

(Oct. 1990)

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Merritt-Winstead House

other names/site number _____

2. Location

street & number 7891 Boston Road

n/a not for publication

city or town Roxboro

vicinity

state North Carolina

code NC

county Person

code 145

zip code 27574

3. State/Federal Agency Certification

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

Jeffrey Crow
Signature of certifying official/Title

7/27/05
Date

North Carolina Department of Cultural Resources
State or Federal agency and bureau

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

entered in the National Register.

See continuation sheet

determined eligible for the National Register.

See continuation sheet

determined not eligible for the National Register.

removed from the National Register.

other, explain: _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

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

- | | |
|---|---|
| <input checked="" type="checkbox"/> private | <input checked="" type="checkbox"/> building(s) |
| <input type="checkbox"/> public-local | <input type="checkbox"/> district |
| <input type="checkbox"/> public-State | <input type="checkbox"/> site |
| <input type="checkbox"/> public-Federal | <input type="checkbox"/> structure |
| | <input type="checkbox"/> object |

Contributing	Noncontributing	
5	0	buildings
0	0	sites
13	2	structures
0	0	objects
18	2	Total

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

Number of Contributing resources previously listed in the National Register

n/a

n/a

6. Function or Use

Historic Functions
(Enter categories from instructions)

Current Functions
(Enter categories from instructions)

DOMESTIC/single dwelling

LANDSCAPE/garden

RECREATION AND CULTURE/sports facility

DOMESTIC/single dwelling

LANDSCAPE/garden

7. Description

Architectural Classification
(Enter categories from instructions)

Materials
(Enter categories from instructions)

Colonial Revival

foundation BRICK

walls SYNTHETICS/vinyl

WOOD/weatherboard

roof STONE/Slate

METAL/tin

other _____

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

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

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

Areas of Significance

(Enter categories from instructions)

Architecture
Landscape Architecture

Period of Significance

Ca. 1915-1952

Criteria Considerations

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

Property is:

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

Significant Dates

1934
Ca. 1950

Significant Person

(Complete if Criterion B is marked)
n/a

Cultural Affiliation

n/a

Architect/Builder

unknown

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other

Name of repository: _____

Merritt-Winstead House
Name of Property

Person County, North Carolina
County and State

10. Geographical Data

Acreage of Property 6.62 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 17 686460 4039260
Zone Easting Northing
2 _____

3 _____
Zone Easting Northing
4 _____

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Sarah A. Woodard
organization Edwards-Pitman Environmental, Inc. date April 20, 2005
street & number P.O. Box 1171 telephone 919 682-2211
city or town Durham state NC zip code 27702

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

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

Additional items

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

Property Owner

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

name Mary Elizabeth Merritt Winstead
street & number 7891 Boston Road telephone 919 599-4241
city or town Roxboro state NC zip code 27574

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P. O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20303.

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Person County, North Carolina

7. NARRATIVE DESCRIPTION

The Merritt-Winstead House is located in north-central Person County, about four miles south of the Virginia-North Carolina border on the west side of U.S. Highway 501, also known as Boston Road. The house faces east and stands towards the north end of a relatively flat yard from which the grade slopes down to the north, south, and west. The yard is located on a 6.62-acre tract of land. Terrain in this area of Person County is generally rolling with broad plateaus capping hills that are occasionally quite steep. The landscape is rural mix of nineteenth- and twentieth-century housing widely scattered across farmsteads and woodlands. Historically farms produced tobacco, but many now grow hay or other crops while some farmers raise beef and dairy cattle. The Merritt-Winstead House is separated from other houses to the north, south, and west by woods and fields. Directly across the road to the east is a one-story brick Ranch house constructed in the 1960s by John Hamlett Merritt Jr. after the William Merritt House burned. The Merritt family cemetery and several nineteenth-century frame outbuildings that originally supported the William Merritt household remain on this property.

John Hamlett Merritt completed a transitional Queen Anne-Colonial Revival dwelling for his intended bride, Ellen Belle Coxé before their marriage in 1915. The one-and-a-half-story frame dwelling featured an inset wrap-around porch with Tuscan columns and gabled dormers housing screened sleeping porches. In 1934, John and Ellen Merritt enlarged their house to a two-story Colonial Revival dwelling veneered in brick with a one-story, wrap-around Craftsman-style front porch. When Harry and Mary Elizabeth Merritt Winstead, John and Ellen Merritt's daughter and son-in-law, moved into the house in 1950, they removed the front porch and added a small, gabled vestibule. Other exterior materials and details, however, remain intact and date primarily from the 1934 remodeling.

Inside, the Winsteds enlarged the kitchen, enclosed the back porch, removed two walls eliminating a hallway, and replaced all but one of the early-twentieth century mantelpieces on the first floor with mid-twentieth century Federal-revival mantels. All these changes, however, occurred during the period of significance, and the vestibule and mantelpieces represent the mid-twentieth century interpretation of colonial and early American architecture. In particular, the change in mantelpieces illustrates the move from freer Queen Anne-based interpretations of colonial and classical patterns to more academic copies of early American designs that occurred as the style evolved during the first half of the twentieth century.

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The Merritt-Winstead House property also includes a significant vernacular garden landscape. While its individual structural components are described in the following inventory, the yard's overarching theme is one of a vernacular Southern garden incorporating decades of change and various stylistic influences including Colonial Revival landscapes, English cottage gardens, Japanese designs, and traditional Southern patterns. Mature oak and evergreen trees, including fir and cedar, dot the front yard and north yard. To the north and west, the trees thicken to cover the wooded slopes around the house. Open fields lie to the south, beyond the farm road. In front of the house, a swatch of green lawn occupies the space in front of the house. An area of planting between the lawn and the road includes azaleas and mature hard and soft wood trees. Azaleas also mingle with mature trees in the north yard.

The following inventory begins with the house, carport and garage and then moves around the house clockwise beginning with the northern most feature. Each building or structure is given a letter and the letters correspond to an attached site plan.

A. Merritt-Winstead House

ca. 1915; 1934; ca. 1950, contributing building

Exterior

The Merritt-Winstead House is a two-story, brick veneer, gable-front Colonial Revival dwelling with a gabled wing on the south elevation. The symmetrical, east-facing façade is three-bays wide with a heavy molded cornice extending across the gable end creating a pedimented gable. Louvered wooden shutters flank the wooden, two-over-two sash windows at the first and second levels. Small two-over-two sash windows and an arched attic vent occupy the front gable end. A one-story brick vestibule projects from the center bay. This was added in 1950 and features a pedimented gable end, brick quoins, and a four-light transom above a six-panel door. The footprint of the removed wrap-around porch is covered with concrete and now serves as a terrace.

The north elevation is asymmetrical but contains two-over-two sash windows arranged singly and in pairs. A bay window with a flat-seam metal roof projects at the first floor level. Windows occupying the sides of the bay window have twelve-over-sixteen sash while the center window is a single piece of plate glass. The cornice along this side of the house is molded and a brick chimney pierces the roof slope on this elevation.

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The west (or rear) elevation again features two-over-two sash windows with two attic windows and a rectangular attic vent. A brick chimney flue rises on the exterior between the northern bay and the center bay. At the first floor level, the Winsteads enclosed a one-story, flat-roof porch in 1950. It now contains a bank of metal casement windows and a door which opens to an exterior brick stair. At the second floor level, a French door opens onto the porch roof which has a metal roof railing.

The south elevation contains two-over-two sash including two attic windows on the two-story projecting gabled wing. Rather than an attic window in this gable end, however, an arched inset panel contains a small two-light window topped with a fanlight. The glass in this window has been replaced with painted wooden panels. On the west side of the gabled wing, the Winsteads installed a window where a door originally opened at the first floor level in 1950. A brick chimney pierces the roof slope on this elevation.

Interior

The core of the Merritt-Winstead House plan is based on the ca. 1915 layout and follows a center hall arrangement with flanking rooms. The first floor includes the public and private living spaces of a living room, dining room, den, and kitchen. Also on the first floor is Dr. and Mrs. Merritt's bedroom, which doubled as a reception area for Dr. Merritt's patients. The second floor repeats the center hall plan with three rooms on either side of the hall for a total of six bedrooms. The rear section of the hallway currently functions as an office but historically was also a sitting area and play space for the children.

The front door of the Merritt-Winstead House opens into the 1950 vestibule. The vestibule has plaster walls and a six-panel door opening into a closet. A single-leaf French door separates the vestibule from a large living room that occupies the width of the front-gable section. This was originally two rooms separated by a center hallway, but the Winsteads removed the hall in 1950. They also installed the current mantelpieces at that time. The north half of the living room is covered in maple paneling, which, along with this section's other details, was a 1950 change by the Winsteads. Built-in bookcases flank the fireplace that features a simple molded surround and arched firebox opening. The south half of the living room retains original plaster walls and the simple crown molding and molded baseboards seen throughout the rest of the dwelling. The Federal Revival mantel installed in 1950 features a dog-eared molded surround with a denticulated cornice below the molded mantel shelf. Window surrounds are simple and flat with a rounded molding running along the top of the top rail. Directly across the room from the front door, a single-leaf French door opens into the hall way. This door

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surround rises from plinths at the baseboard level and has a molded cornice. Doors throughout the house are finished with this same treatment. Most door knobs in the house are faceted glass while the floors are pine planks. All the wood in the house was cut from Merritt family land and dressed on the property.

In the hallway, the staircase rises along the north wall beginning with a tread with a rounded end that projects slightly into the hallway and supports the balustrade as it terminates in a coil that tops a simple turned newel post. The stair's slightly tapered turned balusters rise from square plinths to the molded handrail. At the back or west end of the hall is a single-leaf French door that opens into a small room. A closet occupies the north end of this room and another French door stands in its west wall, opposite the one leading from the hallway. On the hallway's south wall, a door with six-horizontal panels opens into the downstairs bedroom. At the foot of the stairs on the north wall, a single-leaf French door connects the hall with the dining room.

To the south of the hallway, the downstairs bedroom retains the only mantelpiece original to the ca. 1915 house. It stands on the east wall between two small closets, each with six horizontal panels. The mantel features a molded shelf supported by two free-standing columns square bases. A flat frieze with a narrow molded cornice runs along the wall behind the mantelshelf. Paired windows occupy the south wall. A single window is situated in the east wall near the southeast corner. This was originally the location of a door that opened to the porch at the porte cochere. This room served as John and Ellen Merritt's bedroom, but also provided easy access to the house from the porte cochere for patients. Mrs. Winstead, John and Ellen Merritt's daughter, remembers many patients entering through this door and waiting in the bedroom for her father. In addition to the closet doors and the one opening to the hallway, a door on the west wall connects the room to a bathroom.

The bathroom includes a tiled shower, a flush-L toilet with wall-mounted tank, and a wall-mounted porcelain sink. The walls are covered with square tiles to a height of about four feet, except around the bathtub where the tile extends to about six feet. Above the tile, the walls are plaster. Two additional bathrooms are located upstairs and contain nearly identical fixtures and wall treatments. On the bathroom's west wall, a door opens into the den.

The Winsteds covered the den's walls with maple paneling and installed ceiling tiles in this room in 1950. They also added built-in shelves to the north wall, but retained original door and window surrounds. A door on the north wall opens into the west room.

The west room functions as a casual dining area. This room was expanded to its current form around 1950 when the back porch was enclosed and the porch's east wall

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was removed. The west room's west wall, originally the outer edge of the back porch, features a bank of metal casement windows. A double-width opening, surrounded with a frame matching those around the house's other doors, leads into the kitchen. A counter with a rounded end containing shelves occupies about half of this passage. The 1950s kitchen contains standard cabinetry with flat doors with slightly curving streamlined door and drawer pulls. A metal casement window fills the space above the sink on the north wall. On the kitchen's west wall, a door opens into the laundry room, which was created when the back porch was enclosed. On the kitchen's east wall, a doorway opens into the butler's pantry.

The Winsteads created the butler's pantry in 1950. It contains cabinets that match the kitchen and a metal casement window. A closet with sliding wooden doors occupies the pantry's south wall. On the pantry's east wall, a door leads into the dining room.

The dining room contains crown molding and baseboards identical to those in the other sections of the house, but it also features a molded chair rail. On the east wall, the Winsteads installed a Federal revival mantelpiece with a denticulated cornice above an ovolo molding. Built-in shelves, original to the ca. 1915 house, flank the fireplace. Modillions line the cornice above the shelves and below the shelves are pairs of paneled cabinet doors. Molding outlines panels below the crown moldings and above the shelves and mantel. A bay window occupies the room's north wall. On the south wall, a single-leaf French door opens in to the hallway.

The stairs located along the hall's north wall, lead to the second floor hallway. According to Mary Elizabeth Merritt Winstead, the Merritts' daughter, the second floor plan was most likely Ellen Coxe Merritt's conception. The hallway runs the length of the gable-front section. The stair rises from the first floor into the hallway. To the north and south near the front of the house, doors open into bedrooms. On the south wall near the stairwell, an alcove contains a door to the north bedroom and a door on the alcove's west wall that opens to the attic stair. The north room also connects to a bathroom to the west. On the other side of this bathroom, to the west, is the northwest bedroom.

On the south side of the hallway, a wall runs along the stairwell and an opening in this wall to the east of the stair leads into a secondary hallway off of which a closet and the south bedroom are located. The south bedroom also has a door in its west wall leading back into the hallway, next to the south bathroom. On the west side of the south bathroom is the southwest bedroom.

Between the southwest and northwest bedrooms is a room that opens to a short transverse hallway via a double-width door opening on its east side. This room is finished with maple paneling, added in 1950, and has a door that opens to the roof of the enclosed

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porch below. A railing extends between the east side of the transverse hall and the stairwell.

Doors on this level reflect the circa 1935 expansion and feature the six horizontal panels applied to some of the first floor doors. Doorknobs are faceted glass but on the second floor, the doorknob plates are v-shaped and reflect Art Deco trends. Window and door surrounds, floor materials, and baseboards match those of the first floor. Crown moldings on the second floor are narrower. As on the first floor, walls and ceilings are finished with plaster. Painted ceilings in some of the rooms date to the late twentieth century and are the work of the current owner.

B. Carport

ca. 1950, contributing structure

One-story structure with no walls. Square posts support the shed roof and create two wide parking bays and one smaller storage bay close to the house. A lattice work frieze runs across the front of the carport and the northeast corner terminates under the edge of the stoop at the house's back entrance. The south end abuts the ca. 1934 garage (C).

C. Garage

ca. 1934, contributing building

One-story, brick, gable-front garage with a single bay. The original or early double-leaf wooden garage door is intact. An open shed stands against the south elevation. Most of the rear (west) wall has been demolished.

D. Tennis Court

ca. 1925, contributing structure

Installed by John and Ellen Merritt for use by their children. The grass tennis court is no longer maintained, but is outlined by the structural supports for the chain-link fence. The site remains open and flat, although some trees have encroached on the edges as they have matured and spread out. The court is oriented on a north-south axis to minimize the amount of time that the sun would be shining in a player's eyes.

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E. North Rock Wall

ca. 1925, contributing structure

Constructed of rubble stone and concrete, this wall is about three feet high. It extends several yards through the front yard in a straight northeast diagonal from the northeast corner of the flagstone terrace in front of the dwelling. Boxwoods line its south side while the white of the quartz set against the yard's greens attracts the attention of travelers heading south of Boston Road and draws their eyes towards the dwelling. Mrs. Winstead believes this wall and the wall around the boxwood garden (F) were constructed by one of Dr. Merritt's patients as payment for medical services.

F. Rock Walled Boxwood Garden

ca. 1925, contributing structure

This wall was built with the same rubble stone and concrete as the north rock wall (E). Mrs. Winstead believes one of Dr. Merritt's patients constructed these walls as payment for medical services. Its straight south wall parallels the driveway and at its east end, makes a sharp angle with the north side. The north wall bends outward about mid-way along its run. The north and south wall were originally connected with a semi-circular west wall. This wall bowed outward to follow the driveway contour which curved under the porte cochere and back around this walled garden to create a P-shaped driveway. This curved wall was removed in the second half of the twentieth century to create more space for cars. In the 1950s, Mary Elizabeth Winstead installed a late-nineteenth century iron fence salvaged from another property to create a new west wall. Ellen Coxe Merritt originally planted perennials in this garden but installed boxwoods before 1950.

G. Vegetable Planting Beds

ca. 1955, noncontributing structure

The path to the swimming pool (I) forms the western edge of this group of planting beds. A loose arrangement of boxwoods and other shrubbery creates other rough edges to the east and south. The group consists of three rock-outlined beds with straight paths between them intersecting at a circle in the middle of the composition. These beds evolved from Ellen Coxe Merritt's earlier vegetable planting beds. Mrs. Winstead created the current configuration but continued using the site for vegetables.

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H. Walkway to Swimming Pool
ca. 1952, contributing structure

This boxwood-lined path begins at brick steps which lead down from the swimming pool on the pool's north end. For several yards from the pool towards the house, the path is brick. The brick ends at a gate made of iron circles welded together and from the gate north towards the house the path is flagstone set in the grass.

I. Swimming Pool
ca. 1952, contributing structure

The swimming pool is a concrete rectangle with sloped floor to create a shallow end to the south and deep end to the north. A diving board was originally mounted at the deep end. A four-foot-wide concrete border surrounds the pool.

J. Swimming Pool Water Filter
ca. 1952, contributing structure

This square concrete structure was used to filter water from the family's farm pond for use in the pool. Water piped from the pond circulated through the filter's gravel- and sand-lined channels before emptying into the pool.

K. Crib
ca. 1915, contributing building

One-story, gable-front frame building covered with plank siding. Batten doors open into the building's three pens that were used to store feed and corn for farm animals.

L. Well House
ca. 1950, contributing structure

One-story, side-gabled brick building with a batten door and exposed raftertails.

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M. Grape Arbor

ca. 1935, contributing structure

Metal pipes create this grape arbor that Ellen Coxe Merritt maintained.

N. Grape Arbor

ca. 1930, contributing structure

Six wooden posts (three on each side) created from small logs stripped of their bark support parallel beams which support cross pieces made from small logs sawn in half lengthwise.

O. Bill Joe's Play Doctor's Office

ca. 1928, contributing building

John Merritt constructed this play doctor's office for his youngest son, William Joseph, known as Bill Joe. The diminutive building is constructed of planks with exposed raftertails and a batten door in the gable end.

P. Bottle-Edged Flower Bed

ca. 2000, noncontributing structure

Situated at the south terminus of the retaining wall (R) and west of the garage (C), this planting bed features borders on its north and west edges created from inverted glass bottles. The bottle necks are buried in the dirt and the use of brown, clear, green, and blue glass bottles creates a multicolored border which complements the summer's blooming flowers and brightens winter's grays and browns. Evergreen shrubbery following the contours of the south end of the retaining wall creates the bed's south and west edges. Mrs. Winstead collected the bottles from the roadside in front of her house.

Q. Retaining Wall

ca. 1952, contributing structure

In the early 1950s, the Winstead family decided to create a flat terrace in their back yard because grass would not grow on the shady, gently sloping terrain. To do this, they constructed a low, arcing concrete block retaining wall and filled the space between the

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house and the wall to create a level lawn, although grass has not been successful in this location. About midway along the length of the wall, concrete urns on concrete block bases flank a concrete block step that leads from the terrace into the rest of the back yard. The terrace at the north end is paved with flagstones.

R. Tree Retaining Wall

ca. 1952, contributing structure

This brick wall was constructed around a tree that stood here in the early 1950s. Its purpose was to protect the tree roots by preventing them from being covered with several feet of soil when dirt was added to the area to create the terrace between the house and the retaining wall (Q).

S. Storage Building

ca. 1934, contributing building

The Merritts built this using wood from the roof of the ca. 1915 house when that house was expanded in 1934. The one-story, gabled building has doors on the east elevation and south gable end and two one-over-one sash windows on the west elevation. The exterior is covered in vertically-applied, narrow stripped logs which served as rafters in the earlier house.

T. Barbeque Grill

ca. 1952, contributing structure

Added to the property in the early 1950s, this open-air grill stands on the concrete slab that originally supported the family's smokehouse. When the Winsteads moved to the property, they removed the smokehouse and constructed the grill. The brick structure features a sunken space for charcoal, a grill rack, and a truncated smokestack.

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8. STATEMENT OF SIGNIFICANCE

SUMMARY

Completed around 1915 and redesigned in 1934 and 1950, the locally-significant Merritt-Winstead House meets National Register Criterion C in the areas of architecture and landscape architecture. Its period of significance begins ca. 1915 and ends in 1952 when construction of the structural components of the landscape was complete. The dwelling is an outstanding example of twentieth-century domestic Colonial Revival design in northern Person County. Its tall, imposing two-story edifice and fashionable but traditional application of the Colonial Revival represent both the Merritt family's position as a locally prominent, community-minded and financially secure family and Dr. Merritt's reputation as a comforting, reliable, and well-respected rural physician. The home's layout, particularly the second floor, is likely based on Ellen Coxe Merritt's ideas, possibly even her sketches, and presents the concepts and ideals of interior spatial use of a rural housewife in the first half of the twentieth century. Mrs. Merritt's landscape design, carried on, added to, and maintained by her daughter, Mary Elizabeth Merritt Winstead, is also significant as an excellent representative of a vernacular amalgamation of Colonial Revival interpretations of early American gardens, the naturalism and romance of English cottage gardens, Arts and Crafts sensibilities, Japanese philosophy, and traditional Southern yard treatments. Like the early 1950s changes to the landscape made by Mary Elizabeth Merritt Winstead, the alterations the Winsteds made to the house, most notably the removal of the Craftsman-style front porch, have gained their own significance as examples of shifts in architectural taste that occurred in the mid-twentieth century.

HISTORICAL BACKGROUND

Person County lies near the center of North Carolina's northern border. It is bounded to the north by Virginia, to the south by Durham and Orange Counties, to the west by Caswell County, and to the east by Granville County. Rolling terrain dominates the landscape in the county's southern half while hills in the northern half are steeper and topped with broad plateaus affording views of plentiful fields and expanses of hardwood and pine forests.

In 1789, the state legislature carved Person from Caswell County, and local justices held the first court session at Paine's Tavern, about four miles from the present-day seat of Roxboro.

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Local leaders named the county in honor of Thomas Person, a Virginia native, Granville County plantation owner, staunch anti-federalist, and a Brigadier General in the Revolution.¹

During the 1800s, most people living in Person County farmed and most of those farms grew tobacco, which after 1836 became the Piedmont region's most important cash crop.² By the 1850s, the golden leaf's high prices were sparking an economic boom in the northern counties of North Carolina's Piedmont, including Person. In 1857, bright-leaf tobacco sold for thirty-five cents per pound, up radically from the low price of four cents a pound seen in 1842. Accordingly, as the crop's value increased, so too did tobacco production, the slave population, and the number of small, farm-based tobacco factories.³

During this period of prosperity, Virginia native William Merritt came to North Carolina where he taught school in Roxboro and Milton. After teaching a few terms, he enrolled at the University of Virginia and earned a medical degree in 1850. Dr. Merritt then entered Jefferson Medical College in Philadelphia. In 1853, after completing his studies, Dr. Merritt established himself in the northern Person County community of Bethel Hill, also known as Daysville. He married Eglantine Long in the late 1850s, and together they had two children. Mrs. Merritt and the couple's third child died during childbirth in 1864. Four years later, Dr. Merritt married Mary Catharine Hamlett of Granville County. Also in 1868, he served in the state constitutional convention. Dr. Merritt and "Cassie" had five children, the youngest of whom was John Hamlett Merritt, born on May 1, 1881.⁴

By the late 1800s, Person County along with the state was emerging from Reconstruction, and Democrats quickly wrested control of North Carolina's government from the Republicans and the handful of elected African American officials. In reaction,

¹ Harry Mathis, *Along the Border: A History of Virgilina, Virginia, and the Surrounding Area of Halifax and Mecklenburg Counties in Virginia and Person and Granville Counties in North Carolina* (Oxford, N.C.: Coble Press, 1964), 18.

² William S. Powell, *North Carolina Through Four Centuries* (Chapel Hill: University of North Carolina Press, 1989), 249, 310-311; Stuart Thurman Wright *Historical Sketch of Person County* (Danville, Va.: Womack Press, 1974), 64.

³ Jessie Walker and his brother Alexander built one such factory at their farm, listed in the National Register in 1982 and located about a quarter-mile from the Merritt-Winstead House, in 1850. Wright, 77; University of Virginia Historical Census Browser website accessed via <http://fisher.lib.virginia.edu/collections/stats/histcensus/index.html> on January 14, 2005.

⁴ Madeline Hall Eaker, ed., *The Heritage of Person County* vol. 1 (Winston-Salem, N.C.: Hunter Publishing Company, 1981), 307.

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the People's or Populist Party worked with the Republicans to create a "fusion" ticket with candidates from both parties.⁵

In Person County, William Merritt was part of that movement and chaired the local Populist Party. In 1897, he won election to the state Senate where he was a vocal advocate for the creation of a normal school that eventually became the University of North Carolina at Greensboro. Democrat Aubrey Lee Brooks, running on a staunch Democratic platform of racial supremacy, defeated Merritt in 1898, ending his political career.⁶

While William Merritt remained active in the life of the county, his youngest son, John Hamlett Merritt, was finishing school. In 1902, John graduated from the University of North Carolina and soon entered the University Medical Department at Raleigh, a branch of the School of Medicine at the University of North Carolina in Chapel Hill which operated from 1902 until 1910.⁷ John's father died in 1904 and in 1906, John completed his medical degree and returned to the family home in Bethel Hill. The younger Dr. Merritt built a four-room office next to the family home and began practicing medicine. The 1910 census lists the younger Dr. Merritt as a twenty-seven-year-old physician and head of a household consisting of his mother, "Castie" who was sixty-two years old and his sisters Addie M. and Anna P., both in their thirties.⁸

In the early 1910s, Dr. Merritt met a local school teacher named Ellen Belle Coxe. Miss Coxe was born in Marlboro County, South Carolina, but the family of seven daughters and two sons moved to Red Springs, North Carolina to provide the children with access to good schools. Specifically, Miss Coxe's mother wanted her children to attend Presbyterian College and Conservatory of Music. Although the school was a women's college, the Coxe boys attended as day students. After their graduations, the Coxe girls traveled and worked around the world. One daughter worked as the chief nurse at Cook County Women's Hospital in Chicago while another served as a missionary in North Carolina's mountains and a third worked at a bank in Fayetteville. A

⁵ Powell, 427-428.

⁶ Eaker, 308; Mathis, 159; Wright, 152; *Roxboro Courier*, November 2, 1898.

⁷ University of North Carolina, School of Medicine website, accessed via <http://www.med.unc.edu/schoolhistory.htm> on January 18, 2005.

⁸ Mary Elizabeth Merritt Winstead, interview by the author, January 6, 2005; Eaker, 308; Mathis, 159; Thirteenth Census of the United States, 1910: Person County, North Carolina, Population Schedule, National Archives, Washington, D.C. (microfilm, State Archives, Division of Archives and History, Raleigh).

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fourth daughter taught fashion design at Woman's College in Greensboro (later UNC-Greensboro) and visited China to study Asian textiles.

In addition to concerning herself with education for her children, Mrs. Coxe developed a garden at the Red Springs home. An avid gardener before her children were old enough to travel, she filled her yard with plants, and when Coxe family members traveled, including a trip to Egypt taken by two of the girls, they always returned home with flora for her. The lush and exotic garden expanded over time with plants from North Carolina's mountains and coastal regions, the Midwest, and Europe, Africa, and Asia, likely arranged with Victorian- and Edwardian-era sensibilities despite the fact that the garden continued to change well into the 1930s.⁹

Ellen Belle Coxe graduated from Presbyterian College and Conservatory of Music in 1910, the same year she moved to Person County to teach French and piano at Bethel Hill Institute.¹⁰ On June 2, 1915, she and John H. Merritt married and moved into the cottage Dr. Merritt had built for Ellen across the road from his father's home. Their first child, John Hamlett Merritt Jr., arrived in March 1916. Mary Elizabeth Merritt was born in January 1918 followed by another daughter, Ellen Coxe Merritt, in 1919. By the 1920 census, the Merritt household consisted of thirty-seven-year-old John, twenty-eight-year-old Ellen and three children. The Merritts owned their home and had been free of a mortgage for seven years. The couple's youngest child, William Joseph "Bill Joe" Merritt, was born in 1921.¹¹

Dr. Merritt, like his father, traveled across Person, Caswell, and Granville Counties and Halifax County, Virginia, to care for the area's citizens, including African Americans and members of a group of Native American descendants living in northeast Person County. To this end, Dr. Merritt purchased one of the first Model Ts in the county, although unpaved country roads often required the use of a horse or mule. Dr. Merritt also ran four telephone lines from his house to various points in the area from which patients could call for help. Before the county formed a health department, Dr. and Mrs. Merritt traveled Person County giving typhoid and small pox vaccinations.¹²

⁹ Mary Elizabeth Merritt Winstead, telephone interview with the author, January 21, 2005.

¹⁰ Presbyterian College and Conservatory later became Flora Macdonald College which later merged with Presbyterian Junior College to form St. Andrews Presbyterian College.

¹¹ Winstead interview, January 6, 2005; Eaker, 309-310; Fourteenth Census of the United States, 1920: Person County, North Carolina, Population Schedule, National Archives, Washington, D.C. (microfilm, State Archives, Division of Archives and History, Raleigh).

¹² Eaker, 309; Winstead interview, January 6, 2005.

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Meanwhile, Bethel Hill Institute, from which Dr. Merritt graduated, had become Bethel Hill School with a new public school building constructed in 1921. In 1925, with encouragement from Dr. Merritt, the school established a football team and Dr. Merritt agreed to build a field. Dr. Merritt organized volunteers, who worked in exchange for cancellation of debts, to complete the facility with no public funds. As a result, the students of Bethel Hill High School proudly enjoyed the use of Merritt Field several months before the larger Roxboro High School completed its own gridiron.¹³

Dr. Merritt's interest in athletic competition was not limited to football or to the high school. In the 1920s, he constructed a grass tennis court on the north side of the dwelling. Years later, his grandchildren regularly strung a curtain from the fence surrounding the court to create a stage for their plays.¹⁴

Mrs. Merritt created the landscape around the house. She planted and maintained extensive flower beds, shrubs, and gardens and had constructed several rock walls, likely influenced at least in part by the exotic plantings at her childhood home in Red Springs. She was also active in the Bethel Hill community. In 1921, she organized the Bethel Hill Woman's Club at a meeting in her home. The club's primary objectives were providing cultural exposure to the club's members, support of Bethel Hill High School, and the "upbuilding of the community in general." Although the club was defunct by the 1960s, it gave over \$1,000 worth of gifts to Bethel Hill High between 1921 and 1941.¹⁵

In 1934, the Merritts decided to enlarge and update their house. The upper half-story of the bungalow had never been completed so it was expanded to a full second story with a spacious attic above. According to the Merritts' daughter, Mary Elizabeth Merritt Winstead, the floor plan for the new upper level was most likely Mrs. Merritt's conception executed by a local builder. Few changes were made downstairs, but a one-story wrap-around porch with porte cochere was added to the east and south elevations, and to unify the entire building, brick veneer was applied to the exterior.¹⁶

Dr. Merritt practiced medicine until his death which came on February 27, 1944 when the War Department informed Dr. Merritt that his youngest son, Bill Joe, who wanted to follow his father's footsteps into medicine, had been killed in action in Anzio, Italy. His heart, weak from a heart attack a year earlier, could not bear the shock and Dr. Merritt died.¹⁷

¹³ Mathis, 159; Eaker, 309.

¹⁴ Winstead interview, January 6, 2005.

¹⁵ Ibid.; Mathis, 88.

¹⁶ Winstead interview, January 6, 2005.

¹⁷ Eaker, 309; Winstead interview, January 6, 2005.

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Mrs. Merritt lived in the family home for six more years. In 1950, she and her daughter Mary Elizabeth Merritt Winstead swapped houses. The move put Mrs. Merritt in Roxboro in a smaller house close to her doctor and gave Mary Elizabeth and her family of two children (Harry Wharton Winstead, Jr. and Mary Elizabeth Winstead) and husband Harry Wharton Winstead a larger home.¹⁸

Shortly after moving to Bethel Hill and with the help of builder George W. Kane, the Winsteads removed the house's one-story, Craftsman-style porch and added a small entry vestibule. They also removed two walls that created a hall between the home's front rooms, enlarged the kitchen, enclosed the back porch, and installed a window where a door had once connected the downstairs bedroom to a porte cochere. Mrs. Winstead maintained her mother's earlier plantings and made changes and additions based on her interest in Oriental art and Japanese garden design. The Winsteads also installed a swimming pool fed by water from the farm's fish pond. By December, the Winsteads' third child, John Merritt, had arrived followed in 1955 by Jo Catharine.¹⁹

ARCHITECTURE CONTEXT: COLONIAL REVIVAL IN THE EARLY TWENTIETH CENTURY

The Merritt-Winstead House is a significant example of domestic Colonial Revival design and the best example of the style in rural Person County. The design, conceived by the Merritts and executed by local builders, demonstrated their place in the community as prominent citizens with a knowledge of and appreciation for nationally popular fashion.

The early twentieth century in North Carolina was a time of continuing boosterism held over from the late nineteenth century. Businessmen, elected officials, civic activists, and industrialists tirelessly and vocally promoted their towns and cities. Newspaper editors wrote flowery descriptions and made bold proclamations of a town's manufacturing prowess or multiplying population as the country, and the South in particular, followed post-Civil recovery with energetic industrialism. The Queen Anne style came into mainstream architecture during the late 1800s and embodied the energy and exuberance of the age, but classical architecture soon returned to the American architectural pallet. Always self-conscious of its short history, the United States began looking back to its own history, as well as Europe's, during the late 1800s especially after the 1876 Centennial and the 1893 Columbian Exposition. Both of these events lauded the United States and promoted its history while the Columbian Exposition also provided a far-reaching platform for classical architecture. As a result, classical architecture and designs

¹⁸ John H. Merritt Jr. et. al. to Mary Merritt Winstead, Person County deed book 63, page 330, August 17, 1950; Person County plat book 3B, plat 152.

¹⁹ Winstead interview, January 6, 2005; Mary Elizabeth Merritt Winstead, telephone interview with the author, January 21, 2005.

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based on Colonial-era and early American buildings, which were generally classically-inspired, began eclipsing Queen Anne designs in popularity by the early 1900s.

Dr. Merritt built the house's first incarnation before his 1915 marriage to Ellen Coxe during this period of reemerging classical architecture. That dwelling was a one-and-a-half-story transitional Queen Anne-Colonial Revival cottage with a high hip roof and an inset wrap-around porch with classical Tuscan columns. Large gabled dormers on each roof slope housed screened-in sleeping porches, and their gable ends featured pediments with arched attic windows.²⁰

As the twentieth century progressed and as the distribution of images of classically-inspired houses spread through magazines, Colonial Revival architecture became more academic and more closely tied to the colonial, Federal-era, and even Greek Revival buildings upon which it was based. In 1934, the Merritt family decided to expand their one-and-a-half-story cottage, which was based on the freer, earlier twentieth-century interpretations of classical architecture, into a full two-story dwelling finished with brick veneer and more academic colonial features such as pedimented gable ends.²¹

While Colonial Revival increased in popularity and academic correctness during the 1920s, Craftsman designs which emphasized functionality and workmanship by displaying or exaggerating structural elements, came into vogue. Thus, while the Merritts preferred the stately Colonial Revival for the overall appearance of their home, they also installed a one-story, wrap-around porch with tapered or battered Craftsman-style porch posts on brick piers. On the south elevation, the porch terminated at a porte cochere illustrating the growing popularity and accessibility of cars both for the Merritts and for Dr. Merritt's patients who could enter the house from the porte cochere through a side door.

When the Winsteds moved into the house in 1950, Colonial Revival design still enjoyed popularity, although it had evolved and changed over the previous five decades while other styles such as Craftsman had fallen out of favor. Accordingly, the Winsteds removed the porch and added an enclosed gabled vestibule with a three-light transom over the front door. They also replaced two first-floor Colonial Revival mantelpieces that had early twentieth-century details such as columnettes and mirrored overmantels with more accurate copies of Federal-era mantels.

Only one other two-story, brick, Colonial Revival dwelling was found in northern Person County during a windshield survey in January 2005. The two-story dwelling appears to be older, likely dating from the first decade of the twentieth century, and it is more closely related to the

²⁰ Winstead interview, January 6, 2005; documentary photographs in the possession of Mary Elizabeth Merritt Winstead.

²¹ Ibid.

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freer Queen Anne-based Colonial Revival designs of that period. The house has a high hip-roof from which several gables project, and it features a full-height, gable-front portico.

LANDSCAPE ARCHITECTURE CONTEXT:

A VERNACULAR INTERPRETATION OF NATURALISM AND CLASSICISM

In addition to the house, the Merritt property also includes a significant landscape. As a child, Ellen Coxe Merritt gained a love of gardening from her family. The Coxe garden in Red Springs continually expanded during the first half of the twentieth century as her sisters and other family members regularly returned to the family's Red Springs home with plants as travel souvenirs. The yard eventually became replete with plants and flowers from as far away as Egypt and China, likely organized in the spirit of exotic Victorian-era gardens.

Seemingly messy and sometimes arranged in overwhelming masses, the Victorian-era garden was the product of industrialization and British colonialism. By the late 1800s, England governed lands around the globe, making international plant importation fast, inexpensive, and vogue. Industrialization meant more people had more leisure time for maintaining a garden or yard. Less of an individual's land had to be devoted to food production, and the newly-invented lawnmower made maintenance easier. British gardeners and writers such as Gertrude Jekyll and William Robinson gained renown for informal, romantic English cottage gardens while American magazines and books offered gardening advice with overt English overtones helped popularize such designs in the United States.²²

Meanwhile, the formality of the Beaux-Arts and classical aesthetic reentered landscape design just as it reemerged in architecture. The formal streets of the 1893 Chicago World's Fair with plazas, grand vistas, and monumental terminuses gave rise to the City Beautiful movement championed by author Charles Mulford Robinson. Cities around the country hired designers such as Daniel Burnham to build diagonal boulevards and majestic public edifices on their grid streets. At the domestic level, wealthy Americans building Beaux-Arts and European-based dwellings wanted the surrounding landscapes to exude the history and patina of the gardens around their dwellings' older prototypes. The resulting formal grounds included urns, columns, balustrades, and other garden furniture imported from Europe like the paneling, mantelpieces, artwork, and furniture installed in the dwelling. Neat shrub-lined axis sometimes softened with

²² "A Lovesome Thing," *The Economist*, December 18, 2003, accessed via http://www.economist.com/diversions/displayStory.cfm?story_id=2281561 January 21, 2005; Peirce Lewis, "The Making of Vernacular Taste: The Case of *Sunset* and *Southern Living*," in *The Vernacular Garden*. *Dumbarton Oaks Colloquium on the History of Landscape Architecture*, XIV, edited by John Dixon Hunt and Joachim Wolschke-Bulmahn (Washington, D.C.: Dumbarton Oaks, 1993), 113.

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naturalistic plantings terminated at water features or vine-covered walls or extended into views of distant pastoral or mountainous landscapes.²³

Simultaneously, the new-found respect for the United States' history, as fostered by the 1876 Centennial and the Columbian Exposition, sparked an interest in early American landscapes. While many other architectural preservation activities began around the turn of the twentieth century, the restoration and recreation of Williamsburg, Virginia, which started in the late 1920s, had an enormous impact on building and landscape architecture. Academic publications and popular magazines featured Colonial Williamsburg's gardens and influenced gardeners and landscape designers across the country, despite the inaccuracies of the restoration and the tendency of the supervising landscape architects to create idealized versions of the past.²⁴

The Arts and Crafts movement of the early twentieth century also influenced gardening. The widely-circulated *House Beautiful Gardening Manual* recommended "making a garden of the wilderness which itself suggest the design."²⁵ But garden writers emphasized not going overboard, calling attempts "to imitate wild nature on our lawns and about our houses" absurd. The grounds close to the dwelling called for lawns and more formal layouts, albeit still with naturalistic spirit.²⁶

Mrs. Merritt brought her worldly family's appreciation for and interest in the day's Beaux-Arts, English cottage, and Arts and Crafts landscape fashions to Bethel Hill. In addition to romantic and naturalistic flowers and trees, she installed an irregularly shaped perennial garden ringed with a low rock wall in the island created by a driveway that circled through the porte cochere. She later planted boxwoods inside the wall (both as a response to Williamsburg's restoration and for ease of maintenance) and the wall's west side was removed in the mid-twentieth century. From the highway, the main drive circling this wall leads through a romantic, picturesque frame of mature hardwoods and cedar trees (the naturalism called for by English and Arts and Crafts designers) and along the formal sightline of the straight rock wall (the formalism recommended for areas close to the dwelling and prescribed by Beaux Arts theory) with its informal bumpy surface. She also built a matching rock wall extending in a straight northeast

²³Elizabeth Barlow Rogers, *Landscape Design: A Cultural and Architectural History* (New York: Harry N. Abrams, Inc., 2001), 368-369, 376; William Howard Adams, "Breaking New Ground: Twentieth-Century American Gardens," in Walter T. Punch, ed. *Keeping Eden: A History of Gardening in America* (Boston: Bullfinch Press, 1992), 71.

²⁴ Adams, 71.

²⁵ Charles Edward Hooper, *The House Beautiful Gardening Manual and an Introductory Chapter on Garden Design by Fletcher Steele, L.A.* (Boston: The Atlantic Monthly Company, 1926), 4.

²⁶ Neltje Blanchan, *The American Flower Garden* (Garden City, NY: Doubleday, Page & Company, 1913), 19, 75.

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diagonal from the front porch's northeast corner. Between the two rock walls is a nearly level patch of lawn whose formality separates the wild nature of the trees and azaleas to the east and north from the house.

When Mary Elizabeth Merritt Winstead and her family took over the house in 1950, Mrs. Winstead brought her interest in Oriental art and Japanese gardens to the yard, planting additional dogwoods and Japanese cherry trees. Currently, Mrs. Winstead is working to cover the terrace behind the dwelling with moss, a favorite ground-covering in Oriental garden designs. Mrs. Winstead also employed the typically-Southern technique of burying the necks of brown, green, and blue bottles in the ground to outline a planting bed. She attributed the use of bottles as a border to her need to reuse or dispose bottles tossed as trash from vehicles passing her house.²⁷

While the restoration of the gardens at Williamsburg affected garden design nationally, it particularly influenced Southern gardeners who, including Mrs. Winstead, added boxwood-lined allees to their yards. Among plantings such as Japanese cherry trees, magnolias, and additional boxwoods, the Winsteds added a terrace in the back yard and a swimming pool but Mrs. Winstead's work continued the overarching theme initiated by Ellen Coxe Merritt. Together the landscapes of both mother and daughter create an excellent representative example of a vernacular amalgamation of classicism, the naturalism and romance of English cottage gardens, Japanese philosophy, and traditional Southern yard treatments.

Comparable gardens were not observed in Person County during a windshield survey in January 2005. A much larger and more academic example exists at the Kellenberger Estate in Guilford County (NR, 1994). Here rolling hills, streams, and other natural elements were enhanced to compose an outstanding naturalistic Arts and Crafts landscape. A smaller and more utilitarian yard with typical early twentieth century planting beds and ornamental shrubs complements the Cox-Ange House in Pitt County (NR, 2000).²⁸

²⁷ Winstead interview, January 6, 2005.

²⁸ Langdon Edmunds Opperman, "Kellenberger Estate (Miramichi)," nomination to the National Register of Historic Places, 1994; Nancy Van Dolsen, "Cox-Ange House," nomination to the National Register of Historic Places, 2000.

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10. Geographical Data

VERBAL BOUNDARY DESCRIPTION

The Merritt-Winstead House boundary follows the parcel lines of the tract of land on which the house stands. The Person County Parcel Identification Number for this lot is 0929-00-44-0600.000. This boundary is shown in bold lines on the accompanying Person County tax map, drawn at a scale of one inch equals one hundred thirty-one feet.

BOUNDARY JUSTIFICATION

The Merritt-Winstead House boundary encompasses the 6.62-acre tract on which the house stands and contains the landscape installed by Ellen Coxe Merritt and Mary Elizabeth Merritt Winstead.

NORTH CAROLINA
NATURAL RESOURCES
DEVELOPMENT
NORTH CAROLINA

ROXBORO QUADRANGLE
NORTH CAROLINA—PERSON CO.
7.5 MINUTE SERIES (TOPOGRAPHIC)

NW/4 ROXBORO 15' QUADRANGLE

5257 III SE
(VIRGINIA)



Merritt Winstead
House

Roxboro VIC,
Person Co., N.C.
Zone 17

Easting:
686 460

Northing:
4039 260

MERRITT-WINSTEAD HOUSE
 Roxboro vicinity, Person County, North
 Carolina

→ N

no scale

A. Merritt-Winstead House
 ca. 1915; 1934; ca. 1950,
 contributing building

B. Carport
 ca. 1950, contributing structure

C. Garage
 ca. 1934, contributing building

D. Tennis Court
 ca. 1925, contributing structure

E. North Rock Wall
 ca. 1925, contributing structure

**F. Rock Walled Boxwood
 Garden**
 ca. 1925, contributing structure

G. Vegetable Planting Beds
 ca. 1955, noncontributing
 structure

H. Walkway to Swimming Pool
 ca. 1952, contributing structure

I. Swimming Pool
 ca. 1952, contributing structure

J. Swimming Pool Water Filter
 ca. 1952, contributing structure

K. Crib
 ca. 1915, contributing building

L. Well House
 ca. 1950, contributing structure

M. Grape Arbor
 ca. 1935, contributing structure

N. Grape Arbor
 ca. 1930, contributing structure

**O. Bill Joe's Play Doctor's
 Office**
 ca. 1928, contributing building

P. Bottle-Edged Flower Bed
 ca. 2000, noncontributing
 structure

Q. Retaining Wall
 ca. 1952, contributing structure

R. Tree Retaining Wall
 ca. 1952, contributing structure

S. Storage Building
 ca. 1934, contributing building

T. Barbeque Grill
 ca. 1952, contributing structure



