

#1094

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See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Meadowmont

and/or common

2. Location

Down a 0.8 mile private drive off the north side of N.C. 54, just west of street & number the Durham/Orange County line not for publication

city, town x vicinity of Chapel Hill

state North Carolina code 037 county Durham code 063

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	Public Acquisition	Accessible	<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. D. St. Pierre Du Bose

street & number Post Office Box 310

city, town Durham vicinity of state N. C. 27702

5. Location of Legal Description

courthouse, registry of deeds, etc. Register of Deeds
Durham County Judicial Building

street & number 201 East Main Street
Durham, N. C. 27702

city, town state

6. Representation in Existing Surveys

title None has this property been determined eligible? ___ yes ___X no

date ___ federal ___ state ___ county ___ local

depository for survey records

city, town state

7. Description

<u>X</u> excellent	___ deteriorated	<u>X</u> unaltered	<u>X</u> original site	
___ good	___ ruins	___ altered	___ moved	date _____
___ fair	___ unexposed			

Describe the present and original (if known) physical appearance

Meadowmont, a large two-and-a-half story Georgian Revival house recalling the plantation seats of eighteenth century Virginia and Maryland, is the seat of the several hundred acre farming estate of David St. Pierre DuBose and his wife Valinda Hill. The house is set on the crest of a hill, just east of the Durham-Orange County line, above the meadows along Little Creek, which runs through the estate to the north and east of the house. The entrance to the property is a private, asphalt-paved drive off the north side of NC 54 just inside the Orange County line. It winds for 0.8 of a mile and crosses into Durham County. At the point where the drive passes from woodlands into the house grounds, it is covered with Chapel Hill clay with paved brick drains at either side. The property included in this nomination is a tract of 27.752 acres, which includes the house and its outbuildings and the immediate house grounds and gardens. This tract is bounded on the south, west, and north sides by the Du Bose lands and on the east by another property owner. Woodlands enclose the entire twenty-seven-plus acre tract.

The property included in this nomination was one of a group of tracts acquired by Mr. Du Bose following his marriage in 1928 to Valinda Hill, the daughter of the prominent Durham industrialist and philanthropist John Sprunt Hill. When DuBose acquired this tract, a late 18th or early 19th century house was standing on the hill top about a dozen yards northeast of the present house. The stone foundations and portions of the chimney survived in place although the house was pulled down when the present house, Meadowmont, was built. (There is now a wood frame child's playhouse inside the stone foundations which serves in plan as a wall for the playhouse's lawn.)

The situation at the crest of the hill is a superb one. The house is sited on a very slight angle off a true north/south axis; however, for the purposes of this nomination, that axis description will be respected.

The great west facade of the house is the first view of the house available to the visitor when he drives out of the woodlands. There is a great lawn which stretches eastward up the slight rise to the hill top and the house. The gravel drive continues in an arch to the north of the house and then eastward, where it curves to the west to enter the east entrance court. Here, the gravel paving forms a rectangle with a central grassed lawn. The west facade of Meadowmont is dominated by the two-story portico on the main block of the house and invokes a majestic presence in the landscape. In contrast, the east facade is much more restrained and typically Georgian. Here, the entrance into the center hall is through a doorway copied from the noted one at the Hammond-Harwood House.

The above house drive is interrupted to the northwest of the house, where a small drive leads off to the southeast to a service court, partially submerged, off the north end of the house. There is a second service road which angles off to the northwest and leads to the three-car garage and to the other outbuildings accompanying the farm seat.

This service area is in the shape of a free arch and in plan flanks the northwest side of the large fenced vegetable garden, which is situated slightly to the east but basically due north of the house (and on the north side of the house drive). These

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outbuildings including the garage, stable, greenhouses, and poultry houses, and equipment sheds are loosely grouped and asymmetrically arranged in partial woodlands. They are screened from the house by the use of plantings of boxwood and other evergreens. The swimming pool, pool house, and tennis court are clustered downgrade to the northeast of the house, also on the northeast side of the drive. The remainder of the house grounds are mowed lawn and natural and planted woodlands with small garden conceits arranged about the property. The main pleasure garden, enclosed in a brick-walled garden is to the south of the house, off the library. It is on several levels. It, too, is partially terraced, reflecting the gradual gentle slope of the hillside. Again, and all about the grounds, there are no sharp demarcations of lawn and woodland. Rather, the lawns gently merge with woodlands at the edges of the desired expanses.

1. The Manor House. There are four sets of drawing in addition to the architects' specifications which remain and completely document the construction and materials used in the building of Meadowmont. There are eleven sheets of architectural drawings, four sheets (one per story) of plumbing drawings, six sheets of structural drawings, and five sheets of mechanical drawings. The architectural plans are dated April 11, 1933 and carry the identification, "Herbert G. Crisp & James R. Edmunds, Jr. Known as the Office of Jos. Evans Sperry, Archts. Calvert Building, Baltimore, Maryland." The mechanical plans are also dated 11 April 1933 and were prepared by Henry Adams, Inc. Consulting Engineers, Baltimore, Maryland. There are also miscellaneous sheets of drawings which reflect either revisions or more detailed drawings of particular aspects of the house's design. The bound specifications for Meadowmont are sixty-five pages in length, plus addendas dated 18 April and 19 April, 1933. The typescript specifications detail all aspects of the construction of the house, the materials to be used, finishes, fittings, etc. The house is steel reenforced with concrete with a veneer of brick. In plan the manor seat is symmetrical and conceived on a substantial scale, not pretentious but graceful. The house has five main parts dominated by a two-and-a-half story main block which is five bays wide on both the east and west elevations. There are one-and-a-half story wings, modeled on the Adam Thoroughgood House, set perpendicular to the main block by one-and-a-half story hyphens. There are symmetrical plantings of American and English boxwoods which enhance and frame these elements of the house.

The main block's east and west elevations are laid up in Flemish bond with closers at the edge of the elevation. The high gable roof of the main block, covered with Buckingham gray slate shingles, is framed at the north and side end by tall brick chimneys. The gutter is recessed at the bottom of the roof, behind the molded wood cornice. The downspouts and other exposed guttering is lead covered copper.

As noted above the great West Facade of Meadowmont is dominated by a two story portico which shelters the central third of the elevation. Here the columns are set on a low "Briar Hills Sandstone" porch and rise two stories to support a full entablature. The columns have free acanthus leaf capitals. The main block of the house is set on a low and molded watertable. The first story entrance, opening into the Entrance Hall, is recessed in a paneled reveal with fluted pilasters rising to a blind louvered fanlight formed of solid radiating louvers. Directly above the entrance, in a position on the landing of the stair, is a Palladian style window set inside a larger recessed arch.

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The elevation of the house, behind the porch and framed at the sides by pilasters is plastered and painted.

The window openings diminish upward. The openings on the first story, set at the top of the molded watertable, hold twelve-over-twelve sash windows above molded panel aprons. There are louvered blinds with corresponding raised panels at these windows. There are basement windows, sunk in brick lined semi-circular wells, at the bottom of the elevation, and below these first story windows. The first story windows are set in molded wood surrounds below splayed flat arches. The tops of the arches support, in elevation and appearance, a belt course, three bricks in height, which carries around the main block. The window openings on the second story have molded limestone sills, molded wood surrounds and, again, splayed flat arches. The openings hold eight-over-twelve sash windows with corresponding louvered blinds reflecting this division with their rail. Single, under-scaled domer windows are set between these bays at the lower, front edge of the roof. They hold six-over-nine sash.

The hyphens connecting the main block and the wings begin at and cover the center bay of the north and south gable ends. There is one free first-story bay at the west end of both the north and south gable ends of the main block. On the second story level the corresponding window in the westernmost bay and the window in the center bay are free. The second story level of the hyphens then occupy a portion of the gable ends, stopping short of being flush with the east elevation of the main block and allowing a single window opening on the second story level at the east edge of the gable end. In the attic level of both gable ends there are a trio of symmetrically placed openings holding six-over-nine sash windows. Positioned higher up the wall plain and above the center window is a horizontal louvered blind lunette.

In reality the body of the hyphens off the main block occupy only the east bay of the first-story north and south gable ends. In elevation and in plan they are preceded (fronted) by shallow arcaded porches with a trio of arched openings on the west elevation. These are now glazed or screened. The front of the arcade has a flat parapet top which serves as a balustrade for the second story deck above the arcade. A pair of domer windows is set in the roof of the hyphen behind this deck. The domers contain six-over-nine sash windows. The walls of the hyphen are laid in Flemish bond. Behind the arcade the walls of the shallow porches are plastered and painted.

The west gable ends of the wings, laid up in a one-to-three bond, are also symmetrically arranged. Tall flush end chimneys dominate these elevations. They are flanked at the first story level by openings holding nine-over-nine sash windows, in molded wood surrounds below splayed flat arches. There are small openings at the attic level. The wing at the south end of the house contains the library and office. It has a near-full-facade columned and screened porch across the south elevation. The screening is carried behind the six Tuscan columns. There is a door in the center. There are a trio of domer windows, symmetrically arranged above and behind the porch. These openings contain six-over-nine sash windows. (The description of the north gable end will follow the description of the East Facade.)

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The east elevation of Meadowmont is also symmetrically disposed. Here the central entrance bay on the main block projects in front of the elevation and is pedimented. The doorway, in the center of the first story elevation, is copied from the main door of the Hammond-Harwood House in Annapolis. "DuBose" is inscribed on the white marble plinth at the base of the three-quarter column to the south of the entrance while "1933" is inscribed on the marble plinth of the pendant column. A flight of four sandstone steps rises to the stoop at the sandstone entrance. There is a step up into the vestibule recessed behind the doorway. Above the door, on the second story level is a three-part window arrangement with pilasters rising to a blind radiating fanlight--the whole arrangement set in an arch-headed opening. There is a round window in the center of the brick pediment. To either side of the entrance bay there are three windows grouped and designed in a Palladian arrangement. There is a tall arch-headed opening in the center of the group. There is a two unit sash with the fixed upper sash having three rows of five panes with a fanlight of radiating muntions above. The lower sliding sash has four rows of five panes. The arched head of the opening is surrounded by a row of header brick. The tall narrow windows at either side are fitted with six-over-eight sash windows. Those openings are surmounted by splayed flat arches. At the second story level there are a pair of symmetrically placed window openings containing eight-over-twelve sash with splayed flat arches. There are single attic domer windows holding six-over-nine sash situated in the roof above and behind each pair of second story windows.

The east elevations of the hyphens are set just behind the east elevation of the main block. They each have a two bay arrangement on the first story with domers piercing the roof above. The openings on the first story north hyphen contain six-over-six sash while the domers hold six-over-nine sash. The first story openings have splayed flat arch heads and molded wood surrounds. The larger first-story openings on the south hyphen contain six-over-nine sash with a like sash arrangement in the domers above. On the east gable end of the south wing there is a door (into the office) south of the interior end chimney plus two small attic windows (flanking the chimney) at the attic level. On the north wing there is a window which serves as the pendant to the above door. It contains a six-over-six sash, the wing has attic windows. There are recessed/concealed basement windows below most of the first story windows on the main block and the hyphens. A narrow brick walk leads from the gravel pavement in front of the east elevation in a line parallel to the house northward to an opening in the cast brick wall of the north service court. The court is paved, rectangular in plan, and stretches across the entire north elevation of the service wing. The service wing has a three bay division of each story. The three bays in the basement level have arched heads outlined by a single row of header brick. The easternmost bay contains a garage door. The opening in the center bay is screened and contains a recessed service porch. In the west bay a quartet of six-pane casement windows is set in a recessed brick wall. These windows illuminate the laundry room. The first story level is dominated by a broader arched screened opening of the main service porch. The arch is broken by an architrave supported by a pair of free-standing Tuscan columns and flanking pilaster. To either side of the arched opening are small windows holding six-over-six sash. At the edge of the roof are three symmetrically placed domers holding six-over-nine sash windows.

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The quality of the interior finish and architectural detail in the Manor House at Meadowmont is equal to the exterior design and the high character of the landscape. As with many Georgian Revival houses of this scale and costliness the interior finish is a handsome combination of architectural details and motives from both the 18th and early-19th centuries. In some instances period elements are copied verbatim. In other situations 18th century models served as the inspiration for the design of various details by the architects Crisp and Edmunds. Whatever, the quality of the interior decoration is remarkably high and consistent through the public and private rooms. Included in the complete set of surviving blueprints and specifications for Meadowmont are scaled elevations for the elevations of the first floor rooms together with details of cornices, stair ends, doors, mantels, dressers, architraves, and other moldings. These reflect both the care and effort which went into the design of the interiors and the consistent quality of the decoration. From the blue-black and white marble paved vestibule one enters directly into the expansive center stair hall which extends the full depth of the house. The east end of the hall is slightly arched to reflect, in part, the more pronounced (in plan) arch of the open string stair which rises across the west end of the hall. Just inside the east end of the hall there are single doors opening into a passage to the breakfast room on the right (north) and the morning room on the left (south). Near the center of the side walls are elegant two-leaf doors into the dining room on the right and the drawing room on the left. The stair begins just west of the door into the drawing room and rises along the south wall in a westward flight wrapping the southwest corner of the hall and continuing along the hall's west wall, over the west door. It then continues in an arch past the northwest corner of the hall along the north wall to the second story. The raised panel wainscot is carried between a molded chairrail and a black baseboard. The east entrance into the hall from the vestibule is through a two-leaf door with three raised panels per leaf. The entrance is flanked by leaded sidelights and surmounted by a transome repeating the same elegant design. Under the stair, the west entrance features the same two-leaf three panel doors in a three-part surround. Similar two-leaf three panel doors opening into the dining and drawing rooms have the same surrounds with a cushion frieze supporting a pediment enriched with dentils. These doorways have paneled reveals reflecting the door panels as do the openings into the morning and breakfast rooms. The cornice in the hall is enriched with modillion blocks. The flooring is "3-ply 'hega' flooring." The walls are covered with a bold scaled French wall-paper. The wall sconces are Neo-classical and silver-plated with etched globes.

In the alcove passage off the hall, leading to the breakfast room, there is a door in the east wall which opens into a men's coatroom and bathroom. It is fitted into the northeast corner of the projecting center block--north of the vestibule. The pendant space on the south side of the vestibule--accessible from the Morning Room--is used as a flower room. The breakfast room, like its pendant across the hall is illuminated by the Palladian-style window in its east elevation. The walls are hung with wallpaper above the molded chairrail. The ceiling is vaulted. A door in the west end of the service passage also connects to the dining room.

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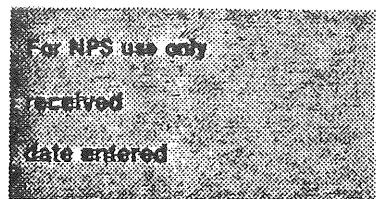
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Not unexpectedly the dining room has symmetrically arranged elevations. The room is encircled by a raised panel wainscot and molded chair rail, plaster walls, and cornice. On the south wall of the dining room are two pairs of two-leaf three panel doors set in a molded surround with a cushion frieze and pediment. The door near the east end of the wall connects to the hall while the second door simply opens into a service closet under the stair. The opposite north wall is dominated by a handsome Federal Revival mantel embellished with reeding and carved aptera. It is flanked to either side by tall windows above paneled aprons whose surrounds rise from plinths in the baseboard. The apron under the window to the east of the fireplace is a jib door which--when the sash is raised--allows access to the porch across the west front of the north hyphen. These windows are in turn surmounted by a cushion frieze--which supports the room's cornice. In the center of each frieze is a rectangular panel holding a grill decorated with fluting, fans, and a central medalion. These devices recall those of the mantel. There is also a pair of windows symmetrically placed in the room's west elevation. On the opposite east elevation doors are set at the north and south edge of the elevation. The north door connects to a service passage while the south door fronts on a closet.

The drawing room, on the south side of the hall, is identical in size to the dining room and features symmetrical elevation. The pair of doors on the north elevation have crossetted surrounds supporting a cushion frieze holding a reeded center panel. They in turn support a projecting overdoor cornice embellished with richly worked dentils. The room is encircled with a raised paneled wainscot carried by the black baseboard and a molded chair rail. Here the projecting paneled chimney breast and its flanking windows are united in a single architectural feature which dominates the room. The Federal Revival mantel, enriched with reeding and stop-fluting, is set below a crossetted flat portrait panel flanked by tall raised field panels. A portrait of Mrs. Du Bose hangs in the center panel. This arrangement is flanked in turn by fluted pilasters which rise from plinths in the baseboard to support a full entablature including a architrave, shallow cushion frieze, and a cornice. This central element is flanked by recessed windows which in turn are flanked at the outside by fluted pilasters rising to support the entablature which continues across the top of the windows and breaks above the pilasters here as it does above those on the chimney breast. The apron under the window to the east of the fireplace is a jib door allowing access to the porch across the west front of the south hyphen. There are decorative grills in the frieze above the windows for air conditioning. The upper part of the architrave surrounds the room as a picture molding and forms the upper part of the window surrounds on the west elevation. The frieze on the remaining portions of the elevations is flat. The cornice is continuous around the room. There is a two leaf door in the center of the east elevation, identical to those on the north elevation, which connects to the morning room.

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The morning room has a rather modern Georgian character created in part by the vaulted ceiling, the blue-black and white marble diagonally paved floor, and the flat-headed semi-circular niches which flank the door into the secondary hall leading to the library. There is a door in the northeast corner of the room--at the east edge of the north elevation which connects to the flower room. The hall to the library occupies the eastern portion of the south hyphen. To the right (west) as one walks toward the library there is first the ladies powder room--which consists of two small rooms--and then the secondary stair which rises in a circular fashion to the second story. Stairs also descend to the basement. A shallow flight of four steps at the end of the hall leads down to the library.

The library is perhaps the most handsome room in Meadowmont and is fully paneled in antique reused pine, part of which came from the old house here. It is however the use of fluted Ionic pilasters to flank all the window and door openings and the grouped shelves on the east and north elevations which gives the room distinction and unity. The pilasters support a full entablature, with a cushion frieze, which breaks forward above each pilaster. One enters the room through a door near the east edge of the north elevation which is matched by a false door in the pendant location. These two-leaf-three panel doors are surmounted by paneled overdoors and are recessed behind arched openings. The fireplace, enframed by a black-gold marble bolection molding is set in the center of the west elevation. Above is a large crosssetted molded panel which holds a portrait of Mr. John Sprunt Hill. To either side--accommodating the depth of the chimney--are recesses which contain window seats. The tops of these recesses are arched. There is a large crosssetted panel, flanked by raised panels, in the center of the south elevation. A framed portrait of Mrs. John Sprunt Hill hangs in the panel. This configuration is flanked by a pair of floor to architrave openings which hold a window (to the west) and a jib door and window in the east bay. Both open onto a porch which carries along the south elevation of the library wing. In the east end of the room there is a three-section recessed bookcase--above the chairrail--flanked by pilasters, and in turn by recessed six panel doors. There are shaped wood cornices across the top of the openings in front of the doors and raised field over-door panels. The door at the north end of the elevation connects to Mr. Du Bose's office which occupies the eastern third of the library wing and also opens onto the south porch. It is finished with pine paneling in a substantial manner.

As noted earlier, the serving pantry is set in the north hyphen and occupies the eastern half of the hyphen behind the porch which carries across its west front. The porch here is accessible from the dining room and the pantry. A door in the north end of the serving pantry connects to the kitchen which occupies, in general plan, the west half of the north wing. The eastern half of the wing contains a hall, pantry, closets, 4 stairs to the servants' rooms above the garage and below the servants' dining room. There is a screened service porch recessed here in the center of the north side of the service wing. The finish of these rooms is simple but satisfactory.

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There are two staircases connecting the first story of Meadowmont with the basement. The primary stair is located off the west side of the south hall to the library--in the south hyphen--and opens into the grill room in the space below the hyphen. It has a fireplace in its northwest corner and a billiard room which occupies the space below the morning room and eastern half of the living room. It has a fireplace in the center of the south wall. A door in its west wall opens into a workshop for the owner. A door in the center of the billiard room's north wall opens into a passage which runs on a north-south axis near the center of the space below the first story hall. There are large simply finished storage rooms off to the right (east) and left (west) which are accessible only from the passage. The space below the breakfast and dining rooms is occupied by the coal room in the room (in the east end), the boiler room (in the center), and the machinery room--for the air conditioning equipment (in the west end). A passage between the coal room and boiler room connects to the service area under the north hyphen and north wing. Included here are a laundry room and adjacent drying room, a service porch, a single-car garage space and a large passage. A staircase in the southeast corner of the basement service area rises to the first story. The finish in these areas is quite simple.

The main stair at Meadowmont rises to the second story and to a principal hall which carries on a north-south axis above the near center of the first story hall. Molded arched openings with paneled reveals at its south and north ends and in the center of its east elevation open into alcoves which connect to the principal second story rooms. All of the family rooms and the two guest rooms in the south hyphen over the library are well-finished with molded baseboards and chair rails with flat-paneled wainscots. Most of the elevations above the chair rails are hung with wall-paper and finished with cornices. The wood work here, while simpler than that which appears on the first story, is nevertheless handsome, well-executed, Georgian Revival in character. The flooring is pine throughout. Most of the doors are six panel and fitted with handsome brass hardware. The alcove at the south end of the hall connects the second story sitting room--in the southwest corner of the house--and the master bedroom in the southeast corner of the second story.

There are fireplaces in both the sitting room and master bedroom, in the southeast and southwest corners respectively. There are wood Georgian Revival mantels in both rooms. In the space separating the two rooms there is a closet per room and a bathroom which opens only into the sitting room. A door in the south wall of the master bedroom opens into a large dressing/bathroom suite in the south hyphen which is fitted with dressers, closets, and cupboards. A door here also connects to the hall at the top of the secondary stair (in the hyphen). Doors at the south end of this small hall open into a pair of guest rooms in the half-story over the library. The two rooms are separated by closets and a communicating bathroom. Both guest rooms have fireplaces.

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Returning to the main second story hall, the door in its east elevation opens into a passage, flanked by an enclosed stair(to the attic) on the north and cupboards, which connects to the night nursery. The night nursery is in the center of the house-- in part above the vestibule. It is flanked by small bathrooms. The one to the south also communicates with the master bedroom. The bathroom to the north is reached through a passage which also connects the night nursery with the child's room in the north-east corner of the house (over the breakfast room). It is also accessible from the north alcove at the north end of the main hall which, in turn, also provides access to the principal guest room in the northwest corner of the second story (over the dining room). It has a fireplace in the northeast corner. A door in its east elevation opens into its own bathroom.

A door in the north end of the above north alcove also connects to an L-shaped service hall which in turn connects to the sewing room which occupies the space in the north hyphen above the service pantry. A door in its north wall then opens into the servants' quarters. Immediately inside this door is a small hall. There are two bedrooms here separated by a bathroom each of which connects only with the hall. In the southeast corner of the hall is the stair down to the first story. The servants' quarters are simply but substantially finished.

As noted above there is an enclosed stair to the attic from the east alcove. It rises to a well finished hall located in the near exact center of the main block. A door in its south end connects to a passage opening into a second pair of guest rooms separated by a communicating bathroom. Each has a fireplace. A door in the east side of the hall opens into a large cedar room (above the night nursery) which is fully sheathed and ceiled in cedar. Across the hall is a slightly larger trunk room. A door in the north end of the hall opens into the playroom which occupied the entire northern third of the attic space. It is simply finished.

2. The Play House. The Play House is a small weatherboarded wood frame building erected inside the stone foundations of an earlier dwelling which stood on this hill top. The play house is on a foundation of stretcher bond brick and has a shallow brick stoop in front of the door in the center of its south elevation. The door has a four panel arrangement. The house's elevations are framed by round edged cornerboards. The four pane windows on the east, north, and west elevations have plain board surrounds. The eaves of the gabled roof are molded; the roof is covered with asphalt shingles. The interior is simply finished. The Play House dates from the 1930's and is nearly contemporary with the Manor House.

3. Pool House and Pool. The Pool House, Pool and tennis court are clustered together northeast of the house at the edge of the property included in this nomination. A simple asphalt walk leads from the driveway to the paved pool area which is paved with stretched brick in varying widths. The pool is kidney shaped and lined with four

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inch square aqua ceramic tiles. The steps inside the pool are covered with one-inch square pink tiles. The pool is surrounded by a shaped ten-eleven inch concrete rim. The pool area is enclosed by a low open-weave woven wire fence. The one-story-over-basement Pool House is Colonial Revival in style and faces west. On the ground level the house contains one large room with a kitchen service area along the south end of the room. There is a fireplace centered in the north elevation. The Pool House is of brick laid up in Flemish Bond. The gabled roof is covered with slate shingles. The guttering is lead. Almost the entirety of the west elevation is occupied by sliding glass doors. A simply shed roof porch is set in front of the windows. On the rear, east elevation the sliding door arrangement is repeated. Here they opened onto a shallow reinforced concrete balcony protected by an iron railing formed by symmetrical trellis-like panels.

There are simple asphalt paved paths which carry from the brick paving in a curve around the north and south gable ends of the Pool House to the changing rooms in the basement of the building. The doors into the changing rooms, at the north and south ends of the pool house, are louvered. There are horizontal windows illuminating the rooms. In the center of the building is a storage/service room entered through paired louvered doors flanked by louvered side-lights. The screen-fenced tennis court is adjacent and south of the paved pool area. There are gates in both the north and south short ends of the enclosure. The gate at the south end opens onto a brick walk, lined with boxwood, which continues southward, and then turns, at a ninety degree angle, and continues in a westward path on axis with the main east entrance of the Manor House. This L-shaped walk is formed of bricks, five stretchers wide, laid end to end. It is flanked by boxwoods.

The pool and tennis complex is not only in the northeast corner of the immediate house grounds--the property included in this nomination--but is also at the edge of the open lawn where it meets the farm's woodlands. Magnolia trees, camellias, and hollies are planted by this edge to ease the transition and to serve as a background for the pool area. There are smaller plantings along these edges including Vinca minor and Vinca major.

4. The Vegetable Garden. The vegetable garden is a rectangular enclosed area north of the house. It is north of the house drive and screened from the drive by a line of English boxwood. An opening in the boxwood flanks a gate which opens into the garden. The garden is enclosed on the south, east, and west sides by a wood picket fence. The north fence is interrupted by a pair of symmetrically placed gardenhouses connected by a brick wall. A grass allee leads from the entrance gate in the south fence wall to a gate set in the center of the above brick wall. On either side of the allee there are rectangular plots for vegetables, some of which are brick enclosed. The garden houses in the north wall are square in plan of brick laid up in Flemish bond. The tall hipped roofs have slightly flared and molded eaves and are covered with

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slate. Louvered, square in plan, ventilators set atop the roof and are themselves covered with ogee roofs of lead (copper?) with ball finials.

The garden house to the left(east) is actually a smokehouse. It has a single board and batten door into the garden hung with strap hinges. Its pendant to the west was used as a pony house. Here the board and batten door is two part--in the Dutch fashion. These door openings have segmental arched heads as does the opening in the Flemish bond brick wall between them. It contains a board and batten gate--with a pointed top short of the height of the opening--attached by long strap hinges. It opens under a shed roof--carried between the garden houses--and shelters open air/summer storage. The vegetable garden, the smokehouse, and pony house are contemporary with the Manor House.

5. The Garage. An asphalt paved drive off the north side of the house drive leads to the garage, located behind a boxwood screen northwest of the house and west of the vegetable garden. The one-and-a-half story building on basement, is of brick laid up in Flemish bond and covered with a slate gabled roof. There are three garage entrances on the front southeast elevation at ground level. Positioned above the garage openings are a trio of dormers containing six-over-six sash windows. Interior end chimneys dominate the northeast and southwest gable ends of the garage. On the southwest gable end there is a door at ground level and two small symmetrically positioned windows at the attic level here and on the northeast elevation. A flight of steps carries along the southwest elevation, marking the change of topography, to the back of the garage. Here there is a trio of arched openings at the basement level of the building. The top of the arch headed garage openings are outlined with a single header course. The center and westernmost openings contain overhead garage doors; the northernmost arch is blind and has a casement window in its center. Above, in the center of the first-story level there is another casement window below a splayed flat arch. The garage is contemporary with the house.

6. The Well House. The well house is located off the west side of the paving connected the house drive and the garage, and to the southwest of the garage. Except for its roof the building is sunk into the ground. A flight of brick steps lead to a door set in the building's east gable end. The structure is covered with a slate gabled roof. The well house is contemporary with the house.

7. A Poultry House. The poultry house is located behind a boxwood screen to the northwest of the pump house and west of the garage. It is a well-maintained one story weatherboarded frame building with an off-center gabled roof. It has openings along its southeast elevation. Its northeast, southwest, and northwest elevations are included within a fenced and wooded yard for the chickens.

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8. The Stable. The stable is located at the end of a gravel service road to the northwest of the house. It is a one-story Flemish-bond brick barn with a hay loft above the stables. The gabled roof is covered with slate shingles. The building's gable ends are sheathed with wide beaded weatherboards. There is a slight hipped roof projection from the peak of the roof on its southwest gable end to shelter an opening into the hayloft. An octagonal and louvered cupola rises in the center of the roof and supports a weathervane. The ground floor plan of the stable can be roughly divided into two parts. The brick portion of the building houses a feed room in its northeast end, then a tack room, and three stalls. There is a flight of steps in the feed room connecting to the hayloft. The stalls have dirt floors and are fitted with hay racks and containers for water buckets. Each of the three stalls has a window on its northwest elevation which is fixed at the bottom and swings from the top. They are fitted with a guard. The doors into the stalls, tack and feed rooms are board and batten and mounted on strap hinges. The stall doors are in two parts and have X-shaped battens. Carrying across the southeast front of the stalls (and the barn) is an open shed for saddling the horses, etc. It is supported by chamfered six-by-six posts.
9. Building. This small building sheathed with corrugated sheet metal is one of a trio of unimportant service buildings grouped in a line between the service drive to the basement of the garage and the drive to the stable. Set on a concrete block foundation it is of recent date and is used by the outdoor staff at Meadowmont.
10. Storage Building. This structure is a long low simple brick structure, partially set into the ground, covered with a low-pitched gable roof of sheet metal. It has openings along its northwest side for access. It is used for mowers and gardening equipment.
11. Storage Building. This small deteriorated wood frame gabled roof building is situated at the northeast end of #10 and is used for miscellaneous storage.
12. Poultry House. This is a metal frame structure covered with a gabled roof and enclosed on all sides with woven wire with mesh a mesh bottom raised about fourteen to sixteen inches above the ground. It appears to date from the third quarter of the 20th century.
13. Brooder House. This small rectangular frame building rests on brick piers and is covered with German siding and a shed roof. There are screened openings along the top of its southwest front elevation which illuminate and ventilate the two partitioned pens immediately behind the openings. A door on the southeast elevation opens into a passage which carries behind (northeast of) the two pens. There are six-pane windows in both the southeast and northwest elevations.
14. Greenhouse. The greenhouse is a rectangular metal and wood frame building located to the north of the kitchen garden.

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15. The Walled Garden. The main pleasure garden at Meadowmont is due south of the Manor House. The principal north and south gates in the garden, the great American boxwood walk, and the bowl at its south end are on a true axis with the library wing; however, these elements are not in the true center of the walled garden but some distance to the west of the actual center.

A brick paved walk leads southward from the center of the porch on the library wing to a trio of stone steps set in a low stone retaining wall. There are cultivated plots for roses and other flowers in the space between the stonework and the north wall of the enclosed garden. A pair of wood gates with round members is set in the wall directly opposite the stone steps. Looking southward toward these gates the brick wall appears rather low--it rises to either side of the gates--but inside the enclosure one realizes that the change in topography is substantial here inside the garden where the grade of the lawn is much lower. This shift in grade is accommodated by an impressive flight of steps flanked by large boxwoods. There are no paved or gravel paths inside the walled garden. Instead movement is directed by the plantings. The great allee of boxwoods, planted on a north-south axis, carries the eye and the foot southward to a semi-circular bowl at the south edge of the garden. The lawn gently slopes southward to the end of the boxwood allee where a major drop is accommodated by a long flight of sixteen brick steps which carries down to the bowl. The east and west quadrants of the bowl flanking the steps are splayed and covered with periwinkle. There is a single leaf gate set in the brick wall at the south end of the bowl--and the garden--which opens into a smaller enclosure which is intended as the Du Bose cemetery.

There are other natural and planted trees and shrubs within the garden. The brick wall enclosing the garden is laid in Flemish bond with a curved copping. It varies in height around the garden to reflect the changing topography. Near the center of the east and west walls are wide two-leaf service gates. The gates are made of solid battens with shaped tops and are attached by long strap iron hinges. There is a hexagonal garden house, used for storage, in the northwest corner of the wall. It has a tall conical roof covered with slate shingles. Its pendant at the northeast corner of the garden is a summer house of the same dimensions with a trio of segmental arched openings into the garden. A flight of steps flanked by iron railings carries from the central opening down to the lawn. Nearby is a small goldfish pond. In the grounds to the west of the walled Garden and to the south of the great front lawn are cultivated gardens planted with camelias, azaleas and other shrubs. Easy walks, covered with brick, asphalt, concrete, or pine needles twine through this area.

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 checked="" type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<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 type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1933 Builder/Architect Architects: Herbert G. Crisp and James R. Edmunds, Jr.

Statement of Significance (in one paragraph)

Builder: George W. Kane, Contractors

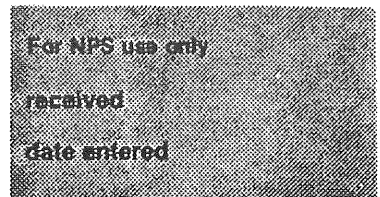
Meadowmont, named for its location at the top of a small mountain overlooking the meadows and bottom lands along the Little Creek in Durham and Orange counties, is an unusually handsome Georgian Revival house built for David St. Pierre and Laura Valinda (Hill) Du Bose. The house, designed by Herbert G. Crisp and James R. Edmunds, Jr. in 1933, is one of a small number of truly distinguished country houses erected in North Carolina in the inter-war years. Flanked by its pleasure and kitchen gardens with broad lawns sweeping to the encircling woodlands, Meadowmont--the house and the farm--is one of the finest surviving rural estates in North Carolina. Since its construction in 1933 it has been the home of David St. Pierre Du Bose (1898-____), a Durham businessman and civic leader, and his wife, Laura Valinda Hill (1905-____), the daughter of John Sprunt Hill, a principal benefactor of the University of North Carolina. Since their marriage in 1928 the couple has been prominent in North Carolina society. Thus, Meadowmont is associated with a half century of leadership in Durham and North Carolina business, civic, and social circles and the private philanthropy of Mr. and Mrs. Du Bose.

Criteria Assessment

- A. Meadowmont, built for David St. Pierre Du Boxe and his wife Laura Valinda Hill, is associated with the philanthropy of the John Sprunt Hill Family and its munificent benefactions to the University of North Carolina.
- B. As the residence of D. St. Pierre and Valinda (Hill) Du Bose since its construction to the present Meadowmont is associated with their leadership in business and civic circles in Durham and their own private philanthropy. Meadowmont is a distinguished product of the Office of Joseph Evans Sperry and its architects, Herbert G. Crisp and James R. Edmunds, Jr. and is associated with their professional careers.
- C. Meadowmont, situated at the top of a mountain and overlooking Chape Hill and the pleasure and agricultural lands making up the Du Bose estate, is a handsome and beautifully maintained Georgian Revival country house. Designed by Herbert G. Crisp and James R. Edmunds, Jr., prominent Baltimore architects, and erected by the George W. Kane Company of Durham, Meadowmont embodies the distinctive characteristics of the Georgian Revival Style and is a distinguished example of that style in North Carolina. The house, together with its sweeping lawns and gardens which stretch to the encircling woodlands, is the seat of a large farm, one of the finest rural estates in North Carolina.

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Meadowmont is important in North Carolina architectural history as one of the landmark Georgian Revival houses of the inter-war period. It is also one of the small number of country seats which were built on a grander scale than contemporary houses built in the important suburban developments of the period in North Carolina. In the late 1930's Mrs. Du Bose's brother George Watts Hill developed his Quail Roost estate in northern Durham County on the lands formerly belonging to the Quail Roost Hunt Club (1875-1926). The manor house there was designed in the Georgian Revival style by E. Bradford Tazewell of Norfolk. The third major country house, in the triumverate of estates supported by the Watts-Hill family financial holdings, was actually the first built. That English manorial style house, Morrocroft, was completed in 1927 for Mrs. Cameron (Sara V. Ecker Watts) Morrison, the second wife and widow of George W. Watts (1851-1921). Harrie Thomas Lindeberg was the architect of Morrocroft.¹

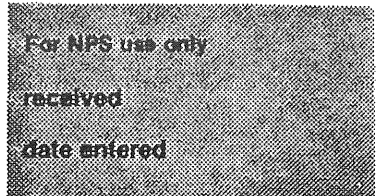
Meadowmont, Morrocroft, and Quail Roost are all a part of a national group of large rural estates, funded and supported by industrial wealth, developed principally in the 1910's and 1920's. They are the principal known expressions of that movement in North Carolina after R. J. Reynolds' Reynolda Estate (then) outside Winston-Salem and occupied by Reynolds in 1918. Reynolda House was designed by Charles Barton Keene who would later design a large number of similiar though smaller houses in Winston-Salem. The Lasater House and outbuildings on the Yadkin River is the only other major rural estate in North Carolina for which Keene was responsible.² Of all this group Meadowmont is unique in that it has now been occupied for nearly half a century by its builder and owner. Equally important to the significance of Meadowmont within the group is the fact that the house and grounds have been immaculately maintained. The high state of the grounds is also the more remarkable in North Carolina and owes to the fact that the house has continued to serve as a private residence by the Du Boses who live to high standards and have expected and earned the same from their staff of house servants and groundsmen.

Mr. Du Bose put together the lands making up his Meadowmont estate in 1931. He acquired several tracts of land in that year through the Durham Realty and Insurance Company. On 1 May 1931 Du Bose acquired five tracts of land from the company. They had purchased four of the tracts, known as the Gilbert White property, from White and his wife on 13 April. The fifth of the above tracts, the Nunn tract of 41.7 acres was acquired by the company from Claude Currie. The above tracts were all in Durham County.³

On 5 May Du Bose acquired, again through the Durham Realty and Insurance Company, a tract in Orange County known as the "former property of W. C. Coker" which was located on the north side of NC 54 near the Durham-Orange County line. On 17 November 1931 he purchased the companion and adjoining property --the Coker lands on the south side of NC 54. Both parcels had been sold by Coker to the Durham company on 30 April. The final piece of property acquired here in 1931 by Du Bose was a small tract of 4.3 acres, adjoining the above property, from George H. King.⁴ Du Bose made other purchases

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in 1933. The Durham County Tax Records for 1935 show Du Bose owning real estate valued at \$74,500 and personal estate valued at \$5,331. Mrs. Du Bose owned real and personal estate valued at \$14,372.⁵

In 1945 Du Bose owned eight separate pieces of real estate totaling around 500 acres in Durham County. The Meadowmont (sic) farm was listed as 179.6 acres valued at \$77,390.⁶

The design of this house is in large part the result of Mr. Du Bose's own ideas of architecture which were strongly influenced during his residency in Baltimore. The character of the house--and its personality-- can be closely associated with the great Georgian houses of the 18th century in Maryland and to some extent the Georgian revival houses of the 1920's there. The massing of the house and especially the scale of the towering chimneys on the main block and wings can be directly linked to the Brice House, the colonial mansion completed in 1774 for James Brice (____-1802). Mr. Du Bose's training in engineering is also strongly expressed both in the construction of the house and the design and execution of its mechanical systems. Mr. Du Bose was a subscriber to the Great Georgian Houses of America.⁷

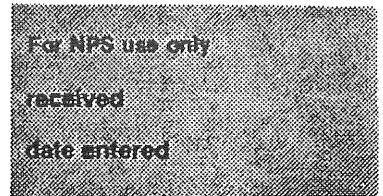
Discussions concerning the design of this house began in 1930-1931 between Du Bose and James R. Edmunds and the final drawings for the house were completed in 1933. The principal set of architectural drawings are dated 11 April 1933. The mechanical plans were prepared by Henry Adams, Inc. and dated 11 April 1933. The house was built by the George W. Kane Company.⁸

David St. Pierre Du Bose was born in Asheville, North Carolina on 3 May 1898, the second son of the Reverend McNeely DuBose and his wife Rosalie Anderson (1860-1945). Miss Anderson was the daughter of Dr. Henry Mortimer Anderson, first Treasurer of the University of the South at Sewanee. The Rev. DuBose was ordained a deacon in 1884 and a priest in 1885. His first church, as rector, was the Church of the Nativity, Union, South Carolina from 1885 until 1900. In 1900 he became rector of Trinity Church, Asheville and served there until 1903 when he moved to Raleigh to become rector of St. Mary's College. He served as rector of St. Mary's until 1907 when he moved his family to Morganton to serve as rector of Grace Episcopal Church. He was serving as rector when he was drowned on 15 April 1911 while duck hunting on the Catawba River

Du Bose attended Porter Military Academy, Sewanee. During the period 1914-1916 he was at Badin where he worked for the Aluminum Company of America prior to entering the University of the South. However, he transferred to the University of North Carolina where he received an engineering degree in 1921. Upon graduation he went to work for General Electric in Schenectady, New York. In 1922 he moved to Baltimore to work for the Consolidated Gas and Electric Company. He remained in Baltimore until the early 1930s when he and Mrs. DuBose returned permanently to North Carolina. His first son, David St. Pierre DuBose, Jr., was born in Baltimore on 22 August 1931. His second son, John McNeely DuBose, was born in Durham on 6 October 1934. His third child and only daughter, Frances Faison DuBose, was also born in Durham, on 1 November 1938.¹⁰

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Mr. Du Bose is descended from Isaac Dubose [I], a French Huguenot, who was born in Dieppe, Normandy about 1665 and who came to and settled at Jamestown (South Carolina) on the Santee River about 1686. He died in South Carolina about 1718. He is descended through the family progenitor's first son Isaac [II] (1693-1742).

Mr. Du Bose is the great-grandson of Theodore Samuel Marion DuBose (1809-1862), a large slave-owner and the owner of Farmington Plantation and Roseland near Winnsboro, South Carolina. Mr. Du Bose's father was born on Roseland plantation on 31 December 1859, the son of Cowan McNeely DuBose (1831-1860) and his wife Margaret Ann Boyd DuBose, the daughter of David St. Pierre DuBose (1806-1879). Thus, Mr. Du Bose carries his great-grandfather's name.¹¹

On Wednesday 11 April 1928 Du Bose married Laura Valinda Hill, the only daughter of John Sprunt Hill and Laura Valinda (Watts) Hill.¹² The wedding ceremony was performed in the Hill House, Durham by Mr. Du Boses's kinsman the Right Reverend Theodore DuBose Bratton, the Bishop of Mississippi. Mrs. Hill (____-1940) was the only child of George Washington Watts (1851-1921), the wealthy Durham industrialist financier, and philanthropist. Through his own acumen and family tie to Watts John Sprunt Hill himself achieved wide renown as a businessman, civic leader, and philanthropist. His gifts to the University of North Carolina (at Chapel Hill) rank among the top three benefactors of the university along with members of the Morehead and Kenan families. His residence in Durham, which he built in 1910 and occupied until his death in 1961, is individually listed in the National Register.¹³

Mrs. Du Bose, born on 12 January 1905, was the second of three children born to John Sprunt and Laura Valinda (Watts) Hill. Mrs. Du Bose attended Shipley School at Bryn Mawr, Pennsylvania and graduated with honors from Bryn Mawr College in 1927. Du Bose's marriage to Miss Hill brought him intimately into Watts-Hill family and its wide range of business and civic interests in Durham and the State of North Carolina. He was an officer of the Durham Hoisery Mills and Erwin Mills (which became a part of Burlington Industries in 1965) and served on the boards of various concerns and organizations including Central Carolina Bank, the successor to Durham Bank and Trust Company, with which John Sprunt Hill was closely associated. Mr. Du Bose also maintains a strong interest in the breeding of Angus cattle here and at the Eno Farms, another of his principal landholdings.

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1. See National Register nomination for Morrocroft, Charlotte, Mecklenburg County. Listed in the National Register of Historic Places on 28 November 1983.
2. See National Register nomination for Reynolda Historic District, Winston-Salem, Forsyth County. Listed in the National Register of Historic Places on 28 November 1980. Also, Gwynne S. Taylor, From Frontier to Factory, An Architectural History of Forsyth County (Winston-Salem: City-County Planning Board of Winston-Salem and Forsyth County, 1981), p. 110.
3. Durham County Deeds, Durham County Courthouse, Durham, North Carolina. Deed Book 103, p. 239.
4. Durham County Deeds, Durham County Courthouse, Durham, North Carolina. Deed Book 76, p. 513, p. 551. Deed Book 106, p. 97.
5. Durham County Tax Records, Durham County Courthouse, Durham, North Carolina.
6. Durham County Tax Records, Durham County Courthouse, Durham, North Carolina.
7. Author's interview with David St. Pierre Du Bose and Valinda Hill Du Bose, 13 January 1984, hereinafter cited as Interview, Mr. and Mrs. Du Bose.
8. Interview, Mr. and Mrs. Du Bose. The architectural and mechanical drawings and plans for Meadowmont together with a copy of the specifications remain in the possession of Mr. Du Bose at Meadowmont. Photographic copies of one set of the floor plans together with a xerox copy of the specifications are in the files of the Survey and Planning Branch, Division of Archives and History.
9. Interview, Mr. and Mrs. Du Bose. Also, The Carolina Churchman, May 1911, p. 5.
10. Interview, Mr. and Mrs. Du Bose. Also, Dorothy Kelly MacDowell, DuBose Genealogy (Columbia, South Carolina: The R. L. Bryan Company, 1972), p. 30-31, hereinafter cited as MacDowell, DuBose Genealogy.
11. MacDowell, DuBose Genealogy, pp. 1-3, 8, 11-12, 20, 25-26, 30-31.
12. Durham Morning Herald, 12 April 1928.
13. Interview, Mr. and Mrs. Du Bose. Also, see National Register nomination for the John Sprunt Hill House, Durham, Durham County. Listed in the National Register of Historic Places on 30 January 1978.
14. Interview, Mr. and Mrs. Du Bose.

9. Major Bibliographical References

MacDowell, Dorothy Kelly. DuBose Genealogy, Columbia, S. C.: The R. L. Bryan Company, 1972.

10. Geographical Data

Acreeage of nominated property 27 acres + _____

Quadrangle name Chapel Hill

Quadrangle scale 1:24 000

UTM References

A

1	7	6	7	9	8	2	0	2	9	7	5	9	0	0
Zone			Easting				Northing							

B

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Zone			Easting				Northing							

C

1	7	6	8	0	1	0	0	3	9	7	5	9	0	0
Zone			Easting				Northing							

D

1	7	6	7	9	8	2	0	2	9	7	5	5	6	0
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 is outlined in red on the enclosed survey map.

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

state N/A code _____ county Durham County code 063

state _____ code _____ county _____ code _____

11. Form Prepared By

name/title Davyd Foard Hood

organization Division of Archives and History

date April 11, 1985

street & number 109 East Jones Street

telephone (919) 733-6545

city or town Raleigh

state North Carolina 27611

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

State Historic Preservation Officer signature

William S. King, Jr.

title State Historic Preservation Officer

date May 24, 1985

For NPS use only

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

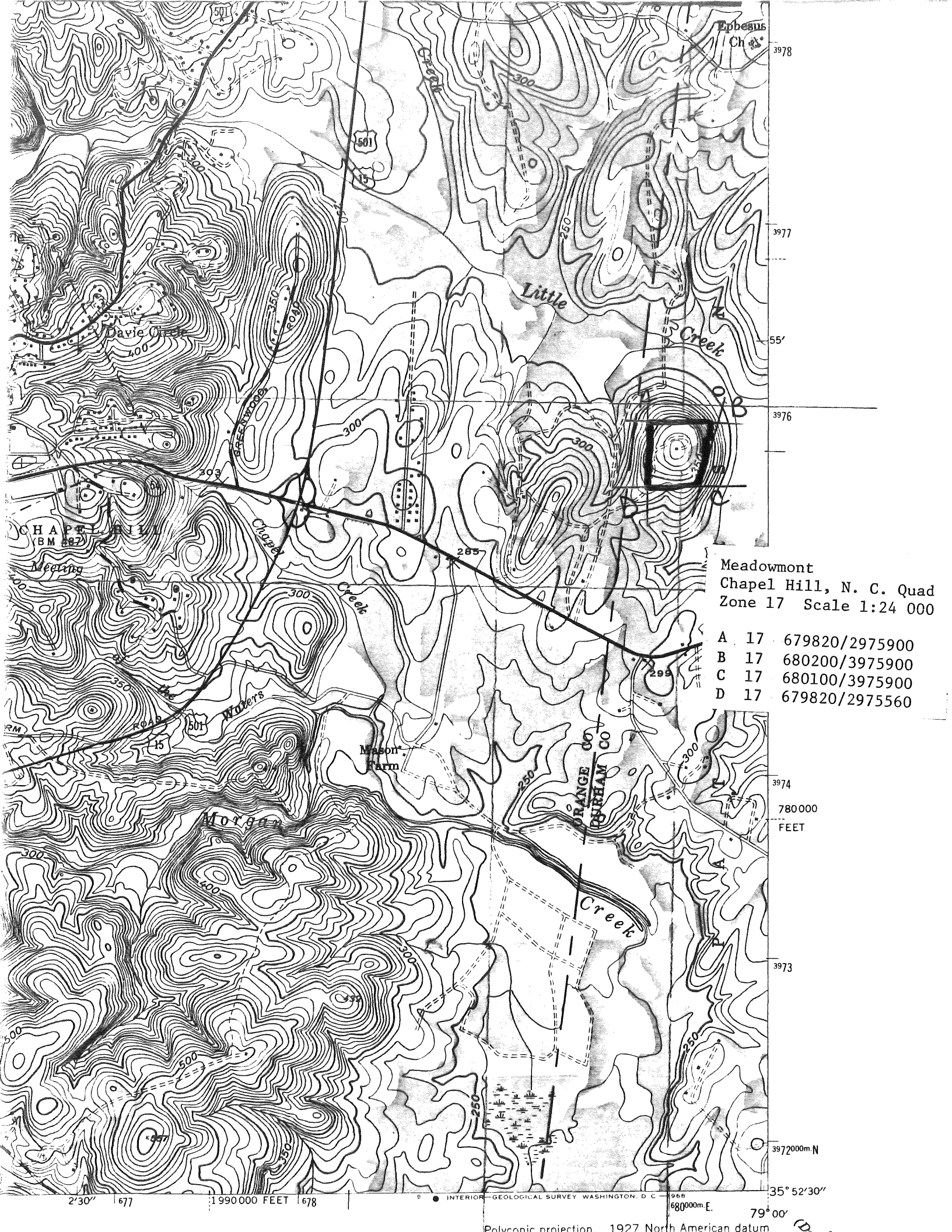
date _____

Keeper of the National Register

Attest:

date _____

Chief of Registration



Ephesus Ch. 3978

3977

55'

3976

Meadowmont
 Chapel Hill, N. C. Quad
 Zone 17 Scale 1:24 000

- A 17 679820/2975900
- B 17 680200/3975900
- C 17 680100/3975900
- D 17 679820/2975560

3974

780 000
 FEET

3973

3972000m.N

35° 52' 30"

2'30" 677 1990 000 FEET 678

● INTERIOR - GEOLOGICAL SURVEY WASHINGTON, D. C. 968
 680000m.E.

79° 00'

Polyconic projection 1927 North American datum

