

# National Register of Historic Places Registration Form

**See Additional Documentation  
at end of nomination**

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

## 1. Name of Property

historic name Masonboro Sound Historic District

other names/site number \_\_\_\_\_

## 2. Location

street & number E side Magnolia Dr.; 7301-7601, 7424 & 7506 Masonboro <sup>N/A</sup>  not for publication  
Sound Road

city or town Wilmington  vicinity

state North Carolina code NC county New Hanover code 129 zip code 28403

## 3. State/Federal Agency Certification

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

William S. Rain, Jr. 9-2-92  
Signature of certifying official/Title Date

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

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

Signature of certifying official/Title Date

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

## 4. National Park Service Certification

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

**Ownership of Property**  
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

**Category of Property**  
(Check only one box)

- building(s)
- district
- site
- structure
- object

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

Contributing	Noncontributing	
22	25	buildings
2		sites
8		structures
1		objects
33	25	Total

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

N/A

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

-0-

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions)

DOMESTIC/single dwelling

DOMESTIC/secondary structure

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Current Functions**

(Enter categories from instructions)

DOMESTIC/single dwelling

DOMESTIC/secondary structure

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

Other: vernacular cottage

Colonial Revival

Italian Renaissance

**Materials**

(Enter categories from instructions)

foundation brick

walls weatherboard

shingle

roof asphalt

other concrete

wood

**Narrative Description**

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

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Entertainment/Recreation

Architecture

Archaeology: Historic--Non-Aboriginal

Period of Significance

ca. 1835; ca. 1870-1942

Significant Dates

ca. 1835

ca. 1870

1912

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Bacon, Henry, architect

Lynch & Foard, architects

Boney, Leslie, architect

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository:

Mona Smalley, historian, Wilmington, NC

10. Geographical Data

Acreeage of Property approximately 282 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1	1 8	2 3 8 5 2 0	3 7 8 5 5 2 0
	Zone	Easting	Northing
2	1 8	2 3 7 8 7 0	3 7 8 4 5 6 0

3	1 8	2 3 7 2 1 0	3 7 8 4 9 1 0
	Zone	Easting	Northing
4	1 8	2 3 6 3 1 0	3 7 8 5 4 8 0

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Davyd Foard Hood, Ruth Little, Claudia Brown, John Clauser, Dolores Hall, staff  
Archaeology & Historic Preservation Section

organization N.C. Division of Archives & History date June 1992

street & number 109 E. Jones St. telephone 919/733-6545

city or town Raleigh state NC zip code 27601-2807

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

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

Additional items

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

Property Owner

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

name \_\_\_\_\_

street & number \_\_\_\_\_ telephone \_\_\_\_\_

city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

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

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

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## ARCHITECTURAL DESCRIPTION

The Masonboro Sound Historic District is an oasis of extraordinary physical beauty in east central New Hanover County that serves as the setting for an important group of nineteenth and early twentieth century resort cottages and later permanent dwellings. The district is located on the northwest side of the Intracoastal Waterway and stretches from the mouth of Hewlett's Creek southwesterly almost to Parsley Creek. It is roughly L-shaped with one side of the "L"--containing the bulk of the historic resources--at the sound's edge, extending from the Carr-Ormand House (#1), on Grainger's Point at the mouth of Hewlett's Creek, south to the Savage-Meditz-Dobbins House (#20) near Parsley Creek.

Magnolia Drive and Masonboro Sound Road, parallel to the sound, form the principal western boundary for the district. The other side of the "L" is a long narrow tract of land between Masonboro Sound Road and Masonboro Loop Road that consists of the original private drive to Live Oaks (#17). The entrance piers for the Live Oaks estate of Walter Linton Parsley still stand as sentinels at the head of the drive which retains its landscaping of dozens of magnolias and other trees along its straight .8-mile run through dense woods to Masonboro Loop Road. There are also two small houses on the west side of Masonboro Sound Road: the "Doll House" (#21) and the Hill-Anderson Cottage (#22).

The district contains ten contributing dwellings and thirteen contributing outbuildings (primarily garages, boathouses and quarters). An eleventh contributing primary resource is Cedar Grove, a fourteen-acre tract near the junction of Magnolia Drive and Masonboro Sound Road, which formerly contained a large, well documented residential complex of ca. 1870 and today retains numerous archaeological features. Among other contributing resources are one site~~s~~ (the fenced garden) and four structures (the pair of entrance piers, the driveway, the short coquina pier, and the grape arbors counted as a single network) on the Live Oaks estate. Another group of three brick piers at the head of Magnolia Drive are counted as a single contributing structure and the William Hooper marker on the grounds of the Henry B. Peschau House (#18) is a contributing object. There are ten noncontributing dwellings and fifteen noncontributing outbuildings. Although almost half of the district's primary resources are noncontributing, the spectacular beauty of the landscape mutes the effect of the noncontributing buildings and creates a powerfully cohesive district.

While the district is being nominated primarily for the historical and architectural significance of the surviving built resources, it also is important for the natural beauty and lushness of the landscape, itself historic, which exorcises a powerful hold on the visitor and residents. The two dominant elements are the water and plant material, clearly depicted on the accompanying orthophoto and USGS maps as well as in the great majority of the photographs.

Water forms the eastern boundary of the district. Here, the vistas are accented by long docks, some with sheltered seating areas, extending from many of the yards. These are of traditional design executed in wood and are replaced continuously as

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they weather. Although most of the docks are new, their presence in this historic landscape has remained constant since the period of significance.\* Views eastward, across Masonboro Sound and up and down the marshy shoreline, punctuated only by the docks, lend the district a vital cohesiveness, effectively linking all of the district's properties with a sense of timeless beauty that has persisted since the beginning of the period of significance.

The marsh at the water's edge gradually dries out as the land rises to the narrow knoll--the spine of the district--on which most of the principal houses are built. All of the houses on the east side of Masonboro Sound Road face the sound, situated to provide the best possible views across the water. Their siting also takes advantage of the prevailing breezes from the ocean which refresh residents sitting on porches, or under the broad limbs of the live oaks, or in bedrooms provided with cross-ventilation.

Just as the marsh grass turns to mown lawns, the single trees--principally live oaks and pines--begin to cluster and thicken as the grade rises so that many views of the houses from the sound are limited. Some of the lawns are open for large expanses to the water with their trees clustered at side lot lines and near the houses, as at Live Oaks, while others are dotted with trees down to the water's edge. The towering ancient live oaks, the dominant elements in the landscaping that gave their name to the major summer estate in the district, spread their long Spanish moss-draped limbs across the land and through the sky to provide sheltered settings for the houses, cottages, and outbuildings. In addition to live oaks and other deciduous and non-deciduous trees that thrive in this coastal soil, the grounds of the houses are planted with magnolias, camellias, hollies, azaleas, yucca, crepe myrtle, and other shrubs in informal groupings. Dense foliage lining much of the east side of Masonboro Sound Road and covering Cedar Grove and adjoining tracts contributes to the lushness of the district's landscape.

Aligned end to end, Masonboro Sound Road (#23) and Magnolia Drive (#24) are visually and historically important features that follow the approximate route of the "old military road" and merit counting as contributing resources. Despite paving in this century, Masonboro Sound Road retains the character of a narrow country road due in part to the lush border of old hardwoods on its sound side. Magnolia Drive provides access to the north end of the district and is especially evocative of early times as a narrow, hard-packed dirt lane lined by dense foliage forming a solid canopy. Its present appearance is due to James Ozborn Carr who reclaimed this portion of the old road for his driveway and lined it with magnolias when he built the Carr-Ormond House (#1) in 1932. Together, these two roads define most of the west edge of the district and have provided an important land access to the district since the mid-1800s.

The majority of the district's houses are wood frame, covered with weatherboards or wood shingles. Live Oaks--on every account an exception--is built of scouring.

\*Consequently, all of the piers are counted as a single contributing network of structures.

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Beginning in the 1940s some builders used brick veneer for houses on Masonboro Sound, the earliest significant one being the Helen Cornell Harris estate known as Tremont (#14). In recent years, much of the brick has been painted white (for example the Frederick Bolles Graham, Jr. House, #10) in an effort to maintain the historic white painted aesthetic of much of the district.

Stylistically, the district's historic houses run the gamut from modestly detailed basic house types to architect-designed period revival style dwellings. The smallest house, as well as the oldest, is the Hill-Anderson Cottage (#22), a one-and-one-half-story building marked by shingle siding, a steeply pitched gable roof, and a recessed porch across the main facade. Three of the four houses of the 1870s and 1880s--the Willard-Sprunt-Woolvin House (#11), Cazaux-Williams-Crow House (#13), and Parsley-Love House (#16)--are two-story L- or T-shaped weatherboarded houses featuring two-tiered or one-story wraparound porches and restrained detailing limited to simply molded surrounds or cornices and Tuscan or chamfered porch supports. The district's most architecturally distinctive house is Live Oaks (#17), the Italian Renaissance mansion of 1913 designed by nationally renowned architect Henry Bacon. Unusual features in addition to the coquina exterior are the two-story octagonal form encircled by porches and the glazed octagonal cupola. The three houses of the 1930s exhibit Colonial Revival styling in varying degrees. The most formal is the large two-story, weatherboarded Peschau House (#18) built in 1932 according to a design by Leslie Boney of Wilmington and dominated by a two-story colonnade supported by monumental columns with foliate capitals. The Carr-Ormond House (#1) of the same year also is large but has an informal character more typical of summer houses, with asymmetrically arranged elevations and a Tuscan-columned shed-roofed porch. The small, well detailed Taylor-Bissinger House (#19), built in 1937, is one and one-half stories with an engaged porch supported by square posts and an entrance flanked by a transom and sidelights.

Although there are a large number of buildings in the district that fall outside the period of significance and therefore are classified as noncontributing, they have less impact than might be supposed on the district's physical and historical integrity. Many of the noncontributing resources are subsidiary buildings and structures. As summer houses came to be used for year-round occupation late in the interwar period, the need for such outbuildings as pumphouses, garages, and related structures increased. These continued to be built into the 1950s and later. The pumphouses are small and low square gabled structures, generally of concrete block; because they are unobtrusive and insignificant, and often screened by vegetation, they are not included in the resource tally. The newer dwellings, which often recall the earlier houses in their form, proportion and materials, are screened from the road. For the most part they also are obscured from view from the sound and from neighboring properties by enormous, moss-draped trees. The character of the historic houses in the district and of the lush natural landscape is so powerful that later principal buildings and outbuildings fade into the background.

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## INVENTORY LIST

[Note: Completely vacant lots are not numbered or counted for the purposes of this nomination, but they are noted in the list and described. If their historical background has been researched, it is presented as well.]

1. Carr-Ormand House  
118 Magnolia Drive. 1932. Contributing.

The Carr-Ormand House is one of two major houses in the Masonboro Sound Historic District built during the 1930s. In 1922 James Ozborn Carr purchased a tract of seventy acres here at the mouth of Hewlett's Creek from William L. and Josie (Grainger) Smith. This purchase included the site and foundations of the Issac B. Grainger summer place (see #4). Carr apparently decided not to rebuild on the site of the Grainger house and chose instead to build a small cottage, now known as the Carr-Reid House (#2), which he used for day trips to the sound until the Carr-Ormand House was built in 1932. The summers spent on Masonboro Sound gave him a complete understanding of his property, for when he settled on the location for this house he chose the most advantageous situation, a site which offered him one of the most scenic prospects in the district.

Carr (1869-1949), long active in the legal profession in Wilmington, came to the city from his native Duplin County at the turn of the century. He served Duplin County as a representative in the 1899-1900 session of the General Assembly and there made the acquaintance of Judge George Rountree, a representative from New Hanover County. They formed a law partnership in Wilmington, where Carr would remain a prominent member of the profession until his death. During his long career of a near half-century in Wilmington he was appointed to various posts and commissions on both state and national levels. Carr was appointed United States Attorney for the Eastern District of North Carolina in 1916, serving until the end of World War I; he became United States Attorney a second time from 1933 to 1945. Governor Angus McLean appointed Carr in 1925 to both the North Carolina Judicial Conference for four years and the North Carolina Education Commission, which he chaired during the first comprehensive study of the state's public school system. He was president of the Wilmington Star Company, the local newspaper publisher from 1919 until 1927, served on the boards of various organizations and businesses, and maintained memberships in various professional and social organizations. Carr was the author of two books; The Dickson Letters (1901) and the The Carr Family of Duplin County (1939). His Wilmington residence was 1901 Market Street.

Like others who would own and build in the district, Carr was well acquainted with Masonboro Sound before he bought land here. In 1907 he married Susan LeRoy Parsley, the daughter of George Davis and Sarah Katherine (King) Parsley, who had one time owned the Finian property (see #17 and #18), and the niece of Walter Linton Parsley who built Live Oaks (#17). Carr summered here until 1941, when it became his permanent year-round residence until his death in 1949, after which the property was sub-divided and sold as the "J. O. Carr Estates." Five tracts of the estate on the east, waterfront side of Magnolia Drive (Carr's old driveway; see #23), are included



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in this nomination. The house tract was then sold to R. Bryant Hare. In 1965 Hare sold this property to John William (Jr.) and Betsy (Castelloe) Ormand, the present owners, who have remodeled and expanded the house for use as a year-round residence.

The exterior of the Carr-Ormond House has an expansive informal character typical of summer houses. None of the house's elevations is symmetrically arranged and each has appendages. The principal block of the house is two stories with an attic and covered with a gabled roof. There are arch-headed 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 five single windows and one paired window opening. There is a broad dormer window, hinged for ventilation, in the center of the roof.

The east, sound front of the house is dominated by a two story gable-roofed ell at its north end. A shed porch, carried by bold square stuccoed piers, carries from the ell across the elevation and turns the house's southeast corner to continue halfway along the house's south gable end. The southern end of the porch and the return are enclosed with eight-over-eight sash windows. There are a brick chimney and several windows on the south gable end.

In several respects, the Carr-Ormond House was an unusual summer cottage for its time, built with interior walls of plaster and cypress panelling, hardwood floors, several fireplaces, a basement with space and a flue for a furnace, and pipes in the walls for a hot water heating system. A furnace and radiators were installed in 1941.

The north elevation of the house is dominated by the Ormands' addition, which nearly doubled the square footage on the first story. This expansion is designed so as to take advantage of the splendid location here on Grainger's Point at the mouth of Hewlett's Creek, looking across the Sound to Wrightsville Beach. Through an intelligent composition of massing and varied traditional forms, the architect, Henry Johnston, suggests both a natural growth of the plan and the attachment of a dependency. This is principally accomplished through the use of a bold five-sided family room, immediately adjacent to the original house, whose low conical-like roof rises up onto the main block's second story elevation. The addition is compatible with yet clearly distinct from the original portion of the house, which retains its integrity.

a. Garage. 1932. Contributing.

There is one outbuilding of note on the property--a two-car gable-roofed, weatherboarded garage built contemporaneously with the house. It has wood shingle gable ends and shed roof wall dormers along its side elevations. The openings for cars are on its east gable end. There is a large shed extending the depth of the garage--off its north side to provide additional garage and storage space. There is a better finished two-stall garage/storage area off the west gable end of the

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original building. Its north and west sides are weatherboarded while the south is completely open and marked only by a supporting post that defines the two stalls. The addition is covered by an off-center gabled roof.

2. Carr-Reid House  
114 Magnolia Drive. 1925. Noncontributing.

The oldest portion of this house was built as a party-guest house by James O. Carr shortly after he acquired the seventy acre tract here at the mouth of Hewlett's Creek in 1922 (see #1). According to family records, this small party house was built here by June 1925 with an unfinished interior. Seven years later he would build the large house (the Carr-Ormand House, #1) as his principal summer residence. For many years thereafter, this cottage continued to be used for oyster roasts, Bar Association meetings, Sunday school picnics, occasional overnight Boy Scout hikes, and various other social functions.

The house here now, situated close to the water and not visible from Magnolia Dr., is a substantial remodeling and overbuilding, dating mostly from the 1950s, which almost doubled the original party house. It was an L-shaped frame one story cottage, facing north with a shallow porch, containing a large party room, a kitchen, bathroom and two bedrooms. The house remained the property of the Carr family until it was acquired by Henry Vanston Read in 1950. Since then Read and his wife have expanded the house at various times. Carr's party room survives in plan today as the living room of the house. It has an entrance door and paired six-over-six sash windows on the north elevation and a large three-unit six-over-six sash window in the east elevation overlooking the sound. The two bedrooms west of this room have been combined into one room. The adjacent original kitchen is now a pantry. Behind and to the south of the original house the Reids have enclosed, ca. 1982, a screened porch as a "sound room" facing the sound. Directly behind (west) of the "sound room" is the kitchen/dining area which has paneled walls and a tile floor. A stair in the west end of the living room rises to the second story. The stair has a pine newel and iron railing. There are two bedrooms on the second floor which principally occupies the space over the first story "sound room" and kitchen.

Reid (b. 1917), a native of New York, first became acquainted with Masonboro while he was stationed at Camp Davis in 1943. He and his wife then rented a cottage (no longer standing) on the Live Oaks estate (#17). After the end of World War II he returned to New York and worked for Cornell University. He subsequently returned to Masonboro and rented this house in 1948 from Judge Carr. He and Mrs. Reid acquired it two years later. They are the parents of Mona Reid Smalley who with Crockette W. Hewlett, the author of Between the Creeks (1971), wrote Between the Creeks, Revised (1985).

- a. Boathouse/Shop. 1925. Noncontributing.

To the west of the house there is an L-shaped one story cement block and frame outbuilding which has many and various-sized window openings giving it, in effect, the appearance of a greenhouse. The long section of the building which carries on

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an east-west axis was originally a boathouse, built ca. 1922 by Carr on the water. At that time Carr moved a small frame building, known as the Grainger-Smith playhouse, up to the boathouse where he attached it for use as a dressing room. About 1955 Reid moved the boathouse and attached dressing room to the present site. Here Reid separated the former playhouse/dressing room from the old boathouse by a breezeway-like opening which was later enclosed. The former playhouse/dressing room is at the eastern end of the structure. The main boathouse contains Mr. Reid's shop and Mrs. Reid's pottery shop. An ell was added to the west end of the building in more recent years--extending to the south. It is half-glazed on the east and west elevations and features four fifteen pane French doors on the south gable end. The building is covered with original and replacement siding and asphalt shingles.

b. Barn. post 1955. Noncontributing.

Further to the west on the property--not far from the site of Carr's demolished barn--is a low gabled roof barn built by Reid, mostly of reused materials. It has a near contemporary shed roof addition across the north elevation and an open shed--protecting entrances--across the south elevation.

3. Harris M. Newber House  
110 Magnolia Drive. 1950. Noncontributing.

The Newber House was built in September through December 1950, for Mr. and Mrs. Newber on a tract of the Carr property sold during the division of James Ozborn Carr's estate (see #1). The one-story gable-roofed frame house rests on a brick foundation and was sheathed in weatherboards which have been covered with vinyl siding. The elevations of the house are informal and asymmetrically composed, reflecting in part the uses of the rooms. Dense foliage screens the house from both Magnolia Dr. and the sound.

a. Garage/Apartment. 1953, 1957. Noncontributing.

There is a two-car cement block garage southwest of the house, measuring twenty-four by twenty-four feet. It has two large doors on the north end and a pair of windows in the south end. In 1957, a second-story apartment was built over the garage and contains a living room, kitchen, dining room, bedroom and bathroom. It was built as a residence for Mrs. Hattie Grafflin Rhodes (1896-1988), Mrs. Newber's mother, who occupied it until her death.

b. Greenhouse. 1977. Noncontributing.

This cement block building is heavily glazed and has a tunnel-shaped roof.

4. Hayden-Paisley House  
106 Magnolia Drive. 1950s. Noncontributing.

The Hayden-Paisley House stands on a part of the James Ozborn Carr property that was divided into lots and sold during the settlement of his estate in the early 1950s

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(see #1). This particular site was the location of a summer house built on the foundations of the 1790s Cambell House by Isaac B. Grainger (1841-1878) in 1875, after his acquisition of the property in 1874. The Grainger house was destroyed by fire sometime after 1897. The Hayden-Paisley House is a one-story brick-veneered dwelling covered with an expansive hipped roof. The house is essentially rectangular in plan and has a slightly later rear, west ell. It was renovated in the late 1980s with new windows and a soundfront screened porch. The house is well screened from both Magnolia Dr. and Masonboro Sound.

a. Garage/Office. 1950s. Noncontributing.

A weatherboarded frame two-car garage stands to the rear, west of the house. There are three small six-pane hinged windows symmetrically placed on the east and west side elevations and the north gable end and two garage doors on the south gable end. In recent years Mr. Paisley has refitted the garage, in part, as an office.

5. Abrams-Broadfoot-Putnam House  
102 Magnolia Drive. 1950s. Noncontributing.

The Abrams-Broadfoot-Putnam House, a one-story frame house erected in the early 1950s, is located on the southernmost tract of the James Ozborn Carr estate (see #1). In the late 1980s, it was renovated with extended eaves, new windows, and a soundfront screened porch. Like the other parcels of this former estate developed after 1941, the lot is a forest toward Magnolia Dr.; a lawn dotted with trees leads to the sound.

a. Utility Building/Garage. 1950s. Noncontributing.

This combination utility building and garage is covered with board and batten and a flat roof.

6. Cedar Grove (Henning-Cazaux Tract)  
7301 Masonboro Sound Road. ca. 1870. Contributing Site.

This tract of some fourteen acres at the junction of Magnolia Drive and Masonboro Sound Road is one of the largest parcels in the district and has been overgrown and unused for the past half-century. It carries the name of two principal owners and occupants during the period of significance. The site was the focus of an 80-acre tract assembled around 1870 by Virginia and Robert Henning, who called their property "Cedar Grove." An 1876 survey shows this lot developed as their residential compound consisting of a large house near the water, kitchen and servants' quarters, stables, dairy, tenant house, lawns, kitchen garden, vineyard, orchard, and chinquapin field. In 1903 the property was purchased by Anthony D. Cazaux (1829-1910), a merchant in the shipping commission business; the Cazauxs called the property "The Hickories." After the family lost the shipping business, they moved into the servants' quarters and rented out the old Henning House, which eventually burned. In the 1920s Cazaux's daughters converted the servants' quarters to an oyster roast restaurant which became very popular. Owen H. Kenan bought this

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tract with the foundations of the Henning House and the oyster roast building in 1939, but did not develop the property further. It became overgrown and a fallen oak crushed the former restaurant. The property remains in the possession of Kenan's children.

Cedar Grove presents an unusual opportunity to study the effect of changing economic status on material culture. The majority of the district has accommodated an upper class yet still upwardly mobile population who have secluded themselves with large landholdings in an isolated area. While the majority of the district's residents continued to prosper throughout the period of significance, the series of misfortunes at Cedar Grove radically altered the lifestyles of its second owners. The combination of financial setbacks and natural disasters have provided a set of archaeological resources particularly suitable for an economic based research program. Limited surface and subsurface investigations indicate distinct intact archaeological deposits relating to various activities on the property. (See accompanying map "Cedar Grove," site 31NH320.) Substantial above grade structural remains and intact landscaping elements provide insight into land use patterns.

Several elements combine to make this property unique. The lot has not been overbuilt, cleared, or otherwise altered in the recent past. Many ornamental trees remain alive and in place and original or early roadways and paths may be discerned. Activities from different temporal periods are dispersed over the entire plot, rather than occurring on top of one another. This horizontal dispersion may provide an opportunity to study the material culture from various economic periods of two families without contamination from previous or later activities.

Research questions which might be addressed could include:

Is it possible to study micro-economic pressures utilizing material culture?

Are family goods curated and reused in commercial enterprises which arise as the result of financial pressures?

Is there a variance in land use patterns and activity areas between small commercial, service-oriented enterprises and private residential usage?

Is there a material culture reflection of specialized food preparation on a commercial basis? In this instance, what specialized use areas, vessel forms, or food preparation equipment are indicative of the oyster house?

Is there a variation between aboriginal and historic exploitation of oyster beds?

Is there a variation of size and quality between food resources prepared for sale and those prepared for private consumption?

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7311 Masonboro Sound Road

This lot was the site of a summer house built by the Rev. Edward Yonge Wooten (1837-1925) and his wife shortly after she acquired the 100-foot wide lot in 1923 from Rosa Cazaux. Wooten served as an Episcopal minister for some fifty years ministering to churches in Delaware, Tennessee, and North Carolina. In 1875 he married Eliza Yonge Jewett (1849-1942). Through her maternal line Miss Jewett was related to William MacKenzie who owned portions of the district at the mouth of Hewlett's Creek. After Wooten's death the cottage was used by his son Edward Yonge Wooten (1880-1963) and his family. In 1957 the deteriorated cottage was purchased by Adrian Dulaney Hurst (see #8) and was eventually pulled down. The lot is now the property of Hurst's daughter, Patricia Herring Hurst (b. 1944), now Mrs. Edwin Love West.

## a. Bunk House. 1960s. Noncontributing.

Down near the water and near the border with the Hurst property stands a small frame bunk house built by Adrian Dulaney Hurst in the 1960s. It has a door in its sound gable front and windows in both north and south elevations. It is largely built of reused materials and is covered mostly with German siding.

8. Adrian Dulaney Hurst House  
7317 Masonboro Sound Road. 1944-1945. Noncontributing.

Located on a part of the former Cazaux property, this traditional gable front bungalow was built in 1944-1945 by Adrian Dulaney Hurst (b. 1901). (Hurst bought the tract from J. O. Carr, to whom Rosa Cazaux had sold acreage south and west of the Cedar Grove house lot in the 1920s.) Several hundred feet of thick woods separate the house from Masonboro Sound Rd. The one-story-with-loft frame house rests on a cement block foundation and is covered with asbestos shingles. The gable roof runs on an east west axis and has exposed rafter ends. A one-story hipped roof screened porch carries across the house's east sound front elevation. It has typical brick piers with cement caps supporting paired (or trios at the corners) square wood columns. The interior plan and finish are simple and traditional for smaller cottages.

The German prisoners employed by Mr. Hurst on the construction of this house were leased from Otto Leeuwenburg who employed several in the operation of his Leeuwenburg Dairy Farms. According to Hurst's written account, the prisoners were used when the farm was too wet to work or when Leeuwenburg had a surplus of laborers. The laborers assisted Hurst in the preparation of used materials in the construction of this house. Most of the house is built of re-used materials since new building materials were practically unavailable for personal use during the war. Hurst retains copies of receipts for the prisoner labor.

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- a. Shop. 1950s. Noncontributing.

A small one-story shop stands to the northeast of the house, between it and the sound and near the edge of the Hurst property. The lower third of the building is built up of cement blocks. The remainder is wood frame and is built largely of re-used materials. The entrance door is in the center of the south gable front elevation. There is an open shed addition along the sound side.

- b. Betsy Hurst Lake Cottage. 1988. Noncontributing.

A small frame dwelling for Mr. Hurst's daughter.

9. Urquhart-Pierce House  
7321 Masonboro Sound Road. 1947. Noncontributing.

The Urquhart-Pierce House, a one-story brick-veneered house covered with a hipped roof, was erected for Alex R. Urquhart shortly after he acquired the house lot--the southernmost portion of the Henning tract sold by the heirs of A. D. Cazaux--in 1947. The house is not visible from the road and it is partially screened from the sound.

- a. Marian Dudley Cottage. 1950s. Noncontributing.

Marian Dudley (1895-1978), the sister of Florence Elizabeth (Dudley) Urquhart (d. 1982), was a missionary to China for many years. In the early-1950s she erected a small brick-veneered cottage for herself on the land side of the Urquhart house. The cottage is partially visible from the road.

10. Frederick Bolles Graham, Jr. House  
7401 Masonboro Sound Road. 1987. Noncontributing.

A substantial two-story brick veneered house, built on a T-plan with the leg of the "T" extending south from its top that carries on a east-west axis. The traditional design features and expansive hipped roof that shelters a two-tier porch with square posts and simple railings across the sound front of the house. The brick work is painted white. An open lawn stretches down to the sound but the view from the road is obscured. This property is the north third of the original lot for the Willard-Sprunt-Woolvin House (#11), purchased by Frederick B. Graham, Jr. in 1986 and subdivided. Graham is the great-great-grandson of Oscar Grant Parsley, who built Finian, and the great-grandson of George Davis Parsley (see #18).

- a. Garage. 1987. Noncontributing.

The two-car, one-story garage stands a short distance west of the house. The brick veneered building, also painted white, is covered by a hipped roof.

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11. Willard-Sprunt-Woolvin House  
7405 Masonboro Sound Road. 1880. Contributing.

The large two-story weatherboarded frame house, erected here in 1880 and occupied to the present, is at least the second known house on this particular lot since it was cut out of a larger ten-acre tract in 1802. In that year William Henry Hill, the brother of Dr. Nathaniel Hill, sold a hundred-foot frontage to John Poisson (1774-1811), who in 1810 sold the property to James Allen. Allen's daughter Mary, the bride of Thomas H. Wright in 1825, inherited the lot and in 1826 it was sold to Louis Paget, Jr., who, in turn, in 1833 sold the place to his father. A house was on the site and occupied by the Pagets during this period. The place went through at least one more change in ownership before it was acquired in 1849 by James Cassidey (1792-1866), a shipbuilder who supplied ships to the Confederacy. His son, Jesse, operated a salt works on the property during the Civil War. In 1868 the "Louis Paget Place" was sold to Edwin R. Brink, under whose ownership the house deteriorated. It was put up for auction in 1873 and bid on by George Nehemiah Harriss (1851-1907). The house burned to the ground shortly thereafter.

The actual history of the present house begins with its construction in 1880 for James Adolphus Willard (1825-1895), an uncle of Martin Willard, Sr., who with his brothers were merchants and wholesale grocers. He owned the house only briefly, for 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. Apparently in the years after 1897 the Sprunts spent their summers at Wrightsville Beach or on the coast of New England. (Mrs. Sprunt's father, Kenneth M. Murchison, owned the important Orton Plantation in nearby Brunswick County. After Murchison's death in 1904, Orton was acquired by Dr. Sprunt, whose descendants continue to hold it.)

The Sprunts sold this Masonboro Sound house to Carl F. van Kampen (1852-1909) who used it as a summer house until his death in 1909, after which it was purchased by James F. Woolvin (1860-1922). It was during Woolvin's ownership that the first substantial changes were made to the 1880 house, including the addition of the kitchen and in-door running water. It was also during the Woolvin ownership--his daughter Mary lived here for some nine years--that the house became a year-around residence. It was subsequently sold to Dr. Samuel Pace, whose widow sold it in 1968 to John Montgomery Irvine (b. 1902) and his wife Gertrude Williamson White (b. 1897), who named it Tranquility, and sold it in 1986 to Frederick Bolles Graham, Jr.

Graham subdivided the property into two additional building lots to the north and south (#10 and #12). Like numerous other properties in the district, the property also originally extended west all the way to Masonboro Loop Road, but the acreage west of the Sound Road, outside the district, also has been partitioned for a subdivision.

The Willard-Sprunt-Woolvin House is a large two-story L-shaped weatherboarded frame house with a long, five-bay wide sound elevation fronted by a full-facade two-tiered



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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-tiered 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.

a. Garage/Quarters. Late 19th century. Contributing.

The two-story weatherboarded frame building, dating from the last quarter of the nineteenth century, stands to the northwest of the house. The first story was extended to the south and the addition was sheltered by a shallow shed across the front of the building. There are two pairs of doors opening into the garage here. At the opposite, north gable end of the building there is an exterior staircase rising to the quarters on the second story. The building retains its original six-over-six sash and four panel doors.

12. House.  
7409 Masonboro Sound Road. 1989. Noncontributing.

This tract is the south third of the original house lot for the Willard-Sprunt-Woolvin House (#11). In 1986 when Frederick B. Graham, Jr., purchased the place, he subdivided the tract into three lots and built a house for his family on the north lot (#10). The center third of the parcel remained with the Willard-Sprunt-Woolvin House and now forms its grounds. On this south lot, a stuccoed two-story house has been built. It is well-screened from both the road and the sound, and a dense line of trees separates it from the Cazaux-Williams-Crow House.

13. Cazaux-Williams-Crow House (Halcyon Hall)  
7413 Masonboro Sound Road. 1877, 1880s, 1937. Contributing.

The Cazaux-Williams-Crow House, one of the important houses erected on the sound in the last decades of the 19th century, is the result of three principal periods of construction and identifies, in its name, the owners at the time. 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 (1829-1920) and his wife Sarah. Shortly after it was built it was rented to George W. Williams 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 in 1937 for his granddaughter and her husband, Nannie and Emmet P. Crow, to designs prepared by Lynch & Foard, Wilmington architects.

For nearly a century the house remained in the Williams family. George W. Williams (1831-1899), vice-president of the Bank of New Hanover and president of the

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Wilmington Compress Company, used the house as a summer place until his death. He was married in 1854 to Katherine Ann Murchison (1833-1892). They were the parents of twelve children. For much of this century the house has been associated with two of Williams's granddaughters, the daughters of Marguerite "Maggie" Murchison Williams (1865-1889) and her husband William Weller Holladay (d. 1940). The elder of the two, Nannie Williams Holladay (1887-1975), was married in 1909 to Emmet Polk Crow (1886-1948). Ownership of the Williams property forming the grounds of Halcyon Hall was consolidated under her ownership in 1936-1937. Her younger sister, Marguerite Murchison Holladay (b. 1889) was married in 1910 to Hal V. Worth (1884-1956). 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 & Foard in 1937 for Nannie and Emmet Crow. 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, basically containing a single large room on each floor, was attached to the older house by the two-tiered porch--having here the form of a breezeway--which completely encircled it. In the 1937 remodelling the breezeway on both stories 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 enclosed on the first story for a den and on the second story for a bath and dressing room. The two-tiered porches which remain are supported by simple Tuscan columns which, from documentary photographs, appear to be 1937 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 re-fitted.

The changes to the interior of the house were extensive, but much of the original woodwork remains in place including baseboards, four panel doors, and three Greek Revival style mantels. The principal change was the installation of a stair hall in the center of the Cazaux block, off the north side of the newly enclosed main hall. These changes for the Crow family created a larger, more elegant house. Following their purchase of Halcyon Hall in 1976, the Butlers have made various changes to the interior of the house, principally the installation of crown moldings and chairrails and the replacement of the original mantels in the three main first story rooms.

a. Servant's Quarters. 1880s. Contributing.

This small frame house covered with a gable roof has a shallow hipped roof porch on its east elevation and a brick chimney on the north elevation. It retains its original six-over-six sash windows and front door which is fitted with a Victorian screen door.

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- b. Guest Cottage. Early 20th century. Contributing.

The guest cottage is a rectangular weatherboarded frame two-room building covered with a gable roof. It stands to the west of the Servant's Quarters and boasts a handsome shed porch supported by Tuscan columns on its front, south elevation. A chimney rises between the pair of rooms inside. Like the quarters, this cottage retains its original six-over-six window sash, its doors, and decorative screen doors.

- c. Garage. 1937. Contributing.

The two stall garage is covered with weatherboards and a gabled roof. There is a pair of openings, fitted with vertical board doors, on the south gable end. It stands to the west of the guest cottage.

14. Tremont (Helen Cornell Harriss House)  
7423 Masonboro Sound Road. 1949. Noncontributing.

Tremont, an estate developed on the grounds of the Eschol property (see #22), is the last major house erected in the Masonboro Sound Historic District. Although the house is fairly recent, it expresses the high quality of construction which has characterized the important buildings there. Tremont consists of the main two-story residence, a sprawling house of modern design which connects by terraces and passages with its garage, service wing, and guest/servants quarters. Woods completely screen the house from the road and numerous trees partially screen the view of the house from the sound. Helen Cornell Harriss (1893-1981), for whom the house was built, was the widow of Edwin Alexander Harriss (1887-1946), the nephew of Admiral Edwin Alexander Anderson who owned Eschol early in the twentieth century.

- a. Boathouse. 1949. Noncontributing.

The boathouse is a two level structure featuring storage space--both open and enclosed on the brick ground level--and a fully appointed apartment on the larger frame second story. It repeats the materials and detailing of the main house and was built in 1949. It is the only feature of Tremont that is clearly visible from the sound.

- b. Greenhouse. 1950s. Noncontributing.

The greenhouse is a small rectangular, fully-glazed structure standing on a low brick foundation.

15. House  
7429 Masonboro Sound Road. 1989. Noncontributing.

During the settlement of Helen Cornell Harriss's estate this lot was separated from the Tremont tract and subsequently sold. The two-story stuccoed house is not visible from the road and is partially screened from the sound as well.

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Vacant Lot: (Former) Anderson Cottage Site ("Eschol")

Until 1988 this lot, formerly the south end of the summer estate Eschol, was the site of the Anderson Cottage, the oldest surviving structure in the Masonboro Sound Historic District (see entry #21, with background on Eschol). In order to save the cottage it was moved directly across Masonboro Sound Road by the Historic Wilmington Foundation who handled its sale with protective covenants governing its rehabilitation. This property remains undeveloped and, like its neighbors, has fairly dense foliage along the road and numerous trees dotting the sound side.

16. Parsley-Love House (Hickory Hill)  
7509 Masonboro Sound Road. 1885, 1912. Contributing.

The Parsley-Love House, standing immediately north of Live Oaks, is one of a group of five Parsley family houses which survive in the Masonboro Sound Historic District and is one of the two erected in the late 19th century. The house was built in 1885 for Walter Linton Parsley (1856-1941) and his wife Agnes (MacRae) Parsley (1859-1930) on the site immediately north of Finian that is now occupied by Live Oaks (#17). Walter Parsley occupied the 1885 house until 1912 when most of it was moved onto its present lot, formerly the Parker Quince place, so that he could build Live Oaks. (A small wing was separated and moved to the west side of Masonboro Sound Road as a guest house for Live Oaks called Acorn Cottage and has since been torn down.) Here the house was put on a new foundation and given expansive porches. Anna Parsley (1886-1973), the second daughter of Walter and Agnes Parsley, married Dr. Lionel Hartsfield Love (1872-1945.) They spent much of their life in California, but they used the place, which they named Hickory Hill, on visits east. 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 (b. 1912), a nurseryman who had assisted Dr. Love in the development of the grounds at Hickory Hill. Mr. Ferger 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. These changes appear to have been made early. The porch is supported by chamfered 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. The interior of the house retains elements of its original 1885 finish, Colonial Revival mantels and other fittings dating from the 1912 move and refurbishing, and alterations effected by Mr. Ferger.

- a. Garage. 1950s. Noncontributing.

The garage is a rectangular two-stall building constructed of cement block and covered by a hipped roof.

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17. Live Oaks  
7527 Masonboro Sound Road. 1913. Contributing.

With its large Italian Renaissance style cross-hall mansion designed by Henry Bacon, a large four-car garage, other dependencies, and gardens, Live Oaks, the early-20th century estate of Walter Linton Parsley, remains today the most impressive of the houses in the Masonboro Sound Historic District. Likewise, Live Oaks is prominent in the series of important houses in Wilmington and the surrounding area, a part of the distinguished tradition of fine residential building which includes the John A. Taylor House, the DeRossett House, the Bellamy House, the Elizabeth Haywood Bridgers House, and Orton, among others.

The land on which Walter Parsley created his estate was a part of the Finian property which his father, Oscar Grant Parsley, acquired in 1852. Oscar Grant Parsley summered at Finian until his death in 1885. In the settlement of his estate the house known as Finian went to his son George Davis Parsley (see #18). The property immediately north of the house went to Walter Parsley, the youngest surviving son. Even before Parsley carried out his improvements to the landscape it was clearly the choice parcel of the Finian property and, after the site at Grainger's Point, the best house site in the Masonboro Sound district due to its size and topography. Here in 1885 Walter Parsley erected a two-story summer house which his family used until 1912.

Walter Linton Parsley (1856-1941), the eleventh child of his parents, was the youngest of the three sons who survived them. He was married to Agnes MacRae (1859-1930), the daughter of Donald and Julia (Norton) MacRae. The principal source of Parsley's wealth was the Hilton Lumber Company which he owned, and over the course of the years the company and Parsley prospered. About 1911-1912 Parsley decided on a new house on Masonboro Sound and he commissioned Henry Bacon, a Wilmington native who was then engaged in the design and construction of the Lincoln Memorial in Washington, D.C., to design this house for him. It was quickly decided to remove the 1885 house and free this important site for the house which Bacon would design. The 1885 house was moved to the north and refitted as a summer house for the Parsley's second daughter, Anna (Parsley) Love (see #16). Henry Bacon designed the new house in 1912 and it was completed in the autumn of the following year. The Parsley family moved into Live Oaks on Thanksgiving Day, 1913.

Live Oaks is an unusual house in several respects, the most visible of which is its building material, coquina. Tons of sea shells were mixed and pressed into the concrete for its walls. Live Oaks is also quite a large house whose mass appears even larger because of the porches which encircle the villa. In plan the house is essentially a two-story octagon crowned by a handsomely detailed, glazed octagonal cupola topped by a finial in the shape of a pineapple. The first story of the central block is completely encircled by a one story porch which repeats the octagonal form. It is supported by square coquina piers. Towering over and above it, on the three principal elevations, are two-story porticos which are balustraded and provide sleeping porches for the second story bedrooms. These, too, are

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supported by square coquina piers. 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. The library is in the southwest corner, the sitting room is in the southeast corner, the billiard room is in the northeast corner, and the dining room occupies the northwest corner of the first story. 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 an important utilitarian function. In the summer it serves as a funnel to carry the hot air out of the house through the open windows of the cupola. On the second story there are four bedrooms positioned above the first story rooms and attendant bathrooms. A second flight of steps leads to the cupola. The interior of Live Oaks is finished with handsome Colonial Revival woodwork and, except for changes in the color of the walls in the dining room, living room, and library, is exactly as built.

Walter and Agnes Parsley occupied Live Oaks from Thanksgiving Day, 1913 until their deaths. They were the parents of four children: Julia Norton Parsley (1881-1962); Anna Parsley (1886-1973); Walter Linton Parsley (1892-1897); and Donald MacRae Parsley (1895-1973). Julia and Donald moved into Live Oaks with their parents. Anna Parsley had married L. H. Love in 1907. In 1919 Donald Parsley was married to Elizabeth Jennings Westbrook (1896-1990), the daughter of Giles W. Westbrook. As the only surviving son, Donald Parsley brought his bride to live at Live Oaks and here they raised their two sons: Walter Linton Parsley (b. 1920) and Donald MacRae Parsley, Jr. (1924-1980). In his will Walter L. Parsley devised a life estate in Live Oaks to his son Donald, for his life, with remainder in fee simple to his grandson and namesake, Walter Linton Parsley, who lives there today.

In the creation of the 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 planting. Flower and vegetable gardens, orchards and grape arbors were laid out and developed. An immense lawn unobstructed by trees begins a short distance east of the house and reaches to the sound. Across his property reaching west to the Masonboro Loop Road, he laid out a grand entrance drive lined by magnolias.

## a. Garage. 1913. Contributing

This unusually handsome building has openings for four automobiles on its south, front elevation. The building is built of coquina and cast concrete and is covered with a low hipped roof. The center two automobile bays project slightly from the rectangular block of the garage and are surmounted by a pediment containing a louvered ventilator. The coquina pilasters that define the front bays also enhance

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the side elevations, which have door and window openings. Wall expanses between the pilasters are concrete scored to look like blocks.

b. Storage Building. 1913. Contributing

This three bay by two bay building, built of coquina and covered by a hipped roof, has two chambers and was used for storage and as the pumphouse. It stands to the north of the garage.

c. Garage. Early 20th century. Contributing

This small two bay frame building, likewise covered with a hipped roof, is sheathed with board and batten and appears to have been used for lesser vehicles, perhaps carts, wagons, lawn mowers, etc. It stands to the east of the storage building.

d. Pier. 1913. Contributing.

This is the poured in place coquina and concrete pier adjacent to the site of a bathhouse that was lost in 1954 during Hurricane Hazel. (The bathhouse was hip-roofed and of frame construction, open on three sides with built-in benches; it contained two dressing rooms and a swing.) The pier is partially submerged at high tide and almost completely exposed at low tide.

e. Grape Arbors. Early 20th century. Contributing

Numerous arbors are set about the grounds of Live Oaks. They consist of metal reinforced coquina uprights, square in section, which rise to a height of about six to seven feet. The lattice across the top of the uprights is either wood or wire or a combination of both.

f. Fenced Garden. Early 20th century. Contributing.

Located southwest of the house and enclosed by metal wire fencing, the garden appears to have been used for cut flowers. There is also shrubbery and a grape arbor within the enclosure.

g. Entrance Piers. 1913. Contributing.

The entrance piers stand on the east side of Masonboro Loop Road and flank the original entrance drive onto the Live Oaks estate. They are tall coquina piers, square in section, that rise to a cast and molded top. Cast panels bear the legend "Live Oaks" and molded acorns stand atop the piers. The gates between the piers are modern and made of woven metal.

h. Entrance Drive. 1913. Contributing.

The narrow drive which carries from Masonboro Loop Road eastward almost .8 mile to Masonboro Sound Road remains clearly visible although it has long since fallen into

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disuse. Dozens of magnolias continue to line the drive, which originally crossed open fields, now grown up as thick woods. The drive is mostly two-aisle and the material is concrete poured prior to World War II over the original coquina surface.

i. Caretaker's Cottage. Early 20th century. Contributing.

This small one-story, frame building with a steeply pitched gable-front roof stands immediately north of the entrance piers on Masonboro Loop Road. It is sheathed in weatherboards except for the front gable covered in alternating rows of unpainted square end and bevel end shingles. Small sheds flush with the main facade are engaged on each side and a simple shed porch shelters the main facade of the original block. Windows are six-over-six double-hung sash. At least four other small one-story cottages stood on the Live Oaks grounds, all now lost: Acorn Cottage, originally a wing of the relocated Parsley-Love House (#16) which was separated and retained on the west side of Masonboro Sound Road as a guest cottage when the main house was moved in 1912; a shingled servants' cottage also on the west side of Masonboro Sound Road, near the end of the drive; a small frame building half-way down the drive that served as a "radio shack" for Donald Parsley, Sr., one of New Hanover County's first ham radio operators; and a log cabin at the southwest corner of the junction of the drive and Masonboro Sound Road.

18. Henry B. Peschau House  
7535 Masonboro Sound Road. 1932. Contributing.

The site of this house is one of the most important in the Masonboro Sound Historic District because on it stood Finian, the summer house of William Hooper (1742-1790), one of the three signers of the Declaration of Independence from North Carolina. Finian, a one-and-a-half story frame house, was destroyed by fire on March 14, 1931.

The associative history of the present house dates back to 1852, the year in which Oscar Grant Parsley (1806-1885) purchased a large tract here on Masonboro which included Finian. He used Finian as his summer house until his death, becoming deeply attached to the history of the old place. In the division of his estate Finian went to his son, George Davis Parsley (1852-1906), and his wife. They held it for eleven years before selling it in 1899 to his sister-in-law Agnes (MacRae) Parsley, the wife of Walter Linton Parsley. In 1914 she gave Finian, as a wedding present, to her daughter Julia Norton Parsley (1882-1962) who was married that year 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-around residence.

Following the destructive fire in 1931 the Peschaus built the impressive two-and-a-half story Colonial Revival house which stands today beside Live Oaks. The large weatherboarded frame house, resting on a low foundation and covered by a gable roof, is dominated by the two-story colonnade which carries across the sound front. It is supported by colossal columns with foliate capitals. They are connected at the second story level by a gallery which encloses the porch. A trio of dormers with arch-headed windows are set in the roof. The north elevation is dominated by a



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brick chimney flanked by windows. A two-story wing on the south side has a sun room on the first story and a (now enclosed) sleeping porch on the second level. On the west, land elevation, the colossal order appears in the form of four pilasters, two at the edges of the five-bay elevation and two in the center marking the entrance into the house. Here a shallow one-story pedimented porch covers the door and its leaded sidelights. Immediately to its left (north) is a one-story service porch for the kitchen. The house was designed by Leslie Boney of Wilmington. It is fronted by an open, expansive lawn leading to the sound.

After the death of Julia Peschau in 1962 the house passed to their son, Henry B. Peschau, Jr. (1917-1988). The house fell into disrepair after several years of vacancy, but in 1983 members of the family who ultimately inherited the house thoroughly restored it.

a. Servant's Quarters/Cottage. Early 20th century. Contributing.

This building is wood frame and covered with wood shingles and a gable roof. A simple porch carries across its front elevation and shelters the two entrances into its two rooms. The doors have five horizontal panels; the window openings are protected by board and batten shutters.

b. Garage. 1937. Contributing.

Southwest of the house, the garage is a wood frame building covered with sheet metal and a gabled roof.

c. William Hooper Marker. Early 20th century. Contributing.

This small granite marker bears the inscription "RESIDENCE OF WILLIAM HOOPER[, ] SIGNER OF DECLARATION OF INDEPENDENCE." It was erected here by the New Hanover Historical Commission, presumably prior to the loss of Finian, Hooper's house, in 1931.

19. Taylor-Bissinger House  
7542 Masonboro Sound Road. 1937. Contributing.

This small, well-detailed Colonial Revival house, erected in 1937, is the last-built dwelling in the group of architecturally significant Parsley family houses erected on Masonboro Sound.

The property on which it stands was a part of the large tract held in the later-19th century by Oscar Grant Parsley. In the division of his estate the portion of the sound property which would have gone to his son William Murdock Parsley (1840-1865), had he lived, went to his son's two daughters. (Lieutenant Colonel William Murdock Parsley, C.S.A., was killed near Farmville, Virginia, three days before the surrender at Appomattox.) This tract went to the eldest daughter Amanda Nutt Parsley (1863-1938). She was married first to Thomas Edward Sprunt (1854-1925) and

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later to Heywood G. Taylor (1865-1931). In 1939 the house was acquired from her estate by Richard Turner Bissinger (d. 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, carries across the three-bay sound-front elevation. The entrance, flanked by sidelights and a transom, is set in the center bay. A trio of dormers are set in the roof here. 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.

a. Garage/Apartment. 1937. Contributing.

This two-story weatherboarded-frame structure covered with an off-center gabled roof was erected in 1937 and stands to the west of the house. There are two pairs of partially glazed garage doors on the north elevation that open into the two-car garage. A two-tier porch on the west elevation shelters the exterior stair that carries up to the second story apartment. It has six-over-six sash windows and is simply finished on the inside.

20. Savage-Meditz-Dobbins House

7601 Masonboro Sound Road. Mid 1870s, remodelled 1956. Contributing.

This one-and-a-half story weatherboarded frame house is one of two surviving houses built on Masonboro Sound in the later-19th century by the children of Oscar Grant Parsley. It was Parsley's intention that his Masonboro Sound estate (see #17 and #18) should be divided after his death, giving each of his six surviving children (and the daughters of William Murdock Parsley, 1840-1865) a lot here on which to build. The 100 foot wide lot on which this house sits was given to the eldest daughter Jane Parsley (1836-1916), who was married to Henry Russell Savage in 1857. Jane (Parsley) Savage held this house from its construction in the mid-late 1870s until 1913, when she sold it to her sister-in-law Agnes (MacRae) Parsley who was then re-consolidating the original O. G. Parsley lands under her ownership. It later became the property and residence of her granddaughter Agnes MacRae Peschau (b. 1915) and her husband Benjamin Sheppard Willis who owned it until 1947 when it was sold out of the family. The cottage changed hands again in 1952, and in 1956 it was acquired by J. M. Meditz. Harold F. Dobbins (b. 1922) and his wife Mary Butterfield Fine purchased the house in 1957 and continue to reside here.

Despite early and mid 20th-century alterations and improvements to the house, the 19th-century exterior impression of the house survives in its weatherboarded, one-and-one-half-story form. The rectangular main block of the house is covered by a gable roof pierced by corbelled chimneys and features pent gable ends. A one-story hipped roof porch carries across the front elevation; it was enclosed and glazed as a "sound room" by the present owners about 1974; they also have had vinyl siding applied. An early one-story shed carries across the rear, land elevation and its

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roof holds an inset gable framing a Colonial Revival doorway, both of the mid 20th century. The house has large, identical shed-roof dormers installed at an unknown date prior to World War II on both the sound and land elevations. They illuminate the three second story bedrooms. The interior of the house follows a center, stair hall plan and retains important elements of the early fabric, including the molded, panelled wainscoting, simply molded door surrounds, four panel doors, and simply detailed Greek Revival mantels.

a. Garage/Kitchen. Early 20th century. Contributing.

According to local tradition, the core of this rectangular weatherboarded frame building dates to the early 20th century and was once the kitchen for the main house. This account seems likely since the structure is set immediately off the northwest corner of the house and perpendicular to it. The one-story building is now covered by an off-center gabled roof and has an asymmetrical arrangement of door and window openings on its four elevations. The window sash is six-over-six.

b. Garage. Mid-20th century. Noncontributing.

This simple frame building covered with a shed roof is used today mostly for storage.

21. "Doll House"

7424 7506 Masonboro Sound Road. 1924. Contributing.

The "Doll House" is a small one-story frame dwelling covered with square edge wood shingles that was built in 1924 by Admiral Edwin A. Anderson (1860-1933) for his Japanese servant Sito. During the remodeling of Eschol (see #14 and #22), Anderson himself occupied the tiny house which soon acquired the name "Doll House." The gabled roof house has an enclosed shed porch on its front (east) elevation and shed rooms on its rear elevation. There is a large screened porch on its north gable end and it too is covered with a gabled roof. Appropriately scaled one-over-one double-hung sash windows are recent replacements of earlier replacement jalousie windows. A brick chimney stands on the south gable end. Until her recent death the Doll House was the residence of Mrs. Zarah Smith, a long time employee of Mrs. Helen Cornell Harriss, who was given a lifetime right to occupy the cottage. The house sits on the approximately 35-acre Eschol tract which extends west to Masonboro Loop Road, but only the house and its immediate yard are included in the district as the remainder of the property to the west is dense woods that have never been developed.

22. Hill-Anderson Cottage

7506 7424 Masonboro Sound Road. ca. 1835. Moved ca. 1986. Contributing.

The particulars of the history of this one-and-a-half story frame cottage, the oldest surviving building in the district, are not known. The architectural fabric of the building, however, suggests that it dates from the 1830s. It is believed that the Hill-Anderson Cottage was constructed during the ownership of this property by Dr. Nathaniel Hill (1767-1842). At Dr. Hill's death his

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daughter Mary (Hill) Lillington (1795-1844), the wife of John A. Lillington (1790-1839), inherited the Masonboro Sound property. At her death, two years later in 1844, the sound property was divided among her children. Between 1847 and 1872 the individual tracts belonging to her siblings were acquired by Mary Coit Lillington (1823-1897) and her husband Edwin Alexander Anderson (1815-1894). The Andersons named their summer place Eschol. In her will Mrs. Anderson bequeathed Eschol to her sons Edwin and William. In 1906 Edwin A. Anderson became the sole owner of Eschol.

Admiral Edwin Alexander Anderson (1860-1933) retired, after a distinguished career, to Masonboro in 1924 and made substantial improvements to Eschol. He lived here until his death and, afterward, Eschol was home to his son Lorain Anderson (1889-1951) and his widow Theodosia (Cantwell) Anderson (1888-1990). Eschol was pulled down in 1963 and the property acquired by Helen Cornell Harriss (1893-1981), the widow of Admiral Anderson's nephew Edwin Alexander Harris (1887-1946), who in 1949 had built Tremont (#14) on the Eschol grounds. After her death the tract on which the cottage stood became the property of her son Robert Cornell Harriss, the great-great-grandson of Dr. Nathaniel Hill.

During the approximately 150 years of its existence, the Hill-Anderson Cottage has retained most of its original form and interior and exterior finish. The one-and-a-half story frame building is sheathed with long flat-bottomed wood shingles and covered with an asphalt shingle gable roof. On the front elevation there is a deep overhang which protects the central entrance and the flanking window openings. The first-story windows symmetrically arranged on the front and side elevations contain nine-over-six double-hung sash; a six-over-six window and a door occupy each gable end. Some original louvered blinds also survive in place. The door opens into a shallow vestibule which then opens into two rooms of identical size. They and their individual closets are fully plastered. 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 doors and windows and their surrounds (two-part on the exterior and three-part on the interior) are Federal in character. Certain details, such as flattened ogees on the band moldings, suggest a construction date in the 1830s. 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.

Overgrown and deteriorated, the Hill-Anderson Cottage was moved in 1986 to its present site, part of Nathaniel Hill's early holdings directly across the road from its original location, by the Historic Wilmington Foundation, Inc., which was given the house and lot by Robert Cornell Harriss. The Foundation stabilized the building with a new roof and reconstruction of the deteriorated rear wall. In 1991, the Foundation sold the cottage with protective covenants and it is currently undergoing rehabilitation. This project has entailed a careful restoration of the house and construction of a wing across the rear in order to render the building suitable as a dwelling. Smaller than the original cottage, the addition mimics it in form but is

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distinct from it due to the use of setbacks, weatherboard siding, and smaller, one-over-one double-hung sash windows.

23. Masonboro Sound Road  
Contributing.

Forming most of the west boundary of the Masonboro Sound Historic District, Masonboro Sound Road follows, more or less, a stretch of the "old military road." That earlier road ran from Fort Fisher to the "encampment grounds" at Pembroke Jones Park on Wrightsville Sound, and forded Purviance (now Whiskey), Hewlett's, and Bradley creeks en route. The old military road ceased to be used as such after the Civil War and for many years served as a lane connecting the soundside properties that it traversed, used by Masonboro residents to visit their neighbors. Sometime early in this century the route was reclaimed as a public road and prior to 1941 it was paved.

24. Magnolia Drive  
ca. 1924. Contributing.

Extending north from a sharp curve in Masonboro Sound Road, Magnolia Drive provides access to the properties in the north end of the district and forms part of its western boundary. The dirt road follows a portion of the "old military road" (see #23), which continued northwardly from the end of Magnolia Drive to Hewlett's Creek and beyond. During the nineteenth century, part of this stretch of the military road, in the vicinity of the Grainger House (destroyed, see #4), was lined with tall cedars. After James Ozborn Carr purchased seventy acres on the south side of the mouth of Hewlett's Creek in 1922 (see #1), he laid out his driveway along the path of the old military road and planted magnolias along both sides. When the acreage was subdivided in the 1950s, the private driveway became Magnolia Drive. The magnolias and other hardwoods create a dense canopy across the dirt road, but most of the ancient cedars have been lost.

a. Pillars  
1924. Contributing.

At the south end of his private driveway that is now Magnolia Drive, James Ozborn Carr built three approximately five-foot-tall, square-in-section, red brick pillars with slightly hipped cast stone caps. According to long-time area residents, Carr built three piers for two possible gates, a right angles to each other, because he was not certain where he would locate the large house he planned to build eventually. There is no evidence that the gates were ever installed. The westernmost pier today bears a small painted plaque with the name "Magnolia Drive."

25. Docks  
Contributing.

At least one wooden dock extends from virtually every soundfront parcel in the Masonboro Sound Historic District. The docks' lengths, degree of elaboration, and

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states of repair vary. Due to the nature of the resources--wooden structures standing in water and exposed to the elements--they are replaced continuously as they weather. A few old, plain and somewhat ramshackle docks remain, but most are relatively new. All are of traditional design, fairly austere and utilitarian; several have seating areas at their east ends, some of which are sheltered with open, gazebo-like structures.

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## SUMMARY

The Masonboro Sound Historic District, on the coast near Wilmington, is of statewide historical significance as the oldest known coastal resort in North Carolina. Furthermore, it is the only surviving nineteenth-century soundside summer colony, an antebellum phenomenon that gave way to oceanfront resorts in the later nineteenth century. Masonboro Sound was the site of substantial summer cottages before the Revolution, but the oldest concentration of cottages located there now dates from the 1870s to the mid-twentieth century. In addition, the Hill-Anderson Cottage, a tiny shingled building from 1830s, is the district's oldest surviving resource and one of very few antebellum resort buildings remaining on North Carolina's coast. Other historic houses in the district range from simply detailed two-story frame T- or L-plan dwellings to stylish examples of the Colonial Revival style. The major landmark in the district is Live Oaks, an Italian Renaissance Revival style cross-hall plan mansion of coquina, built in 1913 by nationally renowned architect Henry Bacon for Walter Linton Parsley. Ten historic houses as well as associated outbuildings, structures, and sites are included in the Masonboro Sound Historic District. Despite the introduction of numerous houses during the last half-century, the natural beauty of the historic landscape, characterized by a marshy soundfront with docks rising to a bluff covered with ancient live oak trees, provides a remarkable continuity to the district. The area is important in the areas of entertainment/recreation and architecture under criteria A and C, respectively. Under Criterion D, the district is important for the information likely to be yielded by the fourteen-acre tract known as Cedar Grove, once occupied by a large, ca. 1870 residential complex modified prior to 1939 and now containing numerous archaeological features including foundations and wells. Preliminary testing indicates that excavation of the site should be informative about spatial patterning and the economy of upper middle class development on Masonboro Sound during the late nineteenth and early twentieth centuries. Criteria consideration B also is met because the Hill-Anderson Cottage was moved in 1986 in order to preserve it. The cottage is immediately across the road from its original location, retains its historic setting, and has been carefully rehabilitated.

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CONTEXT: ENTERTAINMENT AND RECREATION

Masonboro Sound slowly developed throughout the early nineteenth century as an exclusive summer resort of private cottages. The development of Masonboro Sound has been characterized by two distinct features. Virtually all of its summer residents have come from Wilmington or the countryside nearby Wilmington. Indeed, most of the Masonboro Sound residents have known each other through business, social, and civic circles in and around Wilmington, and several of the families have become related by marriage. Secondly, Masonboro Sound developed in a resolutely non-commercial vein, without the hotels, pavilions, and arcades that have characterized much of North Carolina's coastal development.

From the early part of the nineteenth century well-to-do North Carolinians came to the ocean to escape the summer heat, breathe the salt air, and bathe in the ocean. It was widely believed that the supposedly healthy beach environment protected residents and visitors from the ravages of such diseases as malaria. Coastal towns such as Portsmouth and Beaufort attracted visitors but, except for Masonboro Sound, the only other known sound side resort in nineteenth century North Carolina was at Nags Head, a summer community that developed on the sound in Dare County, in the northeastern part of North Carolina. Nags Head was first developed between 1830 and 1860 and was visited by planter and merchant families from the Albemarle region of North Carolina, including the cities of Elizabeth City and Edenton. After the construction of a fashionable hotel in 1838, Nags Head became increasingly attractive to visitors not only from North Carolina but also from nearby Virginia. After the Civil War, a slow shift to the ocean side of the Outer Banks began, and by the early twentieth century the summer community at Nags Head had reconstituted itself in the cottages overlooking the ocean. The earlier sound side community does not survive as a cohesive district.<sup>1</sup>

Improvements in transportation after the Civil War increasingly linked the coastline with major inland metropolitan centers. These improvements helped make the sounds and beaches accessible not only to those relatively well-to-do visitors who could afford a substantial cottage for the summer, but also to visitors more interested in a briefer visit at a commercial hotel or temporary rental facility. Likewise, the growth of the middle class and an increase in leisure time in the late nineteenth century expanded resort opportunities.<sup>2</sup>

<sup>1</sup>Catherine W. Bishir, "The 'Unpainted Aristocracy': The Beach Cottages of Nags Head," The North Carolina Historical Review, LIV (October 1977), 369-74, hereinafter cited as Bishir, "The 'Unpainted Aristocracy'"; David Stick, The Outer Banks of North Carolina, 1584-1958 (Chapel Hill: The University of North Carolina Press, 1958), 97-102; Guion Griffis Johnson, Ante-Bellum North Carolina: A Social History (Chapel Hill: The University of North Carolina Press, 1937), 188-190.

<sup>2</sup>Sydney Nathans, The Quest for Progress: The Way We Lived in North Carolina, 1870-1920 (Chapel Hill: The University of North Carolina Press for the North Carolina Department of Cultural Resources, 1983), 86-87.



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The result was an increase in commercial beaches. A good example is Wrightsville Beach, also located in New Hanover County, only a few miles from Masonboro Sound. Prior to the 1880s Wrightsville was known only as the home of the antebellum Carolina Yacht Club. In 1887 the Wilmington and Sea Coast Railroad Company was formed. Within a few months that firm had run rail lines from Wilmington to Wrightsville Beach and opened an impressive resort hotel and pavilion. In the early twentieth century trolley cars replaced the locomotives, adding to Wrightsville's growing importance as a commercial resort property. The subsequent boom in cottage construction and commercial resort development on Wrightsville island provides a counterpart to the move from the sound to the beach side of Nags Head peninsula.<sup>3</sup> At Nags Head new hotel construction also characterized the late nineteenth century. An 1886 newspaper advertisement demonstrates the type of development that awaited visitors: "This long established and favorite seaside summer resort . . . will be open . . . with several new attractions (including) a railroad from the pier to Ocean Beach, with a comfortable pavilion on the "Sea Beach" . . . (and) three restaurants on the Sound Side."<sup>4</sup> The remote Outer Banks community of Ocracoke also boasted a hotel, the Ocracoke Hotel, which was built in 1885.<sup>5</sup> The development of the automobile and good roads in the early decades of the twentieth century spurred development of such previously undeveloped beach properties as New Hanover County's Carolina Beach and Carteret County's Atlantic Beach. Masonboro Sound, away from the more popular oceanfront, was left out of this commercial boom.

## CONTEXT: ARCHITECTURE

The houses comprising the principal buildings in the Masonboro Sound Historic District are a unique group of twenty-two dwellings reflecting the origins of the district as a summer resort colony, its transition during the interwar years to a year-round community, and the accommodation of house design to the coastal climate. The Masonboro houses, mostly frame and covered with weatherboards or wood shingles, form one of the most cohesive nineteenth and early twentieth century sound side summer colonies in North Carolina. They are set on lawns shaded by deciduous and evergreen trees--principally magnolia and live oaks--and feature extensive plantings of camellias, azaleas, hollies, and other blooming shrubs and plants. There has been a development of place here, enriched from generation to generation.

While there are other isolated historic summer cottages on the sounds in New Hanover County--the Bradley-Latimer Summer House being the principal one and the only one listed in the National Register--the summer houses at Masonboro are the only

<sup>3</sup>Lawrence Lee, New Hanover County: A Brief History (Raleigh: State Department of Archives and History, 1971), 113-16; Rupert L. Benson and Helen S. Benson, Historical Narrative 1841-1972 of Wrightsville Beach, North Carolina (Wilmington: Carolina Printing and Stamp Company, 1972), 8-14.

<sup>4</sup>Bishir, "The 'Unpainted Aristocracy'," 381.

<sup>5</sup>"The Story of Ocracoke Island," in Hyde County History: A Hyde County Bicentennial Project (Hyde County, N.C.: Hyde County Historical Society, 1976), 28 [each chapter paginated separately].

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historic cluster of sound cottages in the county. The four oldest surviving houses in the district date from the 1830s (the Anderson Cottage, #22) and the 1870s (the Cazaux-Williams-Crow House (#12), Savage-Meditz-Dobbins House (#19) and Peck-Owen House (#20)). Throughout the remainder of the nineteenth century and into the first two decades of the twentieth century Wilmingtonians built other summer houses as lots were subdivided and sold. Many of these remain largely as built whereas others have been remodelled from generation to generation.

From the beginning the summer cottages were built to accommodate the climate. In every instance the house is sited most often on the highest point of land on an individual tract and in a position that takes advantage of the best views and breezes. There is a shallow ridge of varying width and height which extends parallel to the sound banks some 200 to 300 feet inland on which most houses stand.

There is no dominant architectural idiom in Masonboro, yet when compared with the early twentieth century resort housing built at Wrightsville Beach, the earliest oceanfront resort in New Hanover County, significant differences emerge. The Masonboro houses are predominantly two-story, rectangular, single pile houses, with one- or two-story porches facing the sound. They are more traditional and vernacular in character than the frankly beachy ocean cottages at Wrightsville Beach. In the early years of the twentieth century Wrightsville cottages were generally one-story late Victorian style dwellings, and in the 1920s and 1930s were one- and two-story variants on the Craftsman style. The Masonboro cottages are more rural in character, almost as if they were disparate farmhouses that just happened to be built in a row. Many of these architectural differences are probably explained by their history: each Masonboro cottage was custom-built by a private family, while many of the Wrightsville cottages were built by developers, for speculation.

The architectural landmark of the district is Live Oaks, built in 1913, the same year its eminent architect Henry Bacon won the commission for the design of the Lincoln Memorial in Washington, D.C. Bacon became known chiefly as a designer of monuments, particularly in collaboration with Daniel Chester French, and in 1923 he received the Gold Medal of the American Institute of Architects for his Lincoln Memorial design. Bacon executed many public, commercial, and institutional buildings, as well as a number of residential commissions.<sup>6</sup> Except for Chesterwood, Daniel Chester French's house, relatively little has been published about the latter aspect of his work, most of which was for relatives and close friends. It is somewhat ironic that Henry Bacon's close association with North Carolina is barely recognized by scholars, yet his North Carolina houses are those about which considerable information has been gathered.

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<sup>6</sup>Henry F. Whitney and Elsie Rathburn Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles: Hennessey & Ingalls, Inc., 1970), 29.

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Bacon was born in Illinois in 1866 but he grew up in Wilmington where he became a close friend of the MacRae family.<sup>7</sup> In 1885 he began to pursue an architectural career as a draftsman with Chamberlin & Whidden of Boston and then joined the New York firm of McKim, Mead & White where he was occupied primarily with pen-and-ink drawings of houses and the study of American Colonial architecture. In the late 1880s Bacon won the Rotch Traveling Scholarship, which afforded him two years of travel and study in Europe, after which he returned to McKim, Mead & White for six years. In 1897 he entered into his own private practice.<sup>8</sup> Although he remained based in New York, Bacon maintained his childhood ties with Wilmington and the MacRaes. Over the years he executed designs for houses in Wilmington and the vicinity for prominent local businessman Donald MacRae's three children, Hugh, Donald, and Agnes, as well as at least three vacation houses between the early 1890s and 1910<sup>9</sup> for Donald MacRae's mountain resort development of Linville in Avery County.<sup>9</sup>

All of Bacon's house plans are straightforward, with the arrangement of rooms reflected in exterior forms, perhaps a result of his serious study of Greek architecture. In eulogies delivered at Bacon's funeral in 1924, it was noted that ". . . even on the smallest problem he felt an obligation patiently to search for the inevitable perfect solution," and that he should be called "a classicist, but he has made the classic idiom absolutely his own and gives to his designs a superb individuality."<sup>10</sup> As an architect who individualized the classic idiom, Bacon incorporated materials indigenous to the settings for his design. In Linville, he set the style for all future building in that community when he specified chestnut bark shingles for both the exterior and interior of his three designs. A similar approach characterizes his design for Live Oaks, commissioned by Walter and Agnes MacRae Parsley. Here, the octagonal form and atrium topped by a glazed cupola clearly derive their inspiration from ancient and Renaissance motifs, while the plan and functional cupola are thoughtful responses to the coastal climate and local shells in the exterior mortar firmly root the building in its setting and enhance Live Oak's uniqueness.

## HISTORICAL BACKGROUND

Although the oldest remaining houses in the Masonboro Sound Historic District date from the 1830s and the 1870s, it has been a significant summer resort area since the

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<sup>7</sup>Leslie N. Boney, Jr., Wilmington, NC, interview by Claudia Brown, 30 May 1978.

<sup>8</sup>Withey and Withey, 29.

<sup>9</sup>Claudia Roberts, National Register nomination for the Linville Historic District, 1979, on file at the Survey Branch, N.C. Division of Archives and History, Raleigh, NC.

<sup>10</sup>Aymar Embury II, "Henry Bacon (1866-1924)," Architectural Record 55: 275; Royal Cortissoz, "The Architect," Architectural Record 55: 276.

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late colonial period.<sup>11</sup> In the 1760s Wilmington poet Thomas Godfrey (1736-1763), author of the The Prince of Parthia, the first American drama written and professionally produced in the American colonies, wrote a poem entitled Masonborough, which celebrated "Masonborough's grove . . . Where blooming Innocence and Love And Pleasure Crown the day."<sup>12</sup>

Several prominent Wilmington area residents agreed with Godfrey sufficiently enough to build substantial summer resort houses overlooking Masonboro Sound. One of the largest of these was Finian, built just prior to the Revolution by William Hooper (1742-1790), a Wilmington attorney and one of the three North Carolinians to sign the Declaration of Independence.<sup>13</sup> The largest and most impressive home on the sound prior to the Civil War was built for planter William Campbell in the 1790s at the mouth of Hewlett's Creek. When the Campbell house was for sale in the 1830s it was advertised in a local newspaper as "well planned for comfort and elegance, containing a parlor, and drawing room, six bedrooms, pantries, cellar with double piazzas, front and rear . . . The Sound is within 100 yards of the house, affords an abundant supply and variety of fish, oysters, and with a beautiful sheet of water for fishing, sailing, and boating."<sup>14</sup> This illustrates the gracious living possible on the sound during the antebellum period.

In the first half of the nineteenth century summer homes were erected at Masonboro by Wilmington civic and business leaders such as physician Nathaniel Hill, physician Edwin Anderson, and attorney John Lillington, several of whose descendants intermarried and owned other property on the sound. Others bought existing houses. For example, Parker Quince (1797-1867), the Collector of Customs for Wilmington, purchased the William Campbell House in 1834 and sold it to attorney Daniel Baker in 1847. Quince built a new house on the sound in 1860, which he named Hardscrabble (formerly on the site of the Parsley-Love House, #16). The Parsley family, which would become Masonboro's most important family after the Civil War, first appeared

<sup>11</sup>Much of the following historical overview is drawn from an informative chronicle of the Masonboro Sound community: Croquette W. Hewlett and Mona Smalley, Between the Creeks Revised: Masonboro Sound, 1735-1935 (Wilmington: New Hanover Printing and Publishing Company, 1985), hereinafter cited as Hewlett and Smalley, Between the Creeks.

<sup>12</sup>William S. Powell (ed.), The Dictionary of North Carolina Biography, Volume 2, D-G (Chapel Hill: University of North Carolina Press, 1986 [Projected multivolume series with three volumes published, 1979, 1986, 1988]), 309, hereinafter cited as Powell (ed.), The Dictionary of North Carolina Biography; and Hewlett and Smalley, Between the Creeks, 8-9. According to a historian of the North Carolina Masonic Grand Lodge, the area came to be known as Masonboro due to the number of masons residing in the vicinity of Hanover Lodge, a Masonic lodge established near Masonboro Sound in the late 1750s and inactive by 1787. Marshall Delancey Haywood, Builders of the Old North State, compiled by Mattie Bailey Haywood and edited by Sarah McCulloh Lemmon (Raleigh: 1968), 230 and 244.

<sup>13</sup>Hewlett and Smalley, Between the Creeks, 3, 13; Powell (ed.) The Dictionary of North Carolina Biography, Volume Three, H-K. 199-202.

<sup>14</sup>The Peoples Press and Wilmington Advertiser, January 25, 1834.

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here in 1852 when lumber magnate Oscar Parsley (1806-1885) purchased Finian.<sup>15</sup> Today, five Parsley family houses remain in the district.

The houses constructed during the antebellum period were summer homes, designed to be used for extended vacations. As Hewlett and Smalley write: "People who came to Masonboro were seeking quiet, family-type pleasures and relaxation. They had their horses, their boats, their little fields and flower gardens."<sup>16</sup> The ravages of fire and storm have taken their toll at Masonboro and the only antebellum dwelling that remains is the Anderson Cottage, a small guest cottage built on the grounds of Nathaniel Hill's place (named Eschol by his granddaughter sometime between 1847 and 1872). One antebellum pattern that held after the war was the siting of summer homes on the most scenic property on slight knolls which overlooked the sound, while permanent residents occupied property further inland.

Masonboro was near the site of considerable Civil War activity, but escaped that conflict relatively unscathed. Wilmington was the site of major blockade running and was the last Confederate port open to the outside world. Some of this blockade running did take place in the Masonboro area, and several salt works were located in the vicinity.<sup>17</sup>

After the war, development resumed with the construction of several houses in the 1870s and 1880s. The oldest principal dwelling remaining in the Masonboro Sound Historic District was constructed in the 1870s by a daughter of Oscar Parsley. The Savage-Meditz-Dobbins House (#20) was built in the mid-to-late 1870s for Jane Parsley Savage (1836-1916) and her husband Henry Russell Savage. The Cazaux-Williams-Crow House (#13) was built in 1877 for Anthony D. Cazaux and sold shortly afterwards to George W. Williams (1831-1899), a Wilmington banker and businessman. The Willard-Sprunt-Woolvin House (#11) was built around 1880 for businessman James Adolphus Willard (1825-1895). In 1885 Willard sold the house to Dr. James Sprunt (1846-1924), a Scottish born cotton export merchant, British vice-consul, philanthropist, local historian, and perhaps the best-known Wilmingtonian of this time. Sprunt kept the house until 1897 when he sold it to Carl F. von Kampen. Walter Linton Parsley (1856-1941), a son of Oscar Parsley, built the Parsley-Love House (#16) in 1885.<sup>18</sup>

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<sup>15</sup>Hewlett and Smalley, Between the Creeks, 12-35.

<sup>16</sup>Hewlett and Smalley, Between the Creeks, 35.

<sup>17</sup>Hewlett and Smalley, Between the Creeks, 36; Wilson Angley, "Proposed Estuarine Sanctuary on Masonboro Island," Unpublished research report, March 7, 1983, copy in files.

<sup>18</sup>Hewlett and Smalley, Between the Creeks, 57-69, 81, 87. Sprunt was later the owner of Orton, a major early eighteenth century plantation home built by Roger Moore and located in Brunswick County. Another house built for a child of Oscar Parsley was the Peck-Owen House built in the mid-1870s for Elizabeth Parsley Peck and her husband George Peck and razed in 1992. Its site is immediately south of the district.

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Some houses built during this period do not survive, such as an 1875 house built by Isaac Grainger, which burned in the 1890s. Others were sold such as the 1860 Parker Quince House, which was purchased by William White Harriss, a Wilmington physician, businessman, and civic leader, in 1871 (and later destroyed), or the dilapidated antebellum Paget-Kent House, purchased by Harriss's son George Harriss in 1873 and destroyed by fire the next year.<sup>19</sup> The survival of a 1876 survey of Cedar Grove renders this property one of the most interesting to modern-day scholars. The detailed rendering identifies numerous buildings and landscape features of the residential compound developed around 1870 by Virginia and Robert Henning and lost to fire and neglect over a period of several decades in the twentieth century.<sup>20</sup>

Despite this modest influx of newcomers, Masonboro retained its close-knit homogeneity. In 1872 the Campbell House was purchased by Duncan Bryant, who turned it into a boarding house. However, it was destroyed by fire shortly afterwards, ending this brief attempt at commercialization of the sound.<sup>21</sup> The summer visitors did have a variety of recreational activities such as a canoe club, sport fishing, baseball games, or yacht racing. In the 1930s Walter Parsley reminisced about the halcyon days of the 1880s: In those days each house had a bathhouse, built out in deep water, with dressing rooms on a platform with steps leading down into the water. . . . every family had a sailboat. On moonlit nights the sound was full of white sails, the boats filled with ladies and men singing and chatting and sometimes a guitar or banjo playing."<sup>22</sup>

An unusually important year in the community's history was 1912 when the Masonboro Loop Road was completed. It was the first macadamized road to reach Masonboro and greatly improved transportation to the Sound. Previously, entry into Masonboro was by poorly maintained dirt roads.<sup>23</sup> The completion of the Loop Road spurred the establishment of Masonboro's first subdivision, property developed by F. A. Bissinger outside the historic district.

The most important events of 1912 involved the Parsley family. Walter Parsley decided to replace his 1885 summer home with something more substantial. He opted to build this new house, which he called Live Oaks (#17), on the site of the existing one. He gave the old house to his daughter Anna and her husband Dr. L. H.

<sup>19</sup>Hewlett and Smalley, Between the Creeks, 82-83, 86.

<sup>20</sup>A copy of the survey is in the file on Cedar Grove in the Survey and Planning Branch, N.C. Division of Archives and History, Raleigh, NC.

<sup>21</sup>Hewlett and Smalley, Between the Creeks, 60-61.

<sup>22</sup>Hewlett and Smalley, Between the Creeks, 63.

<sup>23</sup>Most of the district's properties south of Magnolia Drive reached all the way to Masonboro Loop Road until well into the twentieth century when many were subdivided west of Masonboro Sound Road. Before the old military road, last used as such during the Civil War, was reclaimed and graded (and eventually paved) as Masonboro Sound Road between 1913 and 1941, access to the houses on the sound was via dirt drives across the west end of the parcels, east of Masonboro Sound Road, that were mostly open fields. The only formal driveway was the paved track to Live Oaks, the sole early access lane that remains clearly evident today.

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Love and moved it north to an adjoining tract (#16), the site of the old Parker Quince House. Parsley commissioned noted architect Henry Bacon, a Wilmington native best known as the designer of the Lincoln Memorial in Washington, D.C., to design his new summer home. Live Oaks was completed in 1913. At the time of its completion, it was the most distinguished house on the sound, a status it maintains to this day. Live Oaks was important to Masonboro in another way. From the beginning it was designed not as a summer home, but as a year round residence. With the macadamization of the Masonboro Loop Road and the subsequent development of the automobile, the sound was only minutes from Wilmington. Particularly after the First World War, summer homes were converted to year round residences, while new houses were constructed with year round residence in mind.<sup>24</sup>

Several new homes were built in the period between the two world wars. In 1922 the Carr-Reid House (#2) was built for James Osborn Carr (1869-1949), an influential Wilmington attorney and former Duplin County legislator, and his wife Susan Parsley Carr. Ten years later they built the more substantial Carr-Ormand House (#1). Both houses were erected on the seventy-acre tract that had been the site of Isaac Grainger's summer house. In 1924 United States Navy Admiral Edwin A. Anderson (1860-1933) retired to the family home, Eschol, which he renovated, expanded, and modernized. Anderson, a much decorated hero, was a Masonboro native. Eschol was torn down in 1963, but the Anderson Cottage has been preserved on a new site directly across Masonboro Sound Road. Located on a part of the Eschol property is Tremont (#14), built in 1949 for Helen Harriss, widow of Admiral Anderson's nephew Edwin Alexander Harriss.<sup>25</sup>

On March 14, 1931 Finian was destroyed by fire. Since 1914 this former William Hooper summer house had been owned by Julia Norton Parsley (1881-1962) and her husband Henry B. Peschau (1876-1952), a son of a German diplomat assigned to Wilmington. They replaced Finian in 1933 with the impressive Colonial Revival style Henry B. Peschau House (#18). In 1937 the Taylor-Bissinger House (#19) was built for Amanda Sprunt Taylor (1863-1938), a granddaughter of Oscar Parsley. She sold it two years later to Richard Bissinger.<sup>26</sup>

In the years since the end of the Second World War Masonboro has retained its character as a close-knit community. However, the increasing suburbanization of New Hanover County threatens the continued existence of Masonboro Sound as a distinct summer colony, and it is hoped that listing in the National Register will help protect its unique environment and historical character.

<sup>24</sup>Davyd Foard Hood, Christopher Martin, and Edward Turberg, Historic Architecture of New Hanover County, North Carolina (Wilmington: New Hanover County Planning Department, 1986), 20-22; Hewlett and Smalley, Between the Creeks, 106-10.

<sup>25</sup>Hewlett and Smalley, Between the Creeks, 121-29; Powell (ed.), The Dictionary of North Carolina Biography, Volume One, A-C, 33.

<sup>26</sup>Hewlett and Smalley, Between the Creeks, 120-21, 132, 137.

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UTM REFERENCES (cont.)

5. zone 18: 236340/3785590
6. zone 18: 237300/3785200
7. zone 18: 237650/3786040
8. zone 18: 238000/3786070

VERBAL BOUNDARY DESCRIPTION

The boundaries of the Masonboro Sound Historic District are indicated by the parallel broken and bold lines on the accompanying map entitled "Masonboro Sound Historic District" for which the base map is New Hanover County Planning Map 67.

VERBAL BOUNDARY JUSTIFICATION

The boundaries of the Masonboro Sound Historic District are drawn to encompass the greatest concentration of Masonboro Sound's historic resources meeting National Register integrity criteria standards. All of the district's historic properties are on the sound with the exception of two houses facing the sound from the west side of Masonboro Sound Road and the entrance drive to Live Oaks (entry 17), which reaches almost .8 mile west to Masonboro Loop Road. The impact of the cluster of non-contributing resources at the north end of the district is minimized by a designed and natural landscape that is itself historic (see accompanying orthophoto map). This lush landscape of water and plant material extends uninterrupted the length of the district, which is further unified by the historic roads defining almost its entire west edge and the network of docks along the shoreline. The historic importance of the relationship between the sound and the ridge along which most of the houses are located dictates the placement of the east boundary in the sound, at the west edge of the Intracoastal Waterway, to embrace the vistas that lend the district a vital cohesiveness.

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The following pertains to all photographs:

Masonboro Sound Historic District  
New Hanover County, North Carolina  
negative location: North Carolina Division of Archives and  
History, Raleigh, NC

- A) Carr-Ormond House (entry 1), to east  
Davyd Foard Hood, January 1983
- B) Carr-Ormond House (entry 1), view to sound, to southeast  
Claudia Brown, September 1990
- C) Carr-Reid House (entry 2), view from sound, to west  
Randall Page, July 1984
- D) Magnolia Drive (entry 24), to southwest  
Claudia Brown, September 1990
- E) Adams-Broadfoot House (entry 5), to east  
Davyd Foard Hood, January 1987
- F) Adrian Dulaney Hurst House (entry 8), to northwest  
Davyd Foard Hood, July 1984
- G) Masonboro Sound Road (entry 23), to northeast  
Claudia Brown, September 1990
- H) Willard-Sprunt-Woolvin House (entry 11), first floor mantelpiece  
Davyd Foard Hood, January 1983
- I) Cazaux-Williams-Crow House (entry 13), to southeast  
Claudia Brown, September 1990
- J) Cazaux-Williams-Crow House (entry 13), to northwest  
Davyd Foard Hood, July 1984
- K) Cazaux-Williams-Crow House (entry 13), servants quarters, to northeast  
Davyd Foard Hood, July 1984
- L) Cazaux-Williams-Crow House (entry 13), view to sound, to southeast  
Claudia Brown, September 1990
- M) From left: Cazaux-Williams-Crow House (entry 13), 7409 Masonboro Sound Road  
(entry 12), Willard-Sprunt-Woolvin House (entry 11), Frederick Bolles  
Graham, Jr., House (entry 10)  
Claudia Brown, September 1990

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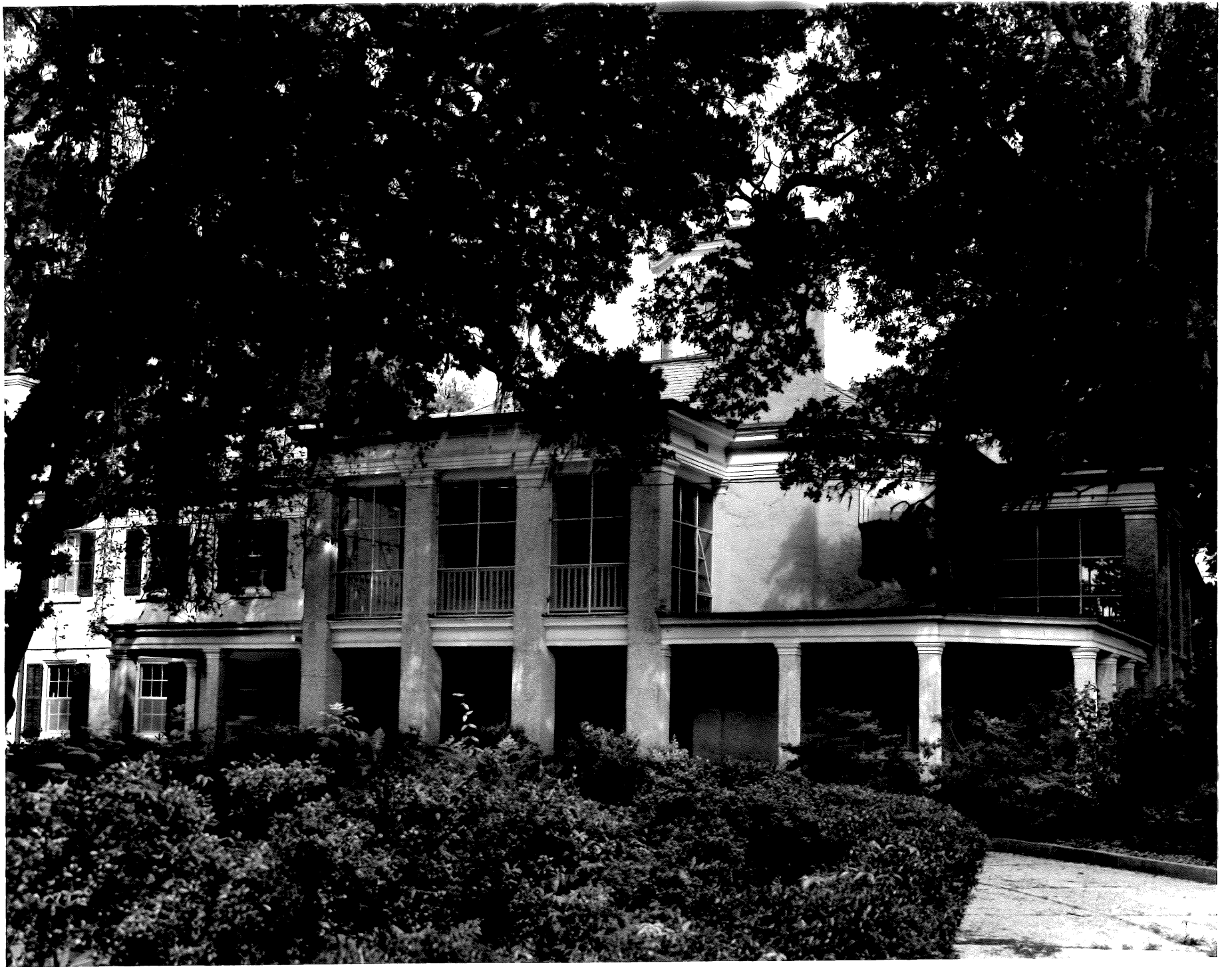
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- N) View of soundfront with docks from Cazaux-Williams-Crow House (entry 13), to north  
Claudia Brown, September 1990
  - O) View of soundfront from Cazaux-Williams-Crow House (entry 13), to south  
Claudia Brown, September 1990
  - P) Tremont (entry 14), boathouse, to southeast  
Davyd Foard Hood, July 1984
  - Q) Live Oaks (entry 17), to east  
Randall Page, July 1984
  - R) Live Oaks (entry 17), atrium  
Randall Page, July 1984
  - S) Live Oaks (entry 17), view to sound, to southeast  
Davyd Foard Hood, July 1984
  - T) Live Oaks (entry 17), entry gates on Masonboro Loop Road, to southeast  
Claudia Brown, September 1990
  - U) Henry B. Peschau House (entry 18), to north  
Randall Page, 1985
  - V) Taylor-Bissinger House (entry 19), to northwest  
Davyd Foard Hood, January 1983)
  - W) Savage-Meditz-Dobbins House (entry 20), to west  
Davyd Foard Hood, January 1983
  - X) Hill-Anderson Cottage (entry 22), to northwest  
David Scott, April 1992

NOTE: Virtually all of the photographs included with this nomination were taken over a seven-year period, from 1983 to 1990. A thorough examination of the district in 1992 revealed that the district's current appearance continues to be conveyed accurately by the earlier photos, with the exception of the recently rehabilitated Hill-Anderson Cottage, of which a new photograph was taken.



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Masonboro Sound Historic District (Additional Documentation)
Name of Property New Hanover County, N.C.
County and State 92001334
NR Reference Number

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended,  
I hereby certify that this  X  additional documentation \_\_\_ move \_\_\_ removal  
\_\_\_ name change (additional documentation) \_\_\_ other  
meets the documentation standards for registering properties in the National Register of Historic  
Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

\_\_\_\_\_  
Signature of Certifying Official/Title: Date of Action  
North Carolina Department of Natural and Cultural Resources  
State or Federal agency and bureau

**4. National Park Service Certification**

I hereby certify that this property is:  
\_\_\_ entered in the National Register  
\_\_\_ determined eligible for the National Register  
\_\_\_ determined not eligible for the National Register  
\_\_\_ removed from the National Register  
\_\_\_ additional documentation accepted  
\_\_\_ other (explain:) \_\_\_\_\_

\_\_\_\_\_  
Signature of the Keeper Date of Action

R-20S  
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5/82

MASONBORO SOUND HISTORIC DISTRICT  
(Additional Documentation)  
2020 Technical Correction to Boundary  
New Hanover County, North Carolina

- building
- △ structure
- object
- site
- ▨ contributing
- boundary
- 7 photo

Base Map: New Hanover County Planning Map 67  
Scale: 1" = 200'

