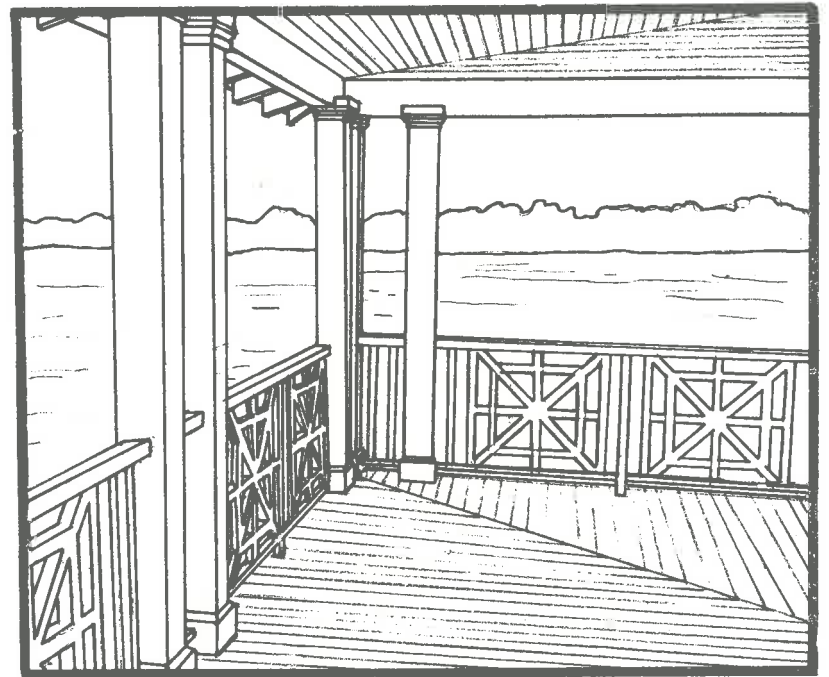


HISTORIC ARCHITECTURE OF NEW HANOVER COUNTY NORTH CAROLINA



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November, 1986

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This document was published by the New Hanover County Planning Department. The results and opinions expressed herein are not necessarily those of New Hanover County or the North Carolina Department of Cultural Resources, Division of Archives and History.

NOTE:

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Acknowledgements

In 1985, the County and State engaged Christopher Martin to do field and archival research and to prepare this inventory of architectural resources. Mr. Martin also prepared the Wrightsville Beach essay. Subsequently, the County contracted with Edward F. Turberg to complete the entries, together with an essay about the architectural resources of New Hanover County, for final review and publication. Davyd Foard Hood of the North Carolina Department of Cultural Resources researched and wrote the material on the Masonboro Sound Historic District. Photographic work was also done by these three individuals.

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Introduction

The New Hanover County architectural inventory is the product of a cooperative effort between the Planning Department of New Hanover County and the North Carolina Department of Cultural Resources, Division of Archives and History. The project was funded through grants from the County and State. In addition, secretarial and other services were provided by the County staff.

This inventory represents an attempt to document the historic and architectural resources of New Hanover County. The study area includes the unincorporated County plus Wrightsville, Carolina, and Kure Beaches. The purpose of the inventory is threefold: first, to collect, evaluate, and record, both in photographs and in written form, significant existing structures within the study area; second, to present them in a published form to be made available to the public; and third, to assist in the creation of an Historic Properties Commission.

Originally, 197 structures of architectural and historical interest were surveyed. The 143 structures included in this publication were judged to be the most historically and/or architecturally significant, or are representative of the County's architecture. Many omitted structures were judged to be too recent in construction, were heavily altered, or were so similar to those selected that to include them would have been repetitious. Other structures were omitted from the inventory because historical background data were not available. The time span for the structures in the inventory extends from about 1830 to the 1940s, and it includes religious and educational structures, commercial and industrial sites, public buildings, farm dwellings, town residences, summer cottages, bridges, and ocean piers. Data were collected both in the field by on-site investigation and interviews with current owners and others connected with the properties, and by research of deeds, newspapers, image archives, and publications related to Wilmington, Wrightsville Beach, and New Hanover County. The material collected during the process of developing the inventory has been submitted to the North Carolina Department of Cultural Resources, Division of Archives and History in Raleigh where it is on file in the Survey and Planning Branch.

Unincorporated New Hanover County contains one structure which is listed on the National Register of Historic Places, Mt. Lebanon Chapel. Additionally, the Bradley-Latimer Summer Home, and the Masonboro Sound Historic District are under consideration for National Register listing.

Development of New Hanover County

HISTORICAL BACKGROUND

New Hanover County, shaped much like a whelk shell with its tip pointing south to the confluence of the Cape Fear River and the Atlantic Ocean, and Wilmington at its aperture, comprises an area of 185 square miles of low lying land in the farthest southeastern portion of North Carolina. The County is bounded on the east by a line of barrier islands, broad sounds, and salt marshes, and on the west by the Cape Fear and the Northeast Cape Fear Rivers. Elevation ranges from sea level to sixty feet.¹ The soil quality varies widely throughout the region and includes over thirty soil types.² The coastline boasts fine beaches and quiet salt marshes, while swamps and sand dunes border the river. Agricultural soils predominate in the northwestern section of the County and were responsible for the development of large plantations during the eighteenth century. These soils also encouraged flower growing and truck farm colonies during the early twentieth century. The County seat, Wilmington, thirty miles upriver from the ocean, was for many decades the most populous city in the State, and retains its distinction as the largest port city in North Carolina.³

Easy access from the ocean, without the danger of shallow inlets and sand bars found elsewhere along the coast, made the region the object of early exploration by Europeans venturing along the Atlantic seaboard. The first of these explorers is believed to have been Giovanni de Verrazano, a Florentine sent by King Francois I of France, who, in 1524, anchored his ships at some point along the river to the west of present day Kure Beach.⁴ After a brief investigation of the land and its inhabitants, his party sailed on to northern waters, for scouting had the priority over settlement. Spanish exploration brought Lucas Vasquez de Ayllon north along the coast from Florida in 1526, but other than christening the river the Rio Jordan and calling it "one of the fairest rivers of the North," he, too, returned to sea after only a short stay.⁵

For more than a century and a quarter the Cape Fear River remained peacefully isolated from the warring nations of Europe and their colonial offspring. In 1662, a group of Puritans from New England, led by William Hilton, sailed upriver past the point of land he named Cape Fear to the site of the future Wilmington. Enthusiasm for the place was keen, but the idea of settling in the area was premature, and after recording enough data to chart the area, the New Englanders returned home. In two year's time, however, Hilton was back with a large number of settlers from Barbados who took claim to lands on the west side of the river and a colony began

to prosper under the name of Clarendon County. But misfortunes on both sides of the Atlantic affected the settlement severely and it was finally given up in 1667.⁶

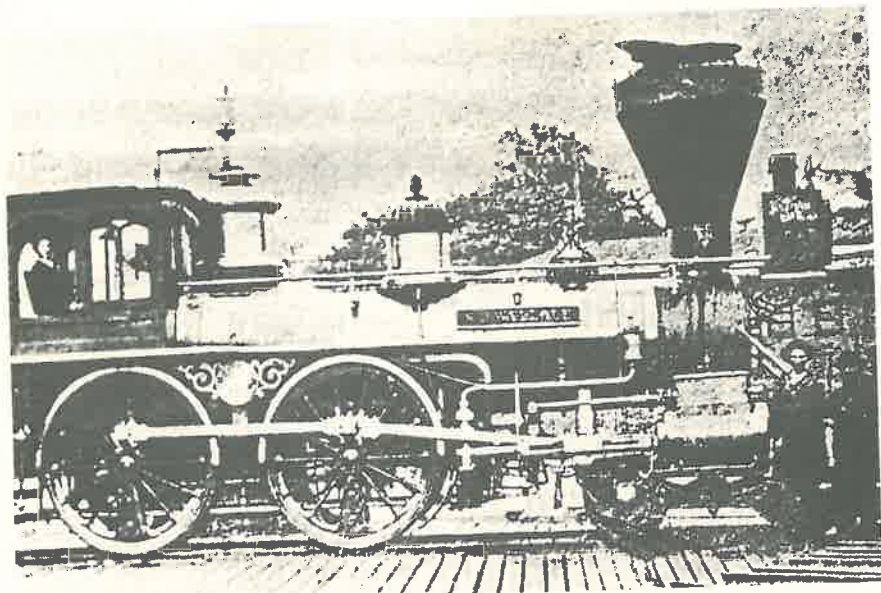
Finally, in 1726, after a period of time in which only pirates were reputed to claim the territory, a permanent settlement was established on the Cape Fear River composed of immigrants from both Goose Creek, South Carolina, and the region between Cape Fear and the Virginia line. New Hanover Precinct, created in 1729, became a British crown colony. Originally encompassing a wide expanse of land, New Hanover was subsequently divided into smaller precincts. After 1739 the designation of precinct became county. Bladen and Onslow Precincts were created in 1735; Duplin County in 1750; Brunswick County in 1764; and Pender County in 1875.⁷

Following the founding of the New Hanover Precinct in 1729, the next several generations focused their attention on developing a foreign and domestic center for trade in Wilmington. The trade was naturally directed towards naval stores (tar, pitch, and turpentine), since the port was on the most navigable river between the Virginia and South Carolina colonies, and was in the midst of extensive pine forests. Shipping, shipbuilding, lumbering, and naval stores were the main operations of the river port.⁸

Overland transportation was difficult and slow to develop prior to the American Revolution. With the increase in population and the expansion of settlements into the County, inland roads became a necessity. Post roads



Shipbuilding has a long history on the Cape Fear River. This circa 1920 photo shows "Vessel No. 1" under construction at the Newport Ship Building Co. Courtesy New Hanover County Museum.

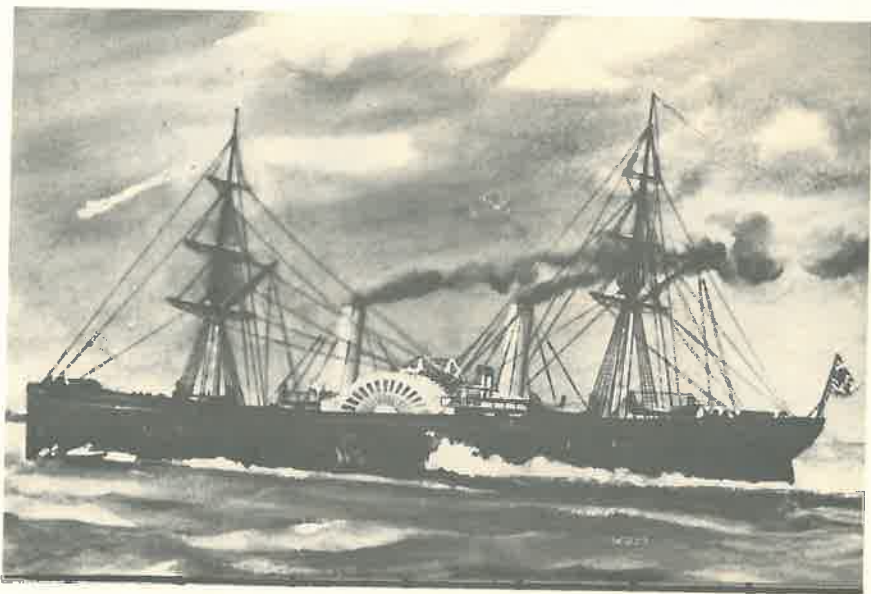


*Wilmington and Weldon (W & W) Locomotive No. 36, the S. D. Wallace, is shown on the turntable of the W & W shops in Wilmington. Source: John Gilbert and Grady Jefferys, *Crossties Through Carolina, (Raleigh, North Carolina: The Helios Press, 1969), p. 76.**

to carry the mail, along which communities developed, extended from Wilmington to New Bern, Cross Creek (Fayetteville), and Brunswick Town in North Carolina; to Suffolk, Virginia; and to Charleston, South Carolina. A postmaster was assigned to Wilmington in 1774, was removed during the Revolution, and was reinstated under the new government of the United States in 1789. Wilmington, Edenton, Washington, and New Bern established post offices under the new government.⁹

The first census of the United States in 1790 listed 7,000 residents in New Hanover County. One-seventh of them lived in Wilmington and the remainder lived in the outlying region. Of the latter group, one-fourth actually lived in what is now Pender County. In 1860, the population had increased to 22,000 with almost half living within the City limits. Agriculture was still a minor part of the County's production, and turpentine distilling had advanced to such a point that Wilmington accounted for two-thirds of the national export of the product.¹⁰

By the pre-Civil War period, commerce had increased to include cotton exports, and trade had been extended inland by the construction, in 1840, of the first railroad in the State. First named the Wilmington and Raleigh Railroad, the termination was changed from Raleigh to Weldon so that connections with Virginia traffic could be made. The line was renamed the Wilmington and Weldon Railroad in 1855. The Wilmington and Manchester Railroad was completed in 1846 and connected the Cape



Blockade runners such as the U.S.S. Vanderbilt kept southern supply lines open during the Civil War. Courtesy New Hanover County Museum Image Archives.

Fear River port with markets in South Carolina. In 1861 a rail line from Wilmington to Charlotte was half completed and opened up cotton and naval stores trade with the Piedmont.¹¹

The following years were to prove important to the Port City's transportation system in that both sea and rail routes supported the efforts of the secessionist South during the Civil War. The breakdown in supply routes from Virginia along the railroad in 1861 caused a minor setback, but this was quickly rectified by the increase of ship traffic through the Northern blockades installed along the eastern seaboard. The blockade runners became symbols of the daring and boldness of the Wilmingtonians. Although not a boom period, Wilmington and New Hanover County enjoyed a brisk maritime trade throughout much of the period of hostilities until the capture of Fort Fisher by Federal troops in January 1865. Until that drastic setback, the port of Wilmington literally kept the Confederacy alive and fighting.¹²

The post-war era was torn by political and social turmoil which took generations to mend. However, despite the rigors of war and its reparations, New Hanover County survived to rise with astonishing speed to reclaim its place as the State's most important center of trade. For the next half century, Wilmington led the State in population and productive growth. Citizens such as the MacRaes, the Wrights, and others forged ahead to rebuild areas devastated by the hardships of the nineteenth century, and brought the County into a new century filled with progressive



Crop farming became prevalent in the northern part of the County in the early twentieth century. Courtesy New Hanover County Public Library—Louis T. Moore Collection.

ideas in both industry and agriculture.¹³

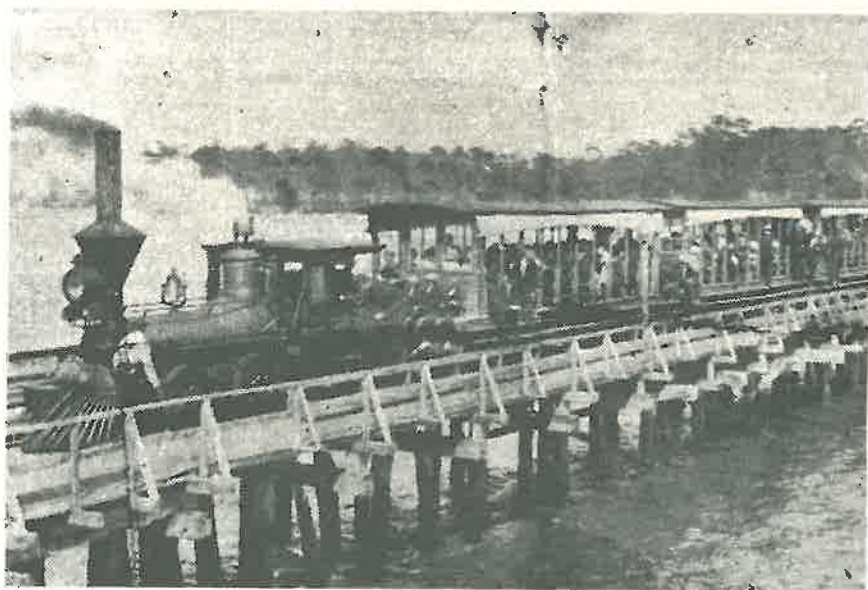
Crop farming, which included corn, rice, and other grains, yielded products both for local consumption and foreign trade. But plantations such as Hilton, Sans Souci, Fairfield, Nesces Creek, Rock Hill, Rocky Run, The Hermitage, Castle Hayne, Rose Hill, and Point Pleasant—all in the northern part of the County—were primarily engaged in naval stores production. It was not until the early part of the twentieth century that crop farms became a common feature of the County's landscape, spurred on



The Tinga Nursery, established in 1913, is still in existence in Castle Hayne. Courtesy New Hanover County Public Library—Louis T. Moore Collection.

by Hugh MacRae's organized colonization of parts of Columbus, New Hanover, and Pender Counties by Eastern Europeans. MacRae's plan was to group nationalities in self-sufficient communities. Italians were settled at St. Helena, Dutch at Castle Hayne and Van Eden, Greeks at Marathon, Poles at Artesia, and Germans and Hungarians at New Berlin. The only community in New Hanover County that has survived is Castle Hayne, whose main production still includes flowers, bulbs, and vegetables.¹⁴

A unique feature of the County was the development of summer colonies for wealthy Wilmingtonians along Greenville, Masonboro, and Wrightsville Sounds. Originally intended to be used for rice culture and the manufacture of salt in the eighteenth and early nineteenth centuries, these plantations along the marshes had, by the mid-nineteenth century, become retreats away from Wilmington. The area near Wrightsville, above the north bank of Bradley's Creek, was especially desirable. It was away from the swarms of mosquitoes that populated the adjacent regions, and the views across the Hammocks (later renamed Harbor Island) and Banks Channel to Wrightsville Beach were as dramatic then as today. Since the trip from Wilmington was arduous before the end of the nineteenth century, families remained at their coastal retreats during most of the summer months. Responsibilities for overseeing the operations of the estates were eased by recreational activities such as fishing and sport sailing. So popular and competitive had the latter become by mid-century, that a group of residents established the Carolina Yacht Club at Wrightsville Beach.



By the late 1880s, a beach train traveled from Wilmington to Wrightsville Beach. Courtesy New Hanover County Museum Image Archives.

Organized in 1853 and still a social stronghold, the Club is second in age along the eastern seaboard only to the New York Yacht Club.¹⁵

By the end of the 1880s, Wilmington and the coastal communities of Wrightsville and Wrightsville Beach had been linked by rail, affording residents of the City access to the ocean and style of life rare in other areas of the nation. In the next quarter century, communities such as Seagate (1890), Winter Park (1905), and Winter Park Gardens (1907) developed along the rail line between Wilmington and the Beach. Each was linked closely with the affairs of the City, yet each had its own identity, with schools, churches, and other needs provided by the developers and residents alike.¹⁶



Riverboats such as the Steamer Wilmington were a major means of transportation, as well as pleasure, well into the twentieth century. Courtesy New Hanover County Museum.

Riverboats continued to traverse the distance from Wilmington north to Fayetteville. Riverboats also traveled south to Carolina Beach, in conjunction with a rail line, to accommodate both business and pleasure in a manner not equaled until the arrival of the private motor car.¹⁷ By the first decades of the twentieth century, the automobile had become widespread, and bridges spanned the waterways along the major routes in the County.¹⁸ North Carolina's designation as "the good roads state" included the coastal region long before the federal highways program was established in 1926.¹⁹ New Hanover County boasted road systems of high quality as a result of quarrying local stone that was pulverized and used for road beds throughout the region.²⁰ Automobile access to the Hammocks, Wrights-

ville Beach, Carolina Beach, and Kure Beach accelerated oceanside development, and the growth of these communities was assured. Roads into the northern farm communities brought truck crops to Wilmington, and commercial terminals appeared along the highway north of Smith Creek.

Despite all the modern improvements in transportation, and the increase of population in the outlying districts beyond the City, the rural character of the County has managed to survive. Communities such as Castle Hayne, Wrightsboro, Ogden, South Wilmington, Seagate, Myrtle Grove, Wrightsville Beach, Carolina Beach, and Kure Beach have retained much of their original ambience to this day.

ARCHITECTURAL DEVELOPMENT

Other than the National Register Historic Districts of Wilmington, the most significant historic and architectural resources in the County are in the region bordering Greenville, Masonboro, and Wrightsville Sounds. In this area, large summer homes are still found hidden amidst the towering oaks and deep tangles above the salt marshes and creeks. Another area of importance is Wrightsville Beach. Despite hurricanes, erosion, fires, and the continuing threat of development along the narrow strand, a strong spine survives dead center on the island, along which several blocks of early twentieth century summer cottages stand. Additional areas such as Carolina Beach, Castle Hayne, Myrtle Grove, and Seagate contain some well-preserved architectural stock. The majority of the significant buildings in those places, however, have been destroyed by demolition or so altered by unsympathetic hands that their significance has been diminished considerably.

Plantations dating to the eighteenth and early nineteenth centuries along the Northeast Cape Fear River no longer exist. The earliest structure listed in the inventory is the Everett-Peterson House (1830) near Ogden. Three structures date to the period between 1830 and 1860: Mt. Lebanon Chapel (1835), Edgewater (whose core dates to about 1835), and the Bradley-Latimer Summer House (1855). All are within a mile of each other near Airlie. Additionally, the Anderson Cottage in Masonboro Sound dates to the first half of the nineteenth century.

During the decades before the Civil War, construction continued at a brisk pace. Seven buildings, whose exact construction dates are uncertain, have been identified as belonging to the mid-nineteenth century. These sites are scattered about the County: the Martindale-McGinnis House near Myrtle Grove Junction, the Walker-Graham House near Ogden, the Brinkley House near Scott's Hill just south of the Pender County line, the Stedman House Servants' Quarters near Airlie, and Turtle Hall near Greenville Sound. The Beasley House and the George-Kirkum House near Masonboro were erected in 1860 and 1862, respectively.

Four structures survive from the 1870s: the Canaday House (1879), just south of the Pender County line, Halcyon Hall (1877), the Peck-Owen House (mid-to-late 1870s), and the Savage-Meditz-Dobbins House (mid-to-late 1870s). The latter three structures are all located in Masonboro Sound. Five structures have been identified as dating to the period 1880-1890: Mt. Ararat A.M.E. Church near Ogden, the Cronly-Vezina House near Wrightsville, Shandy Hall near Greenville Sound, and the Parsley-Love and Willard-Sprunt-Woolvin Houses, both in Masonboro Sound. Finally, five structures fill the decade from the end of the nineteenth century to the beginning of the twentieth: Mt. Holly Baptist Church near Wrightsboro, the Watkins House in Seagate, the Cooper-Smith House

and the Cronly-Powell House, both near Wrightsville, and the Biddle House near Myrtle Grove. Thus, about one-fifth of those structures included in the inventory fall into the period from 1830 to 1899.

The first decade of the twentieth century produced a second building boom in the County. Twenty structures in the inventory were constructed in that period, more than half of which are on Wrightsville Beach. From 1910 to 1920, twenty significant structures survive; from 1920 to 1930, twenty-one structures survive. Thirty-nine structures built between 1930 and 1940 are included in the inventory, including twenty on Wrightsville Beach built following a devastating fire at the north end of the strand in January 1934. Fifteen structures dating from 1940 to 1950 were considered significant.

The inventory includes a total of 115 structures built during the first half of the twentieth century, a period marked by much change in Wilmington and New Hanover County. Although Wilmington was at one time the largest city in the state, the Piedmont cities pulled ahead in population and industry. However, during both World Wars and toward mid-century, Wilmington and New Hanover County experienced a resurgence of activity.

ARCHITECTURAL STYLES

New Hanover County's architecture contains characteristics of several nineteenth and twentieth century styles. Among the dominant styles are Greek Revival, Gothic Revival, Italianate, Queen Anne, Neo-Classical Revival, Colonial Revival, Craftsman, Tudor Revival, Mediterranean, and Art Moderne. While some of the buildings in the inventory can be clearly identified as belonging to a particular style, the structures more commonly contain only certain elements or features of a style. Many more structures can only be classified as "vernacular"—belonging to no particular architectural style, but adapted to suit local needs, tastes, and technology. In addition, since the County is surrounded by water, the technology of bridge and pier construction is an important aspect of the built environment.

Gothic Revival

The Gothic Revival style, a recreation of the romantic architecture of medieval Europe, was popular in the mid-to-late nineteenth century. Characteristics of the style include steeply pitched roofs, pointed or triangular arches, vertical lines, and elaborate decoration. For Gothic Revival structures, variety in window types is the norm. Many Gothic Revival buildings emphasized vertical lines with a board-and-batten finish. The Cronly-Vezina House (entry #82) and the Croom House (#80) exemplify characteristics of the Gothic Revival style such as steeply pitched gable roofs. The Cronly-Vezina House also has board-and-batten siding, pointed arch windows, and decorative pinnacles on the gable ends. The pointed windows and pyramidal roofed towers on Mt. Ararat A.M.E. Church (#97) and Mt. Holly Baptist Church (#116) characterize ecclesiastical Gothic Revival architecture.

Greek Revival

The Greek Revival style, an adaptation of the classic Greek temple front, was in vogue from about 1820 to 1860. Associated with the "Old South," Greek Revival architecture is generally restrained in detail and simple in proportion. The style is characterized by engaged porticos with heavy pillars or columns. Additionally, a rectangular transom and sidelights surrounding the door are common. Several houses in the inventory contain features of Greek Revival architecture: Turtle Hall (#85), the Everett-Peterson House (#91), the Brinkley House (#93), and the Beasley House (#14). Although these structures have some alterations, they retain the simple detail and proportion of the Greek Revival style.

Italianate

The Italianate style is a rectangular (almost square) two- or three-story

house with very wide eaves, tall narrow first floor windows, and a low-pitch hip roof. The mid-to-late nineteenth century style is often accentuated with long porches and pronounced moldings and details. Although the Italianate style is common in Wilmington, it is virtually non-existent in the rest of the County. One exception is the Weathers House (#79), which features an Italianate style double, glazed door.

Queen Anne

The Queen Anne style, popular in the late 1800s, contains textures, forms, and colors from many styles. The asymmetrical rambling forms include towers, tall chimneys, porches, bays, and encircling verandas. Like the Italianate style, Queen Anne architecture is more common in urban surroundings than in rural areas. However, in the County, the rambling forms of the Queen Anne style are evident. The best example is the Mason-Broadfoot House (#92), which features attached and detached wings, wall dormers, wraparound porches, turned decoration, and scalloped shingles. Shandy Hall (#84) is a large, rambling house which abounds in porches, gables, wood textures, and window treatments. The asymmetrically arranged Cronly-Powell House (#83) features an elaborately sawn balustrade, bracketed cornices, and decorative shingles.

Neo-Classical Revival

Neo-classicism is based on Greek and Roman architecture. The style, popular in the early twentieth century, is distinguished by symmetrically arranged buildings of monumental proportions. Pedimented porticos with colossal columns, attic stories, and formal entrances are common features. The Neo-Classical Revival style is the style most widely represented in the inventory, since it covers a period when construction was on the increase as a result of Wilmington's growing importance. The best example of Neo-Classical Revival architecture in the region is the William Sprunt House (#90), whose symmetry is emphasized by an imposing three-bay pedimented portico supported by Tuscan columns. Several other structures in the inventory exhibit features of Neo-classicism such as Greek and Roman architectural details, porticos, and formal entrances with curved transom and sidelights: the Biddle House (#134), the Trask-Collins House (#109), the Blake-Smith House (#107), the Craft House (#78), the Vann-Smith House (#108), and the Pearsall House (#76).

Colonial Revival

The Colonial Revival style, although popular in the early twentieth century, is still used today. Colonial Revival architecture is similar in form to Neo-Classical Revival architecture. The detail, however, is usually much simpler, and may include brickwork, simple columns, exterior chimneys,

and a steeply pitched roof. The symmetrical form often has a center hall plan. The Baldwin-Burgess House (#101) is a symmetrical brick veneer structure with a steeply pitched gable roof. The Henry B. Peschau House (#2) and the Taylor-Bissinger House (#10) also exhibit characteristics of the Colonial Revival style.

Craftsman

The Craftsman style was another of the revival styles which emerged during the early twentieth century. The style emphasized simplicity of design, use of natural materials, and hand-made craftsmanship. Simple structural details of the Craftsman style include exposed roof rafters, triangular brackets, horizontal lines, and unpainted wood. Examples of the style in New Hanover County are the Taylor-Robinson House (#95) and the Coble-Rumple House (#111), both of which feature wide bracketed eaves, low pitched roofs, and simple use of materials.

The Craftsman style naturally developed into the Prairie school of architecture of the Midwest, which was spread throughout the United States by way of mail order catalogs such as Sears Roebuck and Aladdin Homes. The Moore House (#112) contains Prairie-inspired characteristics such as a low pitched roof, horizontal lines, and wide, unadorned eaves.

Mediterranean

The Mediterranean style, which flourished during the 1920s and 1930s, includes architecture reminiscent of Spain, Italy, Greece, and Northern Africa. The style is characterized by tile roofs, balconies, and light color brick or stucco walls. St. Andrews on-the-Sound Episcopal Church (#72) exemplifies the Mediterranean style with Spanish Colonial details, including curvilinear gable ends and white stucco walls. Babies' Hospital (#71) is reminiscent of Italian Renaissance architecture with its yellow brick walls, metal balcony, and terra cotta tile roof.

Art Moderne

The distinctive, streamlined look of the Art Moderne style is created by soft or rounded corners, flat roofs, smooth wall finish, and horizontal bands of windows. In vogue from 1930-1945, ornamentation consisted of mirrored panels, curved windows, glass blocks, and metal trim for doors and windows. The Art Moderne style is exhibited in two Carolina Beach structures, the Town Hall (#135) and the Ocean Plaza Cafe (#136). The latter building incorporates glass blocks and a stucco finish in a manner typical of the period.

Tudor Revival

The Tudor Revival style is an early twentieth century renewal of English

medieval architecture. Features of the style include arched openings, half timbering, casement windows, low-relief vertical ribs, and combinations of brick, stone, stucco, and wood. The Walter Sprunt House (#89) contains the sweeping rooflines, casement windows, and textured stucco walls of the Tudor Revival style. The half timbering and pebble-dash stucco in the gable ends of the Corbett Package Company building (#119) also exemplify Tudor Revival architecture.

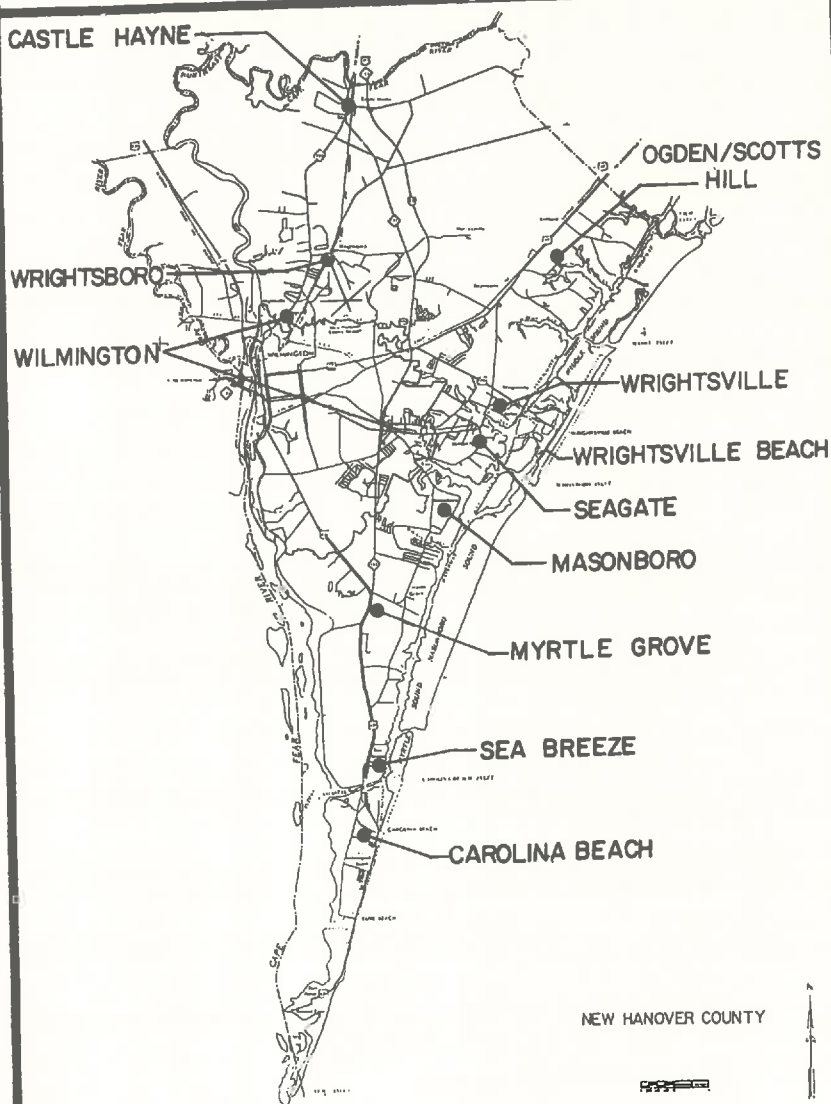
Vernacular

The most common style in any region of the nation, both urban and rural, is the “vernacular” style, which is simply the local architectural style of an area. The remainder of the buildings in this inventory fall into that general category, despite the fact that they may exhibit definite characteristics from other styles. Elements of the Bungalow style, for example, are evident in the inviting Shaffner House (#137) in Carolina Beach and the Lacewell House (#88) near Greenville Sound. The castellated Gothic style is suggested by the battlemented parapets of the Carolina Beach Drug Store (#140), the New Hanover County Prison Farm (#122), and the North Carolina State Correctional Facility (#123). The facades and porches of Edgewater (#73) contain elements of Classical Revival architecture. One feature that stands out in the genuine vernacular structures of the region, however, is the use of cross gables, seen on the Niggle-Johnson House (#104) near Wrightsboro and many other structures.

Finally, New Hanover County preserves a variety of engineering technology that does not come under any stylistic category. The railroad and vehicular bridges, as well as storage structures, are composed of trusses that are generally named after their designers or by their particular form. Thus, the Smith Creek Vehicular Bridge (#129), the Figure Eight Island Bridge (#96) and the Gulf Oil Corporation buildings (#120) are referred to as Warren truss structures; the Smith Creek Railroad Bridge (#130) as a Parker truss structure; and the original hangar at the New Hanover County Airport (#105) as a bowstring truss structure.

New Hanover County has a wide variety of architectural styles in structures of various periods; some good, some mundane and a few exceptional. The following section contains photographs and a brief entry for each structure included in the inventory. The County is divided into a number of geographical areas. Particular emphasis is given to the Masonboro Sound Historic District, which has been nominated to the National Register of Historic Places. The Masonboro entries are preceded by a brief essay, as are the Wrightsville Beach entries.

NEW HANOVER COUNTY VICINITIES



ENDNOTES

¹ United States Department of Agriculture, Soil Conservation Service, *Soil Survey of New Hanover County, North Carolina* (Washington, D.C.: Government Printing Office, April 1977), p. 1.

² *Ibid.*, p. 40.

³ Lawrence Lee, *New Hanover County: A Brief History* (Raleigh, North Carolina: North Carolina Department of Archives and History, 1971; 1977), p. 1, 15; New Hanover County Census, 1890; 1910.

⁴ Diane Cobb Cashman, *Cape Fear Adventure: An Illustrated History of Wilmington* (Woodland Hills, California: Windsor Publications, 1982), p. 8.

⁵ *Ibid.*, p. 10; Lee, pp. 3-4.

⁶ Cashman, pp. 110-12; Lee, pp. 4-5.

⁷ Cashman, pp. 16-19; Lee, pp. 7-10.

⁸ Lee, pp. 14-16; "Wilmington and the River," slide/tape program produced by New Hanover County Museum of the Lower Cape Fear, 1980.

⁹ Lee, pp. 18-19.

¹⁰ *Ibid.*, pp. 33-36.

¹¹ *Ibid.*, p. 40.

¹² Cashman, pp. 57-58; Lee, p. 61.

¹³ Lewis Philip Hall, *Land of the Golden River*, Volume 2: *This Fair Land of Ours* (Wilmington, North Carolina: Wilmington Printing Company, 1975), p. 27; Jack Riley, *Carolina Power and Light Company, 1908-1959* (Raleigh, North Carolina: By the Author, 1958), pp. 276-280.

¹⁴ *Ibid.*; James Sprunt, *Chronicles of the Cape Fear River, 1660-1916* (Raleigh, North Carolina: Edwards and Broughton Printing Company, 1916; reprint ed., Spartanburg, South Carolina: The Reprint Company, 1973) pp. 72-75.

¹⁵ Hall, pp. 46, 56.

¹⁶ William S. Powell, *North Carolina Gazetteer* (Chapel Hill, North Carolina: University of North Carolina Press, 1968; 1982).

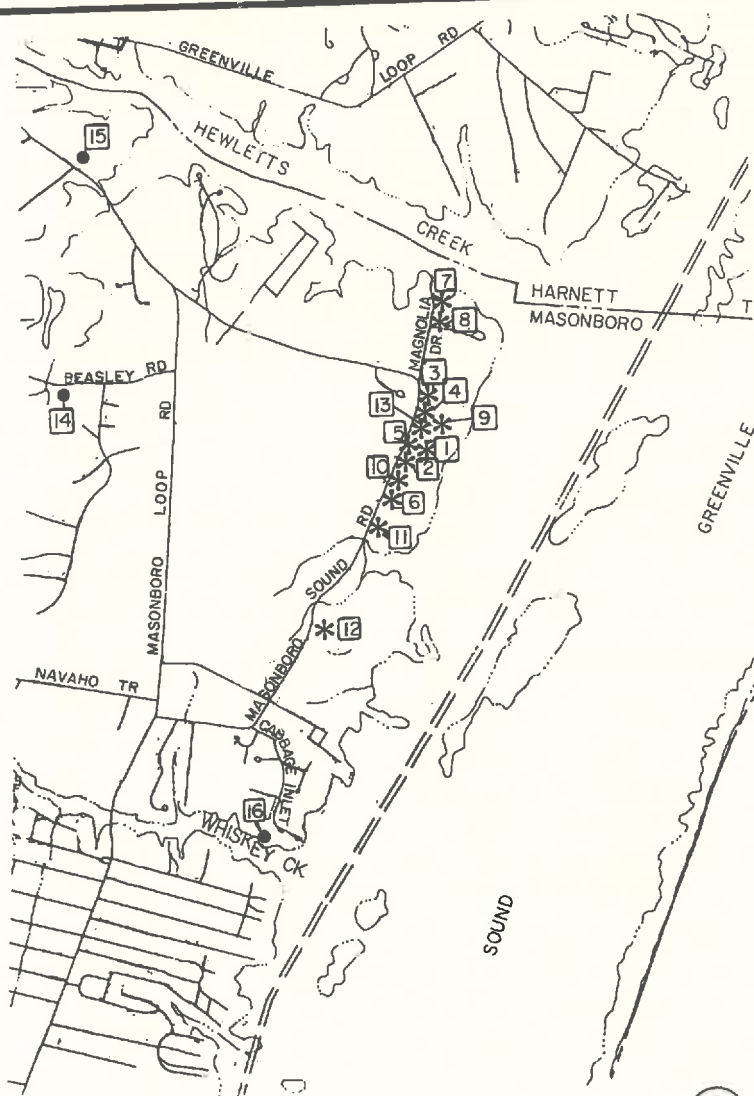
¹⁷ Lewis Philip Hall, *Land of the Golden River*, Volume 1: *Old Times on the Seacoast* (Wilmington, North Carolina: Wilmington Printing Company, 1975; 1984), pp. 169, 185.

¹⁸ Blackwell P. Robinson, ed., *The North Carolina Guide* (Chapel Hill, North Carolina: University of North Carolina Press, 1955), p. 97.

¹⁹ "The Automobile Road Book," distributed through newspapers represented by Frederic J. Haskin (Chicago, Illinois: Rand McNally & Company, 1926), pp. 9-10.

²⁰ Hall, Volume 1, pp. 268-269; Lee, pp. 95-96.

MASONBORO SOUND AND VICINITY



- LOCATION OF STRUCTURE
- 12 TEXT NUMBER FOR STRUCTURE
- * PROPOSED FOR THE NATIONAL HISTORIC REGISTER



Masonboro Sound Historic District

The Masonboro Sound Historic District, stretching from the mouth of Hewlett's Creek at the north southward to the Willard Family House below Parsley's Creek, is an important survivor of an eighteenth and nineteenth century resort community on Masonboro Sound. It was also the site of salt works during the Civil War.

Beginning in the colonial period the area was used as a resort and acclaimed by the poet Thomas Godfrey (1736-1763) in his poem "O Come to Masonborough's Grove." Through the centuries Masonboro Sound has been used as a summering place by many of Wilmington's most prominent citizens and their families, including: Caleb Grainger and his descendants; William Hooper, one of three North Carolinians who signed the Declaration of Independence; George McKenzie; William Campbell (1734-1812) who summered in one of the largest houses ever built on the Sound and was the owner of the great Clarendon Plantation in Brunswick County; Parker Quince (1797-1867); Oscar G. Parsley (1806-1885), a wealthy businessman, lumberman, and twice mayor of Wilmington, who purchased land here in 1852 which his descendants still own and occupy; Dr. James Sprunt (1846-1924), an international cotton broker, philanthropist, and the author of several books on the Cape Fear region, who summered here prior to his acquisition of the vast Orton Plantation; Walter Linton Parsley (1856-1941), who lived here from 1913 until his death in the Live Oaks house designed by Henry Bacon; James O. Carr (1869-1949), a prominent lawyer; Admiral Edwin A. Anderson (1860-1933); Martin Stevenson Willard (1858-1933), a prominent Wilmington businessman; and members of the Hill, Lillington, Anderson, Wright, Carr, Crow, Harriess, Cazaux and other families.

Although the area was used as a resort before the Revolution, the oldest surviving houses in the district were built in the 1870s. Earlier houses were the victims of storm and fire. In the early years of the twentieth century several people decided to live in Masonboro Sound year-round and improved their houses for the winter months. Others built new houses, and the most splendid of these is Live Oaks, designed by Henry Bacon for Walter Linton Parsley and completed in 1913. In the middle years of this century several other houses were built, as summer estates were divided. But these newer houses do not intrude on the historical and visual character of the district, for they too are sheltered by large and towering live oaks which dominate the landscape.

The houses and associated outbuilding making up the Masonboro Sound Historic District reflect the typical characteristics of resort architecture



This photo shows the impressive Live Oaks shortly after its construction in 1913.

and are, in particular instances, handsome intact examples of the late-Italianate and Colonial Revival styles. The dominant element of many of the houses are expansive porches situated so as to catch the cooling breezes coming from the ocean across the Sound. Live Oaks is an extraordinary building of coquina, encircled by tiled porches on both levels and crowned by a large molded and glazed cupola. It and the many weatherboarded and wood shingle-sheathed frame houses, sheltered under the spreading arms of hundreds of live oaks, represent one of the finest intact collections of late nineteenth and early twentieth century resort architecture in North Carolina. Following are sketches of the most important houses and estates in the Masonboro Sound Historic District.



1. LIVE OAKS

615 Masonboro Sound Road

Live Oaks, the early twentieth century estate of Walter Linton Parsley, with its large handsome house designed by Henry Bacon, a large four-car garage, dependencies, and gardens, remains today the most impressive of the houses in the Masonboro Sound Historic District. The land on which Walter Parsley created his estate was a part of the Finian property, and was one of the best house sites in the Masonboro Sound District. Walter Parsley (1856-1941) erected a two-story summer house on the site in 1885, which his family used until 1912. About 1911-1912 Parsley decided to build a new house on Masonboro Sound and the 1885 house was moved to the north and remodeled as a summer house for the Parsley's second daughter, Anna (Parsley) Love. Henry Bacon, a Wilmington native who designed the Lincoln Memorial, designed Live Oaks in 1912 and it was completed in the autumn of the following year.

Live Oaks is an unusual house in several respects; the most visible is the material of which it is built, coquina. Tons of oyster shells were mixed and pressed into the concrete for its walls. Live Oaks is a large house, and appears even larger because of the porches which encircle the villa. The house is essentially a two-story octagon crowned by a handsomely detailed, glazed octagonal cupola. The first story of the central block is completely encircled by a one-story porch supported by square coquina piers, which repeats the octagonal form. On the three principal elevations, two-story balustraded porticos, also supported by square coquina piers, provide sleeping porches for the second story bedrooms. A two-story service wing is attached to the north side of the house.

The interior of Live Oaks is built on a cross-hall plan. The arms of the cross open directly onto the first story porch on the west (land), south, and east (sound) elevations. The north arm of the hall is occupied by the principal stair. Rooms

are fitted into each of the four corners of the octagon, bisected by the cross-halls. At the crossing of the halls one looks up, past a gallery railing on the second story, into the cupola. This tall three-story space further enriches the already spacious quality of the interior and serves as a funnel to carry the hot air out of the house in the summer through the open windows of the cupola. On the second story there are four bedrooms and attendant bathrooms positioned above the first story rooms. The interior of Live Oaks is finished with handsome Colonial Revival woodwork and, except for changes in wall color, it remains exactly as built. Today Live Oaks is the residence of Elizabeth (Westbrook) Parsley.

In the creation of his Masonboro estate Walter Parsley showed great care and understanding of the potential of the natural landscape. The finest of the existing trees were kept and supplemented with additional plantings. Flower and vegetable gardens, orchards, and grape arbors were laid out and developed. The original entrance to Live Oaks remains on Masonboro Loop Road, at the head of an avenue flanked by magnolias. There were also a number of outbuildings erected on the property.



2. HENRY B. PESCHAU HOUSE

Masonboro Sound Road

The site of this house is one of the most important in the Masonboro Sound Historic District, because on it stood Finian, the summer home of William Hooper (1742-1790), one of the three signers of the Declaration of Independence from North Carolina. In 1914, Julia Norton Parsley (1881-1962) received Finian as a wedding present from her mother. She was married to Henry B. Peschau (1876-1952), the son of the German consul in Wilmington. They made substantial repairs to the house in 1923 and used Finian as a year-round residence. It was destroyed by fire on March 14, 1931.

Following the destructive fire, the Peschaus built the impressive two-and-a-half story Colonial Revival house which stands today, owned by Henry B. Peschau, Jr. (1917-). The large weatherboarded frame house, resting on a low foundation and covered by a gable roof, is dominated by a two-story colonnade across the sound front. It is supported by colossal columns with foliate capitals, which are connected at the second story level by a gallery which encloses the porch. A trio of dormers with arched windows are set in the roof. The north elevation is dominated by a brick chimney flanked by windows. A two-story wing on the south side has a sun room on the first floor and an enclosed sleeping porch on the second level. The west (land) elevation has four pilasters, two at the edges of the five-bay elevation, and two in the center marking the entrance into the house. A shallow one-story pedimented porch covers the door and its sidelights. To the north is a one-story service porch for the kitchen.



3. WILLARD-SPRUNT-WOOLVIN HOUSE

521 Masonboro Sound Road

The Willard-Sprunt-Woolvin House was constructed in 1880 for James Adolphus Willard (1825-1895). He owned the house only briefly, and in 1885, he sold it to Dr. James Sprunt (1846-1924) and his wife Luola (Murchison) Sprunt. Sprunt, a cotton export merchant of international repute and a philanthropist, used the place with his family as a summer house until selling it in 1897. The Sprunts sold the house to Carol F. van Kampen (1852-1909) who used it as a summer house until his death in 1909, after which it was purchased by James Woolvin (1860-1922). During Woolvin's ownership, the first substantial changes were made to the house, including the addition of the kitchen and indoor running water. It was also during the Woolvin ownership that the house became a year-round residence. It was subsequently sold to Dr. Samuel Pace, whose widow sold it in 1968 to John Montgomery Irvine (1903-) and his wife Gertrude Williamson White (1897-). They named it Tranquility. It was sold in 1986.

The Willard-Sprunt-Woolvin House is a two-story, L-shaped, weatherboarded frame house with a long, five-bay sound elevation fronted by a full-facade two-tier porch. The porch is supported by simple Tuscan columns at both levels. A wide flight of steps descends from the center, first story bay. A similar two-tier porch abuts a two-story ell on the west (land) elevation. There is a recent one-story cement block addition off the north side of the ell. The main block of the house is one room deep and built on a center hall plan. The doors and window openings on the sound and land sides are opposite each other for cross ventilation. The living room and dining room are contained on the first story with the kitchen in the ell. Bedrooms are on the second story and are also cross-ventilated. The house retains its original mantels, doors, and handsome stair with a robust turned newel and slender balusters.



4. HALCYON HALL

CAZAUX-WILLIAMS-CROW HOUSE

529 Masonboro Sound Road

The Cazaux-Williams-Crow House, one of the important houses erected on the Sound in the last decades of the nineteenth century, is the result of three principal periods of construction. The earliest portion of the present T-shaped house, the top of the "T," was erected in 1877 as a summer house by Anthony D. Cazaux (1829-1910) and his wife Sarah. Shortly after it was built, it was rented to George W. Williams (1831-1899) who purchased it in 1880. Williams is said to have added the south stem of the "T," a guest house, and a free-standing kitchen. The house was substantially remodeled by Nannie Williams (Holladay) and Emmet P. Crow, who acquired it in 1936-1937. The house was sold in 1976, to Algernon L. Butler, Jr. and his wife, the present owners.

In large part, the exterior appearance of the house owes to the alterations and improvements designed by the architectural firm of Lynch and Foard for Nannie (1887-1975) and Emmet Crow (1886-1948). Until 1937, the house consisted of two main blocks: the original two-story Cazaux house with its gable roof running on an east-west axis, and the perpendicular Williams block to the south, whose gable roof ran on a north-south axis. The Williams addition containing a single large room on each floor, was attached to the older house by a two-tier porch, having the form of a breezeway, which completely encircled it. In 1937 the breezeway was enclosed and glazed with multi-pane doors and windows to create interior halls. At the south end of the Williams' block the porch was also enclosed. The two-tier porches which remain are supported by simple Tuscan columns, which appear to be replacements of earlier, simple square posts. The window openings in the house were given uniform six-over-six sash. The bedroom and service wing on the north side of the house were also remodeled.

The changes to the interior of the house were also extensive; however, much of the original woodwork remains in place including baseboards, four panel doors, and three Greek Revival style mantels. The principal change by the Crow family was the installation of a stair hall in the center of the Cazaux block. Following their purchase of Halcyon Hall in 1976, the Butlers made various changes to the interior of the house.

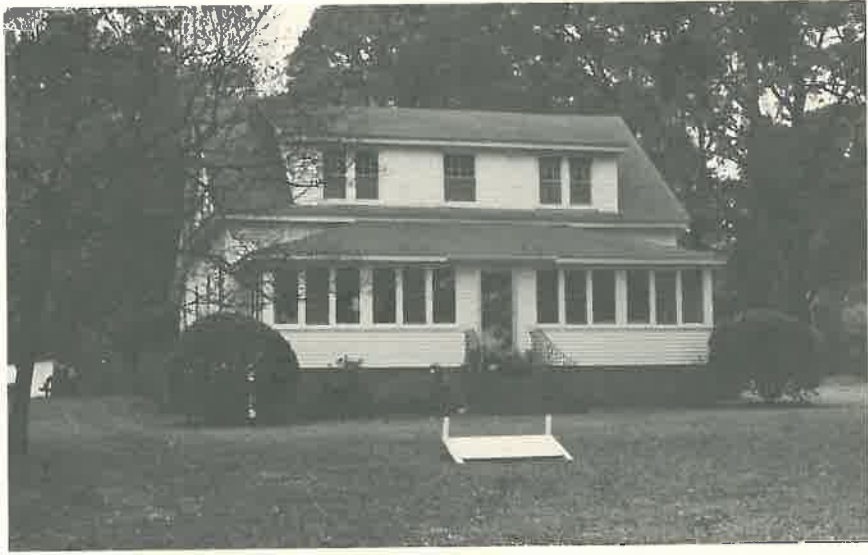


5. PARSLEY-LOVE HOUSE

609 Masonboro Sound Road

The Parsley-Love House was occupied by Walter Parsley (1856-1941) and his family from 1885 until 1912. In that year, it was moved north to the former Parker Quince place, to be used as a summer house for Parsley's daughter Anna (1886-1973) and her husband, Dr. Lionel H. Love (1872-1945). The house, named Hickory Hill by the Loves, was put on a new foundation and given expansive porches. After Dr. Love's death, Mrs. Love returned to the house and made it her permanent residence. In her will Mrs. Love bequeathed Hickory Hill to James Ferger (1912-), her nurseryman, who sold the house in 1986.

The Parsley-Love House is a two-story T-shaped frame house covered with weatherboards and a gable roof. The stem of the "T," which contains the living room on the first story is fully encircled by a wide spacious porch. At its junction with the top of the "T," the roof of the porch has been altered on both the land and sound elevations by the construction of small inset second story porches. The porch is supported by chamfered rectangular posts connected by a railing of turned balusters. Ferger added a one-story kitchen wing to the north side of the house in 1973-1974. Although the interior of the house retains elements of its original 1885 finish, Colonial Revival mantels and other fittings date from the 1912 move. During Mr. Ferger's ownership further alterations were made.



6. SAVAGE-MEDITZ-DOBBINS HOUSE

651 Masonboro Sound Road

This one-and-a-half story weatherboarded frame house was built for Jane (Parsley) Savage (1836-1916) in the mid-late 1870s. The cottage remained in the family until 1947. In 1956, it was acquired by J. M. Meditz who substantially remodeled the house. Harold F. Dobbins and his wife Mary Butterfield Fine purchased the house in 1957 and continue to reside there.

So substantial were the alterations and improvements to the house by Meditz that little of the nineteenth century exterior survives. The rectangular main block of the house is covered by a gable roof pierced by chimneys and features pent gable ends. A one-story hip roof porch runs across the front elevation; it was enclosed and glazed as a "sound room" by the present owners about 1974. A one-story shed runs across the rear (land) elevation and its roof holds an inset gable framing a Colonial Revival doorway. The house has large, identical shed-roof dormers on both the sound and land elevations, which illuminate the three second story bedrooms. A one-story weatherboarded frame garage and service building stand off the southwest corner of the house.

The interior of the house follows a center, stair hall plan and like the exterior was substantially reworked in the 1950s. However, important elements of the early fabric survive including the molded, paneled wainscoting, simply molded door surrounds, four panel doors, and simply detailed Greek Revival mantels.



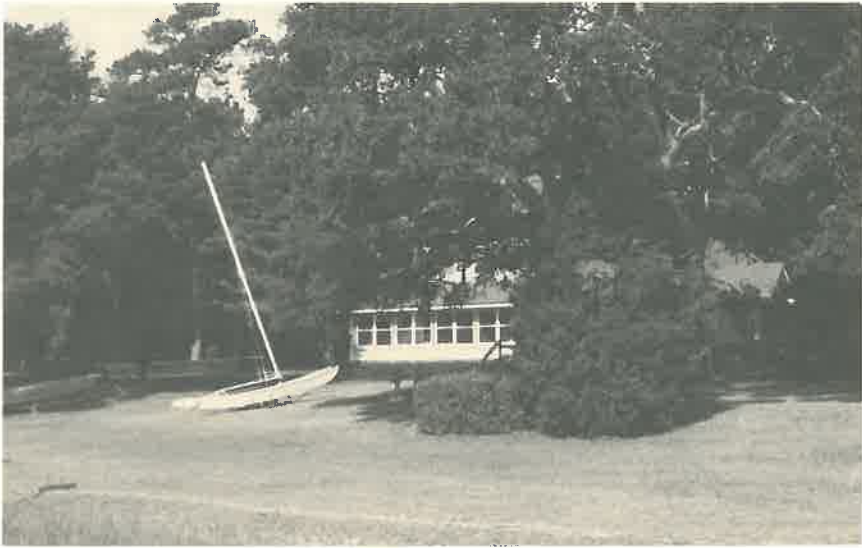
7. CARR-ORMAND HOUSE

118 Magnolia Drive

The Carr-Ormand House, erected in 1932, was built by James Osborn Carr (1869-1949) on a seventy acre tract of land at the mouth of Hewlett's Creek which he purchased in 1922. Carr built a small cottage, now known as the Carr-Reid House, where he and his wife, Susan Leroy Parsley, summered for nearly ten years before building this house. The site he chose for his house offered him one of the most scenic locations in the district. Carr, a prominent member of the local community and the legal profession, summered here until his death in 1949. After Carr's death the property was subdivided and sold as the "J. O. Carr Estates." The house and its tract was sold to R. Bryant Hare, who in 1965 sold the property to John William (Jr.) and Betsy (Castelloe) Ormand, the present owners. The house has been remodeled and greatly expanded by the present owners for use as a year-round residence. This expansion was designed to take advantage of the splendid location of Grainger's Point at the mouth of Hewlett's Creek, looking across the sound to Wrightsville Beach.

The exterior of the Carr house has an expansive informal character typical of summer houses. None of the house's elevations are symmetrically arranged, and there are appendages on each elevation. The principal block of the house is two stories high with an attic, and is covered with a gable roof. There are arched sash windows at the attic level in the gable ends. On the west (land) elevation, the first story shed-roofed porch is flanked by a one-story ell at the south end and an enclosed shed room at the north end. A chimney, flanked by windows, stands in the center of the west gable end of the ell. Simple Tuscan columns support the porch roof. On the second story there are single and paired window openings. There is a broad dormer, with hinged windows for ventilation, in the center of the roof.

The east (sound) elevation of the house is dominated by a two-story gable roof ell. A shed porch, supported by bold square stuccoed piers, runs across the elevation and continues along the house's south gable end, which contains a brick chimney and several windows. The southern end of the porch and the return are enclosed with eight-over-eight sash windows. The north elevation of the house is dominated by the Ormand's addition, which nearly doubled the square footage on the first story. This addition, designed by architect Henry Johnston includes a five-sided family room, immediately adjacent to the house, whose low conical-like roof rises up onto the main block's second story elevation.



8. CARR-REID HOUSE

114 Magnolia Drive

The oldest portion of this house was built as a party/guest cottage by James O. and Susan Parsley Carr shortly after they acquired the seventy acre tract at the mouth of Hewlett's Creek in 1922. Ten years later, he would build the larger house, the Carr-Ormand House, as his principal summer residence.

Originally an L-shaped frame one-story cottage with a shallow porch, the cottage contained a large party room, kitchen, bathroom, and two bedrooms. The house remained the property of the Carr family until it was acquired by Henry Vanston Reid in 1950. Reid and his wife substantially remodeled and expanded the house, doubling its original size. Carr's party room survives in plan today as the living room of the house.



9. TREMONT

543 Masonboro Sound Road

Tremont, an estate developed on the grounds of the Eschol property, is the last major house erected in the Masonboro Sound Historic District. Although the house, erected in 1949, is of recent date, it is significant in the district as an expression of the high quality of construction, which has characterized the important buildings there. Tremont's main two-story residence, a sprawling house of modern design, connects by terraces and passages with its garage, service wing, and guest/servants' quarters. Near the house is a greenhouse. At the water's edge is a large boat house, the most substantial in the district, with a fully equipped apartment on the second level.

The modern estate was developed by Helen (Cornell) Harriss (1893-1981), the widow of Edwin Alexander Harriss (1887-1946). Mr. Harriss was the nephew of Admiral Edwin Alexander Anderson who greatly remodeled Eschol. Mrs. Harriss lived at Tremont until her death.



10. TAYLOR-BISSINGER HOUSE

643 Masonboro Sound Road

This small, well-detailed Colonial Revival house was erected in 1937 for Amanda Nutt (Parsley) Sprunt Taylor (1863-1938). In 1939, the house was acquired from her estate by Richard Turner Bissinger (-1976) whose widow continues to reside here.

The one-and-a-half story frame house is situated on a rise which overlooks a lawn stretching down to the water. An engaged porch, supported by paired square posts with lattice panels, runs across the three-bay front (sound) elevation, with a central entrance flanked by sidelights and a transom. A trio of dormers are set in the roof. A second porch on the south gable end of the house was enclosed as a room about 1957. On the rear elevation there is a one-story ell and a broad shed roof dormer. The interior of the house follows a center-hall plan with multi-pane French doors opening into the living and dining rooms. The interior woodwork is Colonial Revival. To the west of the house is a two-story weatherboarded frame garage and servants' quarters.



11. PECK-OWEN HOUSE

709 Masonboro Sound Road

The Peck-Owen House, sited on a knoll above Parsley Creek, was built by Elizabeth and George Peck in the mid-late 1870s. The property changed hands a number of times, and in 1944, Dorothy Blumer Owen (1888-1975) purchased the house and kept it until her death. In her will, she bequeathed the house to her nephew Anthony Owen Bessellieu (1930-1979) and her niece Eleanor (Bessellieu) Horton, the present owners.

The Peck-Owen House with its two-story main block, sound-front portico, and two-story ell on the land side, presents a somewhat hybrid appearance, owing to the sequence of changes to the house. On the first story, vertical board-and-batten covers the walls. At the top of the first story level the board-and-batten terminates, and the upper story is covered with traditional weatherboarding. It is thought that a one-story porch originally encircled much of the house and that its ceiling could have been even with the top of the board-and-batten. At the back of the house the effect is mitigated by a bracketed pent which runs around the three elevations of the ell and a portion of the main block.

This ell, which contains a sitting room on the first story and a sleeping porch on the second story, is said to have been added by Miss Owen after she acquired the property in 1944. She replaced the house's existing porch with a diminutive portico, supported by square columns, on the sound front. Miss Owen also made changes to the interior of the house. There are, however, throughout the house, surviving nineteenth century six and four panel doors, late Greek Revival mantels, and other nineteenth century finishes.



12. WILLARD FAMILY HOUSE

745 Masonboro Sound Road

This wood-shingled house was built in 1912 as a summer cottage by Martin Stevenson Willard (1858-1933), a local businessman and politician, and his first wife, Elizabeth Gettig Oliver (1857-1914). In 1916, Willard married Margaret Glendy Martin (1880-1950), and they had three children, who now maintain their permanent homes on their father's land in this district. The cottage was used as a summer house until 1951, when it was adapted for year-round occupancy by Willard's son, Albert Emerson.

When Willard purchased this property, it contained two houses, which were pulled down. Part of the framing and woodwork were reused in the construction of the cottage and a barn which no longer stands. The cottage originally contained a large living/dining room, two bedrooms, a bathroom, and a serving pantry. The original kitchen was offset from the house, at its northwest corner. A shed addition across the west end of the kitchen served as a servant's room. About 1932, a larger ell containing two bedrooms and a bathroom was added off the southwest corner of the house. The ell was used as an apartment by Martin Stevenson Willard, Jr. (1919-) and his wife Gabrielle Gibbs Holmes (1924-). In 1960, the ell was moved to the south and became the core of a house for Willard's daughter, Margaret Glendy Willard Higgins (1917-).

In the spring of 1951 the second son, Albert Emerson Willard (1921-), began making changes to the house, converting it to a year-round residence. These changes included lowering the ceilings by some sixteen inches, adding a partition to separate the living room and dining room, converting the old serving pantry to a kitchen, and installing a stair to the attic. There are two bedrooms flanking a bathroom on the west side of the house, and the living and dining rooms face east onto the sound. The new kitchen is on the north side of the house and

the old kitchen and servant's room in the west ell remain intact. Albert Emerson Willard and his wife Elizabeth Felt White moved into the newly remodeled house in December 1951, and have lived there ever since. Following damage to the roof during hurricane Hazel in 1954, the roof of the house was changed, and two bedrooms and a bathroom were created in what had formerly been the attic.



13. ANDERSON COTTAGE

543 Masonboro Sound Road

The age, builder, and original use of this one-and-a-half story frame cottage, the oldest surviving building in the district, are not known. However, an examination of the architectural fabric of the building indicates that it dates from the first half of the nineteenth century.

It seems likely that the cottage stood on the property during the lifetime of Dr. Nathaniel Hill (1767-1842). His granddaughter, Mary Coit Lillington (1823-1897) and her husband Edwin Alexander Anderson (1815-1894) acquired the property between 1847 and 1872, and named their estate Eschol. The property is still owned by Dr. Hill's descendants.

During the approximately 150 years of its existence, the Anderson Cottage has retained its original form and most of its interior and exterior finish. Now much overgrown and deteriorated, the building is sheathed with long flat-bottomed wood shingles and covered with an asphalt shingle gable roof. On the front elevation there is an overhang which protects the central entrance and the flanking

window openings. The door, doorway, and window surrounds are Federal in character. The door opens into a shallow vestibule which then opens into two rooms of identical size. The house contains nine-over-six double-hung sash windows, and some original louvered blinds also survive. The rooms are finished with a baseboard and molded chairrail which retain much of their original paint scheme. Original board-and-batten doors remain in place. The attic level of the house is fully finished as well. It has doors in each gable end which were originally reached by exterior stairs, now long since lost. Given the configuration of the rooms and their closets, it seems likely that the building was a dormitory for sleeping and/or guests.



14. BEASLEY HOUSE
*South side of SR 1505
 (Beasley Road), 0.7
 miles southwest of jct.
 with SR 1617
 (Castlewood Dr.)*

This Greek Revival style frame house was built about 1860 by Richard Beasley (1809-

1888), a planter whose forebears settled on Masonboro prior to 1757. Two stories high and five bays wide across its principal facade, the house is covered with a hipped roof. Original end chimneys were removed during the twentieth century. The one-story front porch is, likewise, twentieth century and consists of a low-pitched hip roof supported by paired, turned columns resting on high brick piers. The right bay of the porch was enclosed about 1940. The rear elevation incorporates a shed addition, built about the same time the porch was altered, across the entire width of the house. Most interior stylistic ornamentation has also been replaced or removed.



15. HERRING HOUSE
*East side of SR 1492
 (Masonboro Loop Road),
 0.6 miles south of jct.
 with SR 1421
 (Greenville Loop Road)*

This rambling, two-story, frame house with low-pitched gable roofs was built circa 1908

for J. P. Herring, who operated a one-hundred acre truck farm on the surrounding land and who was also a teacher at the Greenville Sound School. The large, irregular form of the structure features a series of cross gables in the main block and on the wraparound porch, giving each elevation a distinction of its own.



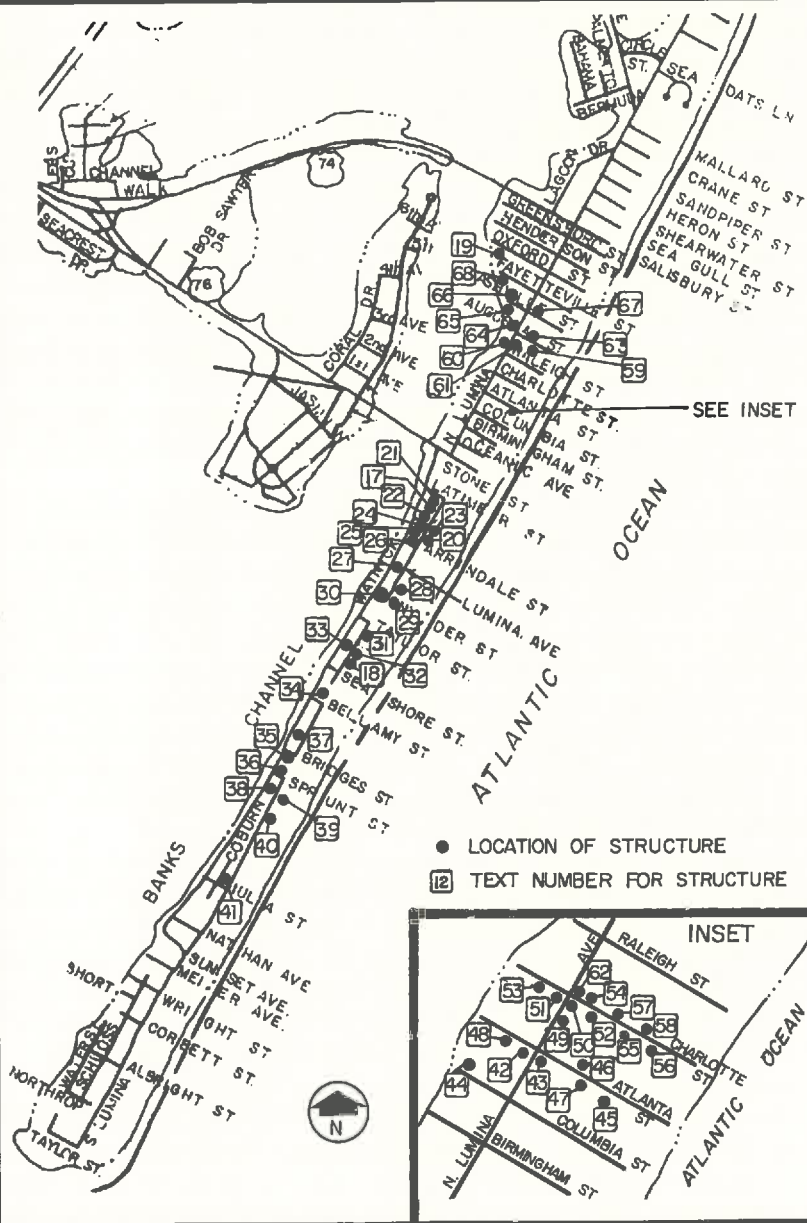
16. GEORGE-KIRKUM HOUSE

Off SR 1515 (Masonboro Sound Road) at the mouth of Whiskey Creek

Built in 1862 by Timothy T. George (1817-1873), who operated a salt works nearby,

this one-story, coastal cottage was inherited by his daughter, Ida Caroline. She married Henry M. Kirkum (1872-1953), an oysterman who, in 1924, opened the locally popular Uncle Henry Kirkum's Oyster Roast and Seafood Restaurant nearby. The house features an engaged porch across its three-bay principal facade and a smooth-shouldered exterior chimney at the right gable end. Extensions were made to the rear in 1900 and to the left side in 1950. The original six-over-six single sash windows at the front were replaced by paired sash in the 1950s. The current owner, Edith Kirkum, is the daughter of Henry M. and Ida Caroline George Kirkum.

WRIGHTSVILLE BEACH



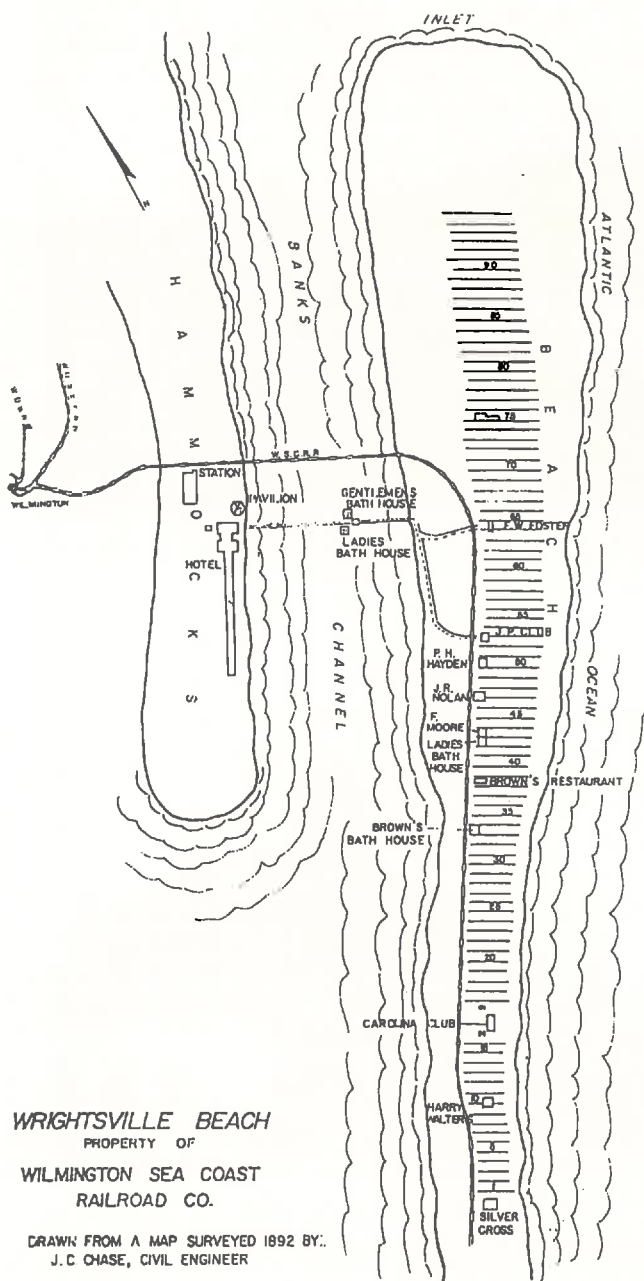
Wrightsville Beach

Through time, the Wrightsville Beach landscape has been greatly influenced by powerful cultural and natural forces, including: speculative real estate development by large companies and corporations, technological advances in transportation and domestic comforts, changing stylistic vogues, national economic trends, and the periodic effects of storms and occasional fires. Before the strand now known as Wrightsville Beach was converted into a resort in the late 1880's, its landscape consisted of a narrow, barren island $2\frac{3}{4}$ miles in length and from 500 to 1000 feet in width. Development dates from 1887, when the Wilmington and Sea Coast Railroad Company was formed for the purpose of providing access from Wilmington, the largest city in North Carolina at the time, to the Hammocks (Harbor Island) eight miles away. One month after the railroad's completion in June 1888, the company opened the Island Beach Hotel and a large pavilion, which quickly made the Hammocks the social center of southeastern North Carolina. Within a year another railroad company, the Sea View Railroad Company, secured a right-of-way and extended the rail line across Banks Channel to the Carolina Yacht Club, located toward the south end of Wrightsville Beach.¹

An 1892 survey map of Wrightsville Beach admirably illustrates the strand's early development.² The J. C. Chase plan shows that the Wilmington and Sea Coast Railroad Company subdivided most of the island into ninety-five fifty-foot-wide parallel lots whose western and eastern boundaries were the low water marks of the sound and the ocean. The railroad tracks gave immediate access to the seventy southernmost lots; the twenty-five other lots were remote in the early days. Some of the nine now-extinct buildings on the Chase Plan included the original Carolina Yacht Club (built in 1853), J. A. Brown's restaurant with adjoining bath houses for both ladies and gentlemen, and the Shelter of the Silver Cross, a small home for sick, poor children.

The surviving cottages in the inventory date from circa 1897 to 1940. The French-Bluethenthal Cottage (#28), constructed circa 1897, and the Solomon-Howe and James Cottages (#23, #20), built circa 1900, are the only surviving examples from the period of development pre-dating the introduction of the electric streetcar at Wrightsville Beach. In the era of the steam engine, the lifestyle at the beach provided leisure and social activities for the women, and a coastal retreat for working husbands.

Railroad and utility companies and real estate developers continued to pace the beach's development through the first quarter of the twentieth century. On the site of the present Blockade Runner Hotel, the grand, three-story, 180-room Seashore Hotel (demolished by hurricane Hazel in 1954) was completed in 1899. In typifying the architectural gaiety of this period,



**Seashore Hotel and Steel Pier,
Wrightsville Beach, N. C.**



Hotels such as the 180-room Seashore Hotel accommodated the increasing turn-of-the-century crowds. Courtesy New Hanover County Museum.



The Lumina Pavilion, constructed in 1904, provided recreation for residents and visitors alike. Courtesy New Hanover County Museum.

old photographs depict the hotel's old Steel Pier, whose ticket booths were constructed to appear as small castles. By 1905, other hotels and pavilions were built to accommodate increasing crowds. These structures included the Gothic Revival style 125-room Tarrymore Hotel (later renamed the Oceanic Hotel), and the recently demolished Lumina Pavilion.³

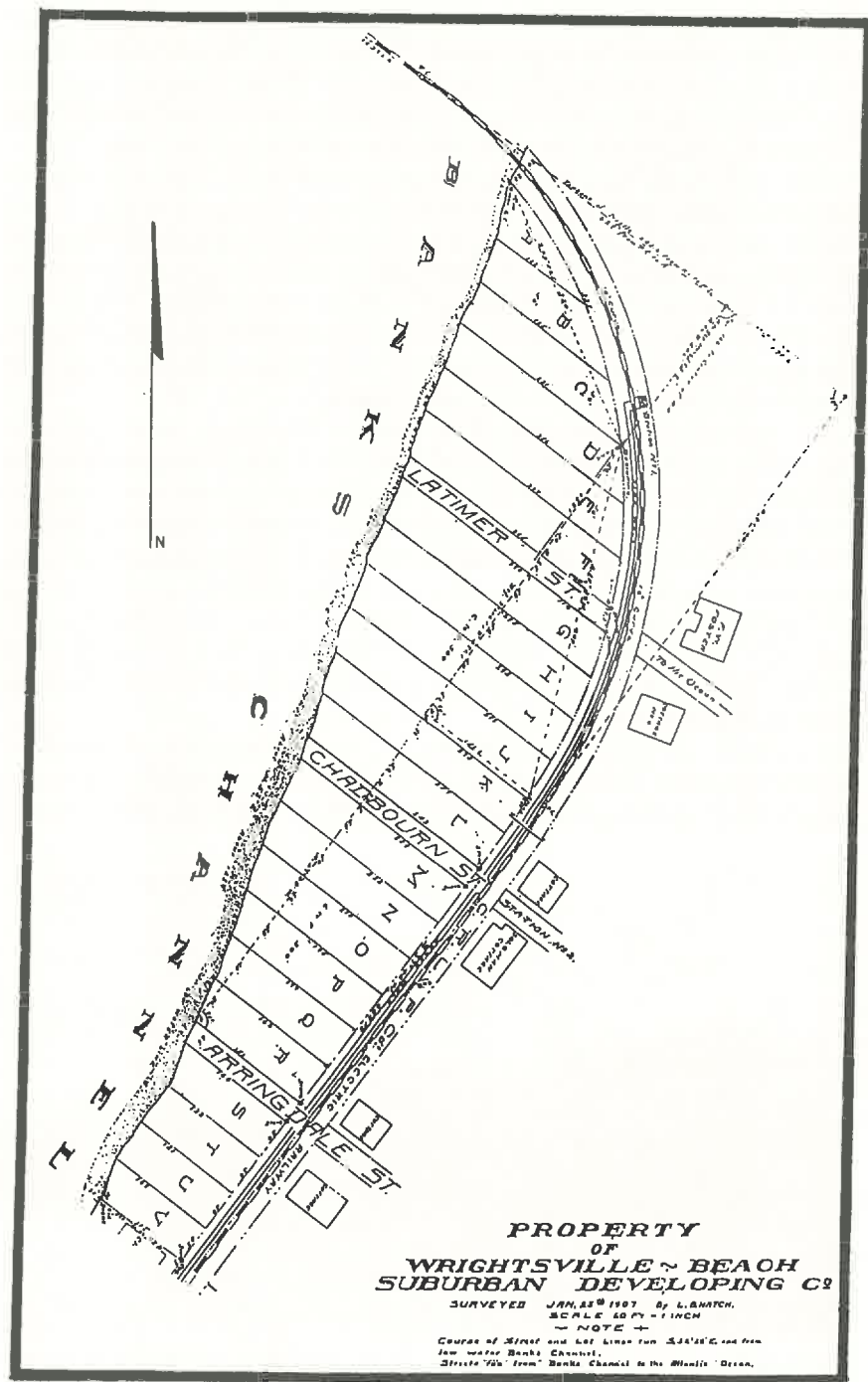
Such large-scale development was facilitated by the railroad's conversion from steam locomotive power to electric streetcars in 1902. This modernization at Wrightsville Beach was initiated by Hugh MacRae and Company, well-known Wilmington bankers and brokers, and paved the way for future access and development in the early 1900's. From 1902 to 1929, MacRae and Company was the most influential corporate firm that shaped the Beach's development. In 1904, the company built the large Lumina Pavilion at the strand's south end.⁴

MacRae and Company deeded property to individuals as well as other real estate companies, such as the Tarrymore Hotel Company and the Wrightsville Beach Suburban Developing Company, which subdivided the undeveloped land. Some lots were sold with accompanying houses on them. The Wrightsville Beach Suburban Developing Company subdivision contains five significant cottages, identified as the Maffitt-Barefoot Cottage (#21), Evans-Shepard Cottage (#17), Pullen Cottage (#24), Buzhart Cottage (#25), and Newbold Cottage (#26). This group of low, narrow, hip-roofed cottages is a good example of the extent of speculative development at Wrightsville Beach.

Continued real estate development and a variety of recreational and tourist facilities near the streetcar tracks marked Wrightsville Beach's maturity during the period between World War I and the Stock Market Crash of



The conversion from steam powered locomotives to electric streetcars facilitated development on Wrightsville Beach. Courtesy New Hanover County Museum.



1929. From Atlanta and other southern cities, visitors came by rail and utilized the large hotels. Whether from Wilmington or from out-of-state, older visitors to Wrightsville Beach have fondly recalled their rides on the “beach car” and its ultimate stop at the splendid Lumina Pavilion.

Although a causeway for automobiles joined the mainland and Harbor Island in 1926, the strand itself could be reached only by streetcar until a second causeway bridge was built in 1935. Before the advent of World War II, beachgoers would either ride the streetcars from Wilmington, or drive to Harbor Island and board the streetcar there. Since the streetcars were the sole means of access to the Beach, it is not surprising that their importance is vividly recounted by local writers and local newspaper reporters. The specially adapted “beach cars” were about twice as long as the City streetcars, with a seating capacity of sixty-eight people.⁵ From the main boarding terminal in Wilmington, at the intersection of Front and Princess streets, the beach car would make several city stops and then continue along what is now Wrightsville Avenue, through the growing suburbs of Delgado and Winter Park before reaching Wrightsville Sound. From there, the beach car crossed the water and stopped at the seven designated strand stations, ending with the conductor’s call for “Station Seven—Looooomina!”⁶

Every year, prominent Wilmington families spent their summers at Wrightsville Beach, which is still known as a family beach compared with other nearby beaches. Merchants, real estate brokers, doctors, and other professionals who owned beach cottages during the inter-war period include such names as Hooper, Doscher, Sprunt, Willetts, Hanby, Creasy, Sternberger, Taylor, Parsley, and Bluethenthal. A few inventoried cottages



Daily summer activities included a refreshing dip in the ocean, as seen in this circa 1930 photo. Courtesy New Hanover County Public Library—Louis T. Moore Collection.

have been owned by out-of-towners who came from other North Carolina towns, such as Laurinburg, Bladenboro, Roseboro, and Jacksonville.

Cottage owners usually arrived at the beginning of the summer vacation when their children were free from school. Most families stayed until the beginning of the fall school session, although some families would stay through the fall. The typical round of daily activities remained much as they were at the turn of the century.⁷ Since many husbands worked in Wilmington, they would arise early, eat breakfast, and catch an early streetcar into town. Women and children would indulge in a variety of recreational, leisure, and social activities.

Bridge parties and informal gatherings were primary social activities that were easily accommodated by the design of most beach houses. Large wraparound porches that are about ten feet deep continue to provide comfortable exterior spaces for residents who “go calling” on their neighbors. Bridge and other card games would be played either outdoors or inside the cottages. To accommodate the popular card games, the nearly identical Bridger Cottages (#57 and #58) were each designed with a well-ventilated corner room which was the designated “bridge room.”

During the week, the women would sometimes travel to Wilmington to buy groceries. Most often, however, beach residents would patronize the black hucksters, who would travel door-to-door selling fish, vegetables, and occasionally flowers.⁸ As in the city, black hucksters and black servants played significant roles in daily life until about 1940. Detached servants’ quarters—usually cheaply built, one-story, one or two room frame dwellings—may be seen with many of the earlier cottages (for examples see #28, #31, #18). Other cottages have quarters that were located underneath the main block, on the ground level.

The year 1934 is remembered well by Beach residents, for it was then that a disastrous fire destroyed the Beach’s north end. The local newspaper vividly recorded the tragic event:

No 80-mile gale ever raised more havoc at Wrightsville Beach than the fire, formed by a 25-mile southwester . . . From the Kitty Cottage, the fire jumped to the Oceanic Hotel, which went up like so much tinder. Then methodically they ate their way through the Sternberger cottages, the Sigmund Bear, Thomas H. Wright and Alexander Sprunt homes and spread to the Parsley boarding house and the Carolina cottage on the southern extension where they were halted by heroic efforts of volunteers and Wilmington firemen.

Fury, however, was still in the demon and it charged down the northern end of the beach when the wind shifted, sweeping everything before it and laying waste to all but 18 or 20 of the 125 cottages and structures located on that end of the resort. The northern end is a waste with only chimneys, sand dunes, and embers left to stand as sentinels where once gaiety ruled with more force than the king’s mount.⁹

Only five inventoried northern-end cottages (#44, #64, #65, #66, #67)



This early Wrightsville Beach postcard shows beach cottages along the street car line. Courtesy Howard Loughlin—Annie Manson Loughlin Collection.

survived the “big fire” of 1934. Although the fire was a devastating blow to historic Wrightsville Beach, reconstruction began soon afterward.

The most influential builder following the 1934 fire was Luther T. Rogers, Sr., a general contractor who was active in Wrightsville Beach both before and after the “big fire.” In addition to building his own center-hall, double-pile-plan cottage on East Charlotte Street (#52), Rogers reportedly supervised construction of the nearby Smith and Stevens Family Cottages (#54, #62).¹⁰ These three cottages, with distinct plans and stylistic details, indicate that Rogers’ architectural repertoire was very diversified. While the Stevens Cottage was clad in shingle siding, the Rogers-Howell and Smith Family Cottages were covered with asbestos, a relatively new fire-retardant material that appears on many cottages built after 1935.

After the big fire, the transportation network to Wrightsville Beach was also improved. A two-lane bridge connecting Harbor Island and the strand was built early in 1935, but by the end of that same year it was torn down in favor of a four-lane bridge. By 1939, the old streetcar tracks were removed, as the automobile age finally supplanted an earlier way of life and travel on the strand.¹¹

Despite the Depression in the 1930’s, the leisure lifestyle of the Beach continued until World War II. Development on the strand was momentarily halted by the advent of the War, which not only dampened the usually gay strand but also affected daily summer rhythms at the Beach. With the large influx of military personnel into Wilmington, and nearby Camp Davis

at Holly Ridge, the Federal government's War Housing Center financed the conversion of many beach cottages into apartments. A local newspaper article listed many conversions, including twelve apartments at the Carolina Temple Cottage (#41).¹² The Edgewater Inn (#44) on the north end was also remembered as a temporary shelter for wartime personnel.¹³ All told, by 1942, 113 apartment units were created at Wrightsville Beach for war workers and their families.¹⁴

By the end of World War II, Wrightsville Beach had been transformed by a variety of cultural forces and technological improvements. The beach had changed from a secluded summer retreat to an up-and-coming town of year-round residents. Improvements included a modern water supply, electricity and gas service, telephone service, improved streets, a modern sanitary sewerage system, and motorized Police and Fire departments. Year-round population increased from 252 in 1940 to 1,500 or more in 1945.¹⁵

In the post-war period, continued transportation improvements and booming real estate development propelled the town of Wrightsville Beach into the modern era. In 1954, hurricane Hazel demolished many historic beachfront cottages on both the northern and southern ends. However, the strand quickly recovered from the devastating effect of the hurricane. In 1955, a second causeway bridge connected West Salisbury Street with Harbor Island. This improvement encouraged further strand growth. Although development continues, Wrightsville Beach is still known as a family beach, and many historic structures remain intact.



Many Wrightsville Beach structures were destroyed by hurricane Hazel in 1954. Courtesy New Hanover County Museum.

ENDNOTES

¹ Lewis Philip Hall, *Land of the Golden River: Historical Events and Stories of Southeastern North Carolina and the Lower Cape Fear*, Volume 1, *Old Times on the Seacoast* (Wilmington, North Carolina: Wilmington Printing Company, 1975), pp. 57-64.

² The J. C. Chase Plan of Wrightsville Beach (1892) first appeared in New Hanover County Deed Book 10, p. 696; it was removed and reproduced on Map Book 4, slide 305, in the New Hanover County Maps and State Highway Maps file, New Hanover County Judicial Building, Wilmington, North Carolina.

³ Hall, pp. 77, 80-82.

⁴ R. H. Fisher, *Biographical Sketches of Wilmington Citizens* (Wilmington, North Carolina: Wilmington Stamp and Printing Company, 1929), pp. 65-66.

⁵ Hall, p. 109.

⁶ "Wrightsville Beach was a Glorious Place when the Beach Cars Ran to the Lumina," *Wilmington Morning Star*, 5 July 1970, pp. 7A-7B.

⁷ Rupert L. Benson and Helen S. Benson, *Historical Narrative, 1841-1922, of Wrightsville Beach, North Carolina* (Wilmington, North Carolina: Carolina Printing and Stamp Company, 1972), pp. 22-23.

⁸ Interview with Mrs. John O. Marshall, Wilmington, North Carolina, 8 August 1985. Interview with Mrs. Joseph Ward Hooper, Sr., Wilmington, North Carolina, 30 July 1985.

⁹ "One Hundred Three (103) Buildings are Leveled Including Oceanic Hotel, with Loss of \$1,000,000," *Wilmington Morning Star*, 29 January 1934, pp. 1, 3.

¹⁰ Interview with Mr. John Stevens, Wilmington, North Carolina, 30 July 1985.

¹¹ Benson and Benson, p. 26.

¹² "Many Apartments Completed at Beach," *Wilmington Morning Star*, 21 September 1943, p. 3.

¹³ Interview with Mrs. W. H. Kelley, Wilmington, North Carolina, 25 July 1985.

¹⁴ "Many Apartments Completed at Beach," p. 3.

¹⁵ *Your Town Government* (Chamber of Commerce report, 1945), p. 1.



17. EVANS-SHEPARD COTTAGE

112 South Lumina Avenue

A 1908 cottage built by the Wrightsville Beach Suburban Developing Company, this one-story, hip-roofed summer house exemplifies the small summer cottages that dotted the beach during the first decade of the twentieth century. A wide porch extends across the east front, south, and west elevations, and the house retains its original accessory buildings at the west end of the porch. Original exterior features include German siding, a double entrance door into the living-dining area, and diamond-shaped attic vents. The exterior paint colors are traditional dark green and white. The interior of the cottage has three bedrooms and a bath along the south side opening from the large living-dining area on the north. The kitchen is in the northwest corner of the main block. Additional bedrooms occupy the rear addition, and servants' quarters, destroyed by hurricane Hazel in 1954, were located beneath the house. The interiors are finished with original plasterboard walls and ceilings, pine floors, and painted woodwork. The cottage has been in the Shepard family since 1917 and is the best preserved of the small but significant group of early twentieth century cottages along South Lumina Avenue.



18. FISHBLATE-BELLAMY COTTAGE

315 South Lumina Avenue

The principal structure in this complex of buildings, erected circa 1890 for Solomon H. Fishblate, mayor of Wilmington between 1878 and 1898, was destroyed by hurricane Hazel in 1954. The three surviving buildings originally contained a detached kitchen-dining room and two servants' houses. The kitchen-dining room is now the main residence and the outbuildings are used for guest quarters. The one-story cottage is three bays wide along the north and south elevations with gables at the east and west ends. A porch with square paneled columns, similar in style to other nineteenth century houses in Wilmington, extends across the east and south sides. Windows contain both six-over-six and eight-over-eight sash. The interior rooms are finished with original plaster board and painted woodwork. The entrance to the grounds is marked by a handsome pergola,

the sole remaining structure from the rail line that ran along the beach from Station One to Lumina. The property was purchased in 1950 by John D. Bellamy.





19. CAMERON COTTAGE

23 West Oxford Street

This cottage was built circa 1940 for the Cameron family in an area of Wrightsville Beach developed by the Oleander Company. The two-story, three-bay by three-bay, hip-roofed cottage raised above an enclosed basement level features a wide, one-story attached porch that extends across the front and east elevations overlooking Banks Channel. The classical balustrade and paired columns of the porch are especially handsome features of the exterior. Windows contain paired, two-over-two sash and the exterior is sheathed with its original asbestos siding. The interior of the cottage has a center hall plan with a staircase rising to the bedrooms at the second level. A large living room with fireplace is on the right, opening onto the wraparound porch. The dining room and kitchen occupy the west side of the house.





20. JAMES COTTAGE

123 South Lumina Avenue

Built in 1900 for Dr. W. D. James and similar in plan to the Solomon-Howe Cottage, this structure features triple gables surmounted by wooden finials on the main elevation—rare survivals of Victorian decoration on a beach house. A transverse roof and engaged porch are features of the ocean side. A hip-roofed servants' wing stands between the main block and the street. Because of its age, unique Victorian period decoration in the gables and its well-preserved fabric, the James Cottage is one of the significant structures on Wrightsville Beach.



**21. MAFFITT-
BAREFOOT
COTTAGE**
*108 South Lumina
Avenue*

Built in 1908 by the Wrightsville Beach Suburban Developing Company, a sub-

sidary of the Consolidated Railway Light and Power Company, this is the first in a row of period cottages that exemplify the simple style of seasonal seacoast shelters surviving along South Lumina Avenue. The one-story, shingled, hip-roofed house features a vented gable placed off-center. A wide, wraparound porch extends across the east, south, and west sides. Double doors open into a large living and dining area on the north side of the house; two bedrooms and a bath are on the south, capturing the breezes across the porch. A two-story rear wing, facing Waynick Boulevard, was built in the 1970s. The house was purchased in 1909 by C. D. Maffitt, a Wilmington businessman, and is currently owned by David Barefoot. (It has been demolished since this inventory was conducted.)



**22. SHEPARD-HOLDER
COTTAGE**
*114 South Lumina
Avenue*

A 1908 cottage, this one-story, hip-roofed dwelling with cross gable has wraparound

porches with Tuscan columns, decorative eave trim, double door entrance, and awning windows hinged at the top. The board walk between the street and house, as well as native flora, survives. The cottage was owned by Louise Shepard until 1960 and is currently owned by Vernon Holder.



23. SOLOMON-HOWE COTTAGE

119 South Lumina Avenue

This one-story, hip-roofed house was built in 1900 for the Solomon family and is one of

the earliest surviving cottages on Wrightsville Beach. Its four-square plan includes a central chimney, corner fireplaces, and wide, beaded, tongue-and-groove interior paneling. Exterior features are double entrance doors on the land and ocean fronts, a wide wraparound porch, and two-over-two sash windows. Because of its age, well-preserved features and unusual plan, this is one of the significant summer houses on Wrightsville Beach.



24. PULLEN COTTAGE

122 South Lumina Avenue

This 1908 hip-roofed cottage has been in the Pullen family since 1954. The bay window

and double, glazed doors, porch railings, and latticework beneath the porch are replacements of original fabric that have survived in adjacent cottages.



**25. BUZHART
COTTAGE**
*124 South Lumina
Avenue*

This 1908 cottage has the distinction of incorporating a double-window gable, which

may not be original, centered on its one-story front facade. The front porch railing is a modern alteration but the house retains its wide, wraparound porches, double entrance doors, plain weatherboarding, and four-over-four sash windows. The interior has its original horizontal sheathing and vertical battens, six-panel doors and two-light transoms. The current owner is Joseph F. Buzhart.



**26. NEWBOLD
COTTAGE**
*126 South Lumina
Avenue*

This 1908 cottage with hip roof and off-center vented gable features a wraparound porch,

double door entrance, and four-over-four sash windows. The proportion of porch area to enclosed space is clearly seen and appreciated from the west side of this cottage. The cottage is currently owned by Mrs. Jesse Newbold.



**27. MARSHALL
COTTAGE**
*212 South Lumina
Avenue*

This two-story, two-bay by two-bay, front gable structure has an attached, one-story front

porch, bracketed eaves, arched gable vent, and tongue-and-groove interior finish. The house was built in 1930 for John O. Marshall, business manager for the New Hanover County school system.



**28. FRENCH-
BLUETHENTHAL
COTTAGE**
*217 South Lumina
Avenue*

This large, circa 1897 one-and-a-half story structure, finished with naturally-weathered

shingles, is set well back from the street on a site notable for its dense, natural ground flora. The cross-gable roof contains paired windows in each gable. Attached porches extend across the east, south, and west elevations. A detached, two-unit annex, built in 1932 and a circa 1920 servants' quarters stand between the house and the road.



**29. DAVIS-LANDIS
COTTAGE**
*221 South Lumina
Avenue*

Built circa 1925, this two-story, shingle-sided cottage is built on a T-plan with a side en-

trance amidst double story porches. The hip roof is capped by a gable ridge containing triangular vents, a treatment evidenced in other historic beach cottages. The natural landscaping with native vegetation is noteworthy.



30. PARSLEY COTTAGE
*222 South Lumina
Avenue*

Built by Robert Aubrey Parsley about 1924, this two-story, shingle-covered, square

perimeter house has a rear ell containing servants' quarters, and is covered by a hip roof with exposed rafter ends topped by a hip monitor vent at the apex of the roof. The house features a wraparound shed roof porch on three sides. Louvered doors lead into the open plan. The interior is finished with tongue-and-groove sheathing, and the bedrooms have both five-panel doors and "saloon" louvered doors.



31. SPRUNT COTTAGE
*301 South Lumina
 Avenue*

This large, two-story, gable-roofed, shingled cottage was built in 1927 by James Stewart

for Alexander Sprunt, partner in Alexander Sprunt and Co., cotton merchants. Porches on three sides have simple balustrades. Multiple entrances lead to the unpainted, unaltered interior which uses both five-panel and "saloon" louvered bedrooms doors. A detached servants' quarters and original lattice survive, as do the wooden clasps for the exterior, louvered blinds.



32. TAYLOR COTTAGE
*313 South Lumina
 Avenue*

A gambrel roof, rare in this area, covers the spacious one-and-a-half story, weather-

boarded house built in 1914 for Colonel Walker Taylor, founder of a Wilmington insurance agency. Porches on three sides were rebuilt in 1954 after hurricane Hazel; the following year, the house was raised higher on pilings. The upper level windows are protected by blinds which are hinged at the top. The floor plan, typical of those found on the beach, has an open living and dining room and two bedrooms separated by a bathroom.



**33. HOLLAND
COTTAGE**
*314 South Lumina
Avenue*

This boxy, two-story, hip-roofed cottage with rear kitchen ell was built about 1925 for

Raymond H. Holland. The lower exterior surfaces are covered with weatherboards and the upper with wood shingles. Porches on the east and south lead into the open interior plan where the tongue-and-groove sheathing survives on the walls and ceilings. Recently, the house was raised on brick piers.



**34. CAROLINA
YACHT CLUB**
*401 South Lumina
Avenue*

The Carolina Yacht Club is one of the oldest clubs of its type on the eastern seaboard, second

only to the New York Yacht Club. Founded in 1853 by wealthy summer residents from Wilmington, the Carolina Yacht Club was established to sponsor boat races and other recreation. The current structure is the third on the site. The original building was swept away during a storm in 1899, and was replaced by a two-story pavilion which was also destroyed, by hurricane Hazel in 1954. The new complex reflects the second design in its basic form and appearance. The main block, seven bays wide, is surrounded on all sides by a handsome, double story, engaged porch beneath a hip roof. Bath houses on the north and south extend west, away from the ocean, creating a garden bisected by a walkway in the open U of the three structures. The Carolina Yacht Club epitomizes the graceful southern summers on the coast.



**35. STAR OF THE SEA
HOSPITAL**
*506 South Lumina
Avenue*

Built about 1910 as the Star of the Sea Hospital, but listed on the 1910 Sanborn Insurance

Company map of Wrightsville Beach as the Marion Home for Sick Children, the building was purchased about 1918 by Laurence Sprunt and moved across the former trolley tracks to its present location. Covered with a gable roof, the wood shingled, two-story house is four bays wide with a side-hall entrance surrounded by transom and sidelights. A double-story porch with Stick style posts and bold, plain balustrade covers the front and rear elevations. In the late 1920s, Sprunt leased the house to Beatrice Jordan who operated the Beachland Boarding House.



**36. BEACHLAND
BOARDING HOUSE
ANNEX**
*510 South Lumina
Avenue*

This two-story, five-bay cottage was built by Laurence Sprunt about 1935 as an annex

to the Beachland Boarding House next door. It was connected by a two-story hyphen, since removed. Covered with wood shingles and a gable roof, the cottage has original double-story porches and an irregular floor plan.



**37. ALDERMAN-
EMERSON
COTTAGE**
*426 South Lumina
Avenue*

Built about 1920, this small, two-story box, covered with wood shingles and a gable roof, was originally only one room at the first level. About 1960, however, an addition was made on the side and connected to the main block with a cross gable roof. The shed roof porches were rebuilt along the south and west sides before the house was sold, in 1954, to W. P. Emerson by A. M. Alderman.



**38. MCCLAMMEY-
GOLDBERG
COTTAGE**
*520 South Lumina
Avenue*

Built about 1930 by Herbert McClammy, this one-story house has a low-pitched hip roof

and is covered with asbestos shingles over the original weatherboards. A rambling porch along the south and east sides is supported by classical columns. The interior has three bedrooms arranged in a linear fashion. The servants' quarters below the main floor were removed when the house was raised on higher piers. A rear addition was built about 1948. McClammy sold the cottage to Aaron Goldberg, Wilmington attorney, in 1938.



39. DENNY COTTAGE
*523 South Lumina
Avenue*

Built in 1940 by John Thomas Denny of Roseboro, North Carolina, this one-story

cottage with gambrel roof and a porch across three sides, has a typical, open, linear floor plan. Dormers on the east and west run the full length of the second level.



40. VENTERS COTTAGE
*527 South Lumina
Avenue*

Reportedly built about 1900, this small, one-story, weatherboarded cottage has a

gable roof with front pediment, porches on three sides and a one-room wing connected to the porch. Despite the reputed age of the building, there is no visible original material. (The cottage has been demolished since this inventory was conducted.)



**41. CAROLINA TEMPLE
APARTMENTS**
*549-550 South Lumina
Avenue*

Two large, two-story, hip-roofed structures, facing each other across South Lumina Ave-

nue constitute the Carolina Temple Apartments. The original building, forming the core of #550 on the west side of the street, was built about 1910 by the Temple family. The eastern building, constructed in 1925, was first known as Paris Cottage and later as Carolina Cottage. The earlier structure has wraparound double-story porches, decorative balustrades, exposed-rafter roofs, and four-over-four sash windows. It is more exuberant than the later building which has boxed eaves, single-story porches, and six-over-six sash windows. The property was purchased in 1952 by Raymond Smith, who renamed the complex Carolina Temple Apartments.



42. CREASY COTTAGE
*107 North Lumina
Avenue*

This shingled dwelling, two stories high above a full raised basement, was built in

1934 for J. V. Creasy. The house features a fine, three-bay, double-story porch reached by a long flight of wooden steps, a pedimented side entrance, and a variety of fenestration.



**43. STERNBERGER
COTTAGE**
*106 North Lumina
Avenue*

This long, narrow, one-story, front gable cottage was built by Julius Sternberger fol-

lowing the disastrous fire of 1934 that destroyed most of the north end of Wrightsville Beach. It is three rooms deep, arranged on an open plan. An attached porch extends across the west and south elevations. The original shingle siding survives and remnants of servants' quarters remain beneath the house.



**44. EDGEWATER INN
APARTMENTS**
10 West Columbia Street

Built circa 1920 for the Creasy family and used for military personnel during World

War II, this two-story, front gable, shingled structure is typical of the large, center hall rooming houses of the period. The high, three-bay front porch is surmounted by a balcony at the second level.



45. LIGON COTTAGE

6 East Atlanta Street

A two-story, gable ended, shingled cottage with a full raised basement, this structure was built between 1935 and 1940. Its unusual, five-bay, double-story porch with decorative balustrades is extended to the east by an additional bay at the first level which is surmounted by a small balcony adjacent to the upper story porch. Single and paired windows contain six-over-six sash. (The cottage has been demolished since this inventory was conducted.)



46. EIDEN COTTAGE

5 East Atlanta Street

This raised cottage, built circa 1934, features an imposing porch across the front and east facades, original shingle siding at the first level and asbestos siding in the vented gable attic. The basement garage is a later addition.



47. KINGOFF-FALLS COTTAGE

4 East Atlanta Street

Built circa 1934 for Ben Kingoff, this two-story, raised basement house has an exposed

rafter front gable, asymmetrically arranged windows and a deep, one-story porch across the principal facade. The side elevations are marked by paired windows surmounted by low-pitched gable roofs. Entrance to the linearly arranged interior is through double doors centered on the porch. Since 1959 the house has been owned by Ronald Falls.



48. HANBY COTTAGE

2 West Atlanta Street

Built circa 1935 for John R. Hanby, the cottage was reportedly designed by his wife

and her builder, Simmons Whitaker Sebrell. This inviting, two-story, hip-roofed cottage, is enhanced by wide, raised, one-story porches with decorative balustrade, shingle siding, and awnings above the second story windows. The irregular plan features a large, yellow brick fireplace in the living area.



49. **BRINKLEY-MILLER
COTTAGE**
*202 North Lumina
Avenue*



50. **HUMPHREY
COTTAGE**
*204 North Lumina
Avenue*

These twin houses were erected in 1934 by Kidd Rowe of Verona, North Carolina. The

low, narrow, front gable houses are two rooms deep with open living-dining areas and rear kitchen ells. Although originally similar in form, the houses have been altered. For example, the porch, originally on the south and west side of each house, has since been enclosed on the south side of the Brinkley-Miller cottage.



51. SPRUNT-WILLETTS COTTAGE

207 North Lumina Avenue

An imposing, well-proportioned, shingled cottage, two stories high above a full raised

basement, this structure was reportedly built in 1935 by J. E. Powers, head stevedore of the Wilmington Shipping Company, for James Dalziell Sprunt. The house features a front gable facade that is three bays wide with a circular vent in the roof peak at the east and west ends, and a variety of windows along the long, side elevations. A five-bay, single-story porch across the front has lattice enclosures in the two northern bays, and a double-story porch overlooks Banks Channel on the west. Since 1972 the house has been owned by Frederick Willetts, Jr., a local banker.



52. ROGERS-HOWELL COTTAGE

3 East Charlotte Street

Built circa 1938 by Wilmington builder Luther T. Rogers and sold by him in 1950 to

Clarence Howell, this two-story, gable end dwelling is three bays wide by two bays deep with a one-story porch across the front and a one-story, shed-roofed wing at the rear. The center hall plan is typical of vernacular dwellings of the region.



53. HOOPER COTTAGE
2 West Charlotte Street

Built in 1934 by Wilmington contractor W. A. Simon for Joseph Hooper, Sr., this two-

story, shingled cottage features a handsomely designed balustrade along its wide, wraparound porch extending across the east, south, and west elevations. Detached servants' quarters are connected to the porch on the water side. The low-pitched gable ends incorporate triple vents in the attic. Other fenestration consists of single and double, six-over-six sash windows and a double entrance leading into a single, large living area at the first level. The second story contains four corner bedrooms with connecting baths.



54. SMITH COTTAGE
4 East Charlotte Street

This two-story, front gable dwelling features a handsome, double-story porch with a decorative

balustrade at the upper level similar in style to the Hooper Cottage nearby. The first story contains a garage and servants' quarters; the upper story has a linear, open plan. The dwelling was built in 1938 by Wilmington contractor Luther T. Rogers for Dr. James H. Smith.



55. DOSCHER COTTAGE

5 East Charlotte Street

Built in 1937 for John Dietrich Doscher, this two-story, shingled, two-bay by two-bay,

front gable house is raised above a high, latticework base. It appears to be cubical, and the one-story wraparound porch emphasizes the strong geometric control of the simply composed facades. The house is entered through double front doors and features interior finishes of dark plywood.



56. GAHL COTTAGE

9 East Charlotte Street

Built circa 1935, this two-story, L-shaped, gable end house has triangular knee brackets at

the gables, a five-bay, wraparound front porch with fixed louver screens flanking the steps, and paired sash windows at the second level of the principal facade on the south. The exterior is finished with weathered shingles. The porch railing along the east side of the house extends to the rear of the structure, encompassing an open deck and rear wing. The cottage is owned by Frederick Gahl.



**57. DEWEY BRIDGER
COTTAGE**

8 East Charlotte Street

Reportedly built in 1936 by carpenters from Bladenboro Cotton Mills for Dr. Dewey H.

Bridger, this two-story, hip-roofed cottage was originally finished with shingles at both levels. The first story is now clad with vinyl siding. Windows contain four-over-one sash and doors are of the five-panel type. The wide, three-bay, one-story front porch has square posts rising through shingled balustrades above which rises a four-bay second story.



**58. JOSEPH BRIDGER
COTTAGE**

10 East Charlotte Street

An identical cottage to the Dewey Bridger Cottage is the Joseph L. Bridger Cottage at 10

East Charlotte Street. It was built in 1939 for the owner of the Bladenboro Cotton Mills by the same contractors. It has also been clad with vinyl siding.



59. KINGSBURY-JONES COTTAGE

6 East Augusta Street

This circa 1936 cottage was originally owned by Margaret Kingsbury and was pur-

chased by Halbert M. Jones in 1949. It is a rambling, two-story, front gable dwelling, with broad, five-bay by eight-bay wraparound verandas at the first and second levels. The first level veranda features horizontal railings and bracketed posts; at the second level the veranda is enclosed by a vertical picket balustrade. The interior consists of a large living-dining area and adjacent kitchen on the east, and three bedrooms and bath on the west. The ground level was enclosed about 1950.



60. DEBRUTZ POISSON COTTAGE

303 North Lumina Avenue

Built circa 1934 for Mrs. DeBrutz Poisson, the low, narrow, one-story, front gable main

block incorporates four bedrooms with interior wall surfaces composed of tongue-and-groove paneling. Of interest is the arrangement of paired, six-over-six sash windows at the front and sides. The servants' quarters at the rear were converted into a kitchen about 1939. The structures are finished with plain-edge weatherboarding.



**61. WISE-MCCOY
COTTAGE**
9 East Raleigh Street

One of the largest historic cottages on the northern end of Wrightsville Beach, this struc-

ture was erected in 1936 for Mrs. Jesse Kenan Wise, sold in 1939 to Miss Ina Avinger, and bequeathed to Mrs. Reginald McCoy in 1970. The main block is composed of an unusual cross-passage plan concealed behind a five-bay, shingled facade. Other features of the house are a low-pitched, bracketed, gable end roof; a one-story porch with shingle balustrades, enclosed at the southeast corner; and six-over-six sash windows. The north elevation has a projecting gabled bay, triple sash windows, and a balcony at the second level the full depth of the house. Interior features include tongue-and-groove paneling; mantels with fluted pilasters and servants' rooms in the main block.



62. STEVENS COTTAGE
*300 North Lumina
Avenue*

This low, narrow, one-story cottage, raised above a latticework base, was built by

W. A. Simon and Luther T. Rogers for John Stevens in 1934. Stylistic features include a clipped gable roof, bracketed eaves, shingle siding, and a wide porch extending across the east, south, and west facades. The three bedroom linear plan features five-panel interior doors.



63. SAFFO COTTAGE
*406 North Lumina
 Avenue*

Built circa 1940, this two-story, raised basement cottage has a wide porch extending

across the east, south, and west elevations with the northeast portion of the porch enclosed. The low-pitched gable roof over the main block is extended into a shed roof at the north end. The enclosed masonry basement, which was added later, has paired windows and a ground level entrance. The upper stories are shingled, and entrance to the large, first story living area is through a French door flanked by sash windows. The cottage was purchased by Mrs. Argiro V. Saffo in 1945.



**64. MCEACHERN-
 HOGGARD
 COTTAGE**
*411 North Lumina
 Avenue*

Reported to be the oldest surviving cottage on the northern end of Wrightsville Beach,

dating to 1905, this low-profile, front gable shingled structure is arranged around a wide, central living area flanked by bedrooms and baths. A fine porch, supported by paired columns, extends across the east, south, and west facades above a vertically latticed ground level. Front and rear entrances feature French doors with wide transoms that give the interior space an open, airy expanse. Interior walls and ceilings are of tongue-and-groove construction. Servants' rooms beneath the house were installed between the wood pilings about 1925. First owned by W. H. McEachern, the cottage was purchased by Dr. J. T. Hoggard in 1945. (The cottage has been demolished since this inventory was conducted.)



**65. MACMILLAN-
STARLING
COTTAGE**

5 West Asheville Street

Built circa 1929 for the MacMillan family, this large, two-story, cross-gable cottage

with widely extended, double-story porches has the visual semblance of a river-boat moored beside the still waters of Banks Channel. The dwelling was enlarged over a period of years to contain an artist's studio in the three-bay north wing. The shingled structure features unusual board-and-batten sheathing in the first floor living area and tongue-and-groove construction in the upstairs bedrooms. The cottage was purchased by Jeremiah Starling in 1976.



**66. LIPPITT-CONNOR
COTTAGE**

12 West Asheville Street

Built circa 1930 for Dr. Devereaux Lippitt, this two-story, seven-bay by two-bay,

end gable cottage is situated on a bluff above Banks Channel. It features a one-story porch and a second story balcony on the north elevation, and a double-story porch at the southwest corner. The triple sash windows in the end walls of the upper story are shaded by wooden awnings. Inherited by Dr. Lippitt's daughter, Mrs. Harmon Rorison, the cottage is currently owned by Connor Land Company.



**67. PATTESON
COTTAGE**
*500 North Lumina
Avenue*

This large, two-and-a-half story structure was erected circa 1910 as a rooming house and

was modified for use as a private dwelling by James S. Patteson in 1944. The dwelling features three sash windows in the gable ends with the center windows rising into the roof peaks. Additional features include continuous shed dormers along the side elevations, and double-story wraparound porches supported on turned posts on the east, south, and west sides.

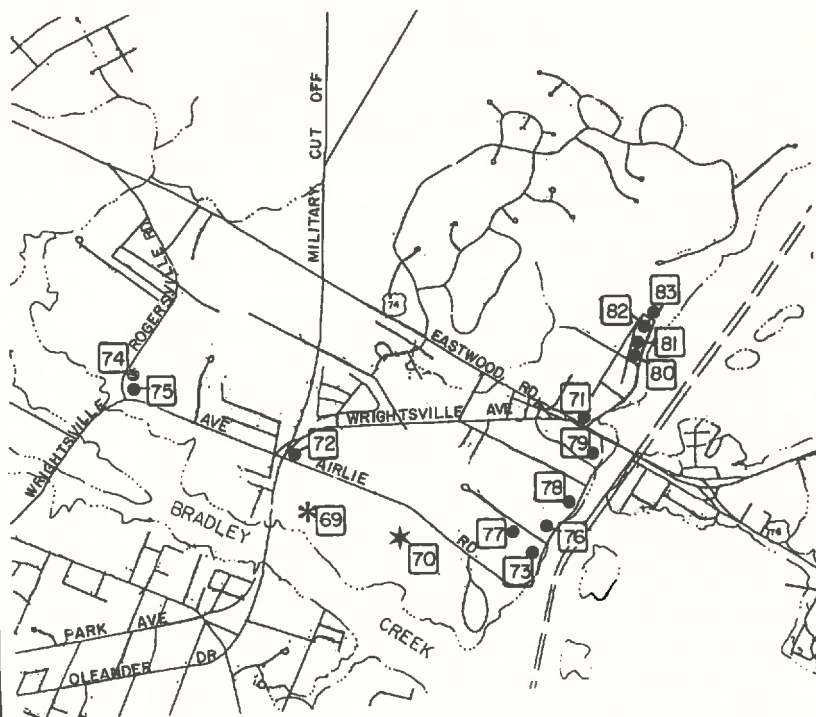


**68. LOUIS POISSON
COTTAGE**
*15 West Fayetteville
Street*

Built between 1935 and 1937 for Louis Poisson, this square, hip-roofed cottage with

gable peak vents has a hip-roofed porch across the south and west elevations. The ground level is enclosed by vertical latticework. Fenestration consists of paired, six-over-six sash windows and separate, covered entrances reached by broad staircases on the north and east elevations.

WRIGHTSVILLE SOUND AND VICINITY



- LOCATION OF STRUCTURE
- ☐ TEXT NUMBER FOR STRUCTURE
- * PROPOSED FOR THE NATIONAL HISTORIC REGISTER
- * APPROVED FOR THE NATIONAL HISTORIC REGISTER





69. BRADLEY-LATIMER SUMMER HOUSE

*South side of Airlie Road, 0.1 mile east of junction with US 76,
adjacent to Airlie Gardens*

NATIONAL REGISTER OF HISTORIC PLACES (NOMINATION)

The Bradley-Latimer Summer House was built by Richard Bradley about 1855, during a period when properties along the sounds near Wilmington were changing from farming, salt production, and lumbering to quiet summer retreats of prominent Wilmingtonians. Zebulon Latimer purchased the estate soon after the house was completed. Both Bradley and Latimer were successful entrepreneurs in the City, and were active in the establishment of the Carolina Yacht Club on Wrightsville Beach. The house is a rare surviving example of the unpretentious and commodious sound houses of the period. The two-story, hip-roofed dwelling, three bays wide and two bays deep, features a broad one-story veranda encompassing the entire structure. A wide center hall, originally an open breezeway, was enclosed about 1860 by the installation of glass doors and sidelights. The side weatherboarding, tongue-and-groove floors and ceilings, and mortised balustrades are noteworthy features of the exterior. The interior of the house was altered in 1934, with the installation of modern bathrooms and a kitchen, and again in 1970, when the house was restored. The property remained in the Latimer family from 1855 to 1970. The current owner retains the 1855 plat showing the house and grounds described in the Bradley-Latimer deed.



70. MT. LEBANON CHAPEL

South side of Airlie Road, 0.55 miles east of junction with US 76, adjacent to Airlie Gardens

NATIONAL REGISTER OF HISTORIC PLACES

Mt. Lebanon Chapel, erected in 1835, is a simple but robust example of Greco-Gothic, vernacular architecture. It is the oldest known surviving church structure in New Hanover County. The cemetery behind the chapel dates to the same period and is representative of nineteenth century cemeteries found in the region. Three bays wide by three bays deep, the frame chapel features wide, beaded weatherboarding, pointed arch casement windows, a stepped cornice, and a belfry with flush siding and pointed arch louvers rising above the pediment. The interior of the building is austere. Smooth plaster walls, a beaded board ceiling, wide pine floors and leaded glass windows combine with unpainted wooden pews, altar, and other furnishings to produce the effect of a rural chapel. Two fine Pre-Raphaelite stained glass windows, originally in the chapel of Fairtosh Plantation in Durham, occupy the side walls of the apsidal chancel and were installed at the time of the restoration of Mt. Lebanon Chapel in 1974.

The site is on the former estate of Thomas H. Wright, who ordered the construction of the building in 1835 to provide seasonal services for the summer communities along Greenville, Masonboro, and Wrightsville Sounds. The chapel continued in use for nearly a century until, in 1924, St. Andrews on-the-Sound was built at the intersection of Oleander Drive and Airlie Road. The chapel became the object of vandalism during the 1970s, resulting in a complete restoration of the church and cemetery. The property was deeded to St. James Parish in Wilmington in 1875.



71. BABIES' HOSPITAL

North side of jct. US 74 and US 76

Babies' Hospital was established here at Wrightsville in 1920 by Dr. J. Buren Sidbury in the former Holliday family summer home. After a disastrous fire in 1927, funds were raised to erect a masonry structure and the facility continued to provide medical services to sick and indigent children until 1978. The large structure of Mediterranean style architecture was originally two stories high, the third level being added in 1955-1956. Outstanding features of the design, all exhibited on the east-facing front facade, are a projecting arched portico with red brick voussoirs against a yellow brick background, a basketweave brick belt course between the second and third levels, a metal balcony above the entrance, and a Spanish tile roof in the central bays of the facade. The structure has recently been painted, disguising much of the decorative brick work.



72. ST. ANDREW'S ON-THE-SOUND EPISCOPAL CHURCH
Northeast corner jct. of US 76 with SR 1411 (Wrightsville Avenue)

St. Andrew's on-the-Sound Episcopal Church is an outgrowth of Mt. Lebanon Chapel (1835), located within Airlie Gardens, and built to serve summer residents of the Greenville, Masonboro, and Wrightsville Sound areas of the county. During the ownership of Airlie by Mr. and Mrs. Henry H. Walters, the construction of a new chapel at the junction of the Shell Road and the rail line to Wrightsville Beach was agreed upon. Leslie Boney, a Wilmington architect, was engaged to design the structure. The chapel was completed and consecrated in 1924. Exemplary of the popular Spanish Colonial style of the period, the principal building and parish hall are gable-roofed with handsome, curvilinear gable ends, splayed pier buttresses and paired windows. The nave has a circular-arch window with three lancets set in the west wall. The entrance on the south is marked by a small, hip-roofed porch. A cloister and tower on the north side joins the church and the adjacent parish hall. The interior of the sanctuary is handsome and restrained. White stucco walls support bracketed wooden trusses and a wooden ceiling. Richly colored windows line the north and south aisles and highlight the blond wood furnishings. Doors opening into the nave are stained oak with pointed arches framing vertical, beaded boards.



73. EDGEWATER

1101 Airlie Road

The land on which Edgewater stands is part of a twenty acre estate purchased about 1830 by Captain Charles D. Ellis, a Wilmington merchant, yachtsman, and organizer of the Oakdale Cemetery Corporation. Soon after the purchase, he erected a residence containing six rooms and a kitchen attachment, set in a handsome grove of oak trees above Wrightsville Sound. The house is dated by an 1849 North Carolina Mutual Insurance policy, made out to William A. and Talcott Burr, which cites the Ellis house. In 1869, the property was sold at auction to William B. Empie, and in 1904 it was purchased by Morrison Divine. Divine is credited with enlargements to the dwelling. The two-story, irregularly shaped house is finished with weatherboarding and is capped with a copper roof. An early twentieth century photograph shows a double-story porch across the principal facade and dormers at the attic level. However, in 1955 the house was again sold, to J. Laurens Wright, who replaced the porches and remodeled the interior rooms in a Neo-Classical Revival style. Exceptional architectural details include a handsome entrance framed by decorative sidelights and a fanlight, floor length windows with transoms at the first level, and a deep wraparound porch supported by Tuscan columns.



74. WATKINS HOUSE
129 Rogersville Road

Built circa 1890-1900 at Airlie and moved to its present location during the early twenty-

tieth century, this one-story, gable-roofed vernacular cottage consists of a rectangular main block with projecting wings at the rear and an open deck across its principal facade. The walls are finished with board-and-batten siding, and the asymmetrically placed pediment at the front has butt shingles applied in a fish scale pattern.



75. MCGOWAN HOUSE
113 Rogersville Road

This two-story, T-shaped, hip-roofed residence was built circa 1910 for Frank McGowan,

an engineer with the Standard Oil Company, who also operated a toll booth on the old Shell Road—now Wrightsville Avenue. The house consists of projecting bays containing two, two-over-two sash windows in each flank and a one-story, glassed-in porch across three sides of the leg of the "T." A two-story shed-roofed ell and a one-story wing are at the rear.



76. PEARSALL HOUSE
1205 Airlie Road

This small, Neo-Classical Revival bungalow, built in 1919 for Mrs. Melva Carr Pearsall,

is still in the Pearsall family. The house has a wide-eave gable roof with exposed rafter ends and triangular brackets. The roof is punctuated by shed dormers at the front and rear, the former above a Doric columned porch and the latter superimposed above the main ridge. Windows are generally paired sash or casements. The house is sheathed with cypress shingles which are painted white.



77. STEDMAN HOUSE
SERVANTS'
QUARTERS

*West side of Airlie Road
 0.3 miles south of jct.
 with US 74*

This mid-nineteenth century structure is the only surviving building on the Charles

Stedman property, known locally as Gray Gables. Originally located behind the former summer house which burned in 1982, the servants' quarters was moved in 1985. The rectangular, gable-roofed, weatherboarded building contains two rooms. Fixed louver blinds, a louvered transom over the south door and diamond-shaped openings in the cornice allowed for maximum ventilation. The absence of a chimney confirms its seasonal use.



78. CRAFT HOUSE

1207 Airlie Road

This two-story, hip-roofed, five-bay, Colonial Revival style residence was built in 1913 by

Edward C. Craft, a Wilmington accountant, and remains in the Craft family. The house is situated on a rising slope of ground, set back some distance from the road, and has a massive solidity that is heightened by a deep, three-bay, pedimented porch.



79. WEATHERS HOUSE

1405 Airlie Road

Prior to 1923 this large, two-story, five-bay, hip-roofed, Greek Revival style house stood

at the southwest corner of Third and Chestnut Streets in Wilmington. It was the residence of Columbus M. Weathers, an engineer, and his family. Originally built circa 1910, it was disassembled and moved to Wrightsville by Weathers in 1922-1923. The central hall, double-pile structure is similar in style and arrangement to the Craft House nearby, with the exception of the Ionic columns on the porch and the lack of an attic dormer. A feature of the entrance is an unusual double, glazed door in the Italianate style, reminiscent of treatments found in the Wilmington Historic District.



80. CROOM HOUSE

307 Summer Rest Road

The Croom House is an architecturally significant, one-and-a-half-story, T-shaped,

Gothic Revival style cottage with steeply-pitched roofs and gabled dormers. Originally located on the Pembroke Jones estate, it was moved to its present location about 1900. The house features floor length, two-over-two-over-two sash windows at the first level. The upper story windows are accented by peaked hoods and centered roundels. Rear additions, dating to 1942, provide modern facilities for the house, but are not in character with the original work. The interior of the cottage, reached through a glazed, double door on the one-story porch, contains board-and-batten sheathing and wooden ceilings highlighted by cross ribs in the Gothic manner.



81. COOPER-SMITH HOUSE

311 Summer Rest Road

Built circa 1890 for W. B. Cooper, this summer house has been owned by the Burrows

Smith family since 1920 and retains the ambience of the turn-of-the-century summer colony along Summer Rest Road. The one-and-a-half story cottage is five bays wide with a large shed-roofed porch across the front. The first level is finished with board-and-batten siding; the second level and dormers are sheathed with shingles. Decorative verge boards and overshot gable ends are noteworthy features of this picturesque cottage.



82. CRONLY-VEZINA HOUSE

403 Summer Rest Road

This picturesque, Gothic Revival cottage, built circa 1885, is basically L-shaped in plan

with twentieth century additions at the side and rear. Notable features of its style include board-and-batten siding, pointed-arch windows, pinnacled gable ends, a projecting angled bay, and casement windows in the upper story. The house is a fine example of a style that is rare in the region.



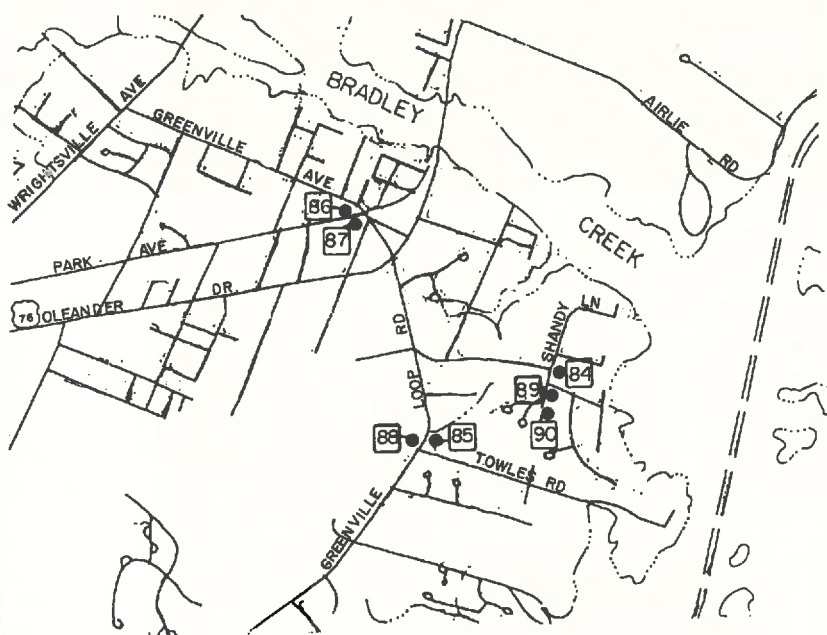
83. CRONLY-POWELL HOUSE

407 Summer Rest Road

This well-proportioned, one-story, asymmetrical cottage was built circa 1890 and con-

tains a center hall plan which is not evident on the exterior. The one-bay, gabled projection on the right is balanced by a transverse bay on the left. The four-bay porch, with elaborately sawn balustrade and brackets, highlights this fine sound house and gives it architectural distinction.

SEAGATE VICINITY



- LOCATION OF STRUCTURE
- [8] TEXT NUMBER FOR STRUCTURE





84. SHANDY HALL

*East side of jct. of SR 1512 (Shandy Lane) and
SR 1511 (Camp Wright Road)*

Shandy Hall takes its name from Laurence Sterne's novel, *Tristram Shandy*, written in 1760-1767, an ever-popular series of stories of domestic comedy. The house, erected in 1880 for David Gaston Worth, an important Wilmington businessman, is a rambling and picturesque cottage abounding in porches, gables, wood textures, varied fenestration and other architectural detail. The main block is two stories high with a two-story shed addition and one-story side wings.

The principal facade is dignified by a full-width, double-story porch, but the rear elevation is more noteworthy. It has a centered, pedimented porch projecting from a facade that incorporates recessed porches at the first level, surmounted by a latticework ramma. The numerous roof shapes and slopes give the cottage variety which fits well amidst the wide, shadowy arms of the oak trees nearby. Although the house has had many alterations over a period of time, a rambling and picturesque character has been created that makes it one of the most interesting and significant architectural sites in the County.





85. TURTLE HALL

East end of Turtle Hall Road

The name Turtle Hall was reportedly given to the house about 1950 during its ownership by the Page family and may be related to a nearby waterway labeled "turtle houl" on an old map. This post-bellum, Plantation Revival style house is two stories high with an engaged portico across the principal elevation and a one-story, balconied porch at the rear. One-story wings extend from the rear corners of the main block. The central entrance is framed by a handsome fanlight and sidelights and is surmounted by an iron balcony. The interior, with center hall and flanking rooms containing interior fireplaces, has several fine, Neo-Classical Revival mantels and paneled wainscoting. Since its construction in the mid-nineteenth century, the structure has undergone a series of renovations that have obscured most of the original fabric, both exterior and interior.



**86. GEORGE HENRY
ROGERS HOUSE**

*West side of jct. of
Park Avenue and
SR 1421
(Greenville Loop Road)*

This large, two-story, hip-roofed house, two bays wide and three bays deep, with a one-story porch extending around two sides, was built in 1912 for George Henry Rogers who operated a grocery and post office in a portion of the house. Interior details include tongue-and-groove walls and ceilings, five-panel doors, and elaborate fireplaces with bracketed overmantels. A one-story, pedimented kitchen ell projects from the rear corner of the house.



**87. CANADAY-LEWIS
HOUSE**

*Southwest corner jct.
SR 1421
(Greenville Loop Road)
and Park Avenue*

Located in the heart of Seagate, this circa 1910 house is one of the earliest structures in the community. Built for Julius Canaday, an employee with the Atlantic Coast Railroad, the large, two-story, frame dwelling has an irregularly shaped main block with restrained detailing. Gable end returns, turned porch posts and a single-pane, multi-panel entrance door constitute the exterior work. The interior has corner fireplaces and an L-shaped staircase with highly decorated newels and balustrades.



88. LACEWELL HOUSE

*West side of SR 1421
(Greenville Loop Road)
0.05 miles south of jct.
with Towles Road*

Built circa 1920, the Lacewell House is a one-story, hip-roofed bungalow with an L-

shaped engaged porch supported by paired square wooden posts on brick piers. Decorative elements include a diamond-shaped stained glass window overlooking the side porch and an entrance door with large elliptical glass panel. The house, diminutive in appearance and character, retains a sense of simple comfort.



89. WALTER SPRUNT HOUSE

*East side of SR 1512
(Shandy Lane)
0.025 miles south of jct.
with SR 1511
(Camp Wright Road)*

This large, two-story, stucco residence, asymmetrically arranged around a central entrance

protected by a segmentally-arched porch, was built in 1935 by Walter Sprunt as a wedding present for his wife, Julia Worth Sprunt. Its Tudor Revival style incorporates features such as sweeping roof lines, broad eaves and casement windows, that are reminiscent of cottages in Britain's Cotswold countryside. The basic form of the house is a rectangle with cross gables at the left and right, and engaged porches incorporated in the end elevations. The structure is a rare example of the style in the region.



90. WILLIAM SPRUNT HOUSE

East side of SR 1512

(Shandy Lane)

*0.05 miles south of jct.
with SR 1511*

(Camp Wright Road)

The William Sprunt House is architecturally significant as the finest example of a summer

house in the Greenville Sound region, and is historically important for its association with a prominent Wilmington family. Built in 1919 for William Sprunt and named *Tannehill* after an ancestral home in Scotland, this massive, Plantation Revival mansion has a center hall plan and features an impressive, three-bay pedimented portico across the seven-bay principal facade. Tuscan columns support a denticulated cornice and shingled pediment with a fanlight. The recessed entrance, surmounted by a balcony, is noteworthy. The rear of the house has a two-story wing centered on the facade, a one-story wraparound porch, and a sleeping porch at the second level. A period gazebo, now a part of an adjacent property, was once a feature of the Sprunt garden.



91. EVERETT-PETERSON HOUSE

Southeast corner jct. of SR 1403 (Middle Sound Loop Road) and SR 1490 (Dunbar Road)

Built circa 1830 by Reuben Everett, whose family owned and farmed the adjacent land as early as 1818, this two-story, gable-roofed house is five bays wide and three bays deep with an engaged portico across the principal facade and large, single shoulder exterior chimneys at the gable ends. The attic contains full size sash windows flanking the chimneys. The rear elevation incorporates a one-story, hip-roofed addition, constructed in 1939, during the ownership of Jesse J. Peterson, and may replace an earlier one-story porch. The interior of the house consists of a double-pile, center hall arrangement. Simple Greek Revival style mantels are located in the west room at the first level and in the south bedrooms at the second level. A vernacular mantel, featuring a molded arch and paneled pilasters, is in the living room. An additional feature of the first story is a concentric, circular ceiling medallion in the west room. The Everett-Peterson House is both architecturally and historically significant as the largest antebellum plantation surviving in New Hanover County. Occupied by the Everett family from 1818 to 1888, the nine hundred acre plantation was worked by fifteen slaves at its heyday. The Peterson family now occupies the house and owns a small portion of the original tract of land.



92. MASON-BROADFOOT HOUSE

End of Mason's Landing Road at Page's Creek

The Mason-Broadfoot House is the County's most exuberantly ornate sound residence, built in 1902 by the Mason family and owned since the late 1930s by the Broadfoots. The principal feature of the complex of three buildings is the one-and-a-half-story main block, three bays wide and two bays deep, with a cross gable roof and twin, pedimented wall dormers in the east and west elevations. A one-story porch supported by slender, turned posts, wraps around the house and abuts a kitchen building at the rear. Porches with exposed rafter ceilings are decorated with scalloped fascias. Two-over-two sash windows are framed by peaked hoods, and several have been enlarged by the current owner. The lower story is finished with German siding; the upper is shingled with alternating plain-edged and scalloped material. End walls contain circular vents at the attic level and are also decorated with sawn work. A small outbuilding is located at the southwest corner of the property. The interior of the house retains its original, diagonally sheathed walls, four-panel doors, enclosed staircase, and chevron-panel mantels.



93. BRINKLEY HOUSE

*West side US 17,
0.4 miles south of the
Pender County line*

This unusual Greek Revival style house with side hall plan is two stories high, two

bays wide by two bays deep, and is capped by a low-pitched gable roof. A photograph in the house, taken about 1900, shows an original double-story porch at the front. Comparison of this photograph with the existing facade shows that the removal of the upper deck in the mid-twentieth century caused the structure to lose much of its architectural character and proportion. Windows contain six-over-six sash and doors are both two-panel and four-panel types. A one-story addition at the rear incorporates a small porch and shed-roofed ell.



94. CANADAY HOUSE

*East side of US 17 on the
Pender County line*

This one-story house was built in 1879 for William B. Canaday after a fire destroyed

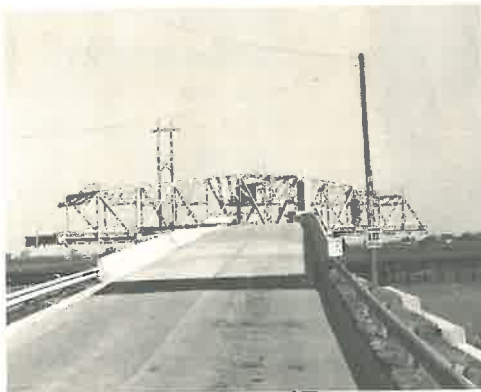
the original 1866 family home. The house is now owned by Canaday's granddaughter, Mrs. N. R. Skipper. The main block, a double-pile structure with center hall, has shallow box eaves and a low-pitched hip roof pierced by twin chimney stacks. The front screened porch and gable-roofed rear wing with attached porch were added in the twentieth century.



**95. TAYLOR-ROBINSON
HOUSE**
*802 Edgewater Club
Road*

This Craftsman style cottage was built in 1916 for Luther Taylor on his fifty acre

tract. Situated on a knoll above Page's Creek, the house has two similar side elevations, featuring wall dormers and wide eaves with exposed rafter ends. The gable ends, with entrances and porches, are dissimilar in arrangement and effect. The north elevation has a projecting bay with a door and paired windows in the right half of the first level and a single sash window at the second level. The south elevation has a central door flanked by single, six-over-six sash windows at the first level and two similar windows at the second level. The interior has two rooms on each side of a center hall and an additional room in the projecting bay.



**96. FIGURE EIGHT
VEHICULAR
BRIDGE**
*End of SR 1402
(Edgewater Club Road)
over the
Intracoastal Waterway*

Owned by the Figure Eight Homeowners' Association, this is probably the largest private-

ly owned bridge in the state. The association purchased the structure in 1980 and moved it from Port Royal, Virginia to its present location to replace an earlier pontoon bridge that spanned the waterway here. Dating from 1935, the bridge is a polygonal-chord, Warren truss structure with central pivot gear.



**97. MT. ARARAT
A.M.E. CHURCH**
*West side of US 17,
0.25 miles south of jct.
with SR 1403 (Middle
Sound Loop Road)*

The Mt. Ararat congregation was organized on this site in 1881 and it is possible that the

recently re-sided church is the original building. It retains a projecting pyramidal-roofed tower above a pedimented entrance and pointed windows in the side walls of the nave. The cemetery contains graves decorated with sun-bleached sea shells and broken glass shards, treatments that are found in traditional, Afro-American gravesites in the southeastern coastal region of the nation.



**98. SHERMAN
MOTOR COURT**
*East side of US 17,
0.125 miles south of jct.
with SR 1327
(Gordon Road)*

Built in 1937-1938, during a period preceding the modern motel movement, the Sherman

Motor Court is typical of the tourist cabin complexes that sprang up along federal highways during the second quarter of the twentieth century. It was operated by Alberta Sherman until 1950 when she converted the court to individual apartments. The one- and two-unit structures feature diminutive detailing, clipped gable roofs, hooded entrances and a variety of window sizes and arrangements.



**99. WALKER-GRAHAM
HOUSE**

Off SR 1409

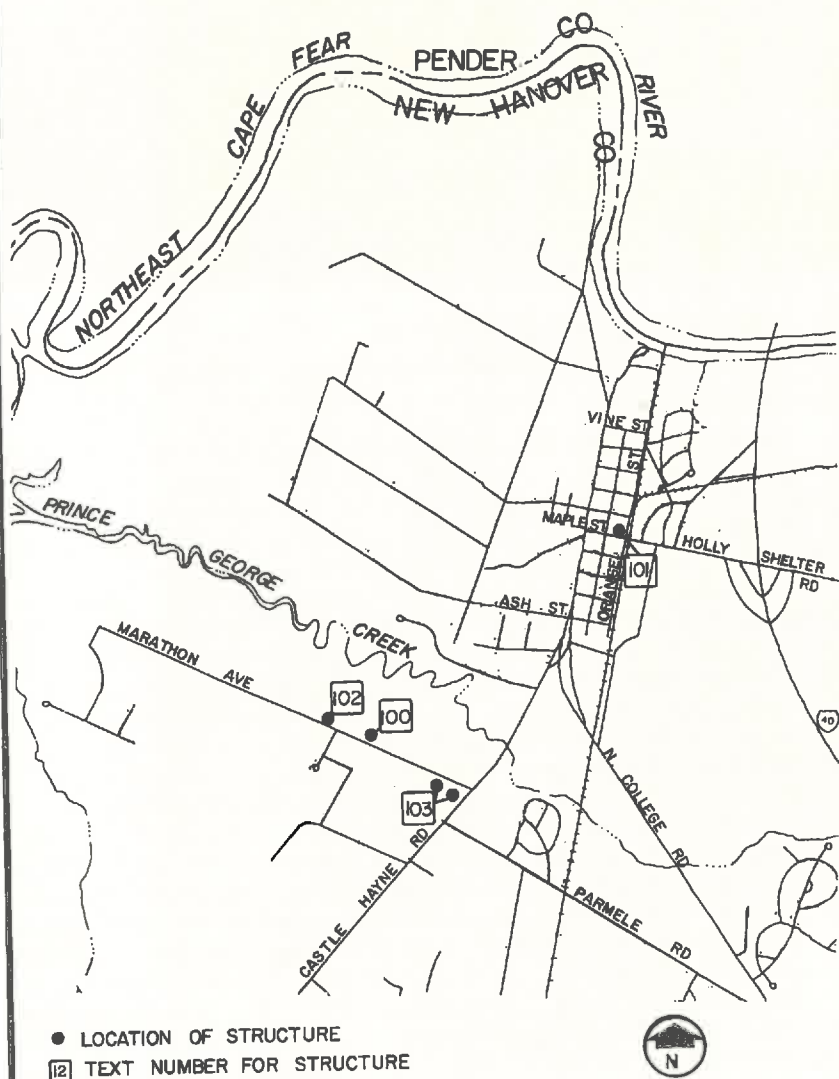
(Military Cut Off)

*0.4 miles south of jct.
with US 17*

Dating to the mid-nineteenth century, the Walker-Graham House is a one-and-a-

half-story, gable-roofed house featuring gabled dormers, corbeled-cap chimneys and a one-story, board-and-batten shed addition on the south side. The interior contains original Greek Revival mantels at the second level and a variety of door treatments including board-and-batten, two-panel and four-panel types. The front door is especially interesting for its flat, octagonal panels. The house was remodeled in 1968.

CASTLE HAYNE VICINITY





100. SIMPSON-RADEWICZ HOUSE

North side of SR 1337 (Marathon Avenue), 0.4 miles west of jct. with NC 133

This is the site of the early nineteenth century plantation of Dr. Nathaniel Hill known as Rocky Run. A one-story, two-room servants' quarters surrounded by old oak trees may be the sole survivor of the structures owned by Dr. Hill. The building has hewn sills with mortise and tenon joints, cut nails, and a simple mantel with chamfered pilasters. The exterior is covered with cedar shingles. A family cemetery nearby dates to 1812 and contains Hill, Eagles and Brewster headstones. To the south of the servants' quarters and cemetery are additional outbuildings and a two-story, gable-end, vernacular style farmhouse with a one-story, three-bay porch across the front, and a one-story addition and detached kitchen with engaged porch at the rear. The house was built about 1910 for Nellie Simpson and sold by her in 1927, together with twenty-three acres of farm land, to Anthony Lewandowski, grandfather of the current owner Thomas Radewicz. Lewandowski moved to the Castle Hayne region from Pennsylvania to raise truck crops and named his tract Keystone Farm. The house contains a central hall which can be entered from either end, a straight run staircase and two rooms with interior fireplaces on each side. Each room contains a simple mantel and plain woodwork surrounding windows and doors. The second level is one room deep.

The Simpson-Radewicz House, with its cemetery, outbuildings and adjacent arable land characterizes the small farmstead that was once a feature of the rural landscape of the region. The vernacular style of the structures and their functional use represent significant examples of an architectural heritage that is being supplanted by suburban residential and commercial development nearby.



101. **BALDWIN-
BURGESS HOUSE**
*North side SR 1002
(Holly Shelter Road),
0.1 miles east of jct.
with NC 133*

Built about 1946 for Ethna Baldwin, this story-and-a-half, brick veneer house is a

good example of the post-World War II Colonial style. The dormers and entry bay have plain wood trim, and the projecting entrance is enhanced by dark brick headers. Low wings at the left and right give the house a pleasing linearity and symmetry. The interior contains brick-faced fireplaces and a staircase with square balusters and a molded handrail with a spiral end.



102. **HAYDUKE HOUSE**
*North side of SR 1337
(Marathon Avenue),
0.6 miles west of jct.
with NC 133*

This unusual one-story, five-bay dwelling features a clipped gable roof, small ell at

the rear corner and a separate kitchen-dining room unit. It was built in 1920 on land developed for truck farming by Hugh MacRae in the previous decade. It formed part of the Marathon Colony owned by Thomas Hayduke, a Polish farmer who moved to the region from Pennsylvania. (The house has been demolished since this inventory was conducted.)



**103. ST. STANISLAUS
CATHOLIC
CHURCH AND
CEMETERY**

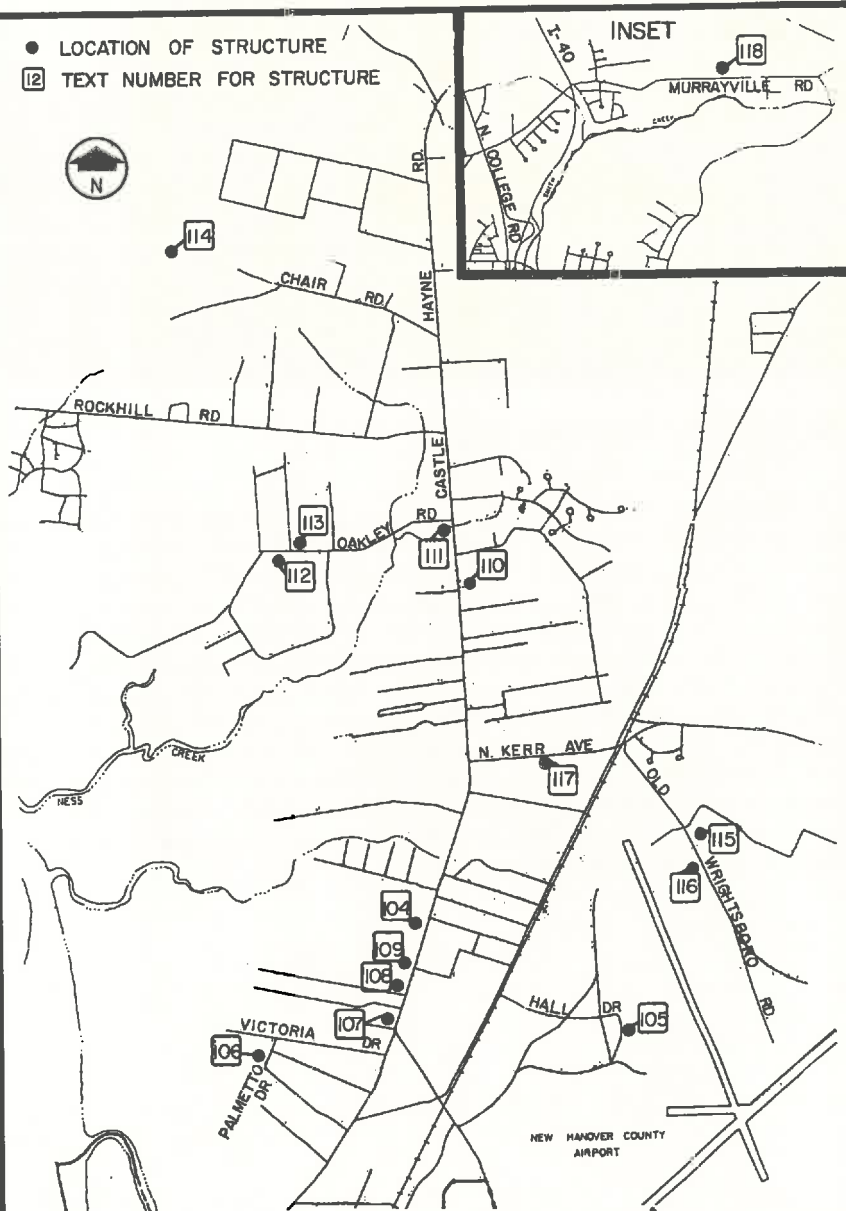
*Southwest corner jct.
NC 133 and SR 1337
(Marathon Avenue)*

St. Stanislaus parish was founded in 1907 to serve Eastern Europeans who settled in the

Castle Hayne region as a result of farm development by Hugh MacRae. The church, which replaced the original in 1943, was moved here from Camp Le Jeune military base near Jacksonville. Its austere appearance and complex interior wood truss roof system reflect military engineering standards of simplicity, strength and economy. The front elevation consists of a projecting bay entrance flanked by four-over-four sash windows leading into the narthex. The nave is lighted by tall, sixteen-over-sixteen sash windows which combine with the roof trusses and suspended lamps to give the interior a light, spatial atmosphere. The cemetery behind the church contains gravestones with inscriptions in Polish, giving the site a strong association with the homeland.

WRIGHTSBORO VICINITY

- LOCATION OF STRUCTURE
- 12 TEXT NUMBER FOR STRUCTURE





104. NIGGLE-JOHNSON HOUSE

529-A Castle Hayne Road

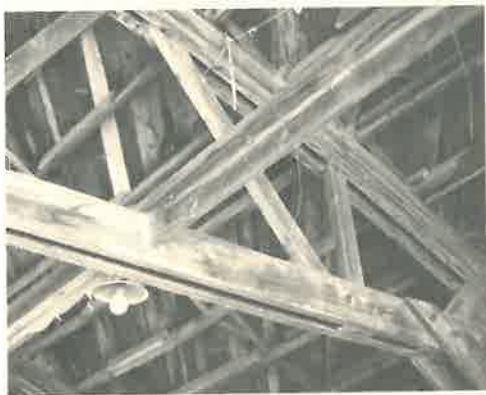
Built about 1915 for the Niggle family, this T-shaped, two-story, frame dwelling consists of a cross-gable main block with a wall dormer at the front and a story-and-a-half ell at the rear. A wraparound porch supported by stout, square posts extends across the front and south sides. The upper story features windows of different heights. Those in the end gables and in the front dormer are full height; the windows flanking the dormer are half size to fit beneath the low eaves. The roof peaks are punctuated by lunette vents, and original stamped metal shingles cover the roofs on the main structure and the porch. The main block of the house has an unusual, early-type, hall and parlor plan at the first level. The south room contains entrances from both sides of the porch and a staircase along the south and west walls. The north end contains one large room. The rear ell was rebuilt during the mid-twentieth century and much of the interior fabric of the main house has been altered.



105. NEW HANOVER COUNTY AIRPORT BUILDINGS

North 23rd Street at Smith Creek

The New Hanover County Airport was established in 1927 and its first structure, a laminated pine, bowstring truss hangar measuring 60 feet by 80 feet, was completed by U.A. Underwood the following year. The formal dedication of the new air field was held in May 1930 when it was named Bluethenthal Memorial Air Field, for a Wilmington aviator and member of the famed Lafayette Escadrille who lost his life in France during World War I. Warren Pennington initiated service with his Coastal Plains Airways in 1931. Pennington also ran a flight training school here for the next decade. In 1942, the facility was taken over by the U.S. Army Air Corps and all commercial air traffic was closed. Military operations at the field ceased in September 1945 and the County reinstated commercial flights in 1948. Significant structures on the site include the original



hangar, moved to the southern portion of the field in 1942; a 130 foot by 160 foot Butler-type hangar with iron roof trusses and concrete buttresses, built by the Air Corps in 1944; and a rambling, brick terminal building and control tower erected in 1952. The small hangar is especially important as an example of engineering technology of its period and for its direct relation to the history of aviation in the region.



106. J. T. KERR HOUSE
304 Palmetto Road

This one-story, hip-roofed, frame house was built about 1910 for J. T. Kerr. Its

principal facade is five bays wide with two-over-two sash windows flanking a central entrance with transom and sidelights. A three-bay porch extends across the center portion of the front; two gable end rear additions form the rear elevation. The cornice across the front and sides features molded brackets, a treatment that is repeated on the mantels inside the house. Interior work includes four-panel doors and tongue-and-groove ceilings.



107. BLAKE-SMITH HOUSE
*West side of NC 133,
 0.2 miles north of jct.
 with SR 1302
 (Twenty-third Street)*

Built about 1910 for William Blake, a lumber merchant and owner of the West Coast

Lumber Company, this large two-story frame house is an excellent illustration of the early Neo-Classical Revival style. Typical features are a wraparound porch supported by Tuscan columns, an entranceway framed by an elliptical arch with fanlight and sidelights, polygonal bays surmounted by square bays, and pediments containing Palladian windows and fish-scale shingles.



108. VANN-SMITH HOUSE

*Northwest corner,
jct. of NC 133 and
Arlington Drive*

This house was built in 1915 for the Vann family and exemplifies the Classical Re-

vival style as popularized in the early twentieth century. The house has a low profile with polygonal bays, corner porches and hipped roofs which give the structure character. Julia Smith purchased the property in 1961.



109. TRASK-COLLINS HOUSE

*East side of NC 133,
0.22 miles north of jct.
with SR 1302
(Twenty-third Street)*

This large, two-story, Colonial Revival style house was built in 1907 for George W.

Trask (1876-1963), one of southeastern North Carolina's largest growers of truck farm crops. His cultivated holdings grew to 1,500 acres by 1950. The original structure was frame, with brick veneer and a sleeping porch added in 1930. The front elevation is three bays wide with triple windows centered in the facade at the second level, a feature that is repeated in the hip-roofed dormers. The interior of the house includes classical mantels, a paneled staircase and an elevator. The assemblage of intact, brick outbuildings includes a smoke house, wash house, and garage. The property was purchased by Dr. Stephen Collins in 1963.



110. WRIGHTSBORO SCHOOL

640 Castle Hayne Road

The first story of this two-story, flat-roofed brick structure was built in 1924 and

expanded in 1939. A cafeteria was added in 1954. Nine years later the first annex was built, followed by a second annex in 1968. Decoration consists of soldier course brick lintels and stone corner blocks; single, paired, and triple windows with modern sash; and a low, peaked parapet over the central bays. Lozenge-shaped stones highlight the upper walls. The history of education in this community dates to 1909 when a grammar school served grades one to eight here; currently, kindergarten through grade six are taught.



111. COBLE-RUMPLE HOUSE

*Southwest corner
jct. of NC 133 and
Oakley Road*

This small, picturesque, one-and-a-half-story brick and frame dwelling was built about

1930 for the Coble family and was sold in 1958 to Pressley Rumple. Virtually intact, the Craftsman style bungalow features wide eaves with exposed rafter ends, an engaged porch with stout, wood and brick piers, four-over-one sash windows and shed-roofed projecting bays at the sides. The low profile of the house is emphasized by the gables over the long elevations, the roof carrying down over the first story windows, and the exterior chimney which pierces the roof behind the eave.



112. MOORE HOUSE

*South side of
Oakley Road, 0.7 miles
west of jct. with
NC 133*

J. R. Moore, an employee with the Atlantic Coast Line Railroad, who also raised truck

farm crops here, built this Prairie style dwelling in 1923. Characteristics of the style are seen in the combined use of weatherboarding and shingles which emphasize the horizontal lines of the house, the low hipped roof, the wide, unadorned eaves, the deep, wraparound porch, and the asymmetrical arrangement of windows and doors. A small garage with projecting gables supported by triangular knee brackets features decorative apex stick work.



113. RUSSELL HOUSE

*West side of
Oakley Road, 0.6 miles
west of jct. with NC 133*

This square, frame, cross-gable dwelling was built about 1930 for Julius Russell and la-

beled "Russell's Castle" by the owner. It is a highly picturesque composition in the shape of a Greek cross, with three tiers of windows. The first level contains single and paired sash; the second has triple sash at the front and rear; and the gable peaks feature single sash, the frames of which virtually touch the verge boards. The house is covered with stained cedar shingles.



114. W. A. KERR HOUSE

*South side of
Choir Road, 1.1 miles
west of jct. with NC 133*

This small, one-story, frame house was built about 1900-1902 and is currently oc-

cupied by the fourth generation of the Kerr family. The main block, containing a central hall with two rooms on each side, is three bays wide and two bays deep. A pedimented porch is centered on the entrance. An L-shaped porch runs across the left portion of the rear elevation and turns along a two-bay, attached kitchen ell.



- 115. NIXON'S
GROCERY STORE**
*East side of SR 1319
(Old Wrightsboro
Road), 0.5 miles south
of jct. with SR 1322
(N. Kerr Avenue)*

Nixon's Store, built about 1930, is the County's best surviving example of the once-

ubiquitous neighborhood market. Its narrow, deep, one-story form and engaged front-gable porch are typical of the small, rural stores of the period. Particularly interesting and colorful is the array of metal advertising signs, including Orange Crush, Royal Crown Cola, Honey Bee Snuff and Merita Bread, which enliven the walls of the building.



- 116. MT. HOLLY
BAPTIST CHURCH**
*SR 1319, 0.5 miles
south of jct. with SR
1322 (N. Kerr Avenue)*

Built about 1890, Mt. Holly Baptist Church is the oldest known surviving black

Baptist church in the County. The three-bay by three-bay main block features a corner tower with a pyramidal roof, triangular-topped lancet windows, and gable-end vents. The double door, centered on the main facade, is flanked by two-over-two sash windows with flat hoods. A hip-roofed wing at the west end has two doors opening into the rear yard.



117. BLAKE HOUSE

*South side SR 1322,
0.3 miles east of jct.
with NC 133*

This unusually arranged one-story, frame house was built about 1900 and appears as

a series of interconnected blocks with porches attached to the front, side, and rear elevations. The main block consists of a center hall, gable ends, and exterior chimneys flanked by two-over-two sash windows in the first story and four-pane windows in the attic. A three-bay porch extends across the central entrance, which is set in an angled recess. The second block is a one-bay, hip-roofed extension on the south. Its hip joins the main gable above and behind the center of the ridge, forming a hip-on-gable effect when seen from the north elevation. A third block at the rear, its gable roof parallel to the main roof, has fish scale shingles and lunette vents at the attic level.



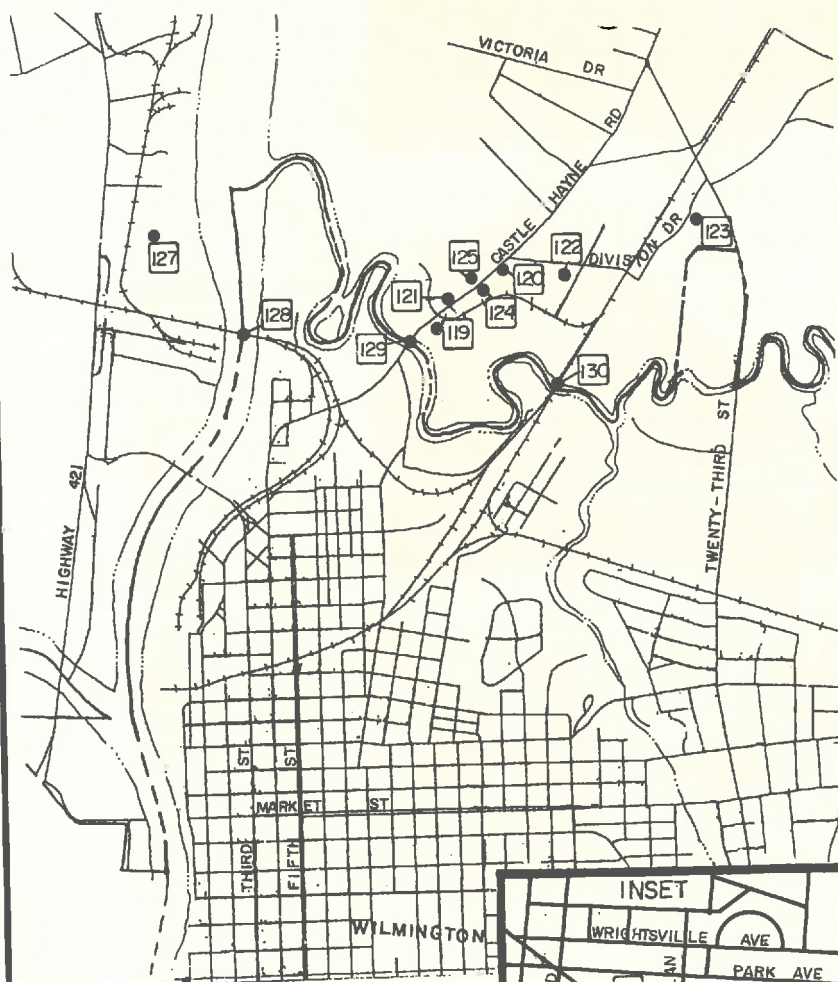
118. MURRAY HOUSE

Murrayville Road

This small, one-story, frame dwelling with a low-pitched gable roof and porch

across its principal facade, was built for John William Murray and his family about 1920. The Murrays raised crops on their truck farm until 1955. The community of Murrayville grew up around their store, which was destroyed by fire in the 1970s. A board-and-batten smokehouse with a wooden shingle roof survives on the property near the house.

WILMINGTON VICINITY





**119. CORBETT
PACKAGE
COMPANY**

*Northeast corner,
jct. of Smith Creek and
Castle Hayne Road
(NC 133)*

The Corbett Package Company was established in 1930 by Walter A. Corbett. The complex is composed of a large, metal warehouse, water tower and office building. The latter, a story-and-a-half, T-shaped, brick structure with a square, flat-roofed addition, is enhanced by gable ends containing half timbering and pebble-dash stucco work, exemplifying the modified Tudor Revival style popular during the 1920s and 1930s. The plant, located in an industrial area, manufactures wood baskets for produce.



**120. GULF OIL
COMPANY
STORAGE
BUILDINGS**

*158 Castle Hayne Road
(NC 133)*

These two structures were erected in 1929 for the Gulf Oil Corporation as storage and trans-

port facilities in the Wilmington region. The larger of the two buildings, measuring 60 feet by 60 feet, is six bays wide and six bays deep with four metal sash windows in the upper level of the end walls. The smaller building, measuring 30 feet by 42 feet, is four bays by two bays with single, upper level windows and three overhead freight doors in the east facade. The most interesting feature of both warehouses, the wooden trusswork supporting the roof, is a series of Warren trusses with parallel, curved, top and bottom chords and additional vertical webs.



121. GODWIN HOUSES
*113-121 Castle Hayne
 Road (NC 133)*

These four typical 1920s era, one-and-a-half story bungalows were built for E. W.

Godwin and his sons, who owned and operated a lumber and an oil company nearby. The houses are brick veneer with gable roofs and porches. Single, paired, and triple windows contain sash with a variety of muntin patterns. Dormers are both pedimented and hipped.



**122. NEW HANOVER
 COUNTY
 PRISON FARM**
220 Division Drive

This complex of six buildings, built between 1925 and 1950, incorporated cell blocks

for male and female inmates, a solitary confinement cell, a dispensary, a mess hall, and a guard house. The earliest structure is the women's unit, a four-bay by three-bay, hip-roofed, brick building measuring 26 feet by 36 feet. The men's unit is both the largest and most architecturally significant of the group. It features a central, projecting portico with three Gothic style arches surmounted by a line of battlements. The 30 foot by 80 foot structure has foot-thick walls of poured concrete courses. The austere solitary confinement cell, measuring 7 feet 5 inches by 6 feet 1 inch, abuts the rear of the men's unit. The County-operated prison was known as the "pea farm" because inmates raised and tended vegetables in the adjoining fields as a part of their daily routine. The facility ceased operation as a prison in 1969 and the structures were converted for use as a County animal shelter.



**123. NORTH CAROLINA
STATE
CORRECTIONAL
FACILITY**

*Southeast corner of
Division Drive at
North 23rd Street*

Similar in style to the New Hanover County Prison Farm nearby, the North Caro-

lina State Correctional Facility is a two-story concrete block structure in the castellated Gothic style, built in 1928 and still in operation. The principal, north facade is dominated by twin, three-story, battlemented towers flanking the wide entrance bay. The towers contain broad window openings at the first level, twin windows at the second level, and are highlighted by banded masonry work in the attic. Five-bay by three-bay wings extend to the left and right of the main block and are crowned by low parapet walls containing blind vents.



**124. NATIONAL
BISCUIT
COMPANY
WAREHOUSE**

*128 Castle Hayne Road
(NC 133)*

This one-story masonry structure, with stepped parapets concealing two contiguous gable

roofs, was built in 1935 by the National Biscuit Company and remained a storage facility for Nabisco until 1978. At that time it was purchased by Swan & Sons, merchants in ships stores. Swan & Sons was established in 1874 and maintains offices in New Orleans, New York, Norfolk and Wilmington.



**125. GODWIN OIL
COMPANY
OFFICES**
*129 Castle Hayne Road
(NC 133)*

Constructed in 1925 by the Wilmington Bottling Company and purchased in 1941 by

Edward and Walter Godwin, this one-story frame commercial building is four bays wide. It features a projecting marquee that shades the plate glass windows and off-center entrance. The structure is typical of commercial designs of the 1920s.



**126. WINTER PARK
SCHOOL**
*North side, jct.
McMillan Avenue and
Pine Grove Road*

The original portion of Winter Park School, erected in 1912 on land purchased from

Hugh MacRae, consisted of a brick structure containing two classrooms. It was planned with expansion in mind. In 1914 a two room addition was constructed and, in 1950, the school was enlarged to its current size and form by the addition of an auditorium. The complex features a raised foundation with lattice brick vents, a variety of one-over-one window arrangements, exposed rafter hip roofs and Dutch gables. It continues to be used as an elementary school. The facility has recently been annexed into the City of Wilmington.



127. HAMIE MARINE RAILWAY

Eagles Island

The Hamie Marine Railway was established in 1910 by Fred Hamie for the purpose of

repairing, cleaning and painting tug boats and other small vessels. Two boat slips were created with rail spurs running along the south side of each slip. Crandall-type, inclined railways could haul vessels weighing one-hundred to three-hundred tons. The facility included an office and machine shop located at the head of the northeast boat slip. The site is now in a deteriorated condition. Once a part of the marine-oriented operations that lined the Cape Fear River at Wilmington, Hamie's inclined railway became obsolete in the 1950s.



128. NORTHEAST CAPE FEAR RIVER RAILROAD BRIDGE

Over Northeast Cape Fear River south of Smith Creek

This steel bascule bridge was designed in 1940 by Hazel-ett & Erdal, consulting engi-

neers, of Chicago. It carries the Seaboard Coast Line rail traffic across the Northeast Cape Fear River just below Smith Creek. The bridge is approached from each bank by low, steel viaducts on concrete piers. A counterweight and segmental-arc gears raise and lower the seven section truss of the main structure which cantilevers over the channel. The bridge is an important example of the bascule-type bridge of the first half of the twentieth century and is a primary rail link between Wilmington and the western part of the state.



**129. SMITH CREEK
VEHICULAR
BRIDGE**
US 117 North

The Smith Creek Vehicular Bridge is significant as one of the oldest steel truss bridges

surviving in the County. Constructed in 1930, it is typical of the period in form and operation. The North Carolina State Highway Authority built the bridge with federal aid, and it is designated on an attached plaque as state project #358. A polygonal-chord, Warren-type truss system, the bridge swings laterally via a central pivot gear to allow boat traffic to pass along this section of Smith Creek.

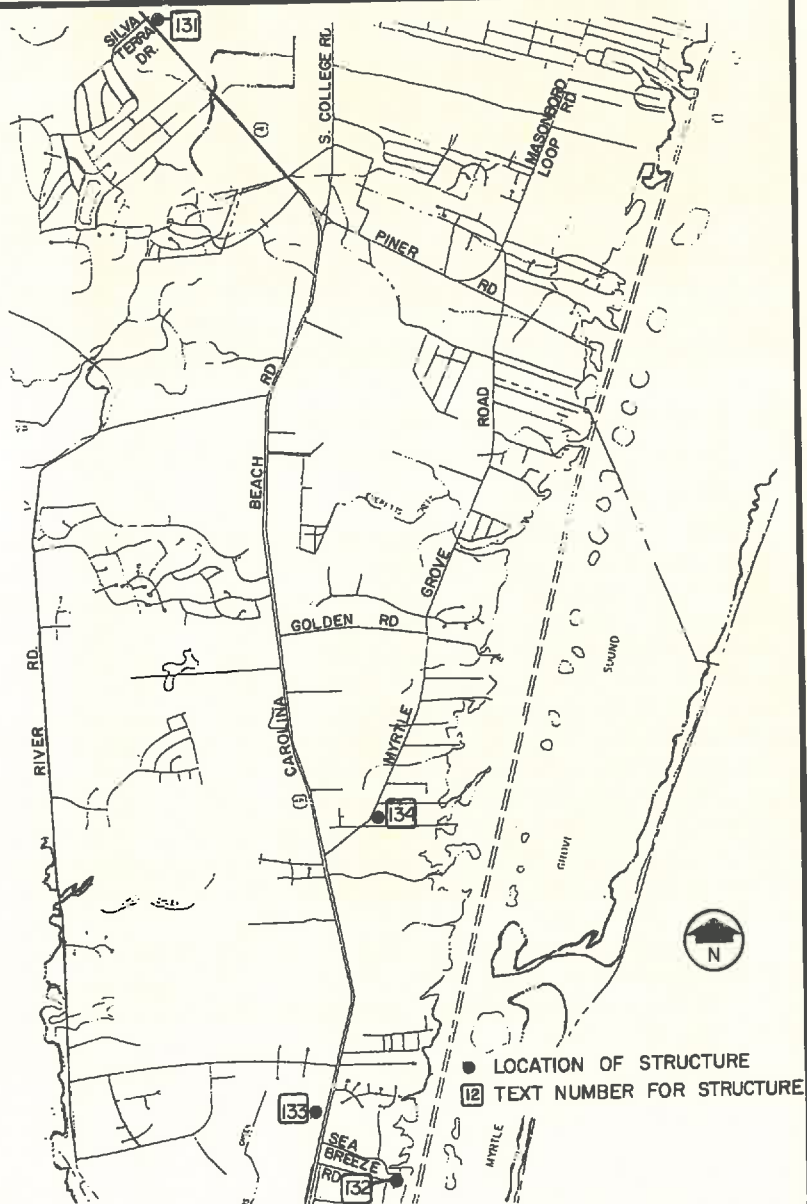


**130. SMITH CREEK
RAILROAD
BRIDGE**
*Over Smith Creek
parallel to US 17*

This Parker truss bridge was erected by the American Bridge Company in 1907 and is

the oldest bridge in the County inventory. It is significant as an example of the early technology of bridge construction, and links Wilmington with the Seaboard Coast Line's main line through Goldsboro and Wilson. It consists of polygonal top chords and intersecting diagonal tension rods. An indication of its early technology is the system of eye bars rather than looped links used to stabilize the bottom chord and the rail bed.

MYRTLE GROVE/SEA BREEZE VICINITY





131. MARTINDALE-MCGINNIS HOUSE

*East side of US 421 across from junction with SR 1237
(Silva Terra Drive)*

Built for Henry Martindale during the period between 1825 and 1840, this rambling farmhouse is one of the oldest surviving structures in New Hanover County. The western half of the house, one-story high and containing a gable dormer on the north and south, dates to the first half of the nineteenth century. It contains a steep shouldered exterior chimney, a four-panel entrance door with transom, six-over-six sash windows, and board-and-batten shutters that feature original H-L hinges and twisted eye hooks. The eastern half, two stories high and two bays square, was constructed about 1870 and has restrained detail similar to the earlier portion. The windows at the front are flanked by slit blinds. An engaged porch supported by simple, square posts extends across both sections of the house. The exterior of the one-story block is finished with unpainted cypress siding cut into rarely seen four-foot lengths. The interior contains a large room and stair in the west half and a parlor in the east half. Two bedrooms and a bath occupy the upper level. The kitchen is in a rear ell.

Four generations of the Martindale family occupied the house until 1969 when it was sold to J. P. McGinnis. Despite alterations and restorations, the house, together with several outbuildings, retains the character of a coastal farmhouse of the nineteenth century.



**132. SEA BREEZE
COTTAGES**
*End of Sea Breeze
Road at the
Intracoastal Waterway*

Located across Snow's Cut, north of Carolina Beach, this cluster of small frame fish-

ing cottages was built in 1940. The cottages served as the nucleus of a black fishing resort which continues as a distinct part of the Sea Breeze community, despite threats of encroachment by surrounding subdivisions. Although vacant and deteriorated, the cottages preserve the character and ambience of one of the County's earliest and most popular black resorts.



**133. MT. PILGRIM
BAPTIST CHURCH**
*West side of US 421,
0.4 miles north of jct.
with Sea Breeze Road*

This cruciform plan structure, three bays wide by four bays deep, consists of a gabled

main block, a three-level projecting tower with a pyramidal roof, gabled side transepts, and a square chancel at the rear. It was erected circa 1915 to serve a black congregation in the Sea Breeze community of southern New Hanover County. Pointed arch louvers in the tower, lancet windows with pointed transoms above nine-over-nine sash windows, diamond shaped vents in the transepts, and a carved rafter hood over the entrance are characteristic features of this well-proportioned, Neo-Gothic style church.



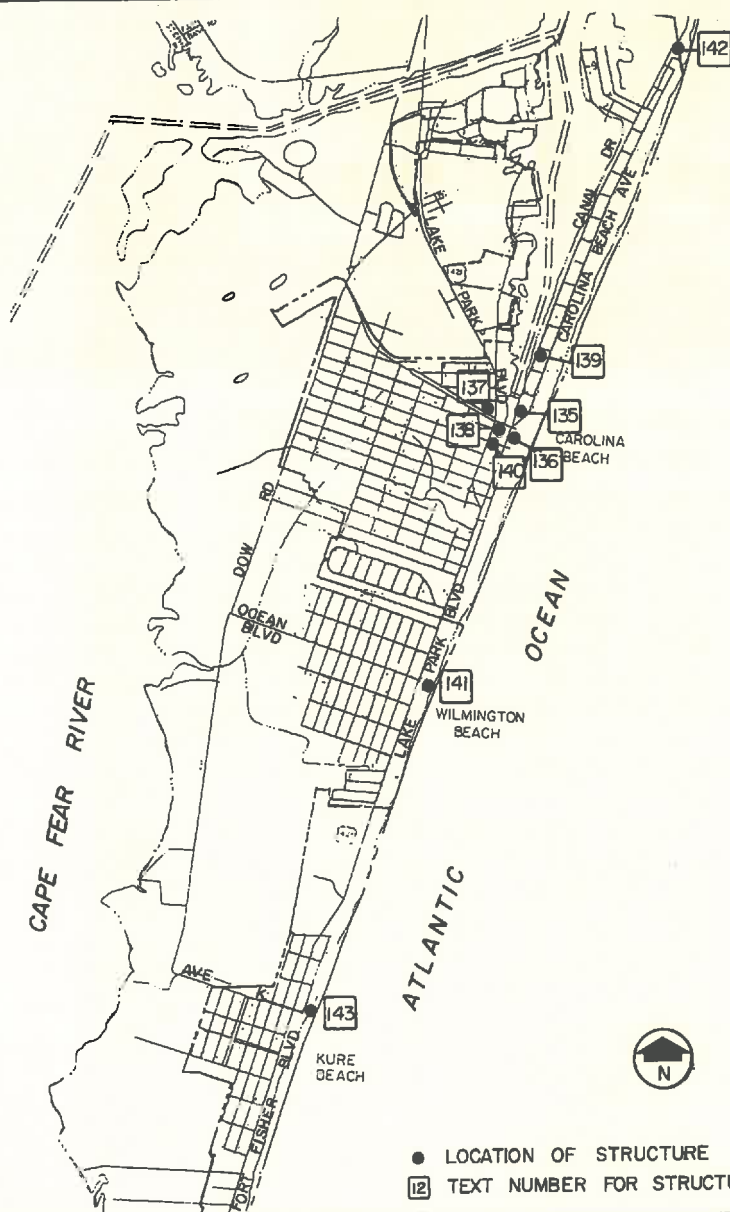
134. **BIDDLE HOUSE**

*East side of SR 1492
(Myrtle Grove Road),
0.1 mile north of jct.
with SR 1564
(Seaview Road)*

The Biddle House is an unusual example of the formal, Neo-Classical Revival style used

in a bungalow form. The house is a story-and-a-half, five-bay by two-bay, hip-roofed, frame structure. It is dignified by a bracketed and pedimented porch, which is supported by Tuscan columns, across the principal facade; and two pedimented gables flanking a central dormer at the second level. The entrance door, with a glazed upper panel, is framed by a three-part transom and sidelights. The side elevations contain hipped wall dormers with paired, two-over-two sash windows. The interior of the house features a straight, closed string staircase with turned newel and rectangular balusters, high, molded baseboards and molded architraves at windows and doors. The house is situated in lush, well maintained surroundings containing moss-draped oaks, azaleas and ferns.

CAROLINA BEACH VICINITY



- LOCATION OF STRUCTURE
- 12 TEXT NUMBER FOR STRUCTURE



135. CAROLINA BEACH TOWN HALL

Southwest corner, jct. Carl Winner Street and Carolina Avenue, North

A plaque in the lobby of this one-story, flat-roofed, Art Moderne, masonry structure reads, "Built by Works Progress Administration in Cooperation with Town of Carolina Beach, 1942." The principal facade of the structure is marked by tall, masonry pylons framing a central entrance flanked on each side by telescoping wings of unequal width and height. The middle and outboard sections contain, respectively, three and four closely-spaced windows. The side and rear elevations of the building consist of a variety of fenestration. The shallow front lawn is punctuated on the left and right ends by tall palm trees.



136. OCEAN PLAZA CAFE

Southeast corner, Harper Avenue and Carolina Avenue, North

A three-story masonry structure that curves around one of the main intersections of Carolina Beach, the Ocean Plaza Cafe building retains the character and style of Art Moderne structures dating to the late 1930s and 1940s. Erected circa 1944, the flat-roofed, stepped parapet building features smooth cement stucco finishes, horizontal belt courses, glass block walls and windows, and steel-framed casements. The Ocean Plaza Cafe is significant for its Art Moderne style and for its dominant location in the center of Carolina Beach.



137. SHAFFNER HOUSE
*11 Lake Park
 Boulevard*

One of Carolina Beach's finest bungalow style residences, this one-and-a-half story dwell-

ing was built circa 1930 by Osborne Shaffner, a Winston-Salem realtor. Features of the style which are exemplified in the house include low-pitched gable roofs and dormers, wide porches, and an array of window treatments. The original shingle siding is intact, and the porch retains its unusual patent stone steps and piers that support paired, cylindrical columns.



138. WANDA INN
*4 North Lake Park
 Boulevard*

Built in 1938 by Wilmington contractor Lewis Coleman for C. Wallace Aman, the Wanda

Inn was operated by the Amans from 1938 until 1982. In form and style, the two-story, hip-roofed structure, containing eight apartments, is typical of its period. It features paired, six-over-six sash windows, a one-story porch with simple balustrade and square posts, a central door with sidelights, and five-panel doors on the interior.



**139. JOY LEE
APARTMENTS**
*317 Carolina Avenue,
North*

The Joy Lee Apartments are an expressive example of post World War II architecture.

Built between 1945 and 1948 by Grover L. Lewis, who worked in the Wilmington shipyards during the war, the complex was named for his daughter, Joy Lee. The adobe style main structure is three bays wide across its principal facade and features a double-story porch with circular-form balustrade, rough-textured stucco, and a flat parapet roof. The rear annex is similar in style but has two end porches with segmentally-arched lower sections and curved upper supports carrying flat, cantilevered roofs. The grounds are enclosed by a variety of low walls and fences using unusual designs and patterns.



**140. CAROLINA BEACH
DRUG STORE**
*Southeast corner North
Lake Park Boulevard
and Harper Avenue*

The battlemented parapets of this two-story, three-bay by six-bay masonry store en-

liven the facades of an otherwise undistinguished structure. Built between 1938 and 1941, it originally had a flat roofline with tile coping and an entrance in the center bay of the principal facade. Six-over-six sash windows are both single and paired, in a variety of sizes and arrangements, giving the side elevations interesting patterns and rhythms.



141. CENTER PIER
*Wilmington Beach
 vicinity*

The original wooden pier at this location was erected about 1949 and owned by four partners, C. W. Sneed, Glen Tucker, Merritt Foushee and J. R. Bame. In 1951 Bame acquired sole possession of the pier, which has remained in his family to the present. Both the pier and pier house were rebuilt after hurricane Hazel in 1954.



142. NORTH PIER
*North end of
 Canal Drive*

Built of wood by Frank Collier in 1946, the North Pier had three owners until 1972 when Fred Phelps, its current owner, purchased it. Destroyed and rebuilt after hurricane Hazel in 1954, and again damaged by hurricane Diana in 1984, the pier remains a part of the Carolina Beach scene. Historical photographs show an electric cable car amusement ride located on the pier. As with the original structure, the pier house is situated over the water rather than on land.



143. KURE BEACH PIER

*Kure Beach, end of
Avenue K*

The original Kure Beach Pier was the first fishing pier, as distinguished from an amuse-

ment pier, on the Atlantic seaboard when it was constructed in 1923. Built of wood by Laurence and Hans Kure, brothers, the pier was sold in 1952 to its current owner, Bill Robertson. Many seasonal storms, including hurricanes Hazel and Diana, have caused the wooden structure to be rebuilt over the years but the pier and pier house retain a tenacious hold on the strand at Kure Beach.

Glossary

Note: The following glossary was compiled in large part from glossaries which have appeared in previously published North Carolina historic architectural surveys.

apsidal—relating to a projecting part of a building (as a church) that is usually semi-circular.

architrave—the molding around a doorway or window.

baluster—a turned or rectangular upright member supporting a stair rail.

balustrade—a row of balusters topped by a rail, as along the edge of a staircase, balcony, or terrace.

bascule—a structure (as a bridge) in which one end is counterbalanced by the other on the principle of the seesaw or by weights.

battlement—a parapet built with indentations, originally built for defense, but later for decorative purposes.

bay—1) an opening or division along a wall of a structure; e.g., a wall with a door and two windows is three bays wide. 2) a projection of a room, usually with windows.

beaded—a rounded, incised edge used to finish the lower edge of weatherboard, the corners of beams, and the edges of sheathing.

board-and-batten—siding fashioned of boards set vertically and covered where their edges join by narrow strips called batten.

bracket—a supporting member for a projecting feature such as eaves, frequently used in Victorian-era architecture to accent rooflines and porches.

bungalow—a small one or one-and-a-half story house with low sweeping lines, usually with a broad porch covered by a front gable.

butt shingles—shingles which are square at the bottom.

capital—the head or cap of a column or pilaster.

casement window—a window having hinged or pivoted sash opening either outward or inward.

castellated—decorated with battlements, pointed arches, and other features of medieval castles.

chamfer—a beveled edge or corner.

chancel—the part of a church containing the altar and seats for the clergy and choir.

chevron—a V-shaped stripe pointing up or down or any ornament so shaped.

circa—approximately. Used before an approximate date.

classical—pertaining to the architecture of ancient Greece and Rome.

Classical Revival style—mid-to-late nineteenth century architectural styles based on Greek, Roman, or European Renaissance architecture, characterized by imposing buildings with large columned porches.

closed string—staircase in which the ends of the steps are concealed by a board.

Colonial style—architectural style adapted from or reminiscent of an American colonial mode of design.

colonnade—a series of columns, usually supporting a roof structure.

coquina—a soft whitish limestone formed of broken shells cemented together and used for building.

corbel—in masonry, a projection or series of projections, stepped upward and outward, forming structural and/or decorative elements.

cornice—any projecting ornamental molding along the top of a wall, building, arch, etc.

course—in masonry construction, continuous horizontal ranges of brick and stone.

cruciform—cross-shaped.

dormer—a window that projects from a roof.

double-pile—a two-story center hall plan house, two rooms deep on either side of the hall.

Dutch gables—a decorative curved end wall concealing the gable end of a roof.

elevations—any one of the external faces of a building.

ell—the rear wing of a house, generally one room wide and running perpendicular to the principal building mass.

engaged porch—a porch whose roof is continuous structurally with that of the main section of the building.

facade—the face or front of a building.

fanlight—a semicircular window over the opening of a door, with radiating muntins in the form of an open fan.

fascia—a horizontal piece (as a board) covering the joint between the top of a wall and the projecting eaves.

fenestration—the arrangement and proportioning of windows.

finial—an ornament at the apex of a roof, spire, pinnacle, etc.

frame—built on a wooden framework covered on the outside by shingles, boards, stucco, etc.

gable—the triangular upper part of a terminal wall under the ridge of a pitched roof.

German siding—exterior horizontal siding, popular after 1880, which features a deep groove in the upper part, so that each board lies flush in the plane of the wall.

glazed—containing glass.

Greco-Gothic—combination of Greek Revival and Gothic Revival features.

hewn—wood cut with an axe or other hand tool.

hyphen—a connector between two structures.

lancet window—a window generally tall in proportions and topped by a sharply pointed arch.

light—a window or the main subdivision of a window.

lintel—a horizontal beam or stone bridging an opening such as a window or door.

lunette—a semicircular opening.

monitor vent—a vent at the peak of a hipped roof.

mortise and tenon joint—a joint which is made by one member having its end cut in a projecting piece (tenon) which fits exactly into a groove or hole (mortise) in the other member. Once joined, the pieces are secured by a peg.

muntin—the strip of wood separating the panes of a window sash.

- narthex**—a vestibule leading to the nave of a church.
- nave**—the main part of a church.
- Neo-Gothic style**—early 20th century adaptation of the Gothic style.
- newel**—the principal post at the foot of a staircase.
- overshot**—a building in which the upper story projects beyond the lower story.
- panel**—a portion of a flat surface distinctly set off by molding or some other decoration.
- parapet**—a low wall along a roof or terrace, used as protection or decoration.
- pediment**—a triangular gable bounded on all sides by a continuous cornice, typical of classical architecture.
- pergola**—a structure usually consisting of parallel colonnades supporting an open roof of girders and cross rafters.
- pilasters**—a flat-faced representation of a column, projecting from a wall.
- pinnacle**—an upright architectural member generally ending in a small spire and used especially in Gothic construction.
- Plantation Revival style**—a large, formal, 2-story mansion with classical detailing; generally 5 bays wide with a 2-story classical portico, and built on large tracts of land.
- polygonal bay**—a projecting window bay with three or more sides, or the gable end of a house or pavilion where the corners are clipped to resemble such a bay.
- pontoon bridge**—a bridge whose deck is supported on pontoons.
- portico**—a major porch, usually with a pedimented roof supported by classical columns.
- Prairie style**—architectural style of the Midwestern United States characterized by long, low building profile, hip roofs with wide overhanging eaves, and use of natural materials appropriate to the area of construction.
- Pre-Raphaelite**—a group of late nineteenth century artists whose idea was to return to the simpler form of art which existed before Raphael (1483-1520).
- pylon**—a monumental mass flanking an entranceway.
- ramma**—open balustrade placed between the tops of the columns on a porch.
- returns**—the continuation of wall cornices, at right angles, partly into the gable ends of a building.
- roundel**—a circular window, panel, or niche.
- sash**—frame in which glass window panes are set.
- segmental arch**—an arch formed on a segment of a circle or an ellipse.
- sheathing**—wood siding of boards set flush at the edges.
- sidelight**—vertical rows of narrow glass panes flanking a door.
- sill**—the horizontal member laid just above the foundation of a building; also, the horizontal closure at the bottom of a door or window frame.
- single shoulder chimney**—an exterior chimney, the sides of which angle inward once as it ascends from bottom to top.
- soldier course**—a row of brick having the stretchers set vertically.
- Spanish Colonial style**—early 20th century style adapted from Spanish architecture.

Stick style—an American style of the Victorian period, characterized by the decorative exterior expression of the building's structure.

tongue-and-groove—the joint formed by inserting the projecting edge of a board into a corresponding groove of another board.

transept—the part of a cruciform church that crosses at right angles to the greatest length; also either of the projecting ends.

transom—a small window or panel directly over a door or window.

transverse—made at right angles.

truss—structural triangles formed of stiff or flexible members joined with "pins" or rivets, the arrangement of which determines the specific truss type.

turned—fashioned on a lathe, as a baluster or porch post.

verge board—the usually decorative board following the slope of a gable or along the eaves.

vernacular—in architecture, the non-academic local expressions of a particular region.

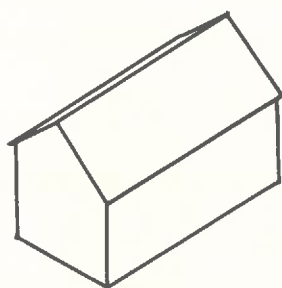
Victorian—characteristic architecture from the reign of Queen Victoria (1837-1901); primarily characterized by fanciful wooden ornamentation or "gingerbread."

voussoir—one of the wedge-shaped pieces forming an arch.

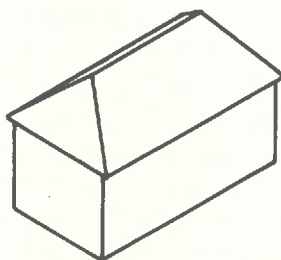
wainscoting—facing or paneling applied to the lower part of a wall.

weatherboarding—exterior wood siding consisting of overlapping boards, usually thicker on one edge than the other.

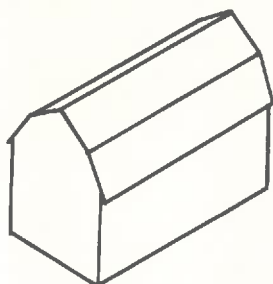
Roof Types



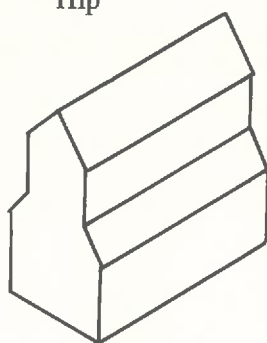
Gable



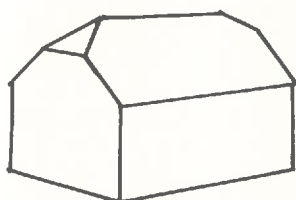
Hip



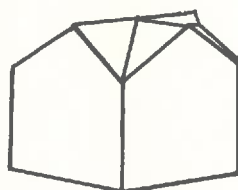
Gambrel



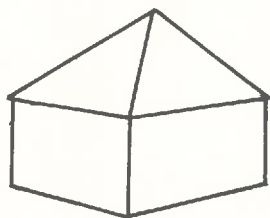
Shed



Clipped Gable



Cross Gable

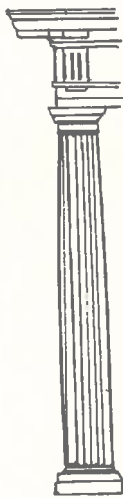


Pyramidal

Columns



Tuscan

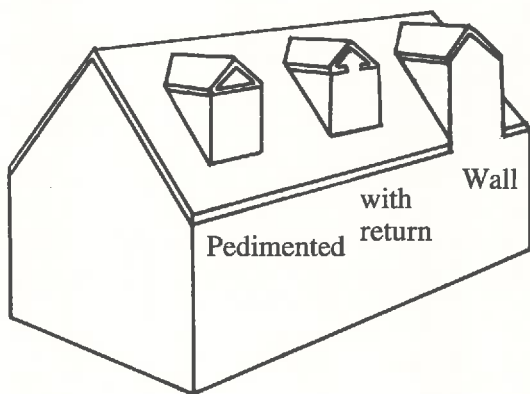
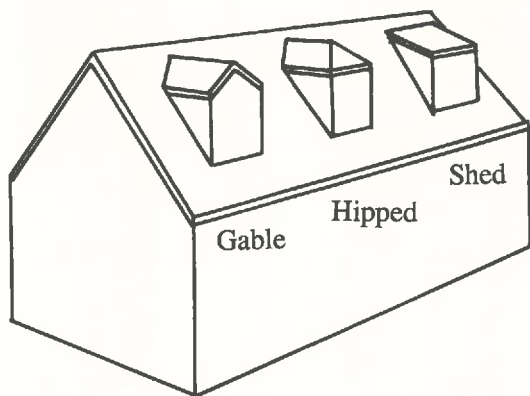


Doric

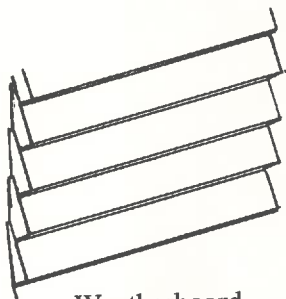


Ionic

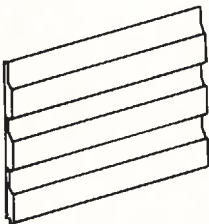
Dormer Types



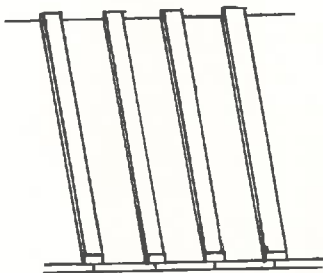
Wall Treatments



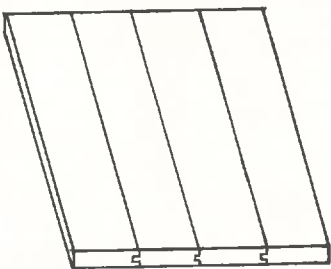
Weatherboard



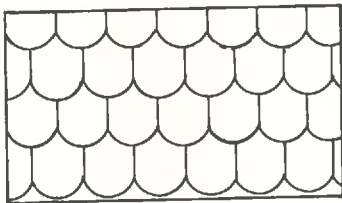
German Siding



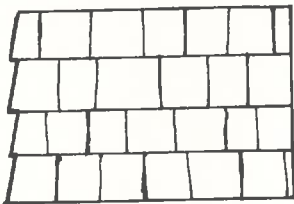
Board and Batten



Tongue and Groove

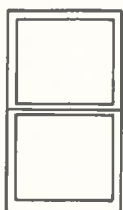


Fish Scale Shingles

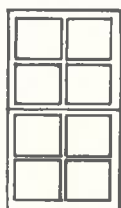


Wood Shingles

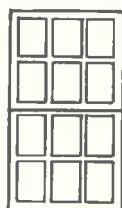
Window and Door Treatments



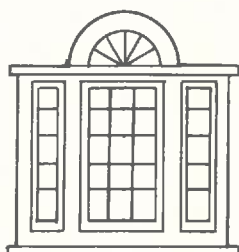
1 over 1 Sash



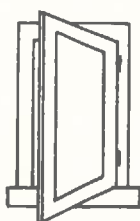
4 over 4
Sash



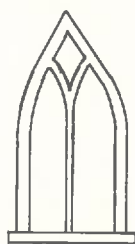
6 over 6
Sash



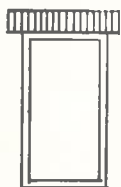
Palladian
Window



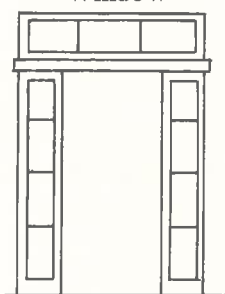
Casement
Window



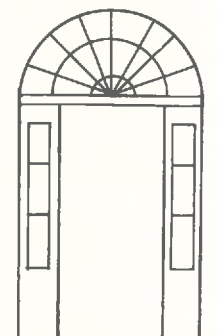
Lancet Window



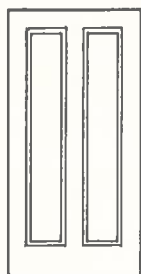
Soldier Course
Lintel



Transom with
Sidelights



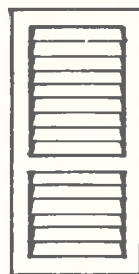
Fanlights with
Sidelights



2 Panel Door



4 Panel Door



Louvered Door

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