

NATIONAL REGISTER OF HISTORIC PLACES

Julius Clegg Hall House and Grounds

Albemarle, Stanly County, ST0603, Listed 4/22/2021

Nomination by Davyd Foard Hood

Photographs by Davyd Foard Hood, February and March 2019



East front elevation, looking west from North Second Street.



Grounds, landscape view, looking north/northwest with Hall House
(and 407 North Second Street), retaining and boundary walls, and pergola

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: Hall, Julius Clegg, House and Grounds

Other names/site number: N/A

Name of related multiple property listing: N/A

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

2. Location

Street & number: 343 North Second Street

City or town: Abemarle

State: NC

County: Stanly

Not For Publication: ☐ N/A

Vicinity: ☐ N/A

3. State/Federal Agency Certification

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

I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national X statewide local

Applicable National Register Criteria:

 A B X C D



, Deputy SHPO

3/12/2021

Signature of certifying official/Title:

Date

North Carolina Department of Natural and Cultural Resources

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official:

Date

Title :

**State or Federal agency/bureau
or Tribal Government**

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4. National Park Service Certification

I hereby certify that this property is:

- ☐ entered in the National Register
☐ determined eligible for the National Register
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

☒

Public – Local

☐

Public – State

☐

Public – Federal

☐

Category of Property

(Check only **one** box.)

Building(s)

☒

District

☐

Site

☐

Structure

☐

Object

☐

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>0</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>1</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>4</u>	<u>0</u>	Total

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

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC / single dwelling

DOMESTIC / secondary structure

Current Functions

(Enter categories from instructions.)

WORK IN PROGRESS

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS / Colonial Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Foundation: Brick

Walls: Brick

Roof: Asphalt

Other: Wood, Concrete

Narrative Description

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

Summary Paragraph

Overview

The Julius Clegg Hall House and Grounds are located at 343 North Second Street, on a principal residential avenue in Albemarle, the county seat of Stanly County. Facing east, the Hall House stands almost four blocks north of the crossing of Second and Main streets at the center of the large Piedmont town. The iconic Colonial Revival-style brick house, with a symmetrical three-bay, two-story-with-attic main block, a classically detailed entrance porch and modillion-block cornice, a one-story, south gable-end sun porch/parlor, and a one-story-with-attic rear ell, was designed in late 1911 or early 1912 by Louis Humbert Asbury, a talented, prolific Charlotte-based architect, and constructed in 1912-1913 (by attribution) by Locke Anderson Moody, a prominent Albemarle builder. In 1923 Louis H. Asbury designed the complementing brick garage. The impressive surviving hardscape of the gardens and grounds and remaining historic plant materials reflect the work of William Hooton Richie, a Philadelphia landscape architect, dating to 1913-1914, and that of Earle Sumner Draper, the Charlotte-based landscape

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architect, who produced both general and planting plans in 1923. Daniel Jasper Hatley, the head of Albemarle's Hatley Concrete Works, oversaw the construction of the classical, concrete pergola designed by Mr. Draper, which remains a principal hardscape feature of the Hall family's gardens and grounds. The designer and builder of the complementary brick walls, which retain the property's rectangular grounds on their east, (North Second Street), south, and west sides and the immediate house site along the north border of the drive carrying from the street to the garage, is not now known.

The (nominated) parcel which comprises the site and setting of the Hall House and Grounds is essentially a rectangle, but technically a quadrangle, measuring 180 feet on its east side, parallel with North Second Street, and west side, and 201.5 feet on its north and south sides. This historic boundary incorporates the east, north and west sides of the lot Dr. Hall purchased in July 1910 as the site of his proposed residence: the deed described the lot as measuring 90 feet along North Second Street and 200 feet deep. It was on this lot, being the north half of the present acreage, that Dr. Hall erected the house designed for him and his family by Mr. Asbury and implemented a significant part of the garden and grounds plan made by Mr. Richie, including the drive, the walks carrying east to North Second Street and south to the drive, and banked flights of steps at their ends. In February 1922 Dr. Hall purchased the like-sized lot to the south, the southern half of the present acreage, and then engaged Earle Sumner Draper for the design of a new pleasure garden and refinements to his then existing house grounds, of which the pergola is the principal surviving feature.

In the century since the completion of the Hall House in 1913 and its occupation by Dr. Hall, Mrs. Hall, and their daughter, the character of North Second Street, historically lined with handsome residences, imposing churches, and period service/filling stations serving travelers on its route as US 52, has evolved to one of mixed use. These changes were coincident with the rise of Albemarle's dominant textile industry in the late-nineteenth and early-twentieth centuries, its lucrative operation through the mid-twentieth century, and its demise in the closing decades of the century. Nevertheless, the Julius Clegg Hall House and Grounds largely retain their historic setting with the immediate company of the turn-of-the-century, Queen Anne house next door, at #407, which the Hall family occupied until building this house, the Thomas Marcellus Denning House, two doors away at 415 North Second Street, which was also designed by Louis H. Asbury (and listed in the National Register of Historic Places in 2011), and the Mission-style Sinclair Oil service station, directly opposite the Hall House in the southeast corner of North Second Street and Montgomery Avenue, which opened for service in May 1929.

The high degree of integrity seen at the Julius Clegg Hall House reflects the high quality of its materials and construction and the circumstances of its history. As the residence of Dr. Hall and his family from 1913 until his death on 3 October 1930, the house enjoyed the best of maintenance while its garden and grounds experienced development in two phases in the 1910s and 1920s. The single change of note in these years came in the 1920s with the glazing of the sun porch that produced a sun parlor, effectively a second sitting room, for year-round family use. Mrs. Hall remained in residence here until her death in 1955, having been joined in about 1943 by her daughter, Evelyn Hall Smith, and her family. Evelyn Hall Smith resided here for the longest period, until her own death on 15 May 1997. Early in this half-century plus, in the early 1940s, she removed the original partition wall between the storage pantry and serving pantry to create an informal family dining area/breakfast room. While doing so she retained the Asbury-designed cupboard and serving table on the north wall and added a two-part cabinet unit on the breakfast room's east wall, all of which remain in place today. She also refitted the kitchen with new appliances and cabinetry. Otherwise, Mrs. Smith made little noteworthy change to the house except to incorporate the rear hall and its lavatory into the family living quarters by relocating the door between it and the entrance hall to the west where it opened then, as now, onto the rear service porch. In about 1992 she

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replaced the original slate roof with the present asphalt shingle roof. Outside, she maintained the garden and grounds to a good appearance if not to the exemplary standard they enjoyed in her father's lifetime. Two surviving eight-by-ten landscape views of the house and grounds, both undated but probably dating from the 1940s or early 1950s, represent the mature period plantings on the property and two sizable deciduous trees planted in the verge along North Second Street.

In retrospect, the changes made by Dwight W. and Lisa L. Hall during their ownership, from June 1998 until May 2013 were altogether less intrusive than might have been expected. They refitted the kitchen anew, decorated it *en suite* with the adjoining family dining area, and opened an interior door from the kitchen into the former servant's room, which they fitted up as a bathroom. These un-related Halls also replaced the fixtures and furnishings of the house's original second-story bathroom and made the former sleeping porch a laundry room with the installation of a washing machine and clothes dryer, while leaving the original finish intact. Their level of interest in gardening is unclear, while it is also likely, given their removal of aged out and admittedly overgrown shrubs and woody plants and their subsequent plantings, they did not necessarily know of or appreciate the historic significance of the garden and grounds of the Hall House. No changes are known to have been made to the Julius Clegg Hall House by the next owners, the Bridesons, during their short tenure from May 2013 through repossession, which resulted in later sale at public auction in May 2017 and conveyance to the present owner, David Edward Scarboro, in June 2017. During these years the garden and grounds were little-maintained and then neglected.

The present appearance of the Julius Clegg Hall House and Grounds reflect the careful, appreciative stewardship of David Scarboro and his late wife, Brenda Elizabeth Patterson Scarboro, who died on 18 February 2019. Their restoration and rehabilitation work here in 2018-2019 has been implemented with the advice and assistance of John Thomas Williams Jr. (b. 1968), who had likewise advised them in their renewal and restoration of the Thomas Marcellus Denning House that remains Mr. Scarboro's residence. The original historic fabric of the Hall House, outside and inside, has been respected, maintained, and repaired when necessary. On the exterior, the rebuilding of the deteriorated, unstable rear service porch as an enclosed space, with a new stoop incorporating an accessibility ramp and steps, is the principal new work. Inside, on the first story, their attention was focused on the kitchen, which has been altogether renewed with appliances and cabinetry, and the former servant's room which was partially incorporated into the kitchen and otherwise refitted as a bathroom, accessible through its original doorway from the new, mostly glazed service porch. On the second story, new, period compatible fixtures and furnishings have been installed in the original bathroom. Similar compatible bathroom fixtures have been placed in the original sleeping porch, now a second second-story bathroom, which retains its original woodwork and fabric. The attic level of the rear ell, accessible from the sleeping porch, has been simply made into a laundry room. Outside, the repair and renewal of the garden and grounds is ongoing with respect paid to the surviving hardscape landscape features and the woody and herbaceous plants that survive. New plantings, in harmony with the Richie and Draper plans, are anticipated.

Integrity Statement

The high degree of integrity that distinguishes the Julius Clegg Hall House and Grounds, as noted in the preceding paragraphs, reflects both the survival of critical, character defining features of the design, materials, and workmanship employed in the creation of the Colonial Revival-style house, garage, garden and grounds and the learned oversight exercised by Dr. Julius Clegg Hall in the period from 1912 to his death in 1930. The Hall House and Grounds occupy the two adjoining lots purchased in 1910 and 1922, respectively, which comprise the site and setting of the historic property and remain intact as its location to the present. Through education, by temperament and experience, Dr. Hall was a discerning client who

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sought the design of his house and garage from Louis Humbert Asbury, a leading North Carolina architect of his day, and that of the garden and grounds, first by William Hooton Richie, who had a short-lived landscape architecture practice in Philadelphia, and next by Earle Sumner Draper whose renown is national in scope and scale. The expected refittings of the house's kitchen and bathroom through time have been sympathetically addressed in the recent renewal and restoration of the Hall House.

Likewise, although most of the plantings recommended sequentially by Messrs. Richie and Draper have been lost in the ninety years since 1930, because of age, removal after overgrowth and lessen stewardship, and effects of nature, the arrangement of the garden and grounds and the defining elements of this important landscape survive in hardscape features, notably the walks, retaining walls, driveway, and classical pergola. In these circumstances the surviving plantings of *Yucca filamentosa*, bamboo, wisteria, irises, a cedar, a hemlock, and naturalized narcissus, lycoris, and purple and white crocus are all the more valuable. Replacement plantings, based on the surviving plant lists of Messrs. Richie and Draper, are in process. In sum, the resources comprising the Julius Clegg Hall House and Grounds continue to hold important associations with their designers, their craftsmen, and the client who commissioned the works. A tangible feeling of time and place, embodied in Dr. Hall's exemplary creation of a handsome home and garden for his family, continues to resonate in the character and fabric of this Colonial Revival landmark.

Narrative Description

Julius Clegg Hall House: Exterior

1912-1913; 2018-2019

Contributing building

Built to the plans prepared by Louis Humbert Asbury, undated but drawn in late 1911-early 1912, the Julius Clegg Hall House is an appealing, well-preserved Colonial Revival-style brick house distinguished by both a true and balanced symmetry, classical detailing, and the good design, materials, and craftsmanship that characterize the best Colonial Revival houses of its period. Its three-bay, single pile, two-story-with-attic east-facing main block is flanked on the south by a one-story sun parlor and on the west by a one-story-with-attic kitchen ell, which is joined by a glazed service porch on its south side. With balanced but varied fenestration, and window openings of differing sizes, the house is a free expression of the colonial idiom, predating the oftentimes exact and repetitive geometry of Colonial Revival houses of the 1920s and later.

The Hall House's Flemish bond elevations are crafted of red, wire-cut brick with closers, which rise from a foundation of plain red brick, laid in one-to-five bond and capped by a shallow projecting water table of upturned header brick. Varying sized window openings, all finished with molded granite sills and brick jack arches, punctuate the house's elevations. The Flemish-bond elevations are further enriched by a string course of soldier brick that links the second story windows at the top of their openings. Handsome classical, molded wood cornices with modillion blocks crown the east front and west elevations and return on the north and south gable ends, where like cornices also carry up the rake of the eaves. The effect is rich.

The preent roofing of asphalt shingles was installed in about 1992 and replaced the original slate roof. Paired dormer windows on the east elevation and a third like dormer on the rear illuminate the house's attic level. The exterior-end chimney centering the south gable end rises above the roofline and is joined by the stack of an interior chimney serving fireplaces in the dining room and the bedroom above in the

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north part of the main block. A third brick chimney stack, serving the furnace in the basement of the ell and the kitchen, rises above the roof of the rear ell.

The appearance and character of the east front elevation of the Hall House is defined by the classical one-story porch which shelters its elegant, center-bay entrance and a sophisticated pattern of fenestration whose proportions diminish, through the size of the window openings, from the first story to the attic. The porch is supported by fluted Tuscan columns that rise from granite bases to a molded entablature supporting a low, pedimented gable front roof. Under the porch, like paired, fluted engaged columns flank the arch-headed entrance bay. Here, a blind, six-panel door and its decorative screened door are flanked by leaded-glass sidelights above blind molded panels in a molded wood surround, which also enframes a full-width leaded-glass fanlight. The terra cotta tiled porch floor continues to the south as an open terrace, in front of the sun parlor, to a staircase that descends to the drive, on axis with the pergola. The large (almost overscale) first-story window openings have a three-part arrangement with narrow six-over-one sash flanking the larger, center nine-over-one sash window. These windows illuminate the living room on the south and the dining room on the north. A shallow brick well, centered under the dining room window, protects a vented opening to the unexcavated area under the main block.

On the second story, conventionally sized openings centered above the first-story windows hold eight-over-one sash windows and flank the larger opening above the entrance that holds smaller, paired eight-over-one sash. The paired pedimented dormers, symmetrically inset in the roof in positions that complement the pedimented entrance porch, hold six-pane sash. The flat faces of the pediments are stuccoed. Returning to the first story, the square-in-plan brick piers that originally supported the sun porch, are now the architectural framework for the glazed sun parlor. Here, on the sun parlor's east elevation, the center opening is fitted with a double-leaf French door, of twelve panes per leaf, which opens onto a step and down to the terrace. The narrow flanking openings are fitted with ten-pane casement windows above the granite sills atop the original brick apron wall.

An exact symmetry defines the south elevation of the main block, which is further enhanced with the prominent, molded eave returns. The fenestration of the sun parlor repeats the pattern just described with ten-pane casement windows in the narrow openings between paired brick piers at the east and west edges of the elevation, and above its brick apron wall. These elements flank the large openings on either side of a centered brick pier, each of which are fitted with paired fifteen-pane casement windows. The low hip roof of the sun parlor is protected by a simple decorative iron railing. An exterior end chimney centers the main block's south gable end. Its rise is flanked by eight-over-one sash windows on the second story, which illuminate the master bedroom, and paired openings at the attic level that contain four-pane sash. Shaped granite blocks form its shoulders, which are set low, their bases parallel with the top of the second-story window openings. The chimney's presence above the roof ridge is enhanced with ornamental brickwork. Symmetrically paired, corbelled standards, the width of a stretcher, rise from the roof line to the chimney's corbelled cap, on its south and north faces, while a single corbelled standard is centered on its narrower east and west sides. This pattern is repeated on the interior chimney to the north. The hierarchically lesser status of the ell's interior chimney is indicated by the appearance of a single centered, corbelled standard on its four sides.

The Hall House's north and west elevations are more complex in their appearance and fabric, owing to the presence of the kitchen ell and the second-story sleeping porch, abutting the west elevation of the main block and positioned atop the east end of the ell's roof. The fenestration of the main block's north elevation has an asymmetrical balance on the first and second stories that reflects the rooms illuminated by these windows. On the first story, the large rectangular opening in the east part of the elevation is

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fitted with a three-part casement window with lattice-like muntins holding diamond-shaped panes in each leaf. It illuminates the dining room. A smaller window opening on the west holds six-over-one sash and originally illuminated the serving pantry linking the kitchen and the dining room. On the second story, to the east, a conventionally sized window, in the north wall of Evelyn Hall's bedroom and centered above the dining room window, holds an eight-over-one sash while to the west a smaller opening, like that of the pantry window and positioned directly above it, illuminated the family's bathroom. The small attic-level window in the upper gable is fitted with a six-pane sash. Here, as on the south elevation, the returns of the house's molded eaves enhance the appearance of the north elevation.

The one-story-with attic kitchen ell, whose north elevation is recessed some ten-and-one-half inches behind (south of) that of the main block, is positioned immediately west of the serving pantry and covered by a gable end roof finished with classically molded wood eaves. Two asymmetrically positioned window openings in the north elevation hold eight-over-one sash and illuminate the kitchen and the former servant's room located in the west end of the ell. A rectangular brick-walled well, positioned parallel with the north elevation and below the kitchen window, protects a concrete staircase that descends to the east to a door opening into the basement under the ell. The replacement door is fitted with nine panes above two panels. Additional natural light is provided by a three-pane window positioned in the foundation wall, west of the door and immediately below the water table.

The ell's west gable end is also enhanced with the returns of its molded eaves. On the first story, an eight-over-one sash window is offset to the south and provides additional illumination to the former servant's room. A small opening in the upper gable is fitted with a four-pane sash and provides the only natural light to the ell attic. The ell's south elevation, aligned with the partition wall between the dining room and the entrance hall, is effectively occupied by the original, partially rebuilt one-story service porch. The porch, with a door at its west end, was originally enclosed with wood lattice and later by screen wire on a wood grid. Deteriorated through time, the porch was rebuilt on its original footprint, refloored, and enclosed under the original ceiling and roof. Large paired multi-pane windows are symmetrically positioned in its south wall, while a like window unit and a glazed door occupy the porch's west end. The door opens onto a stoop and steps that descend to the west while an accessibility ramp carries north along the base of the ell's west gable end.

The rear, west elevation of the Hall House's main block has a general three-part arrangement reflecting its center-hall plan, together with the glazed west elevation of the sun parlor, at its south end, whose fenestration repeats the pattern seen on its afore-described east and south elevations. The south third of the elevation's three parts repeats the fenestration seen in the pendant part of the house's east front elevation, where a large three-part window illuminates the living room on the first story, and a single eight-over-one sash window on the second story provides light and ventilation to the master bedroom. A small rectangular opening, centered below the living room window and immediately below the water table, holds a three-pane horizontal window that illuminates and vents the unexcavated area under the main block. The center third of the house's west elevation projects westward some thirty inches under an extension of the side-gable roof and the modillion block cornice. On the first story, most of the elevation is occupied by the enclosed porch except for a narrow wall section that contains a small, square, single-pane casement window serving a lavatory located under the landing of the house's main staircase. A large rectangular window opening on the second story, above the porch roof, is fitted with a three-part stained/colored glass window that casts a golden light onto the staircase and into the entrance hall. The aforementioned second-story sleeping porch occupies the north third of the main block's west elevation. It is covered with a hip roof and finished with a continuation of the house's modillion block cornice. The

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north, west, and south elevations of the sleeping porch feature a tall apron of sand-colored stucco with a molded wood cresting that serves as the base of window openings holding multi-pane casements.

Julius Clegg Hall House: Interior

Designed and built with a center, stair hall plan, the interior of the Hall House retains the high degree of integrity and period character seen on the exterior with the important survival of its plan, architectural woodwork, finish, and fittings, and original light fixtures of particular note in the entrance hall and first-story reception rooms, together with the architectural fabric of the hall, the Hall family bedrooms, and sleeping porch on the second story. Also of especial note is the survival of the three original secondary staircases, two of which, from the first story to the basement and from the service porch to the stair landing, comprise paired flights, while the third rises from the sleeping porch to the attic. The basement and attic are effectively unchanged since the house's completion. The expected changes have occurred in the now again refitted kitchen, which was twice remodeled and outfitted (early 1940s, ca. 2003) after Dr. Hall's death in 1930, and in the original first-story lavatory and second-story family bathroom, where the failed original fixtures and others of later, inappropriate or lesser appearance have been replaced. The creation of a new first-story bathroom in the former, plainly finished servant's room and another, in the second-story sleeping porch, where the original fabric and finish were retained, provide facilities for the house's possible use as a public event/entertainment venue. These changes, effected in 2018-2019, individually and in sum, do not compromise the integrity of the house's interior. They are illustrated on the floor plans included in this nomination.

The house's six-panel front door opens into a small rectangular vestibule, whose finish includes a white, hexagonal ceramic tile floor, ivory-painted plaster walls and ceiling, and dark-stained, Colonial Revival-style woodwork comprising molded door and window surrounds, a molded baseboard, chair rail, and picture rail. The replacement tile floor, installed in the 2018-2019 project, replicates the design and materials of the original floor, which was damaged by settling. The door surrounds rise directly from the floor without benefit of a plinth. An axially centered pendant door, opening from the vestibule into the entrance hall, is fitted with a large, oval beveled pane in a flat panel field.

The entrance hall and living and dining rooms are effectively designed and decorated *en suite* as the house's reception rooms. Maple flooring in all three areas is dark-stained and laid on an east/west axis. The program of interior decoration repeats that seen in the vestibule with a rich, consistent effect. Paired, glazed double-door bookcases flank the vestibule door and, in plan occupy areas at the north and south ends of the vestibule. The principal features of the hall are the large doorways in its north and south walls opening, axially and respectively, into the dining room and living room, and the double-flight stair, whose full-width landing, parallel with the west wall, is enhanced with a three-part stained and colored glass window with a foliate vine design. Its mottled gold coloration is the field in which symmetrical brown vines rise in the side windows to a frieze-like arrangement of trailing vines, green leaves, and clusters of purple grapes in complementing tones. The window's warm yellow and umber hues cast a complementary golden light onto the ivory plaster walls and dark-stained woodwork. The doorways are fitted with double-leaf pocket doors with two vertical panels per leaf. The stair rises to the west along the hall's south wall to the landing and then continues eastward along the north wall the short remaining distance to the second floor. A simple railing is carried under a shaped handrail from the fluted, columnar newel to intermediate newels on the landing and then up the final flight. An effect of spaciousness is created, two-story in part where the second story landing is retained behind a quarter-circle sweep of the railing, whose positioning complements that of the stained glass window.

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In the first-story hall a two, vertical panel door, fitted with brass hardware and a pressed glass knob, at the west edge of the north wall, opens into a coat closet. This two-panel arrangement and the fittings are consistent throughout the house. A doorway, centered under the landing and originally fitted with a door, opens into a shallow passage-like rear hall, a pendant in plan to the vestibule. Here a door in its south wall opens into the lavatory under the stair, a door in the north wall opens onto the stair to the basement, and a six-pane/two-panel door in the west wall, flanked by later glass block sidelights, opens onto the service porch. Mr. Asbury's plan shows only the opening here, not fitted with a door, with free access from the service porch to the rear hall. Evidence suggests that the door presently opening onto the service porch was originally located in the opening between the hall and rear hall and relocated and flanked with the glass blocks when Evelyn Hall Smith made the decision in the early 1940s to incorporate the rear hall into the interior and provide direct, convenient access to the lavatory. The lavatory door has a full-length mirror on its north face: the door opening onto the basement stair has a two, vertical panel design as do virtually all of the interior doors. The lavatory retains its original hexagonal, white ceramic tile floor and tile baseboard, its white pedestal sink, and the dark-stained door opening into a closet under the staircase.

The *en suite* appearance of the hall and living and dining rooms is enhanced through the original, complementary, classically detailed brass light fixtures in the three rooms and the doorways which, while fitted with vertically paneled pocket doors, appear to have been kept open. The fixture in the hall features a handsomely molded, circular brass ceiling mount from which five symmetrically positioned bulb mounts, fitted with cut-glass pendant prisms, are suspended at the end of molded brass tubes containing the wiring. The ceiling fixture in the living room is effectively a richly cast and molded brass chandelier of complementing design featuring an ornate suspended roundel fitted with arched arms holding four bulb mounts with cut-glass pendant prisms and centering a fifth, like suspended bulb mount.

The interior decoration of the Hall family's rectangular living room is focused on its south wall, where the center fireplace is flanked by paired, glazed French doors opening into the sun parlor, and enhanced by the three-part windows centered in its east and west elevations and the five-part tray ceiling with dark-stained molded wood beams. Its classical mantel features fluted Tuscan columns supporting a tall Doric frieze ornamented with blind metopes and fluted triglyphs with guttae below a molded shelf. The wide firebox is fitted with a white ceramic tile hearth and surround. Wall-mounted brass sconces, *en suite* with the chandelier, are positioned symmetrically above and to either side of the mantel between it and the doors. The doorways opening into the sun parlor hold paired glazed doors with sixteen panes each, with their original brass fittings, and complementing screened doors that are retained in place, even with the long-ago, 1920s enclosure of the sun porch as a sun parlor.

Aside from the glazing during the enclosure of the sun porch, the appearance of the sun parlor is unchanged. The room retains its original floor of medium-red, square terra cotta tiles, unpainted brick on its north wall, piers, and apron walls, and a painted ceiling of beaded tongue-and-groove ceiling. A small firebox at the base of the exterior-end chimney has an arched top and a simple granite shelf supported by corbelled brick.

The interior decoration of the dining room reflects an altogether appealing combination of Colonial Revival and Arts and Crafts motives that was characteristic of the period. Here the program of dark-stained Colonial Revival woodwork, seen in the hall and living room, is enriched by a tall paneled wainscot, capped with a molded plate rail, which encircles the room, and a handsome built-in china press in the recess to the left (south) of the projecting chimney breast on the west wall. The architect made an asset of the projecting chimney breast by flanking it with paired arch-headed recesses that further distinguish the room. A doorway in the north recess holds a swing-hinged door opening into the kitchen.

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Paneled posts and a five-part frieze are signal features of the traditional Colonial Revival post-and-lintel mantel. The firebox is fitted with a cast-iron coal grate and a decorative, classically detailed cast-iron cover. The hearth and firebox surround feature warm, mustard-colored ceramic tile. A complementary warm, buttery yellow paint colors the walls, ceiling, and the flat plaster panels of the wainscoting.

The china press provides both open and concealed storage. A three-drawer tier of graduated width drawers for linens comprises the base of the press. Glazed doors with clear panes held in diamond-pattern lead muntins protect the china closet with its four adjustable shelves. A variant of the diamond patterning recurs in the three-part window centered in the north wall. The brass chandelier with its five dropped bulb mounts and cut-glass pendant prisms, enjoys stylistic similarities with the living room chandelier and the hall fixture. Paired sconces, positioned on each side of the north window, above the plate rail, are of like design to those on the pendant south wall of the living room.

The present appearance of the kitchen reflects the design talents of John Thomas Williams Jr., with the assistance of Cameron Jones, who has acted as Mr. Scarboro's agent for all the work on the Hall House during 2018 and 2019. He had the benefit of an original cabinet unit surviving in place on the north wall of the former serving pantry, a cabinet unit dating from Evelyn Hall Smith's 1940s refitting surviving in place on the east wall of the serving pantry/breakfast room, and the ghost marks of both the original cabinetry and flooring that conformed to Mr. Asbury's plan for the kitchen and pantries. These features and related evidence guided his design of the refitting, including the counter-top and wall-mounted cabinets, which also incorporate an adaptation of Mr. Asbury's design of the dining room plate rail. The ghost marks of the original fittings were discovered when the cabinets installed during the last remodeling were removed. That same process of removal also revealed the existence of the original white hexagonal ceramic tile kitchen floor that was compromised beyond repair by a strong adhesive used to install new floor covering in the 1940s. The present white hexagonal-tile flooring replicates its precedent. The sink unit, under the window in the north wall, and the cooking and oven appliances fronting the chimney breast in the west wall, occupy their historic placement as well. The room's original two panel doors opening from the dining room and onto the service porch remain in place.

The universal-use bathroom now occupying the south half of the former servant's room was also designed by Mr. Williams. Rectangular in plan it has a period-based black-and-white lattice ceramic tile floor and fully covered walls of white ceramic tiles that rise from a black tile base and feature a tall, wainscot-height string course of the black and white tile pattern on the floor. The shower head and fittings are wall-mounted in the room's northeast corner beside shelves recessed in the tilework. A white pedestal sink and commode complete the fixtures. The original dark-stained two-panel door opens onto the service porch.

Having required partial rebuilding, the present service porch occupies the footprint of the original porch, and retains its unpainted brick east and north elevations, with their surviving openings, doors and fenestration, and beaded tongue-and-groove ceiling. The rebuilt brick foundation, maple floor, and largely glazed south and west elevations date to the 2018-2019 rehabilitation. The signal original feature, the enclosed stair that rises from an opening at the east edge of the north elevation, with two ninety-degree corkscrew turns, to the interior landing retains its historic appearance. The paint on the steps and risers was renewed with Valspar's "Greenwich Green (#PO23)" prepared by the local Sherwin-Williams dealer.

The second story of the Julius Clegg Hall House comprises a center hall at the top of the stair, three bedrooms, an L-shaped extension of the hall providing access to the family bathroom, all in the main

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block of the house, and the adjoining sleeping porch at its west end. The finish of the hall and bedrooms essentially repeats that of the first story except that the flooring is laid with pine boards. The hall elevations alone enjoy both a molded chair rail and picture molding, while the bedrooms are finished with a picture molding. A handsome, vintage crystal chandelier was purchased for placement in the hall. Occupying the area above the living room, with windows in its east, south, and west walls, the master bedroom is the largest of the three bedrooms. Its symmetrical elevations include a fireplace, with its original post-and-lintel Colonial Revival mantel centered in its south wall, and paired closets enclosed in its southwest and northwest corners flanking a window seat that overlooked the family's first ornamental garden. The original coal grate and tile in the surround and hearth had been removed in the years before Mr. Scarboro purchased the house. The present coal grate and tile in the surround and on the hearth are period appropriate replacements. A full-length mirror is mounted on the face of the southwest closet door. An original wall-mounted brass sconce, with a decorative square mount, two-part arm, and replacement glass globe, is mounted on the room's east wall, south of the window.

Evelyn Hall's bedroom, the second-largest of the three, is positioned in the northeast corner of the main block, above the dining room. It retains both its original post-and lintel mantel, identical to the master bedroom mantel, its original cast iron coal grate and decorative cover, and a rich olive green ceramic tile hearth and surround that complements the rich hue of the dining room fireplace tilework. A closet is recessed in the west wall to the right (north) of the fireplace. Original brass sconces, with very similar decorative wall-mounts and original (or early) frosted glass globes of identical design, are fixed on the room's south and north elevations. The small guest bedroom is positioned above the vestibule and the east part of the entrance hall. It has an original brass sconce, essentially identical to the sconce in the master bedroom, with a frosted glass globe on its south wall. Originally this bedroom had no closets, but Evelyn Hall Smith enclosed small closets in its northeast and northwest corners, flanking an alcove for a headboard, when the room became her son's bedroom in the 1940s. An arch-headed opening, like those in the dining room, links the main hall with its north extension providing access to a linen closet, the bathroom, and sleeping porch. The original ceiling-mounted brass fixture, with a single bulb in a brass mount enriched with cut-glass pendant prisms, lights this passage.

The Hall family's bathroom, altered and damaged by water leaks through time, was refitted with a pedestal sink and commode placed in the positions seen on Mr. Asbury's plan and a white-ceramic tile shower stall installed in the space originally occupied by a bath tub. The floor is laid with white ceramic hexagonal tile. The mirror-fronted medicine cabinet, recessed in a molded frame above the sink, is a re-creation of the original inset cabinet that had been removed and the recess plastered over. John T. Williams based the design of the molded frame on that of the original light box in the first-story hall, and it was installed in the 2018-2019 refitting.

A glazed door, fitted with three symmetrical, vertical panes of frosted, patterned glass aligned on each side of a center stile opens into the former sleeping porch, now a bathroom. Its finish includes the painted original wood floor, the unpainted brick east wall, and early, ca. 1920s casement windows above a molded wainscot of vertical tongue-and-groove ceiling on its north, west, and south walls. A two-panel door with a peaked top set in the center of the sleeping porch's west elevation opens into the attic of the ell, now simply adapted as a laundry room. During the 2018-2019 refitting the original flat-headed opening into the little-used attic was heightened with the peak-top opening, echoing the pitch of the gable roof, to provide more convenient access and fitted with this new door. Three steps in the southeast corner rise to the door at the edge of the east wall. It opens onto the stair rising to the east to the unfinished, partially floored attic. Inside the door the stair retains its original, period jade green paint treatment.

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The rectangular basement under the ell remains essentially as built, with a poured concrete floor and unpainted brick walls. The walls at the head of the stair, inside the door opening from the rear hall, are sheathed with beaded tongue-and-groove ceiling. The flight of wood steps retains its original gray paint, shaped handrail, and railing of simple square-in-plan members.

Garage

1923-1924

Contributing Building

Built, with but one exception, to the plan designed by Louis H. Asbury and dated 8 August 1923, which survives in blueprint form, the garage is a rectangular, one-story wire-cut red brick building laid in common bond and covered with a side-gable roof. The two-vehicle/two stall garage was designed for the location shown on Earle Sumner Draper's March 1923 "General Plan" for the property, which positioned the building at the west end of the driveway, just inside the rear property line. Mr. Asbury's plan features sliding doors on both vehicular stalls on the east front elevation and like doors on the west elevation, by which automobiles could exit the garage into an alley along the rear, west property line. In the event the garage was sited to the south and turned ninety degrees, to its present position and orientation, and built with sliding garage doors only on the north front elevation. The garage's original slate roof, specified on the plan, was replaced ca. 1992 with the present asphalt shingle roof.

The garage's symmetrical elevations are first noted on its north front elevation where large, full-height openings flank the center, brick bay in which a door opens into the long, narrow utility room between the respective brick-walled stalls. The stall openings are fitted with paired doors on tracks which slide inward and parallel with the east and west side walls. Each of the two doors in each opening comprises two hinged leaves, which have complementing diagonal sheathing in tall blind lower panels and four-pane windows at their tops, below wood lintels. The conventional door in the center of the elevation replicates that design with diagonal sheathing in its lower panel and a like four-pane glazing above.

Both the east and west elevations are blind except for small window openings in the upper gables. These have projecting end-course sills and soldier-course lintels, as do the window openings on the south elevation, and four-pane windows. On the rear, south elevation large openings illuminating each stall are fitted with paired six-over-six sash windows, while a single like window is centered between them and provides light and air to the utility room.

The interior spaces of the garage have a utilitarian appearance. The two stalls have concrete floors, unpainted brick walls, and painted flush-sheathed, beaded board ceilings. Each stall has a doorway in its respective interior wall that provides access and egress to the utility area. The original six, horizontal panel door serving the west stall is in place, however the pendant door for the east stall has been removed. The central utility area, which has ghost marks suggesting a possible partitioning into two spaces at some point, now contains wood cabinetry with open shelves and drawers that may be original to the building and other cabinets probably relocated here from the house during one or more of the kitchen refittings.

The Garden and Grounds

1913-1930

Contributing site and one contributing structure

The garden and grounds of the Julius Clegg Hall House reflect vicissitudes parallel with the ownership and stewardship of the property since its acquisition by Dr. Hall. During his ownership, from the

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construction of the house in 1912-1913 to this death in 1930, Dr. Hall oversaw the landscape improvements to his property that gained local appreciation and recognition in his time and enjoy historic significance today. His engagement of William Hooton Richie and Earle Sumner Draper, soon after completing the house, ca. 1913, and in 1923, respectively, reflects a commitment to the enhancement of place that was exceptional in North Carolina beyond the state's major cities.

The important body of hardscape landscape features that remain and distinguish the property at present all date to his lifetime and are visible in a small number of period photographs that survive, together with blueprint images of the Richie and Draper plans. During the long period, from 1930 to 1997, when the Hall House was the home of his widow, their daughter, and only grandchild until their deaths, the garden and grounds were generally well maintained, if not to the exacting standards practiced by Dr. Hall. Plantings near the house became overgrown in the closing years of this period and natural seeding contributed unwanted woody and herbaceous plants. Between 1998 and 2013, when owned by an unrelated couple also bearing the Hall surname, who were seemingly unaware of the property's landscape significance, trees, shrubs, and smaller plants were removed and some modern cultivars added to the grounds. The garden areas designed by Mr. Draper effectively became a greensward. The fourth period of ownership from 2013 to 2017 was one of decline and neglect. Following his acquisition of the Julius Clegg Hall House in 2017, David Scarboro undertook the removal of invasive, damaged, and the most recent, inappropriate plantings, with the assistance of Mr. Williams, and repair and remedial efforts are ongoing at present. Eleven white crepe myrtles were symmetrically planted in spring 2018 in the verge along North Second Street.

Today, more than 100 years after William Hooton Richie first designed a garden and grounds for the Colonial Revival house, and ninety-plus years since Dr. Hall implemented the plans for his new garden and the enhanced grounds prepared by Earle Sumner Draper, the critically important features that survive, and which impart presence and character to the property, are hardscape landscape features that have their origin in the successive work of both landscape architects, the anonymous brickmasons, and Mr. Hatley, who erected the pergola. These are essentially three in number; the handsome brick walls that retain and fully enclose the grounds along the east, south, and west property lines, the general layout of the property, including the location of the driveway, the location of the garage, and the walks that lead axially from the house east to the sidewalk parallel with North Second Street and south from the terrace to the driveway, together with the inset planters that flank their feet, and last, the handsome classical pergola and curved flagstone walks that carry to it that are the surviving features of the Hall family's pleasure garden. These distinguish the grounds, which are essentially grass-covered at present, punctuated by a small number of aged deciduous and evergreen trees, shrubs, perennials, and bulbs, including a cedar and a hemlock, two Japanese maples near the pergola walk probably planted by Evelyn Hall Smith, a wisteria standard near the pergola, an expansive clump of bamboo in the southwest corner of the property, behind the garage, *Yucca filamentosa* at the steps at the west end of the driveway wall, historic irises, and old fashioned bulbs, narcissus, lycoris, and crocus, that have naturalized. Another valuable cedar was lost in 2019 during a storm with strong winds.

The paneled brick walls enclosing the Hall House grounds on three of the property's four sides date to ca. 1924-1928, after Dr. Hall's purchase of the adjoining lot in 1923 and coincident with his implementation of the Draper plan for the property. Stylistically, they have their design origin in an earlier, ca. 1913-1914 lower, and similar symmetrical wall of capped, corbelled sections between capped piers, which carried across the North Second Street frontage and then continued with a ninety-degree turn to the west, along the north side of the driveway, and incorporated the steps at the feet of the two walks. That then existing wall is shown on Draper's May 1923 general plan but no wall is indicated thereon for the addition to the

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grounds. On the planting plan of 1923-1924 a wall is shown on the street frontage, between corner piers, and indicated by parallel lines along the south, west, and a short, west-end length of the north boundary. The wall across the north front of the original lot has been found to be an overbuilding of the earlier, lower brick walls contemporary with the Richie garden design. The present brick retaining wall along the north side of the driveway also represents an overbuilding of the wall erected with the Richie garden.

The design of these important walls is simple and entirely repetitive. Symmetrically positioned panel-faced, square-in-plan brick piers with concrete caps are positioned at the corners of the property and on each side of the driveway. These and other, intermediate piers punctuate the wall between horizontal, paneled sections also finished with concrete caps. The paneling of both comprises rectangular frames of soldier and stretcher course brick surrounding fields of common-bond brick of a slightly lighter hue. Accommodating the topography of the grounds, the wall incorporates the banked staircases at the feet of the two walks leading from the house, an opening for the driveway leading off North Second Street, and paired openings onto the (unopened) alley along the west boundary of the property.

The layout of the Hall House's garden and grounds and its signal features reflect the work of both Messrs. Richie and Draper. The path of the gravel, concrete-curbed driveway, carrying west from North Second Street to the rear of the property, appears on the Richie plan and was retained by Mr. Draper, who located the present garage to the south of the stable/garage shown on the Richie plan. Here the gravel surface of the driveway meets the concrete paving of a small court in front of the garage. The axial walks leading from the house east to North Second Street and from its front terrace south to the driveway retain their positions seen on the implemented Richie plan but with some subtle changes. Intermediate steps on the front walk, between those at the porch and the flight descending to the sidewalk, accommodating two levels on the front lawn, were removed when the lawn was regraded, leveled, and the present brick walk was laid in the 1920s. Mr. Richie's steps and landing at the south end of the terrace, leading down to the driveway, were redesigned, lengthened, and their presence enhanced by Mr. Draper as an axial complement to the pergola, with flanking inset planters on two levels.

With the planning and expense that went into the construction of the pergola, as the principal built feature of the family's pleasure garden, there is no known surviving documentary photograph that shows the pergola, its garden, and their plantings at their prime in the 1930s, as exists in a snow-covered view looking northwest from the pergola garden to the lush landscape surrounding the house. The classical concrete pergola has a symmetrical three-part design, with four Tuscan columns supporting a wood frame, metal-covered conical roof over its circular center pavilion. The flanking elements, diagonally positioned wings with a curved footprint, also feature Tuscan columns supporting open concrete arbors. The floor is concrete. The pergola, well-built by Mr. Hatley and his crew, has survived intact and in surprisingly good repair, and it remains the chief vestige of the ornamental garden. Only the wood members placed on top of the concrete rafters, applied to create an overhead trellis for vines, are lost. It is complemented by the flagstone/slate walk, inset in the lawn, comprising two arc-shaped paths leading from the edge of the driveway to the pergola, and a third linear path stretching west to the lost rose garden.

Statement of Archaeological Potential

The Julius Clegg Hall House and Grounds are closely related to the surrounding environment. Archaeological features of the property, such as post holes and footers associated with garden structures like arbors and benches, along with extant or former planting beds and paths, can provide information valuable to the understanding and interpretation of the property. Information concerning details of the

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formal garden construction and maintenance over time can be obtained from the archaeological record. Therefore, archaeological remains may well be an important component of the significance of the property. At this time no investigation has been done to document these remains, but it is likely that they exist, and this should be considered in any development of the property.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

Areas of Significance

(Enter categories from instructions.)

Architecture

Landscape Architecture

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Period of Significance

1912-1930

Significant Dates

1913

1923

1927

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Asbury, Louis Humbert, Sr. – Architect

Richie, William Hooton – Landscape Architect

Draper, Earle Sumner – Landscape Architect

Moody, Locke Anderson – Builder

Hatley, Daniel Jasper – Builder

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

The Julius Clegg Hall House and Grounds, an iconic Colonial Revival style brick house and its landscaped grounds, occupies a singular place in the history of Albemarle, the Stanly County seat, and the state of North Carolina. The house was the home of Dr. Julius Clegg Hall (1874-1930), who commissioned its design in 1911 by Charlotte-based architect Louis H. Asbury (1877-1975), his wife, Mae Edith Fitzgerald Hall (1880-1955), their only child, Evelyn Fitzgerald Hall Turner Smith (1905-1997), and her son, Dent Hall Turner (1928-1997), who was also an only child, from its completion in 1913 to 1997. Dr. Hall, a physician who was also the proprietor of a leading drug store in Albemarle from his arrival in 1906 until his death, was a man of exceptional vision and ambition. A native of Montgomery County, he was educated at Trinity College (now Duke University) and the Medical College of Virginia, Richmond, (now Virginia Commonwealth University), graduating in 1896 and 1899, respectively. He first practiced medicine in Boardman, Columbus County, North Carolina, where he was living when he married Mae Edith Fitzgerald, a native of Chatham, Virginia, in 1901 and in 1905 when Evelyn Fitzgerald Hall was born. He and his family removed from Boardman to Albemarle in 1906.

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A man of exacting standards, as also evidenced in the published newspaper accounts and documentary photographs of his drug store(s), he was the second citizen of Albemarle to commission the design of his family's residence from Mr. Asbury and next oversaw its construction by Locke Anderson Moody (1862-1938), the prominent Albemarle builder. His attention immediately turned to the setting of his house and he engaged William Hooton Richie (1884-1956), a Philadelphia-based landscape architect for the design of his grounds and a garden. In the 1920s Dr. Hall undertook further development at his residence by buying the adjoining same-size lot to the south in 1922 and thereby doubling the size of his grounds, engaging Earle Sumner Draper (1893-1994), the Charlotte landscape architect, for the design of a larger garden and redesign of the grounds, and turning again to Mr. Asbury for the design of his garage. The garage, the classical, concrete pergola designed by Mr. Draper and crafted in 1927 by Daniel Jasper Hatley (1893-1959), the walks, and the handsome brick retaining walls which border the east, south, and west boundaries of the grounds, are the chief features from this period. The high degree of integrity preserved in the fabric and finish of the Hall House and garage and a like integrity seen in the surviving hardscape features of its landscaped gardens and grounds are complemented by the survival of plans and plant lists prepared by Messrs. Asbury, Richie, and Draper for Dr. Hall, all in blueprint form.

The Julius Clegg Hall House and Grounds meets National Register Criterion C with significance on the local level in the area of architecture and significance on the statewide level in the area of landscape architecture. The period of significance begins in 1912, when construction of the house began, and extends to 1930, at Dr. Hall's death, by which date the surviving enhancements to the property were completed. The well-preserved, remarkably intact Hall House embodies the distinctive characteristics of Colonial Revival style domestic architecture in its design, materials, and craftsmanship, being both an early example of the style in Mr. Asbury's prolific career and a landmark in the architectural townscape of Albemarle. The higher, statewide significance in the area of landscape architecture reflects the unique associations of both Mr. Richie and Mr. Draper with the complementary development of the Hall family's Colonial Revival style gardens and grounds. The blueprint plans and the surviving hardscape features of their designs reflect an unusual level of enhancement exercised here, in a small yet prosperous town outside the major metropolitan areas of the state, in the opening decades of the twentieth century. Altogether they represent one of the few known, documented works from Mr. Richie's short-lived career and an important example of Mr. Draper's work on a domestic scale.

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

Architecture and Landscape Architecture Significance

Introduction

In his role as a client Julius Clegg Hall occupies an important position in the architectural and landscape history of Albemarle, the seat of Stanly County, and the State of North Carolina, respectively. As a place-maker who in 1911 commissioned the design and construction of a handsome Colonial Revival style house for his family, one he and his descendants would occupy until 1997 with little change, he was representative of his social and professional class in the day. In placing the commission with Louis Humbert Asbury (1877-1975) he secured the talents of the first professionally-trained native-born architect to establish a fulltime practice in North Carolina and a man who enjoyed a like distinction in

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1908 when he was the first North Carolina native elected to membership in the American Institute of Architects.

No known record of Dr. Hall's initial correspondence with Mr. Asbury survives, nor of their first conversations, but the simple iconic design of the Hall House imparts the conviction that its distinctive character and appearance--and survival as built in Dr. Hall's lifetime--answered directly to his requests of his architect. At the time of the commission Louis H. Asbury was one of a small number of architects, including Charles Christian Hook (1870-1938) and James Mackson McMichael (1870-1944), who had established a professional identity in Charlotte in the closing years of the nineteenth century and the opening decade of the twentieth century. A similar, smaller community of architects and designers, including Charles W. Barrett (1869-1947), had come into being in Raleigh.

No landscape architect practicing as a member of the American Society of Landscape Architects, newly organized in 1899, then had a professional office in North Carolina. To secure the talents of such a man or woman to design the grounds of his new house, a setting in which he and his family would carry out their daily lives and enjoy leisure in their garden, Dr. Hall had to look well beyond the borders of the state. Doing so he was one of a very small, pioneering group of North Carolinians in the opening years of the twentieth century who turned to professional landscape architects in Philadelphia and the Northeast. Egbert Barry Cornwall Hambley (1862-1906) turned to the Philadelphia firm of Thomas Meehan & Sons which, in 1904, produced a plan for the gardens and grounds of his recently completed Chateausque mansion in Salisbury. In about 1906 Richard Joshua Reynolds (1850-1918) and his wife, Katharine Smith Reynolds (1880-1924), engaged the partnership of Horatio Robert Buckenham (1853-194_) and Louis Leprilete Miller (1875-1948) to enhance the grounds of their Queen Anne style mansion on Fifth Street in Winston-Salem. The partnership and Mr. Miller alone, after its dissolution, provided the initial plans for their suburban estate, Reynolda, but he was replaced in 1915 by Thomas Warren Sears (1880-1966), a Philadelphia-based landscape architect. Sears' acclaimed work at Reynolda became the springboard for some two-dozen residential projects for Winston-Salem clients in the years up to 1950. Meanwhile, from about the turn of the century forward, Warren Henry Manning (1860-1938) was providing largely evergreen landscapes to enhance the cottages of leading members of an elite winter colony at Pinehurst, North Carolina, from his Massachusetts offices.

These were the circumstances in which Dr. Hall found himself in ca. 1913 when he turned to William Hooton Richie (1884-1956) in Philadelphia. At present, the design of Dr. Hall's grounds is Mr. Richie's only known commission in North Carolina and among the few documented in his short-lived (ca. 1913-ca. 1917) practice. The situation was entirely different a decade later when Dr. Hall acquired the lot adjoining the south border of his property, effectively doubling his holding, and sought the services of a landscape architect for the design of his enlarged grounds and new gardens. Whether he was aware of the work of Thomas Warren Sears and Warren H. Manning is not now known but likely. His choice for the work, however, was Earle Sumner Draper (1893-1994), who had come to Charlotte in 1915 as a protégé of John Nolen, opened his own office in 1917, and gained a clientele of leading Charlotte residents whose commissions earned him the notice of Mr. Asbury and, in turn, Julius Clegg Hall.

The Julius Clegg Hall House and Grounds represents an important--and unique--collaboration of talents, those of Messrs. Asbury, Richie, and Draper, and the full realization of their designs here under the patronage of Dr. Hall between 1912 and his death in 1930. A comparison of documentary and present-day photographs with the blueprint plans produced by each designer confirm the remarkable extent to which the house and hardscape features of its landscape retain their integrity and, respectively, embody the distinctive characteristics of Colonial Revival architecture and the requisite features of landscape

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design, notably a complementing, axial symmetry, garden areas linked by walks and steps, and the essential classical pergola utilized in the period to create an appropriate period setting for such a house. The house and its grounds are held in the embrace of contemporary brick walls, which retain and complement the topography, and set this property apart, now, as a century ago, as a landmark in Albemarle and the private eden of the Hall family. The qualities of design, craftsmanship, and materials, united in the service of Dr. Hall's vision, have survived the passage of a near century and continue to define the place of his making.

The Julius Clegg Hall House and Its Architect, Louis Humbert Asbury Sr. (1877-1975)

In 1911, when he gave the commission for a Colonial Revival-style house to Louis Humbert Asbury Sr. (1877-1975), Julius Clegg Hall became the second resident of Albemarle, the Stanly County seat, to engage Mr. Asbury, a Charlotte-based architect, for the design of a family residence. Some six months earlier, in June 1911, John Solomon Efird (1857-1927), the president of Efird Manufacturing Company, exercised the honor of becoming the first of Mr. Asbury's Albemarle clients, when he hired him to design the now-lost mansion he would build on West Main Street. The *Stanly Enterprise* informed its readers of the commission on 15 June 1911.

J. S. Efird is having plans made for a handsome colonial home to be erected in the beautiful grove near his present residence. The plans are being made by Louis H. Asbury of Charlotte and work will be commenced within the next few weeks. The house is to be brick veneered and trimmed with stone. The verandas will be laid in tile and all the inside finished in hardwood. This beautiful suburban home will mean an outlay of about \$30,000 and will be an ornament to the entire town. In this connection, it is stated that others in the newly incorporated part of town are planning to remodel and beautify their homes.

Completed in 1912, the imposing Southern Colonial Revival-style house became the first of an important group of Efird family houses erected on adjoining lots in the 700 and 800 blocks of West Main Street. No plans for the Efird House are known to survive. A group of twelve undated blueprint plans for "Residence for Dr. J. Clegg Hall" survive. Sheets #2 through #9 comprise floor and roof plans and elevations. Sheets #66 through #69 comprise detail drawings of exterior and interior woodwork. A thirteenth blueprint, dated 8 August 1923, comprises the plan, elevations, and details for the garage.¹

The John Solomon Efird House and the Hall House represent two principal avenues of design under the rubric of the Colonial Revival, an elastic architectural term that also embraced the Georgian Revival, the Spanish Colonial Revival, and Cape Cod developments in residential design. The origins of the Colonial Revival are traditionally traced to the Centennial Celebration in 1876 and architectural drawing and research excursions in the late 1870s and 1880s into the centers of eighteenth and early-nineteenth century life in New England and the upper Middle Atlantic states. Interest soon extended into Maryland, Virginia, and Charleston, South Carolina and expanded into photographic documentation, measured drawings, and publication in magazines, journals, and books. In short order, in the opening decades of the twentieth century, architects traveled to the southwest, and Spanish Colonial Revival houses, churches, and public buildings appeared as appealing pastiches on city streets.

During the Colonial Revival architects and builders reproduced, adapted, and re-imagined the form, plans, detail, finish, and character of buildings of the American colonial and early-national periods in the design and construction of new houses and a wide range of public and institutional buildings. The Colonial

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Revival style first appeared in the architectural detailing and finish of Queen Anne and Shingle Style houses, in the form of gambrel roofs, Palladian windows, classically detailed entrances with fanlights, columnar porches, and an increasing symmetry in the plan and elevations of houses. Charles W. Barrett featured an array of such houses, built in North Carolina to his designs, in *Southern Colonial Homes, Illustrated by Camera and Pen* published in 1903 in Raleigh by Edwards & Broughton. Mr. Barrett also included a handsome example of the Southern Colonial Revival house, the Raleigh residence of Richard Beverly Raney (1860-1909). The Southern Colonial Revival house, a large symmetrical, center-hall plan house of two or two-and-a-half stories, enriched with a wealth of classical woodwork, and dominated by a two-story portico and complementing one-story porches was costly to build, expensive to maintain, and bespeaking wealth it appealed to home builders of means. John Solomon Efird, having become wealthy through his textile investments, was such a man.

The classic Colonial Revival-style house Louis Asbury designed for Dr. Hall, one more popular and affordable by builders of the time, is iconic in its design, materials, and appearance. Its warm red brick elevations, laid up in Flemish bond, recall those of its eighteenth-century precedents and reflect the best masonry skills of the early-twentieth century. The plan and massing of the house, with a three-bay, gable-end main block with a one-story-with-attic rear ell, is an important, early example of a house type, which was repeated by Louis H. Asbury and other architects in endless variations on the streets of North Carolina towns and cities well into the 1930s. The façade with three-part windows flanking the entrance bay and its classical porch, the single windows flanking a double window above the entrance on the second story, and the paired, pedimented dormer windows inset in the roof, reflect a free, balanced symmetry of the early Colonial Revival before an exact symmetry gained its sway. The use of granite dressings and window sills reflect the house's time and its place, near important granite quarries in the North Carolina Piedmont. The south gable-end porch, enclosed by Dr. and Mrs. Hall in the 1920s as a sun parlor, is also representative of its day, when a pendant enclosed porch might have stood on the opposite gable end if the width of the lot had allowed it. The high quality woodwork, including a molded, modillion-block cornice that returns on the gable ends, also reflect the skilled design and craftsmanship of the period. In short, the Julius Clegg Hall House is an important, well-preserved, and early example of an iconic house type of the early-twentieth century. The interior of the house, with its plan and surviving program of interior decoration, woodwork, mantels, and original light fixtures, is also an essential part of its significance.

Louis Humbert Asbury Sr. (1877-1975) was an important, talented architect whose legendary career extended from 1908, when he opened his office in Charlotte, into the 1950s. The chronological record of this career is documented in his office "Job Book" that survives as part of a vast collection of professional papers, the Louis H. Asbury Papers, 1906-1975, Special Collections, J. Murrey Atkins Library, University of North Carolina at Charlotte, Charlotte, North Carolina. The book begins with job #1, on 1 March 1908, a residence in Charlotte for R. M. Miller, and continues to job #926, of 19 June 1942, for an educational building for (a) Methodist Church in Albemarle. During this period, his son Louis Humbert Asbury Jr. (1912-1991) joined his father's firm on graduation with a bachelor's degree in architectural engineering in 1939 from North Carolina State University. In 1945, when the firm reopened on 8 February, it was operated as Louis H. Asbury & Son up to ca. 1950, and afterward as Louis H. Asbury & Associates. Louis Humbert Asbury Sr. died on 19 March 1975, and his body was interred in Charlotte's Sharon Memorial Park.²

Mr. Asbury was born in Charlotte, Mecklenburg County, North Carolina, the son of Samuel Jennings Asbury (1849-1917) and Martha Anne Moody Asbury (1858-1934). At his death, in his obituary in the *Charlotte Observer*, Samuel J. Asbury was described as "One of City's Best Known Citizens" and "...for

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Many Years One of the Largest Contractors in Charlotte-- Universally Beloved.” In the closing years of the nineteenth century, before entering Trinity College, Louis H. Asbury gained important experience working with his father on building projects. He graduated from Trinity College in 1900 and gained his formal architectural education at the Massachusetts Institute of Technology where he completed a two-year course in 1903. He apprenticed in two important firms, first that of Rossiter & Wright, the New York partnership of Ehrick Kensett Rossiter (1854-1941) and Frank A. Wright (1854-1949), and next, until 1908, in the firm of Cram, Goodhue and Ferguson in Boston, where Ralph Adams Cram became an important mentor. With the endorsement of Mr. Cram, Louis H. Asbury was elected a member of the American Institute of Architects on 28 September 1908. Five years later, on 16 September 1913, he was one of five practicing architects in North Carolina who met in Greensboro and organized the North Carolina Chapter of the American Institute of Architects. Hill Carter Lintchicum (1860-1919) was elected founding president of the chapter: Louis H. Asbury was elected the chapter’s first vice-president for a term that continued to 1916 and again for a second term from 1917 through 1920.

His Charlotte-based practice was prominent and successful, and a distinguished group of some 900-plus buildings, comprising residential, institutional, educational, commercial, and religious structures, enriched the cities, towns, and countryside of North Carolina. Many stand and remain in use to the present. His residential commissions include imposing Colonial Revival, Tudor Revival, and American Foursquare houses. Mr. Asbury’s experience in his father’s construction company and his internships proved valuable in his career as did his extended family background. Louis H. Asbury Sr. was a grandson of the Reverend Henry Asbury (1799-1874), a prominent, twice-married Methodist minister who fathered a large family with fourteen children living to adulthood, and a great-grandson of Daniel Asbury (1762-1825), the legendary, pioneer Methodist preacher. Daniel Asbury served congregations and preaching stations in Virginia and North Carolina and is acknowledged to be “one of the most important of the early Methodist leaders in the state (North Carolina).”³ Myers Park United Methodist Church in Charlotte is among the most imposing of Louis H. Asbury’s church designs for (mostly) Protestant denominations.

With the loss of John Solomon Efird’s West Main Street mansion, to demolition during a road project in about 1968, Dr. Hall’s house, commission #88 in 1911, becomes the earliest surviving of twenty-seven known commissions by Albemarle clients between 1911 and 1953. Mr. Asbury also enjoyed two commissions by rural Stanly County congregations for church work: these comprise a new church building for Bethel Bear Creek Reformed Church (#694) in 1928, and an educational building for Anderson Grove Baptist Church (#4706) in 1947, both in northwest Stanly County. The Albemarle residential work comprises eighteen projects including designs for eleven houses from the ground up, Dr. Hall’s garage, and six projects that involved alterations and/or additions including the refitting of a house as a four-unit apartment in 1940. Thomas Marcellus Denning (1870-1962) was the client for two of these residences, of which his handsome Spanish Colonial Revival-style house at 415 North Second Street (NR, 2011) is also a landmark in the Albemarle cityscape. It and the Julius Clegg Hall House are Mr. Asbury’s finest surviving residential designs in Albemarle, where they set a high standard for admiration and emulation. Five projects comprised design work for religious congregations, beginning with his design of a Methodist Protestant Church (#696) in 1928, including Sunday School and educational buildings, and concluding with alterations and additions to the First Methodist Church (#5315) in 1953, which was the last of Mr. Asbury’s Albemarle commissions. The design of the Albemarle Hotel (#462) in 1922 for Dr. William Claude Fitzgerald was the most important of three commercial projects in central Albemarle. Mr. Asbury’s design of the Efird and Wiscassett Mills School (#109) of 1912 was his single known school building in Albemarle and Stanly County.

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The Grounds of the Julius Clegg Hall House and Their Landscape Architects, William Hooton Richie (1884-1956) and Earle Sumner Draper (1893-1994)

On 25 June 1914 the *Albemarle Enterprise* published a short item in its pages of particular interest to its editor and local readers. “Dr. J. C. Hall and J. S. Efird have set a pace in lawn beatifying which will be hard to attain by all; but the results obtained on these beautiful lawns should inspire others to a point of beautifying home surroundings.” Alas, the name of the designer(s) of these landscape improvements is not noted, and the identity of the man responsible for the work on Mr. Efird’s “lawn” remains unknown. As the few known surviving documentary photographs of Mr. Efird’s mansion attest, the loss of the house and its gardens to a North Carolina Department of Transportation project in about 1968 is a matter of real regret in the architectural, landscape, and social history of Albemarle. Three period photographs of Dr. Hall’s property document the appearance of the grounds immediately after the house has been completed and at two points in its early landscape development. The earlier of this later pair dates to ca. 1913 and shows the earliest, small plantings made to the Richie landscape plan. The second photograph, of about 1916-1918, reflect a later image of the “lawn” that had drawn the admiration of the newspaper editor. In it lengths of the L-plan brick wall retaining the lawn along North Second Street and the driveway are visible in the foreground. Plantings across the front of the house and its terrace have gained a good appearance as have those along the foundation of the south porch. Vines can be seen climbing on wires up the corner piers of the porch.

Through the different circumstances of its history the Julius Clegg Hall House survives, as do the photographs and the landscape plan created in about 1913 by William Hooton Richie for its grounds and gardens. The survival of the plan is a critical factor in the landscape significance of the property as are the like plans prepared a decade later by Earle Sumner Draper. Together they document the work of both men for Dr. Hall, a singular instance in North Carolina landscape history (as now known). Doing so they represent the original arrangement of the property devised by Mr. Richie, the subsequent development of the gardens and grounds by Mr. Draper, who honored the critical axial features and spirit of his predecessor’s design when revamping the earlier scheme to complement the new, larger principal gardens focused on the pergola, and the important role of the extensive, surviving hardscape elements in defining the character and arrangement of the gardens and landscape features in an appealing, studied arrangement over the entire property. In this context the surviving historic plant materials in the Hall House grounds are all the more valuable. Plantings of *Yucca filamentosa* along the wall on the north side of the driveway, clumps of bamboo off the southwest corner of the garage, a wisteria standard near the pergola which it once surely draped, historic irises in several locations, purple and white crocus naturalized in the grass cover of the lawn, lycoris and narcissus, a hemlock, and a lone cedar are important reminders of the property’s historic plant palette.

Dr. Hall’s decision to engage a professional landscape architect in about 1912-1913 to design the gardens and grounds of his newly built Colonial Revival style house places him in a very small group of North Carolinians of the period who sought their services for the design of their home and estate acreages. George Vanderbilt’s engagement of Frederick Law Olmsted Sr. (1822-1903) for the design of his Biltmore estate effectively introduced the profession to the state and its citizens. The Olmsted office also produced the initial design for Pinehurst in 1895 for James W. Tufts. Warren H. Manning (1860-1938), an employee in the Olmsted firm from 1888 to 1896, worked on both projects. When Mr. Manning established his own office in 1896, he took the Pinehurst work with him, by the courtesy of the Olmsted office, and remained engaged in projects for the Tufts family and private clients in the North Carolina Sandhills until his death. This private work largely remains to be examined.

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An earlier noted herein Egbert Barry Cornwall Hambley turned to Thomas Meehan & Sons in Philadelphia for the design of his mansion grounds in Salisbury while Richard Joshua Reynolds engaged the partnership of Buckenham and Miller in 1906 for design work on his Fifth Street mansion grounds in Winston-Salem and retained the partnership for the initial planning of his suburban Reynolda estate. Thomas W. Sears was on the scene at Reynolda and in Winston-Salem in 1915, at about the same time John Nolen dispatched Earle Sumner Draper to Charlotte to oversee the execution of his plan for Myers Park. With the opening of his own office in Charlotte in 1917 Earle S. Draper would gain the patronage of leading Charlotte residents in the fashion like that of wealthy residents in Winston-Salem who turned to Mr. Sears.

While the size and scale of Dr. Hall's landscaped grounds in Albemarle in no way compare to those of Biltmore and Reynolda, his role as a client, his commitment to place, and his accomplishment confirm his position in the short roster of North Carolinians who figure in the emergence and development of the practice of landscape architecture in the state in the opening decades of the twentieth century. That role and the significant achievements here of Messrs. Richie and Draper are documented in the surviving plans, the period photographs, and the hardscape landscape features of the Julius Clegg Hall House and Grounds. Together they comprise an important episode in a history of landscape architecture in North Carolina which has yet to be written or find its author.⁴

At present relatively little is known of the short-lived Philadelphia-based landscape architecture practice of William Hooton Richie (1884-1956): the information presented here is the first known account. William Hooton Richie was born in Moorestown, Burlington County, New Jersey, on 29 September 1884, the third of three known sons of Edward Bassett Richie (1847-1887) and Elizabeth Hooton Roberts Richie (1848-1940), and of Quaker ancestry. The circumstances of his early life, beyond the death of his father when he was a boy of three years, and his upbringing by a mother in widowhood are unconfirmed. He entered Cornell University and became a member and graduate of the class of 1909. Mr. Richie married Alice Comfort Taylor (1888-1974) on 27 September 1910, and they became the parents of five children born between 1912 and 1924. In 1910, prior to their marriage, he was living at home with his mother and older sister in Chester Township, Burlington County, New Jersey. After marriage, he and his wife appear to have remained residents of Moorestown.⁵

William H. Richie's entire known, confirmed career as a landscape architect is confined to the 1910s. In a 1910-1911 Moorestown directory his profession is listed as "architect," with 223 East Central Avenue as his home address. By 1914, when his name appears in a Philadelphia "Co-Partnership and Residence Directory," he is listed as "gardener" with an office at 41 South 15th Street, Philadelphia, and Moorestown as his home address. In the 1915 edition of the same directory he is listed as "architect" with the same office and home addresses. Two years later, in the 1917 edition of the directory Mr. Richie is listed as "landscape architect" with the same office address and his home in Moorestown, New Jersey.

At present the commission for the design of the Hall family's grounds is Mr. Richie's only known work in North Carolina and the earliest known of two documented projects. The second work was in Reading, Pennsylvania, in 1916 and came as a result of the bequest by Henry Close (1850-1915) to fund improvements to cemeteries in his native Berks County, Pennsylvania. Henry Close, a graduate of Rensselaer Polytechnic Institute, was a civil engineer who had resided in Philadelphia since about 1863. The *Reading News-Times* published an article on the bequest under the headline "\$50,000 Estate of Berks Native in Phila. Contest" on 25 April 1916. St. Michael's Cemetery, where Mr. Close's body was buried as were those of his parents, was one specified focus of his largesse. In its recount of the court hearing of a contest to the provisions of the will, the newspaper reported "William H. Richie, a landscape designer,

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submitted a plan for the improvement of St. Michael's cemetery." On 7 June 1916 the *Reading News-Times* announced the legal decision upholding the bequests under the front-page headline "Upholds Will That Gives Bulk to Cemeteries." St. Michael's Cemetery and the Methodist Cemetery were the principal named recipients among the cemeteries. The *Reading News-Times* reported on work at the Methodist Cemetery on 5 August 1916 in an article under the headline "Terms of Will Are Carried Out In Improvements."

In accordance with the will of the late Henry Close, a cut-stone wall and iron fence and gates are being erected at the old Methodist cemetery near the eastern borough line.

Mr. Close was a bachelor and civil engineer, a native of Birdsboro, and died. . . in Philadelphia. He willed money to several cemeteries in this section and the work just started is the beginning of the carrying out of his requests. P. F. Eisenbrown Sons & Co., of Reading, have the contract, the specifications calling for cut granite, and the work of construction has been sublet to DeTemple & Sons, of Reading. The drawings and designs were furnished by William H. Ritchie (sic), landscape engineer, of Philadelphia.

William H. Richie also published two articles in *The Garden Magazine* in the 1910s, in both of which he was identified as a "Landscape Designer." The first, "Finding the Shrub to Fit the Place," appeared in the April 1913 issue and comprised a "Chart For the Selection of the Best Shrubs for Garden and Landscape Purposes." "Evergreens as a Screen on a Hillside Site," published in the magazine's February 1915 issue, was a short essay illustrated with photographs and garden plans including the author's "Planting Plan for a Hillside Property."

William Hooton Richie gave up his career as a landscape designer by September 1918, when he was employed as secretary of the Y. M. C. A. West Branch in Philadelphia. After a short period of employment as secretary of the Y. M. C. A. in Wheaton, Illinois, where he and his family are recorded as residents in the 1920 Census, he returned to Moorestown, New Jersey. Thereafter, he was employed in religious work, including that of the American Scripture Gift Mission. William Hooton Richie died on 21 July 1956, and his body was interred in the Easton Union Cemetery at Hainesport, Burlington County, New Jersey.

The life and career of Earle Sumner Draper (1893-1994) holds an altogether larger and deservedly prominent presence in the history of American landscape architecture. A short biographical account by Frank B. Burgraff and Charles F. Aguar appears in *Pioneers of American Landscape Design* (2000). A native of Falmouth, Massachusetts, he was educated at the Massachusetts Agricultural College (now the University of Massachusetts), Amherst, where he gained the especial notice of Frank Albert Waugh (1869-1943), who established the school's Department of Landscape Gardening. After a short employment in the office of Albert Davis Taylor (1883-1951), also a graduate of the Massachusetts Agricultural College, Earle S. Draper was hired by John Nolen. Draper's stay in Nolen's Cambridge, Massachusetts, office was short, and Mr. Nolen soon sent Mr. Draper to Charlotte to oversee the laying out of Myers Park and other planning and design work in the region.⁶

Earle S. Draper quickly saw the opportunity available to him and in 1917 established his own office. For the next fifteen-plus years he enjoyed a busy, lucrative practice as a planner and landscape architect in North Carolina and throughout the South. His residential parks included Mayview Manor in Blowing Rock, Emorywood in High Point, and the Farmington Country Club in Charlottesville, while the new

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town of Chicopee, Georgia, was the most celebrated of the many mill towns and villages he and his office designed.

The private residential gardens and grounds designed by Earle S. Draper have received less notice and the extent of this work in a prolific regional practice has yet to be documented. Those known incorporated classical pergolas and other favored features in settings that were largely Colonial Revival in spirit or otherwise reflective of the architectural character of the houses they were designed to complement. This author treats the gardens he designed for Henry Murphy McAden (1872-1957) in Myers Park and Henry Clay Wall Jr. (1882-1940), for his ancestral antebellum residence in Rockingham, North Carolina, in "The renaissance of Southern gardening in the early twentieth century," an essay published in the *Journal of Garden History* in 1996. Earle S. Draper's work for Dr. Hall was not known to him at that time, and not until undertaking this nomination. Although much of the plant material has been lost at the Hall House, all of the significant features of the hardscape designed by Mr. Draper survive, the most important of which is the imposing concrete pergola. While all three landscape designs survive to the present in varying states, they continue to represent an important part of Draper's career as a private landscape architect and planner, before he embarked in 1933 on an equally celebrated tenure as a public planner with the Tennessee Valley Authority and next, in 1940-1945, with the Federal Housing Authority. Earle Sumner Draper's practice as a consultant extended until 1964, when he entered a long retirement that ended with his death at Vero Beach, Florida, on 1 July 1994.

Historical Background

Julius Clegg Hall (1874-1930) came to Albemarle, the Stanly County seat, at an important point in its history and its development from a small regional trading center to one of the hubs of textile production in Piedmont North Carolina. The genesis of this growth was essentially the building of a railroad line, the Yadkin Railroad, linking Norwood in southeast Stanly County, through Albemarle, with Salisbury, an important rail center in the Piedmont since the antebellum period. The Yadkin Railroad, which was completed and placed in service in 1891, was soon followed by industrial development, with James William Cannon (1852-1921) being the critical figure. From his base of operations in Concord, Mr. Cannon oversaw the organization of a series of textile mills in the county seats and smaller towns of his native Cabarrus County, Rowan County, Stanly County, and other points. These mills, including the creation of an entirely new mill town named Kannapolis, became part of the Cannon Mills Company, a major American textile concern. James W. Cannon was also a principal investor in both the Efird Manufacturing Company and the Wiscassett Mills Company, established in Albemarle in 1896 and 1898, respectively: Efird Manufacturing Company was named for its local managing investors, Ireneus Polycarp Efird (1834-1902) and his son John Solomon Melancthon Efird (1857-1927). The operation of these two large mills, and related commercial and manufacturing concerns provided steady, gainful employment to hundreds--and soon thousands--of people who swelled the population of Albemarle from 300 in 1897 to 3,000 in 1905.

Julius Clegg Hall was born in Montgomery County, North Carolina, on 23 November 1874, the second of three sons and the third of five children born to John Lewis Hall and his wife Eliza Jane Hepler Hall between 1868 and 1882. John Lewis Hall (1837-1901), also a native of Montgomery County, was the son of John and Frances Steed Hall and a resident of a farming community in eastern Montgomery County, near its border with Moore County, which came to be known as Star in the late nineteenth century. On 27 May 1861, at the age of twenty-three, John Lewis Hall enlisted as a private in Company C, 23rd Regiment, North Carolina Troops, largely composed of Montgomery County men. He was wounded in

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the Battle of Seven Pines in Virginia, on 31 May 1862, returned to duty, and is accounted for through December 1864.⁷

After his service in the Civil War, John Lewis Hall returned to North Carolina, but whether directly to his native Montgomery County or to Davidson County remains to be confirmed. On 1 January 1867 he married Eliza Jane Hepler (1841-1932), a native of Davidson County and the eldest known surviving child of John (1812-1892) and Hannah Briles (1815-1862) Hepler. The couple was married in Davidson County and established a household in Emmons Township, where they were recorded in the 1870 Census. John Hall, identified as a millwright by profession with real estate worth \$1,500 and personal property valued at \$200, is listed as head of a household that included his wife and the couple's first-born child, Thomas Milton Hall (1868-1953). Between July 1870 and November 1874 the couple relocated to Montgomery County where Julius Clegg Hall was born on 23 November 1874.

By June 1880, and the enumeration for the 1880 Census, John Lewis Hall is a resident of Hill Township, Montgomery County, continuing to practice the craft of the millwright, and the head of a household that included his wife, two sons, and two daughters, Dora (1871-1905) and Ida Louella (1879-1914) Hall. A third son, the couple's fifth and last known child, William North Hall (1882-1912), was born two years later. John Lewis Hall remained a resident of Hill Township, Montgomery County for the remainder of his years and appears to have prospered in his work as a millwright and craftsman. On his FindAGrave.com. site an undated photograph of John Lewis Hall is posted. Well-dressed, and hatted, wearing a dark suit and vest, white shirt and dark bow tie, he is a man of pleasing countenance, holding a hand drill in his right hand a square in his left hand. The photograph shows a man in about his thirties: his mien indicates purpose and promise. In the 1900 Census he identifies himself as a "Mechanic." John Lewis Hall died on 31 October 1901, at the age of sixty-four, and his body was buried in the Leach Cemetery at Star. His family plot is marked by an imposing three-stage Rustic Style granite monument.

In the 1890s John Lewis Hall provided his son the encouragement and means to continue his education beyond that available in Montgomery County. Julius Clegg Hall is said to have been a student in the high school department of Trinity College, Randolph County, in the years preceding its relocation to Durham in 1892. He enrolled in Trinity College, Durham, in 1893 and received a bachelor of philosophy degree in June 1896. He then undertook his medical studies at the Medical College of Virginia, now the Virginia Commonwealth University, in Richmond, whence he graduated in May 1899.

Within a year he had located in Boardman, a small town in Columbus County, North Carolina, where he was a physician and surgeon for the Butters Lumber Company and the Atlantic Coast Line Rail Road. In the 1900 Census for Boardman, Tatums Township, Columbus County, he is listed as one of nine men boarding at a small hotel operated by Carrie M. Hilton and identified as a "physician" by profession. On 16 October 1901 he was married to Mae Edith Fitzgerald (1880-1955), a daughter of Samuel R. Fitzgerald, in her native Chatham, Pittsylvania County, Virginia. The couple's only child, Evelyn Fitzgerald Hall (1905-1997), was born on 28 July 1905 in Columbus County.

Dr. Hall and his family remained in Boardman, where he also served as president and secretary of the Columbus County Medical Society, until relocating to Albemarle in 1906. In Albemarle he immediately became a leading figure in the medical and commercial spheres, while he and Mrs. Hall enjoyed a prominence in the town's social life. The *Stanly Enterprise* informed its readers in the Stanly County seat and beyond of an early initiative, which accompanied the opening of his medical office, with a short notice in the "Locals" column in its 22 November 1906 issue. "J. S. Bryant, registered pharmacist, of Goldsboro, arrived last week, and will take charge of the Red Cross Pharmacy, that is being fitted up so

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elegantly by Dr. J. Clegg Hall, one door north of court-house.” A paid advertisement for the Red Cross Pharmacy appeared in the *Stanly Enterprise* on 3 January 1907, under the heading “New Drug Store (,) New Goods (,) New People.”

We have just opened, in the new Hearne Building, North corner Court House Square, a thoroughly up-to-date Drug Store--the prettiest in Albemarle, and extend to you a most cordial invitation to drop in and see us. We want to see you, meet you and know you personally. If there is anything in our line that you may need we want to serve you. Drop in and see us.

The Hearne Building, featuring three two-story commercial storefronts, and the smaller Marks Building, a three-bay block with a single storefront and an arch-headed opening at its north end, comprised an impressive brick commercial block unified by the repetitive first-story storefronts, second-story fenestration, and corbelled cornice. It was erected in 1906 by Locke Anderson Moody (1862-1938), Albemarle's leading builder. Dr. Hall had renamed his concern by 9 April 1908 when an advertisement for “Hall's Pharmacy” appeared in the *Stanly Enterprise*. An article titled “Hall's Pharmacy” together with a photograph of the “Interior of Hall's Pharmacy” was published in the *Stanly Enterprise* on 7 October 1909, by which time A. L. Pearsall had become the pharmacist. Hall's Pharmacy occupied the Hearne Building storefront into Spring 1914.

The matter of where Dr. Hall and his family resided during their first two years in Albemarle, and where he had his professional offices, remains to be confirmed. In Spring 1908, they rented the substantial, simply detailed Queen Anne-style house that survives today at 407 North Second Street, immediately beside this house. Readers of the “Locals” column in the *Stanly Enterprise* of 9 April 1908 learned the particulars. “Dr. J. Clegg Hall and family will move into the residence in the northern part of town, recently vacated by W. W. Duckworth. After this week, those desiring the doctor's services may find him there.”

The Hall family found this area of town, situated on the principal public road carrying north to Salisbury, to their liking: they soon decided to build their own house on a street that would become one of the important residential avenues in Albemarle. So, too, did Mrs. Hall's brother Dr. William Claude Fitzgerald (1878-1960), who had also moved to Albemarle and established an office for the practice of dentistry. On 1 December 1908 he married Lilly Maude Hearne, (1878-1927), the daughter of Gray Madison Hearne (1851-1933) of Montgomery County, and a member of one of the area's successful and socially prominent families with branches in both Montgomery and Stanly counties.

On 21 July 1910 Dr. Julius Clegg Hall and Dr. William Claude Fitzgerald acquired adjoining lots on North Second Street from the Wiscassett Mills Company. Both lots had a frontage of ninety feet on the street and a depth of 200 feet. Dr. Hall's lot was located immediately adjacent to his (rented) residence at 407 North Second Street. Dr. Fitzgerald's lot was on the south side of Dr. Hall's lot.⁸ In the event Dr. Hall delayed for at least a year before commissioning the design of this house and undertaking its construction. As now known, Dr. Fitzgerald never built on his lot, and instead resided elsewhere in Albemarle. On 9 February 1922 Dr. and Mrs. Fitzgerald conveyed the vacant lot to Dr. Hall and it would become the location of the garden designed by Earle Sumner Draper.

The circumstances that prompted Dr. Hall to place the commission for the design of his house with Louis Humbert Asbury (1877-1975), a Charlotte-based architect, remain to be confirmed. Louis H. Asbury, a graduate of Trinity College, Durham, completed a two-year course in architecture at the Massachusetts

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Institute of Technology in 1903, and had served apprenticeships in two architectural firms, Rossiter and Wright in New York City and Cram, Goodhue and Ferguson of Boston, before opening his own office in Charlotte in 1908. While the surviving drawings (blueprint copies) for the Hall house are not dated, the commission's entry in the office job book as #88 with the date of 15 December 1911 place it early in a long and distinguished career. Dr. Hall's commission was the second Asbury received from clients in Albemarle. The first such commission (#77) came from textile scion John Solomon M. Efird and is accompanied by the date 27 June 1911 in the job book.⁹

Construction on the Colonial Revival-style Hall house began in 1912. A short notice in "Items of Local Interest" in the *Albemarle Enterprise* on 3 October 1912 read "Dr. J. C. Hall's handsome new residence is looming up nicely, on North Second street." The builder is not named, but he is believed to be Locke Anderson Moody (1862-1938), the prominent, leading building/contractor in Albemarle, whose early works include the Queen Anne Style residence built in 1892 for James Brown (1851-1923) and the Stanly County Courthouse in 1893.¹⁰ The house was completed and occupied in 1913 by Dr. and Mrs. Hall and their daughter, Evelyn Fitzgerald Hall (1905-1997). The second-story plan makes clear Dr. Hall's charge to Mr. Asbury for the design of a house for their small, three-member family: it provides a large, spacious bedroom for Dr. and Mrs. Hall and a somewhat smaller bedroom for Evelyn Hall, both fitted with fireplaces, and a small bed chamber for overnight guests.

Also absent in the known records and research to date on the Hall house is an explanation for Dr. Hall's turn to a Philadelphia-based landscape architect, William Hooton Richie (1884-1956), for the design of the grounds of his new house. The single-sheet blueprint plan for the grounds is undated but likely dates to late in 1913 or early 1914, and includes the address of Mr. Richie's office at 41 South 15th Street, Philadelphia. The plan shows four "Norway Maple" trees symmetrically planted in the verge on North Second Street and a front walk with intermediate steps bisecting lawn areas on the east front and north side of the house. Behind the house, a pendant walk carries west from the porch, between an elegant circular "Flower Garden" with concentric, symmetrical beds and a "Drying Yard," on its south and north sides respectively, to a large rectangular "Vegetable Garden" in the northwest corner of the lot. The driveway carries from North Second Street, along and just inside the south property line (with Dr. Fitzgerald), to a court and a rectangular building in the southwest corner of the lot that is identified as both "Garage" and "Stable." A legend at the bottom of the drawing listed sixteen named species of "Evergreens" and sixteen named "Deciduous Shrubs."¹¹

A short sentence in the "Local and Personal" column in the *Albemarle Enterprise* of 25 June 1914 confirms Dr. Hall's implementation of a significant part of Mr. Richie's plan for his grounds. "Dr. J. C. Hall and J. S. Efird have set a pace in lawn beautifying which will be hard to attain by all; but the results obtained on these beautiful lawns should inspire others to a point of beautifying home surroundings." Two surviving letters of May 1915 from Hoopes, Bro. & Thomas Company, Maple Avenue Nurseries, in West Chester, Pennsylvania, confirm Dr. Hall's purchase of plants from the firm. The first, dated 4 May, concerns the loss of a Colorado Blue Spruce that had been sent to replace an earlier lost spruce. The second, of 11 May, acknowledges receipt of Dr. Hall's letter of 7 May concerning the lost blue spruce and an order for "two Clematis Vines."

The period had also been a busy one for Dr. Hall professionally. Under the heading, "Removal Announcement," a paid notice in the 2 April 1914 issue of the *Albemarle Enterprise* informed readers and patrons of the relocation of Hall's Pharmacy to a commercial building at 135 West Main Street.

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We want to call attention to the many friends and patrons of our Drug Store that we have moved from our old stand above the Courthouse to the middle of the block on Main St. between the Stanly Supply Co. and F. E. Starnes Jewellery Store.

We will be especially pleased to have you visit our new quarters. And we will take pleasure in showing you one of the most complete and uptodate Drug Stores in this section of the State.

We wish to extend to our patrons our hearty thanks for the support we have received from them in the past, and hope that our increased facilities will enable us to handle your business with more efficiency in the future.

A group of surviving eight-by-ten documentary views of the store interior show it to be a handsomely fitted commercial space with a decorative mosaic tile floor, a marble-finished soda fountain, molded counters, cabinets, and woodwork, and a pressed tin ceiling.

In the mid-1920s, important events occurred in the life of the Hall family at 343 North Second Street and the appearance of its gardens and grounds. Chronologically, the first of these, on 9 February 1922, was Dr. Hall's purchase of the lot adjoining his property on the south from Dr. and Mrs. William C. Fitzgerald.¹² Dr. Fitzgerald had long since decided against building on the lot and was then undertaking construction of the four-story Albemarle Hotel at 197 North Second Street, which also was designed by Louis H. Asbury and completed in 1923. Dr. Hall then turned to Earle Sumner Draper (1893-1994), the Charlotte-based landscape architect and planner, who was then the leading member of his profession living and working in North Carolina.

Mr. Draper produced a "General Plan For Development of Property of Dr. J. Clegg Hall" in May 1923. It was labeled "Plan No. 1228-1," indicating Dr. Hall's commission was project number 1228 and this initial plan was the first design for the client. Mr. Draper proposed the creation of a three-part residential garden on the newly acquired lot with the principal ornamental garden aligned on axis with the house and positioned in the front half of the rectangular lot. The garden comprised an elongated grass-covered oval, centered with a "Gazing Globe" and bordered by a narrow walk of paving stones which, in turn, was encircled with a flower-planted border. It was anchored on its south side by a rectangular pergola back-planted with a shrub screen. A short walk, also of irregularly shaped paving stones, carried west, axially from the oval walk to a rectangular rose garden in the west center of the added lot. This short walk had its pendant on the west side of the rose garden where a long, narrow grape arbor bisected a proposed vegetable garden in the southwest corner of the expanded grounds, with fruit trees aligned along its outer south and west sides.¹³

Earle S. Draper's plan for the property also featured a rearrangement of the grounds of the original lot, namely the elimination of the circular Richie-plan ornamental garden, immediately behind the house, and its replacement with a greensward flanked by flower borders together with an arc-shaped "Seat" on axis with the south window in the Halls' living room. Whether the small square-in-plan garage shown on the plan in the northwest corner of the lot, together with a shrub-screened "Poultry Yard," was an existing or proposed building is unclear: as a doctor on call to his patients Dr. Hall would have had an automobile by 1923.

A second surviving blueprint plan, labeled "Plan No. 1228-3," dated October 1923 and "Revised Mar. 1924," is titled "Planting Plan For Development of Property of Dr. J. Clegg Hall." On it the principal

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ornamental garden and its pergola, together with the rose garden, remain essentially as before, however the vegetable garden, grape arbor and fruit trees earlier proposed for the rear, southwest portion of the property are eliminated. In their stead, the garage is symmetrically located here with two pecan trees and five dwarf fruit trees in complementing positions. Another interesting feature appearing on this plan is a grove of fourteen trees and a grape arbor, noted as "Peach Orchard (existing)," in the area of the original lot immediately west of Mr. Richie's proposed circular flower garden. The arc-shaped "Seat" remains in its near-same position, facing the living room window but across a flower-bordered greensward of further modified shape. A small, unidentified rectangle in the extreme northwest corner of the grounds may be a poultry yard. The "List of Planting" names an extensive roster of trees, evergreens, and flowering shrubs by species, common names, number, and size, named roses for the Rose Garden, and phlox, peony, iris, anemone, and salvia, among others, in quantities of eighteen each for the flower borders.

In the event the garage was built in the position defined by Mr. Draper, however, landscaping was delayed in most part until ca. 1925-1927. Louis H. Asbury's design of the garage, comprising the plan, elevations, and details, is on a single sheet dated 8 August 1923 and survives in blueprint form. The design and shape of the pergola was altered from the rectangle shown on both surviving plans of 1923 to that which was built and survives today with a circular, roofed center pavilion and flanking, angled complements. A blueprint plan of this elegant pergola survives but carries neither a date nor the name of its designer, presumably Mr. Draper or an assistant. Neither does the plan specify the materials except for the notation "4" x 4" wood strips (as spaced," to be placed atop the rafters of the open-top side elements flanking the roofed center pavilion. Apparently, the use of concrete for the main structure was "understood" as was wood for the conical roof. An account of the landscape improvements was published in the *Albemarle Press* on 3 March 1927 with the heading, "Dr. J. C. Hall Erects Handsome Pergola," with "Adds To Beauty of Sunken Garden and Elegant Colonial Home" as an amplifying sub-heading.

Dr. J. Clegg Hall has a taste for the esthetic side of life, and if he rides any one hobby it is that of expending his substance and artistic taste on his pretty home on North Second street and the beautiful sunken garden annexed, which is just now coming into its own as a bower of beauty.

One may now see the finishing touches being placed on a massive pergola. This conforms to a blue print made by a landscape architect, and is built of concrete. Ten columns support the overhead structure, uniting at the center in a pretty garden tea room.

The Hatley Concrete works of Albemarle has the contract for this work, and Jap Hatley is developing into quite an artist himself, when it comes to making beautiful and serviceable things of concrete. Jap is justly proud of the work itself, and in point of value the pergola ranks pretty close to what a modern small home would call for as an outlay.

"Jap" Hatley, heralded as a craftsman in concrete, was Daniel Jasper Hatley (1893-1959), the son of Cornelius Alexander Hatley (1865-1925) and a native of Stanly County. In the 1920 Census he gave his occupation as "concreter." In time Mr. Hatley organized the Hatley Concrete Works. A surviving statement of accounts, dated 14 July 1928 and addressed to Dr. Hall, is believed to be for the construction of the pergola. The cost of work was \$1,397.87, against which Dr. Hall made three payments totaling \$650 in 1927. He settled the account with a note for \$747.87 plus interest (\$49.98) on 11 August 1928. The firm's letterhead identifies it as "Manufacturers of Tiling, Blocks or Anything in the Concrete Line."

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The 1930 and 1940 censuses confirm Mr. Hatley's operation of the concrete works into 1940 and his position as owner and proprietor of the firm.¹⁴

Meanwhile, Dr. Hall had also undertaken interior improvements and refittings at Hall's Pharmacy, 135 West Main Street. A front-page news article, "The Hall's Pharmacy Celebrates 19th Year," and an illustrated paid advertisement in the *Albemarle Press* of 18 June 1925 both recount these enhancements and introduced Dr. Frank W. Lewis, who had recently come to Albemarle from Richmond, Virginia, to manage the pharmacy. The staff also included W. A. Carpenter, a salesman, and Elbert Denning, the soda clerk. The advertisement was both a promotional piece and an invitation to residents of Albemarle to attend the "Summer Opening" being held over two periods that afternoon and evening. In addition to music and refreshments, ladies and children were promised gifts with "Smokes' for the men."

During the period in which Mr. Draper's landscape plans were developed and implemented, change also came to the Hall family circle. On 11 August 1924 the Halls' daughter, Evelyn Fitzgerald Hall, then a student at Duke University, and Dent Turner (1899-1942) were married in a ceremony at the family residence. Mr. Turner was a graduate of Duke University, and he received a law degree from Duke University in 1922. A native of Statesville, Iredell County, Dent Turner was the son of Wilfred Dent Turner (1855-1933), a prominent, wealthy lawyer, businessman, state legislator, and one-term lieutenant governor (1901-1905) of North Carolina, and the grandson of Wilfred Turner (181_-1893), who in 1848 established a cotton manufactory on Rocky Creek at a place that became Turnersburg. The couple became the parents of one child, Dent Hall Turner (1928-1997), who was born in Statesville on 18 September 1928. Dent and Evelyn Turner were soon separated, and Mrs. Turner returned with her son to her parents' house in Albemarle.¹⁵ Evelyn Hall Turner was a teacher at Oakboro High School in 1929-1930 and at Richfield High School for the 1930-1931 school year.

The joy of the birth of his grandson notwithstanding, 1928 was a difficult year for Dr. Hall. Earlier that Spring he experienced the onset of medical impairments that affected him through the last years of his life. In April 1930, when the residents of North Albemarle Township were enumerated, Dr. Hall was the head of a household that included his wife, their daughter Evelyn Hall Turner, then divorced from her husband, her son, and Cletus Hearne, the family's black chauffeur. Mr. Hearne likely occupied the servant's room at the west end of the kitchen ell. On Friday, 3 October 1930, Julius Clegg Hall died at the age of fifty-five in the Yadkin Hospital, Albemarle. His funeral was held the following Saturday afternoon at Central Methodist Church with interment in Fairview Cemetery, Albemarle. On Tuesday, 7 October 1930, under the caption, "Dr. Julius Clegg Hall Funeral Held Saturday," the *Stanly News and Press* provided an account of his life, including the events that preceded his demise, and the then traditional listing of pall bearers and flower bearers. An editorial tribute also appeared in that edition of the newspaper, under the caption "Dr. Hall."

When men like Dr. Hall pass on to their reward the town and county in which they live realize immediately that the vacant places will be hard to fill. This cannot be said of every man, but as one glances over the various institutions and organizations with which Dr. Hall was connected he quickly realizes that this was an unusual man who has passed away. Many men are satisfied to let others lead the way, but Dr. Hall was not this type of man, for of whatever organization he was a part, he was likewise one of the leaders.

He was intensely loyal to his profession, to the fraternal and civic organization (sic) of which he was a member, to Duke University, and to his church. He always showed a deep interest in the things which would be of benefit to Albemarle and Stanly county.

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Julius Clegg Hall died intestate, leaving his widow and daughter as his heirs. Mrs. Hall remained in residence at 343 North Second Street with her daughter and grandson, however, she quickly decided to close Hall's Pharmacy and sell the pharmacy stock. A notice of the sale, dated 16 January, appeared on 17 January 1931 in the *Greensboro Daily News*.

A sale involving several thousand dollars was announced today when it became known that W. H. Snuggs, operator of Snuggs' drug store, had purchased the stock and fixtures of Hall's pharmacy from Mrs. J. C. Hall, executrix of the estate of the late J. C. Hall. The sale price was not announced. Mr. Snuggs, who has operated a drug business in Albemarle for nearly 50 years, said he would merge the two into one store on Main street.

Mae Fitzgerald Hall resided in the family residence until her death in 1955. Her daughter, then engaged as a teacher at the Richfield High School for the 1930-1931 school year, remained with her, together with her son until 1933 when Mrs. Turner left Albemarle for Washington, D. C. There she served into 1939 in a series of secretarial and administrative posts, including work at the National Recovery Administration, as secretary to Robert L. Doughton, chairman of the House Ways and Means Committee, and last as assistant secretary of the Congressional Joint Committee on Internal Revenue Taxation. On 1 April 1939 Evelyn Hall Turner and Dorsey Dewey Smith (1904-1984), a native of Scotland County, North Carolina, were married in Duke Chapel, Duke University, Durham. At the time of their marriage, Mr. Smith was a tax attorney in the office of the Chief Counsel of the Bureau of Internal Revenue in Washington. The couple relocated to Dallas, Texas, in 1939. In about late 1939-early 1940, Mrs. Hall began suffering serious mental health issues, and in about 1940 her condition was treated by a lobotomy. Evelyn Hall Smith was named her mother's legal guardian. For a period, from about late 1940 into or through 1942, Mrs. Hall's brother, Dr. William Claude Fitzgerald, his second wife, Alice Atholeen Reagan Fitzgerald (1900-1967), and their son Robert Edward Fitzgerald (b. 1938), resided with Mrs. Hall at 343 North Second Street. In or about 1943, Dorsey D. and Evelyn Hall Smith, together with her son, returned to Albemarle and thereafter resided at 343 North Second Street.¹⁶

Mae Edith Fitzgerald Hall died on 19 April 1955. Her obituary, published in the *Stanly News and Press* on 22 April 1955, noted her birth in Chatham, Virginia, her education at Danville Female Academy and Women's College of Richmond, (which became Westhampton College, since merged with Richmond College, and now the University of Richmond), and her marriage to Dr. Hall. "Until her health began to fail she was active as a member of the United Daughters of the Confederacy, the Daughters of the American Revolution, and the Order of the Eastern Star." Funeral services were held at her residence the following day, 20 April, followed by her burial beside the grave of Dr. Hall at Fairview Cemetery. Mae Fitzgerald also died intestate, leaving her daughter Evelyn Fitzgerald Hall (Turner) Smith as her heir.

Evelyn Hall Turner Smith lived in her childhood home with her husband, Dorsey Dewey Smith, until his death on 9 December 1984, then alone, and last with the company of her son, Dent Hall Turner, who first came to live at 343 North Second Street in his infancy in 1928-1929 with his mother. During an undefined period beginning about 1940, Mrs. Smith effected expected or otherwise minor changes to the house. The 1912 kitchen was updated with appliances and cabinetry, and the partition wall between the original storage pantry and the serving pantry was dismantled and the spaces combined to form a spacious informal, everyday dining area/breakfast room. Evelyn Hall Smith also relocated the door opening from the entrance hall into the rear hall, and onto the back service porch, to the west, to its present location, thereby providing comfortable interior access to the guest lavatory under the main staircase. She also oversaw the addition of the wrought-iron railing on the roof of the glazed sun parlor. In about 1992 Mrs.

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Smith replaced the original slate roof with the present asphalt shingle roof. Her reasons for doing so are not now known.

Meanwhile, in 1990, Donna Dodenhoff recorded the Hall House and its landscape in a series of black and white photographs during her architectural survey of historic buildings in Stanly County. Her research was published in 1992 as *Stanly County: The Architectural Legacy of a Rural North Carolina County*. These photographs, held in the State Historic Preservation Office, are a final record of the house and its furnishings while occupied by Dr. Hall's family. In the photographs of the grounds many of the original or early replacement shrub and woody plantings remain, but a number have grown to a size and state, despite conventional trimming and maintenance, past the horticultural desirability, size, and appearance envisioned by Dr. Hall and his landscape architects and maintained in his day.

On 26 April 1995, at the age of eighty-nine, Evelyn Hall Smith conveyed the Hall family house and grounds on North Second Street to her son and only child, Dent Hall Turner Sr.¹⁷ Evelyn Hall Smith died at home two years later, on 15 May 1997. An obituary was published in the *Stanly News & Press* on 18 May 1997. Her ashes were interred in the Hall family plot in Fairview Cemetery. Dent Hall Turner Sr., his mother's heir, died five months later, on 23 October 1997. His ashes were interred beside those of his mother. On 25 April 1998, the Julius Clegg Hall house and its grounds, the furniture and furnishings of the house, family papers and extensive personal property, all of which had accumulated at 343 North Second Street through three generations and eighty-five years, were sold at auction by Ned Huneycutt Auction and Realty of Albemarle in the settlement of Mr. Turner's estate.¹⁸

On 3 June 1998 Dent Hall Turner Jr. (b. 1952), his wife, and his sister, Deborah Turner Barker (b. 1951), conveyed the house and acreage to Dwight William and Lisa Lowder Hall, no relation, then resident at 607 Marlbrook Drive, Albemarle.¹⁹ Concurrently, on 4 June 1998, Mr. and Mrs. Hall then executed a deed of trust for the property to Wachovia Mortgage Company to secure a loan of \$136,900.00. On 25 August 2003 Dwight W. and Lisa L. Hall executed a deed of trust for the property to the State Employees' Credit Union to secure an indebtedness of \$220,000.00.²⁰ The Halls refitted the kitchen, redecorated it en suite with the adjoining breakfast room, and opened a door in the west partition wall with the servant's room, which they refitted as a large bathroom. They also refitted the house's second-story bathroom and furnished the sleeping porch as a laundry room. Dwight and Lisa Hall, married on 5 September 1982, grew apart, and the couple separated in October 2009. In July 2011 they entered into a formal separation and property settlement agreement.²¹ In a related legal agreement Lisa Lowder Hall, then resident in Roanoke, Virginia, executed a special warranty deed conveying the property at 343 North Second Street to Dwight William Hall, who by then, had relocated to Chesterfield, Virginia.²² Mr. Hall assumed all responsibility for the mortgage held by the State Employees' Credit Union. The house stood unoccupied for an undefined period.

On 8 May 2013 Dwight William Hall conveyed the Hall house and its grounds to Zachary Brideson and his wife who were then residents of Albemarle.²³ They simultaneously executed a deed of trust for the property to Monarch Bank, Virginia Beach, Virginia, to secure a loan of \$186,202.00. The Bridesons' only impact on the property was the erection of an inexpensive, prefabricated, metal fence across the Second Street frontage and lesser fencing of low uprights and woven chicken wire on the other three sides of the property. In or about 2016, Mr. and Mrs. Brideson defaulted on the mortgage. On 21 April 2016 the U. S. Bank National Association, then the holder of the mortgage note, named Substitute Trustee Services, Incorporated, of Fayetteville, North Carolina, as successor trustee.²⁴ On 3 May 2017, the property at 343 North Second Street was put up at auction at the Stanly County Courthouse. David

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Edward Scarboro was the last and highest bidder with the offer of \$153,000.00 for the property. On 12 June 2017 Substitute Trustee Services, Incorporated, conveyed the property to David Edward Scarboro.²⁵

Mr. Scarboro (b. 1942), a prominent businessman and a native of Stanly County, and his wife Brenda Elizabeth Patterson Scarboro (1941-2019), were then residents in the historic Thomas Marcellus Denning House at 415 North Second Street, which they bought in 2006 and restored as their residence. In that work they were assisted by John Thomas Williams Jr. of Albemarle, who has also advised on and overseen work at the Hall House, which has focused principally on the kitchen and bathrooms.

In the kitchen, when the cabinetry, appliances and floor covering added by the Halls in the late 1990s remodeling were removed, the footprint of Mrs. Smith's cabinets were uncovered as well as areas of the original white hexagonal ceramic tile floor. The floor of the restored kitchen is now covered with white hexagonal ceramic tile. The design of the cabinetry is based on a surviving china cabinet and serving table from 1912 and incorporates a surviving complementary unit from Mrs. Smith's refitting. The half-height partition wall between the kitchen and family dining area, a somewhat awkward product of the late 1990s remodeling, was removed and the area incorporated into the present kitchen. The bathroom fixtures and fittings installed in the late 1990s in the adjoining servant's room were also removed. The rectangular room was partitioned. The south half, with its original door opening onto the service porch, was fitted as a handicap bathroom. The north half of the space was incorporated into the kitchen. On the second story, the fixtures and fittings installed in the original bathroom in the late 1990s were removed and the bathroom was sympathetically refitted and its floor covered with white hexagonal ceramic tile as originally. The former sleeping porch was simply fitted up as a second bathroom with a pedestal sink, commode, and a freestanding pedestal-base bathtub. The sheathed, previously unused attic area in the kitchen ell was simply furnished as a laundry room.

Mr. and Mrs. Scarboro's repair and renewal of the Hall House, undertaken and completed in 2018-2019, also included the repair and rebuilding of the service porch. Deteriorated and weakened through time, its brick foundation and wood flooring were removed and rebuilt in kind on the original footprint and align with the porch's original ceiling and roof structure that were retained. The porch's south and west elevations were glazed with a complementing door opening in its west end onto an accessibility ramp.

From April 2019 into May 2020, the Julius Clegg Hall House was the residence of John Thomas Williams Jr. and his wife while the renovation, repair, and refitting of the house standing immediately to the north, at 407 North Second Street, was effected. Mr. and Mrs. Williams relocated to 407 North Second Street in May 2020. The Julius Clegg Hall House has since served as an event venue.

Endnotes

1. The blueprint plans for the Hall House are among the family papers that had remained in the house since 1913 and are now held by John Thomas Williams Jr. An administrative office building erected by the North Carolina Department of Transportation, Division of Highways, now stands at 716 West Main Street, on about the site of John Solomon Efird's mansion. Mr. Efird's one-car, hip roof brick garage still stands on the grounds, behind the office building.
2. The Louis H. Asbury Papers were originally held by the Southern Historical Collection at the University of North Carolina at Chapel Hill. In June 1980 this author assisted the late Carolyn Andrews Wallace, PhD. (1919-2013), then director of the Southern Historical Collection, in the retrieval of the architectural materials from the residence of Louis H. Asbury Jr., and their transport to

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Chapel Hill where they were accessioned. The Louis H. Asbury Papers were transferred subsequently to the University of North Carolina at Charlotte.

3. This assessment appears in the biographical account of Daniel Asbury published in the *Dictionary of North Carolina Biography, Volume 1*.
4. In the presentation of the gardens and grounds of the Julius Clegg Hall House, their place in the history of landscape architecture in North Carolina, and the assessment of their statewide significance, this author has drawn on his own knowledge and his relevant, related experiences as a consultant in landscape history. In 1995 he completed the Statement of Significance component of the National Historic Landmark Nomination for the Pinehurst Historic District, as a co-author of the full research document with Laura A. W. Phillips. He was the author of the National Register nomination for the Hambley-Wallace House, listed in the National Register in 1997. Davyd Foard Hood was the author of a revised and greatly expanded National Historic Landmark report on the Biltmore Estate that was presented and listed as "Biltmore Estate (Additional Documentation and Boundary Reduction)" in 2005. He was also the author of the National Register nomination for the Elizabeth Lawrence House and Garden in Charlotte, Mecklenburg County, NC, which was listed with national significance in the National Register in 2006. Most recently, Mr. Hood was the author of the National Register nomination for Milburn in Richmond, VA, which was listed in 2018 with national significance in architecture and landscape architecture. His role as a committee member and later co-chair of the planning committee for the biennial "Conference on Restoring Southern Gardens and Landscapes" held at Old Salem, Winston-Salem, from the 1990s through the September 2017 conference provided opportunities for garden and landscape history research and a broadened knowledge of the field. So, too, has his role as Book Review Editor for *Magnolia*, the quarterly publication of the Southern Garden History Society, from the 1990s to the present.
5. This author's research on the life and career of William Hooton Richie was facilitated through the assistance of John Thomas Williams Jr. of Albemarle and Alex Floyd, associate librarian for genealogy and local history, Catawba County Library, Newton, North Carolina, both of whom used online research programs.
6. Despite his important career as a landscape architect and city planner, Earle Sumner Draper and his work remain little examined to date. The principal published biographical account remains the short, cursory entry in *Pioneers of American Landscape Design* (2000). His contributions to the design of Myers Park are treated in *Legacy: The Myers Park Story* (1986).
7. The biographical information in this nomination on Dr. Julius Clegg Hall, his wife Mae Edith Fitzgerald Hall, and their daughter Evelyn(e) Fitzgerald Hall Turner Smith, who occupied the Julius Clegg Hall House from its completion in 1913 through Mrs. Smith's death in 1997, is based on primary and secondary materials, including photocopies of family papers, receipts, correspondence, newspaper clippings, photographs, and ephemera, accumulated through the course of eighty years and left in the house after the auction of its contents on 25 April 1998 (and now held by John Thomas Williams Jr.), the author's research in the offices of the Stanly County Register of Deeds and the Stanly County Clerk of Court and at Fairview cemetery, and research on the internet including findagrave.com, ancestry library, United States Census records from 1870 to 1940, and other online genealogical research programs, completed with the assistance of Alex Floyd. This research embraced the lives of their ancestors, their kinsmen, including Dr. William Claude Fitzgerald, and their descendants. These research materials, comprising a Hall Family Historical Archive, are submitted as a component of this nomination for inclusion in the property file at the Division of Archives and History.
8. Stanly County Deeds, Book 42, pp. 364-365 (Hall) and Book 38, pp. 444-445 (Fitzgerald). The Fitzgerald deed was recorded in December 1910. The deed for the Hall property was recorded in April 1912.

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9. The biographical information on Louis H. Asbury and his career, including the commission for this house and other buildings in Albemarle and Stanly County, is based on the author's knowledge of Mr. Asbury and his research for this nomination in the Louis H. Asbury Papers, MS 0145, J. Murrey Atkins Library, University of North Carolina at Charlotte. This author earlier prepared National Register of Historic Places nominations for two residences in North Carolina designed by Mr. Asbury: Eastover, Rowan County (NR, 2011), and the Thomas Marcellus Denning House in Albemarle, Stanly County (NR, 2011). Blueprint copies of the plans for the Hall House survive and are held by John Thomas Williams Jr., Albemarle, NC.
10. During the restoration and rehabilitation of the Hall House, a steel beam was exposed on which "L A Moody/Albemarle N.C." is stenciled in white paint.
11. A blueprint plan of the Hall House grounds and garden prepared by William H. Richie survives and is held by John Thomas Williams Jr., Albemarle, NC.
12. Stanly County Deeds, Book 71, p. 115.
13. A brief biographical account of Earle Sumner Draper appears in *Pioneers of American Landscape Design*, however, Mr. Draper remains one of the important American landscape architects and city planners of the first half of the twentieth century whose life and career remains essentially little addressed. The surviving blueprint plans cited in this nomination are held by John Thomas Williams Jr., Albemarle, NC.
14. Prior to this nomination the concrete work executed by Daniel Jasper Hatley and his firm has received no scholarly attention. The preliminary biographical research undertaken for this nomination is included in the property file. The statement of account cited in this nomination is held by John Thomas Williams Jr., Albemarle, NC.
15. Dent Turner relocated to California and was practicing law when he married a second time in November 1931. He was living there when he died from drowning on 25 January 1942 while attempting (successfully) to save the life of his young daughter. His body was brought back to Statesville and interred in the family plot in Oakwood Cemetery. A biographical account of his father, Wilfred Dent Turner, appears in the *Dictionary of North Carolina Biography, Volume 6*.
16. The few surviving family papers from the early 1940s, principally from 1940 to 1942, largely concern Evelyn Hall Smith's legal guardianship of her mother in the period following the lobotomy and related medical matters. Robert Edward Fitzgerald, telephone interview with author, 23 October 2018.
17. Stanly County Deeds, Book 572, pp. 739-740.
18. A copy of printed announcement for the auction survives. In addition to the furniture and furnishings in the Hall House, antique and vintage clothing, jewelry, and much personal property is listed. Whether any of the house's original furnishings, acquired by Dr. Hall from Parker-Gardner Company of Charlotte, North Carolina, and itemized on a statement dated 17 March 1913, had survived and were dispersed in the auction remains to be confirmed.
19. Stanly County Deeds, Book 667, pp. 247-251. The deed of trust was filed and recorded simultaneously in Book 667, beginning on p. 252.
20. Stanly County Deeds, Book 954, pp. 130-140.
21. Stanly County Deeds, Book 1374, pp. 964-972.
22. Stanly County Deeds, Book 1374, pp. 975-977.
23. Stanly County Deeds, Book 1450, pp. 148-150. The deed of trust was filed and recorded simultaneously in Book 1450, pp. 151-157.
24. Stanly County Deeds, Book 1561, p. 365.
25. Stanly County Deeds, Book 1614, pp. 197-198.

Hall, Julius Clegg, House and Grounds
Name of Property

Stanly County, NC
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Stanly County Deeds, Office of the Register of Deeds, Stanly County Courthouse, Albemarle, NC.
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3 January 1907, "New Drug Store (,) New Goods (,) New People";
9 April 1908, "Hall's Pharmacy," and "Locals";
7 October 1909, "Hall's Pharmacy";
15 June 1911, "J. S. Efird is having plans"
Stanly News Herald, 25 September 1923, "Hall's Pharmacy."

Hall, Julius Clegg, House and Grounds

Stanly County, NC

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Stanly News and Press, 7 October 1930, "Dr. Julius Clegg Hall Funeral Held Saturday" and "Dr. Hall";
7 July 1950, "Dr. J. C. Hall Leader At The Yadkin";
22 April 1955, "Mrs. J. C. Hall Taken By Death Early Tuesday";
18 May 1997, "Deaths and funerals, Evelyn Smith";
26 October 1997, "Deaths and funerals, Dent Hall Turner."

Previous documentation on file (NPS):

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

Primary location of additional data:

☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other
Name of repository: North Carolina Department of Natural & Cultural Resources

Historic Resources Survey Number (if assigned): ST0603

10. Geographical Data

Acreage of Property Less than one acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

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

1. Latitude: 35.355585 Longitude: -80.198086

Hall, Julius Clegg, House and Grounds

Name of Property

Stanly County, NC

County and State

Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

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

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

The National Register Boundary for the property located at 343 North Second Street, Albemarle, Stanly County, NC, follows the boundary for the tax parcel (PIN# 654801267455), which is derived from Stanly County GIS data available at <https://stanly.connectgis.com/Map.aspx>, and which is outlined in a heavy black line on the enclosed "National Register Boundary Map," dated 20 January 2021.

Boundary Justification (Explain why the boundaries were selected.)

The boundary is drawn to include the lot conveyed by Wiscassett Mills Company on 21 July 1910 to Julius Clegg Hall, on which the house designed by Louis H. Asbury was built and the garden and grounds designed by William Hooton Richie were developed, and a second lot of the same size, which was conveyed to Julius Clegg Hall by William Claude Fitzgerald and his wife on 9 February 1922, on which the garage also designed by Louis H. Asbury and the principal gardens and pergola designed by Earle Sumner Draper were built and developed. These lots, recorded by the Stanly County Register of Deeds, 42/364-365 and 71/115, have remained intact as the site and setting of the Julius Clegg Hall House and Garden throughout the Hall family ownership (1910-1998), through the sale of the property to David Edward Scarboro, the present owner, in 2017, and to the present.

11. Form Prepared By

name/title: Davyd Foard Hood
organization: _____
street & number: Isinglass, 6907 Old Shelby Road
city or town: Vale state: NC zip code: 28168
e-mail N/A
telephone: (704) 462 - 1847
date: 15 January 2021

Hall, Julius Clegg, House and Grounds
Name of Property

Stanly County, NC
County and State

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

The following information pertains to all photographs listed below:

Name of Property: Hall, Julius Clegg, House and Grounds

City or Vicinity: Albemarle

County: Stanly County

State: NC

Photographer: Davyd Foard Hood

Dates of Photographs: 2 February and 16 March 2019

Location of Original Digital Files: North Carolina Historic Preservation Office

1. East front elevation, looking west from North Second Street
2. Entrance porch on east elevation, showing quality of brick masonry and finish
3. Oblique view, south and west elevations, looking northeast across driveway
4. West rear elevation, looking east in yard with hemlock
5. Oblique view, north and west elevations, looking southeast from driveway of 407 North Second Street (now owned by John Thomas Williams Jr. and Nicole McSwain Williams)

Hall, Julius Clegg, House and Grounds

Stanly County, NC

Name of Property

County and State

6. Garage, oblique view, north and west elevations, looking southeast with west boundary wall on right
7. Entrance hall, looking west into enclosed service porch, with original light fixture
8. Staircase, oblique view, looking northwest from living room under molded opening of double pocket doors
9. Entrance hall, west elevation with stained glass window on landing
10. Living room, looking south/southwest onto fireplace wall with glazed doors opening into sun parlor, with original light fixture and sconces
11. Dining room, original light fixture and sconce, looking up and north
12. Dining room, west fireplace wall, looking west/northwest
13. Kitchen, looking northeast with original cabinetry on north wall (left) into dining room and its north wall
14. Second-story hall, looking north/northwest into front, northeast corner bedroom and into passage, with original pendant light, leading to bathroom and sleeping porch
15. Service stair rising from service porch to landing on main staircase, looking northeast
16. Grounds, landscape view, looking north/northwest with Hall House (and 407 North Second Street), retaining and boundary walls, and pergola
17. Grounds, landscape view, looking south from terrace, down steps to driveway and grass-covered foreground of pergola with original inset flagstone walk
18. Grounds, landscape view of retaining wall and inset planters on north side of driveway, looking east to North Second Street
19. Grounds, pergola, overall view of original concrete structure and complementing shaped floor, looking east/southeast with original inset flagstone walk in grass cover in foreground
20. Grounds, landscape view, looking northwest with south boundary wall in foreground with pergola, garage, cedar and hemlock, from adjoining grass-covered lot on south also owned by David E. Scarboro

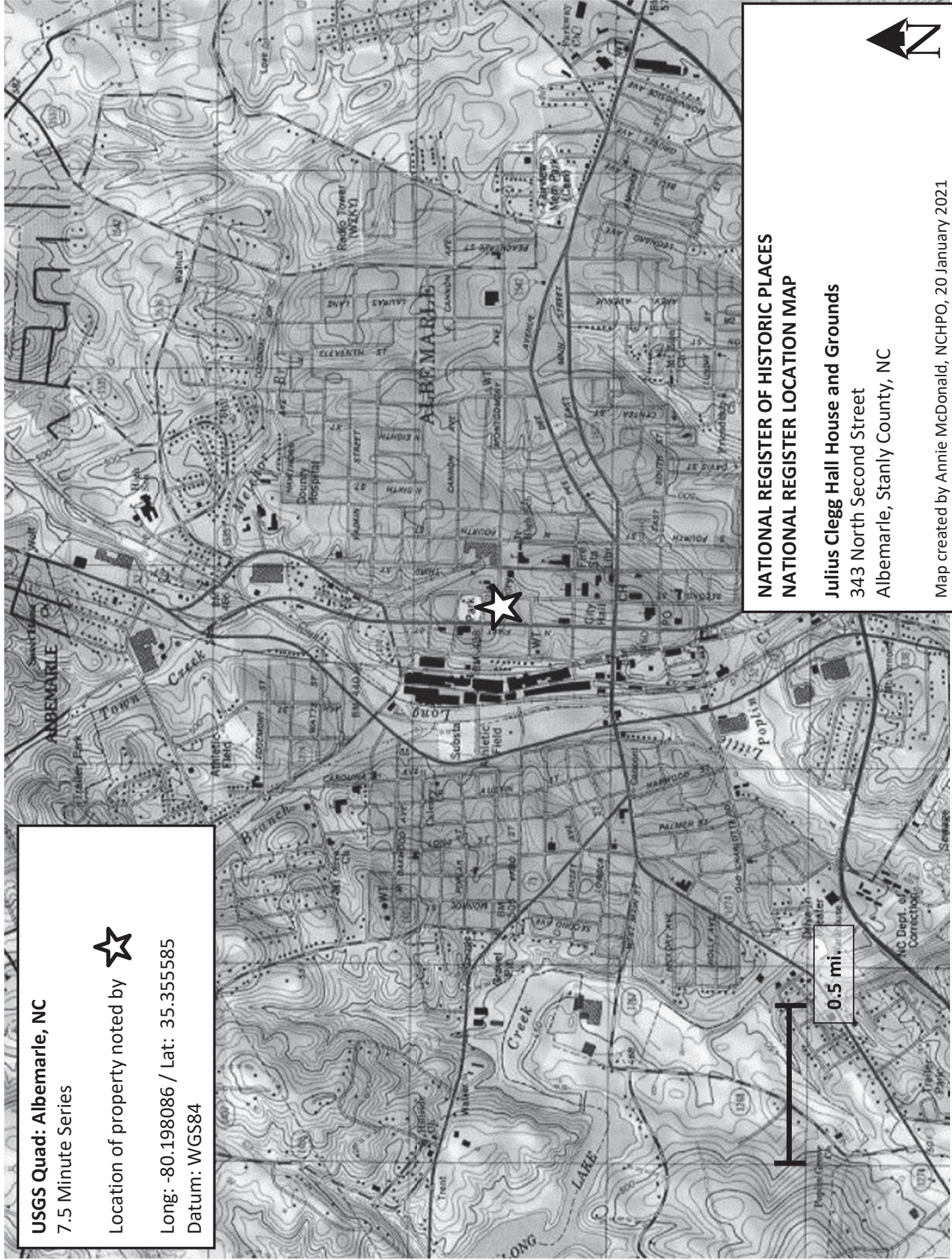
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

USGS Quad: Albemarle, NC
7.5 Minute Series

Location of property noted by ☆

Long: -80.198086 / Lat: 35.355585
Datum: WGS84



**NATIONAL REGISTER OF HISTORIC PLACES
NATIONAL REGISTER LOCATION MAP**

Julius Clegg Hall House and Grounds
343 North Second Street
Albemarle, Stanly County, NC

Map created by Annie McDonald, NCHPO, 20 January 2021

National Register Boundary denoted by heavy black line

Julius Clegg Hall House
Contributing building

Long: -80.198086 / Lat: 35.355585
Datum: WGS84

Montgomery
Avenue

North Second Street

Garage
Contributing building

Garden and Grounds
Contributing site

Pergola
Contributing structure

-80.198086 35.355585 Degrees

40ft

Photo Views

NATIONAL REGISTER OF HISTORIC PLACES NATIONAL
REGISTER BOUNDARY MAP AND PHOTO KEY

Julius Clegg Hall House and Grounds
343 North Second Street
Albemarle, Stanly County, NC
PIN# 654801267455

Map created by Annie McDonald, NCHPO, 20 January 2021

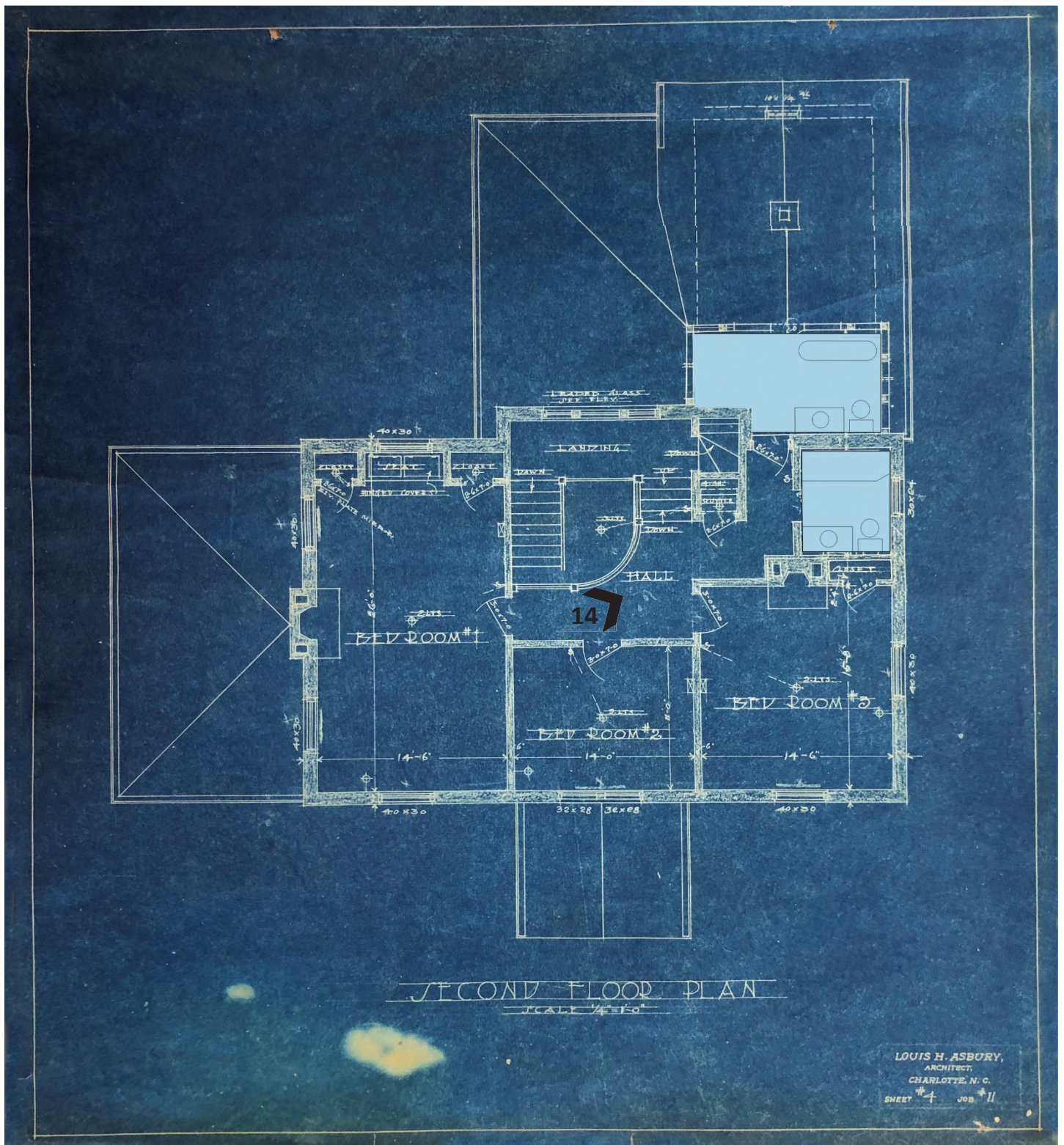




National Register of Historic Places
 Julius Clegg Hall House and Grounds
 343 N. Second Street
 Albemarle, Stanly County
 North Carolina
 Current First Floor Plan and Photo Key



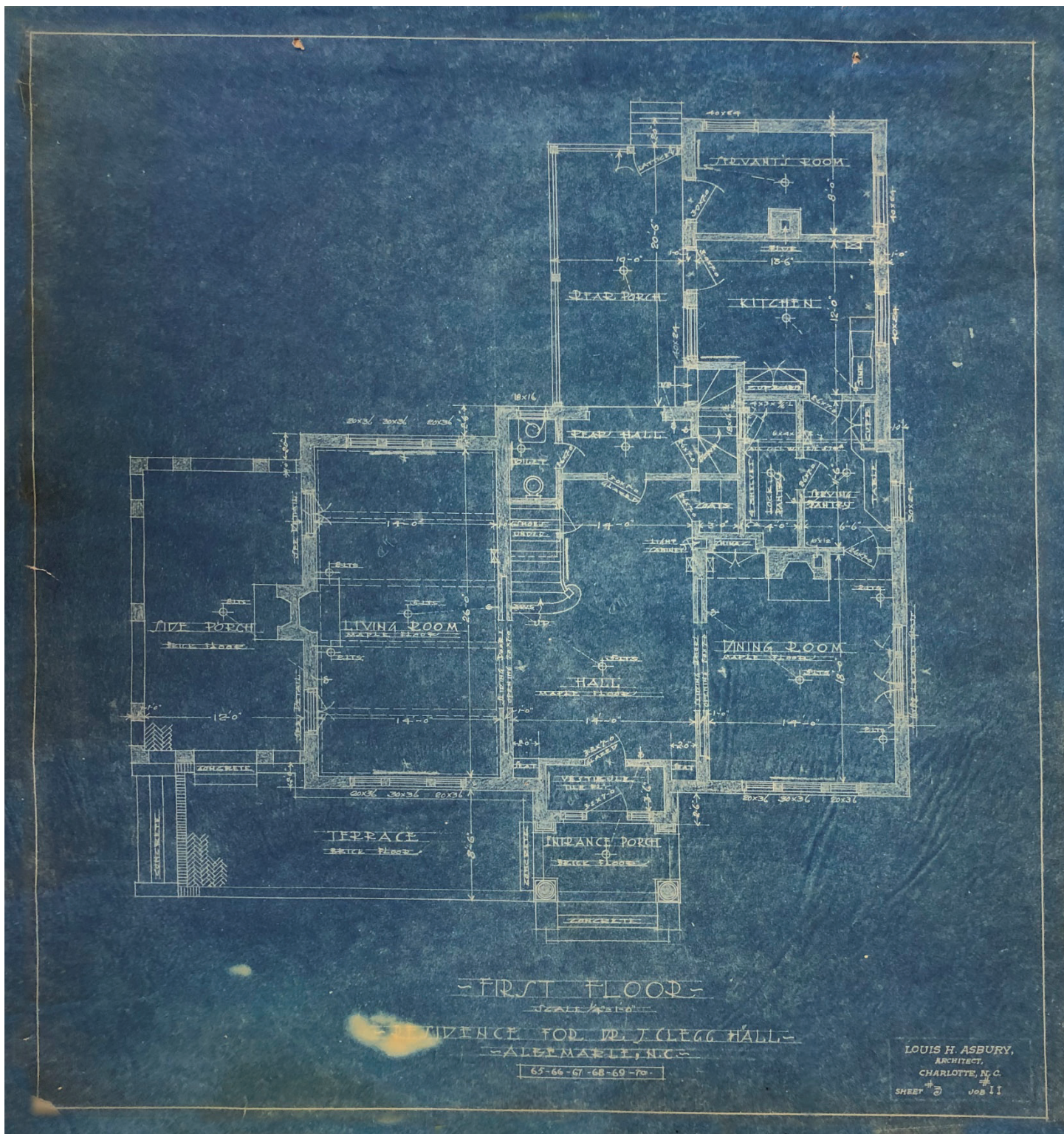
Photo Views



National Register of Historic Places
 Julius Clegg Hall House and Grounds
 343 N. Second Street
 Albemarle, Stanly County
 North Carolina
 Current Second Floor Plan and Photo Key

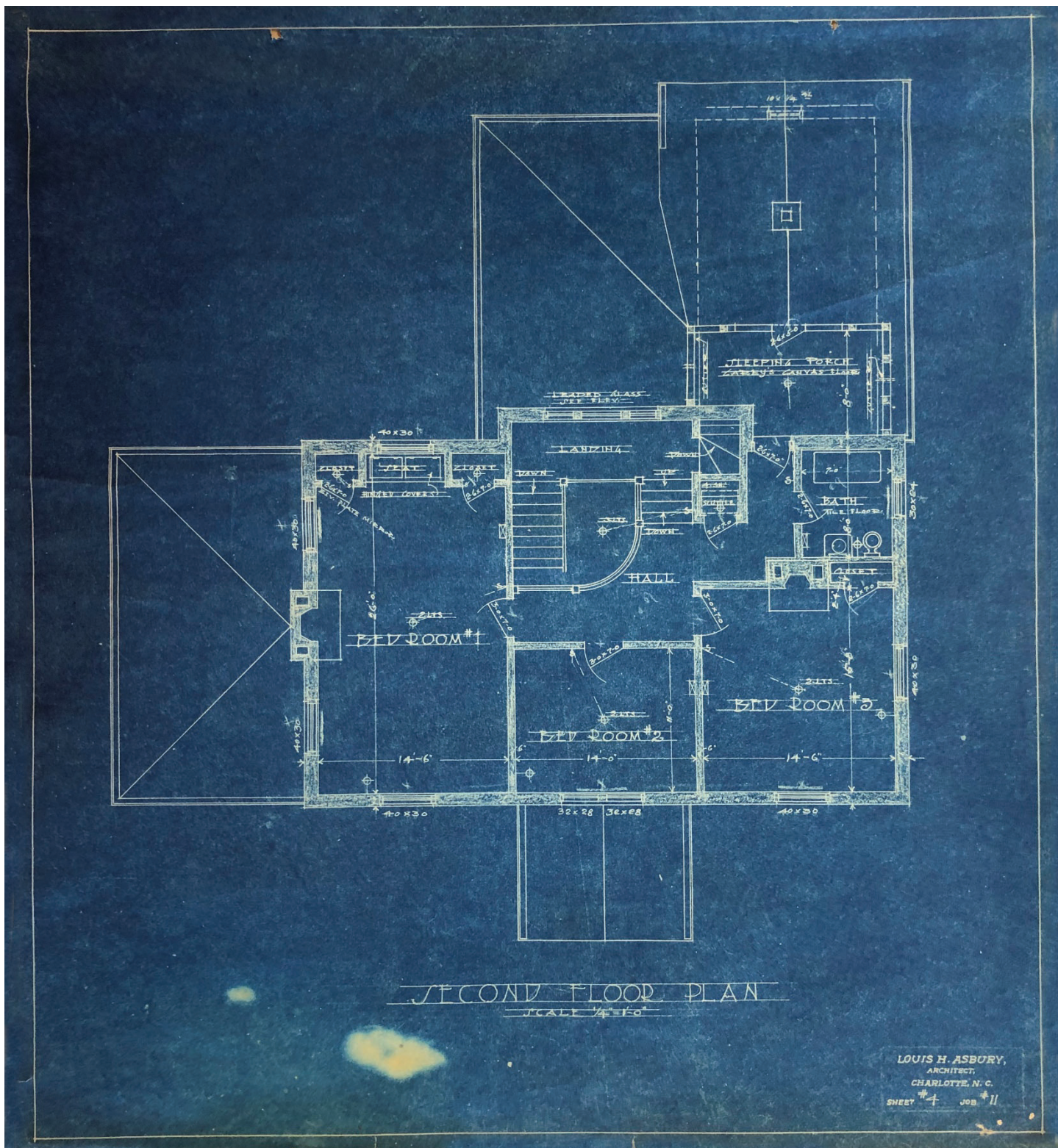


Photo Views



National Register of Historic Places
 Julius Clegg Hall House and Grounds
 343 N. Second Street
 Albemarle, Stanly County
 North Carolina
 Original First Floor Plan





National Register of Historic Places
Julius Clegg Hall House and Grounds
343 N. Second Street
Albemarle, Stanly County
North Carolina
Original Second Floor Plan



USGS Quad: Albemarle, NC
7.5 Minute Series

Location of property noted by ☆

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**NATIONAL REGISTER OF HISTORIC PLACES
NATIONAL REGISTER LOCATION MAP**

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343 North Second Street
Albemarle, Stanly County, NC

Map created by Annie McDonald, NCHPO, 20 January 2021

National Register Boundary denoted by heavy black line

Julius Clegg Hall House
Contributing building

Long: -80.198086 / Lat: 35.355585
Datum: WGS84

Montgomery
Avenue

North Second Street

Garage
Contributing building

Garden and Grounds
Contributing site

Pergola
Contributing structure

-80.198086 35.355585 Degrees

40ft

Photo Views

NATIONAL REGISTER OF HISTORIC PLACES NATIONAL
REGISTER BOUNDARY MAP AND PHOTO KEY

Julius Clegg Hall House and Grounds
343 North Second Street
Albemarle, Stanly County, NC
PIN# 654801267455

Map created by Annie McDonald, NCHPO, 20 January 2021

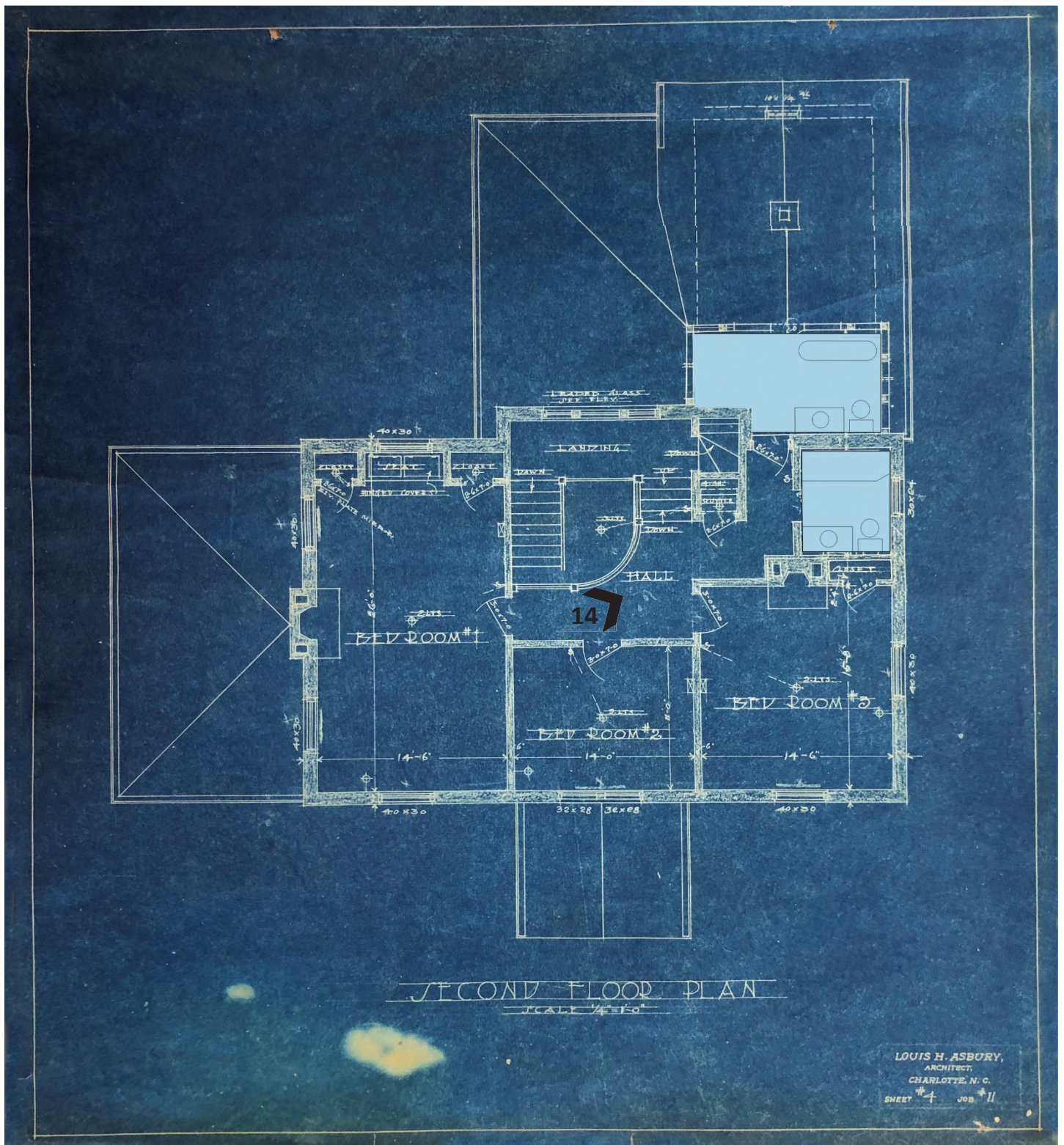




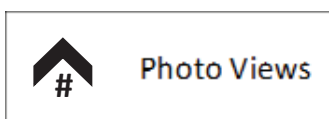
National Register of Historic Places
Julius Clegg Hall House and Grounds
343 N. Second Street
Albemarle, Stanly County
North Carolina
Current First Floor Plan and Photo Key

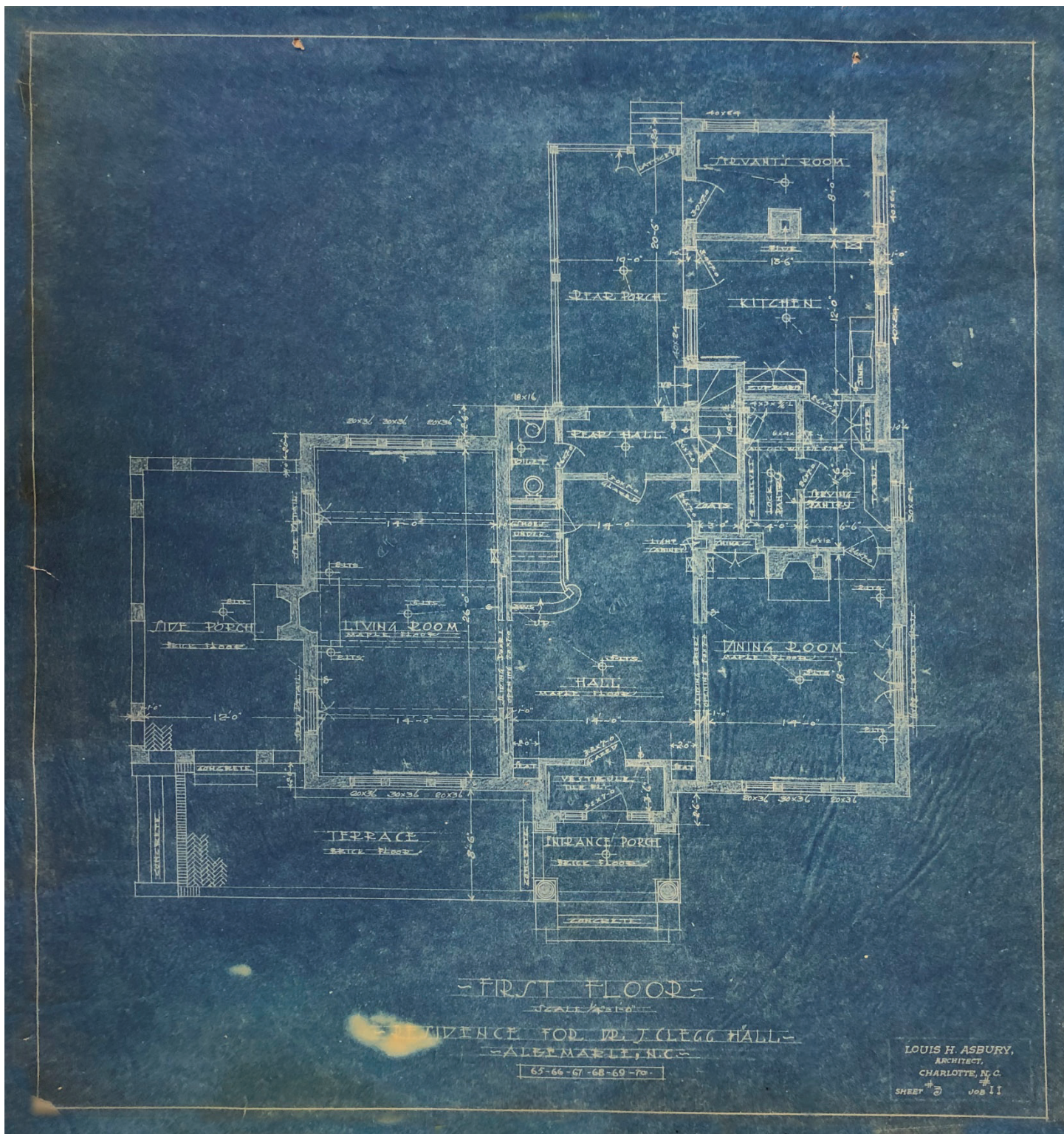


Photo Views



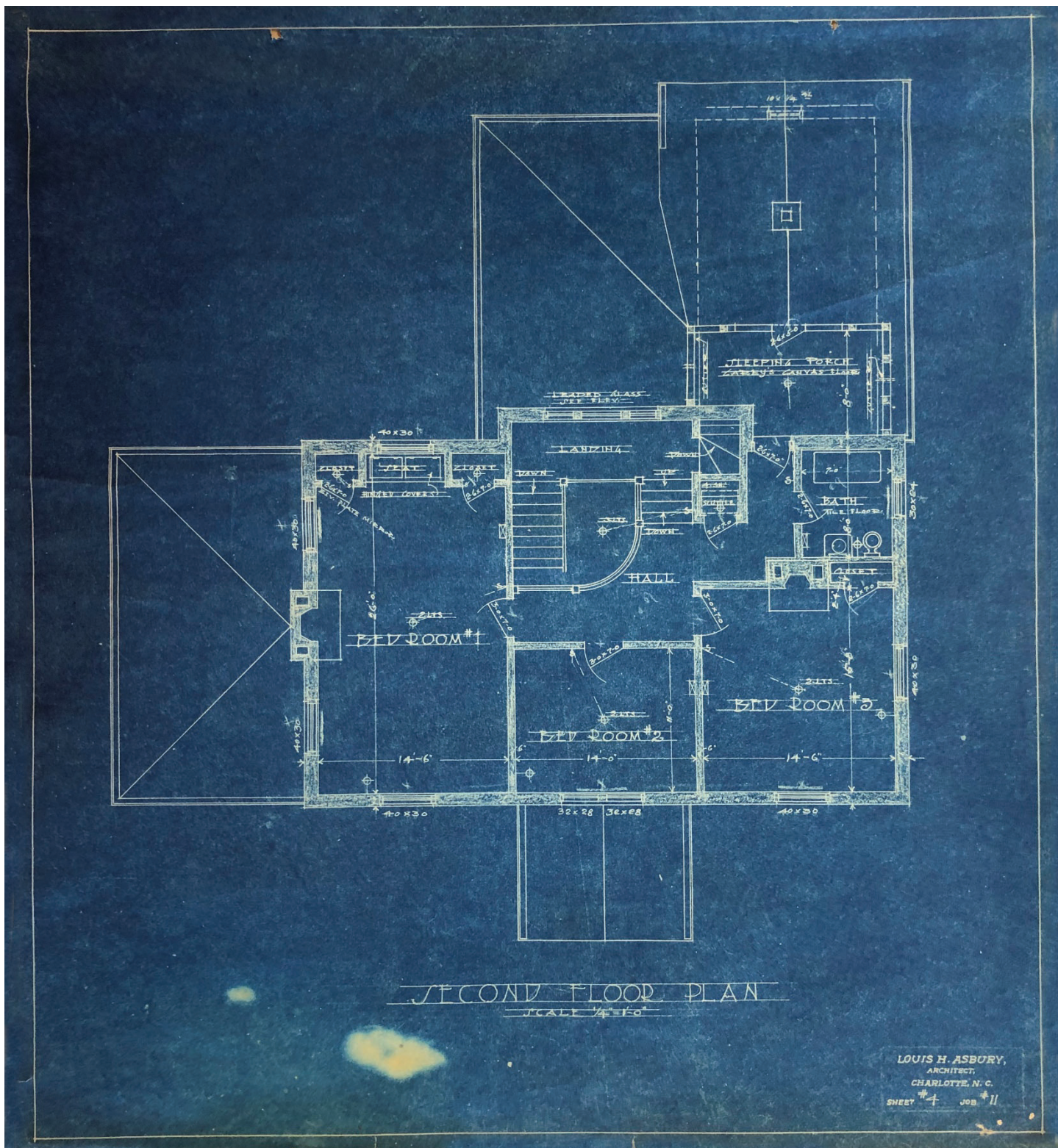
National Register of Historic Places
 Julius Clegg Hall House and Grounds
 343 N. Second Street
 Albemarle, Stanly County
 North Carolina
 Current Second Floor Plan and Photo Key





National Register of Historic Places
 Julius Clegg Hall House and Grounds
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 Albemarle, Stanly County
 North Carolina
 Original First Floor Plan





National Register of Historic Places
Julius Clegg Hall House and Grounds
343 N. Second Street
Albemarle, Stanly County
North Carolina
Original Second Floor Plan

