

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

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

### 1. Name of Property

historic name Hambley-Wallace House

other names/site number Wallace House

### 2. Location

street & number 508 South Fulton Street N/A  not for publication

city or town Salisbury N/A  vicinity

state North Carolina code NC county Rowan code 159 zip code 28144

### 3. State/Federal Agency Certification

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

Jeffrey J. Crow SHPO 11/3/97  
Signature of certifying official/Title Date

State of Federal agency and bureau \_\_\_\_\_

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

Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

### 4. National Park Service Certification

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

Hambley-Wallace House  
Name of Property

Rowan County, North Carolina  
County and State

**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

**Number of Resources within Property**  
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
3		buildings
1		sites
		structures
		objects
4		Total

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

N/A

**Number of contributing resources previously listed in the National Register**

-1-

**6. Function or Use**

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

DOMESTIC/single dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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

DOMESTIC/single dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

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

LATE-19TH AND 20TH CENTURY REVIVALS:  
Chateausque Style  
\_\_\_\_\_

**Materials**  
(Enter categories from instructions)

foundation Granite  
walls Brick  
Granite  
roof Slate  
other Wood  
Glass

**Narrative Description**

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

See continuation sheet.

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.)

Property is:

- 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 of age or achieved significance within the past 50 years.

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

Areas of Significance

(Enter categories from instructions)

- ~~Architecture~~
- ~~Engineering~~
- ~~Landscape Architecture~~
- ~~Commerce~~

Period of Significance

1901-1935

Significant Dates

- 1901
- 1903
- 1904

Significant Person

(Complete if Criterion B is marked above)

Hambley, Egbert Barry Cornwall  
Wallace, Leo Cohen, Sr.

Cultural Affiliation

N/A

Architect/Builder

Hook, Charles Christian-architect  
Lazenby, Alfred Ross-builder  
Lazenby, H. Lee-builder  
Meehan, Thomas, and Sons, Inc.-landscape arch.

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

North Carolina Division of Archives and History, Raleigh, North Carolina

Hambley-Wallace House  
Name of Property

Rowan County, North Carolina  
County and State

**10. Geographical Data**

**Acreage of Property** 1.65 acres

**UTM References**

(Place additional UTM references on a continuation sheet.)

1 

1	7
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5	4	7	2	2	0
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3	9	4	7	8	8	0
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Zone Easting Northing

3 

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Zone Easting Northing

4 

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 See continuation sheet

**Verbal Boundary Description**

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

**Boundary Justification**

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

**11. Form Prepared By**

name/title Davyd Foard Hood

organization \_\_\_\_\_ date 9 July 1997

street & number Isinglass, 6907 Old Shelby Road telephone 704/462-4331

city or town Vale state N.C. zip code 28168

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

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

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

**Photographs**

Representative **black and white photographs** of the property.

**Additional items**

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

**Property Owner**

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

name Mr. and Mrs. Leo C. Wallace, Jr.

street & number 508 South Fulton Street telephone 704/633-9343

city or town Salisbury state N.C. zip code 28144

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

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

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetHambley-Wallace House  
Rowan County, North CarolinaSection number 7 Page 1Narrative Description

The Hambley-Wallace House, standing at 508 South Fulton Street in the Salisbury Historic District (NR, 1975), is an unusually handsome and lavishly detailed Chateausque-Style mansion in a suburban estate-like setting on grounds enclosed by a low granite wall. Together with Biltmore, it was one of ten examples of the style, chosen from throughout the United States, for illustrations in A FIELD GUIDE TO AMERICAN HOUSES (1984) by Virginia and Lee McAlester. In his choice of the Chateausque Style, Egbert Barry Cornwall Hambley, a British-born mining engineer, paid obvious reference to the recently-completed Biltmore as well as to the baronial styling of important seats erected in Great Britain in the last decades of the nineteenth century which reflected a certain penchant for French architecture. While unquestionably the most imposing house ever erected in Salisbury, the Hambley-Wallace House stands stately, but unpretentiously, on its fashionable residential avenue in a neighborhood of stylish, substantial brick, frame, and stone houses from the 1810s to the 1930s (and later). The house was designed by Charlotte architect Charles Christian Hook and erected between October 1901 and July 1903 by the Lazenby brothers construction company; the layout of the drives and walks and the design of the grounds was completed by Thomas Meehan and Sons, Incorporated, of Philadelphia in 1904 and probably executed that same year. Erected for a well-traveled, knowledgeable, and discerning client, the Hambley-Wallace House was built of the finest materials available in the opening years of this century, outfitted with every domestic convenience of its time, and constructed with sure, skilled craftsmanship by a local building company which demonstrated an unerring knowledge in its handling of granite, brick, slate, stained glass, and both native and important woods. The house was home to the builder and his family from 1903 until 1917 when it passed into the Norwood family. In 1927 the Hambley-Wallace House was acquired by Leo Cohen and Ella Belle (Cohen) Wallace who elegantly furnished it in handsome style with reproduction period furniture. Mr. and Mrs. Leo C. Wallace, Jr., continue to occupy the house and virtually all of its 1927 furnishings remain in situ. Albeit well-built of the best materials, the house survives today in a truly remarkable, high state of preservation which reflects the very intelligent, unstinting stewardship of the Wallace Family for whom it has been a family home for seventy years.

The resources included in this nomination are the mansion, a frame play house, the contemporary granite stable and servants's quarters, and the grounds which include the plantings as well as the granite wall enclosing the holding, a granite paved sidewalk along its Fulton and Monroe Street frontages, and the granite tennis court standards, all dating to ca. 1904. The nominated acreage has a 200-foot frontage on South Fulton and South Ellis Streets and 360 to 370-foot frontage on West Monroe Street and along its boundary with the neighboring house to the southwest. The mansion is situated on the front

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetHambley-Wallace House  
Rowan County, North CarolinaSection number 7 Page 2

center of this rectangular tract. The frame play house stands just off the west corner of the rear ell. The stable and servants's quarters is an L-shape one-story-with-loft granite building which engages the granite wall in the west corner of the grounds. The mansion faces due southeast onto South Fulton Street which carries from West Innes Street in a southwesterly direction for some seven-and-a-half blocks before it intersects with Lincolnton Road; South Fulton continues on past Chestnut Hill Cemetery and then intersects with South Main Street.

The Mansion  
1901-1903  
Contributing Building

The Hambley-Wallace House is a large, imposing Chateausque-Style granite and brick house covered by a tall hipped slate roof; the two-and-a-half-story house stands on a raised basement and has a fully-finished attic level illuminated by dormer windows and a skylight. The main block is essentially rectangular in plan with a dominate, offset, conical-roof tower at its south corner, a two-story projecting bay on the northeast side elevation, and a two-story, mostly service ell slightly offset on its rear west corner. The elevations of the house reflect a subtle dimunition in the handling of materials and their detailing, from the facade which addresses South Fulton Street, then along the side elevations, to the rear elevation which, although less elaborate, cannot be said to have a utilitarian appearance. The full perimeter of the raised basement on which the house stands is coursed quarry-faced ashlar granite. The first-story southeast facade, with its broad arcaded porch, is also finished in ashlar granite which wraps the east corner of the house and continues along the less-public northeast elevation, overlooking West Monroe Street, to the north corner of the dining loggia (in the main block's north corner). The mansion's second-story facade, the second story of the northeast side elevation, and all the remaining elevations of the house are sheathed in a beautiful pumpkin-colored brick set in tinted mortar. These brick elevations are enlivened with slight offsets and the use of granite quoining and belt courses which both enframe the elevations and define the main levels of the house and enhance the window openings and other architectural features.

The attic level of the house, above the molded cornice, is enriched with the signal features of the Chateausque Style. The offset tower on the south corner of the main block--and the facade--is finished with an octagonal turreted roof which terminates with cresting. Here, a series of gable-front wall dormers illuminate the chamber in the tower while an exterior chimney carries up, alongside the tower, on the southwest. The principal second story openings on the facade are surmounted by elaborate wall dormers at the attic level which divert the eye from the plane of the slate roof rising behind

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetHambley-Wallace House  
Rowan County, North CarolinaSection number 7 Page 3

them. The attic level of the house's side and rear elevations are also finished with gable-front wall dormers. A combination of exterior, partially-engaged, and interior chimneys rises above the house's roofline and are finished with granite belt courses.

The South Fulton Street facade of the Hambley-Wallace House is dominated by the handsome, almost over-scaled, one-story arcaded porch which carries fully across the front of the house. On the south corner of the facade the porch continues as an open terrace and wraps around the offset tower to abut the southwest elevation. The first story of the tower is open and has the form of an octagonal sitting area which overlooks the lawn and South Fulton Street. At the opposite end, the porch extends beyond the east corner of the facade where it continues as an open terrace along the house's northeast elevation to connect with the sheltered dining loggia inset in the house's north corner. Here at the east corner where it makes the transition to the open terrace, the porch terminates as a porte cochere. The porch is supported on ashlar piers which rise to the frieze supporting a vertical member railing around its roof. A vertical member railing carries between the piers. The upper blocks of the piers have a splayed form which considered with the finished Tudor-arch "eyelids" in the frieze create the appearance of an arcade. The slightly offset main entrance is preceded by a wide flight of granite steps which are flanked by scrolled ends and descend to the broad granite-paved walk extending to the gate at South Fulton Street. A pair of cast-iron lamp standards rises from the front of the scrolled ends to illuminate the entrance; they frame the doorway and the pinnacle rising in the balustrade above an ornamental panel in the porch frieze. The floor of porch, originally terrazo, was replaced with terrazo in the 1950s. The porch ceiling is sheathed with tongue-and-groove ceiling. An iron and glass lantern, probably from the 1920s, hangs in the tower sitting area while a cast iron torch, fitted with a glass flame-like globe, hangs above the entrance and is probably original. (There are two additional Colonial Revival-style hanging lights here, probably added in the 1950s.) The double-leaf oak and glazed doors, with their original oak screened doors, are surmounted by a four-part stained glass transom and enframed by a molded granite surround. The window illuminating the hall, to the right (north) of the door, has a large single pane of glass below a stained glass transom. The elevation then swells forward to form a circular bay under the porch. The bay is fitted with three sash windows, with stained glass upper halves, which illuminate the parlor.

The second story of the facade is sheathed in pumpkin-colored brick and enframed at its corners with granite quoins. It has a general symmetry in its appearance achieved by the regular placement of window openings and the repetition of single one-over-one sash windows below single-pane transoms. Each exposed face of the octagonal tower is fitted with a single window below a granite lintel with a Tudor-arch "eyelid" in the ashlar. In the near center

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Hambley-Wallace House  
Rowan County, North Carolina

Section number 7 Page 4

of the facade there are two windows which illuminate connecting bath and dressing rooms. To the right (north), there is a second pair of more closely spaced windows which illuminate the front, east corner bedroom. The top of the elevation is crowned by a brick frieze which steps upward to the cornice.

As noted earlier, the attic level of the facade is lavished with decoration, as is typical of Chateausque-Style houses. The finish of the tower receives the most elaboration with ornamental brickwork, granite, and copper detailing. Its wall dormers, rising from the cornice have elaborate gable-front faces with copper coping and finials. The ribbing of its conical roof then rises up to the crown of metal cresting which terminates the tower. The main block features two larger gable-front wall dormers of unequal size; they are enframed by simple brick piers with caps. In the near center of the facade, above the porch's entrance bay, is a three-part window with like transoms and a trio of Tudor-arch "eyelids" carved in the ashlar lintel. There is a like single window with a two-part transom centered above the paired second-story windows illuminating the bedroom.

The northeast side elevation, overlooking West Monroe Street, has a general three-part division reflecting the fact that a tier of three principal rooms are arranged behind it. The east third of the elevation has single one-over-one sash windows on the first and second stories, positioned to either side of an interior chimney, which services the parlor and the east corner bedroom above it. The second-story windows have stained-glass transoms. The brick chimney, banded with granite belt courses, rises above the roofline. Beside it, to the north, is a single wall dormer whose finish is consistent with those on the front elevation. The center third of the elevation is taken up by a shallow projecting two-story bay from which, in turn, the circular bay, also two stories in height, projects outward. The shallow bay is enclosed at its corners with granite quoining. The three symmetrically-placed windows in the circular bay illuminate the library on the first story and the principal bedroom on the second story. At the attic level there is a gable-front wall dormer holding a single window. The north third of the northeast elevation has the dining loggia on the first story which has pier supports and a vertical member railing like the front porch. It has its original terrazo floor and a grooved board ceiling. Double-leaf doors, partially glazed, open into the dining room below a richly-colored stained and jeweled glass window; this doorway also retains its original oak double-leaf screened doors. There are two windows on the second story level. A conventional one-over-one sash window illuminates a dressing room which connects the principal bedroom with its bathroom, to the north, which is fitted with a smaller stained glass window. A third wall dormer is symmetrically positioned at the attic level between the two windows.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Hambley-Wallace House  
Rowan County, North Carolina

Section number 7 Page 5

The rear northwest elevation of the main block has a general two-part division. The north end of the elevation contains the dining loggia on the first story and the aforementioned bathroom on the second story which has a blind wall here. The wider west part of this elevation has individual windows below stained glass transoms on the first story, flanking an interior chimney, which illuminate the dining room. On the second story there is a trio of windows which illuminate the back bedroom and its adjoining bathroom on the west. At the attic level there are paired chimneys flanking a wall dormer; the north (left) chimney services a fireplace in the bedroom while the west (right) chimney services the large fireplace in the dining room.

The elevations of the rear, largely service, ell all have a less symmetrical appearance; however, the continuous use of granite belt courses and corbelled brickwork integrate it with the main block. The northeast side elevation is largely blind but punctuated at points by window openings. The northwest end of the ell contains the service porch on the first story which features ashlar granite piers rising to a granite belt course in a fashion like that seen on the dining loggia. This porch, probably originally screened above a wood apron, was enclosed with jalousie windows above the wood in the 1950s. The second-story elevation has individual windows flanking a partially projecting chimney shaft which rises from corbelling above the porch's center pier.

The southwest side of the Hambley-Wallace House is the longest elevation on the mansion; however, this length is broken up by projecting and receding bays which are mostly functional and relate to the interior plan. This elevation, with a general five-part division, is the least symmetrical of any with various-sized window and door openings punctuating its brick elevations. The front, south corner of the elevation is anchored by the offset tower and its surrounding terrace which have been discussed herebefore. Immediately beside it, moving toward the center of the house, is a shallow projecting bay; it contains the large, tall stained glass window which illuminates the landing of the principal stair. There is a wall dormer positioned at the attic level above it. In the wall to its left (west) there is a single window on the first story, illuminating the guest lavatory; a single window also occurs on the second story. The approximate center of the southwest elevation projects forward from the main block of the house. It has two windows on the first story which illuminate the family dining room. On the second-story level there is a large granite enframed opening, now holding three sash windows, which was originally open (or screened) and gave onto a sleeping porch. It was enclosed and made into a permanent bedroom about 1941. Beside it, to the west, is a single window which serves the back bathroom. The final, westernmost two parts of the southwest elevation clearly reflect the service quarters housed in the ell. A substantial projecting bay, immediately beside the center section, is blind except for a single window positioned in its near center which illuminates the service stair connecting the two main levels of the house. The westernmost section of the elevation is dominated by a bold

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Hambley-Wallace House  
Rowan County, North Carolina

Section number 7 Page 6

flight of steep, granite steps which rises to the door opening onto the service porch. A window beside (south of) it illuminates the kitchen. On the second story level there is a single window serving the west bedroom in the ell.

The southwest side elevation overlooks a service court where a drive, paved with Belgian block granite pavers, encircles an oval flower bed planted with roses. There is a series of short basement windows positioned in a generally complimenting fashion under windows on the first story. A doorway, set in a granite well, opens from the service court into the basement; it is fitted with a horizontal panel wood door.

The Mansion's Interior

The interior of the Hambley-Wallace House is as handsomely designed and finished as the exterior; however, there is little trace of the Chateausque style evident in its conception and detailing. Instead, the interior decoration reflects a traditional turn-of-the-century eclecticism that draws on several styles and produces an inviting series of rooms that can best be described as Classical Revival Style. The first-story reception rooms are designed en suite. The NEWS AND OBSERVER noted on 8 April 1902:

On the first floor . . . (is) the reception hall, 20 X 35 feet, with tiled floor and finished in Austrian oak. Adjoining the reception hall is the drawing room, library, dining room, finished respectively in birdseye (sic) maple, mahogany and Flemish oak. The dining room will have a mosaic tiled floor, and adjoining this room will be a loggia to be used for a summer dining room.

While the woods used in the decoration of the rooms varies, the overall character of the rooms is preserved through consistent proportion, classical detailing, and a repetition of architectural features that combine to create a unified sequence of spaces that both open into each other and clearly relate one to the other. The single change of note that has occurred in the house came after Mrs. Wallace's death in 1958, when the woodwork in the hall, drawing room, and library was painted a soft creamy white; that color continues to be maintained.

The double-leaf front doors of the mansion open into a shallow vestibule finished with an inlaid mosaic tile floor and oak paneling enriched with egg-and-dart moldings. A second set of double-leaf doors, fully glazed with beveled glass, opens into the reception hall. The essential character of the interior is established in the reception hall, the largest room in the house, which engages the imposing two-story staircase, in an expansive alcove on its long, southwest side. The classically-detailed staircase rises with a series

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetHambley-Wallace House  
Rowan County, North CarolinaSection number 7 Page 7

of landings illuminated by a large stained glass window, to the second-story sitting hall. A glazed brick fireplace, maroon in color, is positioned in the pendant position on the opposite, northeast side of the hall: its shelf is supported by robust acanthus brackets. Doorways on the southeast and northwest sides of the fireplace open, respectively, into the drawing room and the library positioned on the northeast side of the hall. Opposite the front entrance, in the center of the reception hall's northwest wall, is a third principal doorway which opens into the dining room. The floor in the reception hall is inlaid mosaic tile, enframed with a border similar to that in the vestibule; however, it is mostly covered with large oriental rugs. The walls and ceiling of the reception hall have a Classical Revival-Style treatment featuring Ionic pilasters with recessed panel fields, a fully-paneled wainscot below a molded chair rail, and a panel and beam ceiling, all of which are enriched with egg-and-dart molding. The walls above the wainscot and the fields of the ceiling panels are painted rough-coat plaster. The doorways into the drawing room, library, and dining room have heavily molded classical enframements: the doorways are fitted with double-leaf pocked doors each having five horizontal panels with egg-and-dart moldings. A single door of like character opens from the west corner of the hall into a shallow passage which connects with the guest lavatory.

The drawing room, on the northeast side of the reception hall and in the house's east corner, has narrow oak floors, blue damask-covered walls, and an elaborate white Rococo Revival-style plaster ceiling. The woodwork, including a tall molded baseboard, door and window surrounds, all featured beadwork seen in the finish of the reception hall. A fireplace in the center of the room's northeast wall, on axis with the door from the hall is fitted with a white marble Louis XVI-Style mantel which was probably added by the Wallaces in 1927 or later. The chandelier is pastel-colored slag glass. In the bay alcove centered in the southeast wall, overlooking the porch, is an ornamented window bench with metal grillwork below a marble top which conceals the radiator.

A single door in the northwest wall of the drawing room opens into the library which also has narrow oak flooring and a Classical Revival-Style decorative scheme. The door and window openings, together with the glass-front bookcases on the southeast wall, incorporate Ionic pilasters which refer to the Ionic columns on the mantel and overmantel on the room's northwest wall. The cast-iron coal grate is fitted with a brown ceramic tile frame and hearth. The room's painted plaster walls rise from a molded baseboard. The room's beam-and-panel ceiling is finished with molded beams which run on a southeast/northwest axis as does the oak flooring. The arched alcove in the library's northeast wall is fitted with a metal grillwork below a black marble top which conceals the radiator. A pair of pocket doors in the center of the library's southwest wall communicates with the hall.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetHambley-Wallace House  
Rowan County, North CarolinaSection number 7 Page 8

The dining room, at the northwest end of the reception hall, is the most richly decorated room in the house, after the reception hall, and clearly intended to be the scene of lavish hospitality. The floor is inlaid mosaic tile with a rust-red Greek-key border enlivened with green ribboning; it is mostly covered with a large oriental rug. The Classical Revival-Style interior decoration makes important use of the Ionic order, particularly on the ornate northwest (fireplace) wall where the fireplace is flanked by arch-headed alcoves supported by stop-fluted Ionic pilasters. In the center of each alcove are windows with stained glass transoms flanked by china cabinets with beveled-glass doors. This arrangement as well as the tall-paneled wainscot with paired tall and short panels below the plate rail, and the beam and panel ceiling make extensive use of egg-and-dart moldings to enliven the rich coloration of the woodwork. The walls above the plate rail are covered with gold wallpaper while the panels in the ceiling are enriched with plaster ornament. Double-leaf doors, with beveled lead-glass panes, open onto the dining loggia on the northeast side of the room; this doorway is fitted with a stained glass transom whose purple and green hues and motives are repeated in the transoms of the windows flanking the fireplace. The dining room is fitted with a crystal chandelier which, like the brass chandeliers in the library and reception hall, were added by the Wallace family. It is the only feature of the room which postdates the original interior decoration, preserved since 1903, and the magnificent suite of Georgian Revival furniture manufactured by the Robert W. Irwin Company of Grand Rapids which was purchased for the room in 1927. A door in the southwest wall of the dining room opens into the family dining room which, in turn, communicates with the pantry and kitchen.

The final room comprising a part of the suite of reception rooms on the first story is a small guest lavatory. As noted heretofore, a door in the west corner of the hall opens into a small passage which then connects with the lavatory. The passage has an inlaid mosaic tile floor, molded chair rail, and clothes racks with hooks. The lavatory has a white marble floor and tall wainscot and replacement fixtures, all probably added by Mrs. Wallace, Sr. A door in the northwest wall of the passage opens into a shallow passage which connects with the family dining room. The passage and family dining room have a terrazo floor, plaster walls, and symmetrically-molded door and window surrounds. The finish of these rooms is the first which reflects any diminution in luxury from the public reception rooms. A glazed-front china cabinet is built into the west corner of the room. There is a family/service stair which connects the family dining room with the second story. In the northwest wall of the family dining room there are two door openings which probably originally connected with separate pantries for china, glass, silver, etc., and for serving. The one nearest the china cabinet has been closed up and fitted with display shelves. The remaining one gives into a passage, with an adjoining closet, which then opens into the original/present kitchen.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Hambley-Wallace House  
Rowan County, North Carolina

Section number 7 Page 9

These simple changes reflect the reduction of interior household staff to a single day-time servant. (It should be noted that the normal household cleaning is handled on a contractual basis with a cleaning service.) The kitchen has a sheet vinyl floor, white pine paneled walls and a plaster ceiling, and painted cabinets all of which date to the 1950s or later. A door in the kitchen's northwest wall opens onto the service porch. A second door in the southeast wall opens into a former pantry (which once communicated with the family dining room) which is now largely used as a laundry room. It retains an original wood cabinet with a marble top on the lower unit and glazed doors on the upper cabinet. A staircase, with square newels, sheathed wainscot, and turned-member railing rises from this pantry to the back hall in the second-story of the ell. The servants call box remains mounted on the wall of this pantry.

The staircase rising to the second story of the Hambley-Wallace House, with a series of landings illuminated by the large stained glass window, features paneled square newels with unusual acanthus leaf finials and a railing mirrored along the wall on its rise by a paneled wainscot. The second-story hall is a generally rectangular area positioned above the rear (northwest) two-thirds of the first story hall. The house's principal bedrooms and bathrooms are located on its southeast, northeast, and northwest sides; most of the southwest side of the hall overlooks the staircase and is protected by a railing. The finish of the second-story rooms, while less elaborate than that of the public reception rooms on the first story, is, nevertheless, well detailed. The floors are oak or pine and the walls and ceilings painted plaster: the walls have molded baseboards, and the hall is further finished with a sheathed wainscot and molded chair rail. The door openings are enframed with applied moldings; the doors all have five, molded horizontal panels and retain their original hardware and single-pane transoms. At the southeast end of the hall there is a separate staircase, with paneled newel and turned-member railing which rises to the attic level. Beginning in the hall's (and house's) south corner, is the tower bedroom which is now used as Mrs. Wallace's office. It has a pine floor, painted plaster walls, and a Rococo Revival-Style mantel fitted with an oval overmantel mirror. The three windows in this room have pastel stained glass transoms and there is a fourth such stained glass transom-like window placed high on the wall so a bed or dresser could be placed under it. The doorway into the adjoining bathroom and dressing room, in the front center of the house, has a paneled reveal. The bathroom has a pink ceramic tile floor and wainscot and pink replacement fixtures. The bathroom was remodeled by Mrs. Wallace, Sr. The dressing room has a built-in closet along its back northwest wall, carpeted floors, and wallpapered walls.

The east corner bedroom, over the drawing room, has oak floors and painted plaster walls which finish with a molded cornice; the ceiling is plaster. The

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetHambley-Wallace House  
Rowan County, North CarolinaSection number 7 Page 10

mantel here has a curiously eclectic form with bold engaged columns flanking the firebox and curved shelf; the simply-capped tops of the columns are free and used for ornament display. The overmantel mirror has a carved and decorated frame. The firebox is fitted with a coal grate and faced with handsome Adamesque glazed tiles. The windows here also have stained glass transoms with principal hues of purple, blue, and yellow. This room was used by Mrs. Wallace, Sr., for many years until her death in 1958 and retains her furnishings.

The largest bedroom in the Hambley-Wallace House, the principal bedroom on the northeast side of the house, above the library, has long been designated as the guest room and is en suite with its own private dressing room and bathroom which are positioned above the dining loggia. It has oak floors and plaster walls with applied moldings to simulate paneling on the walls. The mantel on the northwest wall has a mirrored overmantel: the firebox and mirror are flanked by Corinthian columns on tall bases which support a decorated cornice. The cast-iron coal grate is enframed with pink classical tiles; the hearth is also covered with pink tiles. The room retains its original Adam-Style furniture from the 1920s together with floor lamps and wall sconces. A door immediately beside the fireplace opens into the dressing room. A built-in wardrobe, with mirrored doors, drawers, and a cabinet are ranked along the southwest wall. A predominately-blue stained glass window is set in the opposite northeast wall. The bathroom survives virtually unaltered since 1903 and retains its original hexagonal white tile floor and tall white-tiled wainscot which finishes with a rolling-wave border. The original pedestal sink and corner tub remain; however, the toilet has been replaced. The bathroom is also fitted with a stained glass window that is essentially identical to the one in the dressing room.

The fourth principal bedroom on the second floor is positioned over the dining room and has an oak floor and plaster walls and ceiling. The door and window surrounds are less elaborate, being symmetrically molded with molded-top lintels. Its elegant Classical Revival-Style mantel has paired Ionic colonettes rising to a projecting shelf frieze decorated with swags and other classical devices. A like pair of colonettes flank the mirror and rise to a decorated scroll-top frieze. The cast-iron coal grate is enframed with white classical tiles which also cover the hearth. A door connects this bedroom with a bathroom on its southwest side which, in turn, connects with the present master bedroom in the now-enclosed former sleeping porch. The finish of the bathroom dates to three periods. It retains its original stained and figured glass window, a powder-blue carrara-glass wainscot with white trim from the 1930s, and pink fixtures which appear to date to the 1960s or 1970s. The present master bedroom, occupying the former sleeping porch above the family dining room, has a carpeted floor and wallpapered walls.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetHambley-Wallace House  
Rowan County, North CarolinaSection number 7 Page 11

A door in the northwest wall of the master bedroom opens into a passage with closets which, in turn, connects with the two bedrooms and bathroom in the rear ell of the house. These rooms are served by a simple hall, finished with a linoleum tile floor, a sheathed wainscot, and plaster wall, which opens onto the servants' stair connecting with the pantry. The finish of these rooms is essentially the same as that of the back bedroom (over the dining room), and it is unclear whether these rooms were intended for servants or, perhaps, the boys in the Hambley family. There is a tile-enframed cast-iron coal grate and mantel only in the west bedroom. The firebox and overmantel are flanked by tall Corinthian columns which support a simple cornice; the overmantel defies convention and consists of a small mirror surmounted by a glazed door cabinet with both elements flanked by decorative panels.

The attic level covers the main block of the Hambley-Wallace House. Except for the tier of rooms across the front of the house, the entire finished attic is occupied by a large room, approximately thirty feet square that has been used as a ballroom and a play/billiard room. This large room has a carpeted floor, wallpaper on its plaster walls, and a plaster ceiling. The room is illuminated by the wall dormers positioned above the northeast, northwest, and southwest elevations of the house and by a large skylight positioned atop the house's hipped roof. There are also three doors which open into finished closets under the eaves of the house. As noted above, a separate flight of stairs rises from the second-story hall to a small hall on the attic level. Doors open from the hall into the ball/play/billiard room, the bedroom in the tower, a bathroom in the front center of the house, and a large cedar-lined closet in the space to the northeast of the bathroom. The hall has a vertically-sheathed wainscot and symmetrically molded door and window surrounds. The bedroom has a pine floor, plaster walls, and a simple Classical Revival-Style mantel with fluted columns; the hearth and facing around the firebox is pink tile. This room and the adjoining bathroom have their original light fixtures which provide for either gas or electrical lights. The bathroom has a linoleum tile floor, vertically-sheathed wainscot, and plaster walls and ceiling. It retains its original claw-foot bathtub, wall-hung sink, and a very early, if not original, toilet.

The basement level of the Hambley-Wallace House has a poured cement floor and structural brick partition walls creating a series of spaces that mirror the first story plan. A wood staircase connects the basement with the pantry/now laundry room in the southwest side of the rear ell. There is a coal pen in the area under the grand staircase which was serviced from the paved service court on the southwest side of the mansion. The house was originally heated with coal, then oil, and now gas. Chambers under the drawing room and library are fitted with five-panel doors. There are storage cabinets here in the basement and laundry tubs in the area under the kitchen. The basement also contains a staff lavatory for use by domestic and outside workers.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Hambley-Wallace House  
Rowan County, North Carolina

Section number 7 Page 12

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The Play House  
ca. 1915-1920  
Contributing Building

The play house, probably built by Mrs. Hambley or John David Norwood and enjoyed by two generations of Wallace family children, is a square weatherboarded frame building covered by a tall hipped roof of red asphalt shingles. The play house is painted white with grey trim. The door on the front, southeast elevation has a single large pane above three horizontal panels. The window openings in the northeast and southwest side elevations have been refitted with replacement two-over-two horizontal pane sash. The interior has a replacement plywood floor and wood manufactured wood paneling on the walls which taper upward into the roof to a flat celotex ceiling. The interior has a high baseboard and plain board window and door surrounds.

The Stable/Servants' Quarters  
Ca. 1903-1904  
Contributing Building

The combination Stable/Servants' Quarters is an L-shaped one-story with loft coursed quarry-faced ashlar granite building, located in the extreme west corner of the mansion grounds; it adjoins the poured cement sidewalk carrying on the southeast side of South Ellis Street. The building is erected with a tall projecting belt course which encircles its two blocks at window sill level. It has a hipped slate roof. The virtually intact building appears to have been erected as a single structure; however, the appearance of a rectangular building in this same location and labeled "STABLE" on the Meehan firm plan of February 1904 raises questions as to its exact date. The building is composed of two distinct, unequal-size blocks. The larger part of the building is the rectangular stable block positioned on a southeast/northwest axis along the southwest property line. It is covered with a tall hipped slate roof and crowned by a cupola with louvered and glazed sides for ventilation and illumination of the loft. There is a tall hip roof dormer, on the inward southeast side, fitted with a door made up of four panes above three panels. This was probably used for unloading hay and grains into the loft.

The main level has a symmetrical arrangement of window and door openings. On the principal southeast and northwest sides there are large centered openings for carriages, etc., fitted with double-leaf wood doors finished with seven horizontal panels each. These open onto interior granite-paved paired tracks on the same axis. The doorways are flanked by twelve-pane windows which are center-hinged for tilting. On the southwest side elevation there are three like window openings. On the northeast courtyard side of the building there

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Hambley-Wallace House  
Rowan County, North Carolina

Section number 7 Page 13

is a large opening, fitted with an overhead garage door, and a window opening with a twelve-panel sash. The interior of the stable has a general two-part division. The southeast third, nearest the house, is a large space in which carriages, carts, and later automobiles were stored; it has a poured cement floor which abuts, but does not cover, the earlier granite paving. The other two-thirds of the building are given over to four stalls, a tack room, and a feed room which are symmetrically disposed on either side of the granite-paved tracks. The interior and partition walls of the stable are brick. The stalls survive intact with their metal and wood sliding doors and corner feed troughs; two of the stalls retain their original metal hay racks. The feed and tack rooms have poured cement floors, stucco(/plaster) covered walls and plaster ceilings; they have seven horizontal panel doors which open onto the passage. The feed room also retains its wood feed-chute by which grains were brought down from the loft. There is a wall-mounted ladder for access to the loft.

The servants' quarters, a smaller rectangular three-room block, faces southeast toward the house and across the granite paved courtyard at the stable. Its southwest wall, shared with the stable block, is blind. A hipped roof porch, supported by stone piers, occupies the center of the front elevation and is flanked by six-over-six windows which illuminate each of the two servant's rooms. The porch has a poured cement floor and three doors of six horizontal panels each, in a shallow recess, which open into the two chambers and a center room. Interior granite chimneys rise on the blind southwest and northeast sides. On the northwest, South Ellis Street elevation, paired six-over-six sash windows flank a single six-pane window illuminating the lavatory. The two servant's rooms have pine floors, plaster walls and ceilings, and a simple finish. The northeast room has a simple mantel and shelf with a shaped frieze board. The projecting chimney breast is flanked by cupboards of a later date. The southwest room has an Eastlake-Style mantel flanked by like cupboards. The center room has an interior partition which separates the front space, with wall-hung shelves and a wall-hung sink, from the toilet room at the back. It has a wood floor and plaster walls.

The Grounds  
1904 to Present  
Contributing Site

The grounds of the Hambley-Wallace House, enclosed by a low granite wall, have an expansive and imposing appearance befitting the house. Their suburban estate-like character is belied by their relatively small size: the essentially rectangular house tract measures 200 feet on its southeast front (South Fulton Street) and northwest rear (South Ellis Street) boundaries, 370 feet along its northeast side (West Monroe Street) boundary, and 350 feet

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetHambley-Wallace House  
Rowan County, North CarolinaSection number 7 Page 14

along the southwest side border with the neighboring landholder for a total of 72,000 square feet (1.65 acres). This tract is comprised of the same two lots which Mr. Hambley purchased in the summer of 1901 for the site of his proposed house, and it is the tract for which the firm of Thomas Meehan and Sons, Incorporated, prepared a plan for "Landscape Improvements to Property of Mr. E. B. C. Hambley (at) Salisbury, North Carolina" bearing the date 27 February 1904. The signal features of that plan, including the layout of the curvilinear drives and paths and certain of the plantings remain intact. The critical differences in the present appearance of the grounds, when compared to the plan, are few. The principal one is Mr. Hambley's relocation of the exit and service part of the driveway to the corner of West Monroe and South Ellis Streets--to a pendant position with the entrance at the corner of South Fulton and West Monroe Streets; the Meehan plan had the exit/service drive about midway in the boundary along West Monroe Street. To accommodate this very reasonable, preferable change, he relocated the planned tennis court forward (southeasterly), toward the site the Meehan firm had proposed for the exit and he decided against the installation of the parterre garden which the firm had planned in the rear north corner where he placed the exit/service drive.

On the plan there are sixty different plants proposed for use on the grounds which are cited by number; however, the identification key is lost and there is no easy, convenient way to determine to what extent the existing plantings are those specified on the plan. Nevertheless, two facts confirm the relationship of the existing plantings to the plan. The first is the age and size of a number of the specimen trees and shrubs, including various evergreens, Ginko biloba, and Magnolia grandiflora which indicate their planting at the turn of the century. The other factor is that the spirit and intent of the Meehan plan is preserved at the site, and it was the Meehan's plan for the grounds which proposed the expansive luxuriant estate-like setting that the Hambley-Wallace House enjoys to the present. This was to be (and has been achieved) by extensive plantings of mixed evergreens and flowering shrubs close along the boundaries of the property to both provide privacy and frame public views into the grounds, open sweeps of lawn punctuated by specimen trees and massed plantings, and modest evergreen foundation plantings at the mansion. Mr. Hambley had already wisely constructed his mansion in the front center of the 1.65-acre property. The Meehan plan, which he implemented, provided an appropriate setting for the house in grounds and gardens which he and his family could enjoy while also sharing the beauty of the property with neighbors and passers-by who would admire the house from its granite-paved sidewalks along South Fulton and West Monroe Streets.

In the creation of his grounds Mr. Hambley made extensive use of granite from his quarries near the present-day town of Granite Quarry in eastern Rowan

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Hambley-Wallace House  
Rowan County, North Carolina

Section number 7 Page 15

County. The Meehan plan shows a wall across the South Fulton Street frontage. Mr. Hambley erected a low ashlar granite wall here, carried it fully down the 370-foot boundary along West Monroe Street, continued it down South Ellis Street to a third (carriage) drive immediately beside (northeast of) the stable/servants's quarters, and then along the southwest boundary. The walls step up at its corners and the path and drive openings where piers are topped by carved granite ball finials. The iron gates at the front walk and the principal drives were made by the Stewart Iron Works of Cincinnati, Ohio.

Mr. Hambley also paved the sidewalks along the South Fulton and West Monroe Streets frontages of his property with rectangular granite paving blocks. These have been preserved as has the broad granite paved walk which leads from the house down to the front gate on South Fulton Street. The granite block paving of the service court and the courtyard around the southeast front of the stable/servants's quarters likewise remains intact; however, the gravel drives have been covered with asphalt. The third major feature on the grounds which Mr. Hambley erected of granite is the group of tall standards which were placed around the rectangular perimeter of his tennis court and on which wire netting was attached. The tennis court was positioned close onto the granite wall along West Monroe Street and about midway in the depth of the block. Sixteen of the original twenty-two standards remain in place on the southeast, northeast, and southwest sides of the original court.

In the late 1930s/early 1940s the tennis court was abandoned--tennis courts had been erected at both Boyden High School and the Salisbury Country Club--and the wire netting was taken down; the former tennis court was redeveloped as a garden and sitting area. A flat brick terrace was erected in the southeast end of the former court. An oval pond, protected by an above-ground granite-capped cement wall, was created in the rear northwest half of the former court. To provide privacy the height of the wall along West Monroe Street was raised, and it was planted with ivy on both the garden and street sides. This area with its border plantings of azaleas, hydrangeas, and other flowering shrubs, together with a screening row of hemlocks and white pines, is the principal developed garden area within the 1.65-acre grounds that are all maintained as the setting of the house with massed groupings and mixed borders of both flowering and evergreen shrubs. A second important developed landscape feature on the grounds is the simple wisteria-covered pergola that is aligned on a southeast/northwest axis and effectively links the house and the service court with the stable/servants's quarters. The pergola is made up of ten Tuscan columns, aligned in pairs, that support cross bars with shaped ends.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Hambley-Wallace House  
Rowan County, North Carolina

Section number 8 Page 16

Summary

The Hambley-Wallace House, a large two-and-one-half-story granite and pumpkin-colored brick Chateausque-Style mansion on landscaped grounds in Salisbury, is important in the history of the Piedmont and the state of North Carolina for its architectural and landscape architecture significance and for its association with an individual and a family who have figured prominently in the commercial, mercantile, and business life of the region. Egbert Barry Cornwall Hambley, a British mining engineer, built the house, and his descendants occupied it until 1917; Leo Cohen and Ella Belle Cohen Wallace, members of the Wallace family of Statesville and Salisbury, acquired the house in 1927 and their descendants reside here to the present. The Hambley-Wallace House satisfies Criteria A, B, and C for listing in the National Register and possesses statewide significance in the areas of engineering, architecture, and landscape architecture. It has local significance in the area of commerce. The period of significance begins in 1901, the year in which land for the house was acquired by Mr. Hambley. The mansion was designed by Charles Christian Hook, and its construction begun by the Lazenby brothers; the period of significance ends in 1935 with the death of Leo Cohen Wallace, Sr., who acquired the house in 1927 and whose family, long prominent in the mercantile, commercial, and real estate affairs of Salisbury, have maintained it as the principal family home for seven decades.

As Brent Glass writes in "King Midas and Old Rip: The Gold Hill Mining District of North Carolina," his 1980 doctoral dissertation, "The most tangible legacy of Hambley's life and times is the gracious mansion that stands today on Fulton Street in Salisbury. When he contracted with Charles C. Hook of Charlotte to design this home, Hambley intended it both as a residence for his wife and five children but also, and more important, as a show piece to impress his neighbors and to entertain wealthy visitors considering an investment in one of his industrial or engineering projects." Egbert Barry Cornwall Hambley (1862-1906) born in Penzance, Cornwall, and educated at the Royal School of Mines in Kensington, London, came to Salisbury in 1881 to represent the interests of British investors in the mining operations centered at Gold Hill, in southeast Rowan County near its borders with Stanly and Montgomery Counties. After three years, he returned to England where he was employed by a leading engineering firm, John Taylor & Sons, and gained valuable international experience in India, Africa, Mexico, Spain, etc., which he brought back with him to Rowan County in 1887. During the next two decades, until his premature and unexpected death from typhoid fever in 1906, Hambley first supervised the local interests of British investors while turning, in the late 1890s, to direct an extraordinary hydroelectric project at the narrows of the Yadkin. Financed by George I. Whitney of Pittsburgh, the Whitney Company and its subsidiaries, set about to both create electrical power for the region and to create an industrial

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetHambley-Wallace House  
Rowan County, North CarolinaSection number 8 Page 17

complex to utilize the power and create wealth in a manner unseen in the Piedmont. Although this project would eventually prove to be a failure, a collapse sealed by Hambley's death, the dam would be completed eleven years later, in 1917, by the Aluminum Company of America, a town named Badin would represent a partial fulfillment of Hambley's dream, and a tobacco tycoon, James Buchanan Duke, through the Southern (now Duke) Power Company, would succeed on a scale Hambley anticipated but lacked the fortune and good luck to achieve.

Hambley's great mansion remained the home of his wife and children until 1917 when Mrs. Hambley sold it to John David Norwood. A decade later, in 1927, the house and grounds were acquired by Leo Cohen Wallace and his wife. Wallace (1873-1935), the son of Victor Wallace (1842-1918) of Statesville, was an astute and wealthy businessman and a leading member of an extended family with branches in Statesville and Salisbury that has figured prominently and successfully in the mercantile, commercial, and real estate affairs of both towns and the Piedmont. Wallace, Jewish and German by ancestry, remained in the Jewish faith; however, his wife converted and joined the Presbyterian Church in Salisbury where the family has continued to worship to the present. At death their bodies have been carried back to Statesville to be interred in the sacred Jewish precinct of Oakwood Cemetery. Mrs. Wallace (1885-1958), Ella Belle Cohen, maintained her residence in the house until her death and it has remained home to her eldest son Leo C. Wallace, Jr. (born 1912) and his wife Virginia Shaver (born 1916). The house, furnished lavishly in 1927, retained virtually all its furnishings from that period, and it has been handsomely maintained by the Wallaces for seventy years.

The Hambley-Wallace House satisfies Criterion C in the area of architecture and holds statewide significance as the state's most distinguished example of the Chateausque Style which followed on the construction of Biltmore, the national exemplar of the style which stands some 140 miles to the west at Asheville. Although a history of the architectural practice of Charles Christian Hook (1870-1938) remains unwritten, the Hambley-Wallace House was the costliest and most elaborate private residence designed by Hook and his partner, Frank McMurray Sawyer, and it is the only building, among those illustrated in a 1902 monograph, SOME DESIGNS BY HOOK & SAWYER[, ] ARCHITECTS[, ] CHARLOTTE, NORTH CAROLINA, that survives completely intact and well-preserved to the present. It is certainly the oldest, and among the most impressive of a series of houses erected in the opening decades of the twentieth century by North Carolina captains of business and industry, a group of distinguished residences that includes the Z. V. Taylor/James Buchanan Duke House in Charlotte, Reynolda (1914-1917), the home of Richard Joshua Reynolds (1850-1918), the Abel Caleb Lineberger House (1919-1921) in Belmont, and Graylyn (1929-1932), the home of Bowman Gray (1874-1935). The Duke and Lineberger houses were also designed by Charles Christian Hook who had a long

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Hambley-Wallace House  
Rowan County, North Carolina

Section number 8 Page 18

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and distinguished career as an architect in Charlotte from 1892 until his death in 1938.

The Hambley-Wallace House holds statewide significance in the area of landscape architecture as the (as yet) only known design in North Carolina by the firm of Thomas Meehan and Sons, the important Philadelphia firm of landscape architects which grew out of the nursery established in Germantown in 1853 by the eminent plantsman Thomas Meehan (1826-1901). The plan for the property, dated 27 February 1904 is entitled "Landscape Improvements to Property of Mr. E. B. C. Hambley (at) Salisbury, N.C." Although the parterre garden designed by the Meehan firm for the northwest corner of the grounds was not installed, the general arrangement of the grounds, borders, the drives, paths, and tennis court survive intact as does the positioning of the stable and servants's quarters.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetHambley-Wallace House  
Rowan County, North CarolinaSection number 8 Page 19Historical Background and Engineering Context

In 1881 when Egbert Barry Cornwall Hambley came to Gold Hill in Rowan County, mining operations have been carried on in the village and its outlying districts for four decades. The complicated history of these operations is discussed at length by Brent D. Glass in his 1980 doctoral dissertation, "King Midas and Old Rip: The Gold Hill Mining District of North Carolina," and in brief form in paragraphs he composed on the topic for inclusion in THE ARCHITECTURE OF ROWAN COUNTY, published in 1983. The relatively small-scaled operations of mostly private individuals in the 1840s was replaced with corporate mining operations in the 1850s by a group of New York investors who organized the Gold Hill Mining Company in 1853. Disappointment on the eve of the Civil War continued through the war and thereafter as the needs for new capital and for greater investment in machinery were required to profitably mine the gold ore. The Gold Hill Amalgamating Company of Philadelphia was one of several companies involved here in the 1870s. In the late 1870s or 1880, a British company, Gold Hill Mines, Inc., was formed and undertook mining operations here. Mr. Hambley came to Gold Hill early in 1881 as "assistant to the principal of the Gold Hill Mines" (DNCB, II , 14).<sup>1</sup>

Egbert Barry Cornwall Hambley was born in Penzance, Cornwall, on 2 May 1862 to James and Ellen Read Hambley. James Hambley (18\_\_-1880) was a civil engineer who had been involved with mining operations at international locations including South America and Africa. Aiming to follow in his father's footsteps, Hambley studied at Trevath House School in Cornwall and at the Royal School of Mines in Kensington. His father's death in 1880 ended his academic study and he began working for J. J. Truran, a businessman with broad investments. Apparently, it was while in the employ of Truran that Hambley came to Gold Hill in the winter of 1880-1881 where he remained for some three years. In 1884, Hambley returned to England and took a position with John Taylor & Sons, an important engineering company. Glass notes that "In his capacity as special engineer, Hambley was dispatched to southern India, the Gold Coast and Transvaal in Africa, Mexico, California, Spain, and Norway. During this intensive three-year period, he became acquainted with the latest techniques of mining engineering and also with the design of power facilities" (DNCB, II , 14). Mr. Hambley returned to North Carolina in 1887, again representing the interests of various British investors in North Carolina, and he would serve as a consulting engineer for these foreign investors for the next ten years. During this period he organized the Salisbury Gas and Electric Light Company and served on the boards of the Salisbury Cotton Mills, the Davis and Wiley Bank, and the Yadkin Railroad Company.

Business was not the only incentive for Hambley's return to the United States and to Rowan County early in 1887. On 3 February 1887 the Reverend Samuel Rothrock, a Lutheran minister, officiated at the marriage ceremony for his

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetHambley-Wallace House  
Rowan County, North CarolinaSection number 8 Page 20

niece, Charlotte Clarke "Lottie" Coleman (1862-1947), and Mr. Hambley. Miss Coleman was the only child of Dr. Littleton William Coleman (1824-1901), a grandson of Governor William Hawkins (1777-1819), and Jane Arey (1831-1910). She grew up at the Coleman farm, near Rockwell, in east Rowan County. During their early married years, the Hambleys either lived with Dr. and Mrs. Coleman or in the countryside between Rockwell and Gold Hill. The couple was the parents of six children: Littleton Coleman Fleming Hambley (1887-1976); Gilbert Foster Hambley (1889-1966); an unnamed infant son (1891); William Hawkins Hambley (1894-1972); James Young Hambley (1896-1962); and Charlotte Isabel Hambley (1898-1967).

Hambley's travels to many parts of the world in the 1880s had provided experience and a knowledge of industrialization that he sought to capitalize upon in the Piedmont. In the mid 1890s Hambley set about implementing a vast project that had at its core, the impoundment of the Yadkin River and the creation of a hydroelectric dam that would provide electrical power to the towns of the central Piedmont and to a new industrial community. If successful, Hambley's project would have become the second such project in North Carolina, following on the hydroelectric plant created by the Fries Power and Manufacturing Company at Idols on the Yadkin River between Forsyth and Davie Counties. In 1899 Mr. Hambley organized the North Carolina Power Company with capital stock of \$5 million and \$2.5 million bonds. That same year, Hambley gained the support of George I. Whitney, a Pittsburgh financier, partner of Andrew W. Mellon, and a director of Mellon's Union Transfer and Trust Company. Whitney purchased a controlling interest in Hambley's company and formed the Whitney Development Company. Hambley, in turn, became general manager of the Whitney Company's operations in North Carolina which included the Whitney Reduction Works.

The reduction works in the Gold Hill mining district was only part of the Whitney Company's bold and far-reaching plan for resource development in the central Piedmont, a plan which included promotion of mining, manufacturing, real estate, and utilities. In addition to the Whitney Reduction Works, the company created other wholly-owned and operated subsidiary enterprises including the Rowan Granite Works at what became Granite Quarry, the Barringer Gold Mining Company . . . , the Yadkin Land Company, the Yadkin River Electric Power Company, the Yadkin Mines Consolidated Company, and the Virginia Copper and Land Company. These companies were to operate independently and also to serve as springboards for the creation of new manufacturing and power outlets throughout the region.

The pivotal element in the Whitney Company's plan was the hydroelectric power dam at the Narrows of the Yadkin. Although the dam went through several design phases, the final blueprint called for a granite structure

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Hambley-Wallace House  
Rowan County, North Carolina

Section number 8 Page 21

35 feet high and 1,100 feet long, designed to create 27,000 horsepower. . . . The company constructed a spur line from the dam site to New London, to its quarry in Rowan County, and to its mines in Cabarrus County near Gold Hill. Hundreds of workers, including miners from Gold Hill and Sicilian masons, arrived to build the dam out of huge granite blocks and company engineers laid out streets and boulevards for what was to become the model manufacturing town of Whitney located at the construction site. The company had purchased nearly 30,000 acres in Rowan, Cabarrus, Stanly, Davidson, and Montgomery Counties ("King Midas and Old Rip," 293-294).

The contract for the dam and a companion canal was let to D. A. Gillespie & Company of New York for \$1,700,000 with work to be completed within two years, by 1 January 1907. The SALISBURY EVENING POST of 10 January 1905 described it as "Probably the largest single contract ever let in North Carolina."

As E. B. C. Hambley was moving forward with the plans and projects outlined above, he also went about the creation of the mansion and its grounds in Salisbury that, unlike the failed projects of the Whitney Company, would survive as the monument to his genius and the reminder of his early, unsuccessful role in the industrialization of the South. His decision to build an imposing residence in Salisbury, the seat of Rowan County, was a very logical one given the city's prominence on the main line of the Southern Railroad and the recent construction of the large railroad repair shops at Spencer. His choice of a site for the house and the selection of an architect to design it were made in the first half of 1901. On 7 June 1901 Mr. Hambley acquired lots #11 and #12 of the Moses L. Holmes estate, facing on Fulton Street, from Mr. L. Bean and wife Mary A. Bean, and J. M. Maupin and wife Lillie W. Maupin, and W. C. Maupin and wife Hattie G. Maupin, respectively (Rowan County Deeds: Book 92, pp. 82-85). These purchases gave Mr. Hambley the ownership of the north half of a city block being a large rectangular lot with a 200-foot frontage on Fulton Street and extending west for 370 feet along Monroe Street to Ellis Street where its boundary carried for 200 feet parallel with Fulton Street.

Whether Mr. Hambley commissioned the design of the house prior to securing the lot, and with the expectation of doing so, or afterward is not known. Whatever the case, Charles Christian Hook probably completed the design of the house and the working drawings over the summer of 1901. On 17 October 1901 the SALISBURY DAILY SUN announced the impending construction of the house under the headline, "Big Contract Let."

Capt. E. B. C. Hambley has let the contract for his residence which Architect Hook says will be one of the finest in North Carolina.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Hambley-Wallace House  
Rowan County, North Carolina

Section number 8 Page 22

Mr. Hook and Contractor Lazenby went down to Gold Hill yesterday to see Mr. Hambley and the matter of awarding the contract was decided, Lazenby Bros. being the successful bidders. These gentlemen have been among the most successful contractors in North Carolina and the fact that they win out over all other competitors is a credit to them.

Capt. Hambley's residence will be built on West Fulton street and will contain about 20 rooms. It will require a year to build it and will cost about \$30,000.

Six months later, on 8 April 1902, the NEWS AND OBSERVER of Raleigh carried an article on the construction of the house together with a print of the presentation drawing which appeared that same year in SOME DESIGNS BY HOOK & SAWYER[,] ARCHITECTS[,] CHARLOTTE, NORTH CAROLINA. The article was reprinted in the SALISBURY DAILY SUN on 12 April 1902.

The new residence of Mr. E. B. C. Hambley, now in course of construction in Salisbury, N. C., is illustrated in this issue of the News and Observer. This beautiful mansion is to be one of the handsomest residences in the South and will be fitted and equipped with every comfort and convenience.

Hook & Sawyer, of Charlotte, N. C., are the architects and rank high in their profession. This firm has a superintendent on all of their important work whose duty it is to see that the plans are being carefully followed by the contractor.

The Hambley house will contain twenty rooms. On the first floor will be the reception hall, 20 x 35 feet, with tiled floor and finished in Austrian oak. Adjoining the reception hall is the drawing room, library, dining room, finished respectively in birdseye maple, mahogany and Flemish oak. The dining room will have a mosaic tiled floor, and adjoining this room will be a loggia to be used for a summer dining room.

On the second floor will be eight bed rooms with dressing rooms and baths ensuite. The third floor will also have bed rooms, and a large ball or billard room 30 feet square. The entire porch and terrace surrounding the house is to have floors of tile. The exterior will be built of Rowan granite on the first story and delicate pink brick studded with granite on the second story.

The house will have interior telephone service, hot water heating plant, complete electric equipment and every other convenience to make it a model of perfection in residential architecture.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Hambley-Wallace House  
Rowan County, North Carolina

Section number 8 Page 23

The general style of the house is of French architecture and the architects have given every detail very careful consideration.

When completed it will be one of the finest specimens of architecture in the South.

The Lazenby brothers, Alfred Ross Lazenby (1867-1943) and H. Lee Lazenby (187\_-1944), completed the house in the summer of 1903. Mr. Hambley, his wife, and their five children moved into their new "French" mansion on 3 July. It had required over a year and a half to build, and it is believed to have cost about \$50,000. The house's upper elevations were sheathed in a soft pumpkin-colored brick rather than the "delicate pink brick" noted in the 1902 newspaper article. Within months of moving into the house Mr. Hambley commissioned the firm of Thomas Meehan and Sons, Inc., of Philadelphia to design the grounds of his new mansion. Their plan, entitled "Landscape Improvements to Property of Mr. E. B. C. Hambley," is dated 27 February 1904. The Meehan firm laid out the entrance and service drives, the foot paths, positioned a tennis court parallel with Monroe Street, placed the stable and its court in the rear west corner of the lot, and devised a parterre garden in the rear north corner, at the intersection of Monroe and Ellis Streets.

With his family settled comfortably in their new home and work being undertaken on its grounds, Hambley was moving forward with the arrangements for the hydroelectric dam on the Yadkin River. The contract for the dam was let in January 1905 with completion anticipated within two years. The promise and optimism signified by Mr. Hambley's new house and the work undertaken at the Narrows of the Yadkin in 1905 turned to disappointment and utter misfortune in 1906. As Dr. Glass writes, the first omen of the ill luck that would beset and ultimately (by 1910) destroy the Whitney Company came in the summer of 1904.

The first setbacks for the company came in the mines at the Gold Hill district. An accident at the Barringer mine in the summer of 1904 left eight men dead and the company in debt to families and creditors. The Barringer, the first of North Carolina's deep mines, never reopened. By 1905 the Whitney properties in Cabarrus County, the old McMacklin and Isehour mines, were likewise filled with water. At the dam construction site along the Yadkin, outbreaks of typhoid severely depleted the labor force each summer. Captain Hambley himself contracted typhoid in the summer of 1906, and after a prolonged illness he died on August 13 at the age of forty-four. ("King Midas and Old Rip," p. 295.)

Mr. Hambley died at the mansion he had enjoyed for just over three years, and on a death bed attended by his family and two close friends, former United States Congressman John Steele Henderson and Archibald Henderson Boyden, the

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Hambley-Wallace House  
Rowan County, North Carolina

Section number 8 Page 24

mayor of Salisbury. Mr. Henderson was the author of a long obituary published in the SALISBURY EVENING POST in the afternoon of the 13th; it was accompanied by a portrait of the deceased and a photograph of the house "where his death occurred." The newspaper also carried a lead editorial which saluted his character and his service to the region. In an editorial published in the CHARLOTTE OBSERVER on 14 August 1906, Daniel A. Tompkins wrote that "Few men have done more for (North Carolina) in a material way, and his value to it and the extent of the loss it has sustained in his death are beyond estimate." The OBSERVER's coverage reflected the wide lament Mr. Hambley's death occasioned, a fact commented upon by the SALISBURY EVENING POST on 15 August.

The comments of the North Carolina press upon the life and death of Capt. E. B. C. Hambley show that his service to the South was appreciated throughout the length and breadth of the State. North Carolina is poorer by a great deal when it loses such men.

An account of Mr. Hambley's funeral appeared in the SALISBURY EVENING POST on 16 August 1906.

The funeral services over the remains of Capt. E. B. C. Hambley were held yesterday afternoon from the residence on South Fulton street, the Rev. F. J. Murdoch, D.D., officiating.

The yard of and streets surrounding the Hambley home were thronged with friends of the Hambley family among the out-of-town guests being F. L. Stephenson, and H. W. L. Hyde, of Pittsburg, treasurer and secretary of the Whitney company, and Gen. Julian S. Carr, C. M. Allen and Robt. Gillespie. The floral offerings were numerous and most beautiful. The Elks attended the funeral in a body. A special choir rendered the music. At half past five the funeral procession moved to Chestnut Hill cemetery, where burial took place.

Mr. Hambley was buried in the Coleman family plot, established in December 1901 with the death of Dr. Littleton William Coleman, his father-in-law. While Coleman's granite grave marker was impressive that of Mr. Hambley was even more so. Charlotte Clarke "Lottie" Coleman Hambley, a widow at the age of forty-three with five children ranging in age from eight years to eighteen, remained in the South Fulton Street house until 1917 when she moved to Lexington, North Carolina, where she died thirty years later on 30 March 1947. As events proved only one of his children remained in Salisbury; William Hawkins Hambley (1894-1972) became a cotton broker and established a residence on Mitchell Avenue there.

On 15 October 1917, Mrs. Hambley sold the house and its grounds at 508 South Fulton Street to John David Norwood (1876-1948), a prominent Salisbury

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetHambley-Wallace House  
Rowan County, North CarolinaSection number 8 Page 25

businessman. Norwood's ownership of the house was relatively brief; in the early 1920s he became financially overextended. To satisfy one of his creditors, the Commercial National Bank of Washington, D.C., the house was put up for auction at the Rowan County Court House on 6 August 1923. Mrs. Norwood was the highest bidder at \$38,000 and, thereby, retained possession of the house; a deed of the same date conveyed ownership of the house to Mary McCanless Norwood (Rowan County Deeds: Book 168, p. 323). As events proved the Norwoods' loss of the house was simply delayed; Mrs. Norwood had apparently purchased the house with borrowed money and placed a mortgage on the house with Thomas J. Finch of Davidson County. By the spring of 1927 she was in default on the mortgage and Mr. Finch put the house up for sale at auction on 26 March 1927. Leo Cohen Wallace and his wife, Ella Belle Cohen Wallace, were the highest bidders at \$55,500. Mr. Hambley's former house and grounds were conveyed to the Wallaces on 20 April 1927 (Rowan County Deeds: Book 199, p. 103). The Wallaces's purchase of the house may have been a foregone conclusion. Earlier, on 9 March 1927, the Wallaces had purchased the homestead exemption ("Middle bed room, Southeast side of house, with bath attached, on second floor of dwelling house"), granted by the court to Mrs. Norwood and which she, in turn, had sold to her brother Walter Franklin McCanless (Rowan County Deeds: Book 191, p. 351). The house remains the home of Leo C. Wallace, Jr., and his wife Virginia Shaver Wallace.

Leo Cohen Wallace (1873-1935) was a member of the Wallace family of Statesville and Salisbury who had large real estate and commercial interests in both cities. Mr. Wallace was born on 11 April 1873 in Salisbury to Victor Wallace and his wife Fannie Cohen. Victor Wallace (1842-1918) followed in the footsteps of his older brothers, Isaac and David Wallace, who emigrated from Hesse-Darmstadt to the United States. Isaac Wallace (1828-1902), the eldest of the three, came to Statesville by 1859 and established himself as a merchant. David Wallace (1832-1899) came to America in 1851 and lived in Augusta, Georgia, and South Carolina, before coming to Statesville in 1861 when he joined his brother Isaac's firm. Victor Wallace (1842-1918), also born in Neunkirschen, Germany, came to the United States, to Charleston, South Carolina, in 1858/1859; he served in the Confederate army and located briefly in Newton, North Carolina, before coming to Salisbury in 1867.<sup>2</sup>

Victor Wallace established himself as a merchant in Salisbury and his business flourished. He established V. Wallace & Sons, a wholesale dry goods house, which eventually became one of the largest such concerns in North Carolina and had its own "Victor" brand. About 1900, the company built a handsome three-story brick store at 127-129 South Main Street as well as a second three-story brick annex around the corner at 120-124 East Fisher Street; both buildings stand to the present. After graduating from Davidson College, Leo Cohen Wallace joined his father in business as did his younger brother Jacob Victor Wallace (1876-1933). The brothers also opened a men's clothing store

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Hambley-Wallace House  
Rowan County, North Carolina

Section number 8 Page 26

which they continued into the early 1920s. In 1927, the year Leo Cohen Wallace purchased the Hambley house, the brothers liquidated the wholesale business and focused their energies on managing and developing their extensive real estate holdings which they had initiated in a spectacular way in 1915 with the purchase of the Grubb Building, Salisbury's only "sky scraper."

Mr. Wallace had married Ella Belle Cohen, the daughter of Charles and Flora Cohen and a native of Petersburg, Virginia, in 1908. The couple became the parents of three children: Fannie Claire Wallace Israel (1910-1986); Leo C. Wallace, Jr. (born 1912); and Charles Cohen Wallace (1915-1979). Mr. Wallace grew up in the family house at 402 South Main Street. In 1912, he built a substantial two-story stucco-covered Mission-Style brick house at 301 West Fisher Street where the family was living when he bought this house. As his obituary would later note, Mr. Wallace furnished his new house in a luxurious manner buying handsome Georgian Revival and other period furniture from the finest firms in Grand Rapids including the Robert W. Irwin Company and The Nahon Company. (This furniture remains in the house, including the complete suite of the dining room, in the positions it was placed seventy years ago.)

Like his predecessors, Mr. Hambley and Mr. Norwood, Mr. Wallace was not destined to enjoy his house for very long. The funeral for his brother Jacob Victor Wallace had been held at the house in April 1933, and death would visit the family again before two years had passed. Leo Cohen Wallace died here on 6 February 1935 at the age of sixty-three years. The SALISBURY EVENING POST reported his death in that afternoon's edition and described him as "Salisbury's largest real estate owner and throughout his life one of the most influential and successful citizens here." His obituary continued describing his remarkable enterprise as a businessman. His funeral, like that of Mr. Hambley, was held from the house on Friday morning, 8 February; the ceremonies were performed by Dr. Ed Kalisch of Richmond, Virginia, and Dr. Marshall Woodson, pastor of the First Presbyterian Church in Salisbury. Unlike other prominent Jewish families in North Carolina, the Wallaces had developed an affinity with the Presbyterian Church rather than the Episcopal Church, all the while retaining important ties to their Jewish heritage. Mr. Wallace's body was carried to Statesville and interred in the family plot in the Jewish section of Oakwood Cemetery.

Mrs. Wallace survived her husband by twenty-three years and continued to reside in the Hambley-Wallace House while also maintaining a summer home in Myrtle Beach, South Carolina. Active in various social and civic groups prior to Mr. Wallace's death, she gave ever more generously of her time and fortune in the years afterward. Recognized in her lifetime and afterward for her contributions to various associations and causes, she is particularly remembered for her work for the YMCA, YWCA, the Red Cross, and the English Speaking Union. Ella Belle Cohen Wallace died on Christmas day 1958. The

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetHambley-Wallace House  
Rowan County, North CarolinaSection number 8 Page 27

funeral was held in the Romanesque Revival-style First Presbyterian Church, located five blocks from her home at the corner of South Jackson and West Innes Streets. Following a long family tradition, her body was taken to Statesville for burial in Oakwood Cemetery.

Given the scale and luxury of the Hambley-Wallace House, she had made arrangements for the disposition of the house well in advance of her death. Following his marriage in 1941, Leo C. Wallace, Jr., and his wife Sudie Virginia Shaver (born 1916), had made their home here with the senior Mrs. Wallace. On 29 May 1951 Ella Cohen Wallace conveyed the Hambley-Wallace House and its grounds to her eldest son Leo Cohen Wallace, Jr., and his wife (Rowan County Deeds: Book 348, p. 417). In her deed of gift she specifically mentioned the inclusion of the hall, living room, and dining room rugs. In her will she left the furnishings of the Hambley-Wallace House, except for silver, china, etc., to her eldest son and his wife who had lived here with her since 1941. Mr. and Mrs. Wallace are the parents of three children who grew up in the Hambley-Wallace House: Leo Cohen Wallace III (born 1942); Suzanne Ella Wallace Casey (born 1945); and Robert Victor Wallace (born 1952). Mr. and Mrs. Wallace continued to reside here in the house that became a landmark upon its completion in 1903 and has been home to the Wallace family for seventy years.

The images of the house published in 1902 in newspapers were the first that drew public recognition to the house. In the mid 1900s Theo Buerbaum, the proprietor of Buerbaum's Bookstore in Salisbury, published a postal card of the house identifying it as the "Residence of E. B. C. Hambley, Vice-President Whitney Co., Salisbury, N. C." A few years later it was one of seven houses pictured on a postal card noted as "A Group of Beautiful Homes, Salisbury, N. C." On 4 October 1975, when the Historic Salisbury Foundation held its first historic house tour, an annual event now celebrated as Octobertour, the Hambley-Wallace House was opened to the public together with nine other Salisbury residences. It has been reopened for these tours in 1979, 1983, and 1989. The grounds were opened for the 1977 tour.

Architecture and Landscape Architecture Significance

The Hambley-Wallace House, a handsome Chateausque-Style granite and ~~pumpkin-colored~~ brick house designed by Charlotte architect Charles Christian Hook in 1901, erected by the Lazenby Brothers construction company between 1901 and 1903, and occupying grounds designed by Thomas Meehan and Sons of Philadelphia in 1904, is a property of statewide significance in the areas of architecture and landscape architecture. Designed and built for the British-born mining engineer Egbert Barry Cornwall Hambley, the house was heralded from its first days, when on 8 April 1902 the NEWS AND OBSERVER of Raleigh carried an account

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Hambley-Wallace House  
Rowan County, North Carolina

Section number 8 Page 28

of its construction in a special "Progress Edition." Because of Hambley's prominence in the Piedmont, the house became a landmark and its remarkable appearance and stylishness have kept it in the public eye to the present. In 1984 the Hambley-Wallace House and Biltmore, the "ultimate Chateausque landmark," were two of ten examples of the Chateausque Style illustrated in A FIELD GUIDE TO AMERICAN HOUSES (p. 377) by Virginia and Lee McAlester. More recently, in 1990, the house was illustrated and discussed in NORTH CAROLINA ARCHITECTURE (pp. 423-424).

When Egbert Barry Cornwall Hambley undertook to build this house, he had two purposes in mind. One goal was to provide a new and stylish home for his family which included five children. However, his larger overriding objective was to erect a large, handsome house that would impress potential investors in his proposed industrial and hydroelectric projects in the Piedmont and where he could entertain them in a manner that bespoke his intelligence, success, and affluence. He was successful in both pursuits, creating a mansion that reflected his ambitions for the North Carolina Piedmont and a house which remains one of the most distinguished private residences of its period in North Carolina.

The circumstances by which he commissioned the design of the house from Charles Christian Hook remain obscure. Mr. Hook was born in Wheeling, West Virginia on 18 February 1870, and he was graduated from Washington University in 1890. He came to Charlotte, at the request of Dr. Alexander Graham, late in 1890 and began teaching manual training and mechanical drawing in the Charlotte school system in January 1891. Mr. Hook opened his architectural office in 1892 and was a leader in the profession in Charlotte until his death in 1938. His obituary states that he formed the partnership of Hook & Sawyer in 1902 with Frank McMurray Sawyer and dissolved it some five years later. This chronology presents a problem, given the fact that in 1902 he published a monograph, SOME DESIGNS BY HOOK & SAWYER[, ] ARCHITECTS[, ] CHARLOTTE, NORTH CAROLINA in which numerous residences and institutional buildings, most of which were illustrated by black and white photographs and had been standing for some time, were all identified as designs by "Hook & Sawyer." Whether, in fact, the firm was formed well before 1902 and the pictured buildings reflect the work of the partnership, or were the principal work of Mr. Hook, who took on Mr. Sawyer as a partner (in 1902), published the monograph to launch the partnership, and in its pages shared the designs of the past decade with his new partner for business reasons is not known. However, given the character of the architectural profession in that period in North Carolina, the likelihood of anyone freely sharing the authority for the design of important buildings, even with a new but respected partner, seems remote. The probability is that Mr. Hook and Mr. Sawyer had formed their professional association prior to 1902 and the buildings illustrated in the monograph are partially, at least, a collaborative effort and reflect the sophisticated work of the firm that justified the commission of this important house.<sup>3</sup>

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetHambley-Wallace House  
Rowan County, North CarolinaSection number 8 Page 29

Most of the buildings illustrated in the monograph reflect the popularity of the Classical and Colonial Revival styles in the decades at the turn of the century and Mr. Hook's/the firm's skillful exercises in a range of buildings. Residences designed for J. L. Villalonga, M. D. McNeill, and W. L. Alexander are large impressive Colonial Revival-style houses while the Spray Inn, the P. M. Thompson, and A. V. Harrill dwellings, as well as Mr. Hook's own house, indicate an attractive synthesis of the Shingle and Colonial Revival styles with their shingle-clad gambrel-roof elevations. A pronounced eclecticism appears in the houses designed for George A. Howell and Walter Brem, and Mr. Sawyer's residence which is in the manner of an English Regency villa. Commercial and institutional buildings illustrated in the monograph, including the Sanders Building in Charlotte, the Greensboro Loan & Trust Company's home office in Greensboro, the Southern Conservatory of Music in Durham, and Shearer Hall and the Martin Chemical Laboratory at Davidson College, are free interpretations of the Classical Revival style. All of these commissions are studied and impressive buildings of their period and, no doubt, recommended their architects to Mr. Hambley.

The Hambley-Wallace House, however, represents a level of sophistication, elegance, and competence in a style little-afforded to architects of the era, and it demonstrates talents previously unexamined on this scale in the work of Mr. Hook and his firm. The design of the house clearly draws on the precedent of Biltmore, the fabulous French chateau erected by George Washington Vanderbilt outside Asheville, North Carolina, to the design of Richard Morris Hunt. Vanderbilt occupied the vast mansion in 1895; however, work continued on Biltmore and its extensive grounds and support facilities for many years. After Biltmore, the Hambley-Wallace House is the finest surviving example of the Chateausque Style in North Carolina; an important part of its significance must also be attributed to the remarkable degree of integrity and the high state of preservation in which the house has been maintained, and continues to be, by the Wallace family.

The Hambley-Wallace House was designed at the end of the first decade of Mr. Hook's architectural practice in Charlotte, and it remains an important building from that period and from his long career which spanned forty-six years from 1892 to 1938. About 1912 Mr. Hook formed a partnership with Willard G. Rogers which lasted only until 1916. In 1924 Mr. Hook formed a partnership with his son Walter W. Hook (190\_-1963) which continued into the late twentieth century as Freeman-White and Associates. Charles Christian Hook, either in one of the above partnerships or alone, enjoyed a large practice and produced many distinguished buildings; residential and institutional work dominated his career. He designed dozens of houses for Charlotte's Dilworth and Myers Park suburbs and for clients in other North

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetHambley-Wallace House  
Rowan County, North CarolinaSection number 8 Page 30

Carolina towns and cities, including the lavish mansion of Abel Caleb Lineberger in Belmont. Mr. Hook produced academic or residential buildings for the campuses of the University of North Carolina at Chapel Hill and Trinity College (now Duke University) at Durham and state facilities in Raleigh and Morganton. Charles Christian Hook died on 17 September 1938 in a fall from a twelfth-story window of the Commercial National Bank Building in Charlotte. Funeral services were held at his home, 423 East Morehead Street, and his body was interred in Elmwood Cemetery in Charlotte.

\* \* \* \* \*

While Mr. Hambley's employment of Charles Christian Hook as the architect of his new mansion can be appreciated within the context of a certain recognition he had gained as a successful designer of buildings for Charlotte and other Piedmont clients, the same rationale does not apply to Mr. Hambley's choice of a landscape architect. However, in 1903/1904 when he considered engaging the services of a professional designer for the arrangement of the grounds of his new house, there was no professional landscape architect resident in the state of North Carolina. Frederick Law Olmsted had worked for George Washington Vanderbilt at Biltmore, beginning in 1888, and he continued to be involved with the development of the estate until effectively retiring in 1895. Thereafter, Olmsted's firm continued to work for Mr. Vanderbilt on the estate and at Biltmore Village. The other landscape architect then working in North Carolina was Warren H. Manning who had been with the Olmsted firm when it designed Pinehurst for James W. Tufts in 1895. Later in the 1890s when Mr. Manning established his own firm, he carried the Pinehurst project with him, with the Olmsted brothers's blessing, and continued to be associated with the resort until his death in 1938. Given the scale of operations at both Biltmore and Pinehurst, it might have been difficult to lure either the Olmsteds or Mr. Manning to Salisbury for this project. Mr. Hambley might also have engaged the services of the Lindley nursery company in nearby Greensboro or another of the Southern nurseries which undertook design work in conjunction with their principal horticultural efforts. Instead, Mr. Hambley turned to the old, distinguished firm of Thomas Meehan and Sons of Philadelphia.

Thomas Meehan (1826-1901), the founder of the firm, was born in London; he was the son of gardener Edmond Meehan, under whom he studied botany and gardening. In the early 1840s he was employed with Dr. W. Arnold Bromfield's plant collecting study on the Isle of Wight. In 1845 Mr. Meehan began study at the botanical gardens at Kew. Two years later, in 1847, Mr. Meehan came to the United States, upon the request of Robert Buist, and tended Buist's well-known gardens at Rosedale. Subsequently, Mr. Meehan supervised the Bartram garden near Philadelphia before undertaking to establish his own nursery in 1853 at Germantown. In 1859 Mr. Meehan became editor of the

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Hambley-Wallace House  
Rowan County, North Carolina

Section number 8 Page 31

GARDENER'S MONTHLY and remained as editor until it ceased publication in 1887. In 1891 he started his own gardening magazine, MEEHAN'S MONTHLY, which was published into 1902, not long after his death on 19 November 1901. In the later decades of the nineteenth century, Mr. Meehan had taken the three younger of his four sons into business with him and they continued the firm after his death; the sons were Thomas B. Meehan, J. Franklin Meehan, and S. Mendelssohn Meehan.<sup>4</sup>

The drawing entitled "Landscape Improvements to Property of Mr. E. B. C. Hambley (at) Salisbury, N.C." is dated 27 February 1904. The firm identified itself as "Landscape Architects"; the title block gives their office as being at Mount Airy, Philadelphia. The drawing includes the entire extent of the half-block lot on South Fulton Street on which the house had only recently been completed. The firm laid out the principal carriage drive, entering the grounds from the corner of Fulton and Monroe Streets, which continues to be the principal drive to this day, the service drive and turn-around on the south side of the house, paths, the tennis court, and a symmetrical parterre at the rear of the lot. The edges of the lot are planted with shrub (and flower?) borders which are identified only by numbers on the plan: the identification key is lost. The plan was implemented as designed and survives intact except for the repositioning of the estate exit from the middle of Monroe Street to the lot's northwest corner and the junction of Monroe and Ellis Streets, the slight repositioning of the tennis court forward to the area proposed for the above-mentioned Monroe Street exit, and the elimination of the parterre garden whose site was taken up by the northwest corner estate exit and the enlargement of the stable court to include staff quarters.

The work of Thomas Meehan and Sons, Inc. at the Hambley House in 1904 is the only known instance of its employment in North Carolina; however, it is possible that other projects await discovery. Whatever the case, this project is important as a representation of their work in North Carolina and as a precedent for the later, larger practice of North Carolinians who turned to Philadelphia for landscape architects, in the 1910s and afterwards, including Thomas Warren Sears who worked for Richard Joshua Reynolds at Reynolda and for other clients from 1915 until 1951. The Hambley-Wallace House and the design of its grounds by a prominent Philadelphia firm of Thomas Meehan and Sons, Inc., while a small project, is also associated with the emerging patronage of landscape architects in North Carolina in the years at the turn of the century. Within a few years after the Meehan firm's work here, the Olmsted Brothers firm and John Nolen would both complete major residential development plans for Charlotte clients. Later, in 1915, Thomas Warren Sears (1880-1966) and Earle Sumner Draper (1893-1994) would both undertake professional work in North Carolina including many estate and small-scale private gardens of which this Meehan project, of 1904, is the antecedent in the history of landscape architecture in North Carolina.

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Hambley-Wallace House  
Rowan County, North Carolina

Section number 8 Page 32

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Endnotes

1. The principal biographical source on Egbert Barry Cornwall Hambley is the entry in Volume II of the DICTIONARY OF NORTH CAROLINA BIOGRAPHY which was written by Brent D. Glass. That entry, the text of his doctoral dissertation, and Mr. Hambley's obituary, published in the SALISBURY EVENING POST on 13 August 1906 were used in the preparation of this nomination; those sources and others are listed in the bibliography. Additional information on Mr. Hambley, his wife, and their descendants was obtained from PALATINE PROGENY by Harriet Arey Davidson.
2. The principal sources of biographical information on members of the Wallace family used in this nomination are the obituaries listed in the bibliography. Mrs. Sudie Virginia Shaver Wallace made copies of some of these available to this author together with material on the 1927 furnishing of the house. She also provided additional biographical information on 2 July 1997. This author visited the Jewish section of Oakwood Cemetery in Statesville and copied information from gravestone inscriptions for use in this nomination.
3. The principal biographical sources on the life and career of Charles Christian Hook are the death notice in the CHARLOTTE NEWS of 17 September 1938 and his obituary published in the CHARLOTTE NEWS on 18 September 1938.
4. Biographical information on Thomas Meehan is taken from THE NATIONAL CYCLOPAEDIA OF AMERICAN BIOGRAPHY, VOLUME XI, pp. 220-221.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Hambley-Wallace House  
Rowan County, North Carolina

Section number   9   Page   33  

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United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Hambley-Wallace House  
Rowan County, North Carolina

Section number 9 Page 34

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United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Hambley-Wallace House  
Rowan County, North Carolina

Section number 10 Page 35

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10. GEOGRAPHICAL DATA

Verbal Boundary Description: The nominated property comprises parcel #296 on Salisbury (Rowan County) Township Tax Map #9. The dimensions of the lot cited on the map are 200 feet by 400 feet; however, the 400 feet citation is incorrect when measured to scale and compared with the deeds from 1901 through 1951. The northeast boundary along West Monroe Street is actually 370 feet and the southwest boundary is 350 feet.

Boundary Justification: The boundaries of the nominated property are the boundaries of the two adjoining parcels acquired on 7 June 1901 by Egbert Barry Cornwall Hambley as the site of his new house. This rectangular tract and its boundaries have remained intact as the setting and grounds of the house to the present, and are described in the deeds from 1901 through 1951 when Ella Belle Cohen Wallace conveyed the property to the present owners.

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Hambley-Wallace House  
Rowan County, North Carolina

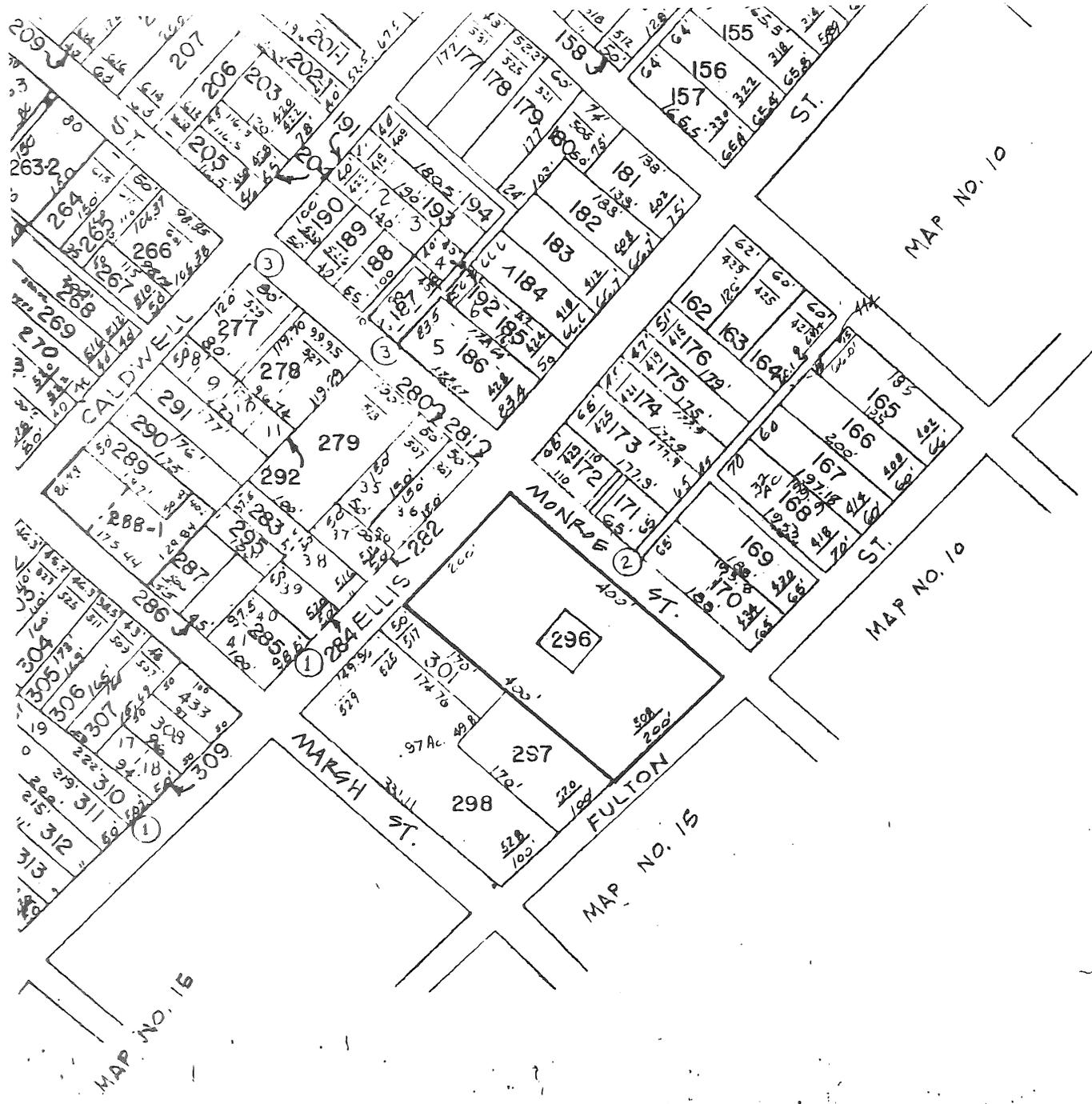
Photographs  
Section number \_\_\_\_\_ Page 36

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Schedule of Photographs

The following information applies to all of the photographs submitted with this nomination.

1. Name of Property: Hambley-Wallace House
2. Location: Rowan County, North Carolina
3. Name of photographer: Davyd Foard Hood
4. Date of photographs: 8-9 November 1996
5. Location of original negatives: North Carolina Division of Archives and History  
109 East Jones Street  
Raleigh, NC 27601-2807
6. Description of views:
  - A. Overall view, looking west.
  - B. Grounds view with stone wall on South Fulton Street, looking north.
  - C. Facade detail, looking north.
  - D. Northeast side elevation, looking west.
  - E. Grounds with tennis court standards, looking north.
  - F. Front corner tower and southwest side elevation, looking east.
  - G. Main staircase, looking west.
  - H. View from entrance hall into parlor, looking northeast.
  - I. Northwest wall in dining room, looking north.
  - J. Northeast wall of front east bedroom, looking north/northeast.
  - K. Attic bathroom, looking east.
  - L. Stable/servants's quarters, looking east.



Hambley-Wallace House  
 Salisbury, Rowan County  
 North Carolina

178-721

CITY	TWP	MAP NO.
SALISBURY	SALISBURY	9
ROWAN COUNTY, N.C.		
MUNICIPAL ASSOCIATES		
ST. PETERSBURG, FLORIDA		
SCALE: 1" = 200'		



