

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form

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date entered

See instructions in *How to Complete National Register Forms*

Type all entries—complete applicable sections

1. Name

historic Morrocroft

and/or common

2. Location

street & number 2525 Richardson Drive not for publication

city, town Charlotte vicinity of

state North Carolina code 037 county Mecklenburg code 119

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 checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input 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	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	N/A	<input checked="" type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Mr. and Mrs. Richard B. Muller III

street & number 2525 Richardson Drive

city, town Charlotte vicinity of state N. C. 28211

5. Location of Legal Description

courthouse, registry of deeds, etc. Mecklenburg County Courthouse

street & number 720 East Fourth Street

city, town Charlotte state N. C. 28202

6. Representation in Existing Surveys

title None has this property been determined eligible? yes  no

date federal state county local

depository for survey records

city, town state

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## 7. Description

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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		

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### Describe the present and original (if known) physical appearance

Harrie Thomas Lindeberg's prevalent modes of domestic architecture were the Colonial and Tudor--country manor house styles; Morrocroft (a combination of the family surname Morrison and the Scottish word for house) was built in a vaguely Tudor style. The asymmetry, picturesque massing, rhythmic spacing of mullioned, multi-paned grouped windows, and numerous multi-stack chimneys rising from steeply pitched gable roofs are tangible manifestations of the credo on domestic architecture compiled by Lindeberg and his senior partner, Lewis Colt Albro, in 1912.

Harmony between house and environment was also of utmost importance to Lindeberg's total concept of design. Morrocroft, set on the rise of a gradually sloping tract of land, at one time surveyed 3000 acres of farmland. Portions of the estate were developed from the 1950s on for residential communities, Cotswold, Sharon Road and Southpark Shopping Centers and an industrial park on Fairview Road.

The present entrance to the house from Richardson Drive is bounded by brick walls carrying large decorative lead turkeys with full spread tails. These birds originally faced Sharon Road. The drive, as illustrated in a 1927 house and partial grounds plan, divides into two paths, one leading to a walled service court attached to the right side of the house and a free standing garage standing to the north of the main complex; the other terminating in an oval drive in front of the main entrance, the front being oriented to the northeast. The Richardson Drive entrance and most of the drive are not included in the nomination.

Landscaping consists of a large number of English boxwood of several sizes and varieties. Small boxwood line the drives and a garden wall extends from the right side of the house, while the front of the house is lined with formal massings of large boxwood. A flagstone terrace leads from the southeast facade to a boxwood and brick lined lawn. The terraced rear (southwest) looks over a vast expanse of lawn to Sharon Road. Symmetrical, curved boxwood hedges line the grassy path and steps leading to the terrace and the main entrance of this facade. The northwest side of the house faces a dogwood forest. A wide variety of veteran trees shade the house and gardens. Trees include the magnolia, yellow poplar, American holly, ginkgo, Carolina hickory, black locust, white ash, flowering fruits and white willow and live oak. Only the boxwood and trees immediately adjacent to the house are included in this nomination.

### EXTERIOR, THE MANOR HOUSE (excluding the Service Court)

Morrocroft is characterized by a main two story block (two and one half stories on the rear facade) with rambling one and one half story side wings which extend either parallel or at a right angle to the main block. Breaks in the wall surfaces which create solids and voids, diverse roof lines and projections from the central block such as the front entrance bay, an oriel window, and a one story office complete with its own roof and chimney provide asymmetrical and picturesque qualities. The house is comprised of narrow ochre and earth colored Holland brick. Bondwork is a random running type, stretchers being the more prevalent, with occasional headers. The steep, gable roofs which provide a vertical accent to the house have terra cotta shingles. Heavy metal gutters with ornamental down spout clasps surround the house.

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The sprawling, horizontal massing of Morrocroft is further balanced by seven brick chimneys, six of which define the end walls of the wings, the seventh being centrally located in the main wing. The majority of the chimneys have three octagonal brick stacks with corbeled caps. Two chimneys on the service yard side have three clay pot stacks.

Fenestration, while diverse in size and placement, is made homogeneous by the use of subtly tinted English leaded glass. Large sandstone or wooden mullions divide the windows into a number of lights; each light is divided into a number of small, diamond or rectangular shaped panes by numerous comes. Glazing is thin and irregular, qualities which help defract the colors of the stained glass. Windows are basically of French, pedimented wall dormer, or the standard grouped casement type. Frames are either of sandstone or wood painted brown.

Front (northeast) Facade

The front facade may be divided into several sections: the two story main block comprised of five bays; a one and one half story, two bay wing projecting at a right angle from the northwest side of the main block; a one story two bay wide by one bay deep office which is located in the right angle formed by the wings; and a one and one half story, three bay wing continuing from the main section to the southeast.

The front entrance of Morrocroft (facing to the northeast) is articulated by a two story, gabled bay projecting from the central block of the house. Walls are slightly battered. The vestibule is entered by a central doorless opening with a wide sandstone frame and sandstone Tudor arch with flared sides. A wrought-iron and glass lantern with supporting bracket hangs over the entrance. The second story is pierced by a four light, leaded casement window. The southeast side of the entrance porch contains a similar window with two lights centrally placed on the first story and a small casement window on the second story.

The interior of the vestibule is faced with large well-dressed sandstone blocks, has a wooden ceiling with exposed beams from which a lantern is suspended, and a slate floor. The northwest interior side contains a shallow niche with lintel. The door, with outer screen, is of wrought iron and glass and bears a stylized peacock framed by a leafy spiral vine pattern. The frame is of metal which forms a cable pattern; the sill is of bronze. A long wrought iron bell handle is located on the left side of the interior entranceway.

The bay to the southeast of the projecting porch is pierced by a ground story sandstone framed window with four lights and transom while the second story contains a window with three lights. The southeast wing of Morrocroft is set back from the front wall of the main block, allowing room for a French window with transom on the first story, a window with two lights on the second story and a small casement window on the third story, all having sandstone mullions and surrounds.

The bay northwest of the entrance projects slightly from the main block and is articulated by an oriel window situated between the first and second stories. A frieze running above the window's twelve lights with diamond shaped panes bears grapevines whose fruit is being enjoyed by birds and animals. Below the glazing a

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larger four panel frieze contains harvest scenes and the daily activities of the country folk. These panels are enhanced by a moulding of twisted cable and three rosettes. Below and to the right of the oriel window is a decorative diamond shaped grille bearing a squirrel surrounded by leafy vines and set into brick cut into a diaper pattern. The northwest side of this projecting bay is pierced by a casement window with two lights on the ground story. The remaining bays in the main block consist of a bay pierced by a four light casement window with transom on the ground story and a three light window on the second story; a double light casement window is located on both stories of the end bay.

The one and one half story wing which is at a right angle to the main block is marked by a narrow single casement window and a double light casement window on the first story, each with wood surrounds. A three light, wall dormer with wood surrounds and soldier course is centrally located above the first story fenestration. A high, wide garden wall extends from this wing; the brick is thin but is of a slightly darker color than the brick used for the house. Two brick steps lead to a centrally placed archway capped by a decorative brick keystone. The wood door has four panels and a wrought iron unglazed fan light with tracery. Low brick borders define the boxwood beds in front of the wall.

A single story office with a steeply sloping gable roof and an end chimney projects from the intersection of the main block and the side wing. Its entrance facade, which faces southeast, contains a three panel frame door with upper glazed lights and three light casement window with wood surrounds.

The one and one half story wing on the southeast side of the main section of the house is symmetrically articulated, it having three evenly spaced French windows with stationary transoms, interior screens and sandstone surrounds. Two double light wall dormers with wood surrounds and soldier course are situated above the first and third ground story bays.

Southeast (Terrace and Garden) Facade

Two glazed floor length windows with sandstone frames, overhead wall lanterns, and exterior screen doors comprise the first story. The second story is pierced by two single casement windows with sandstone surrounds. An end chimney with three brick stacks rises above the central section of this facade.

Southwest (Rear) Facade, facing Sharon Road

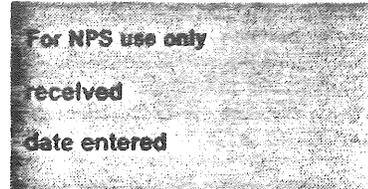
This facade may be divided into three sections: the main block's four bays and southeast wing's three bays. Bay and fenestration arrangement correspond roughly to that of the front facade. A one and one half story northwest wing contains two bays.

The southeast wing (garden room) of this facade contains three French windows with fixed transom, sandstone frames and interior screen doors. The attic floor is articulated by a double light dormer window with wood surrounds in the first and third bays. These flank a tiny wood frame casement window located directly under the eaves.

The southeastern most bay of the main block contains a first story four light casement window with transom (illuminating the living room) and a three

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light casement window with double transom on the second floor. Frames and mullions are sandstone. This bay projects from the common wall line of the main block to include a first story French window with transom and a second story double light casement window on its northwest side.

A French window with transom and narrow glazed side doors with transoms and inner screen doors corresponds in placement to the entrance bay on the front facade. The adjoining bay contains a first story five light casement window with transom. A bracketed lantern extends from the wall between these bays. Metal rollers placed at intervals between the first and second story indicate an awning covered the terrace in this section at one time. The second story portion over these two bays is sheathed in shingle siding and is pierced by a two light casement window, and a narrow casement window situated near the projection of a bay on the northwest end of the main block. The attic story of the shingle-sided section contains three evenly spaced true dormer windows. Wood surrounds and mullions characterize the fenestration of the second and attic stories. A six sectioned ground story bay window with transom comprises the final bay of the main block (and illuminates the dining room). This bay projects slightly from the main block. Fenestration has sandstone frame and mullions.

The northwest one and one half story wing of Morrocroft is set back from the main block. The right angle formed by the intersection of these sections contains a side entrance porch formed by one free standing and two engaged wooden piers with brick pier bases. Pegged wooden braces extend from these piers to support a second story balcony with turned balusters and three piers terminating with perched, wood stylized vultures. The entrance from this porch is located on the northwest end of the main block of the house and consists of a wooden door with six panels and an exterior screen door. A two light casement window is located on the second story, directly over the entrance, while a smaller two light casement window defines the third story. Both have sandstone mullions and surrounds.

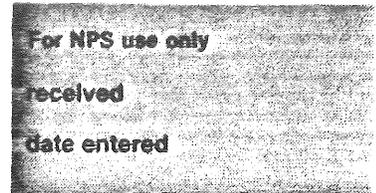
The wing northwest of the main block of the house contains a pedimented door set into the roof leading onto the second story balcony. The lower half of the door with exterior screen door is frame, the upper portion being glazed. The remaining bays in this wing are pierced by a three light casement window and a four light casement window on the ground story and two, pedimented dormer windows with two and three lights respectively. Fenestration in these bays has wood surrounds and mullions. The northwest end of this wing is one bay deep and contains a first story double light casement window which has been boarded over and a narrow casement window on the second story. A wide end wall chimney with three clay pots also articulates this end.

SERVICE WING COMPLEX

A rectangular walled service court forms the extreme northwest side of the house and may be entered from the grounds both on the northeast (driveway) side and through a small pedestrian arched entrance (with exaggerated brick keystone) on its northwest side. The interior of the court contains a central paved area. The southeast side (rear side of the front brick garden wall) contains a shingle roof carport which is not original to the house. The 1927 plan of the residence allocated this area to a drying yard. Steps to a large full basement are located on the northeast end of the service

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building.

The building complex itself is composed of the rear facade of the wing which extends at a right angle from the main block, a servants' hall which projects from the joining of the two wings at their northwest side, and an added laundry facility extension which completes the southwest side of the court. The right angle one and one half story wing (southeast side of the court) contains three bays. The first is pierced by a ground story four light casement window and an attic three light dormer window, both with wood surrounds and mullions. This bay was originally designated as a laundry room as shown by the plan. A rectangular screened porch comprises the area in front of the second and third bays, filling in the area formed by the junction of the southeast and southwest side of the court. A screen door, facing northwest, leads into the porch. The house proper is entered by a three panel, upper glazed door in the second bay of this wing. A double light casement window comprises the third bay of this wing. A small four light casement attic window is located above this area. The southwest one story facade of the court consists of two bays: an entrance door and a double light casement window. Wood frames are employed consistently. This section of the court (southwest) was extended at a later date to include a nine bay laundry facility which has a lower, shingle gable roof. The laundry section is built of wood painted dark brown to match the trim of the main house and is half timbered with wood insets (to simulate true half timber construction) on the lower section. Seven of the bays are pierced by casement windows; two contain entrances. The third and seventh bays contain a tri-paneled frame door with upper glazed section and an exterior screen door. These entrances are reached by two brick steps and side rails and have bracketed gabled overdoors with simulated half timbered pediments. Windows have double lights with the exception of the sixth bay which is articulated by a three light casement window.

The northwest, exterior end wall of the court has been altered to contain a small casement window with brick header to illuminate the laundry room. The southwest exterior side of the court consists of the rear of the laundry and the servants' hall. The rear of the laundry contains a louvered vent; a three light casement window comprises the rear bay of this servants' hall.

INTERIOR, THE MANOR HOUSE

The exterior of Morrocroft, as would befit a manor house, is stately and imposing. Its interior, while embellished with rich detailing, possesses a true domestic character. Lindeberg purposefully sought to include the domestic element in the design of his large country houses. In the Introduction to Lindeberg's and Albro's publication, Domestic Architecture, the large dwelling and the cottage are compared: "Even the large house in the country should not merely be a place for the reception of visitors; it should be a dwelling for a family, and it should express the domestic feeling as surely and straightforwardly as the cottage."

The first floor of the residence contains an entrance hall, living room, sun-room, library, stairhall, powder room, and dining room. The kitchen complete with pantry and cold room, a servants' hall, laundry, and office are also located on this floor. Two staircases lead to a second story comprised of six bedrooms with baths, a boudoir, linen room, and pressing room. There is an extraordinary amount

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of closet and shelf space on this floor. A staircase leads from the second floor hall to a third story located in the central block of the house. It contains a bedroom with bath and two large cedar lined storage rooms.

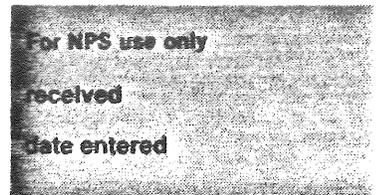
The large rectangular hall may be entered both from the front vestibule and the rear terrace side of the house. The most singular feature of this room is the front entrance wall, two thirds of which is paneled in Norwegian pine; the upper portion is plaster as are the other walls and ceiling. The door is trimmed with pine, has a cable trim surround, and is framed by fluted pilasters carrying an entablature with broken pediment. The frieze is decorated by a central, fluted keystone flanked by carved swags; the pediment is enriched with a shell pattern and leaf and tongue. A pine mantel and over mantel with carved volutes and a broken pediment is located on the northwest wall. Its frieze is comprised of cross banded sheaths of wheat and a central swag. Dentil work and triglyphs and metope decorate the cornice. The shouldered architrave is framed with bead and reel borders, while the inner surround and hearth are of black-green marble. The interior of the fireplace is terra cotta moulded into the shape of shamrocks. The hall's plaster cornice bears a floral decoration. The baseboard is pine. Wide oak pegged boards comprise the floor.

A large, rectangular living room may be entered from two six panel doors in the southeast wall of the hall. Door hardware consists of polished steel box locks engraved with a floral motif, melon shaped knob (pull on opposite side of door), and a long key and chain. A white marble mantel is centrally located in the southeast wall of this room. Its rectangular opening is framed by pilasters with garlands and acanthus decorated capitals. The center tablet of the frieze is in fairly high relief and is decorated with an allegorical depiction of Cupid bound. A nymph holding Cupid's bow and two figures running toward them with garlands complete this panel. It is flanked by foliated scrolls and small panels bearing love birds. The hearth is of black slate, while the interior of the fireplace is composed of thin bricks set in a herring bone pattern with thick bands of mortar. The room has a deep cornice which includes a band of acanthus leaves and high relief daisy heads, cable pattern with rosettes, and moulding of leaf and tongue. The paneled walls are wood painted to resemble plasterwork; the baseboard has a stylized foliated border. The oak floor is parquet.

A French door with stationary transom and sandstone surrounds in the living room's southeast wall opens into a rectangular sun-room. The 1927 plan shows part of this area was to be used as a flower room; in actuality that room was never realized. The most distinctive feature of the sun-room is the large, multi-tinted glass, leaded French windows which fill the room with a soft, muted light. A white and earthy red marble fireplace on the projecting chimney breast is located in the center of the southeast wall. The frieze is comprised of a central oval tablet of white marble trimmed in red marble which bears the head of Bacchus flanked with horns of plenty. Enriched ovolo (egg and dart) and stylized leafy borders and wheat ear drops also decorate the frieze. The hearth is black slate; the interior of the fireplace is incised black metal. The sun-room's cornice contains decorative brackets with soffits bearing rosettes and a moulding of enriched ovolo. The floor is of wide, pegged oak planks.

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The hall with spiral staircase is entered from the northwest side of the entrance hall. A slender, polished steel railing with delicate ornamented balusters set into the sides of the wood steps leads to the second floor hall. The stairwell is illuminated by a large, tinted-and-diamond panel oriel window which is flanked by heating grilles bearing highly decorative ironwork. The cornice in the first floor hall bears the cable motif. The floor is pegged plank.

The Norwegian pine paneled library leads from the southwest wall of the stairhall. Walls are lined with cable trimmed bookcases and lower storage areas (over door shelves as well). The southwest wall contains a large window with transom, and sandstone mullions and frame. Window screens, as found throughout the house, can be hidden in the frames. A pine mantel, which is similar to the mantel in the entrance hall, is located on the southeast wall. The mantel has a rectangular opening with a black-green marble surround, shouldered architrave, carved foliated frieze and cornice, and a simple overmantel panel. The hearth is of marble slab, while the interior of the fireplace is constructed of brick in a herring bone pattern. The library's cornice work consists of pronounced dentil work, and enriched ovolo. The plank floor is pegged.

The rectangular dining room with its large southwest wall bay window is reached from the northwest wall of the stairhall. Walls are paneled wood painted to simulate plasterwork, as found in the living room. Wall finish consists of gold leaf enriched ovolo, enriched cyma reversa, and foliated cornice, a gold leaf chair rail with a leafy border bearing rosettes, and gold leaf panel trim with the cable motif. The floor is parquet. Hardware on the six panel doors is similar to the living room doors. A white marble mantel with rectangular opening and ochre and tan marble surround framed by pilasters bearing a ribbon and garland decoration is located in the northwest wall. The frieze bears a center tablet in relief with a scene of putti letting a bird escape from a box; this is flanked by swags, putti with birds, and a lower, fluted border. The paneled overmantel with ovolo and floral gold leaf trims has a broken pediment which terminates in volutes flanking a decorative shell; both are painted in gold leaf.

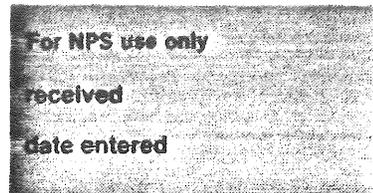
The kitchen complex spans a substantial area of the first floor and includes a large pantry and cold room. The counter tops and tile have been replaced by the present owner.

A one room office may be entered from either the hall or an exterior door; the 1927 plan does not show the opening in the office's northwest wall although it appears original to the house. Door hardware consists of metal plates in the shape of a frontier man with coonskin cap, musket and powder horn, and a cabled handle. Paneled wall cabinets and simple wood cornice and baseboard line the office. The floor is pegged plank. The northeast wall contains a fireplace flanked by open shelves above cabinets. The simple wood mantel has a rectangular opening, dentil work trim, a black slate hearth and brick herring bone pattern interior.

The southeast section of the second floor contains the master bedrooms and a boudoir which overlooked the formal gardens. The only feature that the 1927 plan does not show is the large, double folding door bath alcove located in the northwest wall.

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The tub and alcove walls are sheathed in pink marble with gray veining. A small chandelier hangs overhead. Smaller window alcoves in the southwest and northeast walls contain respectively a pink, gray veined marble sink with ornamental gold sea creature fixtures and a mirrored dressing table held by stylized floral brackets. Wall cabinets, shelves and closets line the walls. A projecting gray marble mantel with white veining and curved opening comprises the center of the southeast wall. Pilasters are cable fluted with upper cartouche, while the center of the frieze bears a decorative shell. The hearth is gray and white marble with a white marble inset.

A hall from the boudoir leads into what was originally Mrs. Morrison's bedroom. This room overlooks the spacious lawn on the southwest side of the house. Its dominant feature is a white marble fireplace with rectangular opening, bead and reel surround, and pilasters with terms on high pedestals. The frieze contains a center relief panel with seated allegorical figures. This tablet is flanked by fluting and end love birds. Other decorative moulding includes acanthus and beading. The hearth is black slate, and the fireplace interior is black incised metal.

What was originally Mr. Morrison's bedroom is located at the front of the house. Its floor has been left uncarpeted and consists of small hardwood boards; this flooring is probably standard to the second floor. A bathroom with parquet veneer floor lies directly over the front vestibule. Its white marble sink with metal and lucite fixtures is employed in the remaining bathrooms on this floor.

A hall which runs the length of the northwest half of Morrocroft links the remaining four bedrooms, linen room and pressing room. Plaster cornice work in the part of the hall reached directly from the spiral staircase is elaborate and consists of a border of various flowers such as the rose and fleur de lis. This moulding is sandwiched by the cable motif. Trim continues on the ceiling which bears a foliated scroll pattern.

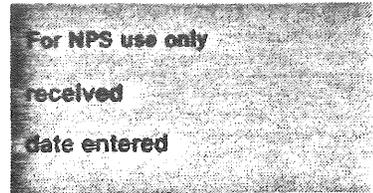
Noteworthy features in the remaining bedrooms include marble or wooden fireplaces. The bedroom which faces the spiral staircase landing has a pine mantel with rectangular opening and black slate surround. Pilasters are decorated with wheat-ear drops and upper acanthus consoles; the frieze bears a central carved shell flanked by foliated scrolls and bead and reel. Cornice work has the egg and dart and stylized leaf motifs. The hearth is black slate, while the fireplace interior is composed of bricks laid in the herring bone pattern.

The bedroom located beside a staircase leading to the third floor contains a mantel of white marble with gray and green marble panel inserts. The center, white marble panel of the frieze is decorated with crossed flaming torches and twisted ribbon; frieze ends bear the same motif on a smaller scale. The hearth is black slate; the firebox interior is brick laid in the herring bone pattern.

The northwest wings of this story are reached by a step down in the main hallway at the point where the third floor staircase rises; the hall ceiling becomes lower. This section of the house may also be reached from the ground floor by a

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single flight back staircase. The pine balustrade on the second floor consists of turned balusters, simple handrail and turned acorn posts.

The west corner bedroom has a mantel of variegated gray, red and white marble with rectangular opening, pilasters with cabled fluting, and frieze adorned with interlocked circles. The same type marble comprises the hearth. The northeast corner bedroom has a mantel. On the northeast wall which consists of a similar multi-colored marble and shape as the above mantel. Pilasters bear wheat-ear drops, while the central panel of the frieze contains a stylized flower. The hearth is white marble bordered by gray, red, and white veined marble panels.

Ceilings shapes and heights in the manor house are varied. While the first floor has traditional flat ceiling, the second floor master bedroom, boudoir, and the northeast end bedroom have plaster barrel vault ceilings. A section of the second floor hall is also barrel vaulted. Ceiling heights in the main rooms and hall on the first floor are 10' 9"; kitchen and office ceilings are 9' and 8' 7" respectively. Second floor ceiling heights are: boudoir, 9' 10"; master bedrooms, 12' 6"; central southwest side bedroom, 9' 2"; remaining three bedrooms and linen room, all 9'; and pressing room, 8' 11". Bathroom ceiling heights are 8' 11", while the halls range from 9' 8" to 8' 6" to 7' 10".

# 8. Significance

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
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<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input checked="" type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

**Specific dates** 1925-1927 **Builder/Architect** Harrie Thomas Lindeberg

**Statement of Significance (in one paragraph)**

Morrocroft, an extremely handsome two-and-one-half-story brick and stone mansion designed by Harrie T. Lindeberg in 1925-1926 and completed in 1927, survives today as a house of statewide historical and architectural significance. The house, designed for Mrs. Cameron Morrison ( -1950), the former Sara V. Ecker Watts--widow of Durham industrialist and philanthropist George W. Watts (1851-1921)—and her second husband Cameron Morrison (1869-1953), Governor of North Carolina (1921-1925), was the seat of a three-thousand acre farm which survived largely intact until his death in 1953. The house remained the residence of the Governor's daughter and Mrs. Morrison's step-daughter, Angelia Lawrence Morrison Harris (19 ), and her husband James Jackson Harris who sold off and developed most of the estate until by 1979 the house stood on landscaped ground of but 16.5 acres. They moved out of the house and in 1981 sold the house and the bulk of the grounds in separate transactions. The house survives today on a modest 1.67 acre tract in the center of its former grounds now being mercilessly and unsympathetically developed.

Morrocroft is one of two country houses designed by Lindeberg which were built in North Carolina. Its plan was illustrated in the monograph of Lindeberg's work published by William Helburn in 1940. He executed other projects in the state but none match the superior quality and character of Morrocroft and Ellsleigh (Biltmore Forest, Buncombe County), completed in 1927 for Robert Lee (1874-1949) and Nan Webster Ellis. Harrie Thomas Lindeberg (ca. 1881-1959) enjoyed a distinguished career as a country house architect and produced the plans for houses erected throughout the United States from his New York office. Ellsleigh and Morrocroft are his two finest works in North Carolina.

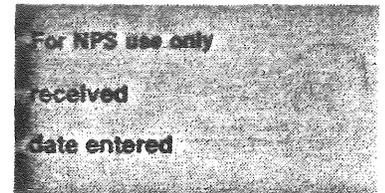
Although Governor and Mrs. Morrison did not occupy Morrocroft until 1927, two years after his term of office as governor of North Carolina, the house can be said to be associated with his distinguished career in which dramatic strides--much the result of his personal influence--were made in North Carolina in education, transportation, and service to the mentally and emotionally handicapped. Morrison occupied Morrocroft for the last twenty-six years of his life.

**Criteria Assessment:**

A. As the product of the office of Harrie Thomas Lindeberg and the seat of a 3000-acre estate, Morrocroft is associated with the flush period of country house construction from the 1910s into the 1930s and is among the most distinguished houses of that period erected in North Carolina. It is one of only two known which were completely designed by Lindeberg for North Carolina clients--both were completed in 1927.

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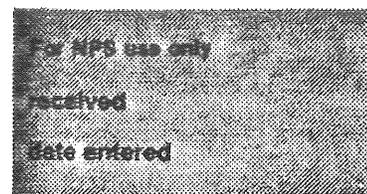


Continuation sheet                      Significance                      Item number                      8                      Page                      1

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B. As his residence for the last twenty-six years of his life, Morrocroft is associated with the life and career of Cameron Morrison (1869-1953), Governor of North Carolina from 1921 to 1925. Best remembered as the "Good Roads Governor," Morrison secured funds for a massive road building program and at the same time directed the state's resources toward great improvements in education. Fourteen buildings were erected on the campus of the University of North Carolina at Chapel Hill during his tenure. Significant improvements were also made in the facilities for the treatment of the mentally and emotionally handicapped. The house is also associated with the life of Sara V. Ecker Watts ( -1950), the widow of the Durham multi-millionaire industrialist and financier George Washington Watts (1851-1921), and the second wife of Cameron Morrison. Morrison Hall at Queens College, Charlotte, was named in her honor and in tribute to her gifts to the college. Morrocroft is also associated with the life and career of the distinguished New York architect Harrie Thomas Lindeberg (ca. 1881-1959). It is one his two most handsome houses in North Carolina.

C. Morrocroft, a Tudor Revival manor house, embodies the distinctive characteristics of the uppermost level of country house architectural design in the 1920s. Its distinguished brickwork, tile roof, lead oriel window, bays, guttering and other features designed for the house including the extremely handsome iron door opening into the Main Hall, establish it as one of the accomplished domestic structures surviving in North Carolina from the first half of the twentieth century. The interior detailing of the house is as handsome as that seen outside. Everything used in the house was of the finest quality. While the doors and other architectural trim are revival in character the mantels are either antiques or period reproductions. The locks on the first floor are of great beauty. The railing on the circular stair to the second floor and the earlier mentioned door were custome designed. Various sets of architectural drawings and blueprints documenting the evolution of the design of the house--including one linen set--together with full scale drawings of the lanterns remain in the house.

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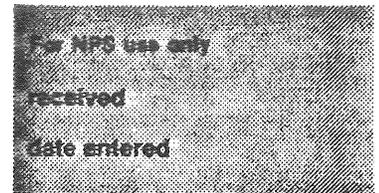
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Morrocroft, a distinguished Tudor-style country house at 2525 Richardson Drive in Charlotte, was built by Cameron Morrison and his wife Sarah between 1925 and 1927. Morrison, who served as North Carolina's governor from 1921 to 1925, was an influential figure in state politics for over fifty years. Yet his post-gubernatorial years were primarily spent developing and operating the 3,000-acre farm around the house. The location, once in rural Mecklenburg County, has since the 1960s been part of heavily-developed south Charlotte. Aside from its historical significance the house has inherent architectural interest. Morrocroft is one of the few North Carolina works by New York architect Harrie Thomas Lindeberg, who also designed baronial estates for families such as Doubleday, Pillsbury, DuPont, and Vanderbilt.<sup>1</sup>

Cameron Morrison (5 October 1869–20 August 1953) came to his position of wealth, power, and influence by a rather indirect course. His humble origins certainly did not indicate that he would command such a large estate in his later years. His early life was, according to a friend, "one of struggle with difficulties that were hard to overcome."<sup>2</sup> He was born to Daniel and Martha Morrison in Richmond County during Reconstruction. His father was a farmer and lawyer who served a single term in the state legislature. His mother died when the young Morrison was eight years old. Common schools at that time operated only a few months a year. Morrison however received supplemental private tutoring. He could not afford to attend college but read law in the office of Robert P. Dick of Greensboro and was admitted to the bar in 1892.<sup>3</sup> In time he compensated for his lack of formal education, reading widely and building up a sizable personal library. He was particularly fond of the writings of Thomas Jefferson and, ensconced at Morrocroft, lived a life akin to that of the sage of Monticello.

Morrison's political education began early. He served as the mayor of Rockingham, the Richmond County seat, in 1893. More importantly he was the leader of the Red Shirt movement in his county in the late 1890s. The Red Shirts were a white supremacist organization formed as part of a broader regional move to disfranchise blacks at the end of the nineteenth century. In a great many North Carolina counties this movement entailed, aside from denying blacks the vote, removing black officeholders who had been placed there under the terms of Republican Reconstruction. This was the case in Richmond County where blacks held as many as forty county offices. The young Cameron Morrison denounced Republican misrule of the county. He took particular pride in the fact that his father, initially suspicious of his son's radical stance, switched registration to become a Democrat. Red Shirt activity peaked with the election of 1898. During that campaign South Carolina's "Pitchfork Ben" Tillman shared a platform with Morrison. The Richmond Red Shirts, allied with the Ku Klux Klan, led demonstrations under the banner "Whites Will Rule the Land or Die." Fusionist Governor Daniel Russell denounced the Red Shirts and threatened to impose martial law before their activity subsided.<sup>4</sup> Yet, among a great many people, the legitimacy and appropriateness of the movement went unquestioned. Southerners had been taught to regard disfranchisement as reform and white supremacy as a prerequisite to progressive government.<sup>5</sup> The News and Observer in Raleigh editorialized that the Red Shirts had "saved the State for democracy." As late as 1920 Morrison adherents used his activities in the 1890s to their candidate's benefit.<sup>6</sup>

In February 1905 the Charlotte Observer announced that their town was to get a new lawyer. Cam Morrison, who was moving to the Queen City from Rockingham, was judged a "young man of ability" with a "considerable reputation as a local politician." In

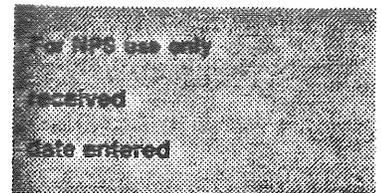
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1901 he had represented Rockingham County for a single term in the state senate. "He has a clear, musical voice and makes a good speech," the paper said of the thirty-five-year-old Morrison.<sup>7</sup> Within a year of his move to Charlotte Morrison was married to Lottie May Tomlinson, who was to be the mother of his only child, Angelia Lawrence Morrison, born in 1912. Mrs. Morrison, a graduate of Peace Institute in Raleigh and the Woman's College in Baltimore, was active in civic affairs and served as captain of a Red Cross canteen team at Camp Greene in Charlotte during World War I. On November 12, 1919, Mrs. Morrison died.<sup>8</sup> Morrison, "discouraged and sick at heart" after her death, was slow to resume his political activities and somewhat reluctant to enter the 1920 gubernatorial contest.<sup>9</sup>

Only with the prodding of his advisors did Morrison commit himself to the race, conducted under the slogan, "From the plow handle to the mansion." In the first primary Morrison received a plurality of only eighty-seven votes but he went on to defeat O. Max Gardner in the runoff and John J. Parker in the general election. Morrison's record as governor was an enviable one, positioning North Carolina as the most consistent state in the support of progressive programs. He led reforms begun under his predecessor Thomas Bickett, declaring "war for righteousness with the reactionary and unprogressive forces of our State." Chief among Governor Morrison's accomplishments were his massive capital improvements programs. His proposed appropriation of \$50 million for improving the state's roads shocked some, but in time earned him the title of "Good Roads" governor. His building programs for education at the secondary and higher level were slightly less expensive but no less important to the state's development in the 1920s. A proposal to improve the state water transportation facilities was his only program which did not meet with success. Nevertheless it is true, as some have said, that much of modern North Carolina was built during Morrison's administration.<sup>10</sup> At the outset of his term in office some elements in North Carolina were suspicious of Morrison due to his Red Shirt activity as a young man. However, their fears were for the most part allayed by his actions in office. As governor he favored increased employment opportunities for Negroes, vigorously opposed lynching, and supported appropriations for the state's black colleges. The poll tax was repealed during his term. On the other hand, by contemporary standards, Morrison was not altogether progressive. He opposed woman suffrage, condemned the teaching of evolution ("monkey doctrine," in his words), and advocated continuation of Prohibition. Personally he is said to have never taken a drink or told an indecent anecdote.<sup>11</sup>

During the greater part of his term in office Morrison's sisters Ida Morrison and Mrs. Ada Nuttall acted as the official hostesses at the Governor's Mansion. Angelia, his "solace and inspiration," was but a young girl in those years.<sup>12</sup> On April 2, 1924, circumstances changed, as the widower governor remarried. The wedding is said to have taken even his close friends by surprise. For some months Morrison had apparently been courting Sarah Virginia Ecker Watts of Durham, the widow of financier George Washington Watts. The wedding took place at Harwood Hall, the Watts mansion, on Duke Street in Durham. The new Mrs. Morrison, originally from Syracuse, New York, and educated as a nurse at Johns Hopkins in Baltimore, married Watts in 1917. (His first wife, the former Valinda Beale, had died some years earlier.) Watts, who was a full partner with W[ashington] Duke Sons and Company, made his money in banking and real estate as well as tobacco. By the time of his death in March 1921 he had amassed an estate estimated at \$13 million. Aside from his wife, Watts's only other heir was Mrs. John Sprunt Hill, his daughter by his first wife. According to newspaper accounts of the day, the former Mrs. Watts and new First Lady of North Carolina was "pleasing in personality and a universal favorite . . . a woman of great charity and benevolence."<sup>13</sup> The marriage of the sitting governor

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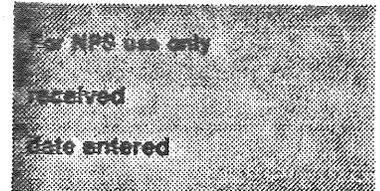
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to one of the state's wealthiest women gave Morrison a reputation he could never shake. Rightly or wrongly, his political opponents succeeded in pegging him as an opportunist and a plutocrat out of touch with the average voter. Even after his death his closest advisor felt obligated to state that he was a friend of the common man, who "never worshiped at the shrine of Mammon."<sup>14</sup>

The newlyweds honeymooned in New York City but laid plans to live in Charlotte following his term in office. As early as 1924 Mrs. Morrison began buying land in the Myers Park area and Sharon Township of Mecklenburg County. Over the next ten years she and her husband, through a series of forty transactions, built up an estate of almost 3,000 acres.<sup>15</sup> Cameron Morrison freely acknowledged on more than one occasion that their farm, which they called Morrocroft, was developed with his wife's money.<sup>16</sup> Mrs. Morrison took the lead in planning the buildings at Morrocroft. She dealt personally with architect Harrie Lindeberg and the various contractors. In March 1925 a reporter for a Raleigh newspaper visited the couple in Charlotte, viewed the grounds, and listened to their plans for its development. At that time construction was just underway. Foundations had been built for the greenhouses, a site cleared for the gardener's house, and sites chosen for the main house, stables, and superintendent's cottage. Mrs. Morrison favored putting in a golf course but the ex-governor thought it unnecessary since he had never played the game. Cam's plans for the estate were along different lines. "When Sarah and me get this house done we are going to make it a refuge for tired statesmen and editors and literateurs, people like that," he told the reporter. At that time the couple was living in a six-room house in Myers Park, one that the reporter reasoned would be comfortable and commodious for the average family. The mansion was expected to be completed a year later (it took two years). "It will be a magnificent house," the reporter wrote, "conducive for romping." He had found the ex-governor, with politics seemingly behind him, to be in a rollicking good mood.<sup>17</sup>

When asked about the subject Morrison expressed interest in a United States Senate seat but said he would not run while Senator Lee Overman was living. The opportunity to serve in that position came in 1930 when Governor O. Max Gardner appointed him to fill the unexpired term of Overman, who had died. In 1932 Morrison was challenged for the Democratic nomination for his Senate seat by Robert Rice ("Our Bob") Reynolds of Buncombe County. Reynolds differed with Morrison on some issues (such as the repeal of Prohibition) and appointments (particularly that of Frank McNinch, Morrison's Charlotte neighbor, to the Federal Power Commission), but made their personalities the point of his campaign. The result was rancor in the campaign matched by few North Carolina races in the twentieth century. "Our Bob" was a folksy, humorous type, very skilled at the stump speech. Cam was also an adept speaker but, as portrayed by his opponent, was an aristocrat and stuffed shirt. Reynolds kidded Morrison mercilessly, claiming that he kept a gold spittoon in his limousine and ate caviar ("that's Rooshian for fish-aigs"). Reynolds, as a result, outpolled Morrison for the nomination by a wide margin.<sup>18</sup> Morrison, stung by the charges, temporarily withdrew from public life. Speaking to a Charlotte luncheon in 1933 he said he had given up "raising hell in politics" for "raising hogs in Mecklenburg County."<sup>19</sup> Still Morrison kept a keen interest in politics. In 1942 he was elected to the United States House of Representatives from North Carolina's Tenth District, but served only one term. In 1944 he failed in another bid for the Senate, being defeated by ex-Governor Clyde Hoey.

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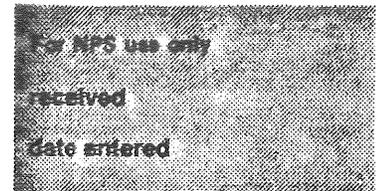
Throughout these years farming on a grand scale continued at Morrocroft. Of the 3,000 acres about half were in cultivation or under pasturage. Morrison's herds included about 500 hogs (mostly Berkshires and Tamworths) and 100 sheep; in addition he kept flocks of 500 guineas, 30,000 chickens, and 10,000 turkeys. However, the real prizes of his farm were his Hereford beef cattle and 1,000 Jersey dairy cattle, a herd begun with 100 head bought for \$105,000. With such large prize herds, considerable attention at Morrocroft went to the breeding and trading of the animals. Given the size of the herds and flocks, production totaling \$250,000 per season, helped the farm break even by 1947. Morrison operated a store to sell meat, eggs, and dairy products to his tenants and others in Charlotte and Mecklenburg County. Gross sales averaged \$1,750 per week in the 1940s.<sup>20</sup> The hired help at Morrocroft, about thirty families in all, came mostly from Richmond County and the immediate Charlotte area. A reporter visiting Morrocroft in 1940 wrote that there was "nothing feudal" about the place, just "working men" for whom Morrison provided modern housing. A number of them had college degrees. All of them worked eight-hour days as Morrison sought to follow the National Relief Administration schedule on his model farm. The reporter, the same one who had visited the newly-wed couple fifteen years earlier, was more impressed on his second visit. He found the house "utterly lacking any ostentation" with "not a pretentious corner in it." At least a dozen homes in Raleigh were as elaborate as that belonging to the "Squire of Morrocroft," he contended. Although servants were around the house, none were in livery outfits. Morrison himself, then seventy years old, cut a striking figure making his rounds on the farm and being deferred to variously as "Senator," "Governor," "Cam," and "Mr. Morrison." In his chauffeured limousine a brass, not gold, spittoon was part of his traveling equipment.<sup>21</sup>

Both Mr. and Mrs. Morrison pursued various outside interests during their later years. As with her husband, Sarah Morrison is said to have shown concern over the comfort and welfare of Morrocroft's tenants, their home life, and the education of their children. Both of them were members of Charlotte's Second Presbyterian Church. Mrs. Morrison was active in church affairs and various philanthropies as well as the Young Women's Christian Association and the Women's Christian Temperance Union. She was a benefactor of Davidson College and was awarded the Algernon Sydney Sullivan medallion by the school in 1931. At Queens College in Charlotte, to which she was also a contributor, a dining hall built in 1927 was named in her honor. Sarah Morrison died on May 26, 1950.<sup>22</sup> By the terms of her lengthy will she left jewelry, furs, silver, and \$200,000 apiece plus land in New York to three nieces in that state. The land at Morrocroft was divided equally, with fifty percent going to her husband Cameron and fifty percent to her stepdaughter Angelia and son-in-law James J. Harris. All of the personal property was left to her husband. This included all "furniture in and about the house in which we live, in and about the garage and in and about the green-house, including ornaments, pictures, bric a brac, linens, automobiles . . . all farm implements and machinery, all livestock, including cattle, sheep, hogs, fowl. . . ."<sup>23</sup>

Cameron Morrison in his later years was the grand old man of the Democratic Party, having been active in party affairs for over fifty years. In 1952 he delivered a nationally televised speech at the Democratic national convention, to which he headed the North Carolina delegation. Like his wife he was active in church and philanthropic activities. The couple quietly aided hundreds of college students in financing their educations. In the 1960s a high-rise dormitory at the University of North Carolina at

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Chapel Hill was named for the ex-governor. Cameron Morrison died on August 20, 1953, at the age of eighty-three, while in Quebec on a fishing trip with his grandson. The Charlotte newspapers hailed him as "Mecklenburg's most valuable citizen."<sup>24</sup> By the terms of his will he left \$5,000 to his longtime secretary and all remaining property, including Morrocroft, to his daughter.<sup>25</sup> Both of the Morrises are buried in Charlotte's Elmwood Cemetery.

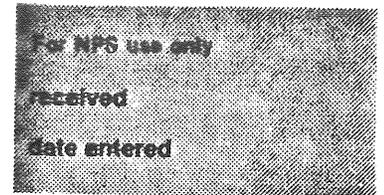
Angelia and her husband James Harris, an insurance executive whom she married in 1934, sold parts of the 3,000-acre estate in the years immediately following Morrison's death. Development of the property began in earnest in the early 1960s as South Park shopping center as well as Barclay Downs and Foxcroft subdivisions were built on what had once been part of the farm.<sup>26</sup> Eventually the tract was reduced in size to sixteen acres which included the main house, garden house, various other outbuildings, and the entrance gate. However, in 1982 the Harrises sold those sixteen acres as well for development as a condominium residential community. The present owners, Richard Muller and his wife, bought only the main house, garage, and two acres. The other outbuildings as well as the entrance gates became community property for the other residents. Although Morrocroft, the farm and baronial estate, has been lost due to the many partitions and the development of south Charlotte, the house itself retains its character and its historical significance as the home of one of North Carolina's most important twentieth-century governors.

Postscript

The Morrises, during their years in the house, had welcomed Treasury Secretary Andrew Mellon and presidential candidate Adlai Stevenson among other visitors. The Harrises, during their years at Morrocroft, opened the house to the public on occasion for fund raising events. Angelia Harris was a benefactor of the Mint Museum, Queens College, St. Andrews College, and the Presbyterian Church. She was also active in the local Junior League, Debutante Club, and YWCA. In recent years Mrs. Harris had been stricken with a crippling form of arthritis. She died on July 13, 1983, at the age of seventy-one. Among her survivors are her husband John, daughter Mrs. Howard Bissell, and sons James, Jr., Cameron, and John.<sup>27</sup>

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<sup>1</sup>Dan L. Morrill, "Survey and Research Report on Morrocroft," prepared for the Charlotte-Mecklenburg Historic Properties Commission, 3 October 1979.

<sup>2</sup>William H. Richardson and D. L. Corbitt (eds.), Public Papers and Letters of Cameron Morrison, Governor of North Carolina, 1921-1925 (Raleigh: Edwards & Broughton, 1927), xviii.

<sup>3</sup>Beth G. Crabtree, North Carolina Governors, 1585-1974: Brief Sketches, third printing revised (Raleigh: Division of Archives and History, 1974), 119-120.

<sup>4</sup>Richardson and Corbitt (eds.), Public Papers and Letters, xxi-xxiii.

<sup>5</sup>C. Vann Woodward, Origins of the New South, 1877-1913 (Baton Rouge: Louisiana State University Press, 1951), 348-349.

<sup>6</sup>Charlotte Observer, 3 March 1920.

<sup>7</sup>Charlotte Observer, 27 February 1905; John L. Cheney, Jr. (ed.), North Carolina Government, 1585-1974: A Narrative and Statistical History (Raleigh: Secretary of State, 1975), 478.

<sup>8</sup>Charlotte Observer, 13 November 1919.

<sup>9</sup>Cameron Morrison Paper, North Carolina State Archives. The paper is a memoir of Morrison written by William H. Richardson, his private secretary.

<sup>10</sup>George B. Tindall, The Emergence of the New South, 1913-1945 (Baton Rouge: Louisiana State University Press, 1967), 226-227; Hugh T. Lefler and Albert R. Newsome, The History of a Southern State: North Carolina, third edition (Chapel Hill: The University of North Carolina Press, 1973), 599-602.

<sup>11</sup>Cameron Morrison Paper, North Carolina State Archives; Richardson and Corbitt (eds.), Public Papers and Letters, xlvii.

<sup>12</sup>Cameron Morrison Paper, North Carolina State Archives.

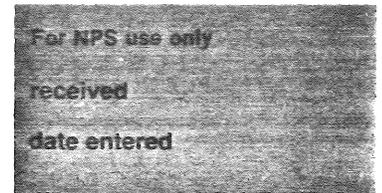
<sup>13</sup>Charlotte Observer, 3 April 1924; News and Observer, 3 April 1924.

<sup>14</sup>Cameron Morrison Paper, North Carolina State Archives.

<sup>15</sup>Mecklenburg County Deeds, Grantee Index, 1919-1936, North Carolina State Archives.

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<sup>16</sup>News and Observer, 14 December 1947; Charlotte News, 21 August 1953. "It was my wife's money, of course," Morrison told writer Burke Davis in 1947. "When he explained the work done at Morrocroft he made it clear that 'Sarah's money' had made it possible," according to an editorial published the day after his death.

<sup>17</sup>News and Observer, 29 March 1925.

<sup>18</sup>News and Observer, 17 July 1932; Charlotte News, 21 August 1953; Lefler and Newsome, History of a Southern State, 609.

<sup>19</sup>News and Observer, 8 February 1933.

<sup>20</sup>News and Observer, 18 May 1940 and 14 December 1947; Mary Norton Kratt, Charlotte: Spirit of the New South (Tulsa: Continental Heritage Press, 1980), 116.

<sup>21</sup>News and Observer, 18 May 1940. The reporter was Ben Dixon MacNeill.

<sup>22</sup>Charlotte Observer, 27 May 1950.

<sup>23</sup>Mecklenburg County Will Book 7, p. 552.

<sup>24</sup>Charlotte News, 21 August 1953.

<sup>25</sup>Mecklenburg County Will Book 10, p. 568.

<sup>26</sup>Kratt, Charlotte, 116.

<sup>27</sup>Charlotte Observer, 14 July 1983.

# 9. Major Bibliographical References

See continuation sheets

# 10. Geographical Data

Acreage of nominated property approx 2 acres

Quadrangle name Charlotte East

Quadrangle scale 1:24000

UTM References

A 

1	7	5	1	16	1	4	0	3	18	9	10	5	17	10
Zone		Easting				Northing								

B 

Zone		Easting				Northing								

C 

Zone		Easting				Northing								

D 

Zone		Easting				Northing								

E 

Zone		Easting				Northing								

F 

Zone		Easting				Northing								

G 

Zone		Easting				Northing								

H 

Zone		Easting				Northing								

Verbal boundary description and justification

The property being nominated consists of the house and its immediate surroundings, comprising less than 2 acres, as indicated on the attached Tax Map.

List all states and counties for properties overlapping state or county boundaries

state N/A code county N/A code

state code county code

# 11. Form Prepared By

name/title Statement of significance and criteria assessment by Davyd Foard Hood (staff); Architectural description by Carolina Mesrobian; historical research by Dan L. Morrill, Jerry Cross, and Michael Hill

organization Division of Archives and History date June 29, 1983

street & number 109 East Jones Street telephone 919 733-6545

city or town Raleigh state N.C. 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 William S. Pugh, Jr.

title State Historic Preservation Officer date July 14, 1983

For NPS use only

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

date

Keeper of the National Register

Attest:

date

Chief of Registration

United States Department of the Interior  
Heritage Conservation and Recreation Service

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date entered

Continuation sheet

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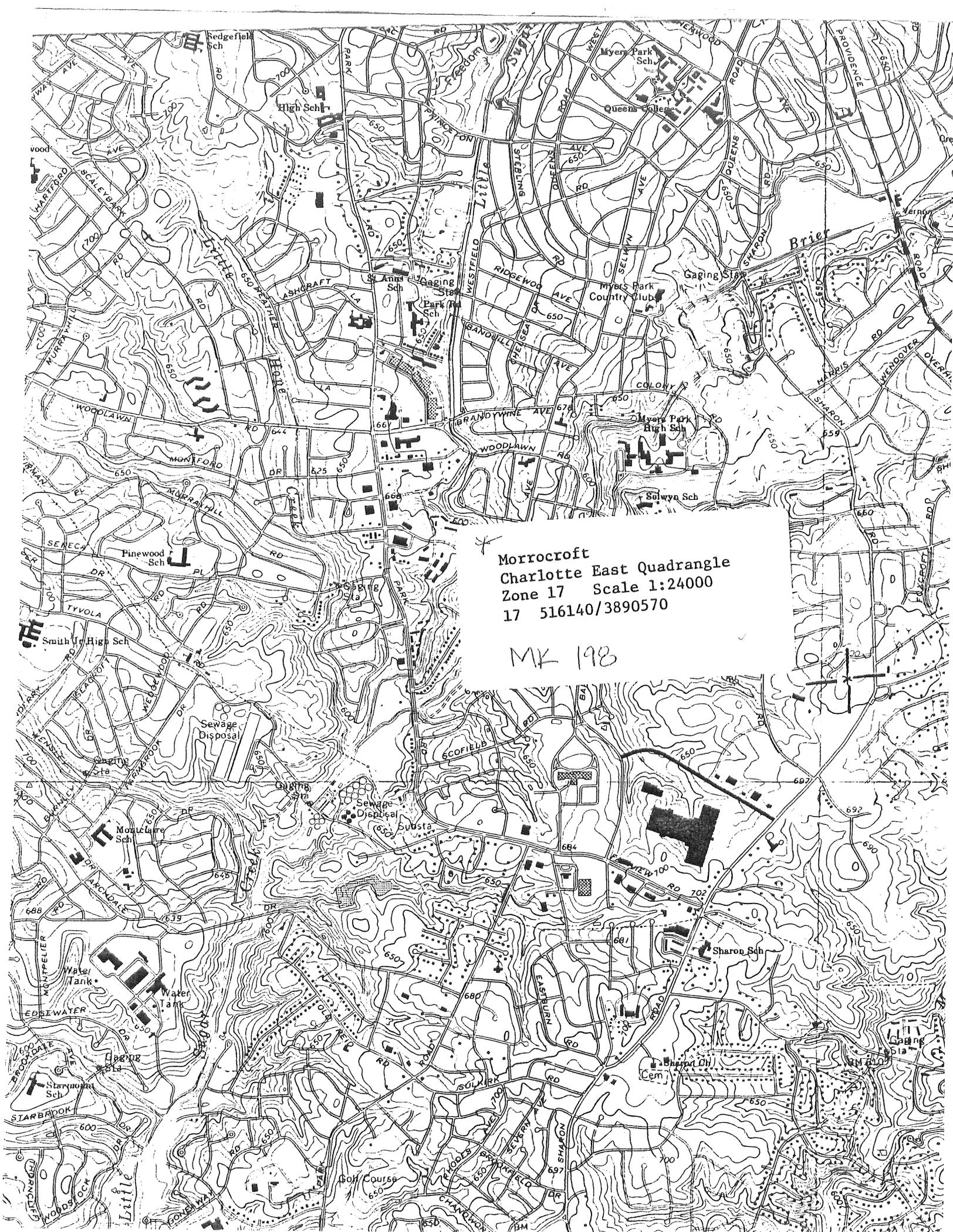
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