

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

NATIONAL REGISTER OF HISTORIC PLACES

Edgar S. and Madge Temple House

Salisbury, Rowan County, RW2134, Listed 4/26/2021

Nomination by Karen C. Lilly-Bowyer

Photographs by Karen C. Lilly-Bowyer, July 2017 and September 2020



Overall view of front (south) elevation, looking north.



View of "interior" courtyard, looking south.

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

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

1. Name of PropertyHistoric name: Temple, Edgar S. and Madge, HouseOther names/site number: N/AName of related multiple property listing: N/A

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

2. LocationStreet & number: 1604 Statesville BoulevardCity or town: SalisburyState: NCCounty: RowanNot For Publication: N/AVicinity: 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 statewide X local

Applicable National Register Criteria:

 A B X C D

		, Deputy SHPO		3/12/2021	
Signature of certifying official/Title:				Date	
<u>North Carolina Department of Natural and Cultural Resources</u>					
State or Federal agency/bureau or Tribal Government					

In my opinion, the property <u> </u> meets <u> </u> does not meet the National Register criteria.	
<hr/>	
Signature of commenting official:	Date
<hr/>	
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>3</u>	<u>0</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>0</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

Current Functions

(Enter categories from instructions.)

DOMESTIC / single dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

Spanish Colonial Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Foundation: Brick, Concrete
Roof: Terra Cotta/ Mission barrel clay tile
Walls: Stucco

Narrative Description

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

Summary Paragraph

The Spanish Colonial Revival style house and central courtyard built by Edgar Samuel Temple in 1936, is located in Salisbury, NC in the Milford Hills residential section of Statesville Boulevard at the northwest corner of North Milford Drive. The road and house are at a slight angle, but for the purposes of this nomination, the front façade faces south. The lot has a ca.1936 freestanding rectangular two-story garage (contributing) north of the house, situated at the northeast side of a half circle driveway off Milford Drive. There is also a ca.1936 small structural clay tile outbuilding behind (northwest of) the garage that was built by Mr. Temple and historically used as a chicken house (contributing). The residence is in excellent condition and has had no structural alterations to the exterior or interior since its construction and has maintained its historical integrity. The nominated property includes one contributing site, which encompasses historic courtyards, gardens and plantings, and stucco walls with arches, a statue niche, and a small fishpond. The house is set back 100 feet north from Statesville Boulevard, on the east side of a 1.23-acre lot with large open grassy areas and well landscaped raised beds with numerous mature trees. The west and south areas of the lot are open grassy areas with mature trees and well-placed planting areas. A sidewalk separates the house and property from the street right-of-way.

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The Temple House is unique to the neighborhood for its architectural style and the 200-foot-wide street frontage. Surrounding dwellings are centered slightly closer to the road on 100-foot-wide lots. The Milford Hills Development has had several periods of construction. The home closest to the Temple House, which is on the adjacent (northeast) corner of North Milford Drive, is a c.1925 two-story, hipped roof, brick house. Behind the Temple House, as you travel north on North Milford Drive, there are ranch style houses that were built between 1960 and 2000. The Statesville Boulevard streetscape is mostly ranch style houses that were built between 1950 and 1960.

The 2,500 square foot Temple House has a strong hacienda/rancho form. The plan is roughly H-shaped. The front façade faces south. Two gabled sections/wings (roof ridges running north-south) are parallel to each other as the east and west wings of the house. The east gabled section has a centered shallow cross gable. The main gabled sections are connected near their south ends by a perpendicular segment (roof ridge running east-west). A one and one half-story square tower (faux “bell tower”) with a pyramidal roof is located off center on the south elevation. Its prominent presence on the front façade lends to the style’s asymmetrical nature. The house is constructed of structural clay tile and brick covered with stucco. The exterior walls are smooth stucco over structural terra cotta /clay load-bearing wall tile. The house has a low-pitched single barrel 14” red terra cotta/clay tile roof with very slight eave overhang.¹ The roof is supported by steel and wood beam rafters. Large multi-pane double-hung recessed wood windows are found on multiple elevations. Windowsills and lintels are wood. A central rear courtyard on the north elevation is surrounded on the east, south, and west by the intersecting sections of the house plan. A large, stucco-covered, brick tower chimney with tile accent is centrally located on the north wall of the house, facing the courtyard. Paired and single multi-pane wood French doors, sheltered by bracketed, tile-clad shed awnings, lead from the house interior to the raised courtyard. This courtyard area is incorporated into the house foundation and is one-step up from a second courtyard that has been created in the rear lawn.

The foundation is crawlspace, primarily perimeter and pier with 10’ x 2” wooden beams. There is a small concrete basement on the rear northeast elevation and a poured concrete foundation under the interior courtyard. The rear center courtyard flooring is a combination of solid and broken quarry tile that surrounds four grass squares that are each eight feet square.

The well-designed landscaping reflects the philosophy of George Washington Smith who is considered by many to be the “father of Spanish Colonial Revival Architecture.” Through the strategic placement of windows and doors as well as plantings, “the outside of the house and the inside of the house should flow seamlessly through the use of light and shadow.”² This philosophy is well defined at the Temple House by the mature foundation plantings (yuccas, Camellias, English boxwoods and azaleas) and the many mature trees (pines, evergreens, holly trees and exceptionally large crape myrtles) that enhance and separate the gardens area of the grounds.

¹ Lester Walker, *American Shelter* (New York: Overlook Press, 1981)

² David Gebhard, “Founding Father: George Washington Smith,” www.architect.com, accessed October 29, 2017, <http://web.archives.org/20070427131241/http://www.architect.com/Published/GWS.html>)

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Narrative Description

South Elevation (Front Façade)

The front (south) facade has six bays. Matching banks of triple windows are centered under each gable at the outer ends of the façade. These windows consist of a centered six-over-six double hung window that is 34" x 62." On either side of this window, there are narrower 19" x 62" double hung windows that are four-over-four. On both gable eaves there are small, wooden louvered arch-shaped roof vents. The front entrance is through the symbolic "bell tower" that is one- and one-half stories tall and is off center, approximately one-fourth the distance from the east corner. The bell tower has a pyramidal roof with two bands of decorative quarry tile just below the roof line. There are three steps that lead to the small entry stoop. The steps are covered in solid quarry tile. The front stoop is outlined in solid quarry tile with broken tile in the center. A distinct feature of the entrance is the oak single leaf, ten panel 6'10"x 3' front door with a large Spanish hammered brass handle. The door has a formed concrete surround that features low relief pilasters with a scrolled pediment lintel split by a flat keystone. West of the front entrance, the front façade is recessed. This area has three distinctive arched six-over-six windows. The top section of the windows has glass panes that have been cut to accommodate the arch shape.

West Elevation

The west elevation has four bays. Moving south to north there are three sets of evenly spaced triple windows that have the same dimensions and configuration as the ones described on the front façade. Additionally, there is a shallow rectangular bay with tile roof located between the center and south windows. Centered here is a small double hung six-over-six window. This window services the west wing bathroom.

North Elevations (and Interior Courtyard Elevations)

The rear interior courtyard (part of the contributing site), which is one of the most distinct features of the house, is set within three sides of the house creating the "H" shape. It is flanked by the east and west gabled wings and bordered on its south by the north wall of the living room hyphen. Under the west rear gable there is a triple-window bank. The gable end has a small arched roof vent. The east rear gable has two large double hung windows set on either side of a small exterior stucco chimney. In keeping with the hacienda form, each side of the wings facing the courtyard has two wooden and glass French doors. On the west wing, the doors each open into bedroom areas. On the east wing the first door opens into a bedroom and the second door (closest to the back center of the courtyard) opens to a hallway that services the east wing of the house. On the north wall of the hyphen between the east and west wings, there is a 4-foot-wide stucco clad chimney that extends 12 inches into the courtyard. The chimney has two shoulders that are topped with red solid quarry tile. The shoulder on the west side stops at 8 feet. The shoulder on the east side is at 3 feet. The shoulders dramatically enhance the chimney providing the appearance of a large chimney tower that appears to be 8 feet wide. There is a decorative s-shaped iron anchor plate that is original with the house about midway of the chimney height. On either side of the chimney are double wooden and glass French doors that open into the large

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living room that encompasses the center section, or hyphen, of the house plan. All of the courtyard doors are elevated and defined by a step that has solid quarry tile on the riser as well as the step. Each door has a bracketed awning that is constructed of wood and covered with the same mission barrel clay tile that is used on the roof.

East Elevation

The east elevation has a triple-window (same as described above), at the north end followed by a small wooden six-over-six window that services the bathroom. The center of the elevation has a small gabled extension that has two paired wooden six-over-six windows that provide a beautiful view from the kitchen. The south end of the elevation has a three-window bank that matches the window on the north end of the elevation. The east elevation has an outside stairway that goes underground and provides an outside entrance to the basement. This stairway is slightly north of the center of the elevation.

Interior

Like the exterior of the house, the interior also maintains its historical integrity. The configuration of the rooms has not been altered and the materials are original. Routine maintenance, when needed, has been done using original materials. The interior walls are semi-rough textured stucco. With the exceptions of the bathrooms and kitchen, all rooms have basic 2 7/8-inch crown moldings and 5 1/2 inch colonial style baseboards. The two and a quarter inch tongue and groove red tiger oak flooring is original. The bathrooms have their original mosaic tile floors. The window moldings and door facings are simple 4 1/2 inch unpainted stained wood facings in keeping with the Spanish Colonial Revival style. The only exceptions to this are the moldings in the kitchen, breakfast rooms and the bathrooms. Those moldings were painted white before the current occupants purchased the house. Most likely, these moldings were painted by Mr. Temple sometime after the house was built.

The interior doors are either eight-panel solid wooden doors or 15-pane glass French doors. The two exterior double French doors that go from the courtyard into the living room are 10-pane. All doors have their original decorative brass hardware with skeleton key locks. With the exception of the interior side of the breakfast room door, and interior sides of the bathroom doors, all doors are natural unpainted wood in keeping with the Spanish Colonial Revival style. The ceilings are ten feet. With the exception of the kitchen, the east hall and the entry room, all of the ceiling lighting fixtures are original.

The interior layout of the house is consistent with the form of a hacienda house. The hacienda architectural form refers to buildings and homes with simple stucco exteriors, courtyards and multiple outside entrances.³

The east wing has a narrow hall that leads to the east wing rooms. At the north end of the east wing hall is a solid wooden door that leads to a bedroom and bath. This room has a French door to the courtyard on the west wall. There is a three-window bank on the east wall and two six-

³Tim Street-Porter, *Hacienda Architecture of Mexico* (New York: Stewart, Tabori & Chang, 1989)

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over-six windows on the north wall that are separated by a small external chimney. The ceiling fixture is the original two-light metal fixture. The east wing bathroom is entered from this bedroom. The bathroom has its original tub and original light fixture. The original mosaic tile floor has been preserved, but it was covered with modern solid ceramic tile in 2002. There is a small closet on the east wall of the hallway just outside the bedroom door. Going south down the hall there is a second French door to the courtyard on the west wall and a single French door that leads to the living room. On the east side of the hallway there is a solid wooden door that is the entrance to the breakfast room, the kitchen, and the dining room. The south end of the hallway has a small closet that was originally used as a pantry. The door to the east wing public rooms opens into the breakfast room. To the north, an archway separates the breakfast room from the kitchen and a solid eight-paneled wooden butler's door separates the breakfast room from the dining room on the south side. The many windows on the east elevation keep this section of the house bright and airy. The original wooden kitchen and breakfast room floors were covered with terra cotta colored ceramic tile in 1993.

The kitchen has hanging cabinets on either side of six-over-six paired windows that are above the sink area. These cabinets have their original wooden and glass mullioned cabinet doors. The counter tops were raised in 1993, but the original solid wood single panel cabinet doors below the countertops were saved and reused. The kitchen has a door that leads to the basement.

A distinctive feature of the breakfast room is a large built-in wooden hutch with a combination of wooden and six-pane glass and mullioned cabinet doors at the top and solid wooden cabinet doors and drawers at the bottom. The two sets of cabinets are separated by a wooden countertop that was covered with Spanish style decorative ceramic tile in 1993.

The dining room can be entered through the butler's door from the breakfast room or through double glass and wooden French doors on the west wall that lead to the living room. The dining room has a three-window bank on the east wall and a matching window bank on the south wall of the room. The ceiling fixture is the original five-light metal Spanish chandelier.

The living room, which is 30' x 17', is distinctive for the use of interior French doors that allow visibility into the east and west wings of the house. The room can be entered through a single French door from the east hallway, through the main entrance, through the two sets of double French doors from the courtyard or through the double French doors on the east side of the room that lead to the dining room. The living room also has a single French door on the west side of the room that leads to a small hall that services the three bedrooms and bathroom of the west wing. There is a single French door on the south side of the room that separates the living room from the small entry vestibule. The living room has a total of six French doors. The south wall beyond the door to the entry room has three distinct arched six-over-six double hung windows. The upper window glass has been cut to accommodate the arch shape. These windows, in combination with the interior French doors and the double French doors on either side of the tower chimney, that lead to the interior courtyard, enhance the concept of the interior going out and the exterior gardens coming in. An additional distinct feature of the living room is the fireplace of the tower chimney centered on the north wall. The chimney extends 11 inches into the room and is 7 feet wide. The fireplace opening is 40" x 33" and is faced with original ochre

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colored 4-inch square quarry tile. A third row of Spanish style decorative tile was added to the opening in 2019. The hearth is raised and covered with the original ocher tile. The mantle is a 4" x 6" x 77" stained finished robust wooden beam that is supported by five wooden decorative corbels. Above the mantle there are two original metal decorative Spanish sconce light fixtures. Originally, the chimney was totally covered with interior stucco to match the walls. In 2020, the deteriorating stucco above the mantel was removed and the brick was left exposed. The area below the mantle is stucco. The ceiling fixture is the original Spanish five-light metal chandelier.

The west wing room configuration is unusual. Access to the wing is through a French door in the living room. There is a small hall area with a linen closet and an entrance to the west wing bathroom. The bedroom on the south side of this hall is through a solid eight-panel wooden door. This room mirrors the dining room with a bank of three windows on the south wall gable area and another bank of three windows on the west elevation. The room also has a doorway to the bathroom on the north wall. The original ceiling fixture is a simple metal fixture with two lights.

Entry to the second bedroom on the north side of the hall is through an eight-panel solid door. The room has one bank of three windows on the west elevation and an entrance to the bathroom on the south wall. There is a French door to the courtyard on the east wall. There is a small closet on the north wall and a doorway to the third bedroom. The simple original metal light fixture is a duplicate of the fixtures in other bedrooms.

The third bedroom is entered from the second bedroom through a solid wooden eight panel door. It has the same window configuration as the south bedroom with a three-window bank on the west wall and a three-window bank on the north rear gable side. This room also has a small closet on the south wall and a French door exit to the interior courtyard on the east wall. The original ceiling fixture in this room matches those in the other bedrooms.

Because of this unusual configuration, the west bathroom has three doors. The bathroom has its original sink and tub and one original light fixture. The original mosaic tile floor is in excellent condition. The room also has a small six-over-six window above the tub.

Courtyards & Gardens, ca. 1936

Contributing Site

The Temple House is a unique example of the Spanish Colonial Revival style in Salisbury that features complementary courtyards and landscaping. According to family interviews, these features were created when the house construction was completed, ca.1936. As a professional landscaper, Mr. Temple saw this area as a necessary element of the Spanish Colonial Revival style of the house. Therefore, the grounds within the National Register boundary are included as a contributing site, and important features of the contributing site are expanded upon in the following paragraphs.

The north **"interior" courtyard** is at the back of the house, surrounded by the west wing, east, wing, and connecting hyphen. This courtyard is raised 12 inches above ground-level and has

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three sets of steps for entrance. The courtyard floor has a concrete foundation that is a part of the house foundation. The floor has solid quarry tile that outlines the perimeter and solid quarry tile that outlines each of the eight-foot square grassy areas that are symmetrically placed. The placement of the squares creates a cross pattern of walkways that are outlined in solid quarry tile. The remaining floor is covered in broken quarry tile.

Beyond the “interior” courtyard, the **exterior courtyard**, though not technically a part of the house, is a reflection and extension of the interior courtyard. This courtyard, which is slightly larger than the interior courtyard, is defined by walkways created with Augusta clay/brick paving tiles that were reclaimed from road improvements. These walkways create grassy areas like the ones in the interior courtyard. Two of the areas are square and two are quarter circles. The effect is a half-circle design with walkways that surround the half-circle and walkways that create a cross pattern across the half circle. This half-circle is reflected in the half circle driveway that is on the east side of the house and visible from the exterior courtyard.

A distinctive feature of the exterior garden courtyard design is an original **stucco-covered brick wall** that is finished **with tall archways** at each end and placed just north of the rear of the half circle. The middle of the wall is enhanced with an original 9' x 9' x 9' **triangular fishpond**. The center of the stucco wall has an original small lighted **alcove** that is centered behind the triangular pond, designed for fountain/statuary. When the current owners purchased the Temple House, they found the original concrete fountain statue greatly deteriorated, having toppled into the unmaintained original pond. From its remnants, the current owners believe it may have been a “Greek style sculpture of a child.” The current fountain was installed in 1993 as a sympathetic replacement to the original, fitting well within the original alcove. This garden courtyard area, with its standing arches and decorative walkways, is an important feature of the Spanish Colonial Revival style. It creates an outstanding example of the continual flow of the outside coming in and the inside going out.

The western portion of the property, which was originally referenced as lot 250, was landscaped by Mr. Temple as a series of **gardens**. Each garden area is defined by raised beds that allows visibility from one garden to the next while simultaneously providing a sense of privacy for each garden. Beginning at the south end of the property at the edge of Statesville Blvd. there is a raised bed that separates lots 250 and 251. This bed has pine trees, azaleas and crape myrtles. West of this bed, there are unusually large crape myrtles that are approximately 30 to 40 feet tall. Crape myrtles were signature trees in most of Mr. Temple’s landscaping projects. Running along the western side of the lot to the halfway point, is a six-foot-wide planting area that defines the property boundary. This area has mature trees and large Ligustrum bushes that create a blind between the Temple property and the neighbor’s land. On the east side of this area there is a raised bed that separates this area from the front lawn of the house. This bed has a gnarled crape myrtle that demonstrates Mr. Temple’s ability to manipulate the growth of plants. This bed also has a large holly tree, a large pink dogwood, boxwoods and azaleas. The beds create a large open grassy lawn for the west side of the property.

Moving north along the centerline of the property at approximately the mid-point are two raised beds. The east bed contains a sixty-foot pen oak with a canopy that shades the entire bed and

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shades the west elevation of the house. The west bed has a large hemlock tree. These beds along with another bed on the west side create a small private garden. An additional bed is situated on the east side of this area to separate this garden area from the exterior courtyard. This bed features an ornamental magnolia and boxwoods that allow visibility into the exterior courtyard. This garden has a stone outdoor oven in the northeast corner that was built by Mr. Temple. It was damaged by a falling tree in 2010. This garden also has an octagon shaped flagstone pad that was built as the foundation for a large iron gazebo that was painted white. Mr. Temple acquired and repurposed the gazebo a few years after the Temple House's construction, but it is no longer on the Temple House site. Mr. Temple had been the landscaper for the old National Cemetery in Salisbury. The gazebo was one of the first structures placed in the cemetery after its dedication, which was shortly after the end of the Civil War. There are several pictures available of the gazebo that show its placement in the cemetery over the mass graves of Union soldiers who died at the Salisbury Prison. On November 25, 1985, the Salisbury Post published a picture of New York Union veterans who survived their time in the prison standing in the gazebo for their 1914 reunion photograph. When the cemetery management decided in the 1940s that the gazebo was beyond repair, Mr. Temple purchased the gazebo. He restored it to its original appearance and placed in on the flagstone pad in his west side garden. Mrs. Temple directed the family to give the gazebo to the city after her death. Mr. and Mrs. Temple had agreed that the gazebo should be given to the city to insure its preservation. The gazebo was moved to the Bell Tower Park in 1994 and is to be included as a featured part of the Bell Tower Green which is a new downtown park that is projected to open in 2021.

West and north of this garden is a bed with holly trees and boxwoods that creates a pathway to the north area of lot 250 which is primarily an open grassy area surrounded by trees. A **drainage ditch** built by Mr. Temple, that is grass-covered, separates the side garden from the north rear area. This ditch runs the full width of the property from the west boundary to North Milford Drive. On the south side of the drainage ditch there are large shrubs that add privacy to the west garden. Additionally, there is an 80-foot Oriental evergreen, which is in line with the chicken house. All of the raised beds were created by Mr. Temple and all of the trees and shrubs that have been described were planted by him as well.

The landscaping on lot 250 blends well with the landscaping on lot 251 where the house is located. In addition to the English boxwoods planted on the south and east side of the house, there are grafted camelia shrubs/trees that were created by Mr. Temple. These camelias, which are planted on either side of the front entrance and in front of the arched windows and the dining room windows on the south elevation, have white, dark pink and pink and white candy stripe blossoms all on the same shrub/tree. The blossoms, which begin in November and continue to bloom through February, can be seen from the living room and the dining room windows. This is another example of Mr. Temple's landscaping that brings the outside inside. On the southeast corner of the lot (intersection of Statesville Blvd and North Milford) there is a raised bed with a large, gnarled crape myrtle that Mr. Temple trained in an oriental fashion to resemble a wind-swept tree. This bed also has a pine tree, a grafted camelia shrub/tree and azaleas. Moving north along the North Milford Drive edge of the property, there are three more large holly trees. The first is a single planting; the second and third are in a raised bed. All of the beds along North Milford Drive have a combination of periwinkle and English ivy as ground cover. There are

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raised beds on either side of the half-circle driveway that contain shrubs, boxwoods, day lilies and flowering bulbs. On the north side of the garage opening there is a large walnut tree and a Bradford pear tree. A grape arbor which is located on the east side of the chicken house near the entrance to the garage deck was built by the Bowyers in 1995. Originally, a small tree that had grown wild was located in this area. The tree had several Concord grapevines growing through it. Most likely, Mr. Temple had grapes planted in this area. The arbor was built, and the original grapes continue to thrive.

In 1993, when the property was purchased, the Bowyers hired a landscaping company to prune the trees and help clean the raised beds. The arborist stated that many of the plantings were very unusual for the local area. He specifically mentioned the type of hemlock tree, the oriental evergreen tree and also stated that there were five different types of holly trees in the yard. The size of the crape myrtles, as well as the unusual shapes of several of these trees, was also noted. Through his landscape design and his choice of plantings, Mr. Temple completed the California-inspired concept and interpretation of the Spanish Colonial Revival style home which featured an outside environment that was equally as important as the inside environment.

Garage, ca. 1936

Contributing Building

A two-story, front-gabled, stucco-clad, rectangular garage, built ca.1936, is located north of the Temple House. The roof is clad in asphalt shingles and features exposed rafter ends. It is situated on the northwest side of the circular drive off North Milford Drive. The front faces east towards North Milford Drive. The front elevation has a two-car garage opening on the first floor with a paired one-over-one window centered above. The garage opening is covered by more recent wood lattice. The south elevation has a pedestrian door at the west end of the elevation, just north of the courtyard wall and archway. The north elevation has two six-over-six double hung mullioned windows at each end of the elevation. The north elevation originally had a small cinderblock shed attached to the elevation. It was open at both ends and had a slanted a tin roof. This shed separated from the building over time and was beyond repair. It was removed in 2015, and a small patio was created in the area. The west elevation originally had a large opening with sliding wood doors on the first level. The doors were gone when the house was purchased in 1993. In 2013, the opening was closed with cinderblock and a small six-over-six window was added. The cinderblock was covered with stucco to match the rest of the building. The original small stairway to the second floor of the garage, ran from the south end of the elevation to a small porch centered on the west elevation. The staircase access was through the courtyard arch that is attached to the garage on the south elevation. This second-floor porch had a door to the second floor of the garage. The garage second-floor interior has two rooms. This area was used as Mr. Temple's office and studio space. There is no plumbing in this space. In 2013, the deteriorated stairs and porch were removed, and an elevated second-floor wooden deck was built to replace the small porch. The new deck is the width of the elevation and 10 feet wide. The original door was repaired and retained. The steps to the new deck are centered on the elevation and lead directly to the original door.

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Chicken House, ca.1936

Contributing Building

A small ca.1936 clay tile chicken house is also located north of the Temple House and west of the garage. It has a tin shed roof with exposed rafter ends. The building is 10 feet square. Early openings appear intact but are clad with more recent wood lattice. Entrance to the building is on the east elevation. The south elevation has a small window opening. The building is constructed of load-bearing structural clay tiles. The tiles are exposed and have never been covered or painted. The interior has a concrete floor and elevated areas for chickens to roost. The interior is currently used as a tool shed. Originally, wisteria was planted on the west elevation along with flowering bulbs. The garden area on the west elevation has been extended to surround the building in recent years. The plantings include roses, day lilies and seasonable flowers.

Integrity Statement

The historic integrity of the Edgar S. and Madge Temple House on the exterior and the interior is remarkably intact. No structural changes or additions have been made to the exterior or the interior of the house. The property is in its original location and setting on a large corner lot with surrounding residential properties. The integrity of the setting is enhanced by the landscape design that remains intact. The landscaping has six large oval shaped raised beds that are strategically placed to separate the gardens and guide a person from one garden to the next. Over time, plants have died, but they have been replaced with similar plants to keep the raised beds intact. The north exterior courtyard design has not been altered. The historic integrity of the exterior of the house and the landscaping is excellent. The exterior stucco is approximately 85 percent original. Stucco maintenance repairs have been completed in-kind using original style materials and workmanship. The wooden windows have not been removed, replaced or changed. Window repairs, where needed, did not alter the original configuration. Small, deteriorated sections of the historic windows were repaired, and the original window section was retained. If a window section had to be replaced due to unrepairable deterioration, replacements were custom made to duplicate the original. The house is painted white, which was the original color and the historically accurate color for the style. The recessed windows are painted dark green. It is historically accurate to paint only the actual window with a dark contrasting color.

The Mission, terra cotta barrel tile roof was restored in 2020. The original tiles were removed, cleaned and saved. The old vertical battens were removed. The wooden roof decking was repaired and covered with a rolled ice and water shield before new wooden 2'x 4" battens were installed, and the original tiles were put back in place. The old valley tin and chimney crickets were replaced with copper sheeting forms that were created on site to match the original roof construction. All roof work was done with copper nails just as with the original roof. Due to the fragile nature typical of this roofing material, approximately five percent of the original tiles were broken in the roof rehabilitation process. They were replaced with reclaimed tiles that matched in style and color.

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The integrity of the interior of the house has been maintained through the use of original style materials and precise workmanship. The interior stucco walls have been repaired as needed with stucco that has been applied by hand using the same method as the original application. The interior retains its significant and character-defining stylistic features that reflect the Spanish Colonial Revival style.

The house displays a high degree of integrity in terms of its design, materials and workmanship. It is an excellent local example of the Spanish Colonial Revival style homes that were popular from the late 1920s through early 1940s in the Southwest, Florida and California, but unusual for Piedmont North Carolina. It reflects the association of the original Milford Hills Residential Park, which was the first Salisbury suburban development of small estates, and the work of Edgar Temple who was one of Salisbury's first residential and commercial landscape architects.

Statement of Archaeological Potential

The Temple House is closely related to the surrounding environment. Archaeological features of the property, such as the formal garden planting beds and paths, can provide information valuable to the understanding and interpretation of the property. Information concerning details of the formal garden construction and maintenance over time can be obtained from the archaeological record. In addition, members of the Temple family have reported finding American Indian artifacts on the property. 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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1936

Significant Dates

1936

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Temple, Edgar S. (builder/landscaper)

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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 Edgar S. and Madge Temple House meets National Register Criterion C and is significant at the local level in the area of architecture, as it embodies distinctive characteristics of the Spanish Colonial Revival style. It is an excellent, and locally unparalleled, example of a one-story Spanish Colonial Revival style house with integral courtyard and complementary site design in Salisbury. Built in 1936 by Edgar S. Temple, a landscape professional, the home was one of the earliest and most prominent homes in the Milford Hills subdivision, which first opened for residential development in the late 1920s. The Temple House retains a high level of historic integrity with nearly all of its character-defining features intact and no changes to the house's historic plan. The period of significance is 1936, the construction date of the house. Two outbuildings, a multi-level garage and a chicken house also date to the house's construction period and are contributing buildings. The grounds include garden plantings, courtyards, and a stucco-clad wall with archways, statuary niche, and triangular fishpond. All are important features of the contributing site. Mr. Temple also completed this landscape work at the time of house construction, and it lends to the design concept of continuous flow between the exterior landscape and interior residential living space of the home.

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

Criterion C – Architecture Context

Edgar S. Temple built the Temple House at 1604 Statesville Boulevard in Salisbury in 1936, during the second phase of the Eclectic movement in American architecture. Inspired by Western architectural traditions such as Ancient Classical, Medieval, and Renaissance Classical designs, a preference for eclectic house styles dominated the United States between WWI and WWII. The renewed popularity for traditional styles, with focus on “architectural correctness,” coincided with the return of American soldiers from Europe after WWI. More affordable photo reproduction of European dwellings and new building technology enabling masonry veneers to affordably mimic traditional European brick and stonework, contributed to the popularity of eclectic architecture. Mediterranean and Spanish period houses included those of Italian Renaissance, Mission, Spanish [Colonial] Revival, Monterey, and Pueblo Revival styles. Patterning one's house after Old World dwellings fell from favor after WWII, as architectural modernism supplanted the eclectic movement in the United States.⁴

⁴ Virginia Savage McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2013), 405-406 (Hereafter cited as McAlester, *A Field Guide to American Houses* [2013]).

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Spanish Colonial Revival style (a.k.a. Spanish Revival style) decorative details stem from “the entire history of Spanish architecture. These may be of Moorish, Byzantine, Gothic, or Renaissance inspiration.”⁵ Limited to the precedent of simple Spanish missions before 1920, Spanish Revival design expanded after the influential 1915 Panama-California Exposition in San Diego. According to architectural historian Virginia McAlester, the widely publicized expo, designed by Bertram Goodhue, emphasized the richness of Spanish Colonial precedents seen in the major buildings of other countries. World War I (1914-1918) caused architects wishing to study and sketch in Europe to concentrate on Spain. There they found a centuries-long and very rich sequence of architecture traditions that they could meld into the quite varied Spanish Colonial Revival.⁶ Architects studied building composition and massing found in Spain in addition to decorative detail. For high-style Spanish Revival designs, some architects sourced rural Andalusian building traditions, where homes informally grew and expanded over time. As explained by Virginia McAlester, “facades generally had little decorative detail and instead emphasized their varied massing.”⁷

Spanish Colonial Revival/Spanish Revival is most common in the southwestern United States and in Florida, particularly where “original Spanish Colonial buildings occurred and continued into the nineteenth century.”⁸ Scattered vernacular examples are found “in suburban developments throughout the country,” while landmark examples are uncommon outside of Florida or the southwest.⁹ Architect George Washington Smith (1876-1930), working in southern California, designed high-style Spanish Revival homes, emphasizing varied massing. To promote tourism, industrialist and developer Henry Flagler introduced Spanish Revival in Florida where it acquired its own local interpretation particularly through architects Addison Mizner (1872-1933) and Maurice Fatio (1897-1943). Like the broader eclectic movement, Spanish Revival peaked “on both coasts during the 1920s and early 1930s and passed rapidly from favor during the 1940s.”¹⁰

The Edgar S. and Madge Temple House is an excellent local example of a one-story Spanish Colonial Revival style house designed around a central courtyard. The home’s spacious, historically suburban, grounds showcase original site features consistent with the home’s style, and includes original plantings, courtyards, and a stucco-clad wall with archways, statuary niche, and triangular fishpond. It is in keeping with the later 1920s and 1930s evolution of the Spanish Colonial Revival style that first came to prominence in California during the late 1920s. This more relaxed style of residential construction is the precursor of the modern ranch style house. The Spanish Colonial Revival residential style moved from a formal two-story structure to a one-story structure with a more open concept interior and added exterior areas like a courtyard to incorporate outdoor areas into the living space. This new less formal style incorporated the concept of “flow through rooms that transition one area to the next [...] each room bridged by

⁵ Ibid., 522.

⁶ Ibid.

⁷ Ibid., 534.

⁸ Ibid., 522.

⁹ Ibid.

¹⁰ Ibid., 534.

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some form of connecting space, offering transition.”¹¹ Max Jacobson described this element as follows: “The root of the pattern lies in the combination of ecological, psychological and aesthetic factors...outside rooms can be thought of as habitats...courtyards function as flow through rooms.”¹² As the style evolved it continued to retain the distinctive elements of the early Spanish Colonial Revival style that were developed by architects such as George Washington Smith, Bertram Goodhue, Jeanette Rice and Mary Jane Coulter.

The interior layout of the house is consistent with the form of a hacienda house or western ranch house. The original haciendas were large estates owned by Spanish nobles in Mexico during the sixteenth century. In modern times, the hacienda architectural form/style refers to buildings and homes with simple stucco exteriors, courtyards and multiple outside entrances.¹³ This type of design was made popular in the 1930s by Clifford May. “A descendant of an early California Spanish family, he was raised on a San Diego ranch. Considered by many to be the father of the California ranch-style house, May is noted for combining the western ranch house and Hispanic hacienda styles with elements of modernism. His approach called for houses to be built out instead of up, with the continual goal of bringing the outdoors in. It is not uncommon [...] to find that every room in the house has a connection to the outdoors.” In the 1930s, May wrote, “The early Californians had the right idea. They built for the seclusion and comfort of their families, for the enjoyment of relaxation in their homes.”¹⁴ The Temple House reflects these 1930s architectural values, featuring a central courtyard and seven entrances, as well as a more relaxed approach to the Spanish Colonial Revival style. It also provides a user-friendly environment with an interior that provides privacy for the occupants.

Nationally, Spanish Colonial Revival homes are most commonly cross gabled, while approximately one-quarter have side-gabled roofs. Less common, some feature a hipped or flat roof. Some landmark Spanish Colonial Revival residences have rambling compound plans with hipped and gabled roofs combined to mimic roof patterns found in Spanish villages.¹⁵ Character-defining features of the style include asymmetry; low-pitched roofs with minimal eave overhang clad in red tiles; stucco wall finishes (smooth, rough, or tooled); lack of eave or trim between lower walls and upper gable; brick or tile vents in gable ends; round or square towers; and chimneys featuring tilework. Prominent arches are often located at principal windows or on porches. A large focal window is a common feature, often triple-arched or parabolic, and some with stained glass designs. Dramatically carved doors, arched doors, and vertical panel doors are accented by patterned tiles, Solomonic columns, pilasters, or carved stonework.¹⁶

The seamless flow of residential and natural spaces is aided by several features. Typically, glazed multi-pane double doors (or French doors) lead to exterior gardens, patios, and balconies.

¹¹ McAlester, *A Field Guide to American Houses*, 1985, 418-429.

¹² Max Jacobson, Murray Silverstein, and Barbara Winslow, *Patterns of Home: The Ten Essentials of Enduring Design* (Newtown, Connecticut: The Taunton Press), 52.

¹³ Tim Street-Porter, *Hacienda Architecture of Mexico* (New York: Stewart, Tabori & Chang, 1989)

¹⁴ www.cliffmay.com, Cliff May Architecture. Accessed 11/15/2020

¹⁵ McAlester, *A Field Guide to American Houses* (2013), 521.

¹⁶ *Ibid.*, 520-525.

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Character-defining features surrounding the house frequently include walled entry courtyards, fountains, and arcaded walkways (usually leading to a rear garden).¹⁷

The Temple House is located in Salisbury, the county seat of Rowan County. It has been an important local and regional center since the mid-1700s, as Salisbury was positioned near the Trading Ford on the Yadkin River, “the crossing for the north-south Wagon Road and the east-west Trading Path.”¹⁸ By 1860, shortly after the Western North Carolina Railroad began construction from Salisbury to Asheville, Salisbury was the fifth largest town in North Carolina. During the Civil War it was an important rail center. “By the end of the 1880s, new enterprise was emerging. The long-delayed WNCRR finally reached through Asheville to Tennessee, and the Yadkin Railroad was completed southeast to Albemarle in 1891.”¹⁹ In the 1880s, Salisbury’s population increased from 2,723 to 6,277, and gradually climbed to 13,884 by the 1920s. Later in the twentieth century, the community grew more slowly than other large North Carolina cities. Salisbury, thus, retains “particularly strong [...] architecture from the late-nineteenth and early-twentieth centuries, with nearly every nationally popular style rendered in substantial and conservative fashion.”²⁰

While there are homes of Spanish influence in Salisbury, these local examples tend to be Spanish Mission style. The Temple House is the only known example of a one-story Spanish Colonial Revival home centered around a courtyard. The local use of the Spanish Mission style for some residential building was likely due to the influence of Frank P. Milburn’s Spanish Mission design for the 1907 Southern Railroad Passenger Depot. Architectural historian Davyd Foard Hood refers to Salisbury’s depot, which exhibits curved parapets flanking a massive central tower, as Milburn’s “virtuosic essay in the Spanish Mission.”²¹ The original Salisbury Historic District, listed in the National Register of Historic Places in 1975, points out two “outstanding” examples of Spanish Mission style, the Franklin Smith, Sr. House, at 201 S. Fulton, built ca.1910, and the house at 200 S. Jackson Street, built ca.1914 (also addressed as 301 W. Fisher St.). These two-story stucco-clad homes feature bracketed hipped roofs clad with red clay Spanish tiles, sweeping verandas and shaped gables. Built before 1920, these homes are formal two-story rectangular dwellings with Mission shaped dormers and/ or roof parapets that reflect the Spanish Mission style construction that was popular in the nineteenth century and later, but primarily before the great depression.²² Neither of these homes are individually listed in the National Register. These homes are similar to the Temple House in that they have stucco exterior covering construction and clay tile roofs. However, they do not share the essential style elements of the Spanish Colonial Revival period that are integral to the Temple House.

¹⁷ Ibid., 522, 525.

¹⁸ Catherine Bishir and Michael T. Southern, *A Guide to the Historic Architecture of Piedmont North Carolina* (Chapel Hill: University of North Carolina Press, 2003), 423.

¹⁹ Ibid., 424.

²⁰ Ibid.

²¹ Davyd Foard Hood, *The Architecture of Rowan County: A Catalogue and History of Surviving 18th, 19th, and Early 20th Century Structures* (Raleigh, NC: Rowan County Historic Properties Commission, 1983), 304.

²² Architectural Styles of America and Europe, (Accessed on 10/29/2017. <https://architecturestylesmission-revival.org/>)

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The Franklin Smith, Jr. House, constructed in 1927 at 209 S. Fulton, is also of Spanish influence but of smaller scale than the adjacent Franklin Smith, Sr. House. It has a cubic massing, stucco finish, Spanish tile hipped roof, and an arcaded porte cochere, but lacks shaped gables.²³ A fourth house, at 728 North Fulton, could be classified as Spanish Colonial Revival. However, this house is a modernized version of the style that was typical in the late 1930/40s. The recorded construction date for this house is 1946. It is a simple two-story stucco dwelling. It appears, in 2008 Google Street View, to have steel casement windows and a mansard-shaped red clay tile roof. However, it now appears to have replacement windows. There is a one-story attached garage of similar design. The house has a brick chimney and minimal embellishments, primarily at the eave. Additionally, there are small stucco houses scattered within the city that resemble the stucco California bungalow tract homes that were built in the late 1940s and 1950s. However, none of these homes reflect the 1920s-1930s Spanish Colonial Revival style elements that are seen in the Temple House. Although there are homes of Spanish influence in Salisbury, the Temple House is unique to Salisbury as the only known local one-story Spanish Colonial Revival style house whose design centers around an historic courtyard.

The Edgar S. and Madge Temple House is an excellent local representation of a one-story Spanish Colonial Revival style home, which was popular from the 1920s to 1940s, exhibiting a high level of integrity with its intact character-defining features of the style. On the exterior, the Temple House exhibits a complex plan with outer front-gabled sections connected by a gabled hyphen. It features a low-pitched, red tile-clad roof with minimal eave overhang. Walls are covered with stucco. As is common of the style, the Temple House has an asymmetrical façade emphasized by an off-center square entrance tower. The entrance exhibits a Renaissance-inspired door surround, and the tower is accented at the top by bands of tilework. The façade also features multiple arched windows, and the gable ends have arched vent openings. A stucco chimney, accented with tilework and a decorative iron “S-shaped” anchor plate, is centered on the north wall of the living room hyphen, facing the rear courtyards. French doors between interior rooms and multiple French doors opening to the integral outdoor courtyard illustrate the typical seamless flow of residential to natural spaces. The rear French doors feature bracketed red tile shed awnings. Further emphasizing the fluid transition from interior to exterior, the first courtyard steps down to a second courtyard, and tilework accents these courtyard/patio areas. North of the house, the site features the original stucco courtyard wall. It terminates at each end with stucco arches. At center, facing the integral courtyard, the wall retains an original recessed statuary niche aligned with a small original triangular fishpond. Raised planting beds, trees and bushes planted by Mr. Temple remain intact today. The interior of the Temple House retains its original floor plan, as well as semi-rough textured stucco walls, 2 ¼ -inch tongue-in-groove red tiger oak flooring, mosaic tile in bathrooms, unpainted stained wood window and door facings, eight-panel wood doors, 15-light French doors, brass door hardware, most of the original ceiling light fixtures, and a massive focal living room chimney with bracketed heavy board mantel.

²³ Hood, 304.

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Additional Historical Background

The Milford Hills subdivision, where the Temple House is located, was first offered to the public by the Salisbury Development Company in the late 1920s. The land was conveyed subject to restrictions on the location and costs of the dwelling. The restrictions required a dwelling to be at least 1,000 sq. feet.²⁴ The Temple House, built in 1936, is 2300 sq. feet.

In 1933 the Salisbury Development Company conveyed what were then referred to as lots 250 and 251. The majority of this original land conveyed to Edgar S. and Madge Temple, on which they constructed beautiful gardens and their Spanish Colonial Revival home and courtyards, is still associated with the Temple House today. A portion of the north end of lots 250 and 251 was split off for Temple's youngest daughter, Sylvia.

Prior to the establishment of the Milford Hills Residential Park there were two large homes in the area. The 1911 Grubbs-Sigmon-Weisiger House, at 213 McCoy Road, is approximately ¼ mile southeast of the Temple House. The A.B.C. Kirk House, 1524 Statesville Blvd. (directly across North Milford Drive from the Temple House) is a two-story, hipped roof, brick house that was built in the mid-1920s. The Temple home was one of the earliest and largest homes constructed in the new Milford Hills subdivision. The Milford Hills Development peaked during the late 1940s, through the late 1950s. Many of the early houses are two-story brick or wood-sided colonial homes. By the 1950s, large brick Ranch houses were popular. The Temple family eventually owned four lots in the development. Lot I (originally known as 250 and 251) which was sold to the Bowyers in 1993 is the location of the house. In 1994, Lots 2, 3 and 4 were sold, and in 1995, three new brick homes were built on these lots facing North Milford Drive. With the development of adjacent neighborhoods, the Milford Hills area continues to be a relevant and desirable neighborhood with newer homes constructed in 2000 through 2016 that blend with the older established homes. The architecture of the Temple House is unique to this Salisbury neighborhood. It is significant in Salisbury as an excellent local example of a one-story Spanish Colonial Revival style house with historic complementary courtyards/gardens and is the only house of this style with the hacienda form in the city of Salisbury.

Builder – Edgar S. Temple

Edgar Temple, because of his career path, had a unique frame of reference for architecture. Mr. Temple and his wife Madge were both graduates of Lenoir College with degrees in education. During his summers as a high school student and a college student, and even as a teacher, Mr. Temple worked for a landscaping and nursery business in his hometown of Hildebrand, NC. His work in landscaping taught him perspective with reference to function and design. According to interviews with family members, Temple designed his home and functioned as his own

²⁴ Temple, E.S. and wife, Madge S. "Deed: Salisbury Development Co." December 16, 1933 (Register's Office, Rowan County, NC. January 27, 1934)

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contractor using local craftsman for the home's construction.²⁵ The house design shows the influence of noted Spanish Colonial Revival architects such as George Washington Smith, Bertram Goodhue and Lilian J. Rice. The home's informal style, which is a hallmark for 1920s-1940s period of Spanish Colonial Revival, architecture makes the home feel comfortable and natural.²⁶

The couple married during their senior year of college and after graduation began their teaching careers in the Uwharrie, NC schools. The next year they moved to Moore County, NC. Mr. Temple became the principal of Moore County's Cameron High School. Mr. Temple attended the University of North Carolina at Chapel Hill during the summers and received a Master's Degree in Education. The Temples left Moore County in 1932, and Mr. Temple took a position as a professor of education at the then newly reorganized Rutherford College at Rutherford Station, NC.²⁷ In 1933, North Carolina Methodist colleges were consolidated. Rutherford College closed, and Brevard College became the only North Carolina mountain area Methodist college.

Mr. Temple saw this change as an opportunity to start the business and career that he had always wanted. For the next year, he worked for a Hildebrand, NC nursery, the Howard Hickory Nursery, as a salesman. He had worked for the business when he was in high school and college and had learned the landscape trade through experience.²⁸

During their early marriage, the Temples used their summer vacations from teaching to explore the United States. They visited the 1933 Chicago World's Fair, and they drove and camped cross country to California. During these adventures, the Temples became fascinated by new ideas in building and home design. Their travels inspired Mr. Temple's home design.²⁹

In December of 1933, the Temples purchased two tracts of land, approximately four acres, from the Salisbury Development Company, which was the developer of the Milford Hills Residential Park. Construction of the house began in 1934, and the home was completed in 1936. Mr. Temple's creative talents are seen across many Salisbury business and residential landscapes. He created exceptional landscaping for St John's Lutheran Church which is a downtown landmark. When working on landscapes for the church's new buildings in 1968, he discovered one of Salisbury's original five wells.³⁰ His careful handling of this historical site enabled the establishment of a well house that marked the location of the historic well.

²⁵ Karen C. Lilly-Bowyer, Temple Family Interview, (2016)

²⁶ McAlester, *A Field Guide to American Houses*, (1985), 418-429.

²⁷ Madge Sigmon Temple. "Daddy's School Teaching Information" (dictated to daughter Elaine in 1990)

²⁸ Ibid.

²⁹ Madge Sigmon Temple, "Personal writing for her 50th, Lenoir- Rhyne College Reunion." (1977)

³⁰ "St. Johns Well." *St John's Journal*, (Vol. 15. No. 6, Salisbury, NC. Summer 1968)

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Mr. Temple worked as a contractor for the US Veterans Administration and was instrumental in the development of landscaping for the local Veterans' Hospital. Temple was also the landscape contractor for the historic National Military Cemetery in Salisbury. When the cemetery administration decided to dispose of a gazebo that had been placed in the cemetery in the 1870s, Mr. Temple purchased the gazebo, restored it, and placed it on a flagstone pad in his home garden. After the death of Edgar and after Madge Temple left the house for health reasons, Mrs. Temple directed her children to give the gazebo to the city of Salisbury.³¹ It now stands as a prime landmark in the downtown Salisbury Bell Tower Park. (The Veterans Administration in Salisbury was contacted about records of Mr. Temple's work. Unfortunately, the VA does not keep records of contracted work.) Mr. Temple also worked for the Rowan County Government/School System. He designed and built the football fields for East, West, South, and North Rowan High Schools. Work on the football field is verified through family interviews, and word of mouth from local historians, however, the Rowan County school system records prior to the Salisbury / Rowan County school consolidation are not available. Local newspaper records for that time are not digitalized.

Mr. Temple's house is a tribute to his creativity and his understanding of function in design. He embraced the features of the Spanish Colonial Revival style of architecture and included each style element in his home design. It is a tribute to his vision that without additions or interior changes, the house is as livable for a family in 2021, as it was when it was built in 1936.

³¹ "Relocated Gazebo Officially Given to Salisbury." *Salisbury Post* [Salisbury, NC], April 31, 1993.

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Temple, Madge Sigmon. "Daddy's School Teaching Information". Dictated to daughter, Elaine, in 1990.

Temple, Madge Sigmon. Personal writing for her 50th, Lenoir- Rhyne College Reunion. 1977.

Temple, Edgar S. and Madge, House
Name of Property

Rowan County, NC
County and State

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Walker, Lester. *An Illustrated Encyclopedia of American Homes*. New York: Overlook Press, 1981.

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: _____

Historic Resources Survey Number (if assigned): RW2134

10. Geographical Data

Acreage of Property 1.255

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: 35.692675 Longitude: -80.505464

Temple, Edgar S. and Madge, House
Name of Property

Rowan County, NC
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2. Latitude: Longitude:

3. Latitude: Longitude:

4. Latitude: Longitude:

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

The National Register boundary for the Temple House is Rowan County Tax Parcel # 333 092 as represented on the enclosed National Register Boundary Map by the bold white line. Total acreage is 1.255.

Boundary Justification (Explain why the boundaries were selected.)

The selected boundary encompasses the residual portion of the original land conveyed to the Temples by the Salisbury Development Company in 1933 (originally referred to as lots 250 and 251, it was deeded to the current owners as a single "lot 1"). It excludes the portions of the original conveyance to the north that were split off in 1993 and conveyed to Madge and Edgar Temple's youngest daughter, Sylvia. That newly created parcel contains a more recently constructed home. The selected National Register boundary includes the contributing Temple House, contributing site with landscape features, and two contributing outbuildings north of the house, the ca.1936 two-story garage and the chicken house. The selected boundary includes sufficient historic acreage and setting to convey the Spanish Colonial Revival significance of the Temple House. The entire included lot was designated by Edgar Temple as his home site and private garden. The garden areas are relevant to the house because they are a continuation of and compliment to the overall Spanish Colonial Revival concept and are an integral part of E.S. Temple's design.

11. Form Prepared By

name/title: Karen C. Lilly-Bowyer
organization: N/A
street & number: 1604 Statesville Boulevard
city or town: Salisbury state: NC zip code: 28144
e-mail: N/A
telephone: N/A
date: 12-7-2020

Temple, Edgar S. and Madge, House
Name of Property

Rowan 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

Name of Property: Temple, Edgar S. and Madge, House

City or Vicinity: Salisbury

County: Rowan

State: North Carolina

Photographer: Karen C. Lilly-Bowyer

Date Photographed: Various, see dates indicated below.

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 8: Overall view of front (south) elevation, looking north. July 28, 2017
- 2 of 8: Overall view of side (west) elevation and plantings, looking east. July 28, 2017
- 3 of 8: View of "interior" courtyard, looking south. September 15, 2020.
- 4 of 8: View of exterior courtyard, note the original stucco-covered brick wall with archways, triangular fishpond, and alcove, looking north. September 13, 2020

Temple, Edgar S. and Madge, House
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5 of 8: View of side (east) elevation from North Milford Street with two-story garage, looking west. September 15, 2020.

6 of 8: View of chicken house, looking southwest. July 28, 2017.

7 of 8: View of living room living room, looking southeast toward dining room. September 14, 2020

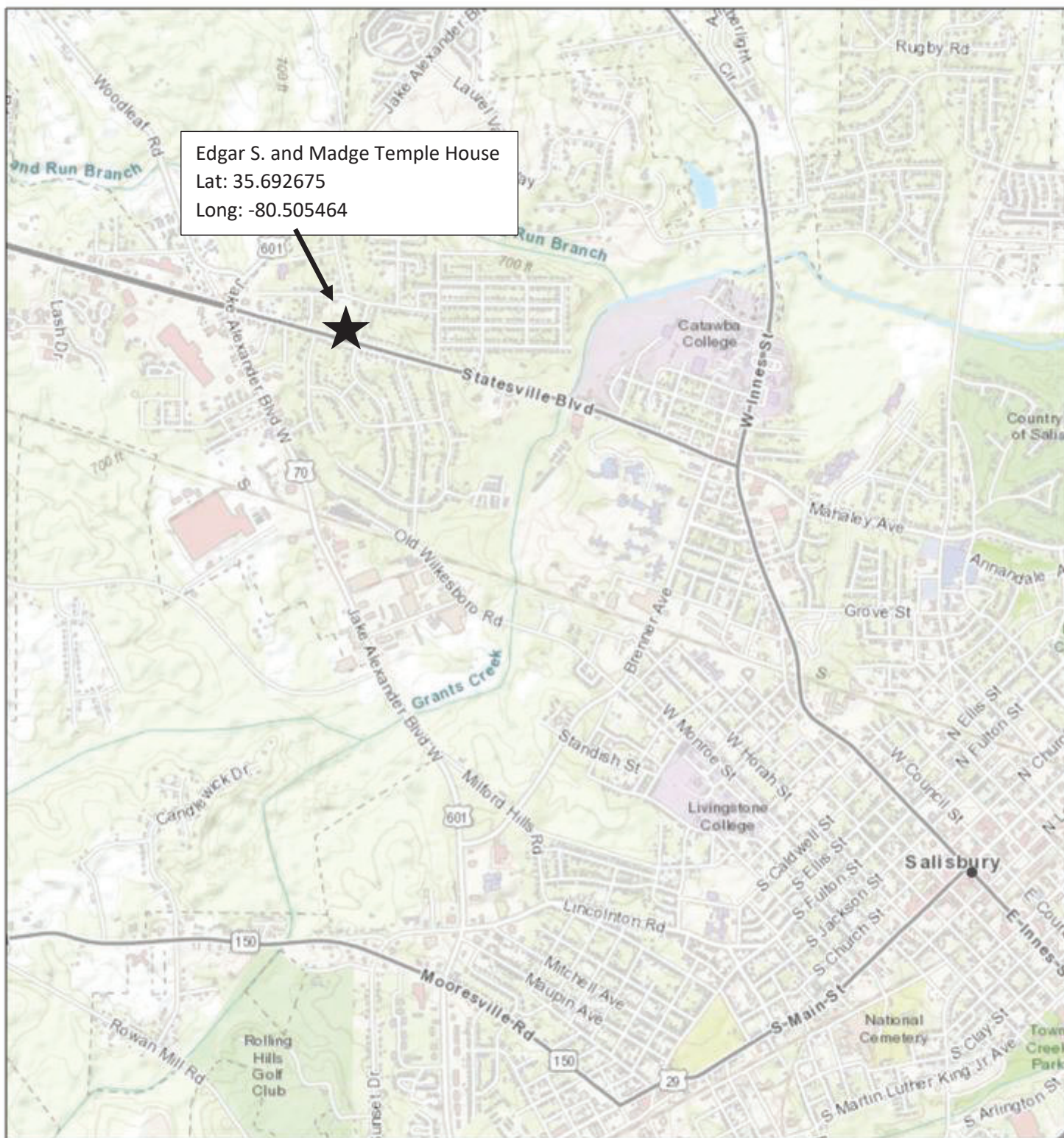
8 of 8: View of dining room, note original chandelier, looking southeast, September 14, 2020.

Paperwork Reduction Act Statement: This information is being collected for nominations 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.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

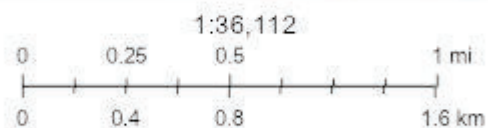
Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

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

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



Edgar S. and Madge Temple House
 1604 Statesville Boulevard
 Salisbury, Rowan County
 North Carolina
National Register Location Map



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

Source: NC HPO, HPOWEB
 Created by Hannah Beckman-Black 11-30-2020

North Carolina State Historic Preservation Office

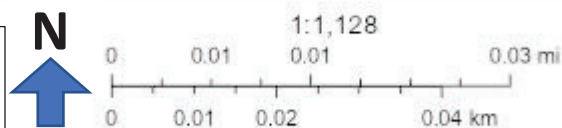
Rowan County, State of North Carolina DOT, Esri, HERE, Garmin, INCREMENT P, USGS, MET/NASA, EPA, USDA



Edgar S. and Madge Temple House
 1604 Statesville Boulevard
 Salisbury, Rowan County
 North Carolina
National Register Boundary Map

Boundary
 encompasses tax
 parcel number
333 092,
 indicated by the
 thick white line.

Source: NC HPO, HPOWEB
 Created by Hannah Beckman-Black 11-30-2020

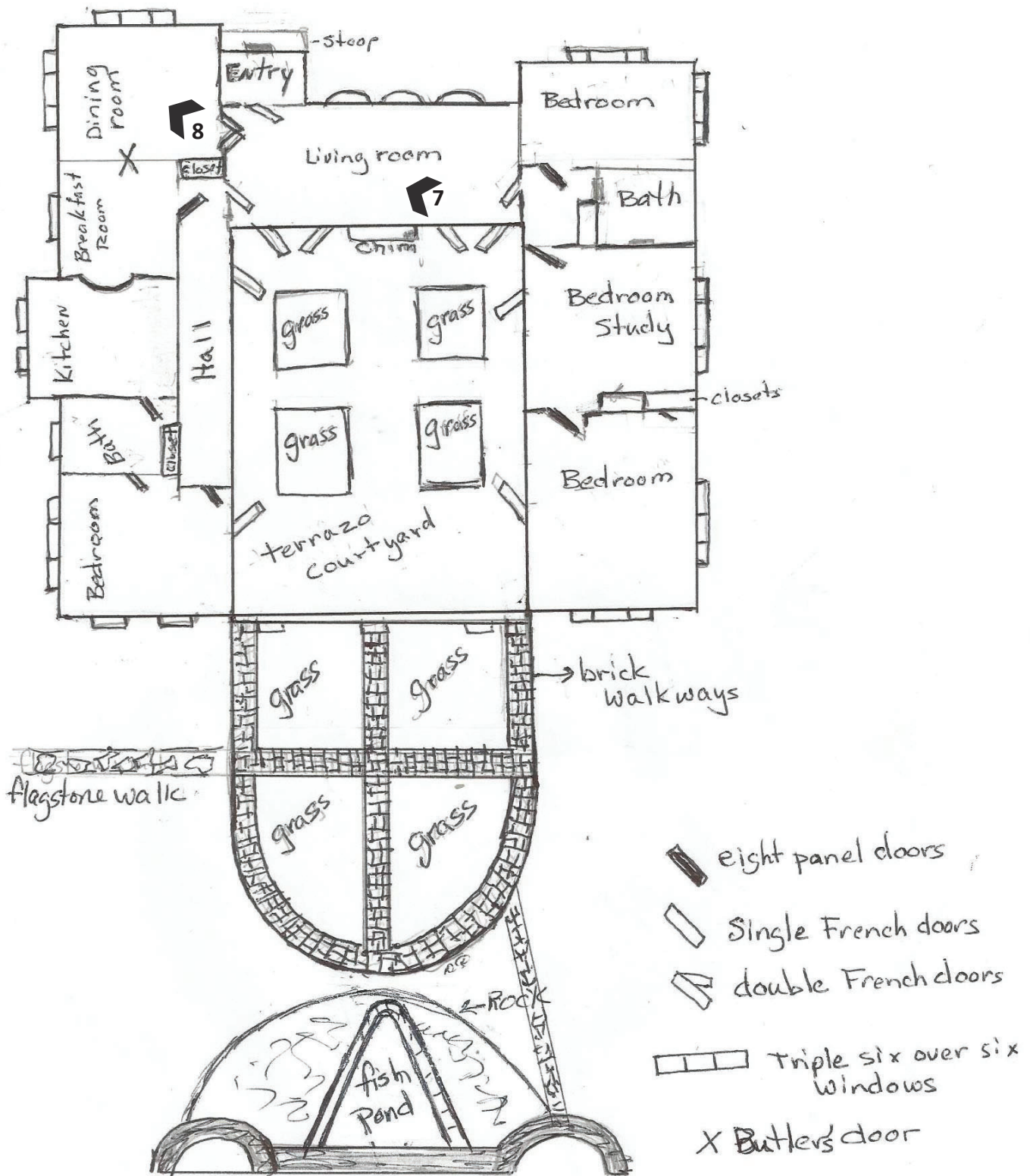


Resources

1. Edgar S. and Madge Temple House, 1936, contributing building
2. Courtyard & Gardens, c. 1936, contributing site
3. Garage, c. 1936, contributing building
4. Chicken House, c. 1936, contributing building



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National Register of Historic Places
Edgar S. and Madge Temple House
 1604 Statesville Boulevard
 Salisbury, Rowan County, North Carolina
Floor Plan and Photo Key



Photo Views

N

