

**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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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.

## 1. Name of Property

Historic name: Clayton, David L., House

Other names/site number: Merryhearth Manor; VDHR ID# 034-1092

Name of related multiple property listing: N/A

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

## 2. Location

Street & number: 724 Old Baltimore Road

City or town: Winchester State: VA County: Frederick

Not For Publication:  N/A Vicinity:  X

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X 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 forth in 36 CFR Part 60.

In my opinion, the property X meets    does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

   national               statewide            X local

Applicable National Register Criteria:

X A               B            X C               D

<p>_____  <b>Signature of certifying official/Title:</b>  <u>Virginia Department of Historic Resources</u>  <b>State or Federal agency/bureau or Tribal Government</b></p>	<p>_____  <b>Date</b></p>
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<p>In my opinion, the property <u>  </u> meets <u>  </u> does not meet the National Register criteria.</p>	
<p>_____  <b>Signature of commenting official:</b></p>	<p>_____  <b>Date</b></p>
<p>_____  <b>Title :</b></p>	<p>_____  <b>State or Federal agency/bureau or Tribal Government</b></p>

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#### 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

##### Category of Property (Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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**Number of Resources within Property** (Do not include previously listed resources)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>1</u>	<u>2</u>	structures
<u>0</u>	<u>0</u>	objects
<u>2</u>	<u>2</u>	Total

Number of contributing resources previously listed in the National Register 0

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**6. Function or Use**

**Historic Functions** (Enter categories from instructions.)

DOMESTIC/Single Dwelling  
EDUCATION/School  
DOMESTIC/Secondary Structure

**Current Functions** (Enter categories from instructions.)

DOMESTIC/Single Dwelling  
DOMESTIC/Secondary Structure

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

MID-19TH CENTURY/Greek Revival

**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: BRICK

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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### Summary Architectural Description

The David L. Clayton House, also called Merryhearth Manor, is located along Old Baltimore Road approximately ten miles northwest of Winchester, Virginia. It sits amidst rolling farmland, much as it did in 1845 when it was constructed. The house, having changed very little from the day it was completed, stands as an excellent example of a mid-nineteenth-century Greek Revival manor characteristic of the Lower Shenandoah Valley. Constructed between 1841 and 1845<sup>1</sup> for David Little Clayton and his wife, Jane Cooper Peebles, the manor was built on land which was originally part of the large 1738 grant secured by the English Quaker Arthur Barrett from the Governor and Council of Virginia.<sup>2</sup> The manor's symmetrical façade is five-bay and features a two-story, pedimented portico. Red brick is accentuated by a broad frieze band where it meets the shallow-pitched, hipped-roof. The main block of the dwelling is three-stories-over-basement with a central-passage, double-pile plan. A service wing, two-stories-over-basement, is attached at the northeast corner of the main block. Since its construction, the house has undergone few changes, fully preserving its historical integrity. Today, Merryhearth Manor is very much as it has always been, nestled at the foot of Babbs Mountain with south-facing vistas of rolling pastures and farmland. The property now encompasses nearly four acres and features both formal and woodland gardens, as well as a small orchard.

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<sup>1</sup> Frederick County, Virginia, Deed Book 70, Page 36 (documents the purchase on January 12, 1841, of the specific acreage where the house was constructed (current owner in possession of photocopy).

<sup>2</sup> Quarles, Garland Redd, *Some Old Homes in Frederick County, Virginia*, Winchester-Frederick County Historical Society, Winchester, VA, 1990, Page 69-70.

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## Narrative Description

### Exterior

#### Orientation and Façade

The David L. Clayton House is a mid-nineteenth-century (ca. 1845) Greek Revival manor. Located northwest of Winchester, Virginia, it is situated two miles west of Apple Pie Ridge Road, along Old Baltimore Road (the historic Braddock's Road). The home's orientation is south with vistas of the valley that runs between Apple Pie Ridge to the east and Little North Mountain to the west. The dwelling is in excellent condition, and in near original form with very little alteration since its construction. The main block is 50 X 35; five-bay, five-course American-bond red brick (internal support core walls as well as exterior); shallow-pitched, standing-seam-metal, hipped-roof; and three-stories-over-basement, with a central-passage, double-pile floorplan. Attached to the main block at the northeast (rear) corner is the circa 1850, 20 X 20 service wing—five-course American-bond red brick (internal support core walls as well as exterior); standing-seam-metal, gable-roofed; two-stories-over-basement. Within the footprint of the service wing's original workyard stands the 12 X 12 smokehouse—five-course American-bond red brick; standing-seam-metal, gable-roofed. The manor's interior, virtually unchanged from the original, features a total of twenty-two rooms, including the generous passages which function as rooms in and of themselves. All of the rooms maintain their historical architectural features and character, including the original Greek Revival styled woodwork (painted white), horse-hair-plaster-over-brick walls, pine flooring, pine window sashes with many original panes of glass, internal double-panel pine doors with iron rim locks and brass doorknobs, and twelve fireplaces connected to five interior brick chimney stacks.

The manor's entrance is half-a-story up a flight of brick stairs (replaced original wood stairs ca. 1960) and through the portico to a two-panel central front door with a four-light transom window. The door trim features lintel corner-block button paterae, fluted door casing above plinth blocks, and decorative wood panels framing the sides and top of the door passageway. The front door's original hardware is in place—iron rim lock with dark marble knob and engraved metal key escutcheon. The portico is single-bay, two-stories, pedimented gable-roofed, and supported by four sets of coupled, non-fluted, Tuscan-order columns (replaced with replicas ca. 2010). In addition to the portico, the façade features six-over-six double-hung sash windows with lintels featuring corner-block button paterae, basement six-light casement windows, also featuring lintels with corner-block button paterae, and below the shallow-pitched hipped-roof, a broad, roughly thirty-six-inch stucco frieze band featuring a trimmed cornice. Within the frieze band are the third-story's, six-light, tilt-in awning windows.

The service wing is attached at the northeast corner of the main block, and approximately 200 feet beyond it, to the north, starts the rise of Babbs Mountain, peaking behind the house at a prominence height of 364 feet. Farmland stretches to the east and south, and large residential lots span the area to the west and north. The gently cascading four acres surrounding the manor are

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comprised of a series of terraced gardens: These include four boxwood-and-pea-gravel parterre gardens, an herbaceous-border English garden, the pool parterre garden, the woodland garden, and the orchard.

### East Elevation

The orientation of the house, with respect to Old Baltimore Road, results in the east elevation having nearly as prominent a view as the south-facing façade. It is, in fact, the principal view and first sight of the house when approaching from the north and the east. Likely for this reason, David and Jane Clayton added the service wing (ca. 1850) to the northeast corner of the main block (versus the northwest corner). With the service wing, the house's east elevation encompasses an impressive 55-foot-long span in a continuous plane of five-course American-bond red brick from the south to the north end. The masterful, contiguous integration of the brick between the main block and the service wing renders the point where the two sections join invisible. However, the roofline clearly marks the point, as the main block's hipped roof is a half story above the peak of the service wing's gabled-roof, with the peak running perpendicular to the main block's north elevation. The main block's frieze band continues across the east elevation with the same features as those on the façade. The service wing is brick from the basement to the roofline.

The first story of the full length of the east elevation features a 55 X 9 veranda. Based on observations of how the veranda is constructed and integrated with the house (attached via visible iron bolts through the east side of the house), and how it is incorporated with the basement exit—it was likely added when the service wing was added to the house, ca. 1850, and updated ca. 1890 with new handrails, balusters, and posts in the folk-Victorian style of the late nineteenth century. The original ca. 1850 handrail and balusters were likely identical to, or in the style of, those featured on the façade portico. The veranda is only accessible from the house through the kitchen door, further supporting that it was added when the service wing was built ca. 1850. The veranda's ceiling is made of narrow wooden boards placed to form three symmetrical and evenly spaced diamond patterns. Electricity and lighting were added to the veranda ca. 1940. The flooring, understructure, and lattice skirt were replaced with like, modern materials ca. 2010. The veranda's roof is standing-seam metal. A lattice gate located in alignment with the kitchen door leads to the concrete stairs (rebuilt ca. 2010) and the basement entranceway. The basement's stairs and double doorway are not visible from the outside of the house as they are tucked under the veranda.

There are a total of sixteen vertically aligned windows on the east elevation of the house. Thirteen of these are visible and three are basement level and not visible, as they are behind the veranda's lattice skirt. The first- and second-story windows are six-over-six double-hung sash windows with lintels featuring corner-block button paterae, identical to those featured on the façade. The basement features three six-light casement windows, also with lintels featuring corner-block button paterae. The third story contains, within the frieze band, three six-light, tilt-in awning windows. The only visible door on the east elevation is within the veranda, vertically aligned with the service-wing windows on the floor above and below it. The door features a

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double-panel design, with four-light transom window, identical to that on the façade. The exterior brick at the door passageway is three bricks in depth (15 inches), and simple wood panels, with torus-molding edging, frame the sides and top of the door entranceway. A lintel featuring decorative corner block button paterae is present over the transom window. The door's hardware consists of an iron rim lock and brass doorknob. The service wing's basement features two six-light casement windows, also with lintels featuring decorative corner block button paterae; these flank the doorway to the outside. The basement door is the only non-original door on the house; it was replaced ca. 2010 with a pair of historical wood batten doors of nearly identical age and character. Visible above the east elevation roofline are the eastside rooms' (southeast and northeast) chimneys, rising six feet through the hipped roof. Both are five-course American-bond red brick, and without decorative ornamentation.

A final distinguishing feature of the east elevation are the remnants of the original brick-and-mortar color wash that was applied to the house upon construction. Significant care has been taken to preserve the remnants of the color washing which is visible on the mortar lines and bricks in a few sheltered areas of the wall within the veranda. The presence of the more decorative trim (identical to that on the façade), and the color washing, hints at David and Jane Clayton's understanding of the prominence of the east elevation, and the impression it made on those visiting and passing by the house.

### **West Elevation**

The main block west elevation features five-course American-bond red brick from the ground level to the frieze band. It was evidently designed with local weather patterns in mind as there are only two windows on the main block west elevation, and these are six-light, tilt-in awning windows, located within the frieze band. There are no main block external doors on the west elevation, and the basement does not extend to the west side of the main block so there are no basement windows. The western exposure is cold in the winter and hot in the summer. The lack of windows in all but the third story was a practical consideration. When doors throughout the house are open, the frieze awning windows on the third story draw heat upward and out from the floors below through the connected central passageway (mid-nineteenth-century air-conditioning). Visible above the west elevation roofline is the southwest room's chimney, rising six feet through the hipped roof. It is five-course American-bond red brick, and without decorative ornamentation. The northwest side chimney was removed (or more likely collapsed) ca. 1960, and is capped just under the roofline.

Originally the west elevation featured the kitchen workyard tucked behind the main block and adjacent to the 20 X 20 service wing. Kitchen access was through the workyard to a covered porch and via a simple batten door. The west elevation of the service wing features four vertically aligned windows and door. What was the covered porch is now a sunroom, ca. 2012, with a westerly bank of six, four-over-four double-hung wooden sash windows, with six-light transom windows above, running the length of the service wing. This bank of windows is segmented midway by a set of 15-light wooden French doors, topped by a six-light transom window. The intact, original kitchen door is batten with an iron thumb-latch handle. The

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passageway is three bricks in depth (15 inches), and features simple wood panels, with torus-molding edging on both sides and the top of the entranceway. A lintel featuring unadorned corner blocks is present over the door. The windows on the second story are six-over-six double-hung sash windows with lintels featuring unadorned corner blocks. The window on the first floor was removed ca. 1985 and lost to the house. This is the only original window, of the 48 original windows across the house, that is missing. A replica window of like materials was added ca. 2010. This window's lintel, with unadorned corner blocks, is in place.

### **North Elevation**

The north elevation features the service wing on the northeast side and half of the main block on the northwest side. The service-wing north wall is five-course American-bond red brick from the ground level to the roofline, and is segmented down the middle by an internal chimney rising six feet above the gabled-roof peak. The chimney is slightly larger than the other chimneys on the house (likely to accommodate the two cooking fireplaces and bed chamber fireplace within the service wing), and features four bands of stepped-brick ornamentation at the top edge. This is the only chimney on the house that has this feature. There is one first-story window to the right side of the central chimney; it is six-over-six double-hung sash, with a lintel featuring unadorned corner blocks. Also visible is the north end of the sunroom (which had been a covered porch), with a bank of three, four-over-four double-hung wooden sash windows, topped by a six-light transom window.

The service wing gabled roof peaks at the back of the main block at the frieze band. The main block west side rises unimpeded from the ground level to the third story. The main block's north elevation features five-course American-bond red brick from the ground level to the stucco frieze band which contains three six-light, tilt-in awning windows and the same ornamentation as the façade frieze band. In addition to the frieze windows, there are six vertically aligned windows and door. The windows, three on the second story and two with a door on the first story, are six-over-six double-hung sash windows with lintels that feature unadorned corner blocks. The door (now enclosed within the sunroom) opens to the north end of the central passage, and is four panel with an iron rim lock. There is a lintel above the door with unadorned corner blocks. The exterior brick at the doorway is three bricks in depth (15 inches), and decorative wood panels frame the sides and top of the door passageway. Unlike the other external doors on the first floor, this door does not feature a transom window.

### **Interior**

#### *First Story*

Upon entering the house at the front door, a wide central passage spans the length of the house from the south to the north end where another external door leads to what was a covered porch and is now a sunroom (ca. 2012). The central-passage open-newel stairway leads continuously from the first to the third story. The stair treads are heart pine like the flooring, and the newel post and handrail are walnut. Handrail easements and ramps create a continuously looping

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handrail spanning three stories, and drop ornaments are present at the base of all hanging newels. The first and second story feature nine-foot ceilings throughout. The central passages on each floor of the main block provide access to the equally sized (17 X 17) and located rooms on the first to the third floors. The ceilings on the third floor are sloped and vary in height from eight to five feet at the outer edge of the rooms.

From the central passage on the first floor, the southwest corner room is the formal withdrawing room, evidenced by its singularly distinct and more ornate Greek Revival styled woodwork; fluted trim with bulls-eye corner blocks on a larger-than-other-rooms mantelpiece, fluted door and window casings with bulls-eye corner blocks, more ornately detailed baseboards and molding, intricately trimmed raised-wood-panel dados flanked by floor-to-ceiling fluted pilasters at each of the windows, and narrow-cut heart-pine floorboards. This room features two south-facing, double-hung, six-over-six sash, embrasure windows. Adjoining it is the northwest room—what was likely the owner's office and bed chamber (now a library)—with two north-facing, double-hung, six-over-six sash, embrasure windows and its own door leading to the central passage. Like the withdrawing room, this room features a fireplace with brick hearth and fluted trim mantelpiece, window casings, door casings, and baseboards with decorative molding (which is less intricate than that in the withdrawing room), heart pine flooring, many original glass windowpanes, horse-hair plaster, double-panel doors, and brass doorknobs and iron rim locks. Neither of these west side rooms has windows with a westerly exposure. As of ca. 1985, the library features built-in, floor to ceiling cabinet bookcases, with trim and moldings that match the west side rooms' original fluted trim and bulls-eye corner block molding.

A very uncommon architectural element of the house is found where the withdrawing room adjoins the library: A three-part folding-partition wall is located where pocket doors would ordinarily be found between the two rooms. The partition wall panels swing vertically open and closed on hinges. When the panels are open and bolted into the floor and casing, they create a wall between the rooms. The center panel of the partition wall is a fully functioning, full-sized, double-panel door with brass knob and iron rim lock (identical to those on other internal doors). The two rooms may be entered and exited from this door in the middle of the partition wall or through their central-passage doors. When the three-part folding-partition wall is unbolted, it folds in on itself with two sections lying along one wall and one section lying along the opposite wall, allowing the two rooms to become one large room with minimal separation between them. The same style partition wall is present between the two rooms on the east side of the central passage. This unusual architectural element, in lieu of traditional pocket doors, was likely a well-designed, customized feature that greatly enhanced the owner's pastime and sideline of work (see Section 8, *Historical Background, Shape-note Music Relevance*).

From the central passage on the first floor, the southeast corner constitutes the ladies' parlor (now the morning room). It is the only room in the house that features a closet, located in the alcove to the right side of the fireplace. This is also the only main-block, first-story room with three double-hung, six-over-six sash windows—two south-facing embrasure style windows and one east-facing window—making it a bright and sunshine-filled space, especially through the morning hours. Like the other rooms, the morning room features a fireplace with brick hearth

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and trimmed mantelpiece, window casings, door casings, and baseboards with decorative molding, heart pine flooring, many original glass windowpanes, horse-hair plaster, double-panel doors, and brass doorknobs and iron rim locks. The morning room's floorboards are noteworthy for their width—some exceeding ten inches. This room adjoins the dining room on the northeast corner of the main block through a three-part folding-partition wall, identical to that found on the west side of the house.

The dining room's trim matches that in the morning room, and as of ca. 1985 features historically accurate chair rail and a built-in corner dish cabinet. The dining room has two double-hung, six-over-six sash windows facing east, and its own door leading to the central passage. In addition, it has a door leading to the kitchen located within the service wing. The dining room fireplace with brick hearth features a large, trimmed mantelpiece. The window casing, door casing, baseboards and molding, heart pine flooring, many original glass windowpanes, horse-hair plaster, double-panel doors, brass doorknobs and iron rim locks are identical to those throughout the first and second story of the main block (except for the formal withdrawing room).

### *Second Story*

The second story features four bed chambers in the main block, one over each of the rooms below. The bed chambers on the west side of the house are internally connected by a pair of pocket doors and have identical windows in the same location as the floor below. The bed chambers on the east side are not internally connected, and they also have identical windows in the same locations as the rooms below. All four chambers feature the same architectural elements as the rooms below—Greek Revival styled woodwork including door and window casings, baseboards and molding, narrow-board heart-pine flooring, many original glass windowpanes, horse-hair plaster, double-panel doors, brass doorknobs with iron locks, and brick hearths and mantelpieces. Like the first story, the rooms on the second story west side of the main block have slightly more ornate trim work (fluted mantelpieces, door casing plinths, embrasure style windows). The passage on the second floor terminates on the south end with French doors, each featuring a single-sash five-light window, which lead to the façade portico balcony. The service wing is accessible from the second story through the dining room bed chamber where a door leads to a fifth bed chamber located over the kitchen.

### *Third Story*

All rooms on the third story are accessed from the central stairway which leads to a generous passage. On the west side of the passage is a gallery—one large, uninterrupted room running from the south to north end of the main block of the house (17 X 35). This room features five single-sash, six-light, tilt-in, awning windows, with their original iron hooks that hold them against the ceiling when opened. Two doors lead into this room from the passage, and adjacent to each door is a trimmed board accentuated with approximately 15 carved walnut pegs for hanging items. On the east side of the passage are two bed chambers of the same dimensions as those on the floor below. Each of these includes three single-sash, six-light, tilt-in, awning windows, and

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matching peg wall strips. Unlike the floor below, the third story passage features a small room on the south end. This room features one of the six-light, tilt-in, awning-style windows and the same style peg wall strip. Heart-pine flooring is present throughout the third story, with narrow floorboards present throughout the gallery, and much wider floorboards in the bed chambers. Some of the woodwork—window casings, and baseboards and molding—is of a simple design, less ornate than the floors below. The double-panel doors and door casing are the same as those found throughout the main block of the house, however, the door locking mechanisms are less formal: They are wrought iron handles with thumb latches, versus iron rim locks with brass doorknobs. There are no fireplaces on the third story, although the four main block, internal chimney stacks form bump-outs under finished walls. The ceilings are sloped from eight feet to five feet within the hipped roofline.

Based on observation of the woodwork and architectural embellishments throughout the house, the third story was always intended for more informal usage—overflow bed chambers, storage, and perhaps for spinning and weaving activity in the large, well lit, open gallery. It was the third story that later, ca. 1880, was commandeered for public field-school classrooms. Visible on the walls today is pencil writing depicting math equations, handwriting samples, and student commentaries. The third story layout of the rooms, and the pre-existing presence of the peg wall strips, leant very well to the manor's temporary conversion to schoolhouse (see Section 8, Criterion A justification).

### **The Service Wing**

The 20' x 20', two-story-over-basement, service wing includes the basement summer kitchen, the main kitchen on the first floor, and a bed chamber on the second floor. The service wing was constructed ca. 1850, shortly after the main block, and likely replaced a smaller detached kitchen building. Indications of this include the three-brick-thick wall where the service wing attaches to the main block; only external walls of the house are three bricks thick. In addition, the service wing's foundational footers are brick laid upon earth rather than brick laid upon granite, as in the main block. There are also shadow markings of previously existing external doors where the main block rooms (basement laundry/sewing room, dining room, dining bed chamber) join the service wing rooms on each floor. The service wing, while attached to the main block on all three levels, is fully self-contained with each of its three floors accessible via the service wing's own set of internal stairways.

The kitchen adjoins the main block via a door into the dining room. It features two of three original windows (double-hung, six-over-six sash windows with many original glass panes) and two external doors. The external door on the east side of the kitchen matches the main block front entryway door (double panel, four-light transom window, and door casing featuring external bulls-eye corner blocks—the kitchen door's original iron rim lock and brass doorknob are present); this door leads to the veranda. The external door on the west side of the kitchen is board-and-batten and features its original iron hardware including thumb-latch handle and iron slide bolt; it opens into the sunroom (originally a covered porch) toward the kitchen workyard (now a boxwood and pea gravel parterre Italianate garden). Two additional doors (double panel

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with original hardware) open to the stairway leading to the basement and the stairway leading to the bed chamber. The kitchen fireplace is a very large cooking fireplace with brick hearth and substantial mantelpiece. Its original swinging iron pot crane is intact. The room has a nine-foot ceiling and was originally plastered; now the underlying brick walls are exposed. This is the only room whose original heart-pine flooring is missing (ca. 1960) and features tile flooring.

Above the kitchen is a bed chamber that featured a peg wall strip of the same style as those on the third story (removed ca. 1985 to allow placement of a corner bathroom). This bed chamber has a door that leads into the main block via the dining bed chamber. It features an internal fireplace with mantelpiece and brick hearth, three six-over-six double-hung sash windows, two facing east and one facing west, heart-pine floors with very wide boards, some exceeding twelve inches, and some elements of woodwork (baseboards and molding, and service stairway handrail and balusters ) that is less ornate and which matches the woodwork found across the third story and throughout the basement. The room also has a nine-foot ceiling and horse-hair plaster-over-brick walls.

The summer kitchen is located in the basement and under the first-floor main kitchen. It features another large cooking fireplace. It retains the iron brackets (top and bottom) that once held the pot crane's swinging arm (now missing). There is no evidence that a mantelpiece was ever present, however the brick hearth is much larger than those located anywhere else within the house. The walls and floor are exposed bricks and there is a set of board-and-batten external doors (ca. 2010) that replaced an original single board-and-batten door (repurposed for the crawl space entrance). The stairway leading from the summer kitchen was rebuilt (ca. 2010) to the same dimensions and style, and uses the original support recesses in the brick wall. The summer kitchen adjoins the main block via a doorway under the dining room.

## **The Basement**

The basement was, by nineteenth-century standards, fully finished living space. The area under the main block contains rooms on the east side that are halfway above ground with windows, a fireplace, and a door leading to the east lawn through the summer kitchen. The area under the main block on the west side is crawl-space only. The east side basement rooms are of the same dimensions as the rooms above—the morning room and dining room respectively. The area under the central passage of the main block is a full room of the same dimensions in the basement. There is no internal stairway from the basement to the main block above. Prior to the construction of the service wing, access to the basement was likely gained by exiting the house and entering the basement from the lawn; a remnant of door trim indicates where a north-facing external door was located. Once the service wing was added, access to the basement became viable from inside the house via the kitchen. The basement walls were finished with horse-hair plaster—remnants of which are still in place over the now exposed brick walls—as well as remnants of the less formal woodwork, identical to that featured throughout the service wing and third story. The original six-light casement windows (six of them) are present and feature many original panes of glass. There is a fireplace in the room (likely a bed chamber and now the keeping room) under the morning room, although there is no structural evidence that a

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mantelpiece was ever present for this fireplace. Furthermore, there was never a fireplace in the room under the dining room which was likely a larder or food storage room (now the laundry and sewing room). The basement flooring throughout was bricks-over-dirt. At one time, the present owner was informed that the rooms throughout the basement were used to house enslaved workers. This is not accurate as the Claytons never owned enslaved persons, as may be confirmed by the inventory of David L. Clayton's will in 1854; the Frederick County Agricultural Census of 1850; the U. S. Population Censuses for 1840, 1850, and 1860; and the "List of Slave Owners in 1860 in Fredrick County and Winchester".

Over time, persistent water infiltration and water pooling led to excessive moisture and caused extreme damage to the refinements originally enjoyed throughout the basement—horsehair-plaster walls and ceilings, woodwork, and brick flooring. The present owner in 2009 to 2010 undertook careful measures to address the water infiltration problem. Unfortunately, pre-existing damage could not be undone, however, original elements were stabilized in place where possible. The basement today is dry and stable and has had the foundation wall masonry, and both fireplaces, fully restored to their original specifications using existing bricks which were repaired, replaced as needed with original historic bricks (clunkers found buried around the manor's foundation), and repointed with new lime-based and sand mortar of the composition used in the original construction. The plasterwork was not replaced, and the walls are now exposed bricks, and the ceilings are exposed joists. The basement floor required substantial engineering to address groundwater infiltration: It is now covered with moisture resistant hardwood over concrete which encapsulates a perpetual groundwater drainage catch-and-removal system. This level of the home is once again a fully utilized and enjoyed space encompassing the cozy keeping room with its fireplace (formerly a bedchamber), a laundry and sewing room (formerly a larder), an exercise room (formerly storage), and the wine and mead cellar with its large cooking fireplace (formerly the summer kitchen).

### **The Workyard and Smokehouse**

The kitchen workyard, tucked behind the northwest corner of the main block and adjacent to the service wing, once featured a closed-in covered porch for storing cut wood off the west side of the kitchen, a partially underground icehouse constructed of sandstone, a fresh-water, hand-dug well, and a smokehouse. At some point ca. 1950 a wood-frame, two-story garage was built over the site of the kitchen workyard, and a lean-to shed was added to the back of the main block, fully covering the north-facing library windows. Other than the smokehouse, the original components of the kitchen workyard were lost at this time, as evidenced by available photographs. Extensive rehabilitation was undertaken in 2010 to fully remove the garage, take down the lean-to shed addition, exposing the library windows once again, and convert the ruins of the closed-in, covered porch to a sunroom (finished ca. 2012). In 2020, during excavation and rehabilitation of the kitchen workyard area, the icehouse's sandstone foundation-wall ruins were discovered approximately four feet underground. The sandstone was unearthed and repurposed to construct the parterre garden wall that now surrounds the 20 X 40 footprint of the original workyard.

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The smokehouse (ca. 1850), is in near original condition; 12 X 12, single bay, five-course American-bond red brick (internal support core walls as well as exterior); standing-seam-metal, gable-roofed; open rafters with iron hooks, a single board and batten door on the south side (that features a four-light window, forged-iron strap hinges, original thumb latch handle, and a wood rim lock), two four-light sliding vent windows along the east side, and the remnants of a curious floor-level hatch on the north side. In 2016 the smokehouse bricks were repointed with new lime-based and sand mortar of the composition used in the original construction. At some point in the past, ca. 1950, a concrete floor was added, and this has been left in place. The bevel wood siding on the north and south gable ends has been replaced as needed with identical materials. The entrance to the smokehouse demarcates the north edge of what was a bustling and highly functional kitchen workyard, well-used by the household throughout the nineteenth and early twentieth century. Today the workyard is a walled boxwood and pea gravel parterre garden of the same dimensions as the original workyard, and a cascading water fountain marks the exact location of the former icehouse.

## **The Grounds**

Of the original 330 acres of farmland that once surrounded the manor, four acres remain. A newly planted orchard (circa 2015) is located where a previous orchard stood on the northwest corner of the property. Five terraced parterre gardens, in the style of landscape architect Charles Stick, enhance the property, including the pool parterre garden, added in 2024. Directly behind the house is the herbaceous-border English garden which encompasses several old-growth elements: A 150-year-old boxwood bush, mature 60-plus foot high maples, several very old lilac bushes, and a very large and old hydrangea bush. The 150-year-old boxwood is the same variety and age as that which is planted alongside the gravesite of Mary Rebecca Clayton within the Hopewell Friends Meeting cemetery. She was the daughter-in-law of David L. Clayton, and the wife of John Henry Clay Clayton, and she resided at Merryhearth Manor from the date of her marriage on May 20, 1869, until her death on April 21, 1897. The east and south sides of the property run along Old Baltimore Road as they did when the manor was constructed. The lawn surrounding the front of the house is landscaped with a circular boxwood and pea gravel parterre garden, and evergreens—including a 100-plus-year-old American holly.

## **Integrity Statement**

### *Location and Setting*

The rolling farmland vistas surrounding Merryhearth Manor are little changed from the time the house was constructed. Catalpa Road and Old Baltimore Road, the unmarked single-lane country roads surrounding the house, originally cut by General Braddock's Deputy Quarter Master, General John St. Clair (aka. Sinclair), experiences minimal neighborhood traffic. Within a mile radius are located a dozen eighteenth- and early-nineteenth-century stone and brick historical homes and churches that predate Merryhearth Manor. They are well preserved and intact with their rolling pastureland and fields of crops. Three of these are plainly visible from the house today, just as they would have been when the first Clayton family members moved into their new

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home. Modern structures visible from the house are located on large rural lots, spread out across the landscape. The setting is much as it was, and the house—having changed very little from the day it was completed—stands as an excellent example of a mid-nineteenth-century Greek Revival manor characteristic of the Lower Shenandoah Valley.

### *Design*

The intact and original Greek Revival design of the David L. Clayton House provides a valuable historical glimpse into the past. The period 1820 to 1860 saw the popularity of Greek Revival architecture—considered the national design—in response to defeating Britain’s aim to end the young nation’s independence during the war of 1812. The outcome of this “second war of independence” resulted in a period of national pride, reinforced by the people’s belief in their form of self-governance. Merryhearth Manor stands today as a nineteenth-century symbol of American democracy, strength, and the democratic ideals of ancient Greece that inspired the founding fathers. It’s original design, including the external appearance and the internal footprint and materials, has been very well preserved. What few alterations were made in the past to change the footprint and internal and external use of space have been undone by the current owner—these include:

- A circa 1950, not-original shed-style extension was removed from the north elevation of the house in 2010, fully restoring the area to its original state.
- A circa 1950 two-story garage, built on the site of the former kitchen workyard, was removed in 2009. The footprint of the workyard was re-established and features a parterre garden.
- A circa 1950 bank barn/granary located on the site of the original orchard was removed in 2017. A small version of the orchard was replanted at that time, and expanded in 2025.
- A bedroom that had been segmented into two smaller rooms, circa 1940, was returned to its original state in 2010. Fortunately, all of the room’s original millwork, plaster walls, and windows were intact.

### *Materials and Workmanship*

The construction methods and materials—unlike those in use today—provide invaluable knowledge and understanding of home construction in the mid-nineteenth century—especially in light of the house’s nearly original condition. The intact, original state of the house is due in part to the fortunate circumstance that it has never been used commercially, or divided into multi-family units. Since its construction, it has been the private residence for only five families. Over the course of time the house has experienced periods of decline, but these were remedied by conscientious owners who did not alter the footprint of the house, and who used like materials and methods, in keeping with the original design, to make repairs. In addition to the architectural features described in the sections above, visible throughout the house today are examples of the materials used and the craftsmanship techniques employed during the mid-nineteenth century. A few of the many examples of materials and workmanship visible within the house include:

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- Tool cuts (broadaxe and adze) on interior lintels over doors and windows, visible where plaster is not covering the lintels.
- Floor joist saw kerfs which appear to indicate joists were cut from machine-operated pit saws—possibly from as nearby as the Babbs Creek water-powered mill that was located a mile from the house at the crossroads of Old Baltimore Road and Cedar Grove Road.
- Handmade red-clay bricks, said to have been formed and baked on site, which contain occasional hand and finger imprints. The undesirable bricks (clunkers) have been found buried around the foundation of the house and repurposed when making repairs.
- Plaster—areas of exposed and unpainted, final-finish-coat plaster made from lime-putty, sand and animal hair are visible. These have been preserved to provide educational glimpses of the plaster as it was when first applied directly to the brick interior walls throughout the house.
- Masonry, including fireplace brick-archway hearth supports and original-condition (unaltered from the original state) chimney chutes and fireboxes, rare in a house of this age.
- Remnants of the original burgundy brick and mortar wash that was featured on the façade and east elevation of the house—visible under the roofline of the east-elevation veranda.
- Mortise and tenon joinery intact and as it was when construction was completed on the house.

### *Feeling and Association*

The David L. Clayton House, along with its grounds and rural setting in northwest Frederick County, provides a vivid expression of the aesthetic and historic sense of the Lower Shenandoah Valley during the mid-nineteenth century. The presence of the home's original physical features which, taken together with the setting, convey the property's historic character. It is not difficult today to visualize life as it was when the manor home, and the then-330-acre-farm, were occupied by the founding family. The surrounding area, the property's grounds, and the house itself are little changed.

Externally the house is in excellent condition and unaltered from its original state. There have been necessary repairs, and all have been in keeping with the original architectural design. These include:

- Rehabilitation of the façade's two-story portico, ca. 2010.
- Partial rehabilitation of the east elevation veranda; new stairs, flooring, understructure, and lattice skirt, ca. 2010.
- Repointing of the brick on the façade (ca. 2016), north elevation (ca. 2009), and smoke house (ca. 2013) with historically accurate lime-based mortar.
- Reconstruction of the lost kitchen workyard—as a walled parterre garden—repurposing buried icehouse sandstone into the garden wall, ca. 2020.
- Rehabilitation of existing chimney stacks: re-pointing with lime-based mortar, sealing, and copper-capping, ca. 2025.

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- Replacement of the circa 1960 metal roofing on the main block, service wing, veranda, and smokehouse with standing-seam metal roofing, ca. 2025.

Likewise, the grounds which supported the Clayton family through farming, are much as they were in the mid-nineteenth century. The area surrounding the house is zoned RA— Rural Agricultural, limiting development to a mix of low-density, single-family residential homes and agricultural activities, such as farming, livestock, and large-lot rural living. The four acres which now encompass the immediate area surrounding the house have been refined with multiple gardens and a small orchard. The acreage beyond the house is comprised of farmland and large-lot (three acre plus) single-family homes. Babbs Mountain to the north and directly behind the house remains woodland, and the roads leading to the house are single lane, unmarked country roads.

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## 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.

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

- 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 old or achieving significance within the past 50 years

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**Areas of Significance**

(Enter categories from instructions.)

ARCHITECTURE

EDUCATION

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1845-1914

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Unknown

\_\_\_\_\_  
\_\_\_\_\_

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The David L. Clayton House is being considered for the National Register of Historic Places at the local level under Criterion A: Education, and under Criterion C: Architecture. Under Criterion C, the house is an example of a well-preserved Greek Revival residence for northwest Frederick County. Under Criterion A, education the property stands as one of the earliest public schools in Frederick County. After the passage of the Underwood Constitution in 1869, which called for establishing public schools throughout the state, the Clayton family offered up the third floor of their home to provide free education to surrounding families. The period of significance begins in 1845 and ends in 1914, encompassing the date of construction and the house's use as a school, and ending when the property passed out of the Clayton family, who were responsible for all historic-period property and contributing resources elements.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

### **Historical Background**

The David L. Clayton House is located in the Apple Pie Ridge area of northwestern Frederick County. This area was first settled through several large grants from the colonial government in Williamsburg, headed by Sir William Gooch, lieutenant governor of Virginia from 1727 until 1749. Northwestern Frederick County was part of the Northern Neck Proprietary, granted by King Charles II in 1673 to Thomas Culpeper, 2nd Baron Culpeper of Thoresway (1635-1689) for his loyalty to the crown during the Interregnum Period of rule in Great Britain. Through Culpeper's daughter, his lands in Virginia were passed in 1719 to his grandson Thomas, the Sixth Lord Fairfax (1693-1781). Fairfax received 5.2 million acres of land that stretched from the Chesapeake to the headwaters of the Potomac and Rappahannock Rivers. It was the westernmost region of this royal grant, including the Northern Shenandoah Valley and the area where Merryhearth Manor is located, that in 1733 became the subject of a long, multi-year bitter administrative and legal suit.

The Northern Neck Proprietary dispute did not stop Lieutenant Governor Gooch from aggressively issuing land grants in the Shenandoah Valley and encouraging rapid settlement, as the exact western boundaries of Fairfax's land were undefined. In 1730, Alexander Ross (1684-1748), an Irish Quaker, and Morgan Bryan, an Irish Presbyterian, seized upon this opportunity and applied for and were granted 100,000 acres in northern Frederick County. They promised to bring 100 settlers to the region. They started by moving their own families around 1733 and establishing the Quaker community in and around Apple Pie Ridge, including the Hopewell Meeting, established in 1734. One of the families that came was Ross's brother-in-law Arthur Barrett, who received a large grant of land in the area roughly bordered on the west by Cedar

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Grove, on the east by Apple Pie Ridge, and to the north by White Hall. It was from Arthur Barrett's great-grandson, in January 1841, that 101 acres were sold to David and Jane Clayton for the site of their yet-to-be-built manor home.

The Northern Neck Proprietary dispute was eventually settled and Thomas Fairfax moved to Virginia in 1747 to personally manage his vast land holdings from his home, Greenway Court, in modern day Clarke County. The outcome of the legal battle stipulated that the lands already granted by the colonial governors of Virginia would stand. To ensure he did not have further land disputes, Lord Fairfax set about getting his property formally surveyed, marked, and recorded. It was in 1748 that he hired sixteen-year-old George Washington to help survey his western holdings, including Old Frederick County. Many of the eighteenth and nineteenth century stone and log homes built by the early Quaker settlers, recruited by Alexander Ross and Morgan Bryan, are still intact and visible around the Apple Pie Ridge area and surrounding Merryhearth Manor.

### **Ownership Background**

#### David Little Clayton and Jane Cooper Peebles Clayton: 30 years from 1841 – 1871

- David Little Clayton b: January 15, 1801, Marion County, WV, d: September 17, 1854, Winchester, VA, buried at Mount Hebron Cemetery, Winchester, VA
- Jane Cooper Peebles Clayton b: 1810, Bradford PA, d: October 1871, Winchester, VA, buried at Mount Hebron Cemetery, Winchester, VA

#### Their children:

1. Elisha Peebles Clayton b: 1834, d: 1915, Winchester, VA, buried at Mount Hebron Cemetery, Winchester, VA
2. Elizabeth Jane Clayton Weidman b: 1836, d: 1853, buried unknown
3. Florence Virginia Clayton Streit b: 1838, d: 1865, Winchester, VA, buried at Mount Hebron Cemetery, Winchester, VA
4. John Henry Clay Clayton b: 1839, d: 1914, Winchester, VA, buried at Hopewell Meeting Cemetery
5. Lucy Ellen Clayton b: 1842, d: 1860, Winchester, VA, buried, probably Mount Hebron Cemetery, Winchester, VA
6. David Little Clayton b: 1847, d: 1929, Cumberland MD, buried at Rose Hill Cemetery
7. Mary Frances Clayton Kurtz b: 1850, d: 1936, Winchester, VA, buried Mount Hebron Cemetery, Winchester, VA
8. Margaret Alice Clayton b: 1853, d: 1865, Winchester, VA, buried Little North Mountain Church Cemetery

David and Jane initially purchased three adjoining parcels of land in northern Frederick County. The first was 140 acres from Joel Lupton in 1836, the second was land where the house sits—encompassing 101 acres—purchased from James Barrett in 1841, and finally 55 acres from

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William Larew in 1849, bringing the farm to a total of 296 acres. They added another 34 acres by 1850 as recorded in the Frederick County Agricultural Census for 1850. The Clayton's farmland was a mix of open flat fields surrounding the manor home to the east and south—likely planted with wheat. To the west were undulating sloped fields, with a southern exposure—likely planted with fruit trees. The area north of the house, Babbs Mountain, was not used for agriculture and remained woodland. The nearest water-powered mill was less than a mile from the house at the crossroads of Old Baltimore Road and Cedar Grove Road, in the village of Cedar Grove.

David Clayton listed himself as a farmer in the 1850 United States Census. However, he was also the co-author of a hugely successful book of shape-note hymns, "The Virginia Harmony," printed by Samuel H. Davis, Winchester, in 1831 (1<sup>st</sup> edition) and 1836 (2<sup>nd</sup> edition).<sup>3</sup> David and Jane came from humble beginnings and were listed as living in Winchester in the 1840 Census; it may be that the popularity of the hymnbook, and resulting profit from sales and teaching shape-note music provided the Claytons in 1840 with the seed money needed to purchase their 300-plus acre farm and build the manor house. Historical records document that David L. Clayton continued to teach shape-note music from the house after the publication of his books.<sup>4</sup>

#### Shape-Note Music Relevance

As noted above in the architectural description of the first story, uncommon design elements within the house were likely inspired by David's music-lesson teaching. The singing of shape-note music requires the participants to sit in a particular voice-type formation: Per *The Library of Congress Celebrates the Songs of America: Shape Note Singing*, "Congregations divided up the soprano, alto, tenor, and bass singers in groups forming a square with the conductor at the center. This is called the 'hollow square,' and was another means of assisting the singers, so that they could stay on pitch by singing with the people in their quarter of the square."<sup>5</sup> This may explain the presence of the exceptional tri-fold, room-separating walls on the first floor—versus traditional pocket doors. When opened, the tri-fold, room-separating walls allow two rooms to become one large room with less separation than pocket doors provide when opened. Shape-note music is largely a lost and bygone art today, but in the mid-nineteenth century its popularity was greatly enjoyed by those with little formal musical education.<sup>6</sup> Developed by itinerant singing teachers in the early 19th century, the four-note system was designed to assist those who had not learned conventional sightreading. It was considered easier to recognize a few basic shapes than to decipher where each particular note was positioned on a staff. It was a simplified method of reading music for the enjoyment of singing, and hymnal books that used shape-note music over traditional music were in high demand.

<sup>3</sup> Eskew, Harry Lee, *Shape-Note Hymnody in the Shenandoah Valley, 1816-1860*, 1966, Page 105-111.

<sup>4</sup> Norris, J. E., editor, *History of the Lower Shenandoah Valley Counties of Frederick, Berkeley, Jefferson, and Clarke*, A. Warner and Co., Publishers, 1890, Page 781.

<sup>5</sup> Internet Site -The Library of Congress Celebrates the Songs of America: Shape Note Singing, <https://www.loc.gov/collections/songs-of-america/articles-and-essays/musical-styles/ritual-and-worship/shape-note-singing/>.

<sup>6</sup> Internet Site - Chorus America: What is Shape-Note Singing, <https://chorusamerica.org/singers/what-shape-note-singing>.

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David unfortunately did not have many years to enjoy the home and farm he established. In 1854—only nine years after completing the construction of the house—he died at the age of 53. Jane was left to raise their children on her own, and she continued to farm and manage the estate until her own death 17 years later. It was during Jane’s tenure as owner that the farm experienced probably its most challenging years. She managed to navigate the extreme economic, political, and cultural challenges brought by the Civil War, and hold onto the house and farm. The Claytons were self-proclaimed Unionists and never owned enslaved people. The Clayton sons did not fight for either side during the war. There are no records to support, nor physical evidence to suggest, that the house and farm were occupied as a military headquarters, used as a hospital, or otherwise the site of war activity. This may be because it was not in the immediate track of military activity, although Babbs Mountain directly behind the house is said to have been a lookout and signal post, so likely, scouts and small bands of soldiers were nearby and patrolling the vicinity on any given day. The present owner, when installing numerous gardens across the area within four acres of the house, has not found a single item of civil war memorabilia. The first, post-Civil War U.S. census in 1870 reflects Jane supporting 17 individuals living at the house. These included her only unmarried living daughter, one of her sons and his entire family, her son’s in-laws, two of her grandchildren, several servants, and a single non-family member man listed as being 70 years of age “without occupation.” Jane passed away the next year, in 1871 and her son and son-in-law assumed ownership of the farm.

John Henry Clay Clayton & Mary Rebecca George Clayton: 42 years from 1872 – 1914

- John Henry Clay Clayton b: December 14, 1839, d: September 21, 1914, Winchester, VA, buried - Hopewell Meeting Cemetery
- First Wife, Mary Rebecca George Clayton, b: August 18, 1845, d: April 21, 1897, Winchester, VA, buried - Hopewell Meeting Cemetery

Their Children:

1. Albert N. Clayton b: 1870, d: July 23, 1893 - buried at Hopewell Meeting Cemetery
  2. Rebecca Clayton Gold b: June 4, 1874, d: September 21, 1957 - buried at Mount Hebron Cemetery, Winchester, VA
  3. Georgia Elenore Clayton Purcell b: November 12, 1876, d: December 11, 1905 - buried Mount Hebron Cemetery, Winchester, VA
  4. David Little Clayton b: July 22, 1881, d: September 21, 1901 - buried at Hopewell Meeting Cemetery
  5. Georgie Clayton b: Unknown, d: Unknown, died at birth or shortly thereafter - buried at Hopewell Meeting Cemetery (may be Georgia’s twin brother?)
- Second Wife, Carrie Elizabeth Marple Clayton, b: November 22, 1880, d: December 24, 1983, Winchester, VA, buried -Mount Hebron Cemetery, Winchester, VA

Their Child:

1. John Henry Clayton b: April 1, 1907, d: September 27, 1960 - buried at Mount Hebron Cemetery, Winchester, VA

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David and Jane's second son, John Henry Clay Clayton, continued the tradition of farming (and teaching) while he raised his family in the manor home through 1914. The Clayton family enjoyed ownership from the time of the initial land purchase in 1836 until John Henry's death. It was John Henry, with his wife Mary Rebecca George Clayton, who for a time offered the third story of the manor home, and their services, to help get the county's public school system up and running after the end of the Civil War. John Henry classified himself as a farmer during each of the annual censuses during his lifetime, however, local historic records reveal he was a constant contributor to the cause and benefit of his community. He served in such rolls as Justice of the Peace, Commissioner of Roads, School Board Member, and Temperance Movement Leader. Even after the house was not needed for public school classroom use, he continued to offer his teaching services at nearby public schools over the span of fifteen years—Little Mountain, Pleasant Valley, and Old Stone Church in Cedar Grove. It should be noted that once Jane's will was probated and settled in 1880, John Henry was listed as a co-owner of the manor and farm with his brother-in-law Captain, George Washington Kurtz.<sup>7</sup>

George Moffitt Carson and Daisy Eliza Brackett Carson: 20 years from 1916 – 1936

- George Moffett Carson b: January 28, 1869, North Carolina, d: January 18, 1952, Winchester VA - buried Oak Grove Cemetery, McDowell County, N.C.
- Daisy Eliza Brackett Carson b: October 11, 1891, d: November 1, 1973, Winchester, VA - buried Oak Grove Cemetery, McDowell County, N.C.

George's Children with his first wife, Jennie:

1. Annie Laura Carson b: September 26, 1903, McDowell County, North Carolina, d: October 6, 1987, Leesburg, Loudoun County, VA – buried Union Cemetery, Leesburg, VA
2. Robert Justice Carson b: February 10, 1909, McDowell County, North Carolina, d: August 11, 1975, Winchester, Frederick County, VA - buried Oak Grove Cemetery, McDowell County, N.C.

George's Children with his second wife, Daisy:

1. John William Carson b: May 18, 1924, Frederick County, VA, d: June 13, 2013, Frederick County, VA - buried Mount Hebron Cemetery, Winchester, VA
2. Mary Virginia Carson b: May 20, 1926, Frederick County, VA, d: March 6, 2017, Frederick County, VA - buried Mount Hebron Cemetery, Winchester, VA

From old photos provided to the current owner in 2010 by John Carson (George and Daisy's son), the house appears to have been in a state of extreme disrepair when George and Daisy Carson bought it in 1916. They paid \$11,000 for the house and 178 acres.<sup>8</sup> Subsequent photos show the improvements they made to the outside of the house. It may be that the house sat

<sup>7</sup> Frederick County Deed Book Number 95, Page 400 (current owner in possession of photocopy).

<sup>8</sup> Frederick County Deed Book Number 139, Page 402, (current owner in possession of photocopy).

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vacant during the years between John Henry's death in 1914 and the Carson's purchase in 1916—or it may be that John Henry's heirs (Carrie Marple) were unable to maintain the house and George and Mary Francis Kurtz ceased to support the farm and household after John Henry's death. George and Daisy lived and farmed the land with their two youngest children from the time of their purchase in 1916 until 1936 (George's older children were soon grown and on their own). According to their son John, they did little to modernize the house (not even the addition of an indoor bathroom) and they didn't change the footprint or how the rooms were utilized. George classified himself as a farmer in the 1920 census. In the 1930 census he listed himself as living on a farm with the occupation of supervisor, county roads.

Caney Davis Dye and Grace T. Smith Dye: 48 years from 1936 – 1984

- Caney Davis Dye b: April 5, 1895, Russell County, Virginia, d: April 7, 1953, Frederick County, VA, buried - Mount Hebron Cemetery, Winchester, VA
- Grace Thomas Smith Dye b: November 12, 1900, Tazewell County, Virginia, d: July 26, 1989, Frederick County, VA, buried - Mount Hebron Cemetery, Winchester, VA

Their Children

1. Herbert Henderson Dye b: May 28, 1927, d: November 19, 2005, buried - Mount Hebron Cemetery, Winchester, VA
2. James Garland Dye, Sr. b: May 16, 1930, d: February 10, 2001, buried - Blue Ridge Memorial Gardens, Roanoke, Virginia
3. Alfred Vernon Dye b: April 5, 1932, d: December 22, 2002, buried - Mount Hebron Cemetery, Winchester, VA

After the Claytons, the Dyes were the next most lengthy residents of the house. They purchased the house and 179.5 acres from George Carson on June 26, 1936, for \$10,000. The Agreement of Sale included livestock, two-fifths of all harvested crops and growing crops—except for the entire apple crop, which was to be the Dyes' property—and the “tenant” to harvest crops and place them in the barn.<sup>9</sup> The Dyes farmed the land for their entire 48 years of residency. Much like Jane Clayton before her, Grace Dye was left a widow and managed the farm on her own for the last 31 years. Two of her sons were disabled from birth, and with only the help of her son James, she managed to run a successful farm. James and his family lived off and on at the house to help with the management. Grace's grandchildren are in touch with the current owner and have shared many wonderful stories of spending time at the house, and have shared many photos of the house. According to Grace's grandson James, Jr., his grandparents were the first to bring the house to modern standards. They installed modern electric lighting and outlets, a full bathroom, a powder room with laundry, and other amenities during the years they lived at Merryhearth Manor. Grace is remembered and well-loved by the Cedar Grove community, and to the present time the home is still referred to by some locals as “the Grace Dye house.”

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<sup>9</sup> WFCHS, Stewart Bell, Jr. Archives, Handley Regional Library, Winchester, VA, USA (current owner in possession of photocopy).

David L. Clayton House  
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John Oscar Gougé and Susan Cornelia Jones Gougé: 21 years from: 1984 – 2005

- John Oscar Gougé b: June 6, 1921, d: March 13, 2003, Winchester, VA, buried - Quantico National Cemetery, Virginia
- Susan Cornelia Jones Gougé b: April 18, 1924, d: November 30, 2005, Winchester, VA, buried - Quantico National Cemetery, Virginia

The Gougés moved from Washington, D.C. to retire in the countryside. They purchased the house, with 175 acres, in 1984 for \$290,000.<sup>10</sup> They are the first owners who did not move from an existing farm, nor did they have farming backgrounds: John was an engineer and Susan a Ph.D. microbiologist. They are also the first family who did not commercially farm the land surrounding the house. John and Susan (especially Susan) appear to have been romanticists who desired to exchange the hustle/bustle of city living for a laid-back lifestyle in an historic country manor home. They dabbled in homestead farming, wine making, canning, and enjoyed cooking. Their immediate focus after purchasing the house was to rehabilitate it to its original 1845 design, especially the exterior. Their photo album/scrap book and invoices for restoration work are in the possession of the current owner. They were basing their rehabilitation work on a ca. 1890s photo that shows John Henry and his little granddaughters sitting on the lawn along the east side of the house in front of the veranda. The house was in very rough shape when the Gougés purchased it, and the Dye-era improvements had not been done with historic preservation in mind. The Gougés sold some of the acreage to pay for the restoration work. Upon Susan's death in 2005 (John pre-deceased her two years earlier) the estate had been reduced to 100 acres. The Gougé heirs sold the house and the land to a developer for \$1M. He subdivided it into 15 rural lots ranging in size from three to 35 acres. The lot containing the David L. Clayton House was designated 3.91 total acres, and one Babbs Mountain 35-acre lot was designated for rural preservation. Shortly after the purchase and subdivision of the land, the developer declared bankruptcy. The lots were sold off piecemeal after that, and the house sat uninhabited and entirely untended for nearly five years, during which time a significant amount of damage from water infiltration and neglect occurred. It was in a state of severe decline when the current owner purchased it in 2009 from the bank that had assumed ownership.

### **Criterion A: Education**

The David L. Clayton House served for a time as one of the earliest public schools in Frederick County, Virginia. From approximately 1880 to 1895, the Claytons held classes on the third story of their home. The house was listed as one of "150 schools of Frederick County which accepted pupils on a public basis (without limit by religion or ancestry)".<sup>11</sup> In 1867, Congress required Virginia and most of the other former Confederate states to hold conventions to write new state constitutions; this was known in Virginia as the Underwood Convention. Virginia's new

<sup>10</sup> Current owner in possession of the original Gougé residential loan application.

<sup>11</sup> Lehman, Sam., editor, *The Story of Frederick County*, 1988. Chapter 29.

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constitution, ratified in July 1869, included an article for the state's first system of public schools. In the years following the ratification of the new constitution, the Claytons converted the third level of their manor home into multiple classrooms, establishing the house as a public field school that accepted students free of tuition and without limitation based on their "religion or ancestry." The Shenandoah Valley required a significant period of reconstruction as a result of the aftermath of the Civil War. Establishing the public school system was a foundational element of the reconstruction plan, and it was also one of the most controversial and expensive, requiring taxing the local population to pay for the cost at a time when people were struggling economically. Many of the old school buildings previously used for local private schooling were burned or in very poor repair after the years of conflict. The Claytons were well positioned to do their part; they had minimal war damage to the house and property as their farm was relatively far from the sight of many of the local battles. Free public education was a cornerstone for rebuilding and bringing the community together, and the Claytons were committed to supporting their community.

### Significance Background

Merryhearth Manor was the homestead for two generations of Claytons. Their second son, John Henry Clay Clayton, and his family are the subjects of this period of significance. John Henry and Mary Rebecca were married on May 20, 1869;<sup>12</sup> he was 29 years old and she was 24. The Civil War had ended four years earlier and families across the Shenandoah Valley were struggling to rebuild their lives after the extreme loss of life and property. Neither John Henry, nor his older brother by five years, Elisha, were soldiers on either side of the battle lines. John Henry in a local biographical sketch is described as having "his religious sympathies with the Society of Friends," and his wife Mary Rebecca was descended on her maternal line from the Barretts, long- and well-established Quakers for many generations in northern Frederick County.<sup>13</sup> The Quakers were staunch advocates of education and this, with other factors, likely spurred John Henry and Mary Rebecca's decision to convert their home into a free public field school for the education of near-by local children, alongside their own children.

### Historical Context

Frederick County experienced a rough start as the new Virginia constitution required that schools be established in every county of the commonwealth no later than 1876. Facilities, and the cadre of trained teachers needed to instruct the students, had to be established from the ground up. In Frederick County, the first two superintendents of schools served for only one term each. Looking back, the fifth superintendent of schools, George W. Ward, stated of the first local school tax, "This was used mostly for putting in order the few old schoolhouses the war had left standing. The trustees did not think it judicious to enter into contract with many teachers, who had to be paid out of the state fund, until the money was in hand."<sup>14</sup> It was the third

<sup>12</sup> Virginia, Select Marriages, 1785-1940, <http://www.Ancestry.com>

<sup>13</sup> Norris, J. E., editor, *History of the Lower Shenandoah Valley Counties of Frederick, Berkeley, Jefferson, and Clarke*, A. Warner and Co., Publishers, 1890, Page 781.

<sup>14</sup> Lehman, Sam., editor, *The Story of Frederick County*, 1988. Chapter 29.

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superintendent, William H. Gold, serving from 1872 to 1883, who fully established the county's public school system. In Garland R. Quarles's book *Some Worthy Lives*, he states the following with respect to William Gold, "Mr. Gold served for seven difficult and eventful sessions—hiring teachers to fill vacancies, devising tests to secure qualified applicants, arranging for all the physical facilities, riding on horseback all over Frederick County, answering criticism, encouraging cooperation."<sup>15</sup> John Henry Clayton and William Gold were friends and neighbors; their farms were less than two miles apart off of Apple Pie Ridge Road, and they ultimately joined their families when John Henry's daughter Rebecca married William's son Philip (May, 1900).<sup>16</sup> This friendship is likely another factor that influenced John Henry and Mary Rebecca's decision to convert their third story into classrooms during William Gold's tenure as superintendent.

### The House As Public Field School

The layout of the third story lends itself perfectly to teaching students: There are two 17 X 17 rooms on the east side of the main block; a gallery, 17 X 35, runs the length of the west side from the south to the north end; and a small room 10 X 12 is located at the south end of the third-story central passage. The rooms are bright, each having multiple six-light, tilt-in awning style windows. During warm days the windows would have facilitated cross ventilation when opened and latched against the ceiling with their iron hooks. For warmth, each of the four corners of the main block contains internal brick chimney stacks that would have radiated heat from the two, or three, fireplaces feeding each stack from below. The pre-existing walnut-peg wall strips inside each room's doorway would have been ideal for hanging hats, coats, bookbags, and other items. The students would have been uninterrupted on their third-story, dedicated classroom floor, and the family on the floors below would have maintained their privacy, even as students came and went from the central passage stairway that could be closed off from the rooms throughout the house.

The Claytons became very involved personally in supporting the local public school system. John Henry was himself one of the teachers, and is recorded as having taught in the Frederick County public school system over a span of 15 years;<sup>17</sup> some of that time was spent teaching in other nearby field schools,<sup>18</sup> likely on a rotational basis and possibly on a part-time basis. Lewis George, Mary Rebecca's brother, and John Henry's brother-in-law, is thought to have been assisting with the teaching at the house; he lists his occupation as "Teacher" in the 1870 census. John Henry made a bulk purchase of a dozen chairs from his brother-in-law George W. Kurtz, who was a local furniture maker in Winchester ("six chairs \$4.50" and "six chairs \$2.75" for a

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<sup>15</sup> Quarles, Garland R., *Some Worthy Lives*. Winchester-Frederick County Historical Society, 1988, Page 104.

<sup>16</sup> Library of Virginia; Richmond, VA; Virginia Marriage Registers, 1835-1935.

<sup>17</sup> Norris, J. E., editor, *History of the Lower Shenandoah Valley Counties of Frederick, Berkeley, Jefferson, and Clarke*, A. Warner and Co., Publishers, 1890, Page 781.

<sup>18</sup> Jessica Sullivan, "Carrie Clayton: More Than A Century Of Living," *Winchester Star*, November 20, 1983.

Description: John Henry's second wife, Carrie Marple, states in an interview published in the *Winchester Star* on November 20, 1983 (she was 103 years of age at the time of the in-person interview) that John Henry was, "an elementary teacher who taught at Little Mountain, Pleasant Valley, and Old Stone Church in Cedar Grove."

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total of \$7.25).<sup>19</sup> And, local lore (which has managed to live through multiple written accounts over the years) tells of the school being given the very uncomplimentary nickname, Mush Town.<sup>20</sup> Apparently, Mary Rebecca's cook supplemented the student's cold box lunches with hot preparations for breakfast and/or lunch, and those were frequently servings of a local southern mainstay—cornmeal mush. The most compelling evidence of the Claytons' personal involvement with the upstairs school is that their own children, and some of their nieces and nephews, attended classes there. Writing on the walls was often centered on, or signed by, the Clayton children, along with other students' wall-writing contributions. Why exactly the students wrote all over their classroom walls is unclear,<sup>21</sup> but the writing provides insight to their studies which included math equations, handwriting samples, poetry, and general commentary such as, "lost lead pencils," and "Fannie Kurtz is a mean girl."

It is difficult to pinpoint the exact date the house stopped being used as a public field school. It probably coincided with the availability of a dedicated school building in the vicinity, and there were several. John Henry's involvement in the public school system continued beyond the years that he and Mary Rebecca offered their home for use as a public school; in his obituary, one of the accomplishments that John Henry wanted recorded was his role serving as a member of the Frederick County Schoolboard.<sup>22</sup> The establishment of public field schools was a crucial first step in instituting quality, free education for the county's children. The David L. Clayton House provided a welcoming, comfortable, and convenient school for local children while money was raised, and community support was achieved, to build and staff permanent, consolidated schools.<sup>23</sup>

### Criterion C: Architecture

The David L. Clayton House embodies the distinctive characteristics of a Lower Shenandoah Valley, mid-nineteenth-century, Greek Revival manor home. It's method of construction represents the work of master designers, carpenters, and masons. The house is in nearly original condition, internally as well as externally, providing the ability to observe the artistic values and original methods of construction that represent its significant and distinguishable qualities. The domestic architecture of the mid-nineteenth century in Frederick County and the Lower

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<sup>19</sup> 985 WFCHS, Stewart Bell, Jr. Archives, Handley Regional Library, Winchester, VA, USA. Account Books From Kurtz Funeral and Furniture Business, 1867 to 1948.

<sup>20</sup> Kalbian, Maral S., *Frederick County, Virginia: History Through Architecture*, Winchester-Frederick County Historical Society Rural Landmarks Publication Committee, 1999, Page 67; AND Huton, James V., Jr., *In and Around the Loop, An Historical Study of Northern Frederick County, Virginia*, Iberian Publishing Company, 1998, Page 36.

<sup>21</sup> See some example photographs provided by current owner: Numbers 0075 through 0083.

<sup>22</sup> "J. H. C. Is Dead After Long Sickness," *Winchester Evening Star*, September 28, 1914. Obituary excerpt: "Although not allied with the dominant political party—the Democrats—the people as a whole had frequently reposed confidence in Mr. Clayton by electing him road commissioner of Stonewall district, a justice of the peace, and as a member of the County School Board."

<sup>23</sup> Huton, James V., Jr., *In and Around the Loop, An Historical Study of Northern Frederick County, Virginia*, Iberian Publishing Company, 1998, Pages 52-53.

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Shenandoah Valley is illustrative of the people and times dominating the region. Comparable to Merryhearth Manor in construction methods and architectural style is the Prichard House within the Kernstown Historic Battlefield District (DHR 034-0003; 034-0007; 034-0007-000). Both houses have many of the same architectural features: The Pritchard House is a three-story, five-bay, Greek Revival-style brick building constructed in 1854 that rests on a full-story, raised English basement and has a shallow-pitched, gabled roof clad in standing-seam metal. At the southwest elevation facing the farmyard, is a two-story ell addition. Another comparable property is Willow Shade (DHR 034-0162), a two-story, five-bay, Greek Revival-style brick dwelling constructed in 1851 that rests on a full-story, raised English basement and has a shallow-pitched, gabled roof. A three-bay rear ell is attached to the northeast corner. Like Merryhearth Manor, both of these homes have similar fenestration, American bond brick said to be fired on site, and six-over-six double sash windows. The interiors are also similar with all three having a central passage and double or single pile plan. Their central-passage, open-newel stairways loop continuously upward from the first story. Merryhearth Manor, in addition to the architectural elements of these homes, exhibits several additional features of the quintessential Greek Revival style, including a two-story pedimented portico with twin Tuscan order columns; a decorative stucco frieze band with frieze windows and cornice; a hipped roof on the main block, and other exterior ornamental trim and moldings.

Within a mile of Merryhearth Manor, along Apple Pie Ridge Road are Rock Hill, ca. 1780 (DHR #034-0095), Cherry Row, ca 1794 (DHR# 034-0105), and Springdale, ca.1820 (DHR #034-0103). With the David L. Clayton House, ca. 1845, these four Apple Pie Ridge historic homes provide an excellent demonstration of the evolution of architecture and building styles in the area. The early English and German settlers to the area brought with them their knowledge of construction and stonework. As the population increased in Frederick County, both smaller and larger farm estates were established; new homes were constructed, and older ones were updated. Log residences were covered with clapboard, and they were sometimes enlarged with side wings or rear ells. In the early nineteenth-century brick construction became more popular in the region. As time went on, the eighteenth-century log and stone-built houses evolved to elaborate brick-laid homes. With the rise of the nineteenth century, the trend to move away from vernacular styles and move toward defined architectural styles—many outlined in popular pattern books—became the fashion. Clearly a lot of thought went into the features and design for Merryhearth Manor. Likely, David and Jane worked with their house builder and architect using a house pattern book—such as one published by Minard Lafever who specialized in Greek-inspired details and proportions—popular in the mid-nineteenth century as a way to bring high-style architecture to the middle class who previously tended to build vernacular-style houses.

Merryhearth Manor is an important example of rural domestic architecture. It has remained well-preserved throughout its ownership, and despite evolving stylistic preferences has been meticulously preserved and maintained. The features that are both distinctive to the Greek Revival style and the regional variations that are characteristic of the Northern Shenandoah Valley are reflected today across the house, the property, and the surrounding area.

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Name of Property

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## 9. Major Bibliographical References

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

Cartmel, T. K., *Shenandoah Valley Pioneers and Their Descendants, Fredrick County, Virginia From Its Formation in 1738 to 1908*, Heritage Books, 1989.

Croker, Thomas E., *Braddock's March*, Westholme Publishing, Yardley, PA, 2009

Eskew, Harry Lee, *Shape-Note Hymnody in the Shenandoah Valley, 1816-1860*, 1966, Page 105-111

Huton, James V., Jr., ed., *In and Around the Loop, An Historical Study of Northern Frederick County, Virginia*, Iberian Publishing Company, 1998.

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Quarles, Garland R., *Winchester, Virginia Streets-Churches-Schools*, Winchester-Frederick County Historical Society, 1996.

Rural Landmarks Survey Report, Frederick County Virginia, Phases I-III 1988-1992, prepared by Maral S. Kalbiam, Architectural Historian, for the Frederick County Board of Supervisors and the Virginia Department of Historic Resources (1999).

Wayland, John W., ed., *Hopewell Friends History 1734 – 1934, Frederick County, Virginia*, Shenandoah Publishing House, Inc., 1936.

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**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 # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: Virginia Department of Historic Resources

**Historic Resources Survey Number (if assigned):** DHR ID# 034-1092

**10. Geographical Data**

**Acreage of Property** 3.91

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- |                        |                       |
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| 1. Latitude: 39.266589 | Longitude: -78.180676 |
| 2. Latitude:           | Longitude:            |
| 3. Latitude:           | Longitude:            |
| 4. Latitude:           | Longitude:            |

**Or**

**UTM References**

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Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

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| 2. Zone: | Easting:  | Northing: |
| 3. Zone: | Easting:  | Northing: |
| 4. Zone: | Easting : | Northing: |

**Verbal Boundary Description** (Describe the boundaries of the property.)

Property is bordered on the south edge by Old Baltimore Road, bordered on the west by the shared property line with 730 Old Baltimore Road, bordered on the east by the shared property with 127 Hightail Lane, and bordered on the north by the shared property line with 260 Hightail Lane.

**Boundary Justification** (Explain why the boundaries were selected.)

These boundaries are easily verifiable using the Frederick County, Virginia online tax map.

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**11. Form Prepared By**

name/title: Polly Susan Swogger  
organization: N/A - Owner  
street & number: 724 Old Baltimore Road  
city or town: Winchester state: VA zip code: 22603  
e-mail pollys6400@gmail.com  
telephone: 703-401-6400  
date: \_\_\_\_\_

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**Additional Documentation**

Submit the following items with the completed form:

David L. Clayton House  
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- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

### Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### Photo Log

Name of Property:

City or Vicinity:

County:

State:

Photographer:

Date Photographed:

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of \_\_\_\_.

**Paperwork Reduction Act Statement:** This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

**Estimated Burden Statement:** Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours


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The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

**BOUNDARY MAP**

David L. Clayton House  
Frederick County, VA  
DHR ID# 034-1092


 Nominated Boundary

0  500 Feet

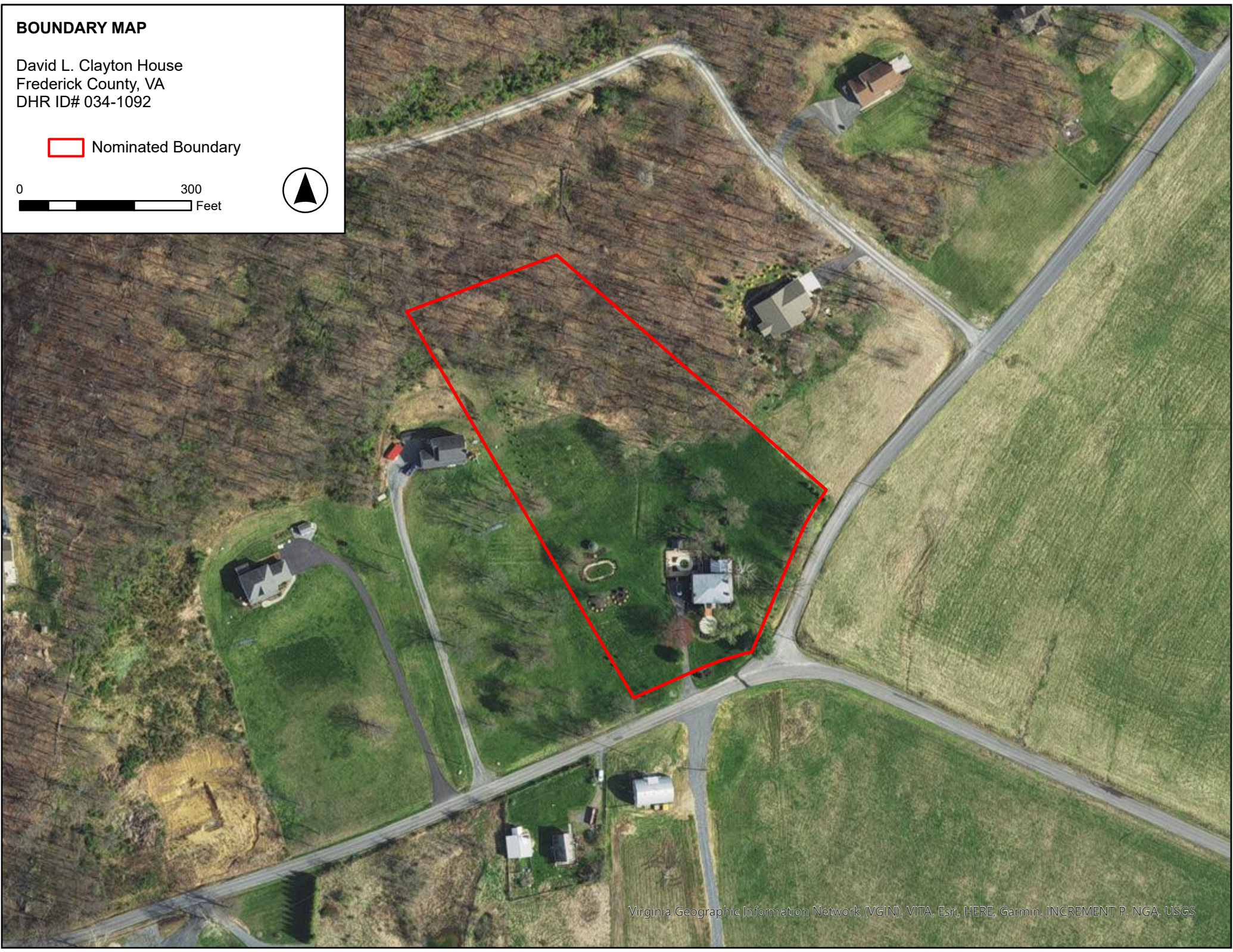


# BOUNDARY MAP

David L. Clayton House  
Frederick County, VA  
DHR ID# 034-1092

 Nominated Boundary

0  300 Feet



















































































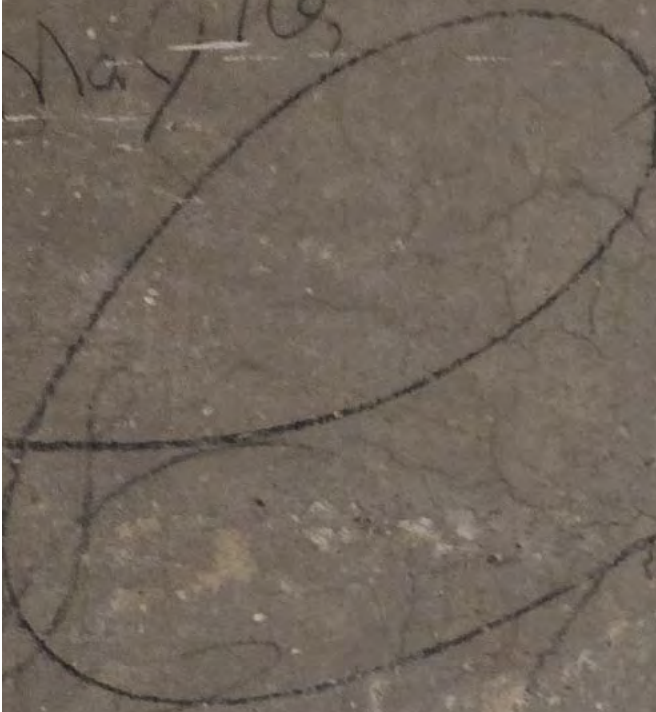






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D. L. G.  
May 6, 1901





















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14 Bags

1 Bushel & 1 peck



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best lead pencils



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Anna King is a mean girl.

















