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Rev. 6-72)

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE:	North Carolina
COUNTY:	New Hanover
FOR NPS USE ONLY	
ENTRY DATE	

1. NAME

COMMON: <u>Wilmington Historic District</u>
ANOTHER HISTORIC:

2. LOCATION

STREET AND NUMBER: <u>See continuation sheet 2</u>	
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CITY OR TOWN: <u>Wilmington</u>		CONGRESSIONAL DISTRICT: <u>Seventh</u> <u>The Hon. Charles Rose</u>		
STATE: <u>North Carolina</u>	CODE: <u>37</u>	COUNTY: <u>New Hanover</u>	CODE: <u>129</u>	

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP		STATUS	ACCESSIBLE TO THE PUBLIC
<input checked="" type="checkbox"/> District <input type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input type="checkbox"/> Private <input checked="" type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input checked="" type="checkbox"/> Occupied <input checked="" type="checkbox"/> Unoccupied <input checked="" type="checkbox"/> Preservation work in progress	Yes: <input checked="" type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input checked="" type="checkbox"/> No

PRESENT USE (Check One or More as Appropriate)

<input checked="" type="checkbox"/> Agricultural	<input checked="" type="checkbox"/> Government	<input checked="" type="checkbox"/> Park	<input type="checkbox"/> Transportation	<input type="checkbox"/> Comments _____
<input checked="" type="checkbox"/> Commercial	<input checked="" type="checkbox"/> Industrial	<input checked="" type="checkbox"/> Private Residence	<input type="checkbox"/> Other (Specify) _____	
<input checked="" type="checkbox"/> Educational	<input type="checkbox"/> Military	<input checked="" type="checkbox"/> Religious		
<input checked="" type="checkbox"/> Entertainment	<input checked="" type="checkbox"/> Museum	<input type="checkbox"/> Scientific		

4. OWNER OF PROPERTY

OWNER'S NAME: <u>Various</u>	STATE: <u>North Carolina</u>	CODE: <u>37</u>
STREET AND NUMBER:		
CITY OR TOWN: <u>Wilmington</u>		

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC: <u>New Hanover County Courthouse</u>		STATE: <u>North Carolina</u>	CODE: <u>37</u>
STREET AND NUMBER: <u>North 3rd at Princess streets</u>			
CITY OR TOWN: <u>Wilmington</u>		STATE: <u>North Carolina</u>	CODE: <u>37</u>

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY: <u>Historic American Buildings Survey</u>	DATE OF SURVEY: <u>1930s</u>	<input checked="" type="checkbox"/> Federal	<input type="checkbox"/> State	<input type="checkbox"/> County	<input type="checkbox"/> Local
DEPOSITORY FOR SURVEY RECORDS: <u>Library of Congress</u>					
STREET AND NUMBER: <u>East Capitol and Independence Avenue</u>					
CITY OR TOWN: <u>Washington</u>		STATE: <u>D. C.</u>	CODE: <u></u>	ENTRY NUMBER: <u></u>	FOR NPS USE ONLY <u></u>

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2. Boundaries

Beginning at the juncture of the rear property line of the south side of Wright Street and the east bank of the Cape Fear River; running east along the rear property line of the south side of Wright Street to the rear property line of the east side of South Seventh Street; running north along the rear property line of the east side of South Seventh Street to the rear property line of the south side of Church Street; running east along the rear property line of the south side of Church Street to the rear property line of the east side of South Eighth Street; running north along the rear property line of the east side of South Eighth Street to Dock Street; running east along the north side of Dock Street to the rear property line of the east side of North and South Ninth streets; running north along the rear property line of the east side of North and South Ninth streets to the rear property line of the north side of Grace Street; running west along the rear property line of the north side of Grace Street to the rear property line of the east side of North Eighth Street; running north along the rear property line of the east side of North Eighth Street to the rear property line of the north side of Harnett Street; running west along the rear property line of the north side of Harnett Street to the east bank of the Cape Fear River; running west along an imaginary line extended from the above rear property line of the north side of Harnett Street, reaching across the Cape Fear River to a point 100 yards west of the west bank of the river; running south parallel to the river bank along this 100-yard line to a point opposite the beginning point; running directly east across the river to the beginning.

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## 2A. Location: boundary explanation

The Wilmington Historic District boundaries are drawn so as to include a stretch of the Cape Fear River and an area of undeveloped, verdant marshland across the river from the city. The river, of course, is historically and esthetically an important part of the city. The marshland in its natural state is a vital part of the "oasis" quality around Wilmington, as described in part 7 of the nomination. In addition, this area of the river, serving a major port since the eighteenth century, no doubt contains a wealth of archaeological resources significant to the history of Wilmington.

## 7. DESCRIPTION

CONDITION	(Check One)					
	<input checked="" type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One) <input checked="" type="checkbox"/> Altered			<input checked="" type="checkbox"/> Unaltered		
			(Check One) <input checked="" type="checkbox"/> Moved			
DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE						
<p>Wilmington traditionally was and remains the most urban of North Carolina's coastal cities. In the midst of pine barrens and swamps which surround the city, Wilmington has an oasis quality about it. The semi-tropical climate fosters the hardy growth of live and water oaks, palms, azaleas, magnolias, and oleander. The town is set on the bluff which forms the eastern bank of the Cape Fear River. The grid plan laid out in 1737 and clarified in 1743 remains intact. A market and wharf at the intersection of Market and Front streets marked the center of town. The north-south streets, with the exception of Water (authorized by the General Assembly in 1785 to be cut through) and Front streets, bear numerical identities; named streets run east from the river. Market and Third streets are broad thoroughfares, each being 99 feet wide rather than the 66-foot standard used for the other streets. In 1757 a visitor to Wilmington observed that ". . . the Regularity of the Streets are Equal to those of Philadelp/hi/a." At that time the city plan paralleled the river for fourteen blocks, but went inland only five, a reflection of the city's dependency upon the Cape Fear River.</p>						
<p>Although intense development along the river bank remained constant, by 1849 the city, probably in response to a growing population, extended the city boundary north of Red Cross Street and eight blocks east of Fifth Street; subsequent enlargements followed.</p>						
<p>In the late 1880s under the administration of Mayor John J. Fowler, grassy plazas were introduced in the centers of Market, Third, and Fifth streets. Planted with oaks, crepe myrtle and azaleas, the plazas are dotted with sculpture, memorials, water troughs, and fountains. In this tradition, the intersection of Market and Fifth streets is marked with the Kenan Memorial Fountain, erected in 1921. Water emanating from the festooned marble bowls splashes into a circular pool which is surrounded by secondary fountains arrayed with figures of turtles and fish.</p>						
<p>A variety of old paving material survives on Wilmington's streets and sidewalks. Parts of Ann, Castle, Church, South Fourth and Ninth, North Seventh, Eighth, Wright, Bladen, Dock, and Chestnut streets retain paving brick. Sidewalks of brick along South Front, South Fifth and South Fourth streets, sandstone at 520 Orange Street, and octagonal block along Dock and South Fifth, and in the first block of North Seventh, add character to the urban fabric. Iron, some of it possibly cast locally, abounds in the form of ornate fences and gates, window grilles, and roof cresting, and also is seen in utilitarian watering troughs and truss bridges.</p>						
<p>Wilmington's architectural character is that of a thriving port city built for the most part, by commission merchants and prosperous businessmen who indulged themselves in the extravagances of antebellum and late nineteenth century culture. Few evidences of early Wilmington remain; rather, the city is dominated by Italianate style which had a remarkably long run of popularity, lasting into the last decade of the nineteenth century. The longevity of the Italianate style provides a unity and flamboyance to Wilmington which is reflective of its commercial and social vitality.</p>						

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## DOMESTIC BUILDINGS

Only one mid-eighteenth century dwelling of the sixty houses reported to have existed in 1758 survives today--the Smith-Anderson House. It fits well into the description of Wilmington's buildings offered by Peter DuBois in 1757, ". . . and the Buildings in general /are/ very good. Many of Brick, two and three Stor/i/es High with double Piazzas w/hi/ch make a good appeara /nce/." The Smith-Anderson House (ca. 1745), apparently the earliest surviving building in Wilmington, has been altered, but its unique early configuration is still discernible. Built of brick laid in Flemish bond, the dwelling rises two-and-one-half stories. The gable roof is pierced by three interior end chimneys. In plan, the house has a center hall with two rooms on the east side and one room and a porch room (a unique survival though now filled in) on the west side facing the river.

The only other remaining Georgian-style brick structure is the retardataire (1803) St. John's Masonic Lodge, one of the best known and most historically significant of Wilmington's early buildings. St. John's, built of brick, the front being laid in Flemish bond, is two stories high with a hip roof. A stuccoed belt course runs across the five-bay facade. The central ground level entrance was closed when the street grade was elevated; at about the same time the building was adapted for residential use, the door was moved to the second level. Among the early interior elements which survive is a Masonic mural above the mantel in the former lodge room.

The three other extant Georgian-style buildings are all frame, have gable roofs, interior chimneys, and are raised above masonry basements; although sharing these features, they represent a wide range of house types. The Burgwin-Wright House, completed by 1771, is the largest and most pretentious of the Georgian era houses. It is distinguished by front and rear double piazzas covered by shed roofs. Several of the rooms have paneled overmantels. The dwelling at 6 Church Street is a coastal cottage. Although its date of construction is uncertain, the interior finish is robustly Georgian. The delicate Federal stair, which ascends in a tight spiral, is the sole exception and seems to have been installed after the completion of the interior. The DuBois-Boatwright House is reportedly the oldest of a type of domestic structure which in the city was built throughout the century 1770-1870. This type of dwelling is a very plain rectilinear frame structure covered by a gable roof finished by a molded rake board. In all but two cases the chimneys are interior. Generally the characteristic Wilmington plain dwelling is two bays deep but ranges from a substantial house five bays wide to a tiny cottage. This type of house has a one-or two-level porch that usually runs the full length of the building.

Most of the surviving Federal and Greek Revival-style structures in Wilmington have the characteristics of this plain house type; however, two notable Federal era dwellings deviate from the norm--the Cassidy House and

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the George Cameron House. The first is the only early gambrel roof structure, while the George Cameron House (ca. 1800) has a tripartite configuration, embellished by late nineteenth century sawnwork along the eaves and on the double-tier piazza.

A transitional style began to occur about 1830. While still bearing many of the characteristics of the plain house type, the transitional structures have low hip roofs, a feature that heralds the arrival in the 1840s of Wilmington's own special brand of domestic architecture--the vented bracketed Italianate dwelling.

The highlight of the Greek Revival era in the city is the Wessel-Harper House. Its form is basically that of the transitional plain house with hip roof, but its elevations are strictly contained by corner posts treated as Ionic pilasters. Built in 1846, the era of the Italianate ascendancy, the Wessel-Harper House is a handsome, striking final statement of the Greek Revival era in Wilmington.

The Italianate style in Wilmington spans more than half a century. It began in the 1830s with the placement of a hip roof with overhanging eaves on a plain rectangular box. Although several variations of the style were developed in the 1840s and 1850s, the most popular rendition is a two-story box-like frame structure with a wide frieze punctuated by louvered vents. The deep overhang of the low hip roof is supported on curvilinear brackets. Other common features include interior chimneys, floor-to-ceiling front windows at the first level, and a one-story porch with a canopy roof. Variations within this basic configuration include a central pavilion, a slight peak in the roof over the central bay, a main block with side ell; although characteristically built as a two-story house, the type also occurs as a one-story cottage. Ornamental details in the brackets, porch posts, doors, and door and window surrounds follow the changing trends of national stylistic vogues.

The grandest of all Wilmington's antebellum Italianate dwellings is the DeRosset House (ca. 1845). The central bay of the five-bay facade is accented by a shallow peak and the low hip roof by a tall cupola. Unusual is the academic Greek Doric porch which spans the front facade. The massiveness of the DeRosset House is enhanced by its imperial position on a high terraced hill overlooking the Cape Fear River.

Forming a distinctive group are the stuccoed brick dwellings most of which were built around 1850. Indications are that masons R. B. and J. C. Wood constructed the shells which were finished by James F. Post, a carpenter-builder-architect. Although the actual source of design is unknown, these buildings closely follow the elevations, plan, and ornamentations for "a Cubical Cottage in the Tuscan Style" given by A. J. Downing in The Architecture of Country Houses. Built on a side-hall plan (probably for reasons

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of climate), these two-story dwellings have very low hip roofs supported on cantilevers or brackets. Window surrounds are like those Downing called "Italian." While Downing recommended that the veranda be allowed to be overgrown with grape vines, the Wilmingtonians used more permanent foliage in the form of cast-iron trellises which carry a canopy roof. Three dwellings--the Edward Savage, the R. D. MacRae, and the Bynum-Willard houses--follow this scheme exactly; nine other structures are markedly similar.

The flamboyant Bellamy Mansion, constructed in 1859, is Wilmington's domestic architectural maverick. Its extravagant eclecticism combines elements of the Classic Revival, Italianate, and Victorian modes, with the design being attributed to Rufus Bunnell of Vermont. The Italianate touches were more than likely interpretations made by the local carpenter-builder, James F. Post who supervised construction. The house is a two-story frame box set above a raised basement and has shallow pedimented gable roof crowned by a cupola. While the structure itself is large, its mass is increased two-thirds by a dramatic porch carried around three sides of the house on colossal Corinthian columns. A highly enriched entablature accents the porch and pediment. Window forms are varied and include Palladian, arched, and trabeated ones used singly and in pairs; balconies supported on heavy ornate brackets occur at the second level. The central entrance, resplendently rendered with a remarkable mixture of carved detail, is set in a segmental-arched tabernacle.

Domestic architecture between the conclusion of the Civil War and the twentieth century in Wilmington was shared equally between the indigenous traditional vented-bracketed Italianate house and the more voguish Queen Anne and Stick styles, with a few examples of the Reconstruction period Second Empire style. For the most part the late nineteenth century houses in the downtown residential area were of modest size. The Italianate domestic style changed very little; a two-story box with vented bracketed eaves remained the norm. Roundels were used on porch posts; louvered vents were occasionally set in diagonally sheathed friezes; bay windows and coupled windows were introduced. One notable exception is the Edward Latimer House, an expansive brick Italianate mass with cast-metal window caps. Only three Second Empire buildings remain in Wilmington, all of them domestic structures, and all apparently dating from the 1870s and early 1880s. The two earlier ones, the Martin-Huggins House and the Costin House, are boxy two-story center-hall plan frame houses with concave mansard roofs. Both feature canopy porches and typical bracketed cornices. The other mansard roof is on the Henry G. Latimer House, a two-story irregular brick block which is quite similar to the Italianate Edward Latimer House, built in the same year, 1882. Queen Anne and Stick-style dwellings in the city follow the expected norms. They are generally characterized by irregular complex plans and elevations, covered by steeply pitched gable roofs, and ornamented by imaginative sawnwork. Outstanding among the Queen Anne-style houses are the Burrus House, built in the early 1880s, and Rankin House, completed in

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1896. The former retains the rectilinear lines of earlier eras, but is iced with an array of intriguing sawnwork, chiefly in bargeboards and across the porch. The Rankin House is a mature Queen Anne house with a variety of window forms, porches, balconies, shingled wall surfaces, and a polygonal turret, all arranged in typical asymmetrical fashion. Wilmington's best representative of the Stick-style dwelling is the McKoy House built in 1887 by the eclectic and omnipresent James F. Post. Its gables are articulated with grids, fans, brackets, and bosses.

Two later modes, the Bungalowoid and the Shingle style occur with rarity in the historic district, no doubt due to the opening of suburban communities at a time coincidental to their popularity. The Williams-MacMillan House built in 1889 is the most dramatic example of the Bungalowoid style in the city. The large frame house is covered by a gable roof which begins above a simple arched porch and swoops upward to cover the three stories. A dormer and a cross gable interrupt the roof at each end but do not disturb its dramatic line. The Donald MacRae House is Wilmington's Shingle-style house par excellence. Designed by Henry Bacon, the house was completed in 1902. Beautifully detailed in every aspect, the MacRae House is brick throughout the first level and shingled above. The house has a basic "L" configuration with a polygonal tower. Simple eaves brackets support the hip roof. The porch, which wraps around two sides of the dwelling, is composed of plain posts joined by pegs; its configuration seems to be a stylized Oriental motif. One-over-one sash is used consistently with the upper sash being divided into a diamond pattern.

Wilmington's ready acceptance of the Neo-Classical Revival style is exhibited primarily in free interpretations of classical porches on otherwise undistinguished two-story frame dwellings, but several impressive and thoroughgoing examples of the style exist as well. The earliest, the Dick House, is a frame temple-form structure with a colossal Ionic portico. The Diocesan House is similar, but constructed of brick with quoins at the corners. The Bridgers House is the most striking of the Neo-Classical Revival structures designed in 1905 by architect Charles McMillin of Wilmington. The house is constructed of stone and features a grand semi-circular porch supported on colossal columns of an unacademic Ionic order.

After the second decade of the twentieth century, the exodus to the suburbs essentially halted inner city domestic architecture. The commercial area expanded east-invasive and gnawing into the residential area. Market and North Third streets, which became major U.S. routes, have suffered severely in the automobile age, losing trees, center plazas, and fine buildings.

**COMMERCIAL BUILDINGS**

The Cape Fear River has been Wilmington's economic life blood and today

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remains an active vital part of the city. The earliest commercial area developed along the shores of the river. To a large extent that trend continues: tow boats are moored along the bank; the Wilmington Iron Works still produces maritime materials; taverns and bars along South Front Street ply sailors with food, drink, and entertainment; shops and warehouses along Market, Front and Water streets house and distribute manufactured goods needed by city residents. Fires along the wharves and docks repeatedly destroyed a series of commercial structures; the last major one occurred in 1886. Destruction by fire has been superseded by urban renewal which recently razed several fine brick commercial structures in the north end of town.

The commercial area of Market and Front streets exhibits a distinctly urban scale and density. Nineteenth century retail establishments take two basic forms--the standard brick front ornamented with cast-iron window caps and other decorative detail; and a commercial version of the native Italianate structure characterized by eyebrow windows covered with cast-iron vents at the top level. Two structures--the George French Building at 116 North Front Street and the Louis Otterbourg Building, 25 North Front Street--are full cast-iron fronts. The now-vacant office built to house the Atlantic Coastline Railroad headquarters and the freight sheds which survive from the Wilmington and Weldon Railroad stretch across the land between Nutt Street and the river. Two skyscrapers were constructed in the second decade of the twentieth century--the nine-story Atlantic Trust and Banking Building designed by J. F. Leitner of Wilmington, and the ten-story Murchison Building designed by New York architect, Kenneth Murchison; both are flavored with Neo-Classical Revival elements. The 1915 Victoria Theater, its arcaded facade intricately rendered in tile and brick, reflects the Second Renaissance Revival. The Cape Fear Hotel (1923-1925) designed by G. Lord Preacher, of Atlanta and Raleigh, is the last hotel left in Wilmington. It features patterned brick and a heavy bracketed cornice. The Waccamaw Bank, built in the early 1960s, a striking Brutalist structure of brick, is an outstanding contemporary addition to the downtown area. North Carolina National Bank and Wachovia Bank have located their Wilmington headquarters in contemporary structures fitted into the heart of the business district; both maintain the urban scale and massing appropriate to their sites. Throughout the district, several neighborhood grocery stores survive. For the most part a dwelling is an integral part of the grocery store. These combination buildings are frame Italianate structures which fit well into the neighborhoods they service.

PUBLIC BUILDINGS

Public buildings (including churches) most frequently are the work of non-native professional architects and therefore are stylistically in step with national vogues--in contrast to the domestic architectural fabric of the town. Thomas U. Walter designed St. James Episcopal Church (begun 1839)

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in simple early Gothic Revival style. A square entrance tower accented with octagonal pinnacles at the corners rises through the body of the building and is its chief focal point. Ornament on the stucco edifice is minimal, consisting mainly of crenellated battlements, molded string courses, and molded labels over the lancet windows. The recessed entrance is beautifully framed by engaged triple colonnettes which carry pointed arches outlined by crockets. The masterful work of J. C. Wood, principal mason and C. H. Dall, principal carpenter, executed under the direction of John S. Norris of New York, is in a remarkable state of preservation. The Gothic Revival also was selected as the style for the 1846 St. Thomas Roman Catholic Church. Obviously the anonymous architect drew inspiration from St. James, for St. Thomas is a scaled-down, towerless version of the Episcopal church. A large pointed-arched window breaks into the gable area and is the chief focal point of the facade. Although the architect for the Chestnut Street Presbyterian Church (originally the Second Presbyterian Church) is unknown, it seems likely that he was a Wilmingtonian. The simple board-and-batten structure is rendered in a manner which appears to be a cross between pattern-book Carpenter Gothic and indigenous Italianate. The bargeboards along the gable roof, the projecting entrance pavilion and the cupola are scalloped and punctuated with pendants in the Carpenter Gothic style, but all the openings are round-arched, used singly or in pairs. Simplest of the Gothic Revival churches is St. Paul's Lutheran Church, begun in 1859 and completed in 1868. James F. Post's ledger indicates his authorship of the design. The other two masonry Gothic churches in the city probably provided some of the inspiration for St. Paul's, but Post individualized the design significantly. The rusticated stuccoed exterior is punctuated by pilasters separating lancet windows capped by labels. The pedimented facade is broken by a square tower surmounted by an octagonal spire with pinnacles. Set in the tower, the lancet entrance contains a well-detailed door paneled with Gothic Revival motifs. The massive asymmetrical First Baptist Church, built between 1859 and 1870, is the design of Samuel Sloan of Philadelphia. First Baptist Church and its neighbor across the street, the Bellamy Mansion, exemplify the pre-Civil War affluence enjoyed by Wilmingtonians. The irregular double-tower church is constructed of brick and accented with stone. Unequal in height, the towers are crowned by soaring broach spires. Lancet windows occur in twos and threes; doors are contained in single wide pointed-arched openings. Carved ornament occurs only in the foliated capitals of the engaged columns which flank the entrances. Foliated corbels which supported the molded hood-molds have been removed except for those of the main entrance. (Samuel Sloan's other Wilmington building, First Presbyterian Church / 1859-1861/, was destroyed by fire in 1924.)

In a flamboyant Classic Revival style is City Hall-Thalian Hall, completed in 1858. While the design is credited to a Mr. Trimble of New York, the superintendent of construction was James F. Post who probably was responsible for the final appearance. The facade of the two-story stucco

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building is highlighted by a prostyle tetrastyle portico carried on colossal Corinthian columns. A molded watertable marks the division of the basement and first levels, and a belt course occurs between the first and second levels. At the second level, the bays are marked by Doric pilasters between which occur pairs of round-arched windows united beneath molded semi-circular relieving arches supported on corbels. A cornice of acanthus modillions carries around the main (west) and south elevations. Entered from the south side, Thalian Hall retains some of its early finish and more of the elements installed around the stage in the 1880s and early 1900s; it is still in use for theatrical performances.

Unique in the city is the Temple of Israel, built in 1875 in the Moorish character. The front of the gable roof stuccoed structure is flanked by three-stage square towers topped with diminutive onion domes. Window openings on the facade and towers are paired and have a variety of arched heads--two versions of trefoils, and a pointed arch are used. The mullions are treated as engaged colonnettes. The architect or design source of this fantastical structure is unknown.

The New Hanover County Courthouse, built in 1892, is a remarkably well-preserved example of the High Victorian Gothic style. The massive two-story brick structure, designed by A. S. Eichberg of Savannah and built by James F. Post, is unusual in its symmetry. Rock-faced ashlar is used in string courses, in the foundation and in the first level of the central entrance pavilion which breaks through the roof of the structure to form a bell and clock tower. The final stage of the tower is open and balconied; an exaggerated pyramidal hip roof is broken on each side by a edicular dormer containing a clockface. The end bays are treated as nascent towers through the use of pyramidal hip roofs. Window openings are arch-topped and outlined with molded brick. Engaged columns, some in a quasi-Corinthian form, others in a curious Ionic order with short twisted shafts, occur between the windows. Other ornament consists of complex bracketed cornices, spherical and crocketed finials and brick molded into rinceau panels, foliated columns and capitals, and tympanums. The demise of the 1887 United States Post Office--the only building which could rival the courthouse in complexity of form and ornament--made the New Hanover County Courthouse sole representative of a strong national High Victorian architectural style which is seldom manifested in the South.

James F. Post's Masonic Temple on North Front Street continues the tradition of Italianate architecture into the last years of the nineteenth century. The first two levels are covered by rock-faced ashlar and the upper two with pressed brick. Single and paired windows are contained in arched surrounds and the bays separated by pilasters of increasing order. A handsome bracketed cornice caps the building. Masonic symbols in covered stone and stained glass ornament the entrance and window heads.

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St. Mary's Catholic Church was dedicated in April, 1912, by James Cardinal Gibbons. The structure, designed by Spanish architect Raphael Gustavino in the Spanish Baroque style, employs Gustavino's famous tiles in the self-supporting dome covered with ribbed copper. The church is constructed without steel or wood beams or nails. The brick and tile church has a Greek cross plan with the dome above the crossing. Tall twin towers capped by domed cupolas flank a wide baroque gabled entrance bay.

The mid-1840s Greek Revival Custom House designed by New York's John Norris (who was introduced to Wilmington as supervisor of the construction at St. James Episcopal Church) was demolished in 1915 to make way for a larger facility which incorporated the Custom House, Appraisals Store, and Courthouse. Although gone, the old Norris Custom House was not forgotten, for the design of the new Neo-Classical Revival building employed the old temple-form motif in the wings. The instigation of such a scheme is unknown. The wings are balanced on either side of a long central block articulated by Doric pilasters and Temple of the Winds engaged columns. The cast-iron balustrade design of the Norris Custom House was reproduced and employed in the new structure; the only alteration was the reorienting of the eagle's head from left to right. Now called the Federal Building, the structure was designed while James A. Wetmore was acting supervising architect of the United States Treasury.

After fire destroyed Samuel Sloan's First Presbyterian Church in 1924, the congregation engaged Hobart Upjohn to provide the design from which the current structure was built. Built of rough-cut random ashlar, the First Presbyterian Church, in the late Gothic Revival style, consists of a gable roof basilica beside a square four-stage tower crowned by a stone needle spire. An enormous tracery pointed-arched window fills almost the entire facade; reduced versions of the arched window mark the seven side bays which are supported by pinnacled buttresses.

## 3. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)						
<input type="checkbox"/> Pre-Columbian	<input type="checkbox"/> 16th Century	<input checked="" type="checkbox"/> 18th Century	<input checked="" type="checkbox"/> 20th Century	<input type="checkbox"/> 15th Century	<input type="checkbox"/> 17th Century	<input checked="" type="checkbox"/> 19th Century
SPECIFIC DATE(S) (If Applicable and Known) 1730s to present						
AREAS OF SIGNIFICANCE (Check One or More as Appropriate)						
<input type="checkbox"/> Aboriginal <input type="checkbox"/> Prehistoric <input type="checkbox"/> Historic <input type="checkbox"/> Agriculture <input checked="" type="checkbox"/> Architecture <input checked="" type="checkbox"/> Art <input type="checkbox"/> Commerce <input checked="" type="checkbox"/> Communications <input type="checkbox"/> Conservation	<input checked="" type="checkbox"/> Education <input checked="" type="checkbox"/> Engineering <input type="checkbox"/> Industry <input type="checkbox"/> Invention <input type="checkbox"/> Landscape <input type="checkbox"/> Literature <input checked="" type="checkbox"/> Military <input type="checkbox"/> Music	<input checked="" type="checkbox"/> Political Philosophy <input checked="" type="checkbox"/> Religion/Philosophy <input type="checkbox"/> Science <input checked="" type="checkbox"/> Sculpture <input checked="" type="checkbox"/> Social/Humanitarian <input checked="" type="checkbox"/> Theater <input checked="" type="checkbox"/> Transportation	<input checked="" type="checkbox"/> Urban Planning <input type="checkbox"/> Other (Specify) <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>			
STATEMENT OF SIGNIFICANCE						
<p>Wilmington, long North Carolina's chief port, is the most distinctively urban of the state's towns; in a state historically rural, only Wilmington exhibits the character of a nineteenth century <u>city</u>. The grid of streets extending back from the waterfront is densely filled with commercial, governmental, ecclesiastical, and domestic buildings of consistent scale; the townscape is enhanced by the retention of early paving materials, large trees, and street furniture including ironwork and statuary. The architecture of nearly every period is characterized by a boldness and directness that place grand effect over precision of detail, seeming to express the energy and forcefulness of the merchants, shippers, and politicians of the bustling port city. There are number of structures of outstanding merit, including works by Samuel Sloan and Thomas U. Walter, but the architectural fabric is dominated and unified by an apparently indigenous bracketed, vented Italianate idiom that was popular throughout much of the nineteenth century, especially during the antebellum boom period. As a major center of political, cultural, and commercial activity and as the most significant concentration of urban architectural fabric, Wilmington is of prime importance to North Carolina. It is nationally significant as a major Southern port--the last remaining open to support the Confederacy--and a city where local efforts are actively preserving a townscape notable for its unique character and architectural distinction.</p>						
<p>For two centuries before permanent settlement took place, Europeans had explored the area where the Cape Fear River leads into the Atlantic Ocean. In 1524 Verrazzano explored the Cape Fear coast, sending Francis I of France the "earliest description known to exist of the Atlantic coast north of Cape Fear." He was followed by Spanish adventurers in 1526 and by New England settlers who came in 1662 but departed abruptly, leaving behind a message to avoid the area. In 1663 Charles II of England granted the Carolinas to the eight proprietors, and in the following year a group of Englishmen from Barbados settled along the Cape Fear River, calling the county Clarendon and their town Charlestown. This too was abandoned by 1667, and there followed an unsettled period when the region was plagued by pirates, notably Stede Bonnet and Edward Teach ("Blackbeard").</p>						
<p>Permanent settlement along the Cape Fear finally came in 1725, when Brunswick town was founded by Colonel Maurice Moore; New Hanover precinct was established in 1729, the same year the crown purchased most of the Carolina property from the Lords Proprietors. Brunswick became the</p>						

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trading center and county seat, and the Port of Brunswick was the most important of the colony's five ports; in 1732, forty-two vessels cleared the port and there were some 1,200 people (about two-thirds of them negroes). The early settlers of the Cape Fear area claimed vast stretches of the best land, thereby hindering newcomers who attempted to settle along the river. Their interests were closely tied to Brunswick.

In April, 1731 Governor George Burrington, who counted the Brunswick clique among his enemies, asked the General Assembly to 'pass an act for building a Town on Cape Fear and appointing commissioners for that purpose.' To this suggestion the lower house responded by reminding Burrington that 'there is a Town already Established on Cape Fear River called Brunswick in New Hanover Precinct . . . (and) it is like to be a flourishing place.'

Nevertheless property in what was to become known as Wilmington was by 1731 already being bought and sold on the west side of the Cape Fear River just south of the junction of the northeast and northwest branches. "Plans for laying off the town were made in April, 1733" and several plans were accomplished. Known by various names--New Carthage, New Liverpool, Newton, and finally Wilmington--the town came to be populated by the requisite artisans and craftsmen but especially by men who derived their livelihood from the sea and the commerce associated with a port.

As early as 1735 the residents of the village instigated petitions to establish formally the settlement, known then as "Newton". Although the new governor, Gabriel Johnston, was sympathetic to the establishment of the new town, the petition was held up by the pro-Brunswick faction until February, 1739, when the General Assembly finally passed the Wilmington Town Bill. The name Wilmington honored Spencer Compton, Earl of Wilmington, the sponsor and mentor of Governor Johnston.

After the new town's incorporation, the important functions of county seat and Port of Brunswick were transferred to Wilmington, and tax intended for a courthouse and "goal" in Brunswick was to be applied toward completing "the court house already erected in the said town of Wilmington, and towards building a goal in the said town." The following year, observing that the establishment of Wilmington had "greatly promoted the trade and interest, and contributed to the ease and convenience of the inhabitants" of the area, the General Assembly confirmed these changes and established the parish of St. James in Wilmington.

Wilmington soon became one of the colony's leading towns and the most important port, serving the rapidly growing population of the long Cape Fear River, including the important Highland Scots settlement at Cross Creek (now Fayetteville). The chief source of the town's burgeoning wealth, however, was the vast pine forest that covered the country and provided tar, pitch,

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rosin, and turpentine--the naval stores vital to Britain's mighty fleet. Many of the plantations were covered not primarily with cotton or rice fields but pine stands tapped by the slave work force; also important were the many subsistence farmers for whom tapping pines on a smaller scale provided a vital source of income. Naval stores were "the most valuable of North Carolina's exports" and "the only industry in which North Carolina held first place among the English colonies." In the eighteenth century the colony produced "seven-tenths of the tar, more than one-half the turpentine, and one-fifth of the pitch exported from all the colonies to England," and it led the world in production of naval stores from about 1720 to 1870. From the Port of Brunswick (at Wilmington) were shipped to England more naval stores than from any other port in the British empire. Also important was the lumber industry, which had large domestic and export markets; in 1764 Governor Dobbs wrote that the Cape Fear River exported "above 30,000,000 feet in lumber and scantlings." The lumber was prepared for export at forty sawmills along the river. Supportive industries such as shipbuilding and repair yards and tar and turpentine distilleries were a vital part of the port city's economic prosperity.

As center for the naval stores and lumber industries and the accompanying trade, Wilmington became a flourishing town of wealth, culture, and political importance. It was the focal point of a remarkable group of opulent plantations that lined the Cape Fear River--now nearly all gone. One account described sixty-six plantations and their proprietors, and reported that

No better society existed in America, and it is but simple truth to say that for classical learning, wit, oratory, and varied accomplishments, no generation of their successors has equaled them. . . . Their hospitality was boundless and proverbial, and of the manner in which it was enjoyed there can be no counterpart in the present age.

Town life was no less remarkable; a biographer of James Iredell wrote that Wilmington was

noted for its unbounded hospitality and the elegance of its society. Men of rare talents, fortune, and attainment, united to render it the home of politeness, and ease, and enjoyment. Though the footprint of the Indian had, as yet, scarcely been affaced, the higher civilization of the Old World had been transplanted there, and had taken vigorous root.

Cultural institutions thrived in pre-Revolutionary Wilmington. The North Carolina Gazette and Weekly Post Boy was published by Andrew Steuart from 1764 to 1767, followed by the Cape Fear Mercury (1769-1775). Masonic Lodge 213 was granted a charter in 1765 (and rechartered in 1794 as St. John's Lodge No. 1). Parson James Tate came from Ireland in 1760 and established the first classical school in North Carolina under Presbyterian

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influence. In 1760 the Cape Fear Library Society was founded. In 1759 Thomas Godfrey, a young Philadelphian, came to Wilmington and soon completed a dramatic poem, The Prince of Parthia, said to have been "the first attempt in America at dramatic composition;" it was not performed until 1767, four years after his death in Wilmington. The cultural ascendancy was directly linked to the origins of Wilmington residents, the majority of whom were attracted to the port from other culturally developed colonial cities like Boston, New York, Philadelphia, and Charleston and from abroad--the West Indies, England, Ireland, Scotland, and France.

Formal religion, especially the established church, apparently played a relatively minor role in the lives of Wilmingtonians, who were primarily concerned with asserting their economic and political dominance over Brunswick residents. In confirming the Wilmington Charter, the 1740 General Assembly provided for the establishment of the Parish of St. James, but no contribution took place until 1751 when the walls of the edifice were begun. Not until 1770 was the structure completed. James Moir, an Anglican missionary sensing the religious apathy of the citizenry, commented in 1742 that he took "one half of the whites to be Dissenters of various denominations . . . we have no churches, no Glebes, no Parsonage Houses, nothing so far as I can see, that discovers in the People the least intention of providing even the necessary traveling charges."

With the approach of the Revolution, the rivalry between Brunswick and Wilmington gave way to united and vigorous resistance to the British. On March 1, 1765, Parliament passed the Stamp Act, evoking immediate objections throughout the colonies. One articulate attack of the British theory of taxation and representation was printed in a pamphlet by Judge Maurice Moore of New Hanover County. When Governor Tryon asked Samuel Ashe of Wilmington, speaker of the Assembly, what North Carolina's reaction to the Stamp Act would be, Ashe replied that the colony would "fight it to the death." Demonstrations occurred across the colony, but there was violent opposition only on the Lower Cape Fear, centering in Wilmington. Two large-scale demonstrations took place in October, and a visit by the stamp master on November 16 sparked a demonstration by three or four hundred Sons of Liberty, who forced him to resign his office and made the local printer, Andrew Steuart, agree to issue his newspapers on unstamped paper. The following February, several leaders met in Wilmington and agreed that they would "at any risque . . . unite . . . in preventing entirely the operation of the Stamp Act." Next day, several hundred men took from Governor Tryon the papers of several ships previously seized by the British for violation of the Stamp Act, and on February 20 forced the release of the vessels. Next morning, led by Cornelius Harnett (who was called "the Samuel Adams of North Carolina), Samuel Ashe and others of the Sons of Liberty approached the governor's house near Brunswick and forced him to give up the comptroller, who is said to have been hiding under Tryon's bed. The comptroller resigned rather than "execute any office disagreeable to the People of the Province,"

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and with all other officials except the governor, swore never to issue any stamped paper in North Carolina. Historian Hugh Lefler notes that the orderly, open resistance efforts of these gentlemen, planters, and merchants were of signal importance effecting repeal of the Stamp Act: "in no other colony," he writes, "was the resistance by force so well organized and executed."

The coming of the Revolution ten years later affected Wilmington almost immediately. Major General Robert Howe (North Carolina's highest ranking Continental officer), and James Moore (brigadier general of the Continental Army), led two regiments of Wilmington troops, and the town prepared for war. At Moores Creek, about twenty-five miles north of Wilmington, a short battle on February 27, 1776, stopped short the inland Tory advance. The aggressive revolutionary spirit in Wilmington had a quieting effect on loyalist residents, many of whom found it convenient to remove to England in order to avoid personal peril. In early May, British forces destroyed Brunswick, which had already been deserted--and which was never rebuilt. After this, it was almost five years before the British returned to the lower Cape Fear. In January, 1780, Major James Craig came up from Charleston and seized Wilmington, followed on April 12 by General Cornwallis, who retreated to the Cape Fear area after his Pyrrhic victory at Guilford Courthouse and left eleven days later. Within two months, Wilmington was the only place in North Carolina remaining in British control; Craig and his troops departed in November, after Cornwallis's October surrender at Yorktown. Throughout the war, William Hooper and Cornelius Harnett had been among North Carolina's chief political leaders. Both served as members of the Continental Congress, Hooper signed the Declaration of Independence, and Harnett was president of the council during the Revolution--serving in effect as governor of the state. (Harnett died of exposure after being captured by the British, and Hooper moved to Hillsborough in 1782.).

Peace brought economic recovery; in 1788-1789, "more ships came into the Cape Fear River than ever before." Local production of naval stores and lumber was still important, but Wilmington began to assert herself as a regional center of trade and shipping as well, paralleling improvements in transportation by road, water, and later rail. In 1784 and later in the 1820s and 1830s, efforts were made to improve the navigability of the river. In 1817 came the Prometheus, the first steamboat on the Cape Fear, followed by the 1850s by regularly scheduled steamers between Wilmington and Charleston. A railroad from Wilmington (intended at first to link with Raleigh, but routed in fact to Weldon) was chartered in 1834, begun in 1836, and finished in 1840; at 161½ miles it was the longest single track in the world. At Weldon the rail joined lines to Virginia, becoming part of a north-south system. Edward B. Dudley served as president of the company before resigning the following year to become governor (1836-1840). The name was changed to the Wilmington and Weldon Railroad. Other lines linking Wilmington to South Carolina and to western North Carolina were added, increasing Wilmington's importance as a trade and transportation center. With growing commerce came

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new banks; the Bank of Cape Fear was chartered 1804 (the same year as the Bank of New Bern, the first two banks in the state); and by 1860 four banks flourished in Wilmington. Growth of the bustling port city was rapid--from roughly 1,000 in 1790, to 1,689 in 1800 (second only to New Bern at 2,467), to just under 10,000 by 1860.

Prosperity and cosmopolitan trade contacts naturally nourished the cultural life of the town. Numerous private academies were established, and in 1856 a public school was founded. Several newspapers were published, including the Wilmington Chronicle (later the Herald) and the Wilmington Journal, which became the first regular daily paper in the state. Reading rooms were established as early as 1808, and in 1849 a library was begun. Theater was quite popular in Wilmington, including locally produced performances and traveling groups of national renown. The Thalian Society, formed in 1788, existed intermittently and was responsible for furnishing and equipping the elegant new theater that occupied part of the City Hall built 1855-1858. All major protestant denominations and the Roman Catholics organized and constructed churches. Numerous fraternal orders existed, and two charitable societies were established, notably the Ladies Benevolent Society (1845) and the Seamen's Friend Society (1853).

The period of growth and prosperity was punctuated, however, by a series of disastrous fires that destroyed much of the early fabric of the town--as they had done throughout history. As early as 1745, commissioners were authorized to eliminate fire hazards, such as wooden chimneys and rubbish on streets and wharfs. In 1791 the General Assembly incorporated a fire company in Wilmington, "to prevent or alleviate the melancholy consequence of fire breaking out in towns." Yet fire plagued the city regularly, with serious fires occurring in 1789, 1810, 1819, 1827, 1840, 1843, and 1846. The block south of Market House was burned three times. Fire in that area was hardly avoidable because of the proximity to wharves, docks, and warehouses loaded with inflammable naval stores and cotton. Epidemics of yellow fever also struck Wilmington during this period, often brought by infected ships and encouraged by swampy "miasmas." Despite fire and pestilence, the energy of Wilmington's merchants, shippers, and tradesmen provided for swift recoveries; the city's blocks were doggedly rebuilt and businesses renewed.

Just as geography had given Wilmington her early preeminence over the rival port at Brunswick, so during the Civil War it made her the most important port in the Confederacy. One of the first Union actions of the war was the blockading of Southern ports, an attempt to cut off the predominantly agricultural Confederacy from sources of essential manufactured goods. The South responded with swift blockade-runners, ships that could slip valuable cargo in and out under the Union guns. Most important of the ports served by the blockade-runners--and held open the longest--was Wilmington; since the Cape Fear had two connections to the sea, plus the protection of the Frying Pan Shoals, it was almost impossible to blockade adequately. The Cape Fear was protected by a series of forts, of which the key was Fort Fisher, begun in April, 1861, to guard ships entering the New Inlet; it was one of the strongest fortifications in the world, called the "Gibraltar of America." Further, Wilmington was connected by the Wilmington and Weldon

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Railroad and other lines to the Army of Northern Virginia--a route that became known as the "Lifeline of the Confederacy." With normal trade interrupted, Wilmington changed almost overnight from a naval stores and lumber export center to the leading cotton port of the Confederacy. Across the river from the town, steam presses operated day and night preparing cotton for export. The town was filled with new money, and speculators came from all over the South; food became scarce and prices inflated, as "outsiders could and did buy the scarce goods that few local inhabitants could afford." Finding town life abruptly changed by brash, freespending opportunists, many of the old guard retreated to the country.

As the war progressed, Wilmington became more and more important to the Confederacy. By mid-1864, when his army was receiving half its supplies through that port, General Robert E. Lee urged that the port be kept open at any price, warning that "the fall of Fort Fisher and Fort Caswell [nearby] would mean the fall of Richmond"; about the same time, the Union secretary of the navy contended that the capture of those two forts "would be almost as important as the capture of Richmond." In October, expecting an attack on Fort Fisher, Confederate officials placed General Braxton Bragg in command, over Major General W. H. C. Whiting, who had previously been in charge of its fortification and successful functioning. A Richmond paper announced, "Bragg has been sent to Wilmington. Goodbye Wilmington!" Union forces attacked Fort Fisher on December 23 and 24 and sailed away unsuccessful. They reappeared in greater force on January 12, 1865, began firing on the 13th, and continued a steady bombardment for two days; on the evening of January 15, Fort Fisher was surrendered, after being "subjected to the most intense naval bombardment in the history of the world to that time." Union forces then took with some difficulty the nearby forts of Caswell and Anderson, and the town of Wilmington was soon occupied, on February 22. With supplies cut off, the Confederacy could not last long, and within three months of the fall of Fort Fisher, Lee surrendered to Grant on April 9, 1865.

As it was for the rest of the South, Reconstruction in Wilmington was difficult politically. Under the new state constitution, Negroes and white Republicans gained control of county and city government in 1868, as they did of state offices. Two years later, the Conservatives began to regain state power; in 1877 a revised charter returned Wilmington government to white control, and Democrats held power for several years. In the 1890s, however, disgruntled farmers and Republicans joined to become Fusionists, and won control of the legislature; in 1895 Wilmington government went to the Fusionists, made up of blacks and whites, with blacks holding several offices, which alarmed the white property-holders. The 1898 election campaign was a bitter one, with inflammatory propaganda on both sides. In Wilmington, tension ran especially high, culminating in a riot on November 10, two days after the election in which the Fusionists were defeated.

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Postwar economic recovery came gradually; an 1866 writer observed that "the remnants of the people impoverished, yet not disheartened by the loss of their estates, have resolutely put forth their own shoulders to the wheel . . . once more . . . placing themselves on a secure commercial basis." Naval stores and lumber continued to be important, but cotton was beginning to be a major export as well. Alexander Sprunt and his son James were instrumental in the growth of the exportation of compressed cotton; "by 1889 their firm had established some 100 markets by which its compressed cotton could be marketed in Europe." In the late nineteenth century cotton became the most important commodity of the city and Wilmington one of the great cotton processing centers and markets of the world. Rice produced in the Cape Fear was brought to Wilmington for cleaning and shipping to northern ports. Iron foundries along the river supplied shipyards and chandlers, railroad yards, mills, and turpentine stills with castings, boilers, and mechanical parts of all descriptions. The lumber trade with the West Indies stimulated a new fertilizer industry in the 1860s, for ships returning from the islands stored West Indian guano as ballast. The lumber industry also led to the establishment of plants for creosoting wood for railroad crossties and utility poles. Cotton mills, paint factories, two iron works, and a variety of other plants also contributed to bringing the Industrial Revolution to the port city, as did the continued growth of railroads, plus improvement of the Cape Fear River channel and ports.

Rapid depletion of the pine forests resulted in a reduction of turpentine and rosin production in the twentieth century, although the lumber industry continued to be a vital element in Wilmington's economy. The stands of timber which remained and the rate of growth of the trees were sufficient to support the lumber industry. The export of cotton from the port declined in proportion to the growth of the Piedmont North Carolina textile industry.

The trade losses in cotton and naval stores were compensated by the growth of the fertilizer industry. Raw materials such as potash, nitrates, and phosphates were imported from Europe, South America, and Florida and combined with locally caught and processed menhaden fish; the rail connections were invaluable in transferring the fertilizer to inland farmers. The fruit and truck crops of the coastal plains areas were transferred to the port for shipping. Large quantities of molasses, oil, and gasoline swelled the tonnage of imports entering the Wilmington harbor. Two world wars brought prosperity to Wilmington as well, in the form of nearby military bases and shipbuilding activity. In the mid-twentieth century, however, the continuing shift of new industry to the Piedmont midlands, particularly the textile and furniture industries, and the shift away from railroads, began to provide strong competition to Wilmington as an industrial center. It remains chief port of the state.

Wilmington's inner city residents and shopkeepers began to move to suburban subdivisions and shopping centers in the 1950s. The exodus almost

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ruined the old part of the city; buildings were left vacant and were allowed to fall into disrepair, and demolitions were occurring at an alarming rate. In an attempt to abate and reverse the trend, historic district zoning for a thirty-five-block area was established by the City Council in 1962 and authorized by the 1968-1969 General Assembly. While the ordinance called attention to the value of the old section of the city and allowed preservationists 90 days to find an alternative to a proposed demolition, the ordinance alone did not preserve the city. Observing the deficiency, four Wilmingtonians--Thomas H. Wright, Jr., Kelley W. Jewell, Jr., R. V. Asbury, Jr., and Wallace C. Murchison--banded together in August, 1966, to form the Historic Wilmington Foundation, Inc. The non-profit organization, financed entirely by membership contributions, aimed to preserve the character of Wilmington and especially the historic district. The foundation created a revolving fund to rescue architecturally significant buildings from demolition and to demonstrate to the community by rehabilitation that old houses can be sturdy, attractive residences. Through this demonstration approach and an extensive public education program, the tide has been turned: buildings are being privately rehabilitated and neighborhoods are being revitalized. For its comprehensive urban preservation program, the Historic Wilmington Foundation was given a 1973 Award of Merit by the American Association for State and Local History.

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## 10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY				O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES			
CORNER	LATITUDE	LONGITUDE			LATITUDE	LONGITUDE		
NW	Degrees Minutes Seconds 34° 14' 52"	Degrees Minutes Seconds ° ' "			Degrees Minutes Seconds 77° 57' 50"	Degrees Minutes Seconds ° ' "		
NE	34° 14' 52"	° ' "			77 56 16			
SE	34° 13' 20"	° ' "			77 56 16			
SW	34° 13' 20"	° ' "			77 57 50			

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: 900 acres

## 11. LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY	CODE

## 11. FORM PREPARED BY

## NAME AND TITLE:

Survey and Planning Unit

## ORGANIZATION

Division of Archives and History

## DATE

19 April 1974

## STREET AND NUMBER:

109 East Jones Street

## CITY OR TOWN:

Raleigh

## STATE

North Carolina

## CODE

## 12. STATE LIAISON OFFICER CERTIFICATION

## NATIONAL REGISTER VERIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National  State  Local Name Thornton W. Mitchell

Thornton W. Mitchell

Title Acting Director, Division of Archives and HistoryDate 19 April 1974

I hereby certify that this property is included in the National Register.

Director, Office of Archeology and Historic Preservation

Date \_\_\_\_\_

ATTEST:

Keeper of The National Register

Date \_\_\_\_\_

S E M I N S T R U C T I O N S

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E CEMETERY



