

INDIVIDUAL PROPERTY FORM FOR

MULTIPLE RESOURCE OR THEMATIC NOMINATION

1 NAME

HISTORIC Morehead Hill Historic District

AND/OR COMMON

2 LOCATION

STREET & NUMBER

NOT FOR PUBLICATION
CONGRESSIONAL DISTRICT

CITY, TOWN

Durham

VICINITY OF

STATE

North Carolina

CODE

037

COUNTY

Durham

CODE

063

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input checked="" type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE
<input type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES RESTRICTED	<input type="checkbox"/> GOVERNMENT
N/A	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY
			<input checked="" type="checkbox"/> OTHER institutional

4 OWNER OF PROPERTY

NAME Mayor of Durham

STREET & NUMBER Durham City Hall, 101 City Hall Plaza

CITY, TOWN

Durham

VICINITY OF

STATE

North Carolina

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTER OF DEEDS, ETC Register of Deeds
Durham County Judicial Building

STREET & NUMBER 201 E. Main St.

CITY, TOWN

Durham,

STATE

North Carolina

6 FORM PREPARED BY

NAME / TITLE Claudia Roberts Brown

June 1984

ORGANIZATION

DATE

Consultant to the City of Durham Planning Dept.

STREET & NUMBER

301 E. Poplar Ave.

TELEPHONE

919/968-1181

CITY OR TOWN

Carrboro

STATE

North Carolina

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input checked="" type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Morehead Hill Historic District is a somewhat irregularly shaped long and narrow residential area, oriented on an approximate north-south axis, of about fourteen blocks covering gentle hills. The street pattern is a grid of tree-lined streets with stone curbs and brick gutters. The blocks range in size from a little under three acres to around seven and one-half acres. The district presents a visually exciting variety of house types and architectural styles from vernacular late Victorian to period revivals and bungalows that include some of Durham's most distinctive dwellings. Except for a few lots developed since 1940 and two or three gaps where houses have been removed, the district looks much as it did around 1930, the majority of its houses surviving relatively intact. The most striking houses in the district may be seen from its two major thoroughfares, the paired one-way Vickers Ave. and S. Duke St. Of the 96 primary structures in the district, there are only two intrusions and five non-contributing buildings, the rest being contributing or pivotal. Two of the most imposing buildings in the district, Greystone and the John Sprunt Hill House, already are listed individually in the National Register.

The distribution of the Morehead Hill Historic District's building stock reflects both Durham's general development outward from the downtown in the particular patterns of a small portion of the West End neighborhood and most of the Morehead Hill neighborhood where land speculators were active in its early years. The houses are most densely concentrated in the district's north end, on Parker St. and blocks to the north originally considered part of the West End. Here, most of the houses are of moderate size and one-story tall, positioned close to the street on narrow but fairly deep lots; virtually all of these dwellings are popular "builders houses" dating from the turn of the century to around 1920, when these blocks still were considered part of the West End neighborhood. This pattern of development continues along much of Shepherd St. down to Proctor St., at the west edge of the district. In contrast, the building density is much lower in the rest of the district which is Morehead Hill proper, east of Shepherd St. and south of Parker St., where about a quarter of the district's houses occupy more than one-half of the land. (The transition between densities in the two ends of the district is gradual so that the former boundary between West End and Morehead Hill is not evident visually.) This change in density is paralleled by an increase in the size and stylishness of the houses. Most of the houses in the central and southern end of the Morehead Hill District were built between the 1910s and circa 1930 on large lots according to architects' designs; a few are very large and occupied entire blocks at the time of their construction. The southernmost and largest block for many years was part of the John Sprunt Hill estate and was developed as formal gardens at its north end closest to the Hill House.

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Almost half of the houses in the Morehead Hill Historic District fall into the broad category of "vernacular Late Queen Anne," built in the 1890s and 1900s. Located north of Parker St. and west of Shepherd St., these houses are primarily traditional residential forms, usually exhibiting some degree of sawn or turned wood embellishment. All of these houses are of frame construction with simple gable, triple-A or hipped roofs, and most are one story tall and one or two rooms deep in square, rectangular, T- or L-shapes. Some of these traditional basic house types are quite austere, as exemplified by the one-story, one-room-deep house at 717 Shepherd St. with plain porch posts, match stick railing, and no applied decoration. At the minimum, however, most of these houses have decorative porch elements, usually the standard millwork of turned porch posts with sawn spandrels, often augmented with decorative front gables. The house at 715 Shepherd St., with lacy bargeboard outlining its front gable, and the houses at 722 and 807 Shepherd St., exhibiting front gable sheathing of scalloped boards and decorative shingles, respectively, are good examples of this sort of treatment.

Typical of turn-of-the-century domestic architecture generally, several of the Morehead Hill Historic District's traditional house types incorporate some classically derived features. Most frequently these are Tuscan porch columns or box posts and plain frieze boards. Sometimes these relatively simple designs combine classicizing elements with more characteristically Victorian decoration such as bargeboard, as seen in the house at 809 Jackson St. More often, however, tapered box porch posts stand as the dominant feature of a house also characterized by box cornices with returns and an absence of applied ornament.

Several of the late Victorian houses in the district are more exuberant vernacular embodiments of the Queen Anne style, often transitional due to the incorporation of neoclassical elements. One of the most interesting is the one-and-one-half-story house at 902 Shepherd St. which has a clipped gable roof and a two-tiered porch at the entrance bay with turned elements at the upper level and tapered box posts at the first. The one-story T-shaped frame house at 618 Arnette Ave. combines Tuscan columns with clipped corners topped by drop pendant brackets, and decorative windows and sheathing in the attic gables. Across the street, expression of the Queen Anne style is stronger in the Neal House at 617 Arnette Ave. due to its larger and more complex one-and-one-half-story form with a cross gable roof, recessed porch and integration of dentilled courses and a Palladian window. At 914 Shepherd St., the McGary House more fully embodies the Queen Anne style with its large irregular one-story form, multiple roofline, decorative shingles, and pointed arched surrounds embellished with scalloped molding and embossed keystones.

Several two-story houses in the Morehead Hill Historic District also embody the simplified Queen Anne and transitional Neo-Colonial Revival style. The Lewter House on

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Vickers Ave. and the Berry House on Parker St. each has a front wing ending in a two-story, three-sided bay and a spare application of decoration. Also on Parker St., the Cheek House has an entrance surround of fanlight and sidelights typical of Colonial and Federal architecture, contrasting to a distinctly Victorian interior with unusual scalloped wainscoting and heavily molded surrounds. The district's most robust combination of classical and Queen Anne motifs appears in the Whitaker House at 614 Shepherd St. Here, the two-story hip-roofed form with gable-roofed wings ending in three-sided bays is fronted by a trabeated entrance and a wraparound porch with Ionic columns and gabled entrance bay. Handsome but less exuberant versions of this transitional mode are found in the almost identical Tom Shepherd and John Shepherd houses at 903 W. Proctor St. and 1014 Shepherd St., respectively. These two Neo-Colonial houses have more regular, although still asymmetrical, configurations, tapered posts on brick plinths at simple wraparound porches, and no applied ornamentation. Smaller in scale, the Cobb House at 814 Vickers Ave., the very similar houses at 616 and 618 Shepherd St., and the house at 612 Arnette Ave. are simpler Neo-Colonial style houses with two-bay main facades, T-shapes and simple pedimented cross gable roofs. All four houses are fairly plain, with the exception of the small ornamental bracing and lacy bargeboard in the front gables of the Cobb House and 612 Arnette Ave., respectively.

The 1910s witnessed a surge in construction in the Morehead Hill Historic District, much of it yielding quite large and fashionable houses built on spacious lots for some of the city's leading businessmen. By this time, the popularity of the ornamental Victorian styles was waning rapidly and the Colonial Revival style was becoming firmly established in the district and several other fashionable Durham neighborhoods. Built around 1913, the two-story Wynne House at 720 Vickers Ave. is a good example of an early popular rendition of the style. It retains the tall hipped roof and offset side gabled wing reminiscent of the Shepherd houses, but is characterized by the symmetrical handling of the facades and the Palladian window in the front attic dormer.

The largest of the district's early Colonial Revival style houses occupied entire blocks bordering Vickers Ave. when they were built in the early 1910s. The two-story frame Bryant House at 707 Morehead Ave. is typical of the early phase of the style in its shallow three-sided bays on the side elevations and relatively long and low proportions augmented by a long one-story wraparound porch and low hipped roof with deeply overhanging eaves. The projecting pedimented bay at the middle of the main facade and the paired Ionic porch columns complement an interior richly appointed with neoclassical elements that include Ionic columns flanking the wide primary staircase. The architect of the carefully preserved house remains unknown. One block south, the brick-veneered Foushee House designed by architect Samuel Linton Leary exhibits the same overall form, proportions and roofline as the Bryant House, but has much bolder porch supports of large brick piers with heavy corbelled molding at the top; unfortunately, many of its primary interior features,

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particularly an elegant staircase similar to that of the Bryant House, were removed after the house was converted to institutional use in the 1960s.

Many of the Morehead Hill Historic District's Colonial Revival style houses reflect the evolution of the style nationwide in their more academic treatments. As early as the mid-1910s, the district was distinguished with two Colonial Revival style houses characterized by stricter emulation of the features of the Georgian and Federal styles. The 1914 Lipscomb House at 911 S. Duke St. has a two-story, self-contained, gable-roofed main block flanked by identical porches supported by Tuscan columns. The focal point of the design is its beautiful Georgian style entrance porch with Ionic pilasters and columns supporting a segmented pediment. Also featuring flanking Tuscan porches, the brick-veneered Cobb-Toms House at 914 Vickers Ave., designed by Charlotte architect C.C. Hook, is more thoroughly Georgian in flavor due to its heavier blocky form. Again, the highlight of the main facade is the entrance bay with an elegant round-arched doorway containing a leaded fanlight, outlined with classical moldings, and enframed by Corinthian columns supporting an entablature. A very wide central hall with entablatures above the doors, ceiling medallions, and heavy crown molding throughout embellish the spacious interior. Lawns that look like golf greens surround the Cobb-Toms House and are defined at the sidewalk by a carefully pruned boxwood hedge above a stone retaining wall.

Over the next decade, several other classically derived period revival style houses exhibiting a broad sampling of neoclassical vocabulary in a variety of imaginative compositions were built throughout the Morehead Hill Historic District. Among the most striking of these is the late 1910s Baldwin House at 906 Vickers Ave. Its red tile roof lends a Mediterranean flair that complements the classical modillion cornice, lunettes above the first-floor windows, and the Doric columns and pilasters supporting the entablature at the entrance. (The house recently was heavily damaged by fire and it has not yet been determined if it can be restored.) Next door at 908 Vickers Ave., an elaborate entrance portico in the Doric order, complete with triglyphs, metopes and denticulated cornice, dominates the main facade of the brown tapestry brick-veneered Milburn House, built in the early 1920s. Less than a block away, the mid-1920s two-and-one-half-story Johnson House, possibly by Durham architect George Watts Carr, exhibits a segmental arched portico in the Ionic order sheltering an entrance with fanlight and sidelights.

In several of the district's houses dating from the mid-1920s and later, extensive and precise detailing of interiors often parallels an increasingly academic approach to the exterior treatment. The 1931 Federal Revival style Fuller House at 702 W. Cobb St. with its elegant Adamesque interior embodies this trend. The 1952 Sweaney House, the only post-1930s Colonial Revival style house in the district, is a near replica of the St. George Tucker House in Williamsburg, Va. Pairs of French doors leading to a full-facade veranda with paired slender box posts lend a southern accent

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to the two-and-one-half-story Carr-Carver House at 909 S. Duke St. The Victor Bryant, Jr., House at 1002 Vickers Ave. also has pairs of French doors on the main facade, but here they open out to patios flanking a gabled entrance porch on delicate Tuscan columns.

Three other nationally popular styles appear in the Morehead Hill Historic District, each represented by a single notable house. Greystone is the last remaining Chateausque style dwelling in Durham and one of the few such houses remaining in North Carolina. Designed by C.C. Hook and built in 1911 by Durham contractor Norman Underwood, Greystone is characterized by the combination of the irregular form and multiple roofline with neoclassical details typical of sixteenth-century French chateaux. Piers of cut stone blocks, a denticulated cornice, and a balustrade highlight the dramatic porch that extends beyond each end of the main facade. The elegant interior by designers Irving and Casson of Boston is lavishly appointed with beautifully crafted neoclassical elements that range from denticulated cornices to plaster medallions and moldings ornamenting ceilings to Doric pilasters enframing doorways. The second of this notable trio is the Spanish Colonial Revival style John Sprunt Hill House, built in 1910. It is set back from the street on a gentle rise and surrounded by an extensive yard of lawns and hardwoods that covers the entire block. Designed by the Boston architectural firm of Kendall and Taylor, the impeccably preserved Hill House makes a dramatic impression with its white stuccoed walls, red tiled hipped roof with a deep overhang, and ornate Spanish baroque stone ornament applied to curvilinear parapets at the porch and attic dormer. Enormous carved marble and wood fireplaces, sheathing of oak panelling and stamped leather, and rich classical moldings decorate the interior, also by Irving and Casson. Across the street, the two-and-one-half-story Tudor Revival style Budd House is another architectural focal point of the district. A variety of rooflines, elevations of brick and applied half-timbering, casement windows, and Tudor arches with stone surrounds characterize the exterior.

In the Morehead Hill Historic District there are relatively few foursquares and bungalows, two house types that appear in considerable numbers throughout many other early twentieth-century neighborhoods in Durham. Some of the foursquares are quite plain and modestly-sized, as exemplified by the Byrd, McCullers, and W.E. Whitaker houses built around 1910 side by side in the 700 block of Shepherd St. With two-bay facades and gabled attic dormers above the entrance bays, these houses probably comprised one of the speculative ventures that produced many of the houses in the north end of the district. Contractor Norman Underwood built two larger and more distinctive foursquares with hipped and clipped gable attic dormers at 802 and 804 Vickers Ave. for speculative sale. A couple of the foursquares, such as the house at 1004 Shepherd St. with its Tuscan porch columns and Palladian combination window/vents in the attic dormer, are distinctly Colonial Revival in flavor. The large Kiker-Hobgood House at 710 Morehead Ave. is the most distinctive foursquare in the Morehead Hill Historic

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District. Here, deep eaves, panelled box porch posts, and the modillions and carved brackets at the base of the robust gabled attic dormer on the main facade all reflect the same sort of Craftsman influences that appear in many bungalows.

The bungalows in the Morehead Hill Historic District display the same sort of variety in size and detailing as the foursquares. Two almost identical houses, the Russell-Webb House at 811 Vickers Ave. and the Christian House at 704 Shepherd St., are very similar to the foursquare Kiker-Hobgood House in their form, roofline, and sheathing, but bear a much closer affinity to the bungalow due to their full-facade gable-front porches with simple triangle brackets, exposed rafter ends, and supports of very large tapered box posts on brick plinths. Several of the more typical one-and-one-half-story gable-roofed bungalows with full-facade engaged or attached shed or gable-front porches appear throughout the north end and along the west edge of the district. The Minor House at 813 Vickers Ave., with brick veneer and a shed-roofed dormer across most of the front, is a notably large example of this type. The very few period cottages in the district, such as the small one-story house at 904 Shepherd St. with a clipped gable roof and bracketed eyebrow entrance hood, are more closely affiliated with the bungalow than with specific period revival styles.

In general, alterations throughout the Morehead Hill Historic District have been minimal. Only a few houses, including the Foushee House and the 1896 Houlton House at 806 Vickers Ave., have been substantially remodelled. Elsewhere, a few houses have been covered with replacement siding and several porches, most of them in the northwest end of the district, have been outfitted with new posts or have been enclosed. There has been a fair amount of deterioration in the northern and western reaches of the district in recent years, but much of it has been corrected since 1980 with sympathetic rehabilitations. The largest and most fashionable houses, in Morehead Hill proper, are notable for their careful preservation.

The structure, of course, is closely related to the surrounding environment. Archaeological remains, such as trash pits, wells, and structural remains, which may be present, can provide information valuable to the understanding and interpretation of the structure. Information concerning use patterns, social standing and mobility, as well as structural details are often only evident in the archaeological record. Therefore, archaeological remains may well be an important component of the significance of the structure. At this time no investigation has been done to discover these remains, but it is probable that they exist, and this should be considered in any development of the property.

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INVENTORY LIST

Whenever possible, specific sources for information on individual buildings are indicated in parentheses at the end of the entries. Some of the sources are noted by complete name, but most are coded. The key to the coded sources is as follows:

- WC Interview by Claudia Roberts Brown of William Coman in Durham, 7 March 1984.
- EH Telephone interview by Claudia Roberts Brown with Ethel Harris in Durham, 8 March 1984.
- CV Interview by Claudia Roberts Brown with Claude Vickers, son of William Gaston Vickers, in Durham, May 1981.
- SM Sanborn Insurance Maps. Complete Durham series in the North Carolina Collection at the University of North Carolina, Chapel Hill. 1913 and 1937 series at Durham County Library.
- NR National Register nomination.
- CD Durham city directories, at Durham County Library
- RU Robert Underwood, son of contractor Norman Underwood, telephone interview by Claudia Roberts Brown, May 1981.
- GP Interviews of Mr. and Mrs. George Pyne by Claudia Roberts Brown in Durham, May 1981, August 1982 and March 1984.
- VN Interview by Claudia Roberts Brown of Virginia Nichols, February 1981.
- EG Interview by Claudia Roberts Brown of Ethel Lipscomb Girvin, granddaughter of L. A. Carr, August 1982.
- TS Title search at Durham County Register of Deeds.
- CC Interview by Claudia Roberts Brown of Mrs. Cecil Cooke, daughter of S. H. Hobgood, February 1981.

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JACKSON STREET

- C 1. Burnett House. 804 Jackson St. Early twentieth-century one-story hip-roofed frame house sheathed in German siding with hip-roofed front dormer, two interior chimneys. East end of wraparound front porch supported by large tapered box posts has been enclosed. Said to have been home of a Mr. Bennett who was an owner of the local Pepsi-Cola bottling plant. Added second front door indicates conversion to duplex. (WC)
- C 2. Rigsbee House. 806 Jackson St. A slightly modified version of Burnett House next door, probably built at same time. Wraparound porch has been altered with replacement metal supports. There is a small lunette filled with stained glass to the east side of the front door. Said to have been the home of John Rigsbee, machinist for The Venable Tobacco Company, during the 1930's. (WC)
- C 3. House. 805 Jackson St. Early twentieth-century one-story T-shaped frame house with almost full-facade shed-roofed porch supported by slightly tapered box posts with distinctive molding at the tops. Sheathed in German siding.
- C 4. House. 809 Jackson St. Intact one-story two-room-deep frame house with tall hipped roof and two interior chimneys. Tuscan columns support the full-facade hip-roofed porch. The front gabled attic dormer has a diamond-shaped vent and most of the original ornate curvilinear bargeboard attached to the cornice. Early twentieth century.
- C 5. House. 811 Jackson St. Intact one-story one-room deep frame house with triple-A roofline and rear ell and center hall plan. Slightly tapered box posts support the hip-roofed porch across most of the facade. Early twentieth century.

YANCEY STREET

- C 6. House. 706 Yancey St. One-story T-shaped frame house distinguished by three-sided bay capped with drop pendant brackets in front wing. Metal replacement porch posts and a series of shed-roofed additions to rear. Early twentieth century.

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- C 7. House. 708 Yancey St. Intact and fairly plain one-story T-shaped frame house typical of the early twentieth century. Molded box cornices with returns, frieze boards and diamond-shaped vents characterize the gables. Shed-roofed porch has turned posts and sawn spandrels.
- C 8. House. 707 Yancey St. One-story two-room deep house, converted to a duplex but otherwise intact, built early in this century. Has pyramidal roof, front gable filled with notched horizontal boards, and two tall interior chimneys with corbelled stacks. Slightly tapered box posts support the almost full-facade hip-roofed front porch.
- I 9. House. 709 Yancey St. New one-story "pre-fab" house with natural wood siding and corrugated metal roof.
- C 10. House. 711 Yancey St. Intact one-story two-room-deep frame house in center hall plan with wide three-bay main facade. Hip-roofed porch has turned supports. High hipped roof with front gable sheathed in notched boards. Built early in this century.

PARKER STREET

- C 11. House. 614 Parker St. Typical one-and-one-half-story frame bungalow dating from 1910s or 1920s. All-encompassing gable-roof sheltering recessed full-facade porch is marked by a shed-roofed front dormer.
- C 12. House. 616 Parker St. Bungalow virtually identical to the one at 614 Parker St. and probably built concurrently by the same speculator contractor or developer.
- C 13. House. 708 Parker St. One-and-one-half-story c.1920 bungalow with shed-roofed front dormer and gabled roofline splayed to engage the full-facade porch. Sheathing of alternating rows of short and tall split-shake shingles and elephantine tapered brick piers at each end of the porch distinguish the house. Owned for investment at one time by Cobb family, who built Cobb House next door at 814 Vickers Ave. (EH)
- C 14. House. 710 Parker St. Modest, irregularly-shaped one-story frame house built early in the twentieth century. Front porch features standard turned posts and an attractive railing of closely spaced turned balusters. With 708 Parker St., also formerly owned by the Cobb family as investment property. (EH)
- I 15. House. 712 Parker St. Small one-story brick veneered house, probably built in 1950s, with sawnwork trim around roofline.

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- C 16. Cheek House. 709 Parker St. Due to their imposing two-story forms, this house and the two just to the west render this block the most distinctive of the more densely developed northern end of Morehead Hill. This vernacular Queen Anne style house is said to have been moved in the mid 1920s from around the corner where the Cheek family built it in 1894. In 1945 it was purchased by Ruth Berry, who lived here until 1975. After one subsequent owner, Pat and Todd Dickinson bought the house in September, 1981, restored it, and sold it to the current owners early in 1982. The interior, virtually intact, has five working fireplaces, unusual scalloped wainscoting in the principal first-floor rooms, fluted surrounds with corner blocks, and a staircase with a robust carved newel and turned balusters. Although the exterior is covered with aluminum siding, it retains its original pressed tin shingle roof. The original two-tiered porch had been removed, replaced with a one-story porch by the Dickinsons. The front is distinguished by a three-sided bay with a bell-cast roof and by its entrance with a fanlight. (CV and Pat Dickinson)
- C 17. House. 711 Parker St. Said to have been built in the 1890s on Vickers Ave. and moved to this site in the mid 1910s, this vernacular Queen Anne style house retains its original wraparound porch supported by tapered box posts molded at the top. The gable in the porch roof at the entrance bay is filled with applied half-timbering. A large chimney with a corbelled stack projects from the middle of the cross-gabled roof.
- C 18. Berry House. 713 Parker St. Virtually intact on the exterior, the Berry House is the oldest, largest and most distinctly Queen Anne of the three houses moved from Vickers Ave. in the mid 1910s to the south side of this block. It was built at the southeast corner of Morehead and Vickers avenues in the 1890s by William Gaston Vickers who gave it and the entire block to his daughter Melissa upon her marriage to W. H. "Bud" Berry. The family soon subdivided the block for further development and later, in the 1910s, was the first to move their house so that the prime sites on Vickers could be sold at a premium for redevelopment. Identifying features of the house include the two-story, three-sided bay surmounted by simple drop pendant brackets on the main facade, decorative attic vents, and a second-story lunette window. (SM, CV)

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MOREHEAD AVENUE

DH 52

P(NR)

19. Greystone. 618 Morehead Ave. Since the demise of Benjamin N. Duke's Four Acres (formerly located in west end, just north of the Morehead Hill neighborhood) in the early 1960s, this sprawling, irregularly shaped two-and-one-half story mansion is the only Chateausque style dwelling in Durham and one of the few remaining such houses in all North Carolina. The granite and brick house was constructed in 1911 for James Edward Stagg by Durham contractor Norman Underwood according to the designs of Charlotte architect C. C. Hook. Neoclassical details, including a denticulated cornice and a dramatic full-facade one-story porch with deck supported by stone piers, highlight the irregular form. The elegant interior is an elaborate Colonial Revival-style design by Irving and Casson of Boston. Executed in mahogany and walnut, it features denticulated cornices, egg and dart molding, fully panelled walls, and plaster ceiling decorations. Pairs of fluted columns and a stained glass window accent the base of the two-run staircase at the rear of the entrance hall. Stagg was the son of Francis Asbury Stagg and Sarah Durham Stagg; his father was a nephew of Washington Duke and his mother was the sister of Dr. Bartlett Durham, for whom the city was named. James E. Stagg married Mary Washington Lyon, granddaughter of Washington Duke. After serving as private secretary to Raleigh businessman A. B. Andrews for twelve years, he became executive secretary to Benjamin N. Duke. In addition to serving as vice-president and general manager of the Durham and Southern Railway beginning in 1895, Stagg also was a director of the Erwin Cotton Mills, the Pearl Cotton Mills, the Fidelity Bank, and the Union Station Company. The Staggs lived in New York City for many years and returned to Durham with B. N. Duke early in this century. The Dukes and the Staggs hired the same architect and contractor for their similar houses constructed a few blocks of one another. The Stagg House was divided into apartments and offices in 1961. At the same time, the flat-roofed masonry garage at the rear of the property near Parker St. was converted to a duplex. (NR)

DH1362 ?

C

20. Kiker-Hobgood House. 710 Morehead Ave. Contractor William B. Kiker constructed this two-story house with bell-cast hipped roof around 1914 on property that his wife acquired from her mother, Mrs. W. H. Berry. Mrs. Berry, the daughter of William Gaston Vickers, had been given the entire block by her father, who originally owned much of Morehead Hill. The triple-pile house is sheathed with weatherboards on the lower story and cedar shake shingles on the second. A bracketed and modillioned gable and a second-story deck above the entrance bay of the full facade front porch dominate the main facade of the house. The Kikers did not live here very long. A 1919 Durham City Directory lists this house as

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the residence of dentist H. C. Carr. In the early 1920s, the house was purchased by S. H. Hobgood who came to Durham to manage the Imperial Tobacco Company. The house remains in the possession of Mr. Hobgood's daughter. (Mrs. Cecil Cooke, owner; CD)

DA1363?

- C 21. Johnson House. 617 Morehead Ave. Eric Johnson, owner of the Johnson Motor Co. located for many years downtown on E. Main St., had this stately and elegant Colonial Revival style house built in the 1920s. The architect may have been George Watts Carr, who designed the motor company Showroom. The two-and-one-half-story brick veneered house features a beautiful entrance porch with an arched hood supported by Ionic columns. To either side, a pair of French doors is contained in a round arch with a keystone and carved sunburst lunette. Wonderful Adamesque interior details include delicately carved mantelpieces, a large niche with a shell crown in the dining room, and bookcases framed with fluted pilasters in the study. Two of the four full bathrooms are notable for their sheathing in colored glass panels with decorative fringes in relief, apparently added in the 1930s or 1940s. (CD)

DA1364

- P 22. Victor S. Bryant House. 707 Morehead Ave. Durham contractor Norman Underwood is believed to have constructed this house, a focal point of the district due to its spacious park-like setting, size, and careful maintenance. Victor S. Bryant, one of Durham's leading attorneys, commissioned the house in the early 1910s. The symmetry of its composition and the careful detailing render the house an excellent example of the early phase of the colonial revival style in Durham. The principal motif is the Ionic order, dominating the full-facade porch, side porch (now enclosed), and porte-cochere with pairs and clusters of Ionic columns on stone plinths. The entrance displays perhaps one of the most beautiful uses of glass in Durham with its very large side lights and transom of leaded and bevelled glass in a foliate motif. At the back of a very wide center hall, Ionic pilasters and columns flank an elegant staircase; at the landing there is a large tripartite window filled with stained glass depicting Virginia Creeper. Rich moldings, neoclassical mantelpieces and a completely panelled library also highlight the interior. Bryant, who began practicing law in Durham in the 1890s, became senior member of the law firm of Bryant and Brogden. The dwelling is being carefully preserved in its new use as Structure House, a diet clinic. (CD, RU, SM)

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WEST PROCTOR STREET

- C ^{DA1355} 23. Foushee House. 809 W. Proctor St. According to the architect's daughter, Samuel Linton Leary, architect of the Main Building of Trinity College, designed this house for his friend, Howard A. Foushee, several years after he moved to Asheville, NC. When it was built in the early 1910s, it was one of the several outstanding houses that lent Morehead Hill the nickname "Swelltown." As built, the main entrance faced Vickers Ave. and a beautifully landscaped yard that inspired the Foushees to name their house "The Terraces." A low hipped roof with deep eaves and exposed rafter ends surmounts the blocky brick-veneered form which is expanded by the long wraparound porch. A staircase with a stained glass window at the landing graced the rear of the wide central hall. With his brother William, Foushee was a partner in the law firm of Foushee and Foushee. He began practicing in Durham in the 1890s and was very active in civic affairs. At various times he served as City Attorney, County Attorney, North Carolina Representative and North Carolina Senator. During the first decade of this century, he was a Superior Court judge. Much of the original beauty of the house was destroyed when it was adapted for institutional use. The Carmelite Order occupied the house in 1960 for one year prior to the building's acquisition by the Durham Arts Council, which removed the staircase and other principal architectural features. Today it serves as Durham's YWCA. (GD, SM, GP)
- C 24. Tom Shepherd House. 903 W. Proctor St. Built in 1911, this modified late Queen Anne style house features gable-roofed wings projecting from a boxy hip-roofed core. One wing of the two-story frame house ends in a three-sided bay. Large, slightly tapered box posts on brick plinths support the wraparound porch. Tom Shepherd, who owned a furniture store in downtown Durham, built this house around 1910 when his family outgrew his first house next door at 907 W. Proctor. He and his brother and sister developed this block and some of the neighboring land. (VN)
- C 25. House. 907 W. Proctor St. One-story, irregularly-shaped frame house, the first house in the block, built at the turn of the century. Cross-gable roofline with diamond-shaped vents in the gables. Box posts on brick plinths support a full-facade porch. The end of the house west of the front gable was added after 1913. (VN, SM)

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DH1357

- C 26. O'Kelly House. 909 W. Proctor St. Transitional late Queen Anne/early Colonial Revival style two-story frame house built by plastering contractor George F. O'Kelly in 1913. The salient feature of the house is the high hipped roof with a pedimented dormer on the main block, augmented by a pedimented wing. Patterned tin shingles cover the roof, which has finials at the crest of the hip. O'Kelly is believed to have acquired this property through his wife, whose mother was a sister of Tom and John Shepherd, early owners of both sides of W. Proctor St. (VN)

WEST COBB STREET

- C 27. Fuller House. 702 W. Cobb St. An excellent example of the fully developed Colonial Revival style with its Federal exterior and elegantly appointed Adamesque interior. Instead of the typical glazed surround, the two-story frame house with one-story wings at each end has a carved, shell-like niche above the main entrance. A variety of wainscoting, rich crown molding, mantelpieces, a bands of carved rosettes and triglyphs beneath chairrails characterize the interior. Attorney Frank Fuller had contractor George Kane build the house in 1931 according to a design by Baltimore, Md., architect William White; it is a replica of an earlier house in eastern Maryland designed by White. (former owner Bonnie Hood, who obtained information from Fuller's son).

SOUTH DUKE STREET

DH4
P(NR)

28. John Sprunt Hill House. 900 S. Duke St. One of the city's architectural gems, this Spanish Colonial Revival style house also is one of the very few surviving mansions built in Durham and its outskirts by the industrialists and businessmen instrumental in the local growth and prosperity of the early twentieth century. Symmetry, a broadly overhanging red-tiled roof, and a central bay decorated with ornate Spanish baroque ornament applied to curvilinear parapets at porch and dormer distinguish the main facade of the house. The interior is highlighted by a T-shaped hall sheathed in oak panelling and stamped leather; it is dominated by a wide, gently sloping staircase and an enormous fireplace decorated with marble and carved wood ornament. Other formal first-floor rooms also feature dramatic fireplaces and rich woodworking that includes arched niches, Ionic pilasters, and ornate classical crown moldings. The house was constructed according to a design by the Boston architectural firm of Kendall and Taylor, and the lavish interiors were designed and executed by Irving and Casson of Boston.

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Raised in North Carolina, John Sprunt Hill established a law practice in New York City in 1894 and five years later married Laura Valinda Watts, the only child of George W. Watts. The Hills moved to Durham in 1903, and in 1911 they began to construct this house on the former site of the house built by L. A. Carr, deceased brother-in-law of George W. Watts. Hill became one of Durham's leading businessmen. Among his accomplishments were the founding of the Home Savings Bank (the forerunner of Central Carolina Bank and Trust Co.) and Durham Bank and Trust Company, and service in the state senate from 1933 to 1938. As a generous philanthropist, he contributed large sums for expansion of the University of North Carolina campus in Chapel Hill and endowed the North Carolina Collection at UNC's Wilson Library. In Durham he donated funds for cultural affairs and real estate for recreational pursuits. After his death in 1961, his house was left to the Annie Watts Hill Foundation for use as a meeting place for non-sectarian, non-political women's groups; the Junior League of Durham uses the house as its headquarters. The entire long block south of the house also was owned by the Hills, who developed its north end as gardens and left the south end as pasture. The City of Durham today owns the block, now overgrown, and plans to redevelop it as a park. (NR)

DH1346

- C 29. Budd House. 903 S. Duke St. W. P. Budd, a partner in the Budd-Piper Roofing Company, commissioned Raleigh architect Murray Nelson to design this two-and-one-half-story Tudor Revival style house in the late 1920s. One of the first domestic projects by noted Durham contractor George W. Kane, the house exhibits handsome Tudoresque elements throughout. A variety of hipped, gabled and clipped gable rooflines, as well as applied half-timbering and a stone entrance surround, characterize the exterior. The interior features Tudor-arched doorways, irregularly shaped rooms, and an enclosed winding staircase. The principal first-floor rooms are decorated with rich door surrounds and crown molding. As the only Tudor Revival style house in Morehead Hill, the Budd House is an architectural focal point of the neighborhood. (W. P. Budd, Jr.)

DH1347

- C 30. Carr-Carver House. 909 S. Duke St. Durham Hosiery Mills executive Austin Carr, son of Julian S. Carr, had this two-and-one-half-story Colonial Revival style house constructed between 1926 and 1927. After Carr's death in the 1940s, the house was sold to tobacconist Arthur Carver, a partner in the Star Brick Warehouse. The house is five bays wide in a center hall plan with a modillion cornice decorating the gable roof covered with slate. Four pairs of French doors open onto the full-facade front porch supported by pairs of delicate box posts. The elegant interior includes a fully paneled living room with a figured Adamesque mantelpiece and a solarium with a marble-tiled floor.

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A very long and gradually rising staircase said to have been taken from Julian S. Carr's mansion, Somerset Villa (dismantled in the 1920s), graces the extremely wide center hall. (Mrs. Arthur Carver)

DH1348

- C 31. Lipscomb House, 911 S. Duke St. Built in 1914 for Mr. and Mrs. John M. Lipscomb, this two-story stuccoed frame house is one of the city's earliest academic renditions of the Colonial Revival style. It features an entrance surround with a segmented pediment, Ionic columns, and floral motifs, one of the most beautiful surrounds in the entire city. A denticulated cornice and flanking one-story porches with Tuscan columns round out the design. Lipscomb was manager of the insurance department of the Durham Loan and Trust Company and vice president of the Durham Realty and Insurance Company. In 1945, the house was sold to Mr. and Mrs. Will Carr. Mr. Carr, a former mayor of Durham, was a nephew of Julian S. Carr, and his wife was the former Louise Carr, another daughter of L. A. Carr (from Baltimore and unrelated to Julian S. Carr). The present owner, who purchased the house in 1975, is restoring it and planting the yard in colorful flower beds. (EG, GP, CD)

HILL STREET

- N 32. House, 1102 Hill St. One-and-one-half-story brick-veneered house with cross-gable roof, probably built in the 1950s.
- N 33. House, 1106 Hill St. One-story gable-roofed, "ranch" style house, brick-veneered and dating from the 1960s.

VICKERS AVENUE

- C 34. Wynne House, 720 Vickers Ave. A frame two-story house with the hip-roofed "foursquare" main block, offset side wing and a reserved integration of neoclassical features typical of the early Colonial Revival style. Principal features are a trabeated entrance surround, wraparound porch with tapered box posts on brick plinths, laticed upper sashes, tall corbelled chimney stacks, and a Palladian window with keystone in the gabled attic dormer. Built early 1910s for George V. Wynne, president of Half-Wynne Funeral Home.

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- C 35. Underwood House. 802 Vickers Ave. Noted Durham contractor Norman Underwood built this shingle-clad foursquare as a speculative venture in the early 1910s. Its distinctive features are the full-facade shed-roofed porch with shingled piers and a gable at the entrance bay as well as the attic dormers--regular clipped gable dormers on the sides and a hip-roofed wall dormer on the main facade. The first occupant was Aubrey Underwood, the builder's son, who lived here until around 1920. (CD, GP)

- C 36. House. 804 Vickers Ave. Part of the same speculative venture that yielded the Underwood House next door, this house, originally identical to its counterpart in composition, has been altered with aluminum siding. Fortunately it retains a leaded transom of bevelled glass in a foliate design above the entrance. (GP)

- C 37. Houlton House. 806 Vickers Ave. Plasterer F. J. Houlton built this one-story, L-shaped house around 1896. Originally it had a center hall plan, a three-sided bay on the front wing, and a porch across the longer lateral wing with turned supports and spandrels. After Houlton's occupancy of around a decade, it passed through two other owners before attorney William L. Foushee bought it as an investment in the 1910s. The house remained rental until 1950 when the present owners purchased it as their home. In the late 1940s, Foushee conducted an extensive remodelling which entailed removal of the front three-sided bay and interior partitions, reworking of the porch, and application of asbestos shingles. The twelve-foot ceilings were not lowered. (GP, TS, CD)

- DM477
C 38. Lewter House. 810 Vickers Ave. The pointed-arched window surrounds, overall tall proportions, cutwork attic vents and three-sided bay reflect the turn-of-the-century construction date of this house. Built by Robert U. Lewter, a policeman and later a grocer. The Lewters were succeeded by a Mrs. Mumford in the 1940s and then by Ethel Harris, the present owner, in 1956. (EH, CD)

- DM478
C 39. Cobb House. 814 Vickers Ave. Ornamental bracing with a carved sunburst motif in the front pedimented gable adorns this otherwise austere two-story frame house with wraparound front porch. The porch posts probably are placements. With the Lewter House, it is one of the very few surviving examples of the late Victorian houses that originally lined the northern blocks of Vickers Ave. Alphonsus Cobb, an officer of Durham Realty and Insurance co. and a salesman with Durham Loan and Trust, built the house for his bride in the 1900s. Remained in the Cobb family, which later used it as rental property, until several years ago. (EH, CD, GP)

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- C 40. Oliver-Hedrick House, 902 Vickers Ave. Large brick-veneered, four-square house featuring a longer than full-facade porch supported by very heavy brick piers. Other aspects include a trabeated entrance surround and a modillion cornice. Built by Dr. Oliver, an M. D., around 1920; later owned by Grady Hedrick.
- C ^{DB476} 41. Baldwin House. 906 Vickers Ave. Until it was struck by two fires late in 1983, this two-story brick Colonial Revival style house was one of the most striking houses in the Morehead Hill District. The red terra cotta tile roof lends a Mediterranean flavor that is compatible with the classical features of the modillion cornice, lunettes above the first floor windows, and the elegant entrance with Doric columns and pilasters and a fanlight. Built by downtown Durham department store owner R. L. Baldwin in the late 1910s; later passed to their daughter and son-in-law, the Ketchins. If the shell is stable, the house may be reconstructed; otherwise, it will be demolished. (GP)
- C ^{DB477} 42. Milburn House. 908 Vickers Ave. Yancey Milburn, manager of the noted architectural firm of Milburn and Heister Company and supervising architect of many of the firm's commissions, built this Colonial Revival style house as his residence in the early 1920s. The focal point of the two-story house faced with brown tapestry brick is the central bay with its elaborate Doric portico, complete with triglyphs and metopes in the first story, and tripartite window in the second. A leaded transom surmounts the front door. The grand facade belies the shallow depth and relatively modest original size of the house, planned for just Mr. and Mrs. Milburn. On the interior, egg and dart crown molding complements the exterior dentil cornice. Occupants of the house subsequent to the Milburns include the Lloyd, Leggett, and Henry families. Later owners were the James H. Comans, who enlarged the house with a rear wing. (GP, WC)
- P ^{DB480} 43. Cobb-Toms House. 914 Vickers Ave. One of the most imposing and elegant of Durham's Colonial Revival style houses, successively owned by two families steeped in the city's economic development. James S. Cobb purchased this property in the mid-1910s from Mrs. W. H. Berry, who proceeded to move her house from this lot to 713 Parker St. Charlotte, NC, architect C. C. Hook used the same buff-colored brick and green roof tile that he had incorporated in Greystone across the street.

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The focal point of the symmetrical three-bay main facade is the entrance where an archway, marked by rows of acanthus and egg and dart molding, is flanked by Corinthian columns supporting a finely detailed entablature. There are identical porches with Doric columns at each side of the house and a denticulated cornice around the entire building. The Georgian Revival style interior features heavy crown moldings and sheathed wainscoting in very large rooms. A crystal chandelier suspended from a plaster medallion and a bank of five tall windows leaded in small panes highlight the dining room. Cobb was one of Durham's foremost tobacconists, associated with the American Tobacco Co.; and later an owner of Venable Tobacco Co. After his death in 1935, Edgar Toms, an executive with Liggett and Myers Tobacco Co., purchased the house. He hired architect George Watts Carr to do some remodeling that included removal of a porte-cochere and construction of the large garage to the rear of the house. Now owned by Toms' son, the property today is as well known for its meticulous landscaping as it is for its architecture. (CD, newspapers, Edgar Toms, Jr.)

- C ^{DH481} 44. Victor Bryant, Jr. House. 1002 Vickers Ave. Between 1925 and 1930, Durham attorney Victor Bryant, Jr. had this traditional two-story Colonial Revival style house constructed on a large lot subdivided from the block formerly owned and occupied by his father. Four sets of French doors opening onto a terrace across the front of the house flank the neoclassical entrance porch. A one-story porch projects from each end of the gable-roofed main block. Like the Bryant House next door on Morehead Ave., this house has been acquired by Structure House, a diet clinic. (CD, CC)
- C 45. Russell-Webb House. 811 Vickers Ave. Two-story frame foursquare with low hipped roof interrupted by a gable supported by brackets above the main facade. Wide weatherboards sheathe the first story and shingles cover the second. A full-facade gable-front porch with large tapered box posts on brick plinths dominates the front of the house. Dr. Elbert Russell with the Duke University Divinity School built the house in the 1920s; the Webb family owned it from the 1940s to 1983. (GP)
- C 46. Minor House. 813 Vickers Ave. Large one-and-one-half-story brick-veneered bungalow with a low-slung, all-encompassing gabled roof that flares over the recessed full-facade porch. A large shed-roofed front dormer extends across most of the house. Owned by the Minor, Noell and Jordan families, in that order. (GP)

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- DI1482
- C 47. Hackney House. 901 Vickers Ave. When Elizabeth Stagg married J. M. Hackney in the late 1910s, her mother, Mrs. James Edward Stagg, gave the newlyweds this corner of the Greystone property. She moved the existing house on the site to 914 Shepherd St. and had this modest but stylish bungalow constructed for them. The well preserved one-and-one-half story house features a shallow eyebrow dormer and a gable-roofed front porch with dentilling in the entablature and supports of panelled elephantine pylons on brick plinths. (GP, CD)
- C 48. Sweaney House. 1009 Vickers Ave. Near replica of the St. George Tucker House in Williamsburg, Va., built in 1952 according to design by Archie Davis for medical doctor Hunter Sweaney. Interior in center hall plan features modillion crown molding, Georgian mantelpieces, sheathed wainscoting, and a study fully panelled in 16" beaded boards. Dr. Sweaney married Francis Foushee, whose parents built the house at 809 Proctor St. and reportedly deeded them this property. (GP)
- N 49. House. 1101 Vickers Ave. Long one-story brick-veneered "ranch" style house, built in 1950s or 1960s.
- DI1483
- C 50. E. K. Powe, Jr., House. 1107 Vickers Ave. Two-and-one-half-story tapestry brick-veneered Colonial Revival style house with pronounced pedimented dormers, five-bay facade and center hall double-pile plan. Gable-roofed entrance porch supported by Doric columns and entablature shelters a doorway with fanlight and sidelights. Two-story frame gable-roofed wing on south end. Powe, an investment banker with the Home Savings Bank, built the house in 1928.
- N 51. House. 1109 Vickers Ave. Very long one-story "ranch" style house covered with brick at its base and board and batten above. Built 1950s or 1960s.

SHEPHERD STREET

- DI1480
- C 52. Whitaker House. 614 Shepherd St. Two-story frame house with irregular form and neoclassical details typical of the transitional late Queen Anne/early Colonial Revival style. Ionic columns support the wrap-around porch (an end bay enclosed). Distinctly Victorian features include patterned tin shingles on roof, three-sided bays, and applied narrow strips of scalloping above windows. Edgar J. Whitaker, a foreman at Blackwell's Bull Durham Tobacco Company, built the house in the early 1910s. A subsequent owner of the house was Tom Goss, who was associated with the Durham Hosiery Mills. (Mrs. Abernathy, owner; CD)

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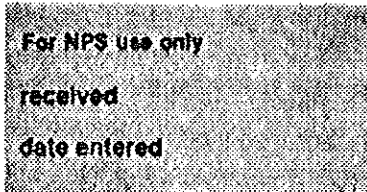
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- C 53. House. 616 Shepherd St. Small two-story frame modified late Queen Anne style house with pedimented gables. Wraparound porch (one end enclosed) retains turned posts, sawn spandrels, and match stick railing.
- C 54. House. 618 Shepherd St. Small two-story frame modified late Queen Anne style house almost identical to 616 Shepherd except for replacement full-facade porch with box posts. Porch originally was wraparound with gazebo at southeast corner. (SM)
- C 55. Coman House. 702 Shepherd St. One-story shingle-clad bungalow with attached full-facade gable-front porch supported by tapered box posts on stone plinths. Large plain triangle brackets in eaves. Built around 1920 by J. H. Coman, president of Coman Lumber Co. located first on Ramseur St. downtown and later in East Durham. Mrs. Coman was daughter of J. T. Christian next door.
- C 56. Christian House. 704 Shepherd St. Large two-story frame foursquare built late 1910s and identical, except for later conversion to duplex, to Russell-Webb House at 811 Vickers Ave. Its builder, J. T. Christian, began his career as vice president and general manager of Cary Lumber Co. and later founded Christian Printing Co., of which he was a life-long president. When the East-West Expressway took the Christian Printing building in the early 1970s, the firm merged with Colonial Press to become Creative Printers in Chapel Hill. Four of Christian's children made their homes nearby on Shepherd St.
- C 57. Byrd House. 710 Shepherd St. Intact small two-story hip-roofed four-square with two-bay facade and side hall plan. Gabled attic dormer above entrance bay. Full-facade porch with slightly tapered box posts on stone plinths. Long-time early occupant was Charles L. Byrd, barber in Byrd & Johnson on Driver St. in East Durham. (CD, WC)
- C 58. McCullers House. 714 Shepherd St. Small foursquare identical to Byrd House next door except that porch plinths are brick and one end of lengthened porch has been enclosed. Believed to have been built by long-time occupant Otha A. McCullers, barber in Branch & McCullers on N. Church St. (CD, WD)

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- C 59. W. E. Whitaker House. 716 Shepherd St. Another small foursquare, intact and identical to 710 and 714 Shepherd St. just to north except for porch details of turned posts and scalloped cutwork spandrels with drop pendants and scalloped molding in between. W. E. Whitaker, cashier with American Railway Express, lived here in the late 1910s and early 1920s. (CD)

- C 60. Moize House. 718 Shepherd St. One-story, two-room-deep frame house with hipped roof and pedimented attic dormer built mid-1910s. Trabeated entrance surround with wide full-length, single-pane side-lights. Home in 1920s of Edward N. Moize, vice president of Home Security Life Insurance Co. Recently restored. (CD)

- C 61. Brock House. 720 Shepherd St. Circa 1910 one-story, one-room-deep frame house with triple-A roof and long rear ell. Home for many years of David L. Brock, service manager of Nicholson Motor Co. Exterior recently restored. (CD, WC)

- C 62. Gentry House. 722 Shepherd St. Turn-of-the-century L-shaped one-story frame house with decorative shingles in front gable and supports of tapered box posts on brick plinths. Barber William A. Gentry lived here in the 1920s. (CD)

- C ^{DH 471} 63. House. 902 Shepherd St. One of the most distinctive of the moderately-sized frame houses characterizing the northwest end of the Morehead Hill District. Now a duplex, it is one-and-one-half stories tall with a clipped gable roof and a two-tiered hip-roofed porch at the entrance bay. Tapered box posts on stone plinths support lower tier; turned posts with drop pendant spandrels and scalloping in between appear in the second. The house originally faced Parker St. and in the mid 1910s was turned ninety degrees to face Shepherd.

- C 64. Upchurch House. 904 Shepherd St. Small one-story frame cottage built 1920s by Leon W. Upchurch, part owner of Southern Feed & Grocery and a son-in-law of J. T. Christian at 704 Shepherd. Popular features of clipped gable roof, brackets in eaves, eyebrow hood over front door and exterior chimney on main facade reflect builder's guide origin of design. (WC)

- C 65. House. 906 Shepherd St. Turn-of-the-century one-story one-room-deep frame house with triple-A roofline and long rear ell. Aluminum siding and replacement metal porch supports. (SM)

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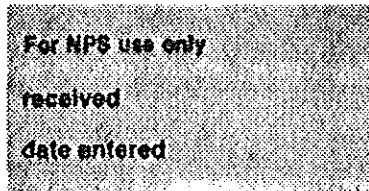
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- C 66. House. 908 Shepherd St. Small two-story frame foursquare with two-bay facade and side hall plan, built circa 1910. Hipped roof with attic gable across most of facade. Full-facade hip-roofed porch with box posts on brick plinths. Converted to a duplex. (SM)
- C 67. House. 912 Shepherd St. Two story frame Colonial Revival style house with hipped roof and entrance porch in the Tuscan order with bolaustrade above. Probably built 1920s.
- DH467
C 68. McGary House. 914 Shepherd St. Turn-of-the-century one-story, vernacular Queen Anne style frame house with tall hipped roof and multiple gable attic dormers of various sizes. Features clipped corners surmounted by drop pendant brackets, pointed surrounds decorated with scalloping and embossed keystones, and alternating rows of sawtooth and butt-end shingles in the gables. The house was moved from 901 Vickers Ave. in the late 1910s so that the Hackney House could be built on the original site. The earliest known occupant was foreman Claude H. Tew, who lived here right after the house was moved. By 1925, it was owned by William B. McGary, a foreman of the American Tobacco Co., in whose family's possession it remains today. (Nelson McGary, CD)
- C 69. House. 1002 Shepherd St. One-story gable-roofed frame bungalow with attached gable-front porch on weatherboarded tapered piers across main facade. Large curved brackets decorate the deep eaves. Appears to date from 1920s.
- C 70. House. 1004 Shepherd St. Handsome two-story frame foursquare built circa 1910. Distinguishing features include molded box cornices with returns, Palladian window/vents in attic dormer, and hip-roofed front porch with projecting gabled entrance bay. Tuscan columns on brick plinths support the porch. Small stained glass window on south elevation, at staircase landing. Exterior recently refurbished. (SM)
- C 71. House. 1006 Shepherd St. One-and-one-half-story frame bungalow with gabled roof, shed-roofed dormer, and engaged full-facade porch. Appears to date from 1920s.
- C 72. House. 1012 Shepherd St. Very small one-story frame cottage with clipped gable roof and bracketed gable-roofed entrance hood. Probably built 1920s, it has been altered with enclosure of side porch and application of aluminum siding.

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- C ^{DH468} 73. John Shepherd House. 1014 Shepherd St. Two-story modified late Queen Anne style frame house. Built around 1911 by grocer John Shepherd, it is almost identical to the house his brother Tom built about the same time across the street facing Proctor St. This house is a bit larger, with two wings ending in three-sided bays and stone plinths at the base of the porch posts. Shepherd St. was named for the Shepherds' family, which owned several acres of land in the vicinity of Shepherd and Proctor streets. (VN, CD)
- C 74. House. 703 Shepherd St. One-story gable-front frame bungalow with attached full-facade hip-roofed porch. Weatherboards on all elevations except for shingles in front gable. Characteristic triangle brackets in gable eaves and tapered posts on brick plinths supporting porch.
- C 75. Parrish House. 705 Shepherd St. One-story L-shaped frame house with front wing ending in three-sided bay. Full-facade porch supports of tapered box posts on stone plinths may be replacements. House has been covered with aluminum siding. Travelling salesman Leander Parrish lived here during the early 1920s. (CD)
- C 76. House. 707 Shepherd St. One-story L-shaped frame house with porch following contour of main facade. Replacement porch posts.
- C 77. J. Fred Christian House. 709 Shepherd St. J. Fred Christian, son of J. T. Christian who built 704 Shepherd St., constructed this one-story frame house in the 1900s. Originally irregularly shaped, house was altered to its present regular two-room-deep configuration with a gambrel roof around 1920. The original turned balusters recall the initial construction date. Christian succeeded his father as president of the Christian Printing Co. (WC)
- C 78. House. 711 Shepherd St. A one-story T-shaped frame house dating from the 1900s that retains its original pressed tin roof shingles. Hip-roofed porch across most of the facade has slightly tapered box posts and a match stick railing.
- C ^{DH469} 79. House. 715 Shepherd St. Intact one-story, one-room-deep frame house with triple-A roof and long rear ell. Distinguished by pressed tin shingles on roof, ornate sawn and turned bargeboard outlining the front gable, and a porch with turned posts, scalloped spandrels, and ornamental balusters in the railing.

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- C 80. House. 717 Shepherd St. Intact narrow one-story, one-room-deep turn-of-the-century frame house with low gable roof and rear ell. Plain posts and a match stick railing at the porch and narrow four-over-four windows with pointed arched lintels characterize the house.

- N 81. House. 719 Shepherd St. One-story frame gable-roofed duplex of indeterminate date.

- C 82. House. 807 Shepherd St. Intact one-story, two-room-deep frame house dating from the turn-of-the-century. Characterized by a tall hipped roof with pressed tin shingles, front gable filled with scalloped boards, and almost full-facade porch with turned posts, small spandrels and match stick railing.

- C 83. House. 809 Shepherd St. Pedimented gables filled with decorative sawtooth shingles distinguish this turn-of-the-century one-story L-shaped frame house. The original full-facade porch has been replaced with a small entrance porch.

- C 84. House. 811 Shepherd St. Very plain one-story, one-room-deep house with raised seam tin on a triple-A roof and a shed across the rear. Between 1913 and 1937 it was moved to this site from the adjoining lot to the south where it faced Parker St. (SM)

- C 85. Patterson House. 903 Shepherd St. Mann Cabe Patterson, an owner of Patterson and Suitt, Auto Garage, formerly located on E. Chapel Hill St., constructed this two-story single-pile house with a one-story wing across the rear in the early 1910s. The house is said to have stood originally on the lot directly behind in the 900 block of Vickers Ave.; it was moved to its present site in the late 1920s when R. L. Baldwin purchased the Vickers Ave. site in order to enlarge his yard. Later, the Ketchins, daughter and son-in-law of R. L. Baldwin, lived here for many years prior to acquiring the Baldwin House. (GP, CC)

- C 86. House. 905 Shepherd St. Plain gable-front bungalow, probably built in the 1920s. Most of the porch has been enclosed and the house has been sheathed in aluminum siding.

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DH474 ?

C 87. Cooke House. 907 Shepherd St. Charming one-and-half-story frame bungalow that appears to be a "builder's house." The engaged gable-front porch with heavy carved brackets in the eaves and a lattice-paned gable window with a decorative sawn surround and bracketed hood dominates the design. Samuel Hobgood, who lived next door in the Kuker-Hobgood House at 710 Morehead Ave., built this house for his daughter and son-in-law, Mr. and Mrs. Cecil Cooke, upon their marriage in the late 1920s. (CC)

ARNETTE AVENUE

C 88. House. 608 Arnette Ave. This one-story T-shaped frame house dating from the turn-of-the-century recently was restored and embellished with the addition of a three-sided bay to the front wing. The house retains its original pressed tin roof shingles and turned porch posts with spandrels.

C 89. House. 610 Arnette Ave. One-story L-shaped, turn-of-the-century frame house with original turned porch posts and match stick railing. Recently renovated.

C 90. House. 612 Arnette Ave. Two-story frame modified late Queen Anne style house with cross gable roof features decorative bargeboard outlining the front and side gables and a wraparound porch with box-posts and match stick railing. Now divided into three apartments. Exterior intact and recently refurbished.

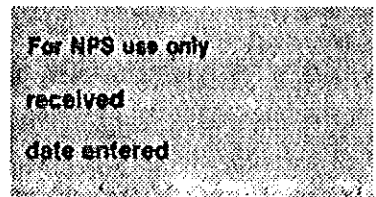
DH1341

C 91. House. 614 Arnette Ave. Two-story T-shaped frame house dating from the turn-of-the-century. The wing parallel to the street has a front attic gable and a two-tiered porch across it. The upper tier is intact, with turned posts, spandrels, spool frieze, and turned railing balusters.

C 92. House. 616 Arnette Ave. Architecturally the most interesting building on this side of the block, this turn-of-the-century one-story frame house is decorated with clipped corners containing oval windows and drop pendant brackets at the top; a porch across most of the facade is supported by Tuscan columns with a railing of turned balusters. The gables are sheathed in narrow flush vertical boards overlaid with some decorative flat board trim and the hipped attic dormer has a window with a latticed upper sash. Exterior recently refurbished.

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- 1541382
- C 93. Bragg House. 618 Arnette Ave. A cross gable-roofed T-shaped frame house highlighted by a polygonal wraparound porch. Scalloped boards appear in the gables facing the street and turned posts with sawn spandrels and a railing of turned balusters comprise the elements of the porch. Except for the loss of the sawnwork that originally appeared above the windows, this house is intact on the exterior, which recently was refurbished. Its earliest known occupant was Sidney D. Bragg, a former farmer and overseer, and his family. (CD)

 - C 94. House. 611 Arnette Ave. Intact but deteriorated one-story, two-room-deep frame house with low hipped roof, hip-roofed front attic dormer, and wraparound porch with tapered box posts on brick plinths. Appears to have been built around 1910.

 - C 95. House. 615 Arnette Ave. Plain one-story, T-shaped frame house with remodelled engaged shed-roofed porch, built 1900s.

 - C 96. Neal House. 617 Arnette Ave. Distinctive one-and-one-half-story Queen Anne style cottage built between 1905 and 1910 by John W. Neal, weight master for the Durham Traction Co. In 1935, Neal's widow sold the house to Mr. and Mrs. W. R. O'Briant, her daughter and son-in-law. The house has a side gable roof with a subsidiary front gable and a front hip roofed dormer. The recessed entrance porch originally ran the full width of the front gable; the north end of the porch has been enclosed. Decorative features include a denticulated frieze and latticed window sashes. (TS, CD)

8 SIGNIFICANCE

_____ NATIONAL

_____ STATE

_____ **X** _____ LOCAL

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY) neighborhood development
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES Unknown/Various BUILDER/ARCHITECT Unknown/Various (see individual entries)

STATEMENT OF SIGNIFICANCE

The Morehead Hill Historic District is a complex and varied collection of housing important both for its architecture and for the unique way in which it developed as one of Durham's first suburbs. Its initial development was strongly affected by early landowners, the Proctors and William Gaston Vickers. The Proctor heirs' disposition of their undeveloped land at the north end of the district was a classic reaction to the new trolley line, evident today in the array of popular house types by Durham's growing middle class. By contrast, elsewhere in the district William Gaston Vickers sold parcels of his farm for residential development over a period of five decades, beginning in the 1870s. Among his first buyers were two of Durham's most influential businessmen, banker Eugene Morehead, after whom the neighborhood is named, and industrialist George W. Watts. They purchased several tracts, established the area's exclusive reputation with their adjoining estates, and helped to induce numerous family members and business associates to build their houses nearby. Often construction necessitated removal of an older sound but no longer stylish house to another lot in the vicinity, a common practice unique in its frequency to the Morehead Hill Historic District.

CRITERIA ASSESSMENT

- A. The Morehead Hill Historic District exemplifies early twentieth-century suburban development in Durham generally. More particularly, it is important for the unique way in which land speculation, an efficient public transportation system, a growing middle class and the influence of several of Durham's leading citizens worked together to make the district the heart of Durham's most prestigious neighborhood of the 1910s and early 1920s.
- B. Landowner and educator William Gaston Vickers, industrialist George W. Watts, banker Eugene Morehead, financier John Sprunt Hill, James Edward Stagg, tobacco industry executive James S. Cobb, and attorneys Victory S. Bryant and Howard A. Foushee were among the Durhamites instrumental in the development of the Morehead Hill Historic District.
- C. The Morehead Hill Historic District contains Durham's outstanding examples of the Spanish Colonial Revival and Chateausque styles and some of the city's foremost examples of a variety of other period revival styles. In addition, it exhibits a handsome array of "builder's houses" dating from the turn of the century to the 1930s.

The Morehead Hill Historic District is among Durham's most notable areas due to its pattern of development that yielded a significant concentration of distinctive architecture. Although the entire district today is considered the major portion of the Morehead Hill neighborhood, only the area south of Yancey St. and east of Shepherd St. has been called Morehead Hill from the time of its initial development around 1880. The district's northern reaches originally were considered part of the neighborhood of West End. All of the district, except Arnette Ave. and the 600 and 700 blocks of Shepherd St., were considered part of Morehead Hill by the 1910s when the neighborhood had become the most fashionable in Durham. West End and Morehead Hill both emerged from farmland, but their evolution followed different patterns, evident today in the district's wide variety of lot sizes and architectural styles. Wealthy businessmen desiring fashionable homes, the steady growth of a middle class, real estate speculation, and the advent of an efficient public transportation system, all indicative of Durham's booming industrial-based economy, are important aspects of the history of the Morehead Hill District.

During the 1870s, when Durham was transformed from a regional market center with a population of 200 to a hub of North Carolina's tobacco industry with 2,000 residents, the district remained farmland. Until at least the mid-1870s, Sterling Proctor owned all of the land in the district north of Parker St;¹ William Gaston Vickers owned the land east of Vickers Ave. and may already have acquired tracts to the west, south of Parker St., which he certainly owned by the mid-1890s.² It is not certain how much, if any, of the two farms were under cultivation; a good deal of the Vickers property was woodland called "Vickers Woods" into the 1900s.³ Little is known of Proctor, who owned land throughout Durham and its environs. He lived on either his property in the district or an adjacent site; there is no record of his house. When he died some time between 1877 and 1881, he left his land in southwest Durham to his four sons and one of his six daughters, Ella Proctor Vickers, who inherited the acreage at the north end of the district.⁴ In contrast, Vickers maintained a high profile that is remembered to this day. In addition to teaching school in Durham for more than thirty years, serving as the first superintendent for the Durham County school system, and actively investing in real estate, he helped raise his family of more than twenty children.⁵

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Durham County Register of Deeds, Deed Books.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 52.38 acres

UTM REFERENCES

A	1,7	6,8,7,9,0,0	3,9,8,5,2,0,0	B	1,7	6,8,8,3,0,0	3,9,8,4,9,0,0
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C	1,7	6,8,8,4,5,0	3,9,8,4,0,0,0	D	1,7	6,8,8,0,0,0	3,9,8,4,0,0,0

VERBAL BOUNDARY DESCRIPTION

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It was during the 1870s that Durham's first fashionable neighborhoods of large and decorative houses emerged. Just beyond the town's business and industrial district, the West End neighborhood was focused on W. Chapel Hill St. where the area's finest houses were built by such business and civic leaders as W.T. Blackwell, Benjamin N. Duke, and other tobacconists, many associated with the business interests of the Dukes. As Durham continued to prosper into the late 1870s, the demand for prime residential building lots increased.

Vickers' land bordered by Lee St. (now S. Duke St.), south of West End and overlooking pastures and industrial and residential areas to the east, attracted the attention of some ambitious newcomers. In 1879, Vickers sold the tract bounded by the town's west corporation line and Lee, Proctor and Morehead streets to George W. Watts and Eugene Morehead, affluent businessmen who had moved to Durham the previous year. Watts was a partner in the newly incorporated W. Duke Sons & Co. and Morehead had established Durham's first bank, the Morehead Banking Company, within six months of his arrival.

Prior to 1881, Morehead and Watts built similar Queen Anne style houses for themselves side by side, set far back from Lee St. The area soon became known as Morehead Hill for Morehead's house which was at the highest elevation at this corner of town. Watts had his house moved in the late 1890s to the east side of Lee St. (where it served as Calvert School and its successor, Durham Academy, from 1937 to 1968 when it was razed to provide room for an apartment tower). In its place, he had Durham contractor C.H. Norton build the Chateausque style Heywood Hall, a brick and stone mansion complete with turrets and several panels of carved terra cotta. Morehead died prior to 1895, and by 1913 his son, J.L. Morehead, had replaced the c. 1880 house with a large early Colonial Revival style dwelling named Blandwood.¹⁰ Moving or dismantling houses for redevelopment of property was to remain an important element in the district's evolution through the 1920s. While this practice was not uncommon in Durham during the late nineteenth and early twentieth centuries, its frequency in Morehead Hill became a unique feature of its development. Blandwood and Heywood Hall were demolished in the early 1960s by Blue Cross Blue Shield of North Carolina. (The company's Georgian Revival style building now on the site is incompatible with the surrounding residential architecture and precludes the inclusion of the tract in the Morehead Hill District.)

Due to the distinction of its initial development and its removal from the hustle and bustle of downtown Durham, Morehead Hill quickly acquired an air of exclusivity that helped attract other prominent businessmen to the area. Undoubtedly it was their recognition of the area's appeal that had prompted Morehead and Watts to purchase two adjacent tracts on the north side of Morehead Ave. in 1880, enabling them to exert some control over the development of their neighborhood while engaging in real estate speculation.¹¹ They divided this land into three building lots which they sold to other successful Durhamites who built large Queen Anne style houses on them by 1891.¹² In the meantime, Morehead also purchased most of the remaining land in that

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block.¹³ Morehead and Watts' initial real estate transaction in Morehead Hill set the primary pattern for the development of the south end of the district well into the 1920s. Sizable tracts continued to be accumulated by individuals who built their own distinctive houses on them and later deeded portions of their property, usually to business associates or relatives, for further development with fashionable dwellings.

The next major tract to be developed in the Morehead Hill District is immediately south of Watts and Morehead's house lots. In 1884 Vickers sold 2.25 acres in the block bounded by W. Proctor St. on the north and Lee St. on the east to Rudolph G. Lea, a tobacconist from Alamance County.¹⁴ Lea, who recently had established a warehouse on Watkins St. at the north edge of downtown Durham, built his large two-story frame house on the side of his property close to Proctor St.¹⁵ In 1892, Lea sold his house to Clara and Lewis A. Carr of Baltimore, Md., who also bought additional land next to the house lot from Vickers.¹⁶ Carr (no relation to Julian S. Carr) was secretary-treasurer and general manager of the Durham Fertilizer Company (now Virginia-Carolina Chemical Co.) and his wife was the sister of George W. Watts. Lea sold Watts the undeveloped lots on the east side of S. Duke St. that he had purchased from Vickers.¹⁷

Scattered development occurred in other portions of the district during the 1890s on a more modest scale than that initiated by Watts and Morehead. Vickers began selling his land in the 800 block of Vickers Ave. as building lots, and at least one of the buyers, plasterer Fred J. Houlton, built a house for himself, at 806 Vickers Ave.¹⁸ Vickers gave the block bounded by Vickers Ave., Morehead Ave., Shepherd St. and Parker St. to his daughter Melissa and her husband, W.H. "Bud" Berry, a contractor who built their house at 914 Vickers Ave.¹⁹ Members of the Shepherd family acquired land at the southwest corner of the district, including both sides of the 900 block of W. Proctor St. where they built four houses prior to 1915.²⁰ There is no indication that any houses were constructed at the north end of the district on the land inherited by Ella Proctor Vickers.

Although there were many transfers of land in the district, development proceeded at a rather slow pace until 1902 when an efficient trolley system was established with a main line through West End along W. Chapel Hill St. The steady rise in population that necessitated the system also was increasing the demand for residential building lots. With the accessibility to jobs and shopping afforded by the new system, the land at Durham's outskirts suddenly became much more attractive to the city's growing middle and upper-middle classes. Before long, West End and Morehead Hill were transformed into two of Durham's new streetcar suburbs.

Apparently the increased value of land near the trolley lines prompted the action that led to the development of the north end of the district that was then considered part of West End. When Ella Proctor Vickers died childless at less than twenty-one years of age in 1891, her husband, W.D. Vickers, was granted a life estate in all of her land, which by this time totalled 22.9 acres west of Vickers Ave.

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between W. Chapel Hill and Parker streets. In 1902, W.D. Vickers had the land divided into eleven lots and petitioned Durham County Superior Court for a fee simple deed for the two lots totalling one acre on W. Chapel Hill St. in lieu of the life interest in the total acreage. The court granted his request and appointed two commissioners to "subdivide the land into convenient lots with convenient streets...and to offer the same at public auction." Within a year all eighty-five building lots platted by the commissioners' surveyor were sold for a total of more than \$20,000 which was distributed among Ella Proctor Vickers' dozens of heirs.²¹ Several investors purchased five or more lots apiece,²² most of which they re-sold individually for private development prior to 1910.²³ At least one of the investors, J.B. Christian, retained some of his lots for family members.

Concurrent with the sale of the Proctor land, William Gaston Vickers also was profiting from his holdings in the area. Unlike the other major landholders near the trolley lines, however, he put only some of his lots on the market, such as those at the west edge of the district, and proceeded to develop much of his land himself with rental houses instead of selling it all as building lots. Although his more than two dozen rental houses were all standard popular one-story house types, they were moderately sized and well built with corbelled chimney stacks and decorative millwork targeted for Durham's middle class, in comparison to the small and simple dwellings built by the block for factory workers. Vickers built most of these houses at the edges of Morehead Hill.²⁴ Many were destroyed around 1970 for the East-West Expressway which defines the northeast boundary of the district; his only rental house in the district is at 708 Parker St.

The building of lavish houses in Morehead Hill resumed in 1910 when attorney, banker and philanthropist John Sprunt Hill began his opulent Spanish Colonial Revival style house on the property at 900 S. Duke St., formerly owner by R.G. Lea and L.A. Carr. Hill had married Laura Valinda Watts, the only child of George W. Watts, in 1894. He followed in his father-in-law's footsteps as one of Durham's most astute businessmen of the first half of the twentieth century, including among his many achievements the founding of Home Savings Bank, the forerunner of Central Carolina Bank & Trust Co. After the Hills moved to Durham from New York City in 1903, they began looking for property on which to build a house.²⁵ After L.A. Carr, Mrs. Hill's uncle, died in 1909,²⁶ his children sold their interests in the house lot and adjoining land to the Hills.²⁷ The property was ideally situated, removed from the increasingly congested downtown and next door to Mrs. Hill's father, who encouraged their acquisition of the site. The new owners had Carr's house dismantled and the materials sold for construction of three houses on S. Mangum St. (no longer standing.)²⁸ The Hills located their new house in the middle of the block, and instead of putting their outbuildings in the rear of the yard they placed them in a separate block to the south, which they soon developed as a private park of formal and informal gardens.

The Hill House (NR) was the most impressive house to be built in Durham since the 1880s and as such symbolized the enduring, indeed steadily increasing, prosperity

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of the city's businesses. It appears that the Hills' new house also may have heightened the neighborhood's appeal. Morehead Hill had been considered to be exclusive since its initial development by Watts and Morehead, by now it became the most popular fashionable neighborhood in the city, supplanting Durham's first elite neighborhood closer to the downtown. In fact, among the laborers living to the west, it became known as "Swelton Heights."²⁹

During the early 1910s, some of Durham's most prominent citizens followed the Hills' lead, most of them building on the choice large tracts along Vickers Ave. that the major landowners had wisely refrained from marketing earlier. As the Hill House was being completed, businessman James Edward Stagg began another mansion, the Chateausque style Greystone (NR) on the large parcel at the corner of Morehead and Vickers avenues that Eugene Morehead had purchased from William Gaston Wickers in the 1880s. Stagg was executive secretary to Benjamin N. Duke, vice president and general manager of the Durham & Southern Railway, and a director of the Erwin Cotton Mills, the Pearl Cotton Mills and the Fidelity Bank.

Vickers also had retained several acres along Vickers Ave. According to Vickers' son, the educator and real estate speculator had anticipated that this property on high, level ground south of Morehead Ave. would increase in value as Durham grew.³⁰ About the same time that Greystone was being built, attorney Victor S. Bryant bought the block bounded by Morehead Ave., Vickers Ave., W. Proctor and Shepherd streets where he built his spacious early Colonial Revival style house facing Morehead Ave., diagonally across the street from Greystone. In the back yard he built a separate one-story house for his servants and on W. Proctor St. he constructed a barn for his ponies and livestock.³¹ The block immediately south of Bryant's property was purchased by Howard A. Foushee, another prominent attorney.³² Although the topography of this parcel was the least desirable of those sold by Vickers in the 1910s, Foushee converted it to an asset by siting his enormous brick-veneered house at the level northeast corner and grading the uneven, gullied southeast corner as the terraces for which he named his house.

Throughout the 1910s and into the 1920s, construction of stylish houses continued in Morehead Hill. When the supply of the neighborhood's large building lots no longer met the demand, Melissa Vickers Berry and her husband demonstrated the same sort of business acumen as her father. In the mid-1910s they moved their house to the opposite corner of their property on Parker St. so that they could sell the more desirable and valuable lot at the northwest corner of Vickers and Morehead avenues, purchased by tobacco industry executive James S. Cobb.³³ Cobb's elegant Colonial Revival style house was complemented by houses in the same mode built for department store owner R.L. Baldwin and architect Yancey Milburn in the late 1910s and early 1920s.³⁴ Mrs. Berry gave the large lot at the corner of Morehead Ave. and Shepherd

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St. to her daughter and son-in-law, Mr. and Mrs. William B. Kiker, who built the Kiker-Hobgood House there.³⁵ At the east edge of the district, George W. Watts gave one of the lots across from the Hill House that he had purchased from R.G. Lea in 1892 to his niece, Ethel Carr Lipscomb, a daughter of L.A. Carr, and her husband, John M. Lipscomb, in 1914 for "100 dollars and other good and valuable considerations."³⁶

Over the next several years, other residents of Morehead Hill would deed parcels to family members. Another instance of house moving for redevelopment occurred in the district in the late 1910s when the widow of James Edward Stagg had the house at 901 Vickers Ave. just behind Greystone moved to 914 Shepherd St. so that she could build a bungalow next door for her daughter and her new husband, Mr. and Mrs. J.L. Hackney. In the 1920s Victor S. Bryant gave approximately one-half of his block to his son and namesake, who built his large house on the lot at 1002 Vickers Ave. As late as circa 1950, Mrs. Howard A. Foushee gave her daughter and son-in-law, Dr. and Mrs. Hunter Sweaney, the large lot at 1009 Vickers Ave. that she and her husband had bought several years earlier; in 1952 the Sweaneys³⁷ built their house, a near replica of a house in Williamsburg, Va., on the lot.

An interesting aspect of the Morehead Hill Historic District is the network of family and business relationships of many of its residents, particularly their associations with the Dukes and their business empire. Since the 1870s, the west end of Durham was considered the territory of the Dukes, who built their factories and homes and otherwise invested in a great deal of real estate on this side of town. Only a few blocks separated Benjamin N. Duke's Queen Anne style mansion at the corner of W. Chapel Hill St. and S. Duke St. from his partner Watts' Heywood Hall. With the construction of Greystone, followed by the Cobb-Toms House, Morehead Hill became an enclave of Duke associates. Stagg was Benjamin N. Duke's executive secretary and served as a director of several companies controlled by the Dukes and Watts. He also was related to Duke as a grand nephew of Duke's father, Washington Duke; Stagg's wife, Mary Washington Lyon, was Washington Duke's granddaughter.³⁸ James S. Cobb was a vice president of The American Tobacco Co. trust and later of Liggett & Myers Tobacco Co.

The relationships among Morehead Hill's leading families were symbolized by their architecture as well as their purchase of property close to each other. For his new house on S. Duke St., John Sprunt Hill selected the Boston architectural firm of Kendall and Taylor, which recently had completed the design for the new Watts Hospital donated by George W. Watts.⁴⁰ When Stagg bought his Morehead Hill property and Benjamin N. Duke decided to replace his late 1870s Queen Anne style mansion, shortly after they returned together from New York City to Durham, both men commissioned Charlotte, N.C. architect C.C. Hook to design their new houses. Hook had been designing buildings with which the Dukes were associated since the late 1890s, including several at Trinity College; later he designed James B. Duke's house in Charlotte, N.C. For Ben

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Duke and Stagg, his designs for the very similar Four Acres and Greystone are updated, more academic renditions of the same Chateausque style Watts had selected for Heywood Hall.⁴¹ When James S. Coob decided to build his house across from Greystone, he, too, commissioned Hook.⁴² The contractors for all three houses, as well as the Bryant House and Duke Memorial Methodist Church (a few blocks to the north), was Norman Underwood.

While architect designed houses were going up throughout Morehead Hill proper, the narrow lots platted from the Proctor land at the north end of the district were becoming densely developed with popular builders' houses. Considered part of West End⁴³ early in the century, the area was populated primarily by merchants and artisans. Long-time Durham resident William Coman, who grew up at 702 Shepherd St., recalls that proximity to schools and jobs was a major attraction of the area. Most of the men walked to work, and those who did not took the trolley. Morehead School was a few blocks to the east and several neighborhood shops were located nearby on W. Chapel Hill St. Also on W. Chapel Hill St., at the corner of Shepherd St., Temple Baptist Church, formerly the Second Baptist Church, was a forceful presence in the community, including in its congregation a great many of the residents of this end of the district.⁴⁴ (The church and its immediate surroundings are excluded from the district due to their orientation toward the greatly altered commercial area of W. Chapel Hill St. and the incompatible 1950s Colonial Revival style of the replacement church building.)

It is fitting that William Gaston Vickers' homeplace was the last block in the district to be platted as residential lots. After Vickers' death in the mid-1920s, his house and outbuildings were removed and the property⁴⁵ was divided into six building lots, only two of which were built upon prior to 1940. The construction of houses on the remaining four lots during the 1950s and 1960s reflects the enduring popularity of Morehead Hill in spite of the proliferation of newer fashionable suburbs.

As one of Durham's earliest suburbs, Morehead Hill gradually came to be considered part of the city proper as Durham grew outward with rings of suburbs. Nevertheless, many of the people who built Morehead Hill remained, and several were succeeded by their children. Deterioration typical of older inner city neighborhoods was minimal as late as the 1960s, and it was restricted to the district's densest, north end of smaller houses that had become unfashionable and likely to be sold as their long-time residents opted for more up-to-date housing. Since then, the entire district's quiet residential atmosphere has been affected by thoroughfare patterns and zoning, as well as continued deterioration at its fringes. The construction of the East-West Expressway through the northern end of the Morehead Hill neighborhood exerted the most severe impact upon the area. In the district itself, some of the larger houses along Vickers Ave. and S. Duke St., now paired one-way thoroughfares,

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have been converted to office and institutional uses. In recent years, however, residents have formed a neighborhood association that is taking an active role in directing the future of the district. Due to the sensitivity of conversions, careful maintenance of key properties, and perserverance of many long-time residents, the Morehead Hill Historic District has retained something of the aura of elegance that characterized its heydey during the first five decades of this century. At its north end, the houses have regained their popularity and many are being restored. Today, the Morehead Hill Neighborhood Association is working with the City Department of Planning and Community Development and appointed citizen review boards to prepare a neighborhood plan that will identify goals and objectives for its growth, preservation, protection and enhancement.

NOTES

¹ Codicil to Sterling Proctor's Will, 3 April 1877, Durham County Clerk of Superior Court, in Special Proceeding No. 450. It is generally believed that Proctor also owned land south of Parker St.

² Claude Vickers, interview in Durham, May 1981.

³ Pauli Murray, Proud Shoes, revised edition (New York: Harper & Row, Publishers, 1978), p. 261.

⁴ Codicil. It is not known if Ella Proctor Vickers' husband, W.D. Vickers, was related to William Gaston Vickers.

⁵ Claude Vickers.

⁶ Durham County Register of Deeds (DCRD), Deed Book 1, Page 44.

⁷ Robert F. Durden, The Dukes of Durham, 1865-1929 (Durham: Duke University Press, 1975), p. 18; and William Boyd, The Story of Durham (Durham: Duke University Press, 1925), pp. 116-17.

⁸ "Gray's New Map of Durham, 1881" (Philadelphia: O.W. Gray & Son); Hand-Book of Durham, North Carolina, 1895, Duke archives copy with handwritten notes by Prof. Louise Hall of Duke University, pp. 76 and 79. The second Morehead house was named after the Morehead family homeplace in Greensboro of the same name, which still stands. The Greensboro Blandwood, one of the city's foremost architectural monuments, was built early in the nineteenth century and enlarged as an Italianate villa designed by A. J. Davis for Gov. John Motley Morehead, father of Eugene Morehead.

⁹ Claude Vickers.

¹⁰ Hand-Book, pp. 29 and 76; and Sanborn Map Co., "Durham, North Carolina," 1913 series.

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- 11 DCRD, Deed Book 1, Page 44.
- 12 "Bird's-Eye View of The City of Durham, North Carolina" (Madison, Wisconsin: Rugby and Stoner, 1891).
- 13 DCRD, Plat Book 5A, Page 30.
- 14 DCRD, Deed Book 2, Page 562. Prior to 1887, Lee St., was renamed Lea St.; between 1898 and 1902 it was renamed once again, this time to S. Duke St., its present designation.
- 15 Directory of the Business and Citizens of Durham City for 1887 (Raleigh: Levi Branson, Publisher); Hand-Book, p.78; and "Bird's-Eye View ..." Also in 1884, he purchased additional lots on the east side of Lee St., and the following year he bought a tract adjoining the south side of his house lot. DCRD, Deed Book 12, Page 133.
- 16 DCRD, Deed book 12, Page 71, and Deed Book 12, Page 94.
- 17 DCRD, Deed Book 12, Page 133.
- 18 DCRD, Deed Book 45, Page 111; and Mary and George Pyne, interview in Durham, 7 March 1984. The Lewter House, at 810 Vickers Ave., as well as a house formerly at 901 Vickers Ave. (now 914 Shepherd St.) also appear to date from 1890s, but their builders have not been identified.
- 19 Claude Vickers. Shortly thereafter, two other houses were built immediately north of the Berry house, either by other Vickers family members or by unrelated individuals who purchased lots from the Berry's.
- 20 Virginia Nichols, Shepherd descendant and owner of 903, 907 and 913 W. Proctor St., interview in Durham, February 1981. The Shepherds are reported to have acquired the Proctor St. property through the marriage of two of William Gaston Vickers' sons to two Shepherd sisters.
- 21 Durham County Clerk of Court, Special Proceeding No. 450, which includes original plat also filed in DCRD, Plat Book 5, Page 26. The heirs appear to have been her neices and nephews.
- 22 For example, see DCRD, Deed Book 29, pages 56 to 59 and 63 to 67.
- 23 William Coman, Christian descendant, interview in Durham, 7 March 1984.

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- 24 DCRD, Plat Book 6, pages 11 and 12; and plat book 4, page 124.
- 25 H. McKeldon Smith and John B. Flowers, III, "John Sprunt Hill House," National Register of Historic Places nomination, N.C. Division of Archives and History, 1977.
- 26 DCRD, Deed Book 40, Page 543.
- 27 Ethel Lipscomb Girvin, interview in Durham, August 1982.
- 28 Murray, p. 257.
- 29 J. Marshall Bullock, "Greystone," National Register of Historic Places nomination, N.C. Division of Archives and History, 1981.
- 30 Claude Vickers.
- 31 Ibid., and Sanborn Map Co., 1913 series.
- 32 DCRD, Deed Book 42, Page 247.
- 33 Claude Vickers; and Sanborn Map Co., 1913 and 1937 series.
- 34 The later houses were built on the adjacent lots vacated by the other owners in the block who had their two late 1890s houses moved around the corner to Parker St., next to the Berry House.
- 35 Claude Vickers; and Mrs. Cecil Cooke, owner of Kiker-Hobgood House, interview in Durham, February 1981.
- 36 DCRD, Deed Book 87, Page 68.
- 37 Mary and George Pyne; and Sanborn Map Co.
- 38 Bullock.
- 39 Durham Morning Herald, 6 February 1935, p. 1.
- 40 Smith and Flowers.
- 41 Bullock.

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42 Telephone interview March 1984 with Charlotte V. Brown, one of the authors of Architects and Builders of North Carolina, currently in preparation for publication. During her research for this book, Dr. Brown read a letter stating that Hook designed the Cobb-Toms House.

43 See Durham city directories.

44 William Coman.

45 Claude Vickers.

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Beginning at the southeast corner of Block 7 on Durham County Tax Map (DCTM) 159, proceed north along the east line of Block 7 to the southeast corner of Block 2, DCTM 159; then cross S. Duke St. to the southwest corner of Block 1, DCTM 159 and follow the south line of that block to its southeast corner; then proceed north along the east edge of Block 1 to the northeast corner of Lot 1 and then follow the north line of Lot 1 west to its northeast corner; continue in that same line across S. Duke St. to the east edge of Block 2, DCTM 159 and follow that east line north to the northeast corner of the Block; then follow the north line of Block 2, DCTM 159 west to its northwest corner, continue in the same line across Hill St. to the northwest corner of Lot 6, Block 3, DCTM 159; cross Proctor St. to the southwest corner of Lot 4, Block 6, DCTM 157 and proceed north along the west line of Lot 4 to its northwest corner; follow the north line of Lot 4 east to the southeast corner of Lot 7, Block 6, DCTM 159, and then proceed north along the east line of Lot 7 to its northeast corner; cross Morehead Ave. in that same line and then follow the south line of Lot 2, Block 2, DCTM 157 east to its southeast corner; follow the east line of Lot 2 to its northeast corner, cross Parker St. in a straight line to the southeast corner of Lot 8, Block 10, DCTM 155, and follow the east line of Lot 8 to its northeast corner; then follow the northern edges of Block 10, DCTM 157 to the northwest corner of Lot 3 and cross Vickers Ave. in a straight line to the southeast corner of Lot 15, Block 6, DCTM 155; follow the east and northeast edges of Block 6 to the north corner of the block; cross Shepherd St. in a straight line to the southeast corner of Lot 14, Block 4, DCTM 155; then follow the east edge of Lot 14 to its northeast corner and follow the north lines of Lots 14 and 7 to the northwest corner of Lot 7, Block 4, DCTM 155; cross Arnette Ave. in a straight line to a point in the east line of Lot 10, Block 7, DCTM 150 and follow the east edge of Block 7 north to the northwest corner of Lot 2; follow the east line of Lot 2 south and then follow its south line west to the northeast corner of Lot 3, Block 7, DCTM 150; proceed south along the east lines of Lots 3, 4, 5 and 6 to the southeast line of Lot 6; then follow the south line of Lot 7, Block 7, DCTM 150 to its southeast corner and cross Arnette Ave. in a straight line to the southwest corner of Lot 9, Block 4, DCTM 155; then cross Jackson St. in a straight line to the northwest corner of Lot 4, Block 5, DCTM 155; follow the west line of Lot 4 to a point approximately 65 feet along the line and from there proceed east in a straight line across Lot 4 to its east line; from there follow the east line of Lot 4 south to the southwest corner of Lot 3; follow the south line of Lot 3 and Lot 2 east to the northwest corner of Lot 18, Block 5, DCTM 155; follow the west line of Lots 18, 17, 16 and 15 south to the southwest corner of Lot 15, Block 5, DCTM 155, follow the south line of Lot 15 to the northwest corner of Lot 14, follow the west line of Lot 14 to its southwest corner, and then follow the south line of Lot 14 to the northeast corner of Lot 12; follow the east line of Lot 12 to its southeast corner and then follow the south line of Lot 13 to the southeast corner of Lot 13, Block 5, DCTM 155; cross Shepherd St. in a straight line to the southwest corner of Block 6, DCTM 155 and then cross Yancey St. in a straight line to the northwest corner of Block 11, DCTM 155; follow the west line of Block 11 to its southwest corner, cross Parker St. in a straight line to the northwest corner of Block 3, DCTM 157, and then cross Shepherd St. to the

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northeast corner of Block 4, DCTM 157; from there follow the north line of Lot 10, Block 4 to its northwest corner, and then follow the east line of Lot 11 to its southeast corner; follow the south line of Lot 11 to the northwest corner of Lot 8; then follow the west lines of Lots 8, 7, 6, and 5, Block 4, DCTM 157 to the southwest corner of Lot 5; cross Morehead Ave. in a straight line to the northwest corner of Lot 11, Block 8, DCTM 157; then follow the west lines of Lots 11, 10, 9, 8, and 7 south to the Southwest corner of Lot 7, Block 8, DCTM 157; cross Proctor St. in a straight line to the north edge of Block 5, DCTM 159 and follow that edge west to the northwest corner of the block; then follow the west edge of the block south to the southwest corner of Lot 1, Block 5; then follow the rear Lot lines of Lots 1, 7, and 6 of Block 5 to the southeast corner of Lot 6; cross Shepherd St. in a straight line to a point in the west line of Block 4, DCTM 159 and follow the west line of Block 4 south to its southwest corner; follow the south line of Block 4 east, cross Vickers Ave. in a straight line, follow the south line of Block 3, DCTM 159 east to its southeast corner, and cross Hill St. in a straight line to the southwest corner of Block 2, DCTM 159; cross W. Cobb St. in a straight line to the northwest corner of Block 7, DCTM 159 and follow the west and south lines of Block 7 to its southwest corner, the point of beginning.