

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

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DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC James Boyd House (Weymouth)

AND/OR COMMON

2 LOCATION

STREET & NUMBER Southeast corner Ridge Road and Connecticut Avenue  
NOT FOR PUBLICATION

CITY, TOWN Southern Pines CONGRESSIONAL DISTRICT 8th

STATE North Carolina CODE 37 COUNTY Moore CODE 125

3 CLASSIFICATION

| CATEGORY                                      | OWNERSHIP                                   | STATUS  | PRESENT USE   |
|---|---|---|---|
| <input type="checkbox"/> DISTRICT             | <input type="checkbox"/> PUBLIC             | <input checked="" type="checkbox"/> OCCUPIED        | <input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM                                  |
| <input type="checkbox"/> BUILDING(S)          | <input checked="" type="checkbox"/> PRIVATE | <input type="checkbox"/> UNOCCUPIED                 | <input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK                                     |
| <input checked="" type="checkbox"/> STRUCTURE | <input type="checkbox"/> BOTH               | <input type="checkbox"/> WORK IN PROGRESS           | <input checked="" type="checkbox"/> EDUCATIONAL <input checked="" type="checkbox"/> PRIVATE RESIDENCE |
| <input type="checkbox"/> SITE                 | <b>PUBLIC ACQUISITION</b>                   | <b>ACCESSIBLE</b>                                   | <input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS                             |
| <input type="checkbox"/> OBJECT               | <input type="checkbox"/> IN PROCESS         | <input checked="" type="checkbox"/> YES: RESTRICTED | <input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC                               |
|   | <input type="checkbox"/> BEING CONSIDERED   | <input type="checkbox"/> YES: UNRESTRICTED          | <input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION                           |
|   |   | <input type="checkbox"/> NO                         | <input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:                                     |

4 OWNER OF PROPERTY

NAME Sandhills Community College Foundation, c/o Dr. Raymone A. Stone

STREET & NUMBER Sandhills Community College, P. O. Box 1379 Rt. 3, Box 182-C

CITY, TOWN Southern Pines Carthage VICINITY OF North Carolina STATE 28327 28387

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC. Moore County Courthouse

STREET & NUMBER

CITY, TOWN Carthage STATE North Carolina

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

DATE

FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR SURVEY RECORDS

CITY, TOWN STATE

# 7 DESCRIPTION

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

## DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

*Colonial*

The Boyd House, or Weymouth as it is formally known, is a large, rambling Colonial Revival style brick dwelling in which Georgian style elements predominate. The house enjoys a pleasant setting in landscaped grounds and extensive undeveloped acreage only a short distance from Southern Pines' downtown commercial area. Weymouth is comparable in quality to its neighbors, most of which are picturesque Tudor and Colonial revival style houses on large well-landscaped lots, which together form a collection typical of the prosperous suburbs of the early twentieth century.

The house is approached on a curved gravel drive framed by simple gateposts. On the east side is a small "gatehouse," a simple frame dwelling. On the west side of the drive about fifty yards onto the grounds is a stable featuring a central gable pavilion and flanking wings. Both of these structures appear to be contemporary with the main house. The entrance (north) front of the house is informally landscaped with groups of hardwoods, pines, and shrubs. The south side, or rear, of the house is more formally landscaped, with a simple boxwood parterre and paths leading to a swimming pool and tennis court, both of which suffer from neglect. The pool area features a section of serpentine brick wall.

At the edge of the garden is a small, much altered, stuccoed structure said to have been a part of the original farmhouse which the Boyds separated into three pieces. The second piece is thought to be included in situ in the main house. The third is destroyed.

The Boyd House itself is composed of a five-bay, two-story central block flanked by hyphens and wings. The gabled central block features interior end chimneys, concrete lintels with keystones, and molded sills. This block is dominated by the hec-tastyle double-gallery porch with Doric columns on the ground level and Ionic above.

To either side of the central block are two-story hyphens connecting two-story wings. The east wing is thought to have been a section of the earlier farmhouse. Stylistically, however, it has been brought up to the period of the main house, presumably in the mid-nineteen-twenties when the Boyds developed the estate. The wing is sheathed in shingles and painted white, and like the rest of the complex is covered with a slate roof.

The west wing is considerably larger and more elaborate than the east. The walls are brick and laid in common bond, consistent with the central block and its hyphens, but are painted white creating the impression of symmetry with the opposite wing. The west wing is like a separate dwelling, with its own formal entrance facade looking west toward Connecticut Avenue. Conflicting testimony regarding the date of construction of this wing makes its age uncertain. Visual evidence suggests that at some later point, the west wing was considerably enlarged. In recent years the wing was again remodelled.

The south side of the house is somewhat different from the entrance front. The various sections project in staggered fashion, receding from west to east. Rather than opening on the grassy main terrace in the rear, the east wing gives onto the box wood parterre leading to the lower levels of the garden. The central portion of the

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house is four bays wide at the ground level, and five at the second. At the roofline is a Federal type cornice with molded detail, more elaborate than the trim on the north front. A narrow iron balcony stretches across the facade. The east hyphen contains French doors and round-arched lights with interlacing muntins; at the west wing this motif is repeated, and some of the arcading is left open forming a small loggia.

The arrangement of the interior of the house is somewhat unconventional. The first floor of the central block is one large room and by far the most elaborately treated. The end walls are sheathed in Georgian style raised paneling. At the east end fluted Corinthian pilasters frame two symmetrically placed doors, each with delicate fanlights. At the opposite end of the room is a fireplace with an elaborately reeded Federal revival style mantel. The mantel is flanked by a door on the right and a window on the left, with each of the three elements treated with Corinthian pilasters. A molded cornice caps the walls. Below the cornice is a frieze treated with a repeating pattern of thin Greek decorative elements. The north and south walls are plaster with simple paneled wainscots. In the ceiling is a plaster medallion. Windows with reeded surrounds pierce the walls--five on the front, four on the opposite wall. In this large room, as in the other principal rooms, box locks and wide, pegged floor boards contribute to the Georgian effect.

The west hyphen, rather than the main block of the house, contains the principal entrance and the entrance hall. The hall is a narrow, low space featuring a shallow vaulted ceiling and Adamesque detail. A semi-enclosed staircase lit by a tall bay window rises to the second floor.

The west wing, which functions on the interior as a separate house but is accessible from the entrance hall, contains two rooms which appear to date from the construction of the main house--a hall, which has been remodelled, and a library. The library is a small room with wide, pegged floorboards and a stylized Federal type mantel. The other rooms appear to have been remodelled and together with the library and hall comprise the apartment for Weymouth's caretaker.

On the east side, the hyphen contains a small corridor with a narrow Federal Revival style, dog-leg stair, behind which is a small dining room with simple fireplace. Beyond in the east wing is an extensive series of pantries, kitchen, and miscellaneous utility rooms.

The upper floor is divided into small and simply detailed bedrooms and baths arranged on narrow corridors. Some bedrooms have fireplaces with plain mantels.



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Southern Pines area from the estate of the late Archibald Blue and built his retirement home.<sup>4</sup> Boyd was prominent in the development of Southern Pines as a successful resort area. He aided in the building of the Highland Pines Inn, various roads, and Southern Pines' first golf course.<sup>5</sup> John Boyd inherited the property when his father died, and James Boyd inherited it when John Boyd died in 1914.<sup>6</sup>

James Boyd moved to Southern Pines in 1920, having resolved to spend five years in a literary apprenticeship before he "either succeeded or gave up."<sup>7</sup> By 1925 he had published eleven short stories in such magazines as Harper's, Scribner's, and Century.<sup>8</sup> He also had completed the building of his Colonial Revival brick house, Weymouth. According to local sources, the architect for the house was Aymar Embry, a New Yorker. Embry was a traditionalist architect most known for his works, especially bridges, in his native New York.<sup>9</sup> However, he did work extensively in the Southern Pines area. It was at Weymouth that Boyd would live the remainder of his life, and achieve great popular and critical success as a novelist.

Boyd reached national prominence in 1925 with the publishing of his first novel Drums. Boyd spent three years researching and writing this historical novel of the American Revolution, and it was a huge success.<sup>10</sup> E. C. Beckwith reviewed the novel in the New York Evening Post as "the finest novel of the American Revolution which has yet been written."<sup>11</sup> Edwin Clark in the New York Times found it an "arresting, persuasive story."<sup>12</sup> Writing forty five years later, Richard Walser felt that Drums was "one of the classic works of North Carolina literature, which established new rules for the genre and lifted the historical novel out of its mediocrity."<sup>13</sup> Sales totaled fifty thousand by the end of 1925, and letters poured into Weymouth praising Boyd.<sup>14</sup> He followed Drums with Marching On, which sold eighty thousand copies in 1927. Other novels followed. Ironically,<sup>15</sup> the better the latter novels were received by the critics, the poorer were their sales.

Weymouth was the center of a literary colony of some distinction during the 1920s and 1930s. Boyd's close friends and neighbors Struthers and Katharine Newlin Burt achieved national prominence, as did Hugh Kahler. Frequent visitors to Weymouth included Thomas Wolfe, Sherwood Anderson, John Galsworthy and Paul Green. In 1940 Boyd organized the Free Company of Players, a group of writers including Anderson, Green, Archibald MacLeish, Stephen Vincent Benet,<sup>16</sup> and William Saroyan, who broadcast radio plays about democracy.

Boyd did not lead a life of artistic abnegation, however. To the contrary, he lived the life of a country squire in Southern Pines with relish. Boyd's passion was fox hunting. The New York Times once asserted that he "greatly preferred fox hunting to writing."<sup>17</sup> This may have been an overstatement, but it has an element of truth. Boyd, and his brother Jackson, were greatly responsible for the success of the Moore County Hounds, an organization of wealthy Southern Pines and Pinehurst

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residents who would hunt as many as sixty times in a November-February season. Boyd found time to submit articles such as "Starting a Pack," to Country Life in America, and "Fox-hunting Accounted For," in Vanity Fair. A number of Boyd's artistic friends, especially Sherwood Anderson, were disturbed by his aristocratic tendencies. However, Boyd succeeded in convincing Anderson that he loved fox hunting because of his sincere love of horses, hounds, and good sport.<sup>18</sup> Interestingly, Boyd had a dislike for the new game of golf. In a letter written in 1927, he stated that "In golf danger and animals do not exist, and the costume of plus fours has merely the effect of making the wearer look like a beagle walking on its hind legs."<sup>19</sup>

Weymouth, although not an old house, has a definite historical value. As the headquarters for the Moore County Hounds, it was a cultural haven for the region. It was from Weymouth that Boyd conceived the Free Company of Players and other patriotic activities. It was from Weymouth that Boyd journeyed to Princeton in early 1944 to address a training school for British officers, where he suffered a heart attack and died on February 25, 1944.<sup>20</sup> Most important, however, was Weymouth's value as an artistic haven. Jonathan Daniels once asserted that James Boyd gave "North Carolina a literature before it had one of its own."<sup>21</sup> It was at Weymouth that this literature was born.

FOOTNOTES

<sup>1</sup>David E. Whisnant, James Boyd (New York: Twayne Publishers, 1972) p. 17, hereinafter cited as Whisnant, James Boyd.

<sup>2</sup>Whisnant, James Boyd, pp. 18, 21, 23, 26-28.

<sup>3</sup>Pinehurst Outlook, January 30, 1904; April 9, 1904.

<sup>4</sup>Moore County Deed Books, Moore County Courthouse, Carthage, N.C., 27:738, 30:24.

<sup>5</sup>Manly Wade Wellman, The County of Moore: 1847-1947 (Southern Pines: Moore County Historical Association, 1962) pp. 133-134, hereinafter cited as Wellman, The County of Moore.

<sup>6</sup>Moore County Wills, Moore County Courthouse, Carthage, N.C., F:472, F:494; Moore County Deed Books, 90:370.

<sup>7</sup>Whisnant, James Boyd, p. 33.

<sup>8</sup>Whisnant, James Boyd, pp. 33-34.

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- <sup>9</sup> New York Times, November 15, 1966.
- <sup>10</sup> Whisnant, James Boyd, pp. 33-34.
- <sup>11</sup> Quoted in Wellman, The County of Moore; Whisnant, James Boyd, pp. 33-34.
- <sup>12</sup> New York Times, April 5, 1925.
- <sup>13</sup> Richard Walser, Literary North Carolina (Raleigh: Division of Archives and History, 1970), p. 74, hereinafter cited as Walser, Literary North Carolina.
- <sup>14</sup> Whisnant, James Boyd, p. 34; The Boyd Papers in the Southern Historical Collection at the University of North Carolina contain dozens of letters written to Boyd in 1925 praising Drums. Many of these were from friends and acquaintances, but many more were from total strangers.
- <sup>15</sup> Whisnant, James Boyd, pp. 34-35.
- <sup>16</sup> Whisnant, James Boyd, pp. 37-40; Wellman, The County of Moore, pp. 171-172; Raleigh News and Observer, December 8, 1929.
- <sup>17</sup> New York Times, February 26, 1944.
- <sup>18</sup> Whisnant, James Boyd, pp. 37-40, 164.
- <sup>19</sup> James Boyd to Donald Freeman, November 26, 1927, Boyd Papers, Southern Historical Collection, University of North Carolina at Chapel Hill.
- <sup>20</sup> Raleigh News and Observer, February 26, 1944; New York Times, February 26, 1944.
- <sup>21</sup> Jonathan Daniels, Tar Heels (New York: Dodd, Mead, and Company, 1941) p. 219.

## 9 MAJOR BIBLIOGRAPHICAL REFERENCES

Daniels, Jonathan. Tar Heels. New York: Dodd, Mead, and Company. 1941.

Moore County Deed Books. Microfilm Copy. Department of Archives and History. Raleigh, North Carolina.

Moore County Will Books. Microfilm Copy. Department of Archives and History. Raleigh, North Carolina.

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 40 acres

UTM REFERENCES

A 17 647160 3893260  
ZONE EASTING NORTHING

B 17 647520 3892750  
ZONE EASTING NORTHING

C 17 647320 3892640

D 17 646940 3893100

VERBAL BOUNDARY DESCRIPTION

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

| STATE | CODE | COUNTY | CODE |
|-------|------|--------|------|
| STATE | CODE | COUNTY | CODE |

## 11 FORM PREPARED BY

NAME / TITLE

Description prepared by H. McKelden Smith, Survey Specialist  
Significance prepared by Jim Sumner, Survey Specialist

ORGANIZATION

Division of Archives and History

DATE

STREET & NUMBER

109 East Jones Street

TELEPHONE

733-4763

CITY OR TOWN

Raleigh

STATE

North Carolina 27611

## 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE State Historic Preservation Officer

DATE March 10, 1977

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION  
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

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New York Times. April 5, 1925. February 26, 1944.

Pinehurst Outlook. January 30, 1904. April 9, 1904.

Raleigh News and Observer. December 8, 1929. February 26, 1944.

University of North Carolina at Chapel Hill. Southern Historical Collection. James Boyd Papers.

Walser, Richard. Literary North Carolina. Raleigh: Department of Archives and History. 1970.

Wellman, Manly Wade. The County of Moore: 1847-1947. Southern Pines, Moore County Historical Association. 1962.

Whisnant, David. James Boyd. New York: Twayne Publishers. 1972.

Architectural Record. June, 1929. "Some work of Aymar Embury II, in the Sandhills of North Carolina," by Russell G. Whitehead. Courtesy Tony P. Wenn.

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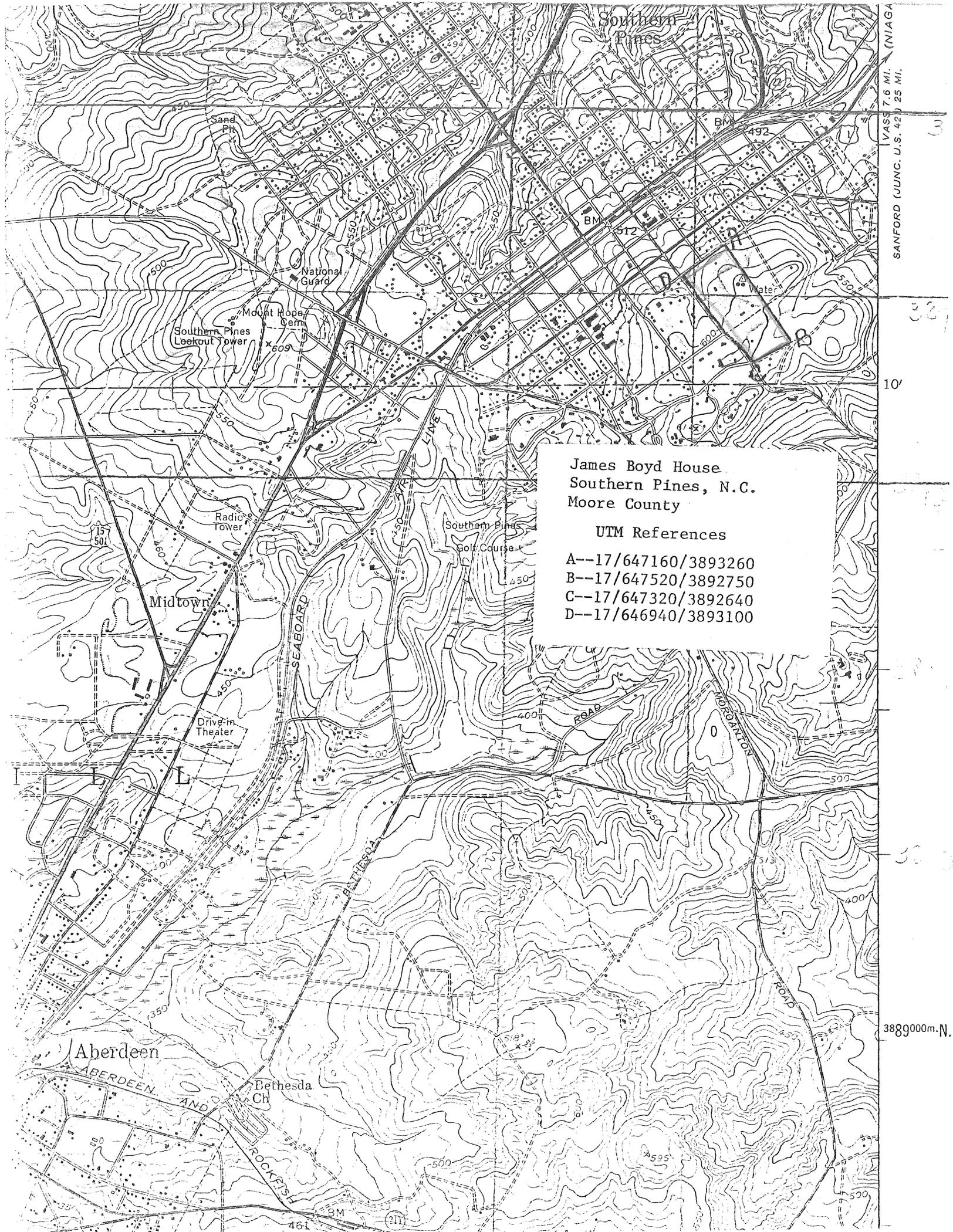
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Begin at a point on the east corner of the jct. of Ridge Street and Connecticut Avenue. Go approximately northeast along the southeast side of Ridge Street approximately nine hundred feet to a point opposite the junction of Ridge Street with Maine Avenue. Then go approximately southeast in a line following the property line approximately two thousand feet to a point at the intersection of an unimproved dirt road as shown on the USGS map (1957). Then approximately southwest to Connecticut Avenue following the path of the dirt road approximately eight hundred feet. Then along the northeast side of Connecticut Avenue to the point of origin.



James Boyd House  
Southern Pines, N.C.  
Moore County

UTM References

- A--17/647160/3893260
- B--17/647520/3892750
- C--17/647320/3892640
- D--17/646940/3893100

NIAGA  
7.5 MI.  
SANFORD (UNC. U.S. 42) 25 MI.

10'

389000m.N.

