David H. Murdock. The now legendary, century-old family textile empire ceased to exist, and passed into history. On 21 June 1985, three months after Mrs. Guille’s death on 25 March 1985, the South Fulton Street landmark was sold by her executors to Betty Dan (Nicholas) Gilliam Wright. She then undertook the repair and renewal of the house and its grounds. On 26 May 1992, Mrs. Gilliam sold the Cannon-Guille residence to Paul Edward (1937-2020) and Sue Palmer Fisher. Mrs. Fisher is now the sole owner and resident of the mansion.⁷

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

The John Dickson Brown Family in Salisbury

Ella Brown's first ancestor of her surname to live in Rowan County was her grandfather, Allen Brown (1787-1844), who came to the Salisbury area from Cumberland County, North Carolina, in, or by, 1838. Arriving with him were his wife, Elizabeth Van Brown (179_-1838), and several of their eight children, of whom their five youngest sons and a daughter were recorded in his Rowan County household in the 1840 Federal Census. The Brown family arrived in Rowan County in the wake of Dolphin Alston Davis (1802-1881), a native and prominent citizen of Fayetteville, Cumberland County, who came to Salisbury in 1837 as cashier of the Salisbury branch of the Bank of Cape Fear. The nature of their acquaintance is unclear, however, it was obviously friendly, and one that continued through the generations, to the friendship of Ella Brown and Orin Datus Davis (1851-1924), a prominent second-generation Salisbury banker and president of the Davis and Wiley Bank.

As now understood, Allen Brown never owned property in Rowan County, but lived with his family on a plantation in east Rowan County owned by Mr. Davis, whose acreage he cultivated in an apparent tenant-like role. Allen Brown died on 17 August 1844: his death was noted in the pages of both Salisbury's *Carolina Watchman* and the *Raleigh Register*. His renown was altogether larger than his means; he died intestate, leaving an insolvent estate. His four younger sons, born between 1823 and 1832, remained in the care of their older sister, Elizabeth Brown (1819-1892), who would not marry John F. McCorkle until 28 February 1849, three months short of her thirtieth birthday.

The fortunes of the family, financially and socially, rose in the capable person of John Dickson Brown (1817-1880), Ella Brown Cannon's father, who also settled the family here on South Fulton Street. Three of their impressive houses, including #202, survive, side by side, to the present. John Dickson Brown did not initially participate in his family's relocation to Rowan County, remaining instead in Fayetteville where he learned and practiced the craft of metal work. He was permanently established in Salisbury in 1841, when he moved his membership to the town's Presbyterian Church. On 5 August 1841 he was married by the Reverend Samuel Rothrock, the legendary Lutheran minister, to Louisa Pool (1822-1842). They were the parents of two sons, only one of whom, John Allen Brown (1842-1920), survived and followed his father's example into prominence.

John Dickson Brown continued his craft as a metal worker and placed an advertisement for his manufactory in "Copper, Tin Plate and Sheet Iron Ware" in Salisbury's *Carolina Watchman* on 16 April 1842. He was a mentor to two of his younger brothers, Williams Brown (1823-1891) and Andrew Jackson Brown (1826-1870), who later, separately, operated tin and metal working shops in Salisbury on their own. With hindsight it appears that John Dickson Brown's second marriage to Jane Whortley Slater (1829-1896) on 12 February 1846 was one impetus to his decision to enter the mercantile trade. He took William M. Elliott as a partner and in the spring of 1847 advertised the varied range of clothing, goods, and wares that could be purchased at Brown & Elliott. Through time Mr. Brown would also have Benjamin Franklin Fraley, his brother-in-law William Overman, Julius D. Ramsay, John Milton Coffin, and Aquilla Mock, as

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

partners. He probably operated most profitably as Brown, Coffin & Mock at the opening of the Civil War, and dissolved his last partnership in the postwar period. In the early 1870s he returned to business as a representative of E(dward) S(omerville) Jaffray & Company of New York City and held that association until his death.

During these years John Dickson Brown lived in a succession of houses, at least two of which (and possibly a third) stood on South Fulton Street, with the last being the Italianate residence at 202 South Fulton Street in which Ella Williams Brown was living at the time of her marriage. He first, in 1843, purchased the four-lot square bordered by West Bank, West Horah, South Church and South Jackson streets, and was living there with his young son, when he married the sixteen-year-old Miss Slater, as his second wife, in 1846. Their relocation to South Fulton Street was surely the result of the young Mrs. Brown's desire to live near her older sister, Mary Elizabeth Slater Overman (1827-1893), and her husband, William Overman (1812-1890), who ca. 1847 built a handsome house in the west corner of Fulton and Innes streets. By August 1849, John Dickson Brown had purchased a tract comprising the greater part of lots #50 and 58 in the north corner of South Fulton and West Fisher streets, fronting on South Fulton and carrying the full-block length of West Fisher Street back to South Ellis Street.⁸ On 25 August 1849 the Browns' new house was among those noted by the *Carolina Watchman* as being under construction and "when finished. . . will add very considerably to the interest and appearance of the Town."

In spring 1850 Dickson Brown insured the newly-completed house and its furnishings, the barn and stable, the kitchen, and the smokehouse with the North Carolina Mutual Insurance Company for \$1,400, of which \$1,000 was coverage on the house.⁹ The two-story weatherboarded frame house, with Greek Revival-style finish based on plates in Asher Benjamin's *Practical House Carpenter* (1830), stands today at 128 South Fulton Street.

John Dickson Brown and his family occupied the substantial house in the north corner of South Fulton and West Fisher streets for an undefined period. On 11 July 1855 Mr. Brown purchased a smaller rectangular lot in the west corner of the crossing from his younger brother Williams Brown. The purchase price of \$2,400, being double the amount (\$1,200) Williams Brown had paid Mary Jane Pool for the parcel in February 1850, indicates improvements on the property.¹⁰ The reason for this purchase is unclear, and so, too, is the matter of whether the improvements comprised some part, most, or all of the house here at #202 that John Dickson Brown and his family would occupy in the last decades of the nineteenth century, or whether John Dickson Brown built anew on the lot at a later date. While Italianate-style houses were built in the urban areas of North Carolina in the 1850s, most notably in Wilmington, and in some few, high-style instances elsewhere in the state, the appearance of the house standing at this location, and occupied by his family to about the end of 1904, is altogether more typical of post-Civil War Italianate houses built from the late 1860s into the early 1880s. Period Brown-family photographs document a symmetrical, two-story three-bay house with a gable-front, two-story entrance pavilion, whose turned-post porch, window openings, and bracketed eaves are enriched to a handsome effect with a wealth of manufactured, molded decorative woodwork. An immediate related question, is that of why, after the passage of only five years, Mr. Brown would

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

elect to relocate his family from a well-finished Greek Revival-style house on sizable grounds to another on a much smaller lot? Might this purchase of the west corner lot have been made to relieve Williams Brown of a possible financial overreach? And to protect him from embarrassment?

The known facts are few in number. By 21 January 1860, in an apparently unrecorded deed, John D. Brown had conveyed his former residence and lot in the north corner of South Fulton and West Fisher streets to John M. Coffin. On that day Mr. Coffin conveyed the property to Dr. John Lord Henderson (ca. 1826-1884), trustee of Laura Henderson Coffin, his wife. Presumably the couple then, or soon thereafter, took up residence in the former Brown house. By the fall of 1866 the firm of Brown, Coffin & Mock was in receivership. Legal notices dated 26 and 27 October 1866 were published in Salisbury in the *Tri-Weekly Old North State* on 13 November 1866 (and possibly other dates). Notes, accounts, and claims were to be paid to or settled with Luke Blackmer at his office in the court house.¹¹ Mr. Brown's situation worsened in 1868. Following his default on a loan for which his residence was security, the existing family residence in the west corner of South Fulton and West Fisher streets was sold at public auction. The bid of \$2,200 made by Thomas Evans Brown (1821-1900), Mr. Brown's younger brother, was accepted and the property conveyed to him.¹² Presumably Thomas E. Brown allowed his brother's family to remain in residence.

Matters reached a nadir that same month, when on the 30th of May, the Circuit Court of the United States for the Cape Fear District issued a warrant of bankruptcy against the estate of John D. Brown. A "Notice in Bankruptcy" was the heading of a legal notice dated 18 June 1868 and published in Raleigh in the *Tri-Weekly Standard* on 20 June 1868 advising creditors of Mr. Brown of a meeting at the Rowan County Court House before R. H. Broadfield on 2 July 1868 at ten o'clock. Four years passed, until 9 November 1872, when Thomas E. Brown conveyed the property, after payment of \$1,719, to John D. Brown.¹³ Ella Williams Brown was then in her fourteenth year.

Following his death on 6 April 1880, the Italianate house at 202 South Fulton Street remained the home of his widow, Jane Slater Brown and the couple's surviving unmarried children born between 1846 and 1863. (Four others had died under the age of two.) With Alice Martine Brown (1846-1901) being a bed-bound invalid for the last sixteen years of her life and Mary Elizabeth Brown (1849-1901) married in 1886 to Hugh M. Jones (1848-1896), Ella Brown, as the third of her mother's three surviving daughters, exercised an increasingly important role in the family, particularly in the last years of her mother's life, before her death on 9 December 1896. Except for study of an uncertain length at Peace Institute in Raleigh, beginning in February 1878, her education is unconfirmed. Her principal interests outside the family circle were music and the Presbyterian Church, standing but a short walk from her own doorstep. She combined both in service as organist at the church for some twenty years.

Hope Summerell Chamberlain (1870-1960) recounts the flavor of this period and the character of Salisbury's residents in the closing decades of the nineteenth century in *This Was Home*. In her reminiscences she pays notice to the Brown family in two particular instances. In "A Small-

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

Town Neighborhood” she goes “out by our front gate,” a block south of the Browns’ house, and revisits her girlhood neighbors in Salisbury’s West Square. She walks a few feet north on South Fulton Street, crosses West Bank Street and comes to the residence of John Joseph Bruner (1817-1890), the long-time owner and editor of Salisbury’s *Carolina Watchman*. “Next to the Bruner’s came the Wilson’s lot. Mrs. Wilson was one three Slater sisters, perhaps the least conspicuous but none the less distinct in personality.” Mrs. Chamberlain found delight in her “double-flowering cherry tree which, in springs that I remember, filled one whole side of her yard with drifts of bloomy snow.”

Next door lived her sister, Mrs. John D. Brown, whose husband fitted somewhere into the pattern of Rowan County Browns. This lady strongly resembled Queen Victoria, save that she was better looking and indeed must have been very comely in her youthful day, when she did not wear snowy caps above her rosy face, nor have those neuralgic headaches which she expounded to her friends. These three homes made up the first block, all facing as our house faced, all looking at no particular other side of the way except the usual high board fence.¹⁴

Later in the pages of *This Was Home* Hope Summerell Chamberlain again recalled her neighbors and the neighborhood of her youth in a chapter titled “Varieties in Salisbury.” Her path was a familiar one.

One’s neighbors’ row of daffodils can give as much pleasure as your own. Nothing is so ingratiating as the flowering shrubs that poke their fingers between the pickets of the fence as one walks by. And so, in long acquaintance, I came to love Mrs. Wilson’s double-flowering cherry tree.

Down Fulton Street, past Mr. Bruner’s, stood three houses which my parents knew occupied by three sisters, married early, settled almost in their childhood as was the early custom. The first of these, a widow, lived with her sons in a little brown dwelling shaded by magnificent trees, and one of these was a poem. It was an enormous, symmetrically growing, double cherry, and if there was no late frost it flowered into drifting whiteness of bloom like the garments of Heaven.

Next to the Wilsons lived the John D. Browns. The husband, traveling for a great store in New York City, took too good care of his family. They cuddled down into their nest and had nerves. When you visited there, you were told absorbing details of the headache of last week, told with gestures, with blue-eyed confidence. Truly you became just as interested in that headache as in an active adventure, a victory over desperate odds. Miss Alice, the eldest daughter, . . . was a chronic invalid, suffering from what old Miss Betsy Julian once defined as ‘A powerful weakness in the spine of her back.’ She had worse headaches than her mother’s and she would ‘marvel sweetly upon her ills’ to

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

those who came to visit. What was unusual, she was just as deeply interested in, and sympathetic with the aches and ills of other people.

Miss Alice was given every item of neighborhood news, . . .and she transmitted all that was told her to the next caller, quite impartially, and without exaggeration or cattiness. When Miss Alice was told about an event, it was the same as putting it into the paper, for her prim room was the clearing house of all the personal intelligence of the town.

Mary, the third of the neighbor-sisters, was a very different woman. Married in her middle teens to a man twice her age, she had borne him a large family of sons. Her husband was lately become an invalid, and the sons and wives of the married ones, lived there all together in her large house. . . .As for the sons, they adored their mother. Although they were made of clay not too uncommon, she lived to see one of them a United States senator. The others, if not so conspicuous, made good citizens.¹⁵

Ella Brown Cannon: A Married Woman and a Wealthy Widow

Such were the circumstances of Ella Williams Brown's life up to her marriage in 1898. The particulars of her introduction to David Franklin Cannon (1844-1904) and their courtship await understanding. Mr. Cannon was a son of Joseph Allison Cannon (1808-1887) and the older brother of James William Cannon (1852-1921), the founder of the Cannon Mills, a textile empire that comprised a series of mills in piedmont North Carolina towns and Kannapolis, the legendary mill town designed by Earle Sumner Draper (1893-1994). David F. Cannon became a successful and leading merchant in Concord, forming a partnership with Pendleton Bernard Fetzer (1849-1912). In 1868 James William Cannon began working in his brother's store and soon purchased an interest in the firm. This association of some eighteen years was the training ground for his organization of Cannon Manufacturing Company in 1887, the inaugural event in a chain of investments and operations that continued for almost a century. David Franklin Cannon wisely invested in his brother's young company and soon enjoyed the profits of that decision. On 9 June 1898 David Franklin Cannon came to his marriage with Miss Brown, a thirty-nine-year-old spinster, in his fifty-fourth year, and a twice-widowed father of six known children. The two children born of his first marriage to Laura Bradshaw (1848-1872) both died in their twenties: Robert B. Cannon (1868-1891), and Annie Cannon Fitzgerald (1871-1894). His marriage to Mary Jane Moss (1840-1895) on 13 January 1874 produced four children; Nancy Editha Cannon Stringfellow (1874-1941), David Franklin Cannon Jr. (1877-1932), Johnnie Moss Cannon (1881-1887), and Joseph Archibald Cannon (1882-1956). Mary Jane Moss Cannon died on 8 September 1895.

One likely source of their introduction was Milton Slater Brown (1857-1916), Ella Brown's older brother. A biographical account, published as one of "Clarke's Sketches" in the *Carolina Watchman* on 15 January 1885 noted "He. . .began his mercantile experiences nine years ago with J. M. Knox & Co., afterwards he was with Mock & Brown. Then he went to Concord,

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

where he was with Cannon & Fetzer for two and a half years; then he returned here and on the first of March, 1881, he established his present business.” During this period he would have formed friendships with both David Franklin and James William Cannon that were of benefit to him as he became a leading Salisbury merchant of clothing for men and women. In 1899, at the age of forty-two and following the example of his sister, he, too, made a good marriage, to Frances Beverly Wortham (1866-1910), the eldest daughter of Charles Elliott Wortham (1832-1896), a wealthy businessman and member of Davenport & Company, the prominent investment, banking, and insurance firm in Richmond, Virginia.¹⁶

Ella Williams Brown and David Franklin Cannon were married in a private ceremony at 202 South Fulton Street on Friday evening, 9 June 1898, by the Rev. Dr. Jethro Rumble (1827-1906), a long-time family friend who had been minister of the Salisbury Presbyterian church since 1860. The pre-wedding announcement published in *The Weekly Sun* (Salisbury) on 1 June 1898 described the bride as “the accomplished organist of the First Presbyterian church” and “one of Salisbury’s most popular young women.” Mr. Cannon was identified as “a retired member of the firm of Cannon & Fetzer, is president of the Concord (*sic*) Savings Bank, and one of the firm of the Cannon Manufacturing Company.” James William Cannon attended his brother as best man.

The couple returned from a wedding trip to Niagara Falls and the Northeast to Concord where they lived the duration of their married life in the North Union Street house that Mr. Cannon had shared with his second wife and children. Alice Slater Cannon, their only child, was born on 23 June 1899 and named by tradition for her maternal grandmother. In 1900, when the Federal Census was recorded in Cabarrus County, Mr. Cannon was head of a household including his wife, the three unmarried children of his second marriage, and his eleven-month-old daughter. Interestingly, neither his nor his brother’s household included live-in black servants as did that of their immediate neighbors, Daniel G. Caldwell, William J. Hill, and John Wadsworth.

In failing health, Mr. Cannon traveled (apparently alone) to Baltimore for medical treatment in spring 1904 and died in hospital there on Sunday, 29 May 1904. In the death notice published in *The Concord Times*, on 31 May 1904, he was identified as president of both Cannon Manufacturing Company and the Cabarrus Cotton Mill in addition to his presidency of Cabarrus Savings Bank. The death notice also recognized Mr. Cannon’s long service to Concord’s Presbyterian Church. “He was for many years, until his health failed, superintendent of the Presbyterian Sunday School, and, at the time of his death and for many years before, an elder in this church. He was an earnest Christian, and a man whose many virtues are worthy of emulation.” His role as a church elder dated to his election in December 1871, when a promising businessman at the age of twenty-seven. His tenure as superintendent of the Sunday School spanned the years from 1873 through 1894. Through an irony of timing, Mr. Cannon’s funeral was not held in the church building that had been the setting of his attendance, worship, and leadership. That brick church on West Depot Street, erected in 1873-1874 and placed in service in October 1874, was last used for congregational services on Sunday, 27 March 1904. Quickly emptied of its furnishings, the building and the site were given over to Rufus Alexander Brown (1852-1907), the prominent Concord brick manufacturer, builder and contractor, who had been

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

hired to erect the congregation's new, Gothic Revival-style church.¹⁷ It was designed by James Mackson McMichael (1870-1944), a Charlotte-based architect then at the outset of a long, distinguished career as a church architect in North Carolina. David Franklin Cannon's funeral was conducted on Tuesday morning, 31 May 1904, at Concord's Central Methodist Church. His body was interred in the family plot in Oakwood Cemetery in Concord.

In 1903, aware of his declining health, David Franklin Cannon prepared his will and signed it on 24 February 1903. The principal assets of his estate were his holdings in Cannon Manufacturing Company, other associated textile companies, and Cabarrus Savings Bank. The bequest to Ella Brown Cannon, the first of the will's six items comprised "One hundred shares of the Cannon Manufacturing Company's stock, thirty shares of the Kestler (*sic*) Manufacturing Company's stock, twenty-two shares of the Efird Manufacturing Company's stock, eighteen shares of the Wiscassett Mills stock, ten shares of the Patterson Manufacturing Company's stock, and also the house and lot in which we now live, adjoining W. J. Hill, J. C. Wadsworth and others, together with all the household and kitchen furniture therein, excepting three sets, one for each of my three children, Nannie E. Cannon, D. Frank Cannon, Jr. and J. A. Cannon, the said three sets to be selected by my said children." After defining the generous and seemingly equal bequests to the three surviving children of his second marriage in items two through four, he provided for the only child of his third marriage in item five. "To my brother, J. W. Cannon, I give, devise and bequeath the sum of Six Thousand Dollars, in trust, the income and profits of said sum shall be paid by him for the use, maintenance and support of my daughter Alice Slater Cannon, on the order of her mother, annually until said Alice Slater Cannon shall attain the age of twenty one years, and then the said sum shall (be) paid to her upon her sole and separate receipt," After bequeathing "all the rest and residue of my estate" in equal shares to his three eldest children in item six, David F. Cannon named James William Cannon as executor of his estate.¹⁸

Ella Brown Cannon did not long remain in Concord among her husband's kinsmen. On 14 September 1904 she sold the family residence and lot on North Union Street, which she had received from Mr. Cannon, to his younger son, Joseph Archibald Cannon (1882-1956), then a few weeks short of his twenty-second birthday. The purchase price was \$7,000.¹⁹ Whether the sale of the house that had been her home for six years predated, coincided with, or followed on Ella Brown Cannon's relocation from Concord is unconfirmed. She returned to Salisbury and the Italianate-style house at 202 South Fulton Street that had remained the residence of her bachelor brothers, James Douglas and Theodore Baker Brown. Ella Brown Cannon transferred her membership back to the First Presbyterian Church in Salisbury on 23 October 1904.

"The handsome new residence of Mrs. D. F. Cannon"

While Ella Brown Cannon was resident in Concord, the architectural landscape of South Fulton Street and her larger West Square neighborhood had been enhanced with several important houses. These residences, together with commercial, institutional, and public buildings, were erected during an impressive building up that occurred throughout Salisbury at the turn of the twentieth century. Among these houses was the large, imposing two-and-one-half story Queen Anne-style house built by her older brother, Milton Slater Brown, immediately next door at

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

#208. Its construction followed on his purchase of the lot from W. R. Wilson in March 1898 and likely coincided with his marriage in April 1899 to Frances Beverly Wortham of Richmond, Virginia. Another large Queen Anne house with an iconic tower was built ca. 1899 at 228 West Bank Street by Dr. William White McKenzie (1869-1929). A third richly decorated Queen Anne house was built about this time at 402 South Ellis Street by David L. Gaskill (1857-1924). The largest and most imposing of these frame houses, clad in weatherboards and decorative shingles, was built a block and a half away at 302 South Ellis Street in 1899 for attorney Louis Henry Clement (1854-1926). Surely architect-designed, it is an richly-detailed house with handsome elevations combining features of both the Queen Anne and Colonial Revival styles.

As handsome as all these houses were--and remain, they were altogether eclipsed by the great Chateausque-style brick and granite mansion built in 1902 at 508 South Fulton Street for Egbert Barry Cornwall Hambley (1862-1906), a Cornish civil and mining engineer then engaged on an important hydroelectric project on the Yadkin River. The Hambley mansion is one of the first residences in Salisbury known to have been designed by a practicing professional architect, and the first, as now known, for which the architects' identity is known. It was designed by Charles Christian Hook (1870-1938) and Frank McMurray Sawyer, (ca. 1872-after 1945, ?1958) who worked in partnership in Charlotte from 1898 to 1905.

Whether Ella Brown Cannon specifically requested a handsome classical villa with a monumental two-story portico is unknown. Possibly she had seen a drawing of a Southern Colonial Revival house by Hook & Sawyer that appeared as an illustration for an article, "Residential Architecture," published in the *Charlotte Daily Observer* on 20 December 1903. Whatever the case, James Mackson McMichael enjoyed the commission as an opportunity to create just such a house. With the benefit of hindsight, Mrs. Cannon's mansion is now seen as a harbinger of the distinguished body of work ahead, anticipating a series of imposing Classical Revival churches erected throughout North Carolina for which James M. McMichael is well-known. Precedent for the appearance of a two-story portico on a residence in Salisbury is seen in two nearby examples on South Fulton Street dating from the nineteenth century. The two-story, five-bay house built by Colonel Charles Frederick Fisher (1816-1861) in the north corner of North Fulton and West Innes streets featured a pedimented portico incorporating a second-story porch.²⁰ The Federal-style house built by John Fulton (1769-1827), for whom the street is named, was subject to a series of remodelings by later owners, including Aquilla Mock, and given its freestanding portico with variant Scamozzi order capitals supporting a bracketed pediment. Neither, however, was as grand, and sophisticated, as the elliptical portico James M. McMichael designed for Mrs. Cannon.

Mrs. Cannon's decision to build a new house in Salisbury, on the site of the family's existing residence at 202 South Fulton Street, was an investment that prompted her necessary purchase of the property. In 1887 and 1889, following their mother's death in 1886, she and her siblings had conveyed their interest in the house and its grounds to their brothers, Milton S. and Theodore B. Brown, even while remaining resident in the house.²¹ On 12 December 1904 she acquired the one-half undivided interest held by Milton S. Brown and his wife. The family's Italianate house was moved from the site onto an adjoining lot on West Fisher Street and turned ninety degrees to

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

face northeast onto West Fisher Street. Reflective of the close relationship of the Brown siblings noted by Mrs. Chamberlain, Theodore B. Brown long retained his one-half undivided interest in the lot on which Ella Brown Cannon built this house. He remained in residence here with her and their brother, through their deaths in 1932, until his own death on 14 February 1941. On 23 June 1932, two months following his sister's death, Theodore B. Brown conveyed his one-half undivided interest in the property to Alice Slater Cannon Guille.²²

As now believed Ella Brown Cannon's decision to place the commission for her new residence with James Mackson McMichael derived from her knowledge of his role in the design of the First Presbyterian Church in Concord in 1903-1904 and the circumstances of that commission. The splendid new building dated to a short-lived partnership formed in 1903 by Mr. McMichael and Leonard L. Hunter that was dissolved in March 1904. While David F. Cannon held the position of elder in the church, his role in the affairs of the church in 1904, outside his financial support, was curtailed in degree by his health. However, he and Ella Brown Cannon were fully informed of the work of the building committee, its conversations with the architect(s), and the resolution of the design that gained approval by the committee. Mr. Cannon's longtime friend and business partner, Pendleton Bernard Fetzer (1849-1912), was chairman of the building committee, comprising five of Concord's most successful men, including James William Cannon.²³

Ella Brown Cannon was fortunate in her choice of Mr. McMichael as the architect of her mansion and equally so in her decision to engage Alfred Ross Lazenby (1867-1943) to build it to Mr. McMichael's plans. Mr. Lazenby was then Salisbury's most prominent builder/contractor, having recently completed the Hambley mansion at 508 South Fulton Street, and he has enjoyed high regard for the quality of his work to the present.²⁴ During its construction and on its completion, the Southern Colonial Revival mansion was a cynosure, holding the attention and admiration of the city's residents and visitors to Salisbury alike. Later, both Mrs. Cannon and Mr. Lazenby, and others, could dispatch photographic postals of the house, first printed by Theodore Buerbaum's Book-Store in winter 1910, to family or friends. In February 1910, ten-year old Alice Slater Cannon sent one to her uncle, Milton S. Brown, at his hotel in New York City: she began her note with a question, "How do you like our house?"²⁵

In the event Mrs. Cannon's house was one of a small, but important group of generally contemporary classical buildings that enriched the cityscape of Salisbury in the opening years of the twentieth century. Some three blocks away her friend, Orin Datus Davis, upfitted his nineteenth-century brick house at 303 South Main Street, formerly both the Salisbury branch of the Bank of the Cape Fear/Davis and Wiley Bank, and the Davis family residence, with classical, Southern Colonial Revival enhancements. A comparison of the house's footprint on the Sanborn Fire Insurance Map Company's maps for Salisbury of 1902 and 1907 indicate the replacement of small, one-story front and side porches, seen in 1902, with a handsome two-story portico on the South Main Street façade and an expansive one-story porch carrying along most of the house's northeast side elevation overlooking East Bank Street by August, 1907. Between 1907 and November, 1913 Mr. Davis made further improvements to his house, the most notable being an L-shaped, balustraded terrace, linking the portico and the side porch, and wrapping its' north

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

corner. This handsome addition, an enhancement with urns atop plinths punctuating the balustrade, obviously recalled the like terrace designed by James M. McMichael for Mrs. Cannon. In *Old Homes and Gardens of North Carolina*, published in 1939, Archibald Henderson (1877-1963) cites 1904 as the date of the portico's "large pillars." If that date is accurate (or within a year) the possibility of a certain cross-fertilization arises. Might Orin Davis have seen the plans drawn by James M. McMichael for Ella Brown Cannon's new house? Might Mr. Davis have engaged Mr. McMichael for the design of the portico, its fluted Ionic columns, and the complementing classical frontispiece enframing the entrance, whose like engaged columns support a bold entablature and broken scroll pediment? These are seen in Bayard Wooten's photograph published to accompany Mr. Henderson's account.²⁶ Or, conversely, might Ella Brown Cannon have seen and admired Mr. Davis's first efforts?

In the event knowledge of both the Cannon and Davis residences may have encouraged John Steele Henderson (1846-1916) to undertake the 1910-1911 refitting of his ancestral residence, which was built in 1799-1802 by his great-grandfather John Steele as the seat of his Lombardy plantation. The two-story portico and one-story porch(es) seen in documentary photographs of the house are likely part of the, "Residence Alt.", improvements designed by Louis H. Asbury and appearing in his office job book as job number 61 for Mr. Henderson and the date 12 November 1910. A year and a half later Louis H. Asbury produced the designs for a second (fully realized, ground-up) Southern Colonial Revival house in Salisbury, which was erected for attorney Robert Lee Wright (1867-1955) on a corner lot at 302 South Fulton Street, one block south of Mrs. Cannon's residence. Appearing in Mr. Asbury's office job book as job number 93 with the date of 9 April 1912, Mr. Wright's house, a brick example of the Southern Colonial Revival, enjoys stylistic associations with the mansion (Job #77, 27 June 1911) designed by Mr. Asbury and built in Albemarle for textile scion John Solomon Melancthon Eford (1857-1927).²⁷

Two imposing public buildings in Salisbury are the costliest examples of the Classical Revival style favored for many public and institutional buildings and churches of the period. The marble-clad United States Post Office and Court House of 1909-1911 stands at 130 West Innes Street, a two-block walk from 202 South Fulton Street. The monumental Rowan County Courthouse, erected in 1914 to the designs of Atlanta architect A. Ten Eyck Brown (1878-1940), stands a further two blocks distant, at 210 North Main Street, immediately beside the earlier antebellum Greek Revival courthouse with a two-story Doric portico.

Ella Brown Cannon enjoyed life as the chatelaine of 202 South Fulton Street for a quarter century before dying here on Wednesday afternoon, 13 April 1932. As a child and young lady, Alice Slater Cannon was her mother's constant companion through these years, except for her attendance at Agnes Scott College in 1916-1919, up to her marriage here on 9 June 1926. Mrs. Cannon also had the company of her brothers, James Douglas Brown, who followed her in death on 10 November 1932, and Theodore Baker Brown, who remained here with his niece and her husband until dying on 14 February 1941. During these years, as before her marriage in 1898, the hours of Mrs. Cannon's days were largely given over to her family and the Presbyterian Church. She also gave of her time and means to several civic and patriotic organizations, including the Red Cross, as did other women of her station. Ella Brown Cannon was a member

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

of the Robert D. Hoke Chapter, United Daughters of the Confederacy and a member and officer of the Elizabeth Maxwell Steele Chapter, Daughters of the American Revolution. As vice-regent of this local DAR chapter, she assisted Mrs. Edwin C. Gregory, chapter regent, in the chapter's indexing and reprinting in 1916 of *A History of Rowan County . . .*, written by the Rev. Jethro Rumble (1827-1906) and first published in 1881.²⁸

Ella Brown Cannon bequeathed her house and its furnishings to her daughter Alice Slater Cannon Guille, who was also the principal heir to her considerable estate. Bequests were made to her brothers and several nieces, and a trust funded by 500 shares of Cannon Mills Company common capital stock was established to benefit her granddaughter Alice Slater Guille (1927-2005). With a lifetime commitment to the Presbyterian Church, she made no bequest to it.²⁹

Mrs. Guille at 202 South Fulton Street, 1932-1985

Alice Slater Cannon Guille (1899-1985) lived the life of an indulged only child, with the attendant advantages and disadvantages, up to the time of her marriage in 1926. Like Ella Brown Cannon in her widowhood, she lived on her own terms, ensconced in the South Fulton Street mansion, which was her home for all but a few of her eighty-five years. In the period after her education at Agnes Scott College and her return to Salisbury, Alice Slater Cannon met Wilberforce Gettys Guille (1900-1970), a student of pleasing countenance at Davidson College. He was a native of Athens, Tennessee, and the son of Dr. George Evans Guille (1873-1931), a Presbyterian clergyman and educator, and May Gettys Guille (1875-1959). Gettys Guille graduated Phi Beta Kappa from Davidson College in 1923 and located in Concord, where he was employed as secretary of the Cannon Lumber Company. Their courtship led to marriage on Wednesday evening, 9 June 1926. The *Salisbury Evening Post* published a long account of the wedding, "Miss Alice Slater Cannon Becomes Bride of Gettys Guille," on 10 June 1926. The ceremony was conducted by Dr. Guille, with the assistance of the minister of Salisbury's First Presbyterian Church, and held "in the rose drawing room at the home which marks the home site of three generations of the bride's family. There were only relatives present numbering forty-five guests." James Carroll "Jimmie" Wren (ca. 1857-19__), a now legendary decorator-florist, provided lavish decorations for the mansion, its stair hall, drawing room, and dining room where the reception was held. Mr. and Mrs. Guille initially resided in Concord, but they were in Salisbury and resident with Mrs. Cannon at 202 South Fulton Street in December 1926. On 3 April 1927 Mrs. Guille gave birth to Alice Slater Guille, the couple's only child, at the Salisbury Hospital.

Multi-generational family life pressed the capacity of the mansion to accommodate Mrs. Cannon, her two bachelor brothers, and the young couple with an infant daughter. Later in 1927 the Guilles removed to the nearby Carolina Apartments, in the north corner of West Innes and North Ellis streets, and then to another nearby rental which they occupied while their own house was being built at 425 West Fisher Street. The Guilles' two-story Colonial Revival frame house was built on a lot immediately behind (northwest of) Mrs. Cannon's residence, which she conveyed to her daughter on 3 April 1928, the one-year anniversary of her granddaughter's birth. With a frontage of eighty-one feet on West Fisher Street, the lot included the site onto which the second

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

John Dickson Brown house had been relocated in the winter of 1904-1905. The Guilles' occupation of their new house was relatively brief. The couple and their daughter soon moved to Winston-Salem, where Mr. Guille was employed in the trust department of Wachovia Bank and Trust Company. His transfer to the bank's Salisbury branch prompted a return to Salisbury in mid-winter 1932. The couple's stay with Mrs. Cannon became the start of their permanent residence at 202 South Fulton Street when Ella Brown Cannon died on 13 April 1932, and Mrs. Guille inherited the mansion. Her ownership of the property became complete on 23 June 1932, when Theodore B. Brown conveyed his long-held one-half undivided interest in the lot on which the house stands to Mrs. Guille.³⁰

Their life continued in its expected pattern through the 1930s, the 1940s, and the 1950s, with membership in local social, civic, and patriotic organizations and a continued adherence to the First Presbyterian Church. Mrs. Guille was a founding member and was elected first president of the Rowan Memorial Hospital Auxiliary in June 1936. Her larger, lasting contribution to Rowan County came with her role in the organization of the Rowan Museum, Incorporated, in 1953 and her service as the founding president of the historical organization from 1953 to 1956. She then continued her commitment to Rowan County's history as the unpaid, volunteer director of the association that was operating two house museums. The Rowan Museum was housed in the Utzman-Chambers House, a Federal period town house at 116 South Jackson Street, a block east of her residence, which she first knew as the manse of the First Presbyterian Church. The Rowan Museum, Incorporated, acquired and restored the stone house built in 1766 by Michael Braun (Brown), the oldest surviving house in Rowan County and the oldest known German-built building in North Carolina. Alice Slater Cannon Guille was also a founder of the Rowan Museum Antiques Show and served as the first and longtime chairman of the fund-raising exhibition sale, which continues to the present as the oldest continuous antique show in North Carolina. Mr. Guille remained with Wachovia Bank and Trust Company until resigning and going into business for himself with the opening of Builders Supply Company in about 1945.³¹

In December 1958 the North Carolina Society for the Preservation of Antiquities (today's Preservation North Carolina) recognized the Guilles' service to historic preservation, through their work with the Rowan Museum, with the award of the Cannon Cup. The presentation was made by Ruth Coltrane Cannon (1891-1965), the founding president of the society and the donor of the award, who was also the wife of Mrs. Guille's cousin, Charles Albert Cannon (1892-1971). Charles A. Cannon had succeeded his father as president of Cannon Mills in 1921. On 27 November 1959, Alice Slater Guille (Bailey) Bruce, then married to Raymon Rene Bruce, gave birth to the Guilles' only grandchild, Esther Louise Bruce.³²

Life at 202 South Fulton Street continued in its measured pace for another decade, except for the couple's transfer of membership to Franklin Presbyterian Church, until Saturday afternoon, 14 March 1970.³³ W. Gettys Guille was killed when his car crossed the center line and struck an oncoming automobile. The head-on collision also claimed the lives of the driver of the other car and his young nephew. The funeral service was held at Franklin Presbyterian Church, and his body interred at Chestnut Hill Cemetery. A widow for fifteen years, Alice Slater Cannon Guille died on 25 March 1985. Her funeral was held at Franklin Presbyterian Church with interment in

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

Chestnut Hill Cemetery. Her survivors were her daughter, Alice Slater (Guille) Bailey Bruce Johnson, and her granddaughter, Esther Louise Bruce Kirk, then a resident of Washington, D.C. Miss Bruce and Robert Calvin Kirk had been married in her grandmother's house on 4 June 1983.

Alice Slater Cannon Guille left an estate of just over \$5.3 million dollars. Her holdings in stocks, bonds, and other investments represented over one-half of this amount, with funds in her checking and savings accounts and certificates of deposit amounting to more than \$500,000. The house and lot at 202 South Fulton Street, the antebellum Brown family house and lot at 128 South Fulton Street, the cottage and lot behind it at 414 West Fisher Street, a 130-acre farm on Harrison Road, and a group of rental properties were valued at just over \$400,000 in the 90-day inventory, before their sale or distribution. Excepting small bequests to her servants (\$650.00), friends, and kinsmen (\$11,500.00), and charitable bequests totaling \$23,000 including \$2,000 to the Franklin Presbyterian Church and \$1,000 to the Rowan Museum, and certain small incidental bequests of personal property, her estate was inherited by her daughter and granddaughter. The house at 128 South Fulton Street built by Mrs. Guille's grandfather, John Dickson Brown, its lot, and the house and lot immediately behind it were bequeathed to Alice Slater Guille Johnson. The principal assets of the estate passed into trusts for the benefit of her daughter and granddaughter of which Esther Bruce was the principal, majority beneficiary and the eventual heir of the life trust established for Mrs. Johnson.³⁴

In her final years Mrs. Guille held increasing concern for the fate of the house at 202 South Fulton Street. She initially saw a future for the house in her granddaughter's ownership. But by the time she signed her will, on 2 April 1982, while bequeathing the mansion and its lot to Esther Bruce in Article IX, language in the will acknowledged its possible subsequent sale. A codicil added on 25 April 1983 acknowledged her continuing anxiety for the preservation of the family mansion. It was expressed in a sentence she ordered added to the end of Article IX. "It is my earnest desire that in the event Esther Bruce sells my home place that it be sold to some responsible person or persons who will maintain the house and premises as they have been maintained during my lifetime." Conversations between Mrs. Guille and her granddaughter, in the period leading up to and after Esther Bruce's marriage to Robert Calvin Kirk at 202 South Fulton Street on 4 June 1983, confirmed Alice Slater Cannon Guille's realization that her granddaughter did not wish to inherit the house or be obliged to live in it. Mrs. Guille signed a second codicil to her will on 12 August 1983 by which she deleted the pertinent paragraph of Article IX and inserted new language and directions to her executors.

I give and devise my homeplace known as 202 S. Fulton Street, Salisbury, North Carolina to my executors and I direct that they sell said homeplace at private sale with no 'for sale' signs to be erected on the premises. To the extent feasible it is my earnest desire that said homeplace be sold to some responsible person or persons who will maintain the house and premises as they have been maintained during my lifetime. The proceeds of said sale shall be assets of my general estate.

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

Her executors acted quickly and sought sealed bids for the landmark property due at noon on 29 May 1985. Their decision was immediate, and that afternoon Betty Dan Nicholas (Gilliam) Wright learned her bid of \$152,000 had been accepted. On 21 June 1985, four days short of the three-month anniversary of Alice Slater Cannon Guille's death, her executors conveyed the house and lot at 202 South Fulton Street to Betty Dan Nicholas Wright.³⁵

Mrs. Gilliam's Repair and Renewal of the Cannon-Guille Residence, 1985-1992

Being the daughter of Dan Miller Nicholas (1905-1970) and Murtis Lucille Maynard Nicholas (1904-1988), both friends of the Guilles, and a native of Salisbury, Mrs. Wright had known the Cannon-Guille residence her entire life. Having resumed the surname of her first husband, Joseph Duane Gilliam, Betty Dan Gilliam soon undertook a sympathetic rehabilitation and restoration of the Salisbury landmark as her residence. During her ownership, which continued to 1992, she repaired and renewed the mansion's fabric, repointed its brick foundation, replaced its mechanical systems, and refitted the kitchen which had been the domain of cooks and housekeepers from 1905-1906 to 1985. Her learned, attentive stewardship extended to the interior decoration and the choice of paints and wallpapers. The rooms of the mansion retained their original use and character except for Mrs. Guille's first-story bedroom, which was simply adapted as a library and sitting room with the addition of cased shelves.³⁶

The Cannon-Guille-Fisher House, 1992-2021

On 26 May 1992 Betty Dan Gilliam sold the Cannon-Guille house to Paul Edward Fisher and his wife, Sue Palmer Fisher, for \$446,500.³⁷ At the time Mr. Fisher was chief executive officer and chairman of the board of F&M Bank, which was organized in 1909 as Farmers & Merchants Bank and located in Granite Quarry, North Carolina. His family's long, continued association with the bank began in 1914 when his father, Jacob Eli Fisher, was hired as teller to succeed Charles Armstead Forrest (1880-1952), one of the bank's fourteen original stockholders. Mr. Fisher was promoted to the position of cashier in 1918, an office he held until 1958, all the while acquiring ever-increasing shares of Farmers & Merchants stock. After three years as vice-president, he was elected president of the bank in 1961 and held that office until his unexpected death in 1964. Paul and Sue Fisher remained the resident owners of 202 South Fulton Street, a house that has come to be locally known as the Cannon-Guille-Fisher House, until his death on 30 October 2020. Mrs. Fisher is now the sole owner and resident of the mansion.

Paul Edward Fisher was born on 15 November 1937, the second son of Jacob Eli Fisher (1894-1964) and Pearle Lucinda Walton Fisher (1897-1939), and the grandson of Carson Maxwell Fisher (1861-1946) and Ellen Loucetta Jane Holshouser Fisher (1866-1949). Through his great-grandfather, Jacob Rufus Fisher (1836-1924), and great-great-grandfather, Jacob Fisher (1795-1865), Paul Fisher is descended from George Fisher Jr. (ca. 1768-1830), who came to Rowan County from (Montgomery County?) Pennsylvania, in 1774 in the company and protection of his uncle Jacob Fisher (17__-1804) who had already settled in Rowan County. As the youngest of five siblings of his father's first marriage, Paul E. Fisher grew up in the family's gray granite house at 977 North Salisbury Avenue (US 52), Granite Quarry, attended local schools, and

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

graduated from Granite Quarry High School in 1956. In 1960 he received his bachelor's degree from the University of North Carolina at Chapel Hill. On 1 June 1960, after graduation, he began work as a teller at Farmers & Merchants Bank, where his father was then vice-president. Days later, on 12 June 1960, he married Kirby Sue Palmer (b. 1941), the daughter of Julian Withers and Hazel Holder Palmer. In 1961 Jacob E. Fisher Sr., who had acquired some fifty percent of the bank's stock, through his years as an officer, was named president of Farmers & Merchants Bank, and Paul E. Fisher was promoted to assistant cashier and elected to the bank's board of directors. In early May 1964 a celebration was held in honor of Jacob E. Fisher's fifty years with Farmers & Merchants Bank. His enjoyment of this recognition of his distinguished service was short-lived. On 24 May 1964, five days short of his seventieth birthday, Jacob Eli Fisher died, and his casket was placed beside that of his wife in the family's aboveground, granite vault in the Wittenberg Lutheran Church Cemetery at Granite Quarry.³⁸

Mr. Fisher's death prompted the creation of a new leadership roster at Farmers & Merchants Bank that reflected the Fisher family's principal ownership of its stock. Willie Foil Brinkley Sr. (1904-1977), then sixty years of age and a senior member of the banking staff, was named president. Paul E. Fisher, then twenty-six, was named a vice-president and to the offices of secretary and treasurer of the bank. Douglas Leo Peeler (1925-1976), the husband of Mr. Fisher's youngest daughter, Sarah Virginia Fisher Peeler (1927-1999), was named a vice-president and cashier of Farmers & Merchants Bank. Mr. Peeler's resignation as vice-president in April 1968, to manage the family-owned J. E. Fisher Insurance Company, left Paul E. Fisher, then thirty, as the senior family official at the bank.

Paul Edward Fisher soon saw to fruition the first in a series of actions that would enlarge—and enhance—the presence of Farmers & Merchants Bank in Rowan County and the Piedmont. From its opening day, 14 July 1909, into early February 1970 the bank had operated in but two buildings in Granite Quarry: the original 1909 weatherboarded-frame building which was dressed with a brick veneer in 1932-1933, and its replacement, the one-story mid-century modern bank designed in 1953 by Marion R. Marsh (1893-1977), a Charlotte-based architect, and placed in service on 12 August 1954. In 1970 Farmers & Merchants Bank opened two branch facilities, both in east Rowan County. The Faith Branch opened on 5 February 1970 with Ellen B. Fink as branch manager. Six months later, on 13 August 1970, the bank opened its second branch in Rockwell with Dan(ny) Ray Williams (b. 1946) as branch manager. Paul E. Fisher's role as the effective leading, progressive voice in the operations of Farmers & Merchants Bank became official on 1 July 1972 when Mr. Fisher succeeded Mr. Brinkley as president of the bank.

Paul Edward Fisher's storied career in banking, beginning in 1960 and concluding in 2015 with his resignation as chairman of the board of directors of F&M Bank, is distinguished by his tenure as president of Farmers & Merchants Bank from 1972 to 1988. During this period he oversaw the growth of the bank, from deposits of \$12,250,982 in 1972 to \$81,489,828 in 1988, the expansion of branch offices in West Salisbury (1973), China Grove (1975), North Main Street, Salisbury (1983), and a new home office in Granite Quarry (1977), a name change to F&M Bank in 1983, service on the North Carolina Banking Commission from 1985 to 1993, and terms as

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

treasurer (1974-1976) and president (1986-1987) of the North Carolina Bankers Association.³⁹ This part of his career occurred while he and his family lived in Granite Quarry, in a Colonial Revival house set well back from North Salisbury Avenue, which was built by and originally occupied by James Thomas Ketner Sr. (1898-1956). It was the childhood home of the Fishers' daughter, Paula Dawn Fisher (b. 1962), and their son, Jacob Steven Fisher (b. 1966).

While succeeded as president of F&M Bank in 1988 by Dan R. Williams, who was succeeded in turn by Jacob Steven Fisher as president on 1 January 2010, Paul E. Fisher continued as chairman and chief executive officer of F&M Bank and chairman and chief executive officer of the parent F&M Financial Corporation while resident at 202 South Fulton Street. He resigned as chief executive officer of F&M Bank on 29 May 2013 and as chairman of the board of F&M Bank on 28 May 2015. He also retired from his positions in the F&M Financial Corporation in 2015. At the end of December 2013 deposits totaled \$427 million. During this period the bank had expanded its operations with additional branch offices in Rowan and Cabarrus counties and a loan office in Raleigh, and made important investments in the 200 block of North Main Street in Salisbury where the F&M Financial Center is the operative headquarters of F&M Bank and the F&M Financial Corporation. Here the rehabilitation and adaptive reuse of the R. W. Norman Company Building and the former Montgomery Ward Building, and the renovation of adjoining buildings, facilities, and landscapes represented an important urban renewal and preservation effort and earned Mr. Fisher a Gertrude S. Carraway Award of Merit by Preservation North Carolina in September 2003. As of 2015 Jacob Steven Fisher, the Fishers' son, is chairman and chief executive officer of F&M Bank and F&M Financial Corporation.⁴⁰

The spirit of that work and its impact on the townscape of Salisbury was renewed in recent years through Paul Fisher's work as a board member with Bell Tower Green, Incorporated, and his role as co-chairman of the fund-raising committee. This \$12 million dollar project, now nearing completion, is a major urban park project in the city block bound by West Innes, South Church, West Fisher, and South Jackson streets. Bell Tower Green carries the name of the handsomely detailed brick bell tower of the late-Victorian, Richardsonian Romanesque church designed in 1890 by Charles W. Bolton and built in the south corner of West Innes and South Jackson streets. When the congregation of the first Presbyterian Church gathered on 18 June 1893 for the dedication of the building, Ella Williams Brown was organist for the festive services.⁴¹

After acquiring 202 South Fulton Street in 1992 Paul and Sue Fisher retained the interior decoration, wall papers, and other features dating to Mrs. Gilliam's restoration and renovation and made no improvements or changes to the house until 2005. But first, in 2004, as a result of a storm that toppled a towering oak tree which, in turn, fell onto and crushed a small, weatherboarded frame garage, the property's only outbuilding, they built the present garage. It occupies the original footprint of the lost garage but it reflects a higher standard of craftsmanship. Gray Stout (b.1959), a Salisbury-based architect, prepared the plans for the new garage which was erected by Jeffrey Eagle General Contracting. The Fishers turned to Mr. Stout again in 2005 for the design of a sun-room addition on the rear elevation of the mansion. This comprised a generally rectangular block, positioned with its long side parallel with the elevation, that incorporated the area of the existing, recessed, near-centered service porch. Mr. Stout

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

honored James McMichael's original design and detailing by inseting the block behind the West Fisher Street elevation, positioning a traditionally styled entrance porch here in the house's new north corner, and sympathetically recalling the scale and finish of the original house in that of his addition. The sun-room's principal southwest elevation was aligned with that of the existing house. On the second story, a bedroom was created in a small rectangular addition of complementing proportions, aligned with the side walls of the original ell centered in the residence's rear elevation. The sun-room addition was also constructed by Jeffrey Eagle General Contracting. During this project Mrs. Fisher oversaw decorative improvements in the kitchen, with the assistance of Frances Taylor, an interior decorator, who was engaged for the interior spaces of the addition.

Paul and Sue Fisher's final commission of Gray Stout occurred in 2015 coinciding with his retirement as chairman of the board of F&M Bank. Mr. Stout's design of the Fishers' "New Porch" comprised another rectangular block, positioned off the west corner of the house, along the southwest side of the sun-room addition. Its southwest elevation, with a centered engaged chimney, was aligned with the southwest elevation of the garage. Both carry parallel with the lot's southwest boundary which was simultaneously defined, along a complementing portion of its length, with a wrought iron railing supported by brick piers. Gray Stout's design for the new porch again respected the bold classicism of James M. McMichael's century-earlier design for Mrs. Cannon. His drawings were produced on 24 June 2015 and underwent revisions into mid-2016 when Central Piedmont Builders, Incorporated, began construction of the final addition to the Southern Colonial Revival landmark.

Paul Edward Fisher died on Friday afternoon, 30 October 2020, after a period of declining health dating to fall 2019. Within hours, at 7:38 p.m., a death notice written by Mark Wineka, "Rowan County banking icon and community catalyst Paul Fisher dies," was published online by the *Salisbury Post*. Mr. Wineka is the author of *F&M Bank: A Century Strong, 1909-2009*, published in 2009, and "A humble Paul Fisher says it's all about miracles," published in the April 2019 issue of *Salisbury The Magazine*. The *Salisbury Post* published an obituary for Mr. Fisher in its print edition of 3 November 2020. A private family memorial service was held at the First Presbyterian Church on Monday, 2 November, with graveside prayers at Chestnut Hill Cemetery.

ENDNOTES

1. Codicil of 12 August 1983, Alice Slater Cannon Guille Will.
2. James Mackson McMichael Biographical File, compiled and held by this author, Vale, NC. See also "James M. McMichael" in "North Carolina Architects & Builders, A Biographical Dictionary."
3. The "new German Reformed Presbyterian church to be erected at Concord at a cost of \$12,000" may well have been a proposed church for the Associate Reformed Presbyterian congregation organized in 1902. In 1908 the congregation built a somewhat idiosyncratic Gothic Revival style brick church at 181 North Union Street in Concord

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

that is attributed to “the Charlotte architectural firm of Hunter and Vaughan” by Peter R. Kaplan in *The Historic Architecture of Cabarrus County, North Carolina* (1981).

4. This author’s experience with Southern Colonial Revival houses in North Carolina can be dated to 1981-1982 when he was an architectural historian on the staff of the State Historic Preservation Office and prepared the National Register nomination for the Kenneth L. Howard House in Dunn, Harnett County (NR, 1982). Built in 1908-1909 the Howard House is a free copy of the North Carolina Building at the Jamestown Ter-Centennial Exposition of 1907, which was designed by Joseph S. Zimmerman (1861/64-1938), then based in Winston-Salem, and Charles H. Lester. The Washburn Historic District in rural Rutherford County (NR, 2002) for which he prepared the nomination, includes the Edgar Nollie Washburn House, a brick example of the Southern Colonial Revival mode built in 1914-1915. More recently, he prepared the nomination for the Jacob S. Mauney Library and Teachers’ Home in Kings Mountain, Cleveland County (NR, 2014). Built ca. 1923 as the residence of Dr. Jacob George Van Buren Hord and his family, the yellow brick house is a late variant of the Southern Colonial Revival mode with a glazed sun parlor, rather than a porch, on the south side of the house.
5. This author visited both the Pearsall and Gibson houses on a research trip for this nomination on 19-21 August 2018 and photographed both and their finish for reference. The Pearsall house had remained a residence of the family and was apparently last the residence of Mr. Pearsall’s granddaughter, Susan Hodges Duncan Westall (1927-2006), and her husband, Woodrow Hills Westall Sr. (1922-2014). The house likely descended to her through her mother, Sallie Hall Pearsall Duncan (1887-1959), the second born of Mr. Pearsall’s five daughters and the wife of Joseph Lon Duncan (1884-1953). They are all buried in a family plot in Alloway Cemetery, Red Springs. In August 2018 the Pearsall house, having been sold out of the family, was being rehabilitated and refitted for use as a bed and breakfast inn. The Gibson house remained the residence of Mr. Gibson, his wife, Maude Marsh Gibson (1878-1952), and, sequentially, their sons, Gordon Graham Gibson (1910-1970) and William Nathan Gibson Jr. (1912-1983), and their families. In August 2018 the house was owned by and a seasonal residence of Rosalynde Vardell Gibson Coudrey (b. 1936), a daughter of William N. Gibson Jr., her husband, David Arnold Coudrey, and their family. The deceased members of the Gibson family are also buried in Alloway Cemetery. That research trip also included a visit to the John Williamson McLauchlin House in Raeford, a Southern Colonial Revival house whose construction is described as a wedding present in 1905 for his wife. Mr. McLauchlin (1846-1931) married Christiana McFadyen (1873-1960) in Cumberland County on 15 November 1905. The house remained a residence of Mrs. McLauchlin’s nephew, Neill Lauchlin McFadyen (1911-1995), and his wife until about 2002 when she sold it to Raeford-Hoke Museum, Incorporated, which operates a local history museum in its rooms. The status of Mr. McMichael’s other residential work outside Salisbury and Shelby, including his own house on Park Avenue in Charlotte’s Dilworth and the “handsome 10-room residence to be erected on the boulevard in Dilworth, by Mr. Richard Moore, Jr.” noted in the *Charlotte Daily Observer* article published on 2 April 1903, was not examined by this author for this nomination.

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

6. William Charles Lester (1880-1956) was a native of Catawba County, North Carolina, and a son of Charles Henry Lester (1849-1940) who relocated from New London, Connecticut, to Catawba County ca. 1870-1872 and established himself as an architect and builder. His design of the former Grace Reformed Church in Newton and residences for Miles Alexander Sherrill and Thomas Conner in the Terrell area are his principal surviving buildings among others recorded in documentary photographs. William C. Lester, the second child and the eldest of his male siblings, trained and worked with his father. In the 1900 United States Census Charles H. Lester is listed with his wife and six children and identified himself as a "Brick Contractor": William C. Lester's occupation is listed as "Brick Mason." William C. Lester was living in Statesville in the winter of 1905 when he was hired by James M. McMichael and relocated to Charlotte at the end of January 1905. The length of his tenure in the employ of Mr. McMichael is not now known. By 1910 he and his wife, their son, and members of his wife's family were living in Memphis, Tennessee, where he was working as an architectural draftsman. He remained in Memphis until his death.
7. Betty Dan Nicholas Gilliam also undertook research on the life of Ella Brown Cannon, her ancestors, siblings, kinsmen, and descendants. She compiled it, together with biographical accounts, into a remarkable history of Mrs. Cannon, her family, and the mansion she built here on the site of an earlier family residence. This privately-held work, titled "Behind The Columns," came naturally to her, a well-recognized local historian and genealogist. She is a descendant of Michael Braun/Brown (1732-1807), the German-born immigrant and pioneer who came to Rowan County in about 1758 and built a two-story stone house in 1766, which was acknowledged in *North Carolina Architecture* (1990) to be "The principal surviving example of Germanic architecture outside of Salem. . . ." Mrs. Gilliam, who married John Robert Spencer (1928-2019) in 1992 and is since known as Betty Dan Nicholas Spencer, generously shared a copy of her self-published work with this author. Spanning the lives of Ella Williams Brown Cannon's family, beginning with her grandfather Allen Brown (1787-1844) and effectively concluding with her daughter's death in 1985 and the sale of the house, "Behind The Columns" was of critical use in the preparation of this nomination. This author gratefully acknowledges the value of her work to his own in this instance and Mrs. Spencer's likewise generous, subsequent assistance during numerous interviews, both in person and by telephone. Mrs. Gilliam also established contact in 1986 with David Sidney McMichael (1918-2010), the architect's son, who was then the custodian of his father's architectural archive. Under cover of 26 August 1986 he sent her a print of the front elevation of the house. The McMichael archive went missing with his son's death.
8. No record of this deed has been located.
9. Rowan County Deed Book 38: 701. This document is dated 23 May 1850.
10. Rowan County Deed Book 41: 191. The conveyance included one-half of town lot #51 and a fractional part of lot #59. In 1855 Mr. Brown and his wife were the parents of four children of whom three were living. Four additional children were born to the couple between 1857 and 1863, including Ella Williams Brown on 27 March 1859.
11. Rowan County Deed Book 42: 51-52. Dr. Henderson, a highly regarded citizen of Salisbury, was the elder brother of Laura Henderson Coffin (1830-1904). The Coffins

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

resided here into 1880 when they are recorded in the 1880 United States Census. John M. Coffin's household in 1880 included his son-in-law Samuel Taylor, who is shown as resident in the house on Gray's New Map of Salisbury in 1882. John M. Coffin and his wife relocated to Raleigh where he died on 5 March 1885. On 12 December 1884 Mr. and Mrs. Coffin sold the house and grounds to Tullia Hargrave Brown (1844-1895), the wife of John Allen Brown (1842-1920), John D. Brown's eldest son. Luke Blackmer (1824-1889) was a prominent and highly respected attorney and a wealthy citizen of Salisbury, who lived in the 200 block of West Horah Street, some three and a half blocks from the Browns.

12. Rowan County Deed Book 43: 565.
13. Rowan County Deed Book 47: 51.
14. Hope Summerell Chamberlain, *This Was Home* (Chapel Hill, NC: University of North Carolina Press, 1938), 50-52. The daughter of Dr. Joseph John Summerell (1819-1893), a highly respected physician, Mrs. Chamberlain was a native of Salisbury, having been born in the house, formerly the home of the Rev. Stephen Frontis, a minister (1836-1845) of the Salisbury Presbyterian church, which stood in spacious grounds in the west corner of South Fulton and West Bank streets. She was educated by her mother, Ellen H. Mitchell Summerell, a daughter of Elisha Mitchell, the geologist and botanist, before attending boarding school in Hillsborough and the Augusta Female Seminary (Mary Baldwin College) in Staunton, Virginia. The Summerells were members of the Presbyterian church in Salisbury. *This Was Home* received favorable reviews in *The New York Times* (18 December 1938) and twice in *The News and Observer* (1 and 22 January 1939). A biographical account appears in *Dictionary of North Carolina Biography* (1979). The Frontis-Summerell House was pulled down and succeeded on this prime corner by the Southern Colonial Revival house built by Robert Lee Wright. Sarah Alice Slater Wilson (ca. 1836-1889) was married in 1852 to William Rhode Wilson (ca. 1821-1866) and long his widow. On 8 March 1898 her son, William R. Wilson, and his wife conveyed her house and its lot to Milton Slater Brown, who relocated the Wilson house to the back of the lot, turned it to face South Ellis Street, and built his own Queen Anne-style house on its site.
15. Chamberlain, 272-274. Ella Brown Cannon and all but one of her brothers had died before 1938 when *This Was Home* was published.
16. Charles E. Wortham was first married to Mary Frances Dey (1833-1886), the mother of his four surviving children. In 1890 he married Mary Thomas Wortham Tupper (1856-1937) who long survived him and her step-daughter.
17. Robert Washington Allison, Mrs. Richard Sadler Harris, Mrs. John Franklin Reed, *Sesqui-Centennial History, First Presbyterian Church, Concord, North Carolina* (n.p., 1954), 5-6, 25-26, 77. Mr. Cannon's memory was honored by his children with the gift of pulpit furniture in the new church which was first used for services on Sunday, 5 March 1905. The *Concord Times* published an account of the service and the building under the heading, "New Presbyterian Church," on 7 March 1905.
18. Cabarrus County Record of Wills, Book 4, pp. 524-527. An electrostatic copy from microfilm was provided to this author by the North Carolina State Archives which also holds the original will book.

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

19. Cabarrus County Deed Book 64: 31. In 1911 Louis H. Asbury, the Charlotte architect, was engaged to remodel the house at 100 North Union Street. He effectively converted it into a Colonial Revival-style house, removing the Italianate features on the exterior while retaining original woodwork on the interior including the Italianate staircase. This work is briefly noted by Peter R. Kaplan in *The Historic Architecture of Cabarrus County, North Carolina* (1981).
20. Now lost, it was also the home of his daughter Frances Christine Fisher Tiernan (1846-1920), who under the *nom de plume* of Christian Reid achieved fame as a writer, most notably for her *Land of the Sky*, published in 1876.
21. Rowan County Deed Book 69: 317.
22. Rowan County Deed Book 116: 127. For the 1932 conveyance to Mrs. Guille see Rowan County Deed Book 218: 104. Mrs. Cannon's commitment to this site supports the notion she was born in the house standing here on 27 March 1859. The fate and eventual loss of the house moved from this lot in the winter of 1904-1905 to an adjoining lot and turned to face West Fisher Street indicates a different, lesser degree of commitment and supports the probability it was not the house in which she was born in 1859. It appears at that location, 425 West Fisher Street, on the Sanborn Fire Insurance Map Company's maps of Salisbury in 1913 and 1922. By January 1931, when the next company map of Salisbury was published it had been replaced on site by the Guilles' two-story Colonial Revival house.
23. Allison, Harris, and Reed, 25. See also Leslie B. Rindoks, *The Psalm Singers of Concord Town: A History of First Presbyterian Church* (Davidson, NC: Lorimer Press, 2004), 59. A photograph of the church is on page 61. This church served the congregation until 1927 when it was succeeded by the Georgian Revival-style church designed by Hobart Upjohn and built at 70 North Union Street.
24. "A. R Lazenby Buried Today," *Salisbury Evening Post*, 15 November 1943. "Alfred Ross Lazenby" in *The History of North Carolina: North Carolina Biography*. This author earlier prepared National Register nominations for two other important houses erected by Mr. Lazenby: the Hambley-Wallace House (NR, 1997) and the Griffith-Sowers House (NR, 2009), both in Rowan County. See also "Alfred Lazenby" in "North Carolina Architects & Builders, A Biographical Dictionary."
25. The postal and Miss Cannon's handwritten message are reproduced on page 99 of "Behind The Columns" (2018).
26. Mrs. Charles A. Cannon, Mrs. Lyman A. Cotten, Mrs. James Edwin Latham, compilers, *Old Homes and Gardens of North Carolina* (Chapel Hill, NC: University of North Carolina Press, 1939), plate 77. Mrs. Lyman A. (Elizabeth Brownrigg Henderson) Cotten (1875-1975) and Archibald Henderson were the children of John Steele and Elizabeth Brownrigg (Cain) Henderson. The combination bank and residence incorporated the original brick building erected here in the 1810s by the State Bank of North Carolina and later nineteenth-century additions. Resolution of these questions, and the possible role of another architect, await further research, beyond this nomination. See "Old Davis Home--Historic Landmark of Bygone Era--Falls Victim to Wrecking Crew," *Salisbury Sunday Post*, 22 August 1948. The Ionic capitals on the portico and porch columns and the entrance frontispiece are a variant form of the iconic Ionic capital.

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

Examples were published in Bannister Fletcher's *A History of Architecture on the Comparative Method* (1896) and other works, known to McMichael, and widely adapted by manufacturers of architectural fabric and features for both exterior and interior use.

27. Lombardy was acquired and restored by Edward H. Clement, a grandson of Louis Henry Clement and an ardent preservationist. This author prepared the National Register nomination for the property (NR, 1994). Mr. Wright's house occupies the site of the Frontis-Summerell house. The Eford house in Albemarle is lost.
28. "Mrs. D. F. Cannon Dies, Bereaving City of a Leader," *Salisbury Evening Post*, 14 April 1932.
29. Rowan County Will Book 9: 425-430. The only bequest outside those to members of her family was that of \$500 to a friend, Alice Kinloch Missildine (1861-1946).
30. Ella B. Cannon to Alice Slater Cannon Guille, Rowan County Deed Book 202: 200. The acreage conveyed by Mrs. Cannon to Mrs. Guille was enhanced by the gift of two small adjoining parcels on the same day by Theodore B. Brown to Mrs. Guille. See Rowan County Deed Book 218: 61. The 23 June 1932 conveyance by Theodore B. Brown to Mrs. Guille is recorded in Rowan County Deed Book 218: 104.
31. W. Gettys Guille acquired property for the premises of Builders Supply Company in two transactions in January and February 1945 for which record see Rowan County Deed Book 198: 294 and Book 281: 128. On 28 December 1945 the Guilles sold the house and lot at 425 West Fisher Street to William S. Overton Jr. and his wife, Rowan County Deed Book 289: 133. Builders Supply Company was listed in the city directory published in 1947, the first to be issued after World War II. The firm was located at 415 North Lee Street.
32. Mr. Bruce was in Germany when his daughter was born in Salisbury on 27 November 1959. On 28 November he set sail on the "Quartole" in Hamburg and arrived in Charleston, South Carolina, whence he came to Salisbury. The Bruce marriage was of relatively short duration. Alice Guille Bruce and Ramon R. Bruce were divorced on 18 September 1961. The date of her marriage to Mr. Bruce is not confirmed. Alice Slater Guille's first marriage, to Frank R. Bailey on 26 November 1947, ended in divorce in April 1958.
33. Meanwhile, on 19 October 1965 Tullia Mildred Brown conveyed the John Dickson Brown House and the residual lot on which it stood at 128 South Fulton Street to Alice Slater Cannon Guille, Rowan County Deed Book 502: 581. She was still resident in the house in 1979, together with Mrs. Guille's daughter, Alice G. Johnson, and granddaughter. Alice Slater Guille's third, and last, marriage to James Johnson had ended in divorce in 1978. Tullia Brown died on 14 November 1980. Earlier, in two separate transactions in 1955 and 1960 she and her sister, Eliza "Lila" Overman Brown (1881-1965), had conveyed the back portions of the property to Mrs. Guille, Rowan County Deed Book 392: 137 and Book 502: 553. The house and its rectangular grounds, with a frontage of 121 feet on South Fulton Street and a depth of 190 feet on West Fisher Street, remained the residence of Alice Guille Johnson and was a part of Mrs. Guille's estate at her death in 1985. Mrs. Johnson inherited the house and property from her mother and on 30 March 1990 she sold it to Edward Proctor and Susan Linn Norvell, the present owners, Rowan County Deed Book 0656: 031.

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

34. Alice Slater Cannon Guille Will and Estate Records, 85-E-227, Rowan County Clerk of Court, Rowan County Courthouse, Salisbury, North Carolina.
35. Rowan County Deed Book 0619: 317.
36. At the onset of this author's research for the nomination, Betty Dan (Nicholas) Gilliam Wright Spencer generously shared her research and allowed me to view her photographic archive documenting the restoration, rehabilitation, and renewal of the house she completed. Mrs. Spencer's cooperation was invaluable as was her response to the many questions put to her in subsequent, mostly telephone conversations.
37. Rowan County Deed Book 0692: 67.
38. The principal genealogical source for the history of the Fisher family and Paul Edward Fisher's ancestry is the two-volume work, *The Jacob Fisher Family. Volume I*, for the period of 1727 to 1958 was published in 19____. *Volume II*, covering the decade from 1959 to 1979, was published in 1979. This author also compiled supplementary documentation. *F&M Bank: A Century Strong, 1909-2009*, written by Mark Wineka and published in 2009, on the centennial of the bank's organization, is the principal printed source for the Fisher family's critical role in the fortunes of the bank and as officers and executives from 1914 to the present. Unless otherwise noted, information represented in this nomination is drawn from these sources. The Fisher family residence at 977 North Salisbury Avenue, Granite Quarry, remained the home of Jacob E. Fisher's second wife, Dorothy Irene Peeler Fisher (1910-2003), until her relocation to the Lutheran Retirement Home, and was next the home of Jacob Eli Fisher Jr. (1936-2015) and his wife, Phyllis Jean Loflin Fisher, who remains in residence at #977.
39. See also Paul E. Fisher in *Banking in North Carolina*, written by T. Harry Gattton and published by the North Carolina Bankers Association in 1987.
40. F&M Bank Annual Reports, 2009, 2011, and 2013. F&M Financial Corporation Annual Reports, 2015-2018.
41. Linn, Jo White, *First Presbyterian Church, Salisbury, North Carolina, And Its People, 1821-1995* (Salisbury, NC: p.p., 1996), 88.

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

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Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

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Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

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Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

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 # _____

☐ 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: North Carolina Department of Natural & Cultural Resources

Historic Resources Survey Number (if assigned): RW1052

10. Geographical Data

Acreage of Property Less than one acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 35.669269

Longitude: -80.474599

Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone:

Easting:

Northing:

Cannon, Ella Brown, House

Rowan County, NC

Name of Property

County and State

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

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

The acreage included in this nomination is part of tax parcel #010 039, measuring 99 feet by 200 feet, represented by the bold black line on the enclosed National Register Boundary Map. Historically, deeds refer to this as TRACT ONE in the City of Salisbury, Rowan County and State of North Carolina, detailed as follows in Rowan County Deed Book 619, Page 317 :

“TRACT ONE: BEGINNING at an iron rod in the West intersection of South Fulton and West Fisher Streets; thence with the south margin of the right of way of South Fulton S 48 degrees 00 minutes West 99 feet to a [*sic.*] iron pipe, Matthews’ corner; thence with Matthews’ line North 42 degrees 10 minutes West 200 feet to an iron pipe, Hazel H. Overton’s corner; thence with her line North 48 degrees 00 minutes East 99 feet to an iron rod in the West margin of West Fisher Street; thence with the western margin of West Fisher Street South 42 degrees 10 minutes E 200 feet to the point of BEGINNING.”

Boundary Justification (Explain why the boundaries were selected.)

The boundary is drawn to include the lot on which the historic house was built and has stood to the present, together with its earlier, now lost outbuilding and the present garage. Ella Brown Cannon acquired a one-half undivided interest in the lot, measuring 99 feet by 200 feet, from her brother, Milton Slater Brown, on 12 December 1904 (Rowan County Deed Book 116: 127-129). Full ownership of the site and setting of the house was consolidated in the ownership of Mrs. Cannon’s daughter and heir, Alice Slater Cannon Guille, on 23 June 1932, when Mrs. Guille received title to the remaining one-half undivided interest in the lot from her uncle, Theodore Baker Brown (Rowan County Deed Book 218: 104). The small parcel abutting the house lot, being in the main a portion of the grounds of the Guilles’ residence at 425 West Fisher Street, which was retained in 1945 when Mr. and Mrs. Guille sold the West Fisher Street residence to Mr. and Mrs. Overton together with an access easement, is not included in the nominated acreage. While being a part of the conveyance by Mrs. Guille’s executors to Betty Dan Nicholas Wright in 1992 and, in turn, by her to the Fishers, the present owners, it was not a part of the grounds during either the period of significance or Mrs. Cannon’s lifetime.

Cannon, Ella Brown, House
Name of Property

Rowan County, NC
County and State

11. Form Prepared By

name/title: Davyd Foard Hood
organization: _____
street & number: Isinglass, 6907 Old Shelby Road
city or town: Vale state: NC zip code: 28168
e-mail N/A
telephone: (704) 462 - 1847
date: 30 March 2021

Additional Documentation

Submit the following items with the completed form:

- **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

The following information pertains to all photographs listed below:

Name of Property: Cannon, Ella Brown, House

City or Vicinity: Salisbury

County: Rowan County

State: NC

Photographer: Davyd Foard Hood

Date of Photographs: 28 March 2018

Location of Original Digital Files: North Carolina State Historic Preservation Office

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

1. Southeast front elevation, looking northwest from South Fulton Street
2. Oblique view, southeast and southwest elevations, looking north on lawn
3. Oblique view, looking northwest to new porch, with original southwest side porch on right
4. Oblique view, southeast front and northeast elevations, looking west from West Fisher Street
5. Northeast elevation, partial view, with historic wisteria standard
6. Northeast elevation, showing boxwood-enclosed grass garden, looking southwest from rear yard of 128 South Fulton Street
7. Northwest rear elevation, with sun-room and new porch additions, looking southeast
8. Northwest rear elevation, partial view, looking southeast to new porch, with corner of garage ell on right
9. New porch, looking obliquely onto west corner and southwest elevation, with brick piers of boundary fence on right and corner of garage ell on left
10. Garage, oblique view of northeast front and southeast side elevations
11. Interior view, looking south in entrance hall into vestibule (left) and drawing room (right)
12. Vestibule floor, with Ella Brown Cannon's monogram in tilework, looking down and northwest from entrance threshold
13. Entrance hall, looking east under columnar frame into reception sitting area, with stair newel (left center)
14. Entrance hall, looking north to stair, through velvet portieres in drawing room doorway
15. Entrance hall, looking from reception area onto southwest elevation with doorways opening into drawing room (left) and dining room (right)
16. Drawing room mantel, looking north
17. Dining room, looking north to china press in north corner, with closed paired, paneled doors into entrance hall on right
18. Oblique view of pantry, looking east from kitchen onto its northeast elevation (center left) and southeast elevation with swing-hinged paneled door into dining room

Cannon, Ella Brown, House

Name of Property

Rowan County, NC

County and State

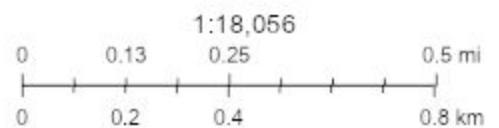
19. Oblique view in Mrs. Cannon's sitting room, looking west/northwest with fireplace and mantel on northwest elevation and door in southwest elevation opening into service hall
20. View in sun-room addition, looking southeast to doors opening into service hall (center left), kitchen (center right), and utility passage to new porch (right)
21. Principal stair, looking northeast and down from landing on second story
22. Oblique view in second-story hall, looking west/northwest, with door in southwest elevation (left) into master bedroom, railing at the top of the service stair, and door in the northwest elevation of hall opening into bedroom above sun-room addition

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.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



Ella Brown Cannon House
 202 South Fulton Street
 Salisbury, Rowan County
 North Carolina
National Register Location Map



Rowan County, State of North Carolina DOT, Esri, HERE, Garmin, INCREMENT P, USGS, MET/NASA, EPA, USDA



Ella Brown Cannon House

202 South Fulton Street
Salisbury, Rowan County, North Carolina
**National Register Boundary Map,
Site Plan, and Photo Key**

A. Ella Brown Cannon House (1904-1906) – C building
B. Garage (2004-2005) – NC building

Source: NC HPO, HPOWEB
Created by Hannah Beckman-
Black 3-31-2021



Photo Views

1:564

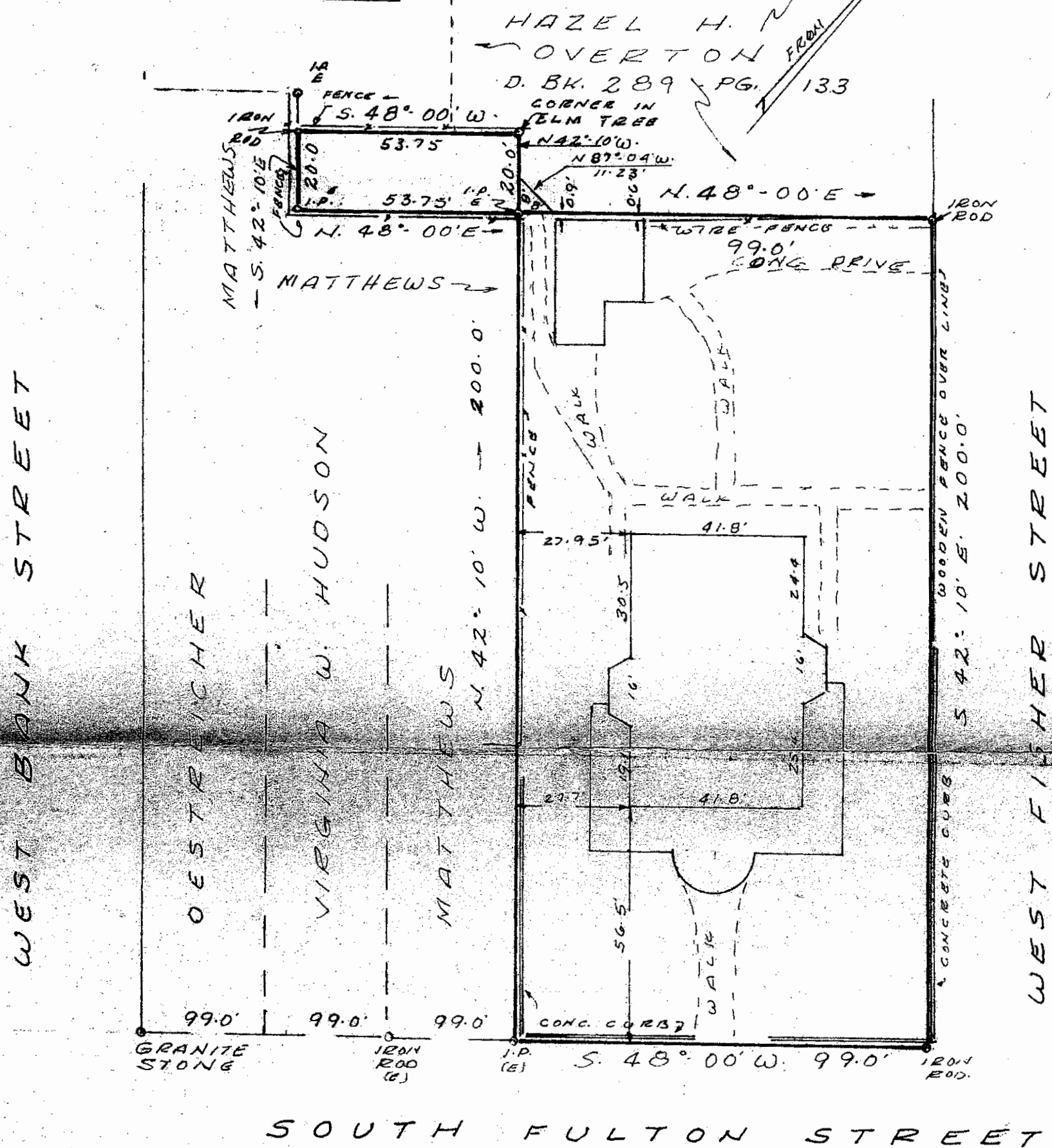
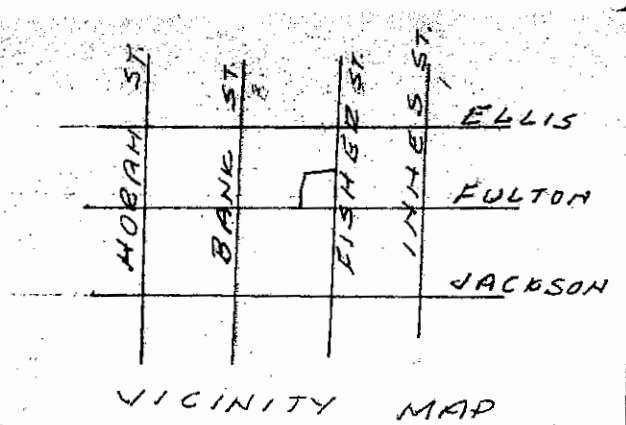


Participating: NC Counties, NCCGIA, NC OneMap, US EPA, NC CGIA,

North Carolina State Historic Preservation Office
NC Counties, NCCGIA, NC OneMap, US EPA | State of North Carolina DOT, Esri, HERE, iPC | NC CGIA, Maxar, Microsoft |

APPENDIX 1

Cannon-Guille-Fisher House
202 South Fulton Street
Salisbury, Rowan County, NC
Appendix 1: 1985 Plat

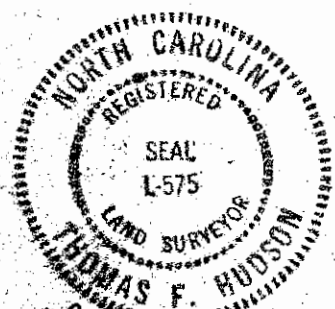


MAP PREPARED FOR
BETTY DAN GILLIAM
202 SOUTH FULTON STREET
SALISBURY, N. C.

SCALE: 1" = 30'

THE PROPERTY SHOWN HEREON
IS NOT WITHIN A FLOOD HAZARD
AREA.

SURVEY & MAP BY
HUDSON & ALMOND
JUNE 13 1985

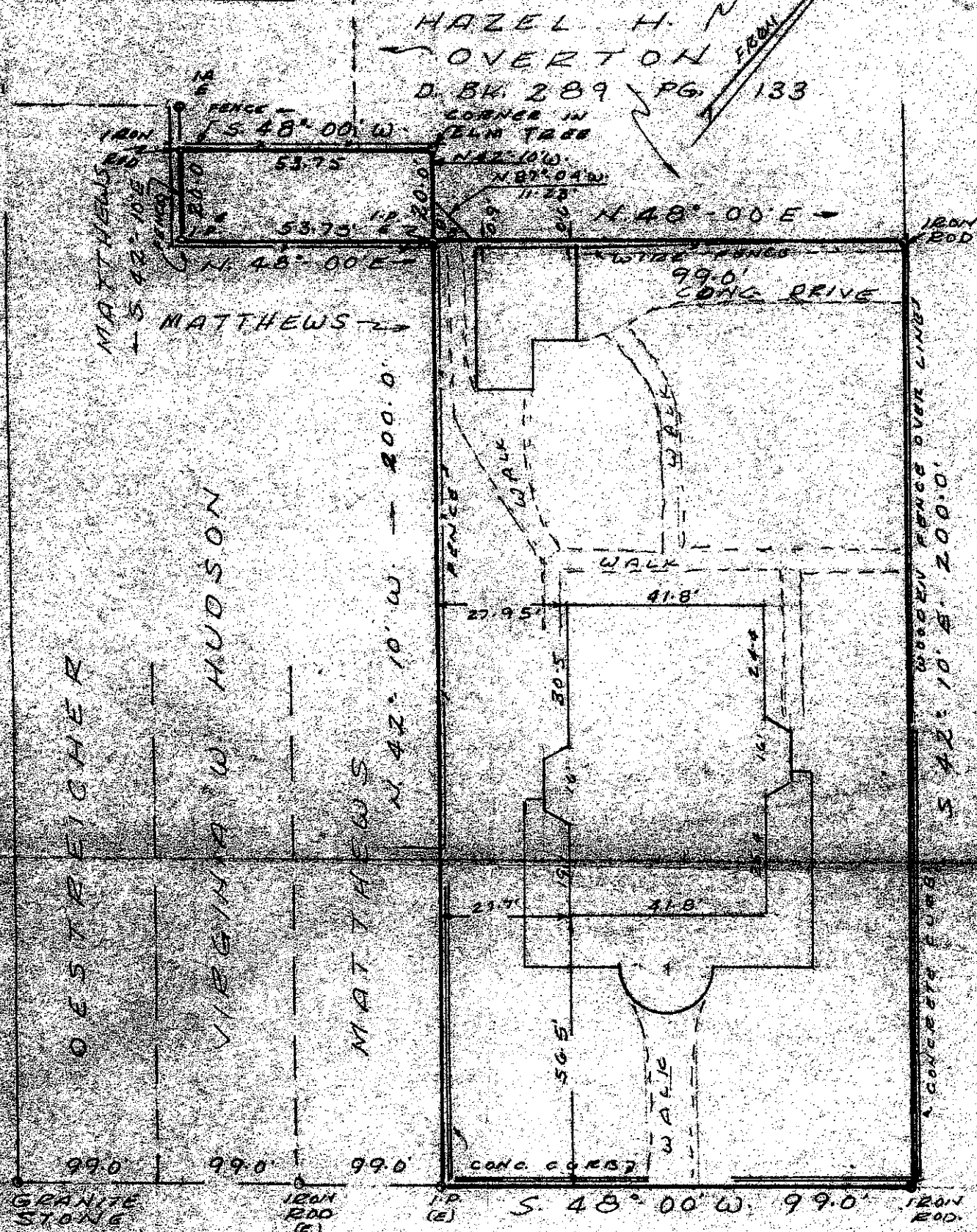


Thomas D Hudson

APPENDIX 2

Cannon-Guille-Fisher House
202 South Fulton Street
Salisbury, Rowan County NC
Appendix 2: 1992 Plat

VICINITY MAP



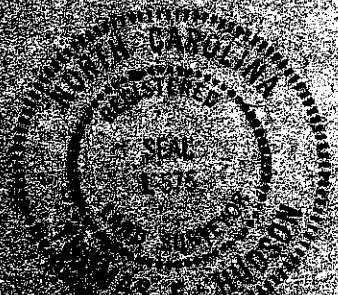
SOUTH FULTON STREET

PROPERTY OF
PAUL EDWARD FISHER &
WIFE SUSAN PALMER FISHER
202 SOUTH FULTON STREET
SALISBURY, N. C.

SCALE: 1" = 30'

THE PROPERTY SHOWN HERE
IS NOT WITHIN A FLOOD HAZA
AREA

SURVEY & MAP BY
HUDSON & ALMOND
JUNE 13 1985
INSPECTED & UPDATED APR. 1



Paul E. Fisher

Cannon-Guille-Fisher House
202 South Fulton Street
Salisbury, Rowan County, NC
Appendix 3: New Porch Site Plan, 2015

stoutstudio.architecture

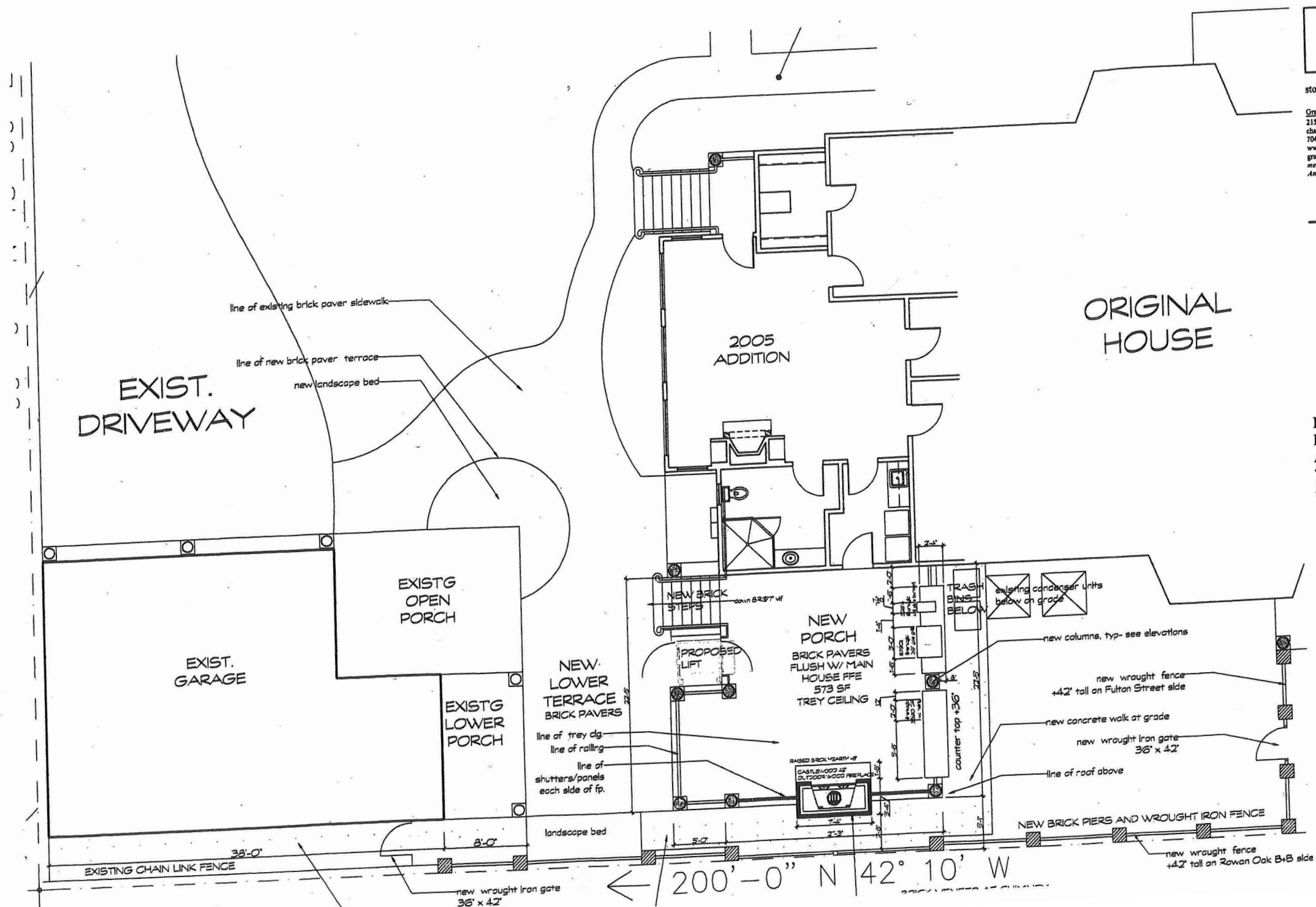
Gray Stout AIA Architect
215 n. pine street #906
charlotte, nc 28202
704.640.7344
www.stoutstudio.com
gray@stoutstudio.com
member:
American Institute of Architects

FISHER
RESIDENCE
ADDITION

202 S. MAIN ST.
SALISBURY, NC

— floor plan
1/4 SCALE

6/24/15
3-7-16
3-21-16
REVISED
6-10-16

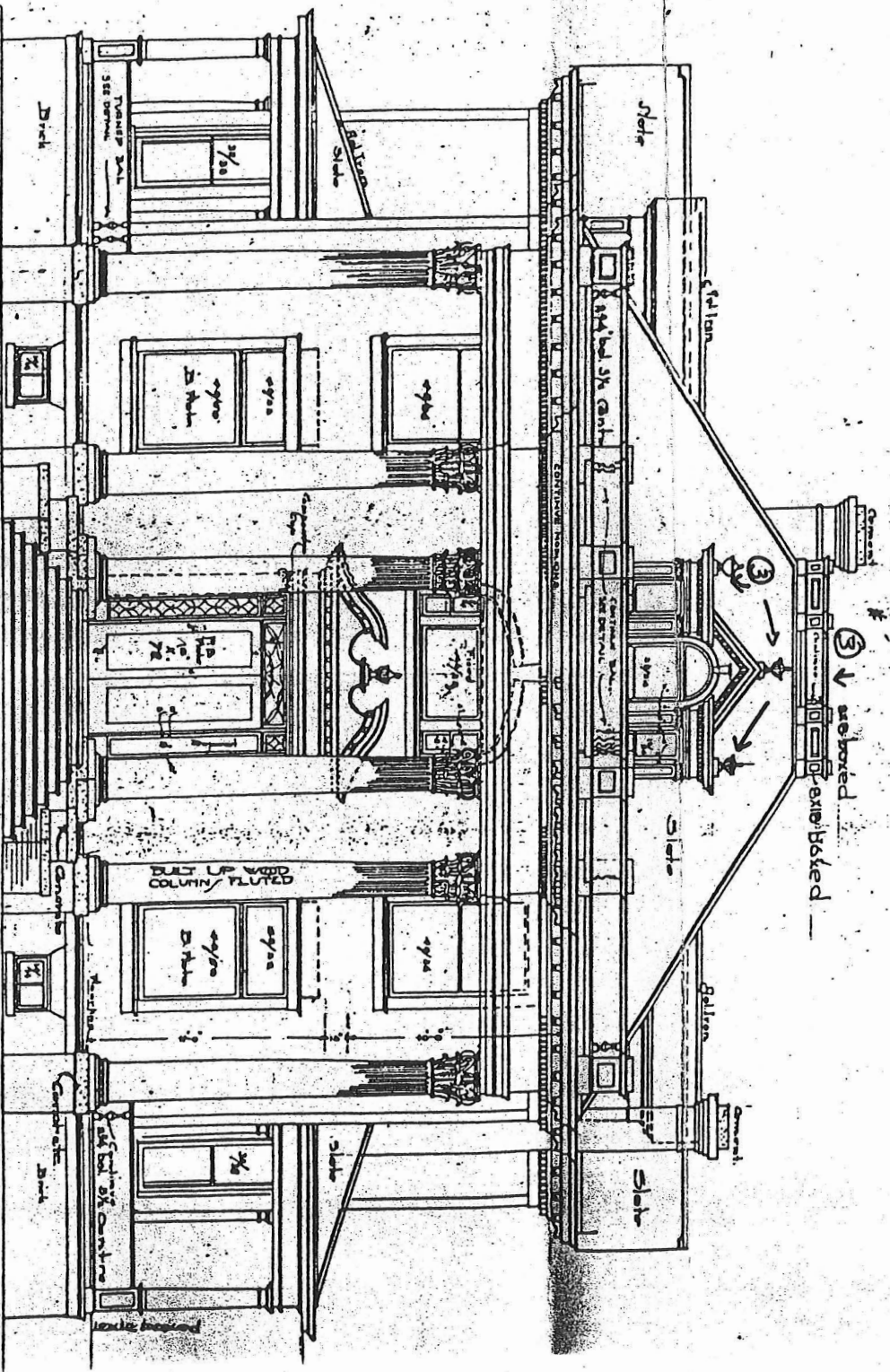


8/26/86

Dear Mr. Bellman,
I enclosed the drawings of the Cannon Residence, however they are in very poor condition and for people's use with in print machine. Our top priority is the preservation of the drawings for the archive. I will also be make this one print of the front elevation to ask with answer your questions regarding the window blind & believe, your truly,
David J. McMichael

J. M. McMICHAEL
ARCHITECT
CHARLOTTE, N.C.

①



FRONT ELEVATION

Scale 1/4" = 12"

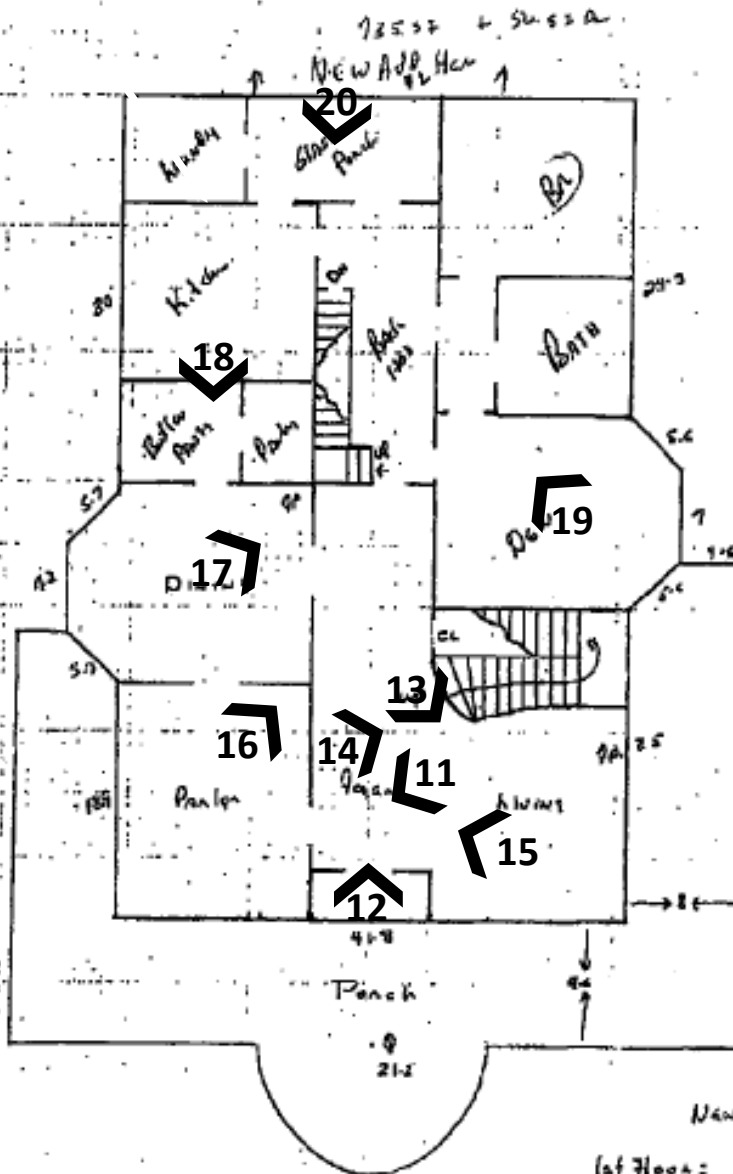
APPENDIX 4

CITY	COUNTY	STATE	ZIP CODE
Lander			

Ella Brown Cannon House
 202 South Fulton Street
 Salisbury, Rowan County, NC
**National Register of
 Historic Places**
First Floor Plan and Photo Key

 Photo Views

plan supplied by
 owner, free scale



New Total

1st Floor	=	3514	Sq.
2nd Floor	=	2185	Sq.
Total	=	5704	Sq.
Basement	=	3045	Sq.
Porch	=	1050	Sq.
Det. area	=	1302	Sq.

APPENDIX 6

File No. F0915602 Page #11

SKETCH ADDENDUM

Address	County	State	Zip Code
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Ella Brown Cannon House
 202 South Fulton Street
 Salisbury, Rowan County, NC
**National Register of
 Historic Places**
Second Floor Plan and Photo Key

 Photo Views

plan supplied by
 owner, free scale

