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Notes on Virginia

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Kathleen S. Kilpatrick, Director

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Cover image:

A birds-eye view of "Fortress Monroe", Virginia, February 1862. See page 51. (*Credit: Courtesy Casemate Museum, Fort Monroe*)

Notes from the Director

Kathleen S. Kilpatrick

As we publish this issue of *Notes on Virginia* in 2007, Jamestown's 400th anniversary is well underway, with activities ranging from the rededication of the State Capitol after its superb restoration, to a visit by Queen Elizabeth II, to exciting new exhibits at Jamestown Island, the site—as everyone reading this surely must know—of the first permanent English settlement in North America.

Jamestown 2007 reveals that we have come of age in preservation. Grounded, literally, more in history than myth, this year's anniversary crowns more than a decade of archaeological research and scholarly investigation by APVA-Preservation Virginia and educational programming by both APVA and the Jamestown-Yorktown Foundation that reposition Jamestown within our understanding of America's story. Finally, the London Company's fledgling Virginia settlement stands as the introductory chapter in this nation's founding, no longer relegated to a footnote. Its story encapsulates and forecasts central themes in America's history—representative governance; private enterprise and land ownership; individual reward and self-renewal; and cultural and racial conflict and unity.

Jamestown's revitalized, re-imagined story shows us, by example, not only the necessity but also the value of preservation. Sustained and successful preservation deepens and broadens our understanding of history, and feeds a hunger for greater authenticity in our communities and even in our commemorations of historic events. Jamestown-related programs in communities throughout the state reflect a seasoned sensibility that invites an unprecedented inclusiveness. Anniversary-affiliated activities, for instance, have brought to the fore the stories of Virginia's Indian community, whose ancestors—Virginia's "First People"—were here at least 15,000 years before the English arrived.

Thus the Jamestown story is now also that of Werowocomoco, the Powhatan people's capital when Europeans first arrived in Virginia. Located on the York River, just 15 miles away from Jamestown, and already thousands of years old in 1607, Werowocomoco is now vanished except for archaeological vestiges. But those traces give us a greater understanding Virginia's history long before, during, and immediately after Jamestown's settling. In June of 2006, this department—which has supported research at Werowocomoco for many years in cooperation with the site's owners, Lynn and Bob Ripley, the Virginia Indian community, and the College of William & Mary—listed it on the Virginia Landmarks Register (p. 44) and the National Register of Historic Places as a pre-Jamestown tribute to Virginia's First People.

Comparing the anniversary of 2007 to 1957, the contrast is striking. Fifty years ago Jamestown ceremonies were mostly insular occasions limited by locale and race, where the fable of John Smith, and Pocahontas and John Rolfe was pretty much the centerpiece. No wonder people long perceived Jamestown as just an interesting footnote in American history.

During the intervening 50 years, we have grown. Today Virginia is a national leader in historic preservation, as its citizens and leaders reclaim and reinvest in the Commonwealth's rich historic legacy. Our agency (and its predecessor, the Virginia Landmarks Commission) has played a vital role in this maturation process. In 2006, DHR celebrated its 40th anniversary and that of the National Historic Preservation Act, national legislation in 1966 that called for a State Historic Preservation Office in every state, a role this department serves in Virginia; that national act also established a broad-based preservation ethic that guided the development of initiatives and programs, including the National Register of Historic Places (NRHP), which is administered in Virginia by DHR. In 1966 the Commonwealth also created the Virginia Landmarks Register, the state's parallel program to the National Register. Now middle aged, both the state and national register programs remain robust, as can be seen in the following pages highlighting 111 VLR and NRHP sites, a record-number of register listings for a single year. Such success indicates the program's popularity, since private property owners and communities drive register listings.

Last year was also the 40th anniversary of the state's preservation easement program (p. 70), a model for the nation of cost-effective stewardship of historic buildings, structures, sites, and landscapes. DHR now administers easements, often in cooperation with the Virginia Outdoors Foundation, on 427 properties. The visionary reach of this program was made vivid to me one evening late last year when, on behalf of this department, I signed easements on two extraordinary Virginia properties: Shirley Plantation, in Charles City County, Virginia's first plantation (1613), and Bremo, in Fluvanna County, which includes one of America's foremost works of Palladian-style architecture, Upper Bremo, completed in 1820. What better anniversary gift could Virginians ask for? The easement at Shirley preserves its historic core buildings and 100 acres, the one at Bremo, its buildings as well as 1,500 acres. Those two easements capped a year in which our department also obtained easements on The Breakthrough Battlefield (p. 70) and Stratford Hall (p. 73), among 15 other outstanding places now protected against development, a gift that will pay forward for future generations.

When we consider Virginia's leadership in preservation, it is important to note that this department is a non-regulatory agency. Our success depends on the voluntary actions of private landowners, organizations, businessmen, and developers. We use a variety of tools, however, to encourage preservation; foremost among them are tax-credit incentives for donating easements or rehabilitating historic buildings. The General Assembly in 1996 authorized the state's rehabilitation tax-credit program (p. 78), which parallels a similar federal program; these rehabilitation tax incentives have transformed and revitalized many neighborhoods and historic downtowns, spurring economic development and renewing community pride by recycling buildings for adaptive reuse as retail, business, or residential spaces. The state program boosts the federal one, putting Virginia consistently among the top five states in the nation in as many years for federal tax-credit rehabilitation projects. Most recently, in March 2007, the National Park Service ranked Virginia second among all states for such rehabilitations in two distinct categories—"proposed" and "completed" projects—during fiscal year 2006, the second consecutive year Virginia has attained the number two slot.

Virginia also encourages preservation leadership by example. And there is no better proof of Virginia's exemplary leadership—at the national level—than the restoration of our Jefferson-designed State Capitol, rededicated during an April ceremony. Careful interior and exterior refurbishing of the Capitol and its belowground expansion preserves this irreplaceable landmark while adapting it to serve 21st-century needs. Our agency, which worked with the Department of General Services during the renovation, commends DGS, the General Assembly, and Governors Mark Warner and Timothy M. Kaine for providing crucial leadership and vision in doing what is best for one of our most important landmarks. Earlier this year, DHR nominated the Capitol to the United Nation's World Heritage Tentative List for (a first round) decision in 2008.

Preservation leadership—through the efforts of our department in collaboration with other agencies—extends as well to other state-owned sites. Beginning in 2005 and into 2006, DHR partnered with the Department of Conservation and Recreation to list on the state and national registers Virginia's first-six parks. The initiative commemorated the 70th anniversary of Virginia's park system, opened in 1936. In 2005 First Landing (now Seashore) and Westmoreland were the first parks listed; in 2006 we completed the task by adding Douthat, Fairy Stone, Hungry Mother, and Staunton River (p. 45). Elsewhere, the Oliver Hill (formerly the Finance) Building (p. 13), another outstanding state property, located on Capitol Square, and recently brought from the brink of demolition to restoration, was listed on the two registers.

Stewardship of public property is very much at the heart of the future plans for Fort Monroe. It will be returned to the Commonwealth by the U.S. Army through the Base Realignment and Closure now underway. DHR is hard at work in the BRAC process, engaged with various local, state, and federal agencies including the Army. This issue's cover story discusses the history of this monumental landmark that oversees Hampton Roads, which the current fort has guarded for nearly two centuries, as its predecessors did since as early as 1609.

(cont. on page 46)

Virginia Landmarks Register: 111 New Listings

Between July 1, 2005 and June 30, 2006 (the state's fiscal year), the Department of Historic Resources—or technically its two boards: the Board of Historic Resources and the State Review Board—approved the addition of 111 new properties to the Virginia Landmarks Register. That's a record number of VLRs for one year. And it explains Virginia's success nationally in listing properties on the National Register of Historic Places, since nearly all properties listed on the VLR are forwarded to the National Park Service for nomination to the National Register. A VLR property is rarely turned away by the NPS, since the criteria used for the VLR are the same as those used for the National Register. In late 2006, the National Park Service ranked Virginia *first*—for the second year in a row—among the 50 states for the number of historic districts it listed on the National Register during federal fiscal year 2006 (1 Oct. 2005–30 Sept. 2006); the NPS also ranked the Commonwealth second nationwide for the *combined* total of historic districts and individual properties listed on the National Register during the same period.

Since the General Assembly established the Virginia Landmarks Register in 1966, the recognition of more than 2,500 places to date has focused the public's attention on Virginia's spectacular historic legacy. The VLR is the state's official list of places and structures important to understanding Virginia's (and, hence, the nation's) culture and history; the state register covers the full range of Virginia's historic resources—from prehistoric times to, most recently, the 1950s. It features a broad assortment of individually listed buildings, houses, bridges—even boats and a railroad car—and archaeological sites, as well as more than 400 rural and urban historic districts that may include any number, variety, or combination of structures and other resources. This fabulous array of landmarks is evidenced in the recent VLR listings profiled in the pages that follow.

In recent years the Department of Historic Resources also has aimed to increase the public's awareness of, and appreciation for the rich diversity inherent in Virginia's historic legacy by listing on the state and national registers important resources associated with African American, Virginia Indian, and women's history, as well as that of other minority groups. (The department's highway marker program has undertaken a similar effort as well; see page 75.) Thus, of the 111 new VLR properties herein, 24 recognize Virginia's diverse historic legacy (as indicated by a ●).

In addition to boosting public awareness of Virginia's diverse legacy, the department also has encouraged improved stewardship by individuals, private organizations, and local governments and state agencies of state-owned landmarks or other resources. Thus, the department has pushed in recent years to list on the state register more state-owned properties such as the Oliver Hill Building (page 13) to encourage improved stewardship. Of the 111 VLRs, eight are state owned (as noted by a ■).

The entries that follow are listed alphabetically and grouped according to the appropriate region as determined by the department's four regional field offices in Richmond (the Capital Region), Roanoke, Newport News (the Tidewater Region), and Stephens City (the Northern Region). Each VLR profile is based on information taken directly or in paraphrase from its nomination form. These forms are prepared by DHR staff, property owners, local officials, or paid consultants, and they are all available in a PDF format on the DHR website (*www.dhr.virginia.gov*). They include detailed architectural information and history about each historic property or resource and are wonderful resources in themselves for learning more about Virginia's history.

Capital Region

An elegant and traditionally styled auto showroom when constructed in 1919, the **Atlantic Motor Company** is located at a major intersection on Richmond's Broad Street, in an area west of downtown that attracted car dealerships and repair shops in the first-half of the 20th century. Built for successful Richmond businessman Luther Howard Jenkins, whose lavish residence was located nearby at 1839 Monument Avenue, the dealership building was the last project of Richmond architect Albert F. Huntt, and it featured a light-filled, two-story showroom with a mezzanine. Painstakingly restored in 2005, today the building is used for offices.

Located in the Bowling Green Historic District in Caroline County, **Auburn** is an excellent example of the mid-19th century Greek Revival–style dwelling adapted to local vernacular tradition. It was built during Bowling Green's establishment as a courthouse town, circa 1843, for clerk of court Robert Hudgin, providing him with a convenient location near the courthouse. Despite changing ownership many times during the late 19th and early 20th centuries, Auburn, located in the northernmost area of the town, retains its rural setting and its original two-story side passage plan, including its character-defining Greek Revival porch. A rear ell addition was added in the late 19th century and a sunroom in the 1930s. Today the property remains a private dwelling, and most rooms maintain their original function. There is one outbuilding, a circa-1940 shed located to the west of the house.

Auburn

Sculpted by Gutzon Borglum, **The Aviator** is located on the University of Virginia's central grounds. Commissioned in 1918, it was erected in 1919 to honor James Rogers McConnell (1887–1917), a popular UVA law student killed in aerial combat during World War I when German fighters shot down his plane over the battlefields of the Somme in France. McConnell volunteered his service to France before the U.S. entered the war. UVA memorialized his self-sacrifice as an example of university ideals to inspire future generations. Embodying the hallmarks of the American Renaissance era, "The Aviator" combines European artistic tradition with classical motifs and an American theme. Borglum is most famous for sculpting the heads of presidents Washington, Jefferson, T. R. Roosevelt, and Lincoln on Mt. Rushmore in South Dakota. ■

The Aviator, circa 1919. (Photo: Virginia Historical Society, Richmond, Virginia)

Atlantic Motor Company in 2006, after rehabilitation

● *Diverse historic legacy* ■ *State-owned*

Boyd House

Located today in a western suburb of Richmond, the **Boyd House** is one of only two extant antebellum structures in the western section of the city. Constructed circa 1835, later expanded around 1860, the house is situated on Three Chopt Road, one of Virginia's oldest identifiable roads. The property began as a 35-acre farm and later turned to vegetable farming in the Rio Vista post office community, which eventually developed into a trolley-line suburb during the early 20th century. The surrounding area emerged as Westhampton, one of Richmond's most prestigious neighborhoods, a distinction earned by the establishment of a large country club and golf course, several churches, and as the new location for the University of Richmond in 1914. In addition to the main house, the property includes a smaller dwelling house, once used for servants or guests.

Brick House in 1978

The **Brick** (or Garland) **House**, in Clifford, in Amherst County, is a large, well-preserved, Federal-style residence built circa 1803 by David Shepherd Garland, a prominent citizen, who served as a delegate and senator in the Virginia legislature as well as a representative in the U.S. House of Representatives. Often referred to as "King David's Palace" in recognition of Garland's wealth and the building's size, the Brick House was constructed when the town of Clifford—settled by Scottish immigrants as New Glasgow in the mid-18th century—was the county seat of Amherst and a stop on the stage coach route between Charlottesville and Lynchburg.

A well-preserved antebellum farm complex in Goochland County, **Brightly** features a circa-1842 Greek Revival main residence and eight outbuildings, including a barn, chicken house, granary,

Brightly's outbuildings, with former slave quarters (right)

privy, well house, windmill, and a pair of slave dwellings linked by a common chimney. The buildings are within an area clearly defined by gateposts and a long privet hedge, and convey the sense of a "village," the description applied to many Virginia plantations in contemporary accounts. Built for George Harris, Brightly distinguished itself from other James River plantations such as Tuckahoe and Howard's Neck because it was neither a huge riverfront estate nor owned by a wealthy planter. Harris was a local physician—a professional, not a planter—and Brightly a small farm located near the county's courthouse village. Its two surviving frame slave dwellings reveal much about the life of enslaved persons in Goochland during the late antebellum era.

Clarkton Bridge, in Charlotte County, employs an efficient "Camelback" steel truss system for its span across the Staunton River. Erected in 1902 by Virginia Bridge & Iron Co., of Roanoke, Clarkton is the only surviving metal truss bridge in Virginia built for highway use that is supported by steel piers, once a common engineering practice. Its name derives from the village of Clarkton, which began as a rail station and express office on the Lynchburg and Durham (now Norfolk and Western) Railroad on the large plantation of Thomas Clark. In 2005, the Virginia Department of Transportation, in association with the Clarkton Bridge Alliance, rehabilitated the structure for non-vehicular use. ■

The circa-1773 plantation house at The Cove

Situated on a finger of land in a horseshoe bend on the Halifax County side of the Staunton River, **The Cove** reveals the history of this region from Indian habitation through the rise and fall of the plantation economy. The property contains archaeological evidence of a late prehistoric and an early historic village that was likely associated with the Saponi Tribe. In 1740, Richard Randolph received a land grant from King George II for 500 acres, and the name "Cove" first appears in a 1764 deed. By 1768, William Sims, a county surveyor and vestryman, owned the property, started a tobacco plantation, and built, circa 1773, a vernacular plantation house; the one-room, 1½-story dwelling is representative of early domestic architecture in the Piedmont, even at the upper end of the social order. In 1843, the plantation was sold to John Coleman, who owned three estates totaling nearly 4,000 acres. The Sims and Coleman

Clarkton Bridge in 1994

families, intertwined by marriage, were associated with The Cove for almost 200 years and were among the largest planters and slave owners in Halifax County. Today, the remaining 1,123-acres of The Cove, also encompassing tobacco barns, the remnants of slave quarters, and tenant-houses, is owned by the Ward Burton Wildlife Foundation, and under a conservation easement held by the Virginia Department of Forestry. The foundation plans to build an education center, restore the plantation house, and further document the property's significant archeological sites. ●

Built in 1818 by Arthur B. Davies, the Greek Revival–style **Edgewood** was intended to be an exceptional house on a knoll overlooking the intersection of the Old Stage Road and another county route—today's Main and Garland Streets in the Town of Amherst. Featuring hand-painted murals, the house had no expense spared in its construction, earning it the moniker "Arthur's Folly." The house was later owned by attorney Jesse A. Higginbotham, who willed funds to establish a school after his death in 1849. Higginbotham Academy was soon housed in Edgewood, which also served as a local Masonic Hall and meeting place for a newly formed Methodist congregation. In 1860, attorney Taylor Berry acquired the house, and it remained in the family, passed down through daughters, until 1995, when it was sold. Edgewood contains most of its original woodwork and mantels, although none of the original outbuildings exist.

Edgewood (Town of Amherst)

Established as a plantation circa 1790, **Edgewood**, in Nelson County, was part of the extensive Cabell family land holdings acquired during the latter 18th and early 19th centuries, totaling 58,000 acres in Goochland, Amherst, Nelson, and Buckingham counties. Although Edgewood's main house burned in 1955, today's 65-acre property near the James River includes the ruins of the main house; a circa-1820 cottage; an 18th-century dovecote, dairy and smokehouse; an early 19th-century icehouse and corncrib; a mid-19th-century barn or granary; a cemetery, and later buildings including a circa-1940 machine shed that appears to have been constructed on the foundation of a slave quarters. The property, which remains in the Cabell family, is associated with Joseph Carrington Cabell, a delegate to Virginia's General Assembly, and one of the primary organizers of the University of Virginia. Edgewood is also associated with the once-thriving town of Warminster, an early port for shipping tobacco via bateaux, platted in 1788 on 20 acres of Cabell-owned land along the James River, near the mouth of Swan Creek.

Three outbuildings at Edgewood (Nelson Co.; L to R): dovecote, dairy, and corncrib

The **Elliott Grays Marker**, in Richmond, is one of 16 granite markers erected (1927–47) in Virginia along the commemoratively designated Jefferson Davis Highway (U.S. 1). Following the creation of the Lincoln Highway in 1913, the United Daughters of the Confederacy conceived the idea of linking 3,417 miles of various roads from Arlington to San Diego and naming the route for the president of the Confederacy, Jefferson Davis, with signs designating the highway. The UDC promoted the Davis highway in educational brochures and maps nationwide and it considers the highway and affiliated markers to be one of its greatest undertakings. The four-foot tall Grays marker, set on a concrete base, reads: "Jefferson Davis / Highway / This tree marks the / site of Battery 17 of / the inner defenses of / Richmond, 1862-65, and / is planted in soil taken / from battlefields / A memorial to / Confederate Soldiers / by the Elliott Grays / Chapter U.D.C. 1929." (The tree died many years ago.) The UDC chapter took its name from Company I, 6th Virginia Infantry, The Elliott Grays, a Civil War militia unit organized in Chesterfield County.

Located along the Blue Ridge, the 265-acre **Estes Farm** represents a 19th- through 20th-century farm complex in Albemarle County. With a period of significance circa 1840 to 1956, its historic fea-

tures include a log dwelling; a wood-frame main house; a large barn and small hay/tobacco barn; a corncrib; an icehouse/storage house; a kitchen/tenant house; a garage; a metal truss bridge; and family cemetery. Richard Durrett likely constructed the log house about 1840 before the Estes family purchased the land in 1846. The family built a new main dwelling, circa 1880, that utilizes Greek Revival and Italianate styles, reflecting the family's increased status and prosperity in the post-Civil War decades—a trend in keeping with other farms in the county's northwest, distinguishing them from farms struggling economically in eastern Albemarle. Although a two-story ell was added to the main structure in the mid-1970s, the main house retains a high level of integrity. Operating continuously for over 165 years as a farm, the property is currently associated with horse breeding.

The circa-1840 log dwelling at Estes Farm

Built circa 1895 in a simplified style with Gothic Revival details, the **Fairmount School** is one of two such schools remaining in Richmond (the other is Randolph School, listed in 1984). The building includes two subsequent additions, one from 1908-09, designed by the noted Richmond architect Albert F. Huntt; the other, a 1915-16 design by prominent architect Charles M. Robinson. Located in a north Church Hill neighborhood, the school was originally in—and named for—Henrico County's Fairmount District. In 1906 the city annexed the district. Following the 1954 *Brown v. Board of Education* decision, Richmond officials, adhering to a doctrine of "massive resistance," deflected desegregation by significantly realigning the city's schools. In 1958 officials closed nine schools that were likely candidates for integration, and arranged a system of tuition grants for white students to avoid integrated schools. Students also were shifted throughout the city system to preserve segregation. Illustrating this shift, Fairmount School—then called Helen Dickinson School—was converted to an African-

Fairmount School

American school, a move that reflected hardening attitudes on the part of city officials, as well as a demographic shift in the population of north Church Hill from predominately white to black. ●

Richmond's **Fifth and Main Downtown Historic District** encompasses the core of the city's early 20th-century retail development and the remnants of a 19th-century residential neighborhood that first arose circa 1769 when settlement spread upward from the commercial area along the James River in Shockoe Valley. Like the rest of the early city, the district was laid out in a regular grid of square blocks. From 1800 to 1920, Franklin and Fifth streets centered on one of the city's most fashionable neighborhoods and was home to many of Richmond's wealthiest and most influential citizens. The streets were lined with large homes, mansions, and row houses set within narrow front yards often enclosed by wood or iron fences. During the second-two decades of the 20th century, much of the early residential neighborhood was demolished and replaced by small shops and tall office buildings built in the latest revival styles inspired by the early architecture of Italy, Spain, and the U.S, as well as the Chicago School, Art Deco and Moderne. Collectively representing designs by some of the leading mid-19th and early 20th-century architects in the U.S. and Richmond, the buildings are mostly three stories or less in height, with some of the corner lots punctuated by office buildings rising as high as 11 stories. The district retains much of its early 20th-century integrity, with a few isolated structures from the antebellum and late 19th-century neighborhoods.

The architectural firm Asbury and Whitehurst designed the Neoclassical Revival–style **Fraternal Order of Eagles Building** erected in 1914 in Richmond. To accommodate the specific functions of the FOE, the original floor plan

included formal waiting areas and a grand hall on the first floor, and assembly rooms on the second and third floors. A national organization founded in 1898, the FOE is "dedicated to the ideas of democracy and brotherhood"; the Richmond chapter or "aerie," established in 1903, occupied the building from 1914 through the mid-1980s. Originally FOE limited membership to white males between ages of 21 and 50; during its heyday in the 1920s and 1930s, Richmond's Dixie Aerie boasted around 3,200 members, including Virginia governors John S. Battle, William M. Tuck, and J. Lindsey Almond, Jr. By the 1980s, when membership dwindled to 26, the Dixie Aerie folded and sold the building. After sitting vacant many years, it was renovated in 2005 into apartments with a commercial space in the basement.

Fraternal Order of Eagles building

Green's Farm, later known as Huntley, is a rare surviving late-Federal residence in Richmond's West End. The front portion, featuring a central widow's walk, was built 1843–46 for Benjamin W. Green, local businessman and alleged bank robber. During the Civil War, the house was used as a field hospital and was the scene of some action in March 1864 during Dahlgren's Raid. It then fell into disrepair, until 1906 when Col. John W. Gordon, a Confederate veteran and insurance executive, purchased it. Gordon changed the appearance by building porches on the main and side elevations and a brick addition on the rear; he also created a formal garden (of which nothing remains) to the house's south. As an estate, Huntley captured high Federal style as interpreted by Gordon. In 1935, Albert Pollard purchased and re-interpreted Huntley's Federal style by removing the front and side porches, and installing Federal-era features in the first-floor parlors. In 1977, a

Green's Farm's circa-1846 kitchen

new owner, V. Cassel Adamson, built a two-story rear addition at the house's southeast corner, while also restoring some of its original features. Huntley's secondary structures include a circa-1846 kitchen and well house, and an early 20th-century icehouse.

Richmond's **Hebrew Cemetery**, the oldest Jewish cemetery in continuous use in the South, was established on Shockoe Hill in 1816 by Virginia's first Jewish congregation. Occupying 8.4 acres today, its graves include the capital area's leading Jewish merchants, civic leaders, rabbis and their families, as well as a significant number of German, Dutch, and Polish Jewish immigrants from the mid-19th century. A remarkable collection of funerary art adorns gravestones arranged in a simple grid-and-block plan. While the overall simplicity of early grave markers—there are no mausoleums or statues—attests to the Judaic tradition of treating everyone equally in death, stone carvings depicting flowers, plants, vines, palm fronds, ferns, and willow trees also indicate the acculturation of the Jewish community into mainstream society during the 19th century. A special section in the cemetery contains the graves of 30 Jewish Confederate soldiers from across the South who fell in battles around Richmond and Petersburg and who were re-interred there by the Hebrew Ladies Memorial Association in 1866; an iron fence designed by artist William Barksdale Myers encloses the section. A handsome, well-preserved Mortuary

Hebrew Cemetery's iron gate

Hebrew Cemetery

Chapel, by Richmond architect M. J. Dimmock and dating from 1898, also stands in the cemetery. With the 1861 Richmond Alms House on its western border, and the 1823 Shockoe Cemetery both across the street and adjacent to it, the Hebrew Cemetery has retained the integrity of its location and setting. ●

Henrico Theatre is a two-story Art Deco movie palace in Highland Springs, and one of two significant Art Deco resources surviving in Henrico County. When it opened on April 25, 1938, it was the most prominent and architecturally sophisticated theater in the Richmond area, despite its then-rural location. Edward Francis Sinnott designed its sophisticated streamlined exterior and interior, and used cutting-edge building materials such as monolithic poured concrete. The theater featured high-tech equipment such as a Simplex E-7 projector for showing movies, and it offered customers a chilled, air-conditioned environment during hot weather, a rare attraction at that time. Henrico Theatre was so well received that in a 1940 *Architectural Record* poll, it was nominated by a distinguished panel of Richmonders to be one of the most outstanding examples of recent architecture in the greater capital region.

Henrico Theatre in 1994

Stretching four blocks, the **Hermitage Road Historic District** centers on a wide thoroughfare; situated northwest of Richmond's central business district and just south of the Henrico County line, the district developed between the late 1800s and early 1900s, starting as an enclave of elegant country estates and evolving into a middle- to upper-class neighborhood on the Lakeside Streetcar Line, one of many electric rail lines that served Richmond and its suburbs. Tobacco magnate Lewis Ginter, a major real estate investor in the city's Northside, funded the Lakeside line to develop his holdings, which included the Lakeside Zoo and Wheel Club, the site today of the Lewis Ginter Botanical Garden. Early developers touted homes offering electric, telephone, and sewage connections as well as an ample supply of pure water from local artesian wells. Residential architecture accounts for the majority of the district's properties, revealing both high style and more modest dwellings of Late Victorian, Colonial Revival, and American styles. The districts' roads are wide and tree-lined, giving it a spacious, park-like feel. Lot sizes are large and many deeds had

House in the Hermitage Road Historic District

set-back covenants. In 1914, Richmond appropriated 12.21 square miles of Northside from Henrico, including the current Hermitage district, the city's largest annexation. Today the district remains residential.

Known for many decades as the prosaically named Finance Building, the **Oliver Hill Building** is prominently situated on Capitol Square, just east of Jefferson's capitol. As an important architectural component of Virginia's seat of government for over a century, the building has had a complicated evolution, and suffered abandonment and neglect for nearly a quarter-century, along with repeated threats of demolition, until a recent renovation and expansion secured its future. In its present form, the building is a monumental classical-style work fronted by an Ionic portico echoing the State Capitol's portico. Designed by William Poindexter, and one of his most important commissions, the building was completed in 1892 to serve as the Virginia State Library, which traces its origins to 1823. (The state library relocated in 1939 to the current Patrick Henry Building, which also borders Capitol Square; today the Library of Virginia is located at Broad and 12th streets.) The Oliver Hill Building symbolizes the Commonwealth's recognition of the significance of its state library and archives and the need to have these collections housed in an appropriately dignified research facility. The wide façade, terminated by narrow projecting pavilions, is built of buff brick with terra cotta detailing. Its current appearance resulted from a 1929 remodeling of the 1892 design, undertaken to simplify the more elaborate Poindexter façade and better harmonize it with the State Capitol. ■

The **Holt Rock House** is an Arts and Crafts–style bungalow in Charlottesville (near Jefferson School). Charles B. Holt, an African American with a building, contracting, and carpentry business, built his house 1925-26, when blacks made up about one-third of Charlottesville's population, yet owned only about 6.5% of local real estate. Thus, the Rock House's substantial style, double lot and garden—and ownership by Holt—represent an impressive success story during Charlottesville's 1920s era of segregation. Holt

Oliver Hill Building

Holt Rock House

lived at the house with his wife Mary Spinner Holt until his death in 1950, the year Mary Holt's son, Leroy Preston, and his wife, Asalie Minor Preston, moved into the bungalow. Educator Asalie Preston, like her father Rives C. Minor, had a lengthy teaching career in Albemarle County's then-segregated public schools. From about 1925 until 1969, excepting a short break (1933–36) to attend St. Paul's College in Lawrenceville, Preston taught at the Greenwood, Scottsville, North Garden, and Providence schools, the Albemarle Training School, and concluded her career at Rose Hill School. Today she is recognized locally for her endowment of the Minor-Preston Educational Fund. The Rock House now houses a legal aid organization. ●

Jefferson School in Charlottesville was central to the local African-American community's educational, social, and political history during the 20th century. The first school on the property, Jefferson Colored Graded/Elementary School, providing education through grade eight, opened in 1894 but was demolished 1959. The oldest portion of the current school was constructed in 1926, and added onto in 1938-39, 1958, and 1959, and opened during an era when most Virginia jurisdictions failed to offer high-school education to African Americans. The 1959 construction added a gymnasium that now houses the **Carver Recreation Center**. In 1951, the school was converted from a high to an elementary school when Charlottesville

Jefferson School & Carver Recreation Center

and Albemarle County opened a joint high school for black students. In 1958, the NAACP filed a suit on behalf of a few Jefferson students who sought to desegregate Charlottesville schools, which resulted in a desegregation court order to the city. While the city struggled to integrate its schools, Jefferson School served the area's citizens as a venue and focal point for an emerging and energized African-American community. During academic year 1965-66, Jefferson School saw the first broadly integrated program for both black and white junior high students from the entire Charlottesville school system; it followed as the venue for black and white sixth graders in 1966-67. In each case, the school ushered the city into the era of full integration. ●

East of Shadwell, on rolling hills on the north side of the Rivanna River in Albemarle County along Limestone Creek, sits **Limestone Farm**. The

Limestone Farm

property includes the circa-1794 Colonial-style Robert Sharp House and circa-1800 Limestone House. Despite being in Albemarle County, the Sharp House displays many architectural elements typical of Tidewater Virginia, serving as a reminder that individuals migrating from eastern Virginia helped settle Albemarle. Limestone House is a fine example of architectural evolution, displaying Classical and Colonial Revival additions to its original Tidewater style. Outbuildings and sites include a limestone kiln constructed in the 1760s by Robert Sharp Sr., a mid-19th-century cemetery, an early 20th-century corncrib, and a mid-20th-century barn and shed. Part of Three Notched or Three Chopt Road, the main thoroughfare between Richmond and Staunton from the 1740s to the early 1900s, runs through Limestone Farm to the west. Sharp's neighbor Thomas Jefferson bought the limestone kiln in 1771, which he used to make mortar for Monticello. James Monroe bought the entire property for his brother Andrew from Robert Sharp's heirs in 1816.

Richmond's **Lock Lane Apartments**, begun in 1932 and designed by architect Carl M. Linder, is perhaps the best example in central Virginia of an early 20th-century garden apartment complex. Rivaled in Virginia only by the Colonial Village and Buckingham garden apartment complexes in Arlington County, Lock Lane Apartments is an outstanding example of the movement in the

Lock Lane Apartments

1930s to build garden apartments offering genteel accommodations for apartment dwellers in a setting that was urban in plan, suburban in amenity, with easy access to a carefully landscaped setting. The landscape has enhanced the property as it has matured, and provides a setting that is significant on its own terms. Architecturally, the entire Colonial Revival–style complex, its buildings, and their individual units are notable for their excellent design, materials, and execution. The variety of plans, details, and vistas from individual units is superb.

Surrounded by mountains and farmland, **Lovingston Historic District** in Nelson County was originally platted in 1809 as the seat of government in the geographic center of the county. The village's growth developed steadily in response to county courthouse activities and the significant expansion of traffic along the Charlottesville to Lynchburg stage road. Settlement and growth concentrated both around the courthouse and along Front Street, heavily

Lovingston Historic District

traveled by stage couches. The eventual result was a dual development pattern that deviated from most courthouse settlements in Virginia (see page 65). Lovingston continued to develop that way through the 20th century, until Front Street, the commercial center, was bypassed by an expanded U.S. 29 in 1961. Reflecting the town's history, the 224-acre district contains a diverse collection of commercial buildings and residential architectural styles—vernacular, Federal, Italianate, Colonial Revival, and Craftsman—as well as the 1809 town hall courthouse, three churches, five tavern-hotels, a theater, a cooper shop, post office, bank, and an 1823 jail designed by Thomas Jefferson.

Located along Route 5 and across from the circa-1750 Charles City Courthouse, the **Nance-Major House and Store** stands on a land parcel long associated with the courthouse tract, and at one of the most important crossroads in colonial and

Nance-Major House

19th-century Virginia. The circa-1872 store, which may have been constructed on the site of a tavern that existed before the Revolutionary War, operated from 1874 until 1963. While selling dry goods, sundries, and agricultural supplies and tools, the store also played a more significant role than other country stores because of its proximity to the courthouse. People depended on the store to issue birth and death certificates and sell caskets; provide informal banking services by extending cash on credit, cashing checks, and issuing money orders. Sometimes the store offered food and sundries on credit to indigent residents, charges that were later reimbursed by the county. Early on it had a public phone, and housed a post office for nearly 50 years. At different times, the Major family operated a blacksmith shop, livery, gas station, automotive and tire repair garage, and ice delivery service. The store and its subsidiary business operations employed many area residents. Near the store is the L-shaped Nance-Major House, constructed around 1869, embodying Greek Revival–style elements, unusual in Charles City County. In addition to the house and store, the complex also includes four additional contributing resources: a smokehouse, a grain barn, a tool shed and a garage.

Situated on U.S. 29 in Nelson County about four miles south of Lovingston, **Oakland**, circa 1838, is an example of an early 19th-century ordinary or tavern, originally sited on a national stage route that linked Washington, D.C., to Lynchburg and other destinations to the south and southwest. Set prominently on a small hill and mixing Federal and Greek Revival styles, the simple house, with an English basement, was known as Mitchell's Brick House Tavern. Offering lodging, food and beverage, and livery, it operated from 1838 to approximately 1850. The house today, essentially unchanged since that era, evokes how travelers were accommodated and entertained during the 1840s. After the advent of the James River canal and a railroad in Nelson County, the ordinary was sold to a prominent and wealthy physician, Dr. Arthur Hopkins, who named his gentleman's plantation "Oakland." The Civil War soon ended Oakland's elegant pretensions; without slaves and unable to pay taxes, Hopkins' heirs sold the property to William H. Goodwin in 1872. Thereafter, it remained in the Goodwin and Coco family, a working farmhouse until its purchase, along with 11.63 acres, by the Nelson County Historical Society in the summer of 2004.

Oakland

Located in Amherst County, **Oak Lawn** is a Georgian and Greek Revival–style two-story, frame house, with a pair of gable-end chimneys on each side. The house evolved during two construction phases. The original section was likely built by Ambrose Burford during the first-two decades of the 19th century and expanded by his son Sylvester L. about 1857. The entrepreneurial Sylvester Burford was identified as a carriage maker in federal censuses, but was also a mill and store owner, a coffin maker and undertaker, and an inventor who patented a wooden shoe sole with the Confederate Patent Office during the Civil War. Oak Lawn and its 6-plus acres, including a late 19th-century latticed well house in the front yard, remained in the intermarried Burford and Wortham families until the 1930s. Today, new owners are restoring the property.

Oak Lawn

The **Poplar Lawn Historic District, 2005 Boundary Increase** includes 35 blocks in four areas surrounding the original Poplar Lawn Historic District in Petersburg, which was listed on the National Register and the Virginia Landmarks Register in 1979. The expanded area shares the same patterns of use, period of development, architectural styles, materials and methods of construction, and general streetscape that characterize the existing district. Most structures within the district were built as detached, two-story, single-family residences of frame construction. While buildings in the district date from the late 18th century to the present, most were constructed during the second-half of the 19th century. Predominant styles include the Greek Revival and Italianate, with scattered examples of the Federal, Queen-Anne, Second Empire and Colonial Revival. The expansion area also includes several churches and residences associated with African-American history during the post-Reconstruction period of the late 19th century and the civil rights movement of the mid-20th century; the D.M. Brown School, the sole survivor in a neighborhood that once had four other schools; and the Waterworks, built in 1856 by the City of Petersburg to provide public water to the neighborhoods in the area.

Constructed in 1907, the **Richmond and Chesapeake Bay Railway Car Barn** is a utilitarian steel-frame and corrugated-panel building where workers serviced electric rail passenger cars that ran between Richmond and Ashland from 1907 to 1938. The 14-mile connection was the first section completed of a proposed interurban service that would run from Norfolk to Fredericksburg, via Petersburg and Richmond, with branches to the Northern Neck. Frank Gould, son of the financier Jay Gould, was the initial investor-visionary behind the line. The railway barn appears today much as it did when built. A one-story transformer station was added to it in the 1920s with further alterations made in the 1970s when Meyer Repair acquired the building and used it for servicing large trucks. Isolated today, the barn once stood near five storage buildings, four "workmen's shanties" to the west, and four dwellings to the south. In the 1970s, Brook Road was widened from 60 to 90 feet and the dwellings and storage buildings removed.

Richmond and Chesapeake Bay Railway Car Barn

Located on one of the world's largest soapstone veins, the **Schuyler Historic District** initially was settled as a small, rural saw-milling community in the 1840s but developed steadily in response to the increasing boom in the quarrying and milling of soapstone that emerged in Nelson County during the 1890s. Schuyler evolved as a typical company town, and is recognized today for its early-to-mid-20th-century central mill complex and large quarries, from which small, mostly company-owned and -built neighborhoods radiate. The district contains powerhouses, railroads, workers' housing, and associated schools, stores, and churches. In addition to its soapstone industry-related architecture, the village includes important mid-19th-century dwellings that recall the period prior to the founding of the soapstone

Houses in the Schuyler Historic District

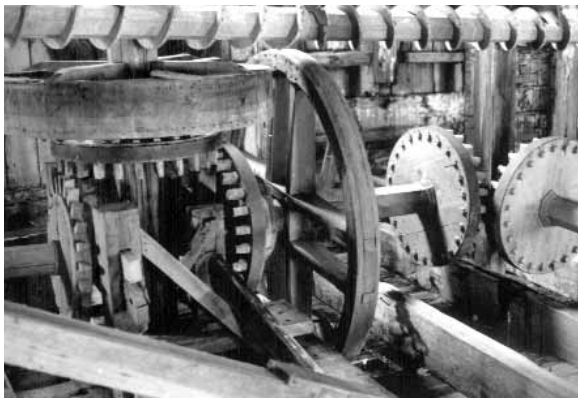
industry. Early on, the town's proximity to the Rockfish River and the James River and Kanawha Canal was also a contributing factor to its development. Schuyler is also associated with the writer Earle Hamner, who created the popular television series "The Waltons" during the early 1970s.

The former African-American **Second Union School** was built in 1918 in western Goochland County through the critical support of the Julius Rosenwald fund. Structurally unaltered since it was erected, the one-story school stands on piers and is covered with weatherboard and a hipped slate roof. It is an unusually well-preserved Rosenwald school and was probably built according to model plans and specifications for a two-teacher school developed, published, and provided by the Rosenwald fund, which was established in 1917 by Julius Rosenwald, then-president of Sears, Roebuck and Co. Influenced by Booker T. Washington at the Tuskegee Institute, Rosenwald established a non-renewable fund to improve educational opportunities for African Americans in the South during the era of segregation. Between 1917 and 1932, thousands of Rosenwald schools were constructed, including 364 in Virginia, among them, 10 in Goochland County, where Second Union is the county's oldest surviving Rosenwald school. ●

Second Union School

A substantial frame dwelling of complex history and form located in rural western Powhatan County, **Somerset** appears to have begun as a one-story, three-bay, one-room house with an integral shed at the rear, a full basement, and an internal chimney. It was likely built circa 1775, then extended in the late 18th to early 19th century, and altered very thoroughly in the early to mid-19th century. Somerset is significant as an 18th-century house containing important architectural information about domestic life in the Powhatan region in the 18th and 19th centuries, and demonstrates how houses were altered over time to suit changing mores and standards. The house has been carefully restored since 1984. Although the property's historic outbuildings were demolished in the mid-20th century, a surviving 18th-century stone well, located a few yards to the east of the house, was still used as late as 1985.

Situated along the Tye River at the foot of the Blue Ridge in Nelson County, **Tyro Mill** is a remarkably well-preserved example of automated burrstone milling technology, constructed according to the design principles of mill authority Oliver Evans. The large stone and frame structure was built for plantation owner William Massie in 1846-47, with wooden millworks installed by millwright Matthias Law. Tyro Mill produced flour and meal during the 19th century and powered an ice plant and sawmill in the 20th. A timber frame addition was constructed in the late 19th century and belt drives, steel gears, and metal siding were added in the early 20th century; an overshot wooden wheel that supplied power was later replaced in 1925 by the present steel wheel. Nonetheless, the mill preserves some original machinery, millstones, wooden gears and drive shafts, Dutch doors, and batten window shutters on wrought strap hinges. There are also hoppers, grain bins, chutes and elevators, remnants of bolters and screw conveyors, a husk frame, and other production-related features. A one-room log dwelling traditionally identified as the miller's house stands nearby. The mill's operation passed through four generations of Massie men until it closed in 1964.



Tyro Mill and some of its machinery in 1992

Somerset

Wintergreen Store

A social, retail, and community hub, the **Wintergreen Store** in Nelson County was constructed in four phases, beginning circa 1908, when Grover Harris built a one-story, one-room structure with a porch. He added to it in the late 1920s. The store stood at the intersection of state routes 627 and 151 (Rockfish Valley Highway)—where three previous stores had been built—and conveniently across the road from a mill Harris also owned. The store sold goods and farming supplies, extended credit, and during elections citizens voted there. Mill customers also settled accounts at the store, and in the early 1940s the post office relocated there. From 1974 to 1978, the store building expanded and had a second life housing Wintergreen's ski resort offices and exhibition and retail spaces, after the ski slopes were established. During its third incarnation, an Episcopal Church mission met there. Currently, the old store serves for an art gallery and apartments.

Northern Region

Belle Grove

Belle Grove, in Fauquier County, is located along the Winchester Road and U.S. 17, in the pristine Crooked Run Valley Rural Historic District, and about a mile from the village of Paris. Stone gateposts mark the main entrance, and a dry-stacked stone fence runs the length of the property's frontage. The stately brick manor house, shadowed by the Blue Ridge Mountains, is a grand Federal-style residence built in 1812 for Paris tavern keeper Isaac Settle. During the Civil War, as recorded in the diaries of Settle's granddaughter, Amanda Edmonds, Belle Grove served as a boardinghouse, and hospital and house-of-entertainment for wounded, famished, and homesick Confederate soldiers. Today the site features many historic outbuildings that reflect the agricultural evolution of the property; these include an unusual circa-1830 granary and cart shed with livestock bays that demonstrate the property's early 19th-century transition from orchard and tobacco farming to primarily wheat and cattle raising; a circa-1812 meat house; a circa-1830 barn; a circa-1900 chicken house; three circa-1940 sheds, used for cattle, loafing, and machinery. Five sites on the property also contribute to its historic significance: two are from circa 1812: a four-foot square stone foundation and stone springhouse ruin; the Edmonds-Settle-Chappelear Cemetery (with grave markers dating between 1826 and 1940); a circa-1900, 8-by-12 foot stone foundation; and a circa-1900 tenant house ruin.

Black Meadow in Orange County was owned by James Madison, who also gave it its name, until 1830, when he sold it to Coleby Cowherd, a prominent farmer. Located in the rolling Piedmont landscape, just north of Gordonsville, the property eventually passed to Cowherd's grandson John Wickliffe Scott, who built, circa 1856, its high-style Greek Revival main dwelling, which is representative of the infiltration of pattern books and professional architectural designs into the traditional culture of rural Orange County. Consisting today of 584-plus acres, Black Meadow Farm, currently known as Wolf Trap Farm, also includes slave or tenant quarters, a bent barn stable, a multiuse shed, all dating to circa 1856; a milk house, circa 1916; a tenant house and a dairy barn, both circa 1943; and a Scott family cemetery. The farm's history exemplifies the evolution of agriculture in southern Orange County: It began with wheat and tobacco farming, then developed as a dairy complex during the 19th century; today it is an equestrian facility.

Californian Henry T. Oxnard developed **Blue Ridge Farm** as a horse-breeding operation in 1903 in Fauquier County, the heart of Piedmont horse country, when the county was emerging as a popular rural retreat and "hunt country." By the time of Oxnard's death in the early 1920s, his operation was recognized nationwide. Following the prolonged settlement of Oxnard's estate, Rear Admiral Cary T. Grayson—former physician to Presidents Theodore Roosevelt, William H. Taft, and Woodrow Wilson—purchased the farm in 1928 with his horse-racing partner, Samuel Ross. Located on 517 acres of rolling Blue Ridge foothills, the property consists of a circa-1791 two-story rubble stone farmhouse known as Fountain Hill House and its associated outbuildings; a 1935 one-story Colonial Revival–style stone house, and its associated outbuildings and formal landscape features; and two circa-1903 tenant houses. Many buildings are associated with the farm's horse-breeding activities, including three circa-1903 large broodmare stables; two circa-1913 stud barns; some training stables, and an implement shed. The property is thought to be the oldest continuously operating horse-breeding farm in Virginia.

Blue Ridge Farm's Fountain Hill House

The Federal-style **Breneman-Turner Mill**, circa 1800, is the oldest surviving, fully equipped pre-Civil War gristmill in Rockingham County, and a rare example of brick mill construction. Built for Abraham Breneman, who partook in the migration of Pennsylvania-German Mennonites to the Shenandoah Valley that began in the early 18th century, the mill operated as a gristmill from 1800 to 1988. It contains a 1920s-era water wheel, 16 feet in diameter, which was powered originally from a millpond supplied by Linville Creek. Since most old-fashioned stone burr mills were converted to roller mills after the Civil War, the mill is an important survivor of this trend. Between 1933 and 1988, J. Howard Turner owned and operated the mill, maintaining its historical technology. Today it retains many interesting features, including an early French burr grinding stone. Current plans envision restoring and reopening the mill for grinding demonstrations and historical interpretation. ●

Breneman-Turner Mill

The modest style and size of **Ralph Bunche High School** in King George County belie its importance to the civil rights struggle in Virginia and the U.S. Its construction in 1949 was the direct result of the 1947 Federal District court case, *Margaret Smith, et al v. School Board of King George County, Virginia, et al*, one of a group of test cases in legal battles between African-American communities and local governments over the issue of "equalization" between separate white and African-American school systems. King George, Gloucester and Surry counties were the targets of cases filed by the Richmond African-American law firm of Hill, Martin and Robinson, in collaboration with the National Association for the Advancement of Colored People (NAACP), cases that eventually led to the landmark 1954 Supreme Court decision, in *Brown v. The Board of Education*, mandating school desegregation nationwide. Named for Dr. Ralph Bunche, an international African-American leader who served as the United Nations' mediator for Palestine during the 1940s, the school operated from 1949 until closing in 1968, when the county's school system was fully integrated. ●

Ralph Bunche High School

Located in southeastern Fauquier County, the **Casanova Historic District** is a small cluster of remarkably intact late 19th- and early 20th-century buildings, including a rare steam-powered mill, a late 19th-century schoolhouse, a tiny post office, a parish house and a rectory, and some commercial buildings and residences. Casanova began its life in the mid-19th century as "Three Mile Station" or "Three Mile Switch," signifying its location exactly three miles along the newly laid Warrenton Branch Railroad, a spur of the old Orange and Alexandria Railroad. It became known as Melrose Station, named for a nearby plantation, Melrose Castle, but was renamed Casanova in the late 19th century to avoid confusion with a Melrose community in Rockingham County. The new name honored Juan Casanova, who married into the Murray family, the original owners of Melrose. With commercial, industrial, institutional, and fine residential structures dating from 1879 to 1920, Casanova today presents a rare image of a small community virtually untouched by modern intrusions. The district's earliest surviving architectural resource dates to 1879; unfortunately, the train station and all other rail-related buildings are gone.

Claremont Historic District, a residential neighborhood in Arlington County of 1½-story Cape Cod and two-story Colonial Revival–style houses, arose between 1946 and 1954 as a direct response to the need for affordable housing immediately following World War II. Claremont was one of only a few subdivisions composed of all-frame houses in greater Washington, D.C., during the WW II era. Historically, Claremont reflects the advent of new building technologies and materials that resulted from the shortage of traditional materials during and immediately after World War II. The subdivision's design was a collaboration between local developer Gerald A. Freed—son of Allie Freed, whose vision of affordable housing

created the highly-praised garden apartment complex of Buckingham in Arlington County—and architects Allan F. Kamstra and Albert D. Lueders, both of whom had worked closely with renowned garden city planners Clarence Stein and Henry Wright. Accordingly, Claremont has winding streets with small, yet efficiently-planned houses of traditional styles—suggesting that new materials used in a conventional form appealed more to buyers than modern materials in modern house forms. In 1954, Freed developed the last section

A representative street in the Claremont Historic District

of Claremont, which consists of ranch houses that indicate the changing trends in house designs due to a shift in consumer preferences and increasing incomes during the 1950s.

A humble two-story frame dwelling in Winchester, built in the mid-19th century as a typical working-class house and retaining its early 20th-century modifications, the **Patsy Cline House** was occupied by the legendary singer for only five years, from 1948 to 1953. Yet her time there, from ages 16 to 21, was instrumental in the development of her personal and professional life. Living with her mother and siblings under difficult personal circumstances and poverty, Cline forged her signature emotive singing style, drawing strength from her mother's support and guidance,

Winchester's Patsy Cline House

and determined to realize her dream of becoming a singer in what was then a male-dominated industry. Cline, who first sang on radio at Winchester's WINC, moved out of the house after her marriage to Gerald Cline in 1953. Internationally popular today, Cline, in 1973, was the first woman inducted into the Country Music Hall of Fame. ●

The **Crumley-Lynn-Lodge House** in rural Frederick County is significant as a remarkably interesting and rare surviving, evolved log house. It embodies several local building traditions, though its earliest section likely dates to circa 1759. It was built for James Crumley, who appears to have come to Virginia via Pennsylvania. The William Lynn family acquired the property with 135 acres in the early 19th century and built a two-story brick addition circa 1830. In 1847, Lynn's family sold the house and 200 acres to Samuel Lodge of Loudoun County. Lodge raised the original 1½-story log section to two full stories in 1850. The dwelling represents a fairly typical method of expanding smaller, 18th-century dwellings with sizable additions to accommodate the growing families and activities of successful Shenandoah Valley farmers. Located about nine miles northwest of Winchester along Apple Pie Ridge Road, the property also includes a rare example of a mid-19th-century brick granary and a log meat house, as well as a late 19th-century corn crib, and the stone foundation of a barn. The buildings and the setting retain much of their mid-19th-century appearance.

Officially known as the **D.C. Workhouse and Reformatory Historic District**, the 511-acre former Lorton Prison complex, located in Fairfax County, encompasses the primary buildings and agricultural and industrial grounds that comprised this penal institution established in the early 20th century after the District of Columbia purchased the property for a workhouse to rehabilitate prisoners through a program of industrial production and vocational training. The workhouse, erected in 1910, was designed for prisoners convicted of non-violent crimes and serving short sentences; the reformatory, established in 1914, was for prisoners with longer sentences. Originally both the workhouse and reformatory were run as open institutions with no bars or walls. However, when overcrowding of federal penitentiaries led to the placement of more serious offenders in the reformatory during the late 1920s, it resulted in the construction of a walled penitentiary in 1930. The entire prison complex embodies the social ideals

"Cell block 3," one of six nearly identical cell blocks along the central quadrangle of the penitentiary in the D.C. Workhouse and Reformatory Historic District.

of Progressive-era penal reform, which sought to rehabilitate prisoners through such activities as raising crops, tending livestock and orchards, and operating a dairy farm and a kiln that produced bricks for the facility, among other endeavors that offset the prison's financial costs and provided education and training. The Lorton site is also important for its association with the women's suffrage movement: In 1917, suffragists were imprisoned at the complex's Occoquan Workhouse by D.C. police for picketing the White House. Today's historic district includes 194 contributing buildings, structures, sites, and objects, featuring a variety of architectural styles that include Colonial Revival, Beaux Arts, and Bungalow-Craftsman. Currently the Lorton Arts Foundation, pursuing adaptive re-use and revitalization of part of the district, is developing The Workhouse Arts Center at Lorton, which will be a 55-acre cultural arts campus. ●

Located in Frederick County, **Fort Collier** is a two-story Greek Revival–style house built for Isaac Stine circa 1864, situated on approximately 10 acres. The property's primary importance lies in its use as the site of a Civil War defensive fortification, being the left flank anchor of Confederate General Jubal Early and his troops at the decisive Third Battle of Winchester, fought on September 19, 1864. The earthworks nearly surround the house. The current house was built as a replacement for an earlier house destroyed in the battle, and is one of the latest examples of Greek Revival–style architecture in the region. The property was also a working farm throughout most of its history. It retains its rural setting, and has significant potential to yield archaeological information about Civil War fortifications and soldiers' lives. The existing acreage includes nine secondary buildings, including a bank barn, corn crib, wash house, blacksmith shed, meat house, root cellar, chicken house, and storage shed, all believed to have been built circa 1900.

The **Francis-Gulick Mill** archeological site in Loudoun County is situated on the floodplain at the confluence of a small tributary with Goose Creek. The site is comprised of a miller's stone house foundation, the remnants of a mill foundation, both built as early as the late 18th century, and a third structure of unknown function. The mill and miller's house were in use at least by the second decade of the 19th century. The mill appears to have been abandoned by 1879, while the house was abandoned in the 1880s. The site also includes the millrace and two millstones lying next to the house foundations. Reverend Amos Thompson is thought to have established the mill after 1776, but the mill takes its name from two later owners, Enoch Francis, owner from

1817 to the 1830s, and James Gulick, owner from 1850 to the 1860s. Since many mill sites along Goose Creek are in poor condition or have been destroyed, the Francis-Gulick Mill offers a unique opportunity to explore and expand our knowledge of 19th-century mills in this region.

The **Graffiti House**, built circa 1858 on land bordering the Orange and Alexandria Railroad in the village of Brandy Station, in Culpeper County, has plaster walls in three second-story rooms filled with the names and comments of Union and Confederate soldiers, who alternately occupied the house during the Civil War. The frame house is the only antebellum building with explicit Civil War associations in Brandy Station, the scene of the war's largest mounted cavalry fight. Other Virginia dwellings listed on the state and national registers also contain Civil War–era graffiti (including Ben Lomond, Prince William Co.; Blenheim, Fairfax Co.; and Riddick's Folly, Suffolk), but the renderings in the Graffiti House are unusually extensive, covering most of the walls of the second-floor rooms.

Graffiti House

Built into the side of a low hill at the foot of Jones Mountain, **Graves Mill** in Madison County includes a three-story frame gristmill, two-story frame miller's house, and one-story frame barn. The mill was built circa 1798, probably on the foundations of a 1745 mill, and was owned and operated by the Thomas Graves family for over 100 years. Used as a corn and flour mill, but also housing blacksmith's and cooper's workshops at one time, it still retains many of its mechanical features. The miller's house, constructed circa 1850, incorporates the circa-1792 Thomas Graves School, moved from its original location on the property when the house was built. The complex is important in the economic history of Madison County, but equally in its social history. Thomas Graves operated the private school where many

Graves Mill (right) and miller's house

children were educated, and the mill served as the first voting precinct in this area of the county, northwest of the town of Madison. The original voting booth is still preserved in good condition inside the mill.

Surrounded by farmland and a view of the Blue Ridge Mountains, the **Harper House** is located outside Stuarts Draft in Augusta County. The two-story brick house was built circa 1888 for farmer John J. Harper, his wife, Sarah, and the couple's family, and later passed in the early 20th century to George Harper, an educational reformer who helped modernize Augusta County schools, and his wife, Carmen. The house has a richly ornamented front porch with sawn and pierced woodwork, and, inside, Greek Revival woodwork-mantels and a stair newel carved with a star design. Still in the Harper family today, the property retains several historic domestic outbuildings, including a large meat house, and a structure that likely served as a summer kitchen, laundry, and dwelling before functioning as a workshop most recently. A large mortise-and-tenon frame granary features a threshing floor flanked by grain bins and a slatted corncrib.

Harper House

Hartwood Manor

Julia and Ariel Foote constructed **Hartwood Manor** in 1848, and it survives today as one of only two Gothic Revival residences in Stafford County. The two-story brick house features many character-defining elements of this style, popularized by architect Andrew Jackson Downing, such as a steeply-pitched roof, polygonal and lancet-arch topped windows, and deep eaves with exposed rafter ends. Fine craftsmanship is also displayed in the exterior and interior moldings and woodwork. Once part of a 697-acre tract, the house sits on a low knob overlooking nearly nine acres of rolling pastures and fields, formerly part of a 5,000-acre land grant called the Mason Tract. The Footes came to Virginia from Burlington, Connecticut, and operated a successful farm at Hartwood Manor from 1837–1884. It also served as a Union hospital for soldiers injured during the battles of Fredericksburg, the Wilderness, Chancellorsville, and Spotsylvania. Later agricultural dependencies still surviving include an early 20th-century barn, milk house, chicken house, and workshop, and a mid-19th-century hand-dug well.

The L-shaped Greek Revival–style **Mansion House** in Highland County was built in 1851 for George Washington Hull, the county's representative to the Virginia State Convention of 1861, where he voted on secession. The house was used by Union soldiers as a hospital during the 1862 Battle of McDowell, then converted to a hotel from 1886–1930. In the late 1880s or early 1890s, local folk artist Robert F. Gillett painted a series of shaded panels in the entrance hall and parlor, the only known example of his wall treatments. These provide a valuable glimpse of Victorian-era hotel decor. While a hotel, the house also served as a rest stop on the Staunton to Parkersburg Turnpike, serving to facilitate travel between the Shenandoah Valley and Ohio River Valley. A small, early 20th-century shed and the remains of the original detached kitchen, destroyed by fire in the 1930s, are also on the property. Since 2001, the Highland Historical Society has owned the property and is restoring it for use as a museum.

Located on the upper reaches of Goose Creek, an important power source for milling operations in northwestern Fauquier County during the 19th century, **Markham Historic District** began its community life as "North Point," as it marked the northernmost stop on the stage road that connected the community with the Culpeper courthouse to the south. By 1850, the emerging village was renamed Markham by railroad pioneer Edward C. Marshall, son of Chief Justice John Marshall and first president of the Manassas Gap Railroad. During the Civil War, Federal and Confederate forces fought for control of Markham because of its strategic location at the foot of the Blue Ridge Mountains on the Manassas Gap Railroad, a line that linked the eastern portion of the state with the Shenandoah Valley, and at the intersection of Barbee's Cross Roads (Rte. 688) and the Markham Road (U.S. 55). Today the district is significant for its surviving and remarkably unaltered architectural fabric, which includes a railroad station, a post office, several stores, an early mill, and a hotel and rooming houses that that once accommodated railroad travelers. In addition to Marshall, the village is also significant for its association with Confederate General Turner Ashby, who is believed to have operated a mill there prior to the war.

Meadow Grove Farm's main dwelling and log tenant house

Over 364 acres of rolling hills and pastures surround **Meadow Grove Farm** in Rappahannock County. The highly evolved main house began as a 1½-story log building, circa 1820. Two-story frame additions were added in 1860 and 1881, the earlier addition in Greek Revival style. In 1965, the 1881 section was demolished due to instability and rebuilt in the style of the 1881 wing, and the original log section was encased in brick. The property was involved in 18th-century land transfers from Lord Fairfax, and has been in the Jones and Massie families since 1797. It is highly signif-

J.W.R. Moore House

icant, as it embodies the evolution of a self-sustaining early 19th-century plantation into an income-producing 20th-century livestock farm. Many of the property's 19th-century outbuildings remain, including a log slave quarters–tenant house, a schoolhouse, summer kitchen, and the former sites of granaries and the present schoolhouse. A cemetery contains markers for nine members of the Massie family, the earliest from dating 1908 and the latest from 2005.

Located in the village of Millwood, in Clarke County, the **Millwood Commercial Historic District** centers on the restored Burwell-Morgan Mill, which was individually listed on the national register in 1969 and now serves as a museum. The district's boundaries encompass a significant cluster of buildings near to the mill built between 1782 and 1930, representing the commercial core of Millwood, including a former toll collector's house, a buttery, and several mercantile buildings. Millwood developed in the late 1780s after the construction of the Burwell-Morgan Mill along Spout Run, near the Shenandoah River, at the intersection of several colonial-era roads. At that time, it was one of the largest merchant mills in the area.With its proximity to abundant waterpower, convenient roads and water routes for shipping, and rich farmland, the mill village prospered throughout the 19th and early 20th century.

The Millwood Mill and its commercial district

The **J.W.R. Moore House** in Shenandoah County is a notable rural example of the Italianate style in the lower Shenandoah Valley. The large, L-shaped, brick house was constructed in 1871 by John Warren Rice Moore, a member of a prominent valley family and a successful farmer and businessman, and his wife, Henrietta. It displays distinct characteristics of the Italianate style: tall, narrow windows with elaborate crowns; widely overhanging eaves with decorative brackets; and on the roof a large belvedere with a tall finial. The construction history of the house is unusually well documented. Several of the principal craftsmen who worked on it are identified in a newspaper article written at the time of construction: the contractor and architect was R. S. Jones; the mason, Thomas J. Burk; and the carpenter, Isaac Sheetz. Moore had served in the Confederate army during

the Civil War, and he and his family operated a successful farm on the nearly 400-acre farm until 1882, when they sold it and moved out of the state. Today, the house has been rehabilitated for use again as a single-family residence.

Situated on farmland in continuous use for over 200 years, **Mount Hope** is significant for its association with the development of agriculture in eastern Fauquier County, and as a well-preserved Greek Revival–style dwelling. Constructed in four phases between the early 19th to the early 20th century, the house today appears as predominately Greek Revival, with its two-story colonnaded porch and vertically-paneled entrance door. However, it also displays elements of the Federal and Italianate styles. Several additions have been made to the original circa-1801 two-story, three-bay section, most made while in the ownership of the Hunton family, prominent farmers on the property from 1829–1902. The house was the boyhood home of Confederate General Eppa Hunton, who distinguished himself as leader of part of the 8th Regiment of Virginia Infantry during the Civil War. Farm buildings such as a post-Civil War bank barn, a stone springhouse, and a smokehouse still exist on the property. Additionally, there is a Hunton family cemetery containing eighteen markers for family members, dating from 1830–1903.

Mount Hope

Myrtle Hall, in Loudoun County, is an unusually large and well-preserved circa-1813 brick Federal-style plantation house, with a later library addition constructed with elements of the Greek Revival style. The dwelling has a two-story main block with a smaller two-story service wing and an early one-story kitchen addition. The original design and appearance and much of the original materials of the main house's exterior and interior remain undisturbed. Mordecai Throckmorton's purchase of an 800-acre property from Thomas A. Brooks in 1813, and the subsequent construction of the large brick plantation house marked the beginning of his 25-year tenure operating one of the largest slave-labor based plantations in Loudoun County. Today, the house is set roughly in the center of a 40-acre farm at the foot of the Blue Ridge Mountains surrounded by its historic agricultural fields and pastures. While the farm is greatly diminished from its original size, the remaining acres retain the original agricultural character with open landscape and uncluttered views. The property contains several agricultural outbuildings and the Thockmorton family cemetery.

Paeonian Springs Historic District, in Loudoun County, about four miles west of Leesburg and at the base of the Catoctin Mountain, encompasses nearly three dozen structures that date mostly from between 1900 and 1910. Paeonian Springs, established by entrepreneurs who marketed its "healthful" spring waters, was conveniently located on the Washington and Ohio Railroad, which connected the area with metropolitan Washington, D.C., thus offering an ideal opportunity to establish a village for affluent families desiring to escape D.C.'s humid summers. The railroad also made possible shipment of bottled spring water to D.C.'s increasingly health conscious residents. The community thrived for about 30 years, after which time strict federal regulations for bottled water, as well as the advent of the automobile, reduced the village's commercial activities and residential popularity. Although the train station is gone and the rail line has been converted to a bike trail, many of the structures from the village's heyday survive, including grand mansions, simple bungalows, two hotels or boardinghouses, some commercial stores, an early 20th-century school building, a water bottling plant, and a public springhouse.

Atop the highest point in eastern Stafford County, and situated on 4.6 acres overlooking the confluence of Aquia Creek and the Potomac River, **Redoubt #2**, or **Fort No Name**, was the largest of three Federal defensive fortifications constructed in early 1863 to protect the approaches to the Union supply depot at Aquia Creek Landing. The Confederate blockade of the Potomac required building numerous trenches, gun emplacements, and fortifications all along the Virginia bank of the Potomac River and the numerous rivers and creeks. Major General Joseph Hooker, Army of the Potomac, ordered construction of defensive fortifications to guard the approaches in front of the Confederate positions at Fredericksburg. Redoubt #2 is the best naturally preserved Civil

Tower House

War earthworks in Stafford County, consisting of its trench, gun ramps, magazine and all of its ramparts. The fort, with its intact earthworks, remains little disturbed except for the natural growth of large trees.

Rose Cliff is closely associated with the Tree Streets Historic District in Waynesboro. The house once stood at the center of a profitable apple orchard known as Rose Cliff Fruit Farm that was sold in 1927 and the land subdivided into the Rosecliff subdivision in a section of the early Tree Streets neighborhood, eventually annexed to the City of Waynesboro. A combination of historical and architectural evidence suggests that the house was built circa 1850, and it is now a rare urban representative of rural Greek Revival construction in the Shenandoah Valley. The property was operated originally as a farm by the Brooks family, but after some contentious land transfers after William Brooks' death in 1858, it was eventually bought by Benjamin James Craig in 1893. Craig and his wife, Lillian Loth, established one of the earliest commercial fruit farms in the Shenandoah Valley, growing several varieties of apples, including the Albemarle Pippin.

Rose Cliff

One of the first suburban developments in Fairfax County, **Tauxemont Historic District** was initially built by a cooperative formed by young government employees who had been drawn to the Washington, D.C. area for jobs in various New Deal agencies during the four-term presidency of Franklin D. Roosevelt. Cooperative member Robert Davenport developed Tauxemont, creating a site plan of residential streets that followed the natural, curving topography of the hills with minimum disruption to the existing trees and undergrowth, which distinguished the subdivision from most other contemporary residential developments. Tauxemont featured basic and affordable one-story, cinderblock houses with large windows, screened by natural vegetation to provide privacy, and a network of paths that led to a community pre-school and center, a playing field, and tennis courts. All three sections of the district were completed by the late 1940s.

Since the late 19th century, **Tower House** has had numerous owners, although the World Wide Baraca Philathea Union, a religious organization, owned it the longest, between 1941 and 1994, using it as an international headquarters. In 1888, a Washington-area real estate investor and horse-

racing enthusiast began construction of the original portion of the house to establish "a handsome club house" on a 90-acre parcel that was once part of George Washington's "River Farm." A new owner in 1901 substantially expanded the house into its current form, a rare example in Fairfax County of the stylistic transition in residential architecture from the Late Victorian or Queen Anne to the early Colonial Revival style. Combining iconic elements of both architectural styles, while displaying the asymmetrical form and layout of the Queen Anne style, the Tower House prominently features classically derived decorative elements on its main façade, and also possesses one of the best-preserved early Colonial Revival–style interiors in the county. Today, Tower House stands on a one-plus acre lot, surrounded by custom homes built during the 1990s and early 2000s.

The property at **Valley Mill Farm** features a circa-1820 Federal-style house and a former mill building constructed of brick, representing the importance of milling in the early economy of wheat-rich Frederick County. The two-story brick house was built by William Helm, the grandson of one of Frederick County's first judges. A 1½-story wing was added to the east side of the house in the mid 19th century. The mill, one of the most technologically advanced in the county before the Civil War, is thought to have been damaged in the 1864 Battle of Opequon. In an unusual move during the late 19th century, it was converted into a barn, and has since been used as a veterinary office. The property also includes an 1890 tenant house, an early 20th-century storage shed, and the ruins of two small unidentified buildings.

Developed in five phases between 1939 and 1948 as a residential community in Arlington County, the **Westover Historic District** provides an important example of the impact of New Deal programs on residential construction across the country and, in particular, Arlington County, where a surge of residential suburban growth occurred during the era. The modest Colonial Revival–style houses, garden apartments, duplexes, and twin houses, sited along winding streets, are indicative of the design standards specified by the Federal Housing Administration (FHA), which was established under the National Housing Act of 1934. The inclusion of commercial development and community facilities, restricted to major arteries, also illustrates the emphasis the FHA placed on safe and livable neighborhoods. The district's early residential developments, including Westover Apartments (1939) and Westover Hills (1940-41), reveal the adoption of new building technologies such as Stran-Steel framing, concrete floors, and assembly-line construction methods.

Garden apartments in Westover Historic District

Williston's main residence

The persistence of traditional plantation architecture and layout that lingered in rural areas of Virginia following the Civil War is embodied in **Williston**, in Orange County. The house and its ancillary structures were built circa 1867 by Joseph Hiden, a county businessman and public official. The stateliness of the Southern antebellum idiom is evoked by the structure's tall proportions and portico. The design reflects the influence of contemporary fashion with its use of an Italianate bracketed cornice, sawn-work railings, and vaguely Gothic columns. A unique feature of Williston is the remarkable dining room wall murals that were recently revealed under layers of wallpaper. The murals consist of richly stenciled decoration to which freehand folk-like floral and scenic decorations were later applied. Nothing comparable to these murals has been recorded in Virginia. Subordinate to the house is the well-preserved "street" of outbuildings, creating a "plantation" complex little different from those built in the region decades earlier.

Roanoke Region

Constructed between 1947-48 in a Georgian Revival style, **John D. Bassett High School** was a vital part of the Bassett community in Henry County throughout the second half of the 20th century. The building exemplifies progressive school design in Virginia in the period just after World War II. Closed in 2004 after Henry County consolidated its schools into fewer and newer facilities, the high school is being rehabilitated for use by a private business.

John D. Bassett High School's main entrance

The **Bellevue Rural Historic District** in Bedford County is named for the district's original 1,200-acre estate and historic two-story brick home (listed individually on the National Register in 1990). Bellevue later housed Bellevue School between 1866 and 1909, a renowned private academy for boys started by James P. Holcombe, a member during the Civil War of the Confederate Congress and of Jefferson Davis's cabinet. The academy provided classical learning and catered to the students of well-to-do families from all over the nation, especially the South. In addition to Bellevue, the district contains a former school for the resident children of Brook Hill Farm (circa 1904; listed individually on the National Register in 1997), one of the district's well-preserved farms that are linked together by open fields and a narrow, tree-lined road. Collectively the district's farms reflect the region's agricultural history. Also contained within the district are Trivium, a crossroads' tavern that dates to 1832; Glen Mary Farm, established 1939; many outbuildings—including a blacksmith shop, icehouse, smokehouse, and a log-building—associated with the properties; and houses featuring a variety of architectural styles including Federal, Victorian, Georgian, and Craftsman-Bungalow, all within a one-mile radius.

In Grayson County, a region where very few such places have been preserved, the 433-acre **Brookside Farm and Mill** is remarkable for its collection of well-crafted and preserved structures—including a springhouse and meathouse—dating from 1876.

The Mill at Brookside Farm

Located in the Blue Ridge Mountains, the prosperous yet small-scale timber-frame mill and miller's cabin were crucial to the survival of the local community from the second half of the 19th through to the early 20th century, providing an efficient way of processing grain for subsistence and local wholesale distribution. In 1918, a service station was built on the property, serving today as a fine example of an early automotive garage. The farm and mill has been owned by the Cox family since its establishment in the mid-1870s.

The East Church Street–Starling Avenue Historic District, located along 14 blocks east of downtown Martinsville, developed as an upper middle-class residential neighborhood, originally in Henry County, during the 1890s and early 20th century, a period when tremendous growth and industrial development occurred in the city because of the arrival of the Danville and New River Railroad in 1881 and the Roanoke and Southern Railway in 1891. The railroads attracted to Martinsville tobacco factories that had been operating in the county. As a result, the East Church Street and Starling Avenue neighborhood, later annexed by the city in 1936, became home to

Residences in East Church Street–Starling Avenue HD

the city's most prominent citizens and industrial leaders. After the decline of tobacco in the early 1900s, the district continued to grow with the rise of the city's furniture and textile industries. Consisting today of 95 houses, a church, post office, school, an apartment complex and a commercial building, the district features excellent examples of late 19th- and early 20th-century architectural styles, including Queen Anne, Gothic Revival, Colonial Revival, Tudor Revival, Exotic Revival, American Foursquare and Craftsman-Bungalow.

The **Euclid Avenue Historic District**, located north of Bristol's historic downtown, arose in 1890 when developers believed the area's growing iron industry would make Bristol "the Pittsburgh

Circa-1930s Bungalows in Euclid Avenue HD

of the South." Originally, Euclid Avenue was laid out as the primary business corridor for a "new" city of Bristol, to supersede the old one. Although that grand scheme failed, the Euclid area attracted many leading citizens as it merged with an expanding Bristol during the early 20th century; in particular, from 1920 to 1930, residents built numerous homes throughout the Euclid district, creating a wide variety of middle- and upper-class houses in popular architectural styles such as Queen Anne, Colonial Revival, Dutch Colonial Revival, Tudor Revival and Craftsman-Bungalow. By the end of World War II in 1945, the Euclid Avenue district's development was largely complete. Today, the district retains a high degree of its early 20th-century character.

The **Falling Spring Presbyterian Church Manse**, in Rockbridge County, was built 1856-57 by the church congregation for the Rev. William Finney Junkin. The Falling Spring church, organized in 1747, is among the most historically and architecturally significant churches still standing in the county. The manse, long associated with the church and the area's religious history, is a fine example of early Gothic Revival domestic architecture. The design of the house was selected from

The former Manse of Falling Spring Presbyterian Church

a pattern book, *Cottage Residences*, by the influential mid-19th-century American architect A. J. Downing. The manse's interior hall features an unusual applied decorative wood arch, with a central turned pendant possibly intended for holding a gas lamp. In the 1970s, the house was sold to a private owner.

With its two towers—one topped by a spire—defining Lexington's skyline, **First Baptist Church**, originally known as Lexington African Baptist Church, is one of the downtown's most visible historic buildings. Constructed between 1894-95 by African-American masons and carpenters, the brick-and-stone Gothic Revival–style church and its congregation has played a central role in the life of Lexington's black community and traces its founding back to 1867, when, in the words of historian Theodore C. DeLaney Jr., First

First Baptist Church

Fulton House

Baptist "helped the community to meet the challenges of transition from slavery to freedom." The church was designed by E.N. Bogher, a local architect who was the builder of Lexington's 1890 Methodist Church. First Baptist Church is surrounded by several historic residences and brick buildings lining the north end of the downtown area.

With its courthouse, constructed in 1951-52, sitting at nearly 2,500-feet elevation atop a plateau of the Blue Ridge Mountains, the **Floyd Historic District**, located in Floyd County, is one of Virginia's most elevated historic districts. The district's period of significance stretches from 1832, when Floyd—originally named Jacksonville, for Andrew Jackson—was laid out as the county seat, through to 1955. The district features the historic Jacksonville Cemetery (which contains the unmarked grave of Patrick Henry's son Nathaniel Henry) and a wide variety of residential and commercial structures, ranging from brick buildings erected between 1849 and 1852, to a 1914 two-story Georgian Revival brick mansion, to three commercial buildings constructed circa 1910–1914 of locally quarried soapstone sawn into blocks, as well as many other structures. Today, the town, well-known for its "Friday Night Jamboree" held in a circa-1900 general store within the historic district, is a popular stop on "The Crooked Road: Virginia's Heritage Music Trail."

Downtown in the Floyd HD

Constructed 1905-06 by E. M. Fulton, the eighth Commonwealth Attorney of Wise County and a community leader, the **Fulton House** is a prominent historic landmark at the center of the Town of Wise. It is among the oldest and finest residences in the Appalachian coalmining region of far southwest Virginia. The house, exhibiting the most fashionable design embellishments of its time, features projecting bays; seven gables; early Colonial Revival characteristics that include a dentil cornice and Doric-columned front porch; and elaborate late-Victorian interior woodwork and stained-glass windows. The property is surrounded by a finely-crafted stone retaining wall, with a metal gate and stone steps leading from a sidewalk to the main front entrance. The house is

remarkably intact, in spite of its immediate proximity to one of the busiest intersections in the region.

The **Gainsboro Historic District**, first settled in 1834 and the oldest neighborhood in Roanoke, contains a full range of late 19th-century to mid-20th-century residential, commercial, and institutional buildings. Arising around the hub of the Norfolk Western Railway headquarters during the late 19th century, the community between 1890 and 1920 gradually changed from a white residential neighborhood into an African-American one. Faced with the constraints of segregation and Jim Crow laws, Gainsboro's black community developed its own businesses, entertainment venues, institutions, and services, as well as its own leaders, resulting in a self-sustaining African-

Circa-1900 houses in Gainsboro HD

American enclave in Roanoke that thrived into the second half of the 20th century and the advent of desegregation. From the mid-1950s into the 1980s, Roanoke's "urban renewal" demolitions and road building destroyed much of Gainsboro's historic core. Yet today the district's commercial and cultural heyday is recalled in its many remaining residences, three churches, a parish hall, library, former hotel and theater (both associated with the legendary African-American film producer Oscar Micheaux; see page 59), and other structures built mostly between 1890 and 1925. ●

The **Glasgow Historic District, Boundary Increase** adds residential, commercial, and institutional properties to the original 1992 listing that placed this historic district, located in Rockbridge County, on the state and national registers. The boundary increase more fully represents the district's period of significance from 1890 through to the beginning of World War II. Glasgow, which today maintains a quiet existence as a small manufacturing and trade community, evokes a railroad-era boom town of the 1890s, when its initial growth was cut short by that era's economic downturn.

Hickory Hill

Hickory Hill, in Rockbridge County, was built in 1823 as a working farm on over 700 acres by Reuben Grigsby, an influential county citizen. Hickory Hill is one of the so-called "Seven Hills of Rockbridge County," which refers to homes built atop hills by the Grigsby, Greene, and Welsh families. With its elegant Federal-style residence, the Hickory Hill property now encompasses 184 acres of rolling hills. The house's brick exterior is dominated by a two-story Doric portico, featuring a medallion and applied cornucopia, while a graceful spiral staircase and chandelier distinguish the interior entry hall. Reuben Grigsby served as a captain in the militia, a sheriff of Rockbridge County, a trustee of Washington (and Lee) College, and a member of the Virginia House of Delegates, as well as an elder in the Falling Spring Presbyterian Church. The house was sold out of the Grigsby family in 1878, but remains a private dwelling today.

Kelly View School, a small, one-room frame building, stands as an important vestige of the early educational and social history of the Southern Appalachian coalfields, rural Wise County, and the Kelly View area. The school is now the only surviving pre-World War I non-

Kelly View School

Langhorne House

domestic structure in the community. Schoolhouses such as Kelly View School fulfilled important roles in the education and civic life of rural communities in Virginia for generations of students who attended, and for their families whose social and community life was centered there. Accounts of student and community activities at Kelly View School present solid testimony for its educational and social significance. In 1959 or 1960, the building ceased to be used as a school and eventually served as a church until the 1980s. In 1976, it was moved a short distance to make way for the new Appalachia Elementary School.

The **Kentland Farm Historical and Archaeological District** encompasses the 19th-century estate of Montgomery County's largest antebellum landholder. The district was originally added to the state and national registers in 1991, with documentation on 13 archaeological sites. In 2006, DHR amended the original register listing to add a newly identified and previously unrecorded slave cemetery, and to include additional documentation on the Kentland domestic complex, the Kentland slave quarters, and the Orchard Drive Slave Cemetery. These new additions, the result of ongoing archaeological research conducted through a partnership between DHR and Virginia Tech, contribute significantly to our understanding of plantation life in Southwest Virginia. The domestic site reveals the existence of a 19th-century kitchen, as well as the 19th-century remains of planter James R. Kent's office, and a building that housed slaves and subsequent tenant workers at the farm. Members of the nearby Wake Forest community, many descendants of Kentland slaves, recalled oral histories recounted to them by their grandparents who had been slaves at Kentland that indicated the existence of the previously undocumented slave cemetery. Archaeological investigation confirmed the cemetery, recording evidence for 23 human graves. ●

The **Langhorne House** is the birthplace of Lady Nancy Langhorne Astor, the first woman to sit in the British Parliament. Lady Astor's homecoming visit to Danville in 1922 was a celebrated event in the city's history. The original section of the two-story Italianate house was built in the 1870s for Lady Astor's parents, Nancy and C. D. Langhorne, and it was here that Astor was born in 1879. She married Waldorf Astor, heir to one of the world's largest fortunes, and was elected to the House of Commons in 1919 to fill a seat vacated when her husband moved to the House of Lords. In 1921, her birthplace was converted to apartments and given a Classical Revival front porch, from which Astor addressed a crowd of 5,000 people on May 5, 1922, during an American tour to promote women's causes and the Anglo-American relation-

ship. Astor's emotionally charged visit was reported in newspapers nationwide. The house is also associated with the early life of Astor's sister Irene Langhorne Gibson, the model for her husband Charles Dana Gibson's artistic creation "The Gibson Girl." The property is now partially dedicated to interpreting the lives of Astor and Gibson. ●

Rock Run School, a one-story frame building, once served a rural African-American community in Henry County from the early 1880s through the mid-20th century. The building is a rare example from the post-Reconstruction era of both a rural school as well as an early African-American public school. Although its condition has suffered somewhat, the school has not been altered over the years in any substantial way. As such, its historic integrity is remarkable, and its potential for restoration appears promising. ●

Rock Run School, as it appeared when registered

The siting, architecture, and interior layout of the seven-building complex **Terrace Apartments** in Roanoke embody Federal Housing Administration guidelines derived largely from the Garden City Movement, a design philosophy popularized in Europe following World War I. Terrace Apartments was conceived and built by owner Paul Wood and architect James F. Mactier in 1950 to meet Roanoke's demand for affordable housing during the post-World War II population surge when an influx of laborers filled jobs in Roanoke's thriving mills and factories. Terrace Apartments provided efficient units in a park-like setting so working-class families could enjoy a suburban lifestyle. The complex—representative of the "garden apartment" style of multiple-family housing commonly built in the post-war period—complements the hilly landscape and roadways to create distinctive working-class housing. Known originally as **Roanoke Apartments**, the complex was the largest one in the city when built and remains today among the 10 largest in Roanoke. Currently Terrace Apartments is home to many recent immigrants, leading some city residents to call it the most diverse community in Roanoke.

Terrace Apartments

Shannon Cemetery is highly significant for its association with ethnic history in Giles County, and for the diversity and quality of its memorial art. The cemetery occupies two adjacent ridges overlooking Big Walker Creek; one ridge contains the graves of whites, the other ridge, those of African Americans. The white section was established by settler Thomas Reid Shannon, and its earliest grave is said to be that of one of his daughters who died in 1781. The forms and artistry of the grave markers include uninscribed fieldstones; vernacular tombstones with star designs and other decorations thought to be the work of regional tombstone carver B.F. Spyker; and professionally carved marble and granite monuments that signify the declining geographic isolation of Big Walker Creek Valley as transportation and roadways improved. The African-American section of the cemetery, with its rows of

Shannon Cemetery and a gravestone detail

● *Diverse historic legacy* ■ *State-owned*

Springdale

small fieldstone markers, was established in the early 19th century. The only inscribed, though undated, tombstone in this section is for Harvey and Caroline Burks. The black section remained in use until the early 1960s. ●

Springdale was built in 1812 near Lexington, originally as a three-part temple-wing-plan house, by Colonel John Jordan for Alexander Trimble and his wife Martha Grigsby, of the prominent Rockbridge County Grigsby family. Jordan, a well-known local entrepreneur and builder, had been heavily influenced through his work with Thomas Jefferson as a brick mason at Monticello. Springdale features a central front gable, containing a stucco lunette at its center. On the interior are elegant Federal-style mantels and paneled wainscoting. In the early 20th century, the original one-story wings were raised one-half story, two-story back porches were added, the front porch was rebuilt, and a kitchen was added. The property, alternately known as Holly Hill, is related historically to several other Rockbridge County houses built for the Grigsby family, including Hickory Hill (page 34), Fancy Hill, and Cherry Hill. Springdale's plan, however, is unusual among the other Grigsby houses, and it is the only known connection of the Grigsbys with Colonel Jordan.

The Neoclassical Revival–style **R. L. Stone House** overlooks downtown Bassett, near Martinsville, and the Bassett furniture complex, the company that Stone co-founded. He purchased the land for the home in 1930, the same year that Bassett Furniture Company and its subsidiaries transformed into the furniture conglomerate of Bassett Furniture Industries, Inc. The house, which is dominated by a full-height entry porch with a Classical pediment featuring Egyptian papyrus–style capitals atop its columns, represents the success of both Stone and his company, one of America's most important and largest furniture companies of the 20th century. Because of the role of Bassett Furniture in the growth of the town, R. L. Stone was an eminent leader in the community, especially during the 1930s and '40s. While it is

R. L. Stone House

Virginia Can Company

uncertain who specifically was the architect and builder of the Stone House, Stone likely influenced its design, as he was the most prominent builder in Bassett at that time. He lived in the house until his death in 1948, and the house remained in the Stone family until 2005.

The **Virginia Can Company** was built in 1912 as the first and largest manufacturer of tin cans in Roanoke, and sited along the then-newly established Virginia Railway line. It continued in this capacity until 1951, serving the robust agricultural economy of the Roanoke Valley. The property was then bought and converted to a clothing factory in 1952, and later bought by the S.H. Heironimus Company for storage until recently. The complex consists of three buildings, connected over time to form one building. Each building is notable for its architectural elaboration, including accent tiles and decorative brickwork. Canning became immensely important in the Roanoke Valley in the early 20th century, as the area expanded its agricultural production, and the Virginia Can Company reflects this importance. It also stands as testament to the development of Roanoke as a shipping center with the expansion of the railroad. Plans are in place to rehabilitate the building for mixed use, including art studios, a restaurant, and retail space.

Erected circa 1895 by coal-camp residents and miners, the **Virginia City Church**, alone on a hillside in Wise County, is the only surviving structure from the once bustling mining community of Virginia City. Built as a place of worship for multiple denominations, the church also served as the community's first schoolhouse. A rectangular, one-room edifice, measuring only 20 by 32 feet, the church faces south and has a weatherboard bell tower and a small diamond-shaped window centered on each gable end, with a Christian cross in the center of the north gable window.

Virginia City Church

The sole resource added in the **Walker's Creek Presbyterian Church Boundary Increase** is the Walker's Creek Cemetery, the principal burial ground for the surrounding Big Walker Creek Valley. The cemetery originated in 1911 with the burial of Andrew Johnston Bane on what was then a meadow on his farm, donated by Bane's wife, Nannie, for the cemetery to accompany Walker's Creek Church. It contains a range of memorial types and styles typical of the 19th and early 20th centuries. Low rectangular monuments of gray Georgia granite predominate, most carved with sedate floral patterns and geometric borders. A few white marble monuments date to early in the cemetery's development. The most impressive of these is that of Civil War veteran Bane, carved with high-relief acanthus leaves at the corners. Next to it, the black granite monument of Nannie Bane is distinguished by a pediment cap and Art Nouveau floral carvings. The cemetery's decorative motifs are conventional and include lambs (for the graves of infants and children), Masonic emblems, and a caduceus, the symbol of the medical profession.

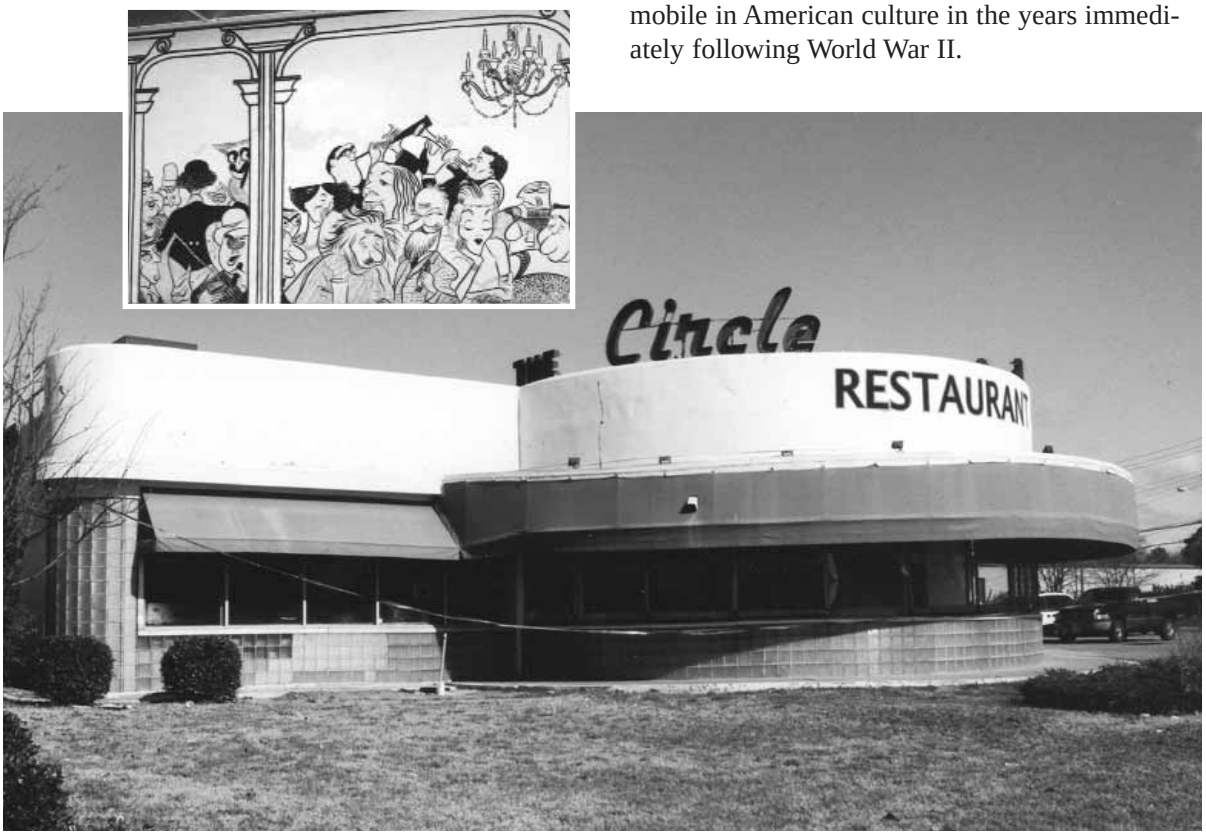
Tidewater Region

A three-story brick commercial building situated in Exmore in Northampton County on the Eastern Shore, **Benjamin's Department Store**, circa 1910, is an example of department store commerce from the early 20th century, meaning the building's form and general appearance is a rarity on the Eastern Shore. It was commissioned by Exmore town-founder John W. Chandler, a local produce broker and large county landholder, and operated by Harry Benjamin, a member of a successful merchant family in the area during the early 20th century, when the shore region's economy was primarily agricultural and produce was shipped via steamship to major northern ports.

Benjamin's Department Store

Originally serving Union Church, a non-denominational chapel constructed by the City of Suffolk that offered segregated services to whites and African Americans, **Cedar Hill Cemetery** was established in 1802 as a public cemetery. Initially the area around the chapel was used as a communal burying ground for whites, blacks, and Indians. The chapel was removed in 1872 and the cemetery expanded to its current 25 acres by 1910. Graves within the cemetery, which include those of many prominent Suffolk citizens, reveal varying types of mausoleums, tombstones, and tombs from the 19th and 20th centuries. The cemetery continues today as a burying ground.

Built as a curb-service restaurant in 1947 in Portsmouth and later expanded, **The Circle** features a circle-shaped front façade with a neon sign on its roof. Designed in the Moderne style, which emphasizes curved surfaces and horizontal lines, the building's original circular portion housed a main dining area and bar. A mural behind the bar, in the style of the era's popular illustrator Al Hirschfeld, shows caricatures of celebrities from the mid 20th century. The Circle, a rare example of Moderne architecture in Portsmouth, reflects the surging popularity and importance of the automobile in American culture in the years immediately following World War II.



The Circle and a detail from its interior mural

Greensville County Training School in Emporia was constructed in 1929 for African Americans. The Julius Rosenwald Fund provided financial assistance and building plans for the original six-teacher, eight-room brick school, one of the largest of the 364 Rosenwald schools built in Virginia between 1917 and 1932. An industrial building and a three-room addition were added to the structure during the 1930s. The school's site has long been associated with the education of African Americans in Emporia and surrounding counties, beginning as early as 1912. With a seating capacity of 240, the school was built to accommodate a growing number of students and grade offerings; it was built in the heart of Emporia's African-American commercial district at that time. The black community contributed $1,000 to its construction and the Rosenwald Fund $1,700, in addition to the $12,419 provided by public funding. After 1954, when a new segregated high school for blacks was opened nearer to the city center, the building was used as a learning center for elementary students. Following desegregation in the 1960s, the school served as a storage facility until continued deterioration left it in poor condition. Citizens for the Preservation of the Greensville County Training School has sought since 2000 to preserve the building through an adaptive re-use rehabilitation. ●

The plain cinder block building in Suffolk that once housed the pork-processing operation of **Joel E. Harrell and Son Company** was built in 1941. Such facilities were once common in agricultural communities of southeastern Virginia and largely dependent on local hog stock for processing. The Harrell family-owned business, which specialized in ham and sausage products, was one of the most prominent of six commercial pork-processing facilities in the region by the beginning of the 1940s. The company's signature "Ye Old Virginny Ham" became well known throughout the state and the mid-Atlantic region as a representative of the Virginia ham tradition. Virginia hams first gained their savory reputation as early as the mid-18th century when they began to be exported. The Harrell building derives its significance as a mid-20th-century vestige of this tradition that—along with the region's peanuts—played such a significant role in southeast Virginia's identity and economy for centuries.

King William Training School

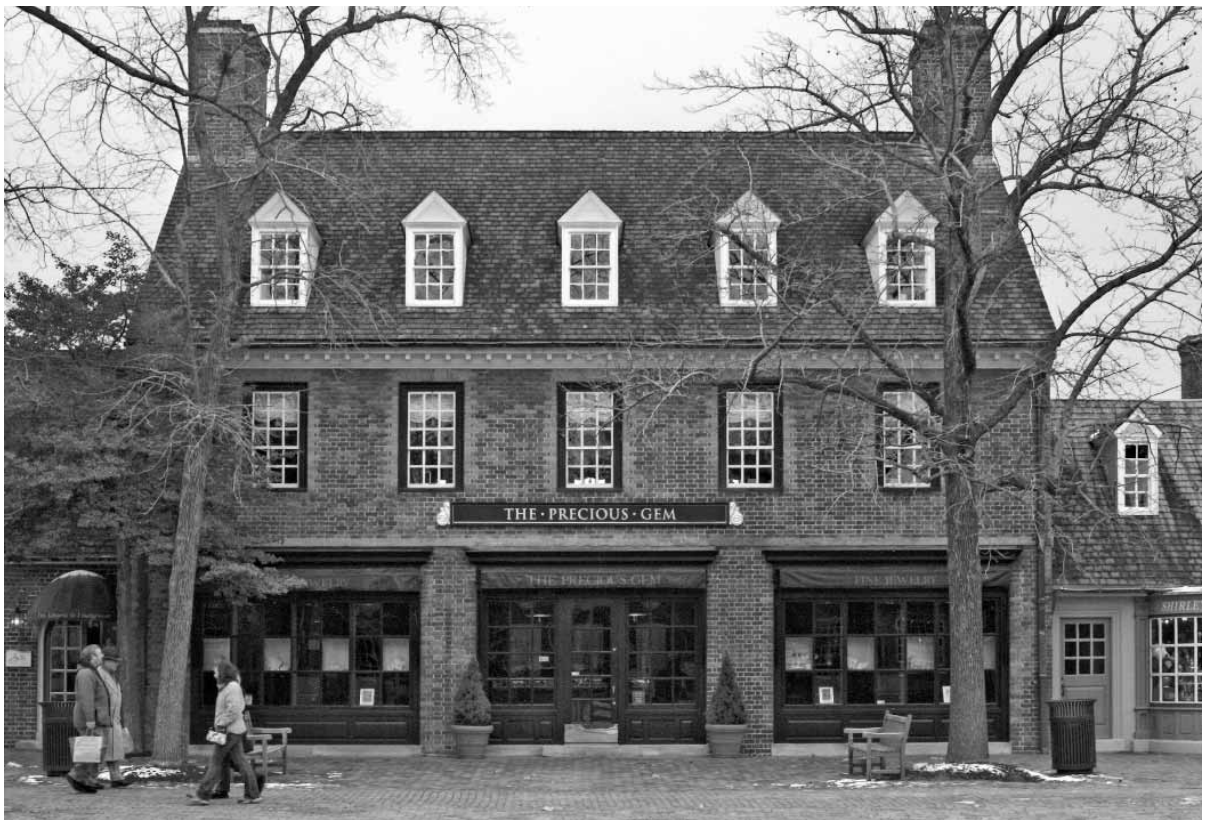
Like the Greenville County Training School (see above), **King William Training School** in King William County was built for African Americans with the assistance of the Julius Rosenwald Fund, which provided funds and a building plan. The complex, built in 1922-23, consisted of a four-room school, a home economics building, a shop building, privies, and a baseball field and other recreational areas. The school's origins traced to 1902 when Rev. Samuel B. Holmes persuaded the Pamunkey Baptist Association to construct a two-room school on his property. That school eventually relocated and led to construction of the King William Training School, under the authority of the county, which had two other Rosenwald schools. To build the training school, the county's largest Rosenwald, the African-American community raised $7,900, the Rosenwald fund contributed $1,100, and the county a mere $100. Initially the school offered education for grades 1–9; in 1946, it added grades 10–12, and in 1962 it ceased to be used for educational purposes, after a new school opened and the Pamunkey Baptist Association purchased the building for a recreation center for senior citizens. ●

One of Norfolk's most significant remaining historic industrial buildings from the late 19th century, **Lambert's Point Knitting Mill**, built around 1895 to process cotton into cloth by carding, spinning, and knitting the fiber, was situated close to the Norfolk and Western Railway for easy transportation of raw materials and finished products. The mill featured the latest technology available, including steam heat, electric lights, and an automatic sprinkler system. In the early 20th century, there were at least 23 mill facilities in the Norfolk area, an indication of the city's vitality as a port where shipping, manufacturing, and storage long-dominated the waterfront and city's commercial thoroughfares. Lambert's Point Knitting Mill is the sole survivor of those manufacturing facilities. With glass-block windows and a smooth concrete stucco exterior, the building is highlighted by a four-story tower on its south elevation. By 1910, the mill served as a woodworking and wood-processing facility.

The tower of Lambert's Point Knitting Mill

John D. Rockefeller, Jr.—the visionary and financial force in the creation of Colonial Williamsburg—supported the planning and building of the commercial properties contained within the **Merchants Square and Resort Historic District**. Rockefeller envisioned Merchants Square as a retail and hospitality service area for visitors to Colonial Williamsburg, which was located adjacent to it. Merchants Square also served as a new location for many of the downtown stores and offices that were moved out of the Colonial Williamsburg Historic Area as a consequence of its restoration. The district's period of significance spans from 1927, when Rockefeller and his architects began work on Merchants Square, to 1956, just four years prior to Rockefeller's death. Many of the district's buildings, such as the Abby Aldrich Rockefeller Folk Art Museum, Craft House, and Williamsburg Lodge, are exemplars of the Colonial Revival style and were designed by architects of local and national renown who had to work out the problem of creating new buildings in historic community contexts that could serve modern uses and enterprises. The square's landscaping softened the impact of automobiles by relying on landscaped parking areas and limited vehicular access. As a result, Merchants Square is a picturesque assemblage of structures designed to enhance a visitor's experience in Colonial Williamsburg.

Located along the Mattaponi River in King and Queen County, **Northbank** is a two-and-one-half story timber-framed dwelling, begun in 1722 and representative of houses built in Tidewater during



A shop in Merchants Square HD

Northbank

the 18th and 19th centuries. Northbank is unusual for a house from that era in that it has undergone only three remodeling campaigns since it was built, with additions made in the early and mid-19th century and early 20th century. The interior, with only minimal restoration or augmentation of the original woodwork, features random-width pine flooring, hand-hewn beams, an enclosed staircase, and simple mantels and chair-rails. The house was built by John Camm, a gentleman justice and high sheriff of King and Queen County. The property's other historic resources include an 18th-century smoke house, a 19th-century kitchen house and pole-barn shed, and a family cemetery that contains a gravestone dating to 1727, believed to be the third oldest marked grave in the county.

Late Victorian-era houses in Park Place HD

Located north of Norfolk's city center, the 347-acres of **Park Place Historic District** comprise four major residential developments dating to the late 19th century: Kensington, Park Place, Old Dominion Place, and Virginia Place. There is also a low-scale industrial section within the district that arose in conjunction with the extension of a rail spur to the Lambert's Point docks in 1884 by Norfolk & Southern railroad. The success of Norfolk's first planned suburban development, Ghent, led to the sale in 1890 of numerous small farmsteads surrounding the downtown area including the land for Park Place. That original purchase was followed by additional land acquisitions and developments in the area in 1896, 1898, and 1902. The extension of a streetcar line in 1898 and the creation of Lafayette Park, Norfolk's first park, further enhanced Park Place's attraction and convenience for families to settle there. With easy access to downtown and proximity to industry along the railroad line, the district thrived from 1910 to 1920; thereafter, homes and buildings continued to be added and improved into the 1950s. Today there are 1,532 contributing historic resources within the district; collectively they encapsulate the development of Norfolk from 1884 to 1955.

The brick **Queen Street Baptist Church** was constructed in 1910-11. The church originated in 1884 after its founding members split away from the all-black Bank Street Baptist Church. Both the Bank and Queen Street churches are linked historically to First Baptist Church, established circa 1800, which is thought to be the mother church of Norfolk's many African-American Baptist congregations. Built in a Late Gothic Revival style, Queen Street Baptist Church was designed by noted Norfolk architect Rossell Edward Mitchell, who designed a number of churches for whites and blacks in the city during the early 20th century. The church's interior has an open sanctuary, and a balcony accessed by narrow wooden stairs with ornately carved foliate wood newel posts. The Queen Street church serves as an example of the growth of the African-American church during Reconstruction and the post-Civil War era in the Norfolk region. ●

Selma, in the Eastern Shore's Northampton County, was constructed circa 1785, coinciding with the acquisition by Isaac Smith of the land on which the dwelling lies. Although the house exhibits characteristics of the era in which it was built, it has been extensively remodeled and added onto during the 19th and 20th centuries, a common pattern for houses of its day on the Eastern

Selma, circa 1972

● *Diverse historic legacy* ■ *State-owned*

Queen Street Baptist Church's sanctuary and balcony

Shore and in Tidewater. The property contains two historic cemeteries, a shed, the brick foundation of a former kitchen, and a boxwood garden.

As an example of the evolution of race-based segregated education, the **Sharon Indian School** in King William County served as a center of education for the Upper Mattaponi Tribe for over 50 years. Before the integration of Virginia schools in the 1960s, Sharon provided a primary and limited secondary education, forcing students to attend other Native American, private, or public institutions, usually outside Virginia, to obtain high-school diplomas. In 1919, the King William County School Board built Sharon, a one-room frame building, and the students' families provided the furniture. The county replaced the original school with the current brick structure in 1952, though archaeological remains of the 1919 school are still intact. As a symbol of tribal initiative and determination, Sharon Indian School is a reminder of a national struggle for Indian parents to see their children educated, and constitutes one of the lesser-known chapters of the national narrative reflected in the landmark 1954 *Brown v. Board of Education* Supreme Court desegregation decision. (The school was featured in an article in *Notes on Virginia*, No. 49, 2005, which is available on the DHR website.) ●

The **Rebecca Vaughan House** is the only intact house remaining where white owners and their families were killed during the Nat Turner slave rebellion in Southampton County. The house is also the last place where Turner and his followers killed residents during their two-day rebellion in August 1831. That insurrection of slaves against white owners, led by the enslaved Turner, was the most violent slave revolt in the U.S. and the last organized one attempted in the South prior to the Civil War. Buildings at other places associated with killings during the rebellion are extremely deteriorated or vanished, making the Vaughan house, which was also in poor condition at the time of listing, the last such remnant of the event. In 2004, the house was moved from its original location on a farm in Southampton County to the

Rebecca Vaughn House prior to restoration

Zoar

town of Courtland in order to save the structure from demolition. That move was supported by the Southampton County Historical Society, which had acquired the building for conversion to a museum as part of the Southampton Agriculture and Forestry Museum's Heritage Village. ●

Situated on a hill overlooking countryside and the town of Aylett in King William County, **Zoar** is a 308-acre farmstead with a 1901 single-family dwelling, and five agricultural outbuildings dating to the early 19th century. Zoar was developed as a farmstead first by Robert Pollard and then by his son, a clerk of King William County for 40-plus years. Pollard, who acquired the land in 1782, named it Mount Zoar after the biblical village of Zoar, which was spared destruction by God. Pollard meant to distinguish the property from nearby Aylett, a port town arising during the latter 18th century on the Mattaponi River and the stage route from Richmond to Tappahannock. Aylett, which had a racetrack, was well-known for its gambling and drinking until it was burned during the Civil War. Zoar's Queen Anne–style house, built by Edward Pollard, reflects an upscale and fashionable architecture for the period. In 1987, Zoar was deeded to Virginia's Department of Forestry as a gift honoring the Pollard family, who had occupied the land for over 200 years. The department has since maintained the property with minimal changes. ■

***Werowocomoco**, located along the York River's Purtan Bay in Gloucester County, is the only site in Virginia where the three legendary figures of paramount chief Powhatan, Captain John Smith, and Pocahontas crossed paths. Shown on John Smith's famous 1612 "Map of Virginia," Werowocomoco was the primary village and residence of Powhatan and the place where Smith was brought as a prisoner in 1607, when Powhatan first encountered him and where, according to Smith, Pocahontas saved his life.*

In 1609, seeking to gain distance from the English settlement of Jamestown, Powhatan abandoned Werowocomoco and moved further west. Thereafter the village largely disappeared from the historical record until the latter 20th century when scholars reexamined its location based on archaeology, narrative accounts of Jamestown settlers and their references to geographic features, and historic maps such as Smith's.

Following the leads of historians, cultural anthropologists, and archaeologists placing Werowocomoco at Purtan Bay, a comprehensive archaeological survey was conducted in 2002 that clearly confirmed the site's identity as the village of Powhatan.

Archaeologists at work at Werowocomoco (Photo: Courtesy Werowocomoco Research Group)

Since 2003, archaeological excavations at the site have been conducted by the Werowocomoco Research Group, a partnership between the site's property owners, the Department of Historic Resources, the College of William and Mary, and an advisory board of Virginia Indians. The Werowocomoco Research Group has documented the well-preserved remains of the former Indian village and capital of the Powhatan chiefdom. Their archaeological findings and research has attracted international attention on the Native American culture of the mid-Atlantic region immediately before and after English settlement at Jamestown in 1607.

In 2006, Werowocomoco was listed on the National Register of Historic Places, after being listed on the Virginia Landmarks Register. The Werowocomoco Research Group maintains a website (http://powhatan.wm.edu) where updated information on research at the site can be obtained. ●

● *Diverse historic legacy* ■ *State-owned*

Virginia's First State Parks

Virginia's state park system marked its 70th anniversary in 2006. The first state parks developed out of advancement of the National Park system through the Civilian Conservation Corps (CCC) program, in operation from 1933–1942. Prior to enactment of federal legislation creating the CCC under President Franklin Roosevelt's New Deal policies, Virginia had already begun by the late 1920s planning six state parks, acquiring lands for them, and seeking money to establish them. The availability of CCC funds and labor for developing the state parks across the nation during the Great Depression of the 1930s was a fortuitous opportunity for Virginia. Nationwide the CCC created parks and recreational facilities in many states, and conducted reforestation and other public works projects, giving purposeful employment to the nation's jobless during the Great Depression. Virginia's six CCC–assisted parks were planned and designed in consultation with the Virginia State Commission on Conservation and Development, and the National Park Service, which offered architectural drawings and plans used at its parks. To honor the 70th anniversary of Virginia's parks, the Department of Historic Resources in 2006, working with its sister agency the Department of Conservation & Recreation and Virginia State Parks, completed listing on the state and national registers all six of Virginia's original parks, which first opened in 1936.

Douthat State Park straddles both Allegheny and Bath counties. Its 4,493 mountainous acres were developed by 600 CCC workers between 1933 and 1942. Originally, 1,920 acres were donated by the Douthat Land Company, a consortium of Virginia businessmen, while the remaining acreage was purchased with General Assembly funds. The park's manmade features such as its cabins, a dam, and picnic areas are notable in that they are virtually unchanged since development began in 1933.

Fairy Stone State Park, in Patrick County, was developed between 1933 and 1940, through the construction labor of 600 CCC workers. Its hilly and mountainous terrain on 4,750 acres, near the Blue Ridge Parkway and Skyline Drive, made it an ideal location for the park. Fairy Stone's name was derived from staurolite crystals, cross-shaped mineral crystals made during the formation of the Appalachian Mountains, commonly found within the park. Called "Fairy Stones" in local legend, they are considered to bring a person good luck.

A CCC-built cabin at Staunton River SP

Hungry Mother State Park is located on 2,215 acres of the Allegheny Mountains of Smyth County. Between 1933 and 1941, 600 CCC workers developed the park, taking advantage of its mountainous terrain near the Jefferson National Forest and situating it around manmade Hungry Mother Lake. The park's curious name originated from a nearby creek named for an incident that occurred prior to permanent English settlement. Many versions of the story were collected in a 1936 booklet published by the Commission on Conservation and Development, but they all include a hungry child crying some form of "Hungry Mammy."

A CCC picnic shelter at Hungary Mother SP

Staunton River State Park, in Halifax County, sits at the confluence of the Dan and Staunton Rivers. Its 1,299 acres were constructed by 400 CCC workers between 1933 and 1938. The park captures the spirit of the Southern Piedmont region's rolling hills and forests. In 1953 in order to alleviate recurrent flooding, a dam was constructed, resulting in the submersion of 300 acres of park land.

The other two original state parks, **Seashore (First Landing) State Park**, in Virginia Beach, and **Westmoreland State Park**, in Westmoreland County, were listed on the state and national registers in 2005 and were profiled in *Notes on Virginia*, No. 49, 2005.

Notes from the Director

(cont. from page 4)

Turning to another initiative, DHR in recent years has committed itself to expanding our state and national registers to represent the full range of Virginia's historic legacy. Twenty-four new VLRs profiled herein are the fruit of this effort. They include Ralphe Bunch High School, an important civil rights landmark (p. 22); Richmond's Hebrew Cemetery (p. 11); the Langhorne House in Danville, the girlhood home of Lady Astor (p. 35); the Patsy Cline House in Winchester (p. 23), and the Gainsboro Historic District in Roanoke (p. 34), among others. An article by DHR historian John Kern, director of the Roanoke Regional Preservation Office, tells about the years pioneering African American filmmaker Oscar Micheaux spent in the Gainsboro neighborhood, a once-thriving middle-class black residential and commercial district.

Many of the state's new historical highway markers (p. 75) also reflect the department's effort to showcase Virginia's diverse legacy. Of 47 new markers, 19 deal with significant people, places, and events pertaining to African American or Virginia Indian history. This represents a welcome broadening of the program's coverage, and comes as we celebrate in 2007 the 80th anniversary of Virginia's first historical markers. For this 80th milestone, DHR published an updated, revised edition of *A Guidebook to Virginia's Historical Markers* through the University of Virginia Press. We also launched a new search component on our website (*www.dhr.virginia.gov*) allowing visitors to locate, map, and read each of the more than 2,200 markers scattered throughout the state. The website complements the book, which remains a handy resource when traveling the state's highways.

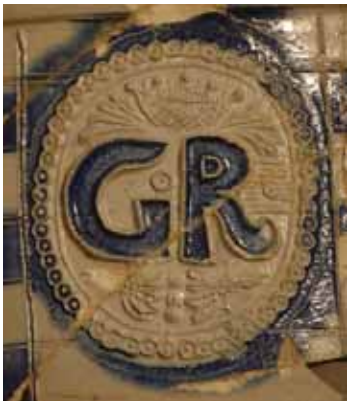
During this year of Jamestown, I am quick to remind people that anniversaries are always occurring—just as history is always happening—providing us an opportunity to take stock of where we have been, where we are, and where we are going. In this special year, I can report that the stewardship of Virginia's historic resources carries on with strength and vision. Although we face many significant challenges approaching another major anniversary in 2011—the sesquicentennial of the start of the Civil War—by all indications we are growing wiser when it comes to preserving our historic resources while balancing the needs of an expanding population and economy. We have, indeed, come of age.

The Origin of American Blue-and-Gray Stoneware

By Robert Taft Kiser

To identify a piece of pottery, a curator sometimes has to consider a wide range of possibilities. A lead-glazed redware could be American, English, Dutch, or from half a dozen other places. That confusion does not exist, however, with blue-and-gray stoneware, a uniquely American product made from the mid-18th century until about 1910. This durable ware ranges from bottles to bowls and had its heyday in the 19th century, coming from numerous kilns in Virginia and across the U.S. Despite their utilitarian character, these vessels descend from one of the most highly decorated ceramics of the Baroque period, Westerwald, and probably share a few genes with Ming porcelain.

Chinese potters began painting with cobalt blue just before the beginning of the Ming Dynasty (1368-1643), a tradition shown in the circa 1610 porcelain jar (left) from the Wanli-period (1573-1619). When Westerwald potters immigrated to the New World, they soon created the first unmistakable American blue-and-gray stoneware with its simplified, brushed-on blue design motif, as shown (left) on this c. 1840 storage jar from Virginia. (Westerwald fragment, Newtown 44NR3, DHR; Wanli jar and Virginia stoneware jar, author's collection)



Pottery from the Westerwald, such as the circa 1730 mug fragment (center), was one of the most popular ceramics in colonial Virginia, and after 1714, frequently bore the royal cipher (inset) "GR" for Georgius Rex, *King George.*

The roots of American stoneware reach to the 13th century, when potters in the Rhine region of northern Europe began achieving temperatures that fused clay into a gray ceramic resembling stone. These new pots were impermeable, and did not seep liquids like other European ceramics of the time. Barged down the Rhine to North Sea dealers, Rhenish stonewares traveled around the world.

Some makers left the surface gray, but more often it was painted iron brown, the only color the potters knew that withstood a stoneware firing. The color cobalt blue appeared about 1585, probably borrowed from Ming porcelain by potter Jan Emens Mennicken of Raeren, in modern Belgium. The new blue spread east across the Rhine River a few years later, when political unrest caused some Raeren artisans to move into the Westerwald, another potting center now in modern Germany. Despite its origin, Rhenish blue-and-gray stoneware is now generally called "Westerwald." *(cont. on page 3)*

The first stonewares in Virginia included the popular Rhenish Bartmann *(Bearded Man) jug, shown in this circa 1640 fragment (left), also known as the "bellarmine." Traveling empty, these were used to retail liquids from casks, with the face and molded medallions serving as decoration as well as making the vessels easier to grip. About 1670 British potters began producing stoneware, and by the 1690s their brown stoneware jugs, as shown in this circa 1710 fragment (right), replaced* Bartmänner *in Virginia. (*Bartmann *fragment, River Creek 44YO67; English fragment, College Landing 44WB3, DHR)*

The circa 1635 Westerwald jug fragment (top center) found in Virginia Beach shows new decorations introduced between 1575 to 1585 and their similarity to Wanli porcelain (left, right, bottom). Recent work by the author theorizes that potter Jan Emens Mennicken first translated Chinese painting into three dimensions, and then discovered that he could borrow the blue paint as well. (Credits: Westerwald fragment, DHR, 44VB48; Wanli period porcelain, author's collection)

Left: A Westerwald jar, circa 1750. Right: A New Jersey American blue-and-gray jar, circa 1780. Westerwald has incised patterns painted with blue, and as late as the 20th century, the foot almost always had a grooved band filled with blue. After immigrants from the Westerwald transplanted their blue-and-gray stoneware tradition to the New World, they simplified the lines, making the pots heavier and more durable, and although some incising was used, in most cases the potters splashed on their color freehand. (Courtesy of Sumpter Priddy. Photo: Gavin Ashworth)

The stonewares that came to Virginia in 1607 were Westerwald serving jugs and brown Bartmann (Bearded Man) storage bottles. It took several generations for Britain's potters to discover the secrets of stoneware, but about 1690 English brown stonewares drove Bartmann bottles out of the Virginia market. British potters also tried but failed to push Rhenish blue-and-gray off of colonial Virginia's tables – and from under the beds, after Westerwald expanded into the chamber-pot niche. Westerwald remained one of the most popular ceramics in Virginia from the first days of Jamestown until the American Revolution broke trade with Britain and the commercial ties to the Rhine, thus allowing American potters to seize the day. Today, Westerwald fragments serve archaeologists as "type fossils," indicating pre-Revolutionary sites.

Virginia produced its first stoneware about 1720, thanks to William Rogers, "the Poor Potter," who made pots difficult to distinguish from English brown. Neither poor nor a potter (he was a ceramicist), Rogers was a successful entrepreneur who caught the eye of British officials. For unknown reasons the Royal Governor decided to hide Rogers, and officially dismissed him as "the poor potter of Yorktown."

Nonetheless, it was blue-and-gray stoneware that became the most uniquely American stoneware. It cannot be documented in Virginia until 1811, but at an unknown date near the mid-18th century, immigrants from the Westerwald began firing kilns in the New Jersey and New York area. Back in the Rhine region these craftsmen had flaunted their skill with mugs and pitchers covered with precise blue decorations. In America, things changed. Everything these immigrant potters threw was huge — as big as a chamber pot, or bigger, with walls as thick as a finger. They matched their brawny jugs with cobalt flowers sprawled in freehand, or wreaths, butterflies, birds, snails, or whatever struck their fancy. And if they made just a dash with the blue, or even completely missed the pot, they discovered it mattered not.

Robert Taft Kiser, *a Project Archaeologist for Cultural Resources Inc., received his training from Charles T. Hodges and James F. Deetz at Flowerdew Hundred Plantation.*

In 1607, Westerwald was one of the most elaborate ceramics available in England, but soon thereafter the decorators apparently decided to design for high-speed mass production, as indicated by these fragments. Viewed from left to right, they reveal the transition from an intricate to a simpler scratched pattern, as seen in the far right shard. (DHR (left to right): Jordan's Point 44PG302, c. 1625; Bennett's Creek 44YO68, c.1640 and c.1670; Burwell's Landing 44JC40, c.1720)

SOURCES:
Gaimster, David. German Stoneware 1200-1900 *(1997, British Museum Press, London)*

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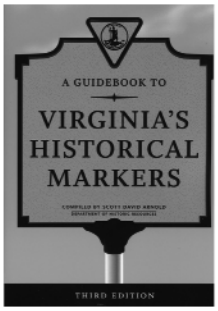

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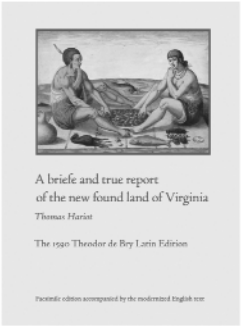

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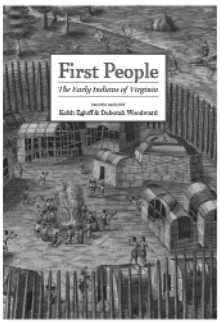

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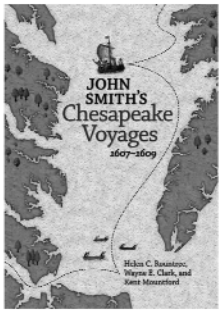

JOHN SMITH'S CHESAPEAKE VOYAGES, 1607–1609

Helen C. Rountree, Wayne E. Clark, and Kent Mountford

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Fort Monroe:
"Bulwark of American Civilization and Freedom"

By John Michael Cobb

"The secession devils dare not come within the roar of Union artillery on this magnificent bulwark of American civilization and freedom."

—2nd Lt. Nathaniel Morton, 3rd Massachusetts Volunteer Infantry, May 17, 1861

Nathaniel Morton wrote about his experience at Fort Monroe, America's then-largest fortification, just weeks after the onset of the Civil War. Obviously inspired by the patriotic fervor that gripped the men and boys who shouldered muskets in Abraham Lincoln's army, Morton's blaring declaration of Fort Monroe as the "bulwark of American civilization and freedom" alluded to the significant course of events that had shaped the fort's history until the Civil War. His words, however, transcend his time and place and serve as a fitting description for this important historic landmark.

Fort Monroe was built before the Civil War by a tenuously united people to resist foreign aggression and guard their independence. While Americans could universally acknowledge the fort's architectural and strategic significance soon after its completion in 1834, their views about it diverged significantly through the lens of the Civil War: for northerners, Fort Monroe was "key" to the restoration of the Union; for enslaved people, it was "Freedom's Fort"; for defeated southerners, it summoned humiliation; for American nationalists it was the "Gibraltar of the Chesapeake."

George Kaiser, while serving in the Union Army, rendered this watercolor of troops along the busy shoreline at Fort Monroe boarding awaiting vessels in preparation for the invasion of Norfolk on May 10, 1862. President Abraham Lincoln, Secretary of the Treasury Salmon P. Chase, and Commander of Fort Monroe General John E. Wool confer in the immediate center foreground. Fort Calhoun (now Wool), commonly known as the "Rip Raps," is shown about midway between Fort Monroe and Norfolk. The Monitor appears in the upper right corner; on the left, the large garrison flag flies from one of the fort's bastions. (Courtesy of The Mariners' Museum, Newport News, VA)

Early History

More than 200 years before construction of Fort Monroe, Capt. John Smith, while establishing the Virginia Company of London's settlement at Jamestown in 1607, saw the importance of the sand spit that would become known as Old Point Comfort, the future site of Fort Monroe. Positioned at the tip of a Virginia peninsula formed by the James and York rivers, Old Point Comfort—"a little isle fit for a castle," as Smith described it—was strategically located at the confluence of the Chesapeake Bay and Hampton Roads, the latter a natural harbor and outlet for the James River and three secondary rivers, the Hampton, Elizabeth, and Nansemond. These waterways emptied into Hampton Roads, flowing into the Chesapeake Bay and on to the Atlantic Ocean.

Soon after settling Jamestown on the James River, Smith's martial vision was first realized with the construction of Fort Algernon. A stockade mounted with seven pieces of artillery and garrisoned by 40 men, Fort Algernon served as a sentinel at the entrance to the Virginia Company's James River estuary domain. With a view of any possible approaching Spanish ships, the location also was the last vestige of English presence one saw from a sailing vessel departing Virginia.

After Fort Algernon had long vanished, Fort George, Virginia's strongest fortification was constructed on the site in the 1730s to guard against French invasion. The fort was built of brick and sand, and Governor William Gooch reported in 1736 that "no ship could pass it without running great risks." Unfortunately, Fort George was no match for a hurricane in 1749 that swept over the area. Only rubble remained in the storm's aftermath and some frame buildings. It would be another 70 years, and the birth of a new nation, before Fort Monroe replaced Fort George.

Fort Monroe Arises

Repeated incursions by foreign nations, almost with impunity, necessitated the rise of permanent defensive bastions able to defend America's shore and interior. During the American Revolution and the War of 1812 existing coastal fortifications proved ineffective against the British. In both conflicts the enemy pillaged many American port cities and towns including Hampton, Norfolk, and, most famously, Washington, D.C., in the latter war when the White House was burned.

The War of 1812 led President James Madison's administration to begin the largest federal building program in the young nation's history with creation of a system of masonry fortifications to guard ports from Maine to the Gulf of Mexico. In the decades before the Civil War, Fort Monroe and 41 other forts were designed and constructed to significantly strengthen the coastal defenses.

The concept for the "magnificent bulwark of American freedom and civilization" that so impressed Morton was developed by a renowned French engineer, Simon Bernard. On the recommendation of Revolutionary War hero Marquis de Lafayette, Bernard, a former aide-de-camp to Napoleon Bonaparte, was appointed to draft plans for coastal fortifications. A celebrated expert in military architecture, Bernard was known for the Defenses of Antwerp. Just like Capt. John Smith before him, Bernard appreciated the strategic importance of Old Point Comfort. There he designed "companion" forts, one named for President James Monroe and, less than a mile across the channel on a stone island engineered on a shallow shoal, the other named after Secretary of War John C. Calhoun. Forts Monroe and Calhoun (now Wool) were planned to create a seething crossfire for hostile vessels that might attempt to enter Hampton Roads.

The Old Point Comfort site selected for Monroe was near a Jeffersonian-era lighthouse, which still stands today. The project commenced in late April 1817 when Col. Walter Armistead started stockpiling granite stones for the fort from a quarry along the Potomac River. The Army's elite Corps of Engineers directed the fort's construction, and Major Charles Gratiot served as the first of several engineers assigned to the project. By March 1819, with Gratiot supervising, work was formally underway, with stone and brick masons, carpenters, blacksmiths, and other laborers. Many of the men, skilled and unskilled, were enslaved and, later in the construction, many were convict laborers. As the fort began to rise, the irregularly cut, massive granite stones gave the walls a mosaic appearance. Over them, a swarm of workmen, cranes, and piles of stone and brick, all starkly silhouetted against the horizon, created an impressive scene.

Capt. Mann P. Lomax, a native Virginian, leading Company G of the Third Artillery, marched into the unfinished fort on July 25, 1823, as Monroe's first commander at the head of its first garrison. With the disciplined soldiers outfitted in their brass-and-blue uniforms and the workmen dressed in their worn-and-weathered clothes, each group grasping the tools of their professions, it must have been a curious scene. Lomax's relatively small detachment of troops surely appeared swallowed up in the vast and open space of the fort's

The magnificent casemated Water Battery was one of the defining architectural features of Fort Monroe. The water battery is a unique design not found in other American forts. Originally 40, 42-pounder sea-coast guns were mounted in the casemates. Casemate number 40 was a traditional rendezvous for young couples. Unfortunately the Water Battery was demolished in 1901. (Courtesy of Hampton History Museum)

parade ground. The following spring, ten additional artillery companies arrived at Fort Monroe, greatly increasing the original complement.

These 11 companies of artillery were the genesis of Fort Monroe as an artillery hub where the Army would concentrate its firepower and train generations of artillerymen, well into the 20th century. The Army founded its first artillery school at the fort in 1824, when Brevet Col. Abraham Eustis took command of the newly authorized Artillery Corps of Instruction. At two-year intervals, officers and enlisted men were taught the principles, and gained practical experience, in the use of artillery. In addition, the Army established one of its largest arsenals there to build seacoast gun carriages and manufacture seacoast ordinance.

In 1831, a second lieutenant named Robert E. Lee, among the most promising officers in the Army Corps of Engineers, was assigned to the fort as an assistant to Capt. Andrew Talcott, the engineer in charge. The young Lee, newly married, resided with his wife in Quarters No. 17, commonly known as "The Tuileries." While stationed at Monroe, Lee supervised the construction of its moat, one the fort's most distinctive features, and Fort Calhoun (Wool). By 1834, when Lee was reassigned elsewhere by the Corps, Fort Monroe—"this magnificent bulwark of American civilization and freedom"—was virtually completed.

The panorama of Fort Monroe and the busy waterway it safeguarded inspired awe. As America's largest citadel and one of the largest fortifications in the world that did not encircle a town, the fort was well over a mile in circumference, containing 63 acres and surrounded by a wet moat, eight feet in depth. It was originally designed to mount 380 guns, with 600 men in peacetime, and a wartime garrison of 2,625 troops. Guns were mounted in casemates, rooms with barrel-vaulted brick ceilings, and a second tier of guns mounted "in barbette," on an earthen platform open to the sky, atop the casemate. A water battery, a defining feature of the fort, was formed by 40 additional guns placed outside the moat. The battery, longer than the fort's wall, increased the number of guns brought to bear on the critical section facing the Chesapeake Bay. This awesome concentration of cannon would later inspire Morton's allusion to the "roar of Union artillery."

Equally impressive as its architecture and formidable presence was the significant role Fort Monroe would play in America's history. As a stronghold, troops were dispatched from it to quell Nat Turner's Rebellion in 1831 in Southampton County; to fight in the Blackhawk War of 1832 in the Midwest, and the First (1817–18) and Second (1835–1842) Seminole War in Florida, and the War with Mexico (1846–48).

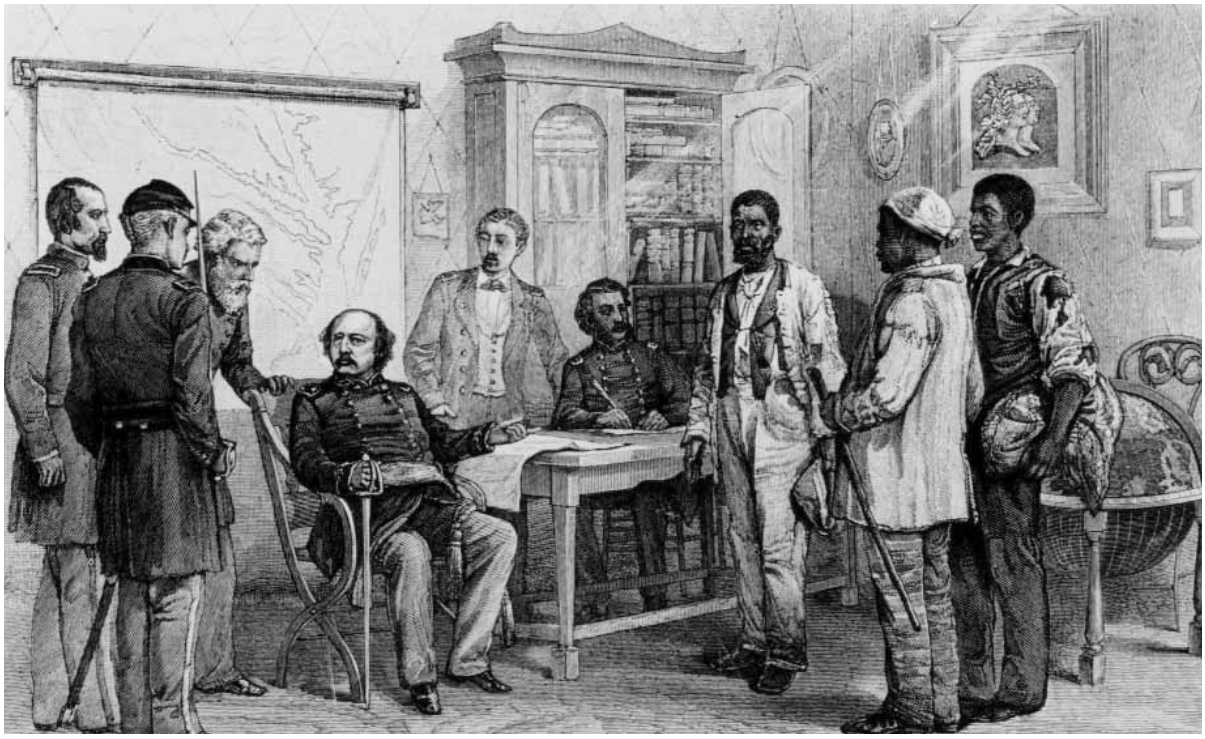
Fort Monroe in the Civil War

The careers of officers once posted at antebellum Fort Monroe would exemplify the ironic twists of fate of many Civil War leaders. In addition to Lee, the West Point graduate who would become the enduring symbol of the Confederacy, other Fort Monroe alumni included Robert Anderson, who defended Fort Sumter from Confederate forces during the April 1861 attack that launched the Civil War, outside Charleston, South Carolina, the city Sumter guarded; and Jubal A. Early, who opposed Virginia's secession from the Union but later led a Confederate army to threaten the U.S. capital of Washington, D.C.

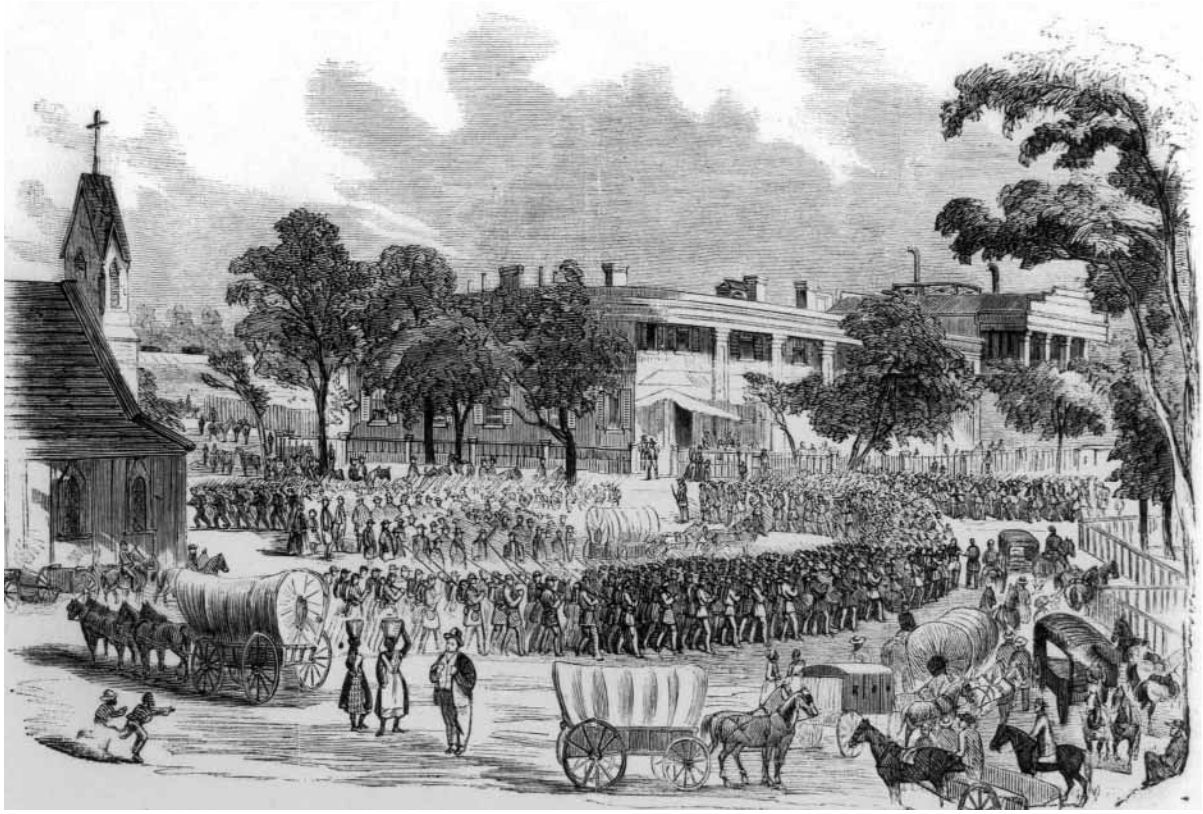
At the war's outset, Maj. Gen. Benjamin F. Butler commanded Fort Monroe, the lone symbol of the Lincoln administration's power in the upper South. On June 9, 1861, over 4,000 soldiers, commanded by Gen. Ebenezer W. Pierce, departed Fort Monroe and the next day engaged Gen. Daniel H. Hill's Confederate forces about eight miles distant. The fight at Big Bethel, the first land battle of the Civil War, was a "shameful affair," wrote a bitter and less confident Morton shortly after the Union army's first defeat; "send down a few more jackass brigadiers and the South is an independent nation in less than a few weeks," he added.

That same spring, three enslaved men fled to Fort Monroe requesting asylum from Butler. Although an inept military leader, Butler was an astute lawyer and administrator. He declared the men "contraband of war," and soon thereafter more enslaved men, women, and children arrived at the fort seeking refuge. "Slaves are brought in here by guard hourly," wrote Morton, and Butler refused to "return them unless their masters will take the oath of allegiance to the Government of the United States." As many as 7,000 former slaves, who had fled the region's plantations, inhabited two "contraband camps"—one close to the fort in present-day Phoebus, the other near the burned ruins of the town of Hampton. Butler's contraband decision had been a first step toward the social and political milestone of Lincoln issuing the Emancipation Proclamation in the winter of 1863.

Early on Fort Monroe served as a springboard for amphibious expeditions against the Confederate coast. By the winter of 1862, the Union had captured North Carolina's Hatteras Inlet, New Bern, Beaufort, and Fort Macon. These successful ventures came at a time when the North could claim few military victories. News about the fall of these strongholds and Fort Monroe's part in the campaigns was published throughout northern



This artist's drawing recreates the scene when Maj. Gen. Benjamin Butler (seated left) confers with subordinates about the fate of the three escaped slaves–Shepard Mallory, Frank Baker, and James Townsend. The men had fled the plantation of Charles K. Mallory, who represented Hampton at the Virginia Succession Convention. Butler's decision declaring the three "contrabands of war" ultimately made Fort Monroe "Freedom's Fort" for many former enslaved people. (Courtesy of Hampton History Museum)



Originally published in Harper's Illustrated Weekly*, this drawing shows the Army of the Potomac marching by the Hygeia Hotel and Fort Monroe during the Peninsula Campaign. The scene evokes the drama and excitement at the fort during the Civil War. (Courtesy of Hampton History Museum)*

states, making the fort at Old Point Comfort a well-known landmark in the unfolding war.

Fort Monroe served as the base for Union Gen. George B. McClellan's ultimately unsuccessful Peninsula Campaign against the Confederate capital of Richmond. In the spring of 1862, a civilian flotilla of almost 400 vessels shuttled McClellan's Army of the Potomac from the port of Alexandria, on the Potomac River, to Fort Monroe and its environs. The fleet included everything from Long Island side-wheelers and Hudson River excursion boats to Philadelphia ferryboats. The Union army of 121,500 soldiers flowed into area camps via the fort. "We arrived safe at Fort Monroe when a site [sic] met our eyes that put us in the mind of New York. Ships were here in swarms," recorded a New Jersey soldier of the tall masts of vessels crowding the harbor, appearing like a city afloat.

The busy shoreline activities of the Army and Navy during that campaign and throughout the war centered on the stone bastion where the banner of the stars-and-stripes flew, and where the Union's North Atlantic Blockading Squadron was stationed. Everywhere, the spectacle was memorable. Along with the old lighthouse and the Hygeia Hotel, there stood military buildings of all descriptions including barracks, hospitals,

U.S. Secretary of War Edwin M. Stanton named this 15-inch Rodman gun after the President in 1862. Originally mounted near the lighthouse, the "Lincoln Gun" commanded the entrance to Hampton Roads. Weighing 49,099 pounds, it was the largest gun at Fort Monroe during the Civil War. It fired at Confederate batteries and Sewall's Point (the present site of the Norfolk Naval Base) and was used to help prevent the CSS Virginia (Merrimack) from passing Fort Monroe. Today, shaded by live oak trees, a memorial to the Lincoln Gun is situated in a corner of the parade ground inside the fort. (Photo: R. Jones for DHR)

This drawing depicts former Confederate President Jefferson Davis in his cell inside the casemate, where he was imprisoned after the Civil War. The Casemate Museum has preserved the cell as it was when Davis was held there, including the original American flag (not shown) that hung opposite Davis's cot and writing table. (Courtesy of the Casemate Museum, Fort Monroe)

wharves, stables, and a signal station. Soldiers crowded into Kimberly Brothers for tobacco and other personal items or, when time allowed, leisurely searched for oysters along the beach where the massive "Union" and "Lincoln" guns stood arrayed for war.

Among the famous scenes of war, Fort Monroe witnessed the epic encounter between the ironclads the *Monitor* and *Virginia* (formerly the *Merrimack*) in Hampton Roads on March 9, 1862, a battle that signaled the end of the age of wooden warships. Following this indecisive battle, the *Monitor* and the guns of Fort Monroe checked any advance by the *Virginia* to pass through Hampton Roads to the open sea. In order to deny the Confederates a port for the *Virginia*, plans were made to capture Norfolk and Gosport Navy Yard. President Lincoln, disturbed by the slow pace of action, visited Monroe to expedite the scheme. Only after a second attempt were Norfolk and Gosport captured by Union forces in 1862 and the Confederates forced to scuttle the *Virginia*. As a consequence, the battle lines of the war shifted away from Hampton Roads, and Fort Monroe continued its operations to further the North's objectives against the South to the war's conclusion.

Post War and the Twentieth Century

At the war's end, president of the Confederate States of America Jefferson Davis was captured, brought to Fort Monroe for confinement, and charged with conspiracy in the assassination of Abraham Lincoln. Locked in a damp, stark casemate converted to a holding cell, Davis was shackled (for three days) and provided with an iron cot, small table, chair, spoon, and a Bible and Book of Common Prayer. A U.S. flag was nailed to the wall opposite his cot in the barren space.

The scene was one of irony: Davis was now imprisoned within the very bulwark of American liberty and civilization that his earlier political career as a former U.S. Secretary of War and Senator helped establish. Moreover, it had been Davis who escorted Chief Black Hawk, the celebrated Indian leader and warrior of the Sauk nation, to Fort Monroe as a prisoner after the Black Hawk War, and Davis who had served valiantly in the War with Mexico, service that contributed to U.S. expansion. While held in the casemate, Davis's health soon failed, and he was moved on the recommendation of his attending physician to Carroll Hall, a two-story brick building at the fort. A year later he was indicted on treason, and after one year more of confinement, released on bail.

By the turn of the 20th century Fort Monroe's role as the "Gibraltar of the Chesapeake" faded because of technological advances in weaponry and naval warships. Thus, President Grover Cleveland's administration mandated the modernization of coastal defenses. In sharp contrast to the early 19th-century defensive system that gave rise to Monroe and similar forts, the new system resulted in dispersed, low-profile concrete batteries with a reduced number of guns. Accordingly, at Monroe concrete batteries were positioned in front of the old stone bastion, obstructing its water view and altering the appearance of the fort that had so long dominated the Chesapeake Bay and American memory.

Fort Monroe saw active service during the World Wars and the Great Depression. During World War I, Fort Monroe continued as an important center for training officers in the use of coastal artillery, and there was a new emphasis on training for heavy field artillery on the battlefields of Europe. In the summer of 1940, a 21-gun salute was fired as President Franklin D. Roosevelt disembarked from his yacht, the *Potomac*, and visited the fort. With the advent of World War II, defenses situated at Capes Henry and Charles now guarded the entrance to Chesapeake Bay with artillery that could project firepower into the Atlantic. Consequently, Fort Monroe's place in the defense of the Chesapeake was diminished but its traditional role of guarding the entrance to Hampton Roads continued. Harbor defenses included an inner minefield and antisubmarine net stretched between forts Monroe and Wool.

The Casemate Museum focuses on the history of Fort Monroe and the United States Coastal Artillery. The museum's exhibits are arrayed in a series of casemates where artillery was once mounted. Confederate President Jefferson Davis was imprisoned in one of these casemates after the war—but only briefly; he was subsequently moved to more accommodating quarters at the fort. (Photo: R. Jones for DHR)

Top: A view in 2006 from the rampart (the top of the casemates) facing away from the moat and looking toward the fort's interior. The buildings in the background contain officers' quarters, still used today. The building partly obscured by a tree is "The Tuileries" (shown in the bottom photo), where Robert E. Lee and his wife, Anne Hill (née Carter) lived while he was stationed at the fort in the early 1830s. (Photos: R. Jones for DHR)

During the Cold War, Fort Monroe directed the Army's mobilization and training of reserve units. Personnel from the fort were involved in the crises from Korea to Viet Nam. Today Fort Monroe serves as the headquarters for the United States Army Training and Doctrine Command (TRADOC).

The Future

Simon Bernard's creation—the original stone fort—stands today, virtually intact, a monument to a centuries old martial architectural tradition, safeguarding American civilization and freedom. While currently serving as an active Army post, the stone fort and its affiliated buildings inside and outside the moat have the tranquility, the pace, and the grandeur of a small college campus. The Fort Monroe complex is today designated a National Historic Landmark District. Nonetheless, the 570-acre site is subject to pro-

found change. As the Army makes plans to leave Fort Monroe—under the Base Realignment and Closure (BRAC) procedure—the American people and Virginians, in particular, will be challenged to shape the future of this irreplaceable landmark.

The Department of Historic Resources is playing a federally-mandated role in representing the preservation interests of the Commonwealth as the property transfers out of federal ownership. Future options are varied but all include a commitment to protecting this historic place and keeping it vital. It is a commitment grounded in a clear understanding and respect for Fort Monroe's singular place in the American experience as a "magnificent bulwark of American civilization and freedom," as a young Union volunteer from Massachusetts understood it in 1861.

John Michael Cobb *is a graduate of the American Studies program at the College of William and Mary and the curator of the Hampton History Museum and Fort Wool. His areas of expertise are the American South and the Civil War. Photographic research assistance for this article was also provided by* David Johnson *at the Fort Monroe Casemate Museum.*

This modern view of Fort Monroe reveals its original masonry architecture is little changed since the Civil War (see cover), although subsequent building campaigns have altered its setting. Pictured within the moat are Quarters No. 1 (a), situated imposingly at the east sally port, where Benjamin F. Butler made his momentous contraband decision and President Abraham Lincoln once stayed; The Casemate Museum (b, lower center), stretching between two bastions; "The Tuileries" (c), where Robert E. Lee and his family lived; the Parade Ground (d); and a complex of former barrack buildings (e) that now serve for offices and other uses. On the outside of the moat's perimeter are the 1802 lighthouse (g, far right) standing sentinel; the site (f) where the Water Battery was once arrayed to guard Hampton Roads. Within and around the fort, many archeological sites have been identified but have yet to be fully excavated. The archeologist's trowel may bring forth many buried remnants of a prehistoric and historic past. To date, unearthed Native American artifacts are associated with a Late Woodland Period site that may have existed when European colonists first touched shore. While features have been revealed relating possibly to Fort George, as well as the Water Battery, Carroll Hall (where Jefferson Davis was imprisoned), and the first Hygeia Hotel (1821–1862), the evolution of Old Point Comfort's fortifications and environs may be traced through further investigations—perhaps one day even revealing the vestiges of Fort Algernon. (Photo: Courtesy of Carlton Abbott)

Oscar Micheaux, "Race Films," and Roanoke's Strand Theatre

By John Kern

Oscar Micheaux was the leading pioneer of African-American filmmaking. Although relatively unknown today, his influence and work have been honored by many current black filmmakers and actors, including Spike Lee, Robert Townsend, and the late Ossie Davis. Between 1919 and 1948, Micheaux—born in Illinois in 1884 to former slaves—wrote, produced, and directed 40 feature-length "race films," more than any other filmmaker.

From 1922 to 1925, Roanoke served as a base for Micheaux's enterprises. He produced films in the city, while boarding at the Dumas Hotel on Henry Street, and establishing an office across the way at the Strand Theatre for his Micheaux Film Corporation. Today, both the former theatre and hotel buildings stand as "contributing" structures in Roanoke's Gainsboro Historic District, a once-thriving African-American commercial and residential area of the city.

This image is from Micheaux's first book, Conquest: Story of a Negro Pioneer, *which he sold door-to-door. The* Baltimore Afro-American *and the* Chicago Defender *carried stories on Micheaux's filmmaking in Roanoke in 1922 and 1923. (Collection of Edward W. Barnett)*

A self-educated, tirelessly creative and driven entrepreneur, Micheaux had been a Pullman porter, a homesteader on the South Dakota prairie, and a novelist before he took up filmmaking while living in Chicago. He crafted low-budget films for black audiences that were shown in black theatres and that portrayed blacks in all walks of life, explicitly challenging white racist stereotypes of blacks.

His silent films of the 1920s, produced during the height of his career, addressed issues important to African-American audiences and boldly confronted racial matters such as lynching and white oppression. *Within Our Gates*, for instance, released in 1919, and one of the few available Micheaux films—prints of most have been lost—was Micheaux's direct response to D. W. Griffith's popular, racist film *Birth of a Nation*. In that film, released in 1915 and based on a historical romance novel entitled *The Clansman* by Thomas Dixon, Griffith sympathetically portrays the resentments of white southerners during Reconstruction and blames radical Republicans and newly empowered blacks for white societal and economic misfortunes. The movie relays, in heroic terms, the rise of the Ku Klux Klan.

Countering Griffith, *Within Our Gates* tells the story of a mixed-race heroine educated in the South who is preyed upon by deceitful urban blacks when she travels to Boston to raise funds for a black school in Mississippi. Cinematic flashbacks show the lynching of her adoptive black parents in Mississippi interspersed with scenes of a white planter attempting to rape her and only desisting when he discovers that she is his daughter. The film ends with a scene between the heroine and a fair-skinned black doctor she meets in Boston whom she is now to marry. After reading about Teddy Roosevelt, the doctor tells his betrothed, "Never forget what our people did in Cuba, and what we did in World War I. We were never immigrants. Be proud of our country always. You will always be a patriot."

Those words were central to the message of Micheaux's films and his cinematic endeavors. In October of 1921, in a letter to Dr. J. H. Roberts, a leading black physician in Roanoke who resided at 411 Gilmer Avenue in the Gainsboro district, Micheaux underscored his convictions about black films and racial pride, claiming his movies have "done more toward advancing Negro cinema drama than all others." He added that Micheaux Film Corporation's "effort to take the message of the Black man on the screen to every part of the civilized world is an accomplishment that every race man and woman can keenly appreciate."

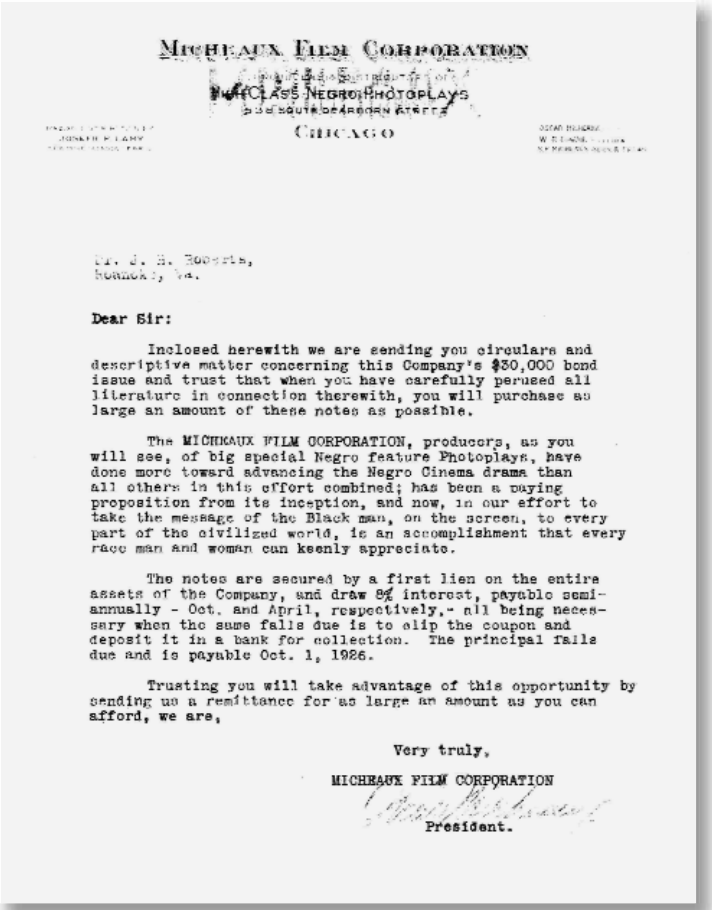
Getting that message out, however, required financing, which is one reason Micheaux visited Roanoke in the fall of 1921. His arrival was reported in the *Richmond Planet,* which, like other African-American newspapers throughout the U.S. covered news of black films and, in particular, Micheaux's promotions and work.

The letter to Roberts was part of a campaign by Micheaux to raise funds for his films by contacting black professionals living in Roanoke and elsewhere. In the letter, Micheaux requests that Roberts purchase some of the $30,000 in bonds he has issued to finance his film enterprises. Roberts promptly responded, paying $80 to purchase a $100 note from the Micheaux Film Corporation.

Another letter written from Roanoke in October 1921 to Charles Chesnutt, a black author in Cleveland, exhibits the full range of Micheaux's thoughts about film distribution, content, and financing. Micheaux explains that his film showings were restricted to about 300 black movie houses in the country; however, he also announces plans for international distribution of the films in South America, Africa, India, and Japan. He writes that he prefers film plots based on stories of "the Negro in the South," with a "good intense love story with a happy ending, plenty of action thrills, and suspense, and a streak of good Negro humor." Once again, he pitches his $30,000 issue of bonds and suggests that Chesnutt accept some of them as payment for his writing.

During his years in Roanoke, Micheaux produced all or part of at least five full-length films. Most were romantic melodramas that conformed to the plot lines sketched in his letter to Chesnutt. Some featured racial issues such as secret agreements to permit residential segregation, false arrests, race riots, and intermarriage. Micheaux shot the films on location with minimum budget expenditure. The *Roanoke Times* in September 1922 noted the surprise of whites at a special viewing of Micheaux's *Virgin of Seminole* when they saw "Highland Park [in southwest Roanoke] in a shocking drama scene and later the streets of the city with ebony-skinned cowboys dashing madly past."

For his Roanoke films, Micheaux relied on a combination of local stand-ins and some professional African American actors of national fame, including Paul Robeson and Evelyn Preer. Among the local talent was a future national leader. The great civil rights attorney Oliver W. Hill recalls in his autobiography (*The Big Bang: Brown v. The Board of Education and Beyond: The Autobiography of Oliver W. Hill, Sr.*) a walk-on role in one Roanoke film shot, in part, at the house of Bradford and Lelia Pentecost at 401 Gilmer Avenue, which stands today as a contributing building in the Gainsboro Historic District. At the time of his cameo, Hill was a young student boarding with the Pentecosts, from 1913 to 1923.



MICHEAUX FILM CORPORATION

FIRST CLASS NEGRO PHOTOPLAYS

CHICAGO

Dr. J. H. Roberts,
Roanoke, Va.

Dear Sir:

Inclosed herewith we are sending you circulars and descriptive matter concerning this Company's $30,000 bond issue and trust that when you have carefully perused all literature in connection therewith, you will purchase as large an amount of these notes as possible.

The MICHEAUX FILM CORPORATION, producers, as you will see, of big special Negro feature Photoplays, have done more toward advancing the Negro Cinema drama than all others in this effort combined; has been a paying proposition from its inception, and now, in our effort to take the message of the Black man, on the screen, to every part of the civilized world, is an accomplishment that every race man and woman can keenly appreciate.

The notes are secured by a first lien on the entire assets of the Company, and draw 8% interest, payable semi-annually - Oct. and April, respectively,- all being necessary when the same falls due is to clip the coupon and deposit it in a bank for collection. The principal falls due and is payable Oct. 1, 1926.

Trusting you will take advantage of this opportunity by sending us a remittance for as large an amount as you can afford, we are,

Very truly,

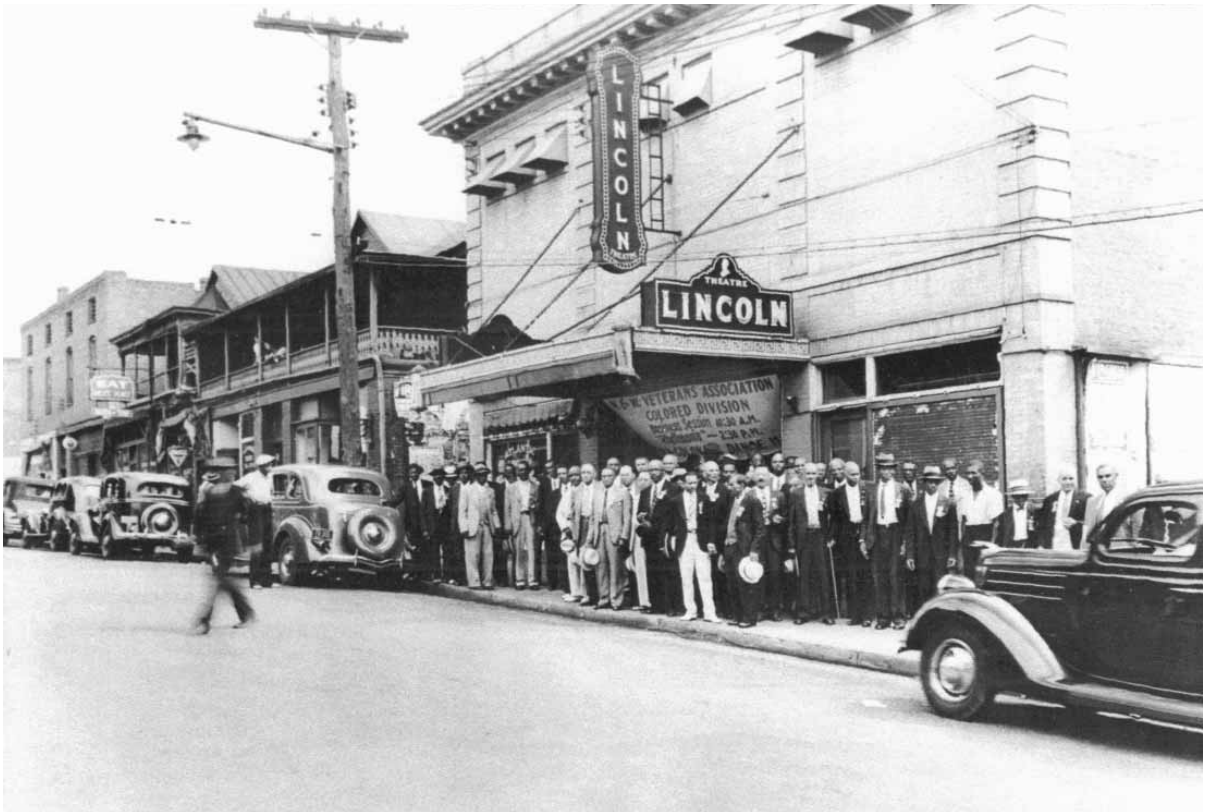
MICHEAUX FILM CORPORATION

President.

The 1921 letter Micheaux sent Dr. J. H. Roberts. (Courtesy of Alice and Margaret Roberts)

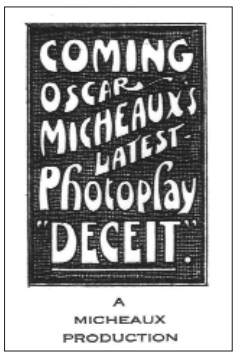
W. B. F. Crowell, a black actor, film promoter, and manager at Roanoke's first black film house, the Hampton Theatre, played the villain in Micheaux's *The Dungeon*, which also was filmed in Roanoke in 1922. A public orator at Knights of Pythias conventions, Crowell promoted Micheaux films at several black theatres in the South, where he received billing as "The Meanest Man in the World."

Roanoke's Hampton Theatre was clearly one of the 300 black film houses that Micheaux said would show his films. The theatre, where



This image, taken in the late 1930s after The Strand Theatre had been sold and renamed Lincoln Theatre, conveys the vitality of the Gainsboro district during its heyday. The Strand Theatre opened in September 1923. Its front facade featured brick quoins separating three bays; a heavy cornice with medallions below a brick parapet; and a marquee suspended over the main entrance by chains attached to the central bay, as shown. The west end of the first-floor interior contained offices for the Micheaux Film Corporation and for Brooks Realty Company, and a ticket booth. A second-story projection booth and balcony were approached by stairs on the south wall. Films were shown on a screen above a shallow stage at the east end of the building. A garlanded pressed-tin ceiling adorned the interior, as did sidewall wainscoting with decorative detailing. (Photo: History Museum and Historical Society of Western Virginia)

Micheaux penned his promotional letters to Roberts and Chesnutt, was owned by black businessman A. F. Brooks, who arrived in Roanoke as a mail carrier in 1890. By the 1920s, Brooks owned a life insurance company and more black commercial property than anyone in the city. He built the Brooks Building on Henry Street, and, in 1923, the Strand Theatre, news of which was carried by the African-American papers *Chicago Defender* and *Pittsburgh Courier*.



The above announcement was printed on the envelope of the letter Dr. J. H. Roberts of Roanoke received from Micheaux in 1921. (Courtesy of Alice and Margaret Roberts)

Brooks, in addition to being a business leader, was a member of the NAACP, the National Negro Business League, and Roanoke's Burrell Memorial (African-American) Hospital Association. It's not surprising then that when Micheaux opened the southeastern exchange of the Micheaux Film Corporation at the Strand Theatre, Brooks was serving as his principal financial backer in Roanoke. Brooks also sat on the Micheaux Film Corporation's board of directors in Roanoke, which consisted of African Americans in the city experienced in the promotion of black films, including W. B. F. Crowell, who, in addition to his acting career, worked for Brooks Life Insurance; also on the board was C. Tiffany Tolliver, an employee of Brooks Realty Company who had a publicized meeting in the White House in 1923 with the secretary of President Calvin Coolidge.

Micheaux's association with Roanoke ended by 1926, after he moved his film corporation to New York City. Nonetheless, his New York corporate letterhead in that year still listed Brooks as treasurer.

Micheaux continued to produce films and survived as the only black filmmaker to transition from silent to sound films with release of *The Exile* in 1931. Although he made 14 more films during the 1930s, by 1940 Micheaux's work was

The year after Micheaux left Roanoke, the Strand Theatre was remodeled. The Pittsburgh Courier *reported in June 1927 that the Strand walls were painted, and a new pipe organ installed that was operated by Miss Elizabeth Law. Businessman A. F. Brooks owned the Strand until 1934. During the late 1930s, the theatre was known as the Lincoln, then the Morocco Club in the 1950s, and the Ebony Club in the 1960s. The building was acquired by the Roanoke Redevelopment and Housing Authority in 1986. Now, thanks to extensive research by Roanoke architect Edward Barnett, the Strand Theatre is recognized as a nationally significant structure because of its association from 1923 to 1925 with Oscar Micheaux, America's most important producer of early "race" films. Barnett's research has sparked community interest in the importance of the Strand Theatre. As a state and national register property, the building is eligible for rehabilitation using federal and state tax-credit incentives. (Photo: Mike Pulice for DHR)*

being criticized for featuring black heroines and heroes who were far too light-skinned in many critics' eyes. His black audience dwindled further with the post-World War II civil rights movement. His final film, *The Betrayal*, was released in 1948 to unfavorable reviews, and he died in Charlotte, North Carolina in 1951.

New appreciation for Micheaux's role as an important producer of African-American films coincided with the resurgence of black-oriented commercial films beginning in the 1970s. Every year since 1974 the Black Filmmaker's Hall of Fame has honored black pioneers in cinema with an Oscar Micheaux Award. In 1995, an annual Oscar Micheaux Film Festival began in Gregory, South Dakota, near where Micheaux homesteaded for a brief time, after arriving there in 1905 as a railroad porter. Micheaux's name now appears on a bronze star on Hollywood Boulevard, and an extensive literature addressing the significance of his films began appearing in the 1990s and continues today.

John Kern *received his Ph.D. in history from the University of Wisconsin. He has been an historian with the Department of Historic Resources since 1989 and is director of DHR's Roanoke Regional Preservation Office.* *Dr. Kern wishes to acknowledge the assistance of the following people with this article: Edward W. Barnett, a Roanoke architect with Rodriguez, Ripley, Mattox, and Motley, who generously shared his extensive research on Oscar Micheaux in Roanoke; Alison Blanton, of Hill Studio in Roanoke, who prepared the Gainsboro Historic District nomination for the state and national historic registers, which includes information on the Strand Theatre as a contributing building; Naomi Mattos, a National Park Service summer intern at DHR's Roanoke office in 2005, who prepared a paper on residential segregation ordinances in Roanoke from 1910 to 1917 that included detailed information on the Pentecost family and Dr. J. H. Roberts who lived on Gilmer Avenue; and Alice and Margaret Roberts, who allowed Mr. Barnett the opportunity to review Oscar Micheaux's 1921 letter to their father, Dr. J. H. Roberts, and a receipt that Roberts received for $100 of Micheaux Film Corporation stock.*

Identifying the "Lost Communities" of Virginia

By Terri Fisher

The roads of Virginia are filled with traces of history. Well known are Monticello and Mount Vernon, but many equally interesting, lesser known places are important historically. Driving the state's major highways and roads, you may wonder about some of these places—forsaken farms and buildings or the communities named on exit signs. If, through curiosity, you've followed a green sign onto a Virginia back road expecting a lively community in the distance but only discovered a place of abandoned stores or a church, mill, or train depot, you may ask, *What about these isolated, once populous places? Why are they now desolate?*

In 1998, a similar curiosity led Community Design Assistance Center (CDAC) architecture intern Kirsten Sparenborg off of U.S. 460 in Giles County to find out what there was in a place called Eggleston. Typical of designers working at the CDAC, part of the College of Architecture and Urban Studies at Virginia Tech, Sparenborg had a natural curiosity about the development and evolution of landscapes, buildings, and communities. After driving a number of miles on a narrow, curvy road, and crossing the New River, she came to Eggleston, a small community with a number of empty buildings, some homes, and a functioning post office and a general store, where the 70-something owner, Gladys Dowdy, happily answered Sparenborg's questions about the community's origins and history.

That encounter initiated the *Lost Communities of Virginia* project, an educational, multi-media project of the CDAC (*http://cdac.arch.vt.edu*). The core undertaking of the project has been to identify and preserve through documentation a broad sampling of declining communities in Virginia that demonstrate the breadth of community types that arose during the state's history. By using black-and-white photographs

Signs on Gladys Dowdy's store in Eggleston show its previous incarnations. Eggleston was once the home of Eggleston Springs Resort and an important railroad depot for trade throughout Giles County. Upon its owner's death, Eggleston's general store closed, leaving a sleepy town with just a post office to attract residents to its downtown. (Photo: Kirsten Sparenborg, 2002)

of small communities as they exist today in conjunction with oral histories from long-time residents, the project provides more than a document of abandoned buildings or a textual description of the history of the place. The project evokes discussion about how technological changes from transportation to production and manufacturing have made some communities obsolete and forever changed lives. Just as importantly, the project speaks to how Virginia developed historically and how it continues to change over time.

Defining "Lost" and Other Criteria

For the project's purpose, "lost" refers to a *lost* way of life or a *lost* industry rather than a place that no longer exists. This distinguishes the project from a joint endeavor of the Virginia Historical Society and the Department of Historic Resources that resulted in the publication in 2001 of the now out-of-print *Lost Virginia: Vanished Architecture of the Old Dominion*, a book that focuses on Virginia architecture. Towns or communities that have disappeared entirely, such as Jamestown or Newcastle, in Hanover County, fall outside the project's scope.

The project's broad definition also means that many places that appear vibrant today could, nonetheless, be considered "lost" communities because their original means of livelihood has disappeared. This is the case, particularly in more metropolitan areas, for communities where the downtowns are now vacant after retail business moved to the malls and larger stores to the outskirts of town. It's also true for places where a factory has shutdown, even as the town is working to refocus its energies and revitalize, for instance in Petersburg. Other communities, such as Newport in Giles County, have returned to a quiet agricultural existence after serving as once busy hubs of transportation and commerce. In each of these instances, there may remain a number of residents and a great amount of community spirit, but the original way of life or industry that created the community has vanished.

During the project's progression, four essential qualities of lost communities were developed to narrow its focus:

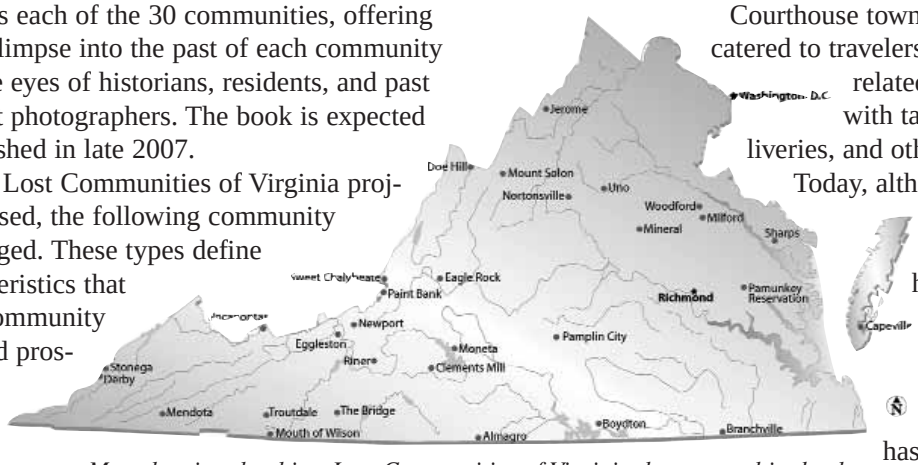
1. A community must have once thrived economically and socially and now reveal physical evidence of its booming past as well as the effects of decline. Such evidence may be empty stores, mills, and other buildings; or weed-strewn railroad tracks or mine openings or other traces of by-gone industry.
2. A community must have residents who can recall memories and stories about its history. While written history is important, long-time residents often tell stories of a community's past that make it come alive. Their memories of day-to-day life are often easier to correlate with life today and are therefore more relevant to today's generation. (These community storytellers often can be identified by inquiring at a post office or general store.)
3. A community must exhibit a unique character as defined by its design or residents. Examples of design include the mining communities of Stonega and Derby in Wise County, built in the flat bottomland of narrow hollows leading up to mine openings; the railroad community of Eagle Rock in Botetourt County, whose one-sided main street faces the railroad tracks; or the courthouse town of Boydton in Mecklenburg County, where the commercial buildings surround the courthouse square. Residents of the Pamunkey Indian Reservation in King William County and the German Lutheran's who settled Jerome in Shenandoah County created unique communities based on residents' ethnicity or religious beliefs.
4. Despite its uniqueness, each community must represent a type that has been significant in the settlement and economic development of Virginia. Types may be manifested by similarities including the most common occupation of the residents, such as coal mining; in the buildings that dominate, such as a courthouse; or by the geographic situation in which the community exists, such as farmland.

During the initial phase of the project in 1999, 2,600 small communities in Virginia were identified and visited, and information and photographs on 548 communities collected. This latter number was subsequently pared down to 130 communities, and then further reduced, using the above criteria, by a panel of architecture and landscape architecture professors from Virginia Tech. Eventually the project selected 30 representative lost communities. Between 2000 and 2002, these 30 communities were revisited to gather historical information and photographs, collect oral histories from long-time residents, shoot current black-and-white photographs, and develop maps of each place to highlight its historical boom and decline, uniqueness, and typicality.

From this information, CDAC has created fund-raising products such as note cards and matted prints, as well as the brochure "A Motorcyclists' Guide to the Lost Communities of

Virginia's Blue Ridge" in cooperation with the Blue Ridge Travel Association, and a traveling exhibition. Currently a book is being developed that profiles each of the 30 communities, offering readers a glimpse into the past of each community through the eyes of historians, residents, and past and present photographers. The book is expected to be published in late 2007.

As the Lost Communities of Virginia project progressed, the following community types emerged. These types define the characteristics that caused a community to grow and prosper. Keep them in mind the next time you travel Virginia's back roads exploring its scattering of "lost communities," they may provide some answers to the origins of now empty or evolving places.



Map showing the thirty Lost Communities of Virginia documented in depth. (Courtesy of Jessamine Kane.)

Courthouse Towns

In each of Virginia's 95 counties, one—usually centralized—town was named the county seat. A courthouse was built there to take care of county business such as filing deeds and paying taxes. The court's proceedings were routinely scheduled for certain "court days," once providing occasions for entertainment or socializing for many people. Travel by horseback, stagecoach, and carriage was a slow process that required most journeys be overnight trips.

Courthouse towns thus catered to travelers on court-related business with taverns, inns, liveries, and other services. Today, although people seldom visit the courthouse for business, Virginia's burgeoning population has left many courthouse towns struggling with historic courthouses that are too small for the county's administrative operations. Often that struggle results in the abandonment of the centralized downtown area in favor of a larger, modern administrative building on the outskirts. Where stores and restaurants still exist around the courthouse (often housed in the buildings of former inns, taverns, or liveries), they have trended toward becoming more modern and boutique-like, catering to shoppers who visit the town for its interesting shops and architectural ambience rather than for business at the courthouse.

In Mecklenburg County, Boydton has been the courthouse town since 1765. In addition, the town has been the site of a race track, the first location of Randolph-Macon College, and a terminus of the Boydton-Petersburg Plank Road. The present courthouse, built in 1838–42, and clearly influenced by Thomas Jefferson's temple-form design for the state capitol, was the site of many trials, one of which, in 1937, attracted so many spectators that the building was in danger of collapsing. Today, as a historic district on the National Register Historic Places, Boydton is in the process of revitalizing its downtown. (Photo Kirsten Sparenborg, 2002)

Farming Communities

Although farming is an inherently isolated rural enterprise, farm families traditionally required a place to sell or buy goods, transport or store their harvests, as well as socialize. This need gave rise to early farming communities, such as Doe Hill in Highland County or Capeville in Northampton County, which featured feed stores, train depots, gristmills, churches, and post offices.

Clearly a number of factors during the 20th century altered these communities. Mechanization, the rise of corporate farming, and other changes in agriculture necessitate fewer people or animals to tend the same amount of farmland. Ease of transportation has facilitated travel by farmers to more centralized locations for feed or other supplies. Trucking and improved highways make rail transport for crops or livestock less frequent. Also, the pressures from development too often make it unfeasible for farmers to continue farming their land. All these changes and more have transformed farming communities, and often what remains in these rural communities is just a church and post office.

Capeville in Northampton County was once a bustling freight stop for the produce of the Eastern Shore of Virginia. Farmers loaded potatoes and cabbage onto the trains which made their way to northern markets. Today Capeville still retains its agricultural presence, but produce is carried by truck and the railroad has been abandoned. (Photo: Kirsten Sparenborg, 2002)

Town Substitutes

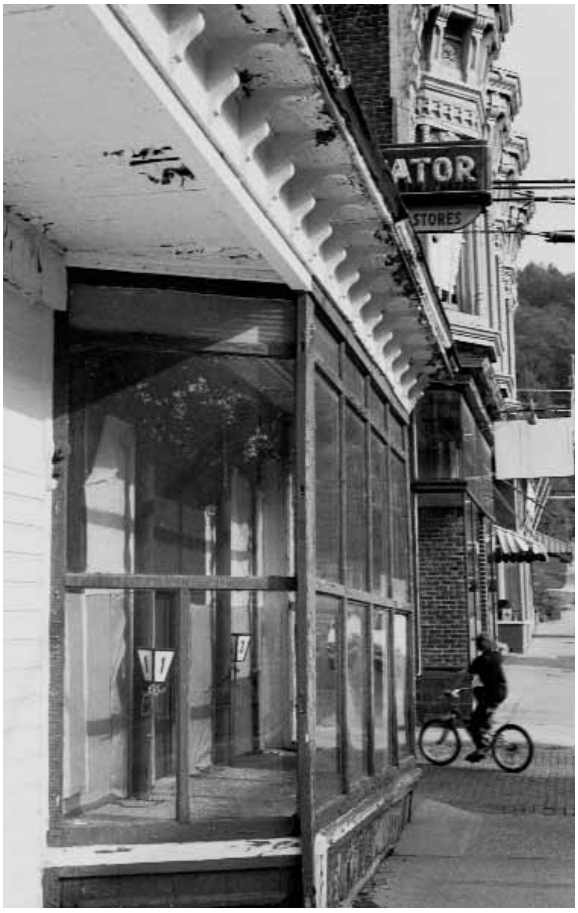
Town substitutes are communities where the only residents are those owning or operating businesses in the community. Generally, these towns consist of a grouping of service structures such as mills, stores, markets, and churches. Historically, town substitutes arose as gathering places for people whose homes were widely disbursed in the surrounding area. While some town substitutes, such as Nortonsville in Albemarle County, had a business operating daily, others might only have been lively once or twice a week, for instance during a livestock or tobacco market. Still others formed as temporary communities used only once or twice annually, say as the site of a summer church meeting—for example, The Bridge in Carroll County. The population of town substitutes could number in the hundreds as people came together socially to conduct business or attend to spiritual needs. As people have become more mobile and able to travel further distances to meet their business, entertainment, and social needs, these small substitute communities have grown increasingly obsolete.

The Bridge in Carroll County was named for the covered bridge in the vicinity that used to cross Big Reed Island Creek. Location of the New Hope Primitive Baptist Church, established in 1874, The Bridge once attracted hundreds of people one weekend a year for the church's "Big August Meeting." Some came for the all-day services, while many others came to visit with friends and partake of the many treats brought by vendors who lined the road that is now U.S. 221. (Photo: Kirsten Sparenborg, 2002)

Company Towns

Company towns are perhaps the best known community type. A number of these towns—Pocahontas in Tazewell County, Stonega and Derby in Wise County, Mouth of Wilson in Grayson County—were built in remote areas to exploit nearby natural resources through mining, quarrying, and timbering, or to use the resources—such as a river or falls—to power manufacturing facilities. In a time when transportation was difficult, companies built housing for workers and managers, as well as stores, churches, schools, movie theaters, hospitals, and other facilities to take care of their employees' needs. The towns were usually large and built quickly so that the companies could begin making money on their investments. Often the economy and government were tied closely to the company so residents were at the mercy of the company and its fortunes.

In most cases, after the resource was exhausted or became unprofitable to extract, the company lost interest in the town and dismantled—Fairwood in Grayson County, for instance—or abandoned it. Many remote towns just declined in place. In other cases, residents were sometimes given the opportunity to buy their houses, thus allowing some communities to remain, although the local means of livelihood was gone, as in Derby and Stonega.



Pocahontas in Tazewell County was built in 1883 by northern capitalists to exploit the coal of southwest Virginia and feed the machinery of industry. At its peak in the 1920s, nearly 4,000 people called Pocahontas home. Today, most of the Victorian-style storefronts in the state and national register downtown historic district are empty and the town's population has declined to 433. Historic Pocahontas Inc. is seeking grants to restore important buildings and make the town a tourist destination. (Photo: Kirsten Sparenborg, 2002)

Transportation Hubs

Transportation hubs in Virginia developed for different reasons depending on their location and era of development. Their proximity to main transport corridors helped these hubs become places of trade, featuring stores, taverns, liveries, and warehouses. The earliest hubs developed around historical road intersections used by stage-

Newport in Giles County developed at the intersection of the Gap Turnpike (U.S. 460) and the Fincastle-Cumberland Turnpike (Rte. 42) in the 1840s. As a rest stop, the town had taverns, hotels, and stores. Industry included a woolen mill and iron mine. After suffering a fire in 1902 and being bypassed by U.S. 460 in the 1960s, Newport is much quieter today, although it retains its community spirit. (Photo: Kirsten Sparenborg, 2002)

coaches and carriages, such as Newport in Giles County, where businesses could provide amenities for people and horses seeking food, water, and rest, while also serving dispersed local residents.

Other transportation hubs developed during the steam era as water stops along the railroad for steam trains to fill their boilers and transfer passengers and freight, as was the case of Branchville in Southampton County, or steamboat stops for people and cargo on Virginia's waterways, for example, Sharps on the Rappahannock River in Richmond County. Many of these hubs grew outdated and were bypassed as transportation technology changed and new and better roads made travel more efficient. Modern transportation hubs are evident around highway exit ramps today, where gas stations, restaurants, and hotels cluster and develop away from the center of community.

Resort Communities

Resort communities, most popular in the 19th century and centered usually on a spring, developed as places for people to visit, recuperate, and revitalize from real or imagined ailments. Virginia has many historic examples—Warm Springs, Hot Springs, Sweet Chalybeate, Yellow Sulphur Springs, Eggleston Springs, among others—of such communities, especially along the border with West Virginia, all touting the presumed restorative powers of their springs. These communities usually supported a main hotel with a dining room, library, and other common rooms, as well as separate male and female bath houses and pools for bathing in the spring waters. Staff for the resorts lived nearby or on-site due to difficult trav-

Sweet Chalybeate in Alleghany County operated as a springs resort in the mountains near the West Virginia border beginning in 1836. Visitors traveled long distances to this remote area to partake of the therapeutic iron-bearing waters. The resort closed in the early 20th century, but many of the structures remain today on this state and national register property, including guest houses (some of which are residences), the bath house, a bandstand, and the pool. (Photo: Kirsten Sparenborg, 2002)

el conditions, creating a worker community within the community of resort patrons.

Though many resorts were quite remote, requiring long and difficult travel, those who used them were so impressed with their healing qualities that the travel did not dissuade them from visiting. By the end of the 19th century, these resorts had become less popular until they all but disappeared by the early 20th century. For the few existing today, such as The Homestead in Hot Springs, their draw depends less on the springs and more on other natural features and resort amenities.

Cultural Enclaves

Distinct communities defined by a specific set of ethnic, racial, religious, or social characteristics create cultural enclaves. Often such communities resulted from enforced segregation or persecution of Native Americans, African Americans, or people from some religious sects. These enclaves tended toward self-sufficiency, often preferring to rely on their members for social, business, and

Almagro, in Danville City, lies across the railroad tracks from Danville's tobacco district, textile mills, and gentrified residential neighborhoods. African American families settled Almagro in late 1800s, building small wood-frame houses. While many in the community worked in the tobacco warehouses, many others owned their own businesses, such as Slade's Grocery Store, in this self-sufficient community. Almagro was annexed by the City of Danville in 1923. (Photo: Kirsten Sparenborg, 2002)

trade requirements, rather than on the outsiders who shunned the community and its people.

Cultural enclaves are often limited by their self-sufficiency. Moreover, as economic, political, or social situations change within and without the community, its members may depart for other opportunities despite cultural ties and group identification with the place. Decreasing population may cause the enclave to decline economically and socially, leaving little in the way of business.

Life has changed in extraordinary ways since Virginia was first settled, and particularly since the 19th and early 20th century. Transportation has gotten easier and faster; technology has reduced the number of people needed to farm, mine, and mill; the population has grown, while families have scattered; greater disposable income make private transportation and entertainment attainable for most people. While life has become easier with new technologies, it has also become more complicated as people drive more miles and try to fit in more activities.

Downtowns are often empty. The front porch of the store where townspeople once met informally on Saturday evenings to play games and exchange gossip is now quiet. The theater where many townspeople saw their first movie or visiting entertainment may now be a pigeon roost. The train depot where passenger trains once brought the excitement of visitors and news from the cities, now sits vacant as freight trains rush by. Even those communities are now different where a store, theater, and train depot continue to operate. As life has changed, communities have been lost.

The Lost Communities of Virginia *project has received funding from the Graham Foundation for Advanced Studies in the Fine Arts, the Virginia Foundation for the Humanities, the College of Architecture and Urban Studies at Virginia Tech, and private donations. Currently CDAC is raising additional funds to support the publication of a book entitled,* Lost Communities of Virginia. *Contact CDAC to make a contribution or sponsor a book chapter. CDAC provides architecture, landscape architecture, interior design, and planning assistance to nonprofit organizations, community groups, and government agencies throughout the Commonwealth of Virginia that cannot afford the services of a private consultant.*

Terri Fisher *is the Outreach Coordinator for the CDAC at Virginia Tech and is one of the authors of the forthcoming book* Lost Communities of Virginia. *Her interests are in preservation and applications of green architecture. She also volunteers at Smithfield Plantation, an APVA/Preservation Virginia property in Blacksburg, and is rehabilitating a historic house in the once-booming town of Narrows in Giles County.*

New Preservation Easements Protect 17 Historic Properties

What is a preservation easement?

In 1966 the General Assembly passed legislation establishing the Commonwealth's official historic preservation easement program, which encourages preservation of privately owned historic landmarks. The essence of Virginia's preservation easement program is that it permits historic properties to remain in private ownership while providing permanent legal protection against demolition and inappropriate architectural changes to a historic structure, or commercial development or subdivision of a landmark's historic setting.

In order to receive easement protection, a property must be listed on the Virginia Landmarks Register or be a contributing property in a registered historic district. In return for an easement donation, a property owner receives state tax credits. In addition, tax assessors must acknowledge easement restrictions entailed by preservation donations when calculating local property tax assessments. A preservation easement transfers and applies to all future owners of a property, another essential aspect of Virginia's program.

Preservation easements are flexible and tailored to each specific property and the needs of each owner. This means, in keeping with the idea that the best stewards of historic properties are owners, preservation easements allow for the present-day use of a historic building different from the use for which it was originally constructed.

For an overview of the program's history, see "Forty Years of Preservation: Virginia's Easement Program," by Calder Loth, senior architectural historian at DHR, in last year's *Notes on Virginia* (Number 49, 2005). A digital copy of the publication is available on the department's website in a PDF format.

Between July 2005 and June 2006, the Board of Historic Resources accepted preservation easements on the 17 properties listed below, representing a diverse range of historic resources, from an Indian mound to colonial plantation houses to Civil War battlefields and 20th-century bank buildings.

The staff of the Department of Historic Resources now administers preservation easements for the Board of Historic Resources on more than 400 properties, many held jointly with the Virginia Outdoors Foundation. Administration obligates the staff of the department to regularly inspect easement properties, provide technical assistance to property owners as needed, and educate new owners when title to an easement property transfers.

Information on the easement program or about donating an easement may be obtained on the department's website at *www.dhr.virginia.gov* or by contacting DHR's easement coordinator Wendy Musumeci at (804) 637-2323, ext. 136 or at *Wendy.Musumeci@dhr.virginia.gov*.

The Breakthrough Battlefield / Mayes Property, Petersburg, Dinwiddie County
Date of Easement: May 4, 2006
Donor: Civil War Preservation Trust
Land included: 345 acres

"The Breakthrough at Petersburg, Virginia" occurred during the Appomattox Campaign at the conclusion of the Civil War. This battle broke the siege of Petersburg and led to the surrender of the Army of Northern Virginia on April 9,1865. The easement is a requirement of a grant by the American Battlefield Protection Program.

Ely Mound

Ely Mound, Lee County
Date of Easement: April 24, 2006
Donor: Ruth F. Hobbs
Co-Grantee: Virginia Outdoors Foundation
Land included: 31.73 acres

Ely Mound dates from the Late Woodland – Mississippian period of Native American habitation (ca. A.D 1200–1650). It is considered to be the only clearly identified substructure or town-house mound in Virginia. The site was partially excavated by noted archaeologist Lucian Carr in the 1870s.

Ferrell Building

Ferrell Building, Downtown Danville Historic District, Danville
Date of Easement: May 3, 2006
Donor: Wayne R. and Margaret L. Thompson
Land included: city lot

The John W. Ferrell Building is a three-story commercial structure with notable exterior brickwork. Although built in the 1880s for tobacconist S. H. Holland, the Ferrell building takes its name from the furniture business which occupied this location for many years. The property was purchased by the APVA with Historic Preservation Foundation funds and was later sold with the provision that it receive easement protection. The current owners are planning to rehabilitate the building.

First Day of Chancellorsville Battlefield, Spotsylvania County
Date of Easement: June 15, 2006
Donor: Civil War Preservation Trust
Land included: 134 acres

Located in the heart of Spotsylvania County, this site marks the first day of fighting between Confederate and Union forces during the 1863 Chancellorsville Campaign of the Civil War. This sharp engagement, also known as "Lick Run," claimed 500 casualties and led to General Robert E. Lee's victory at Chancellorsville. The easement is a condition of a Virginia Land Conservation Fund grant.

Green Falls

Green Falls, Caroline County
Date of Easement: April 28, 2006
Donor: Herbert R. Collins
Co-Grantee: Virginia Outdoors Foundation
Land included: 626.89 acres

The earliest portion of this venerable dwelling dates from the mid-18th century. It served as a tavern and later as a store and post office. The house was expanded in 1808. The exterior is dominated by massive brick chimneys. The property was occupied by Union forces during the Civil War. Set amid wide, level fields, the house preserves an image of the region's early cultural landscape.

Locust Hill, Madison County
Date of Easement: December 22, 2005
Donors: Mr. and Mrs. Mike Long
Co-Grantee: Virginia Outdoors Foundation
Land included: 125.39 acres

Nestled in the rolling farmlands of Madison County, the Locust Hill dwelling house was built in 1834 and expanded in 1849. It received further additions around 1900. The property preserves a remarkable collection of outbuildings, including a summer kitchen, greenhouse, smokehouse, schoolhouse, and country store. The whole complex has undergone careful restoration by its current owners.

Locust Hill

Long Building

Edgar A. Long Building, Christiansburg Institute, Montgomery County
Date of Easement: November 18, 2005
Donor: Christiansburg Institute, Inc.
Land included: 2.78 acres

The Edgar A. Long building is one of the surviving structures of the Old Christiansburg Institute, a training school established for the area's black citizens. It was part of a new campus for the institute, established in 1902 as an outgrowth of the original Christiansburg Institute, begun in 1866. Plans are to restore the building as part of a new training and cultural center.

Long Meadows

Long Meadows, Frederick County
Date of easement: December 27, 2005
Donors: Mr. and Mrs. Jack Carothers
Land included: 36.9 acres

Long Meadows is associated with the Glass family, early settlers of Frederick County. The house was built in three stages. The log section dates from the mid-18th century. A stone section was added in the late 18th century. A two-story stuccoed section was added in the early 19th century. The easement protects a rural scene in a portion of the county that is witnessing increasing development.

Lynnhaven House, Virginia Beach
Date of Easement: March 15, 2006
Donor: Association for the Preservation of Virginia Antiquities
Land included: 5.04 acres

A rare example of early Virginia traditional architecture, the Lynnhaven House was built in 1724 for Francis Thelabell II, a prosperous farmer. The interior preserves much original trim including a fine closed-string Jacobean-type stair. The house was meticulously restored by the APVA and has been exhibited as a museum since the early 1970s. The property is set to be transferred to the City of Virginia Beach, which will continue its museum use.

Lynnhaven House

Mason House, Accomack County
Date of Easement: June 1, 2006
Donor: Association for the Preservation of Virginia Antiquities
Land included: 75 acres

This compact manor house dates from the second quarter of the 18th century and was originally the home of William Andrews. Distinctive features are the diaper patterns in the façade's brickwork. The Jacobean-style stair with its symmetrical turned balusters and pulvinated stringer is exceptional. The house has long stood unoccupied and was purchased for preservation by the APVA with funds from the Historic Preservation Foundation. Recently sold, the current owner has begun the dwelling's restoration.

Mason House

Phoenix Bank Building, Suffolk
Date of Easement: June 26, 2006
Donor: City of Suffolk
Land included: city lot

Phoenix Bank Building

The Phoenix Bank was founded in 1917 to serve the region's black citizens, who found it difficult to obtain financial services from other banking establishments. The present building was erected in 1921 but closed in 1931, a victim of the Great Depression. The building has stood vacant for several years but is to undergo restoration by the City of Suffolk as a civil rights museum. The easement is a condition of a Save America's Treasures grant.

Planter's National Bank Building, Fredericksburg Historic District, Fredericksburg
Date of Easement: May 3, 2006
Donor: Fredericksburg Area Museum and Cultural Center
Land included: city lot

The design of this elegant bank is based on a late 17th-century building at Winchester School in England. Opened in 1913, its architect was Frank C. Baldwin, one of the bank's founders and directors. He was assisted by Fredericksburg architect Philip N. Stern. The building has been adapted for museum use by the Fredericksburg Area Museum and Cultural Center. The easement is a condition of a Virginia General Assembly grant.

Planter's Bank

Preston House, Salem
Date of Easement: March 25, 2006
Donor: Dr. Esther Clark Brown
Land included: 3.47 acres

The Preston house was likely built in 1821 for John Johnson and is typical of the dwellings occupied by the region's more prosperous landowners in the early 19th century. The exterior walls are laid in Flemish bond; the interior preserves its original simple Federal woodwork. The house is located on what was formerly the Great Road to the west, present-day U.S. 11. Now surrounded by commercial development, the property preserves an image of Salem's early history.

Preston House

Stratford Hall, Westmoreland County
Date of Easement: June 27, 2006
Donor: Robert E. Lee Memorial Association, Inc.
Land included: 5.25 acres

Stratford Hall is best remembered as the birthplace of Robert E. Lee, but is also the childhood home of two signers of the Declaration of Independence: Richard Henry Lee and Francis Lightfoot Lee. The mansion ranks with America's most impressive works of colonial architecture. It and its related buildings and grounds are a museum interpreting the Lee family and colonial plantation life. The easement is a condition of a Save America's Treasures grant. In addition, the Robert E. Lee Memorial Association has donated an easement on much of the surrounding acreage to the Virginia Outdoors Foundation.

Stratford Hall

Thoroughgood House, Virginia Beach
Date of Easement: November 16, 2005
Donor: City of Virginia Beach
Land included: 4.29 acres

The Thoroughgood house is one of the nation's most noted examples of early colonial architecture. Long thought to have been built in the 17th century, recent dendrochronology testing has indicated an early 18th-century construction date. The property is exhibited as a museum of the area's early gentry lifestyle. The easement donation is a condition of a Save America's Treasures grant.

Thoroughgood House

Tuckahoe, Goochland County
(additional acreage)
Date of Easement: June 8, 2006
Donor: Tuckahoe Plantation Owners LLC
Land included: 35.4 acres

The first easement on this National Historic Landmark was donated in 1986 and included the plantation house and outbuildings with 240 acres of land. Additional acreage was placed under easement in 2004. This latest easement protects the cedar lane and adjacent fields extending north from the house to the plantation's River Road entrance. Tuckahoe was originally the home of the Randolph family. It also was a childhood home of Thomas Jefferson.

Wilton, Middlesex County
Date of Easement: October 11, 2005
Donor: Association for the Preservation of Virginia Antiquities
Land included: 25.7 acres

Dating from the 1760s, Wilton survives as one of Virginia's most refined and least altered high-style colonial plantation houses. Built for William Churchill, the county clerk, the house has never been modernized. The parlor paneling with its Doric pilasters flanking the chimneypiece is exceptional. The property was purchased by the APVA with Historic Preservation Foundation funds and is being offered for sale.

Wilton

47 New Historical Markers for Virginia's Roadways

The year 2007 marks the 80th anniversary of Virginia's historical highway marker program. Since the first markers were erected in 1927 along U.S. 1, more than 2,100 markers have been placed along the Commonwealth's roadways. Today the highway marker program is more popular than ever, even as the cost of manufacturing a marker must be paid by its sponsor (a requirement since 1976 when the General Assembly stopped allocating funds for markers). Each year the Department of Historic Resources receives upwards of a hundred applications from private organizations, individuals, historical societies, or local government officials requesting the creation of new highway markers. Not all these requests are approved by the department's Board of Historic Resources, since each state marker must, at the very least, feature an event, person, or place that has regional or statewide historical significance.

Between July 1, 2005 and June 30, 2006 (the state's fiscal year), a total of 47 new markers were approved by the Board of Historic Resources. Of this number, 19 resulted from the department's ongoing efforts to recognize the full diversity of Virginia's rich historic legacy (an initiative that extends as well to the state and national register program) by developing markers that focus on the history of Virginia's

At the marker unveiling ceremony for "Headquarters of Opechancanough" (L to R): Chief of the Pamunkey Bill Miles and assistant chief of the Pamunkey Warren Cook, Chief of the Mattaponi Carl Custalow, Chief of the Upper Mattaponi Kenneth Adams, Chief of the Chickahominy Stephen Adkins, and Frank Adams, a member of the King William County Board of Supervisors and assistant chief of the Upper Mattaponi. Located along U.S. 360 near the intersection of Rte. 618 in King William County, the marker reads:

Near here stood the town of Menmend, home of the paramount chief Opechancanough. During Powhatan's reign, Opechancanough was a king of the Pamunkey and a war chief of the Powhatans. He became paramount chief about 1629 when his brother Opitchipam died. Opechancanough organized the attacks of 1622 and 1644 against the English in an attempt to punish them for encroaching on Indian land. He was nearly 100 years old when he was captured after the conflict of 1644. Imprisoned at Jamestown, he was killed when a prison guard shot him in the back. The site of Opechancanough's home on the Pamunkey River has long been called The Island. (Photo: Katy Lloyd / King William County)

minorities and women. With this goal in mind, the Department of Historic Resources, the Virginia Historical Society, members of the Virginia Indian community, and black leaders and scholars are partnering with other historians and scholars to research and write new highway markers about African American and Virginia Indian history. Many of these new signs, shown in the list that follows, are funded jointly by this department and VHS. The diversity initiative will extend as well to other ethnic and religious groups important to Virginia history such as the Scots-Irish and Germans who settled the Shenandoah Valley.

In recognition of the 80th anniversary of the marker program, in early 2007 an updated and revised (third) edition of *A Guidebook to Virginia's Historical Markers* was released by the University of Virginia Press, which published the book in association with the Department of Historic Resources. Selling for $19.95, the book is a wonderful and handy resource for Virginia residents and visitors when traveling the Commonwealth's roadways; it is engaging reading for armchair travelers as well. Currently the department is enhancing its website so that people will be able to search the entire collection of state markers by keywords and categories and see the markers displayed on a roadmap, along with other information associated with a marker's particular topic. Together the new guidebook and website will offer Virginians and visitors an ideal complement of resources for exploring and learning more about the Commonwealth's history.

For information on how to sponsor a new marker or for details about the program, please visit the department's website at *www.dhr.virginia.gov* or contact Francine Archer at the Department of Historic Resources, 2801 Kensington Avenue, Richmond, Virginia, 23221; or by phone at (804) 367-2323, ext. 120, or by e-mail at *Francine.Archer@dhr.virginia.gov*.

New Markers

Sponsored by private organizations, individuals, and localities:

Albemarle County	Covesville Apple Industry	GA-44
Augusta County	Augusta County Training School	W-231
Fauquier County	Brentmoor: The Spillman-Mosby House	C-92
Hampton	Deaf and Blind School	
Henrico County	Defenses of Richmond	PA-139
	First Battle of Deep Bottom	PA-164
Isle of Wight County	Fort Huger	K-327
	Zuni	U-121
King George County	Eagle's Nest	J-103
Lancaster County	Kilmarnock	J-104
	Lancaster Courthouse	J-105
Lexington	John Chavis	I-24
Loudoun County	Loudoun Branch, Manassas Gap Railroad	T-53
Lynchburg	Old City Cemetery	Q-6-25
Mecklenburg County	Buffalo Springs	UL-7
Montgomery County	Virginia Tech Airport	I-23
Newport News	Aviation Field Yorktown	W-232
	Endview	W-230
Richmond (city)	Egyptian Building	SA-72
	John Mitchell, Jr., "Fighting Editor"	SA-73
Washington County	Col. Arthur Campbell	K-328
	John Campbell	K-61
	Green Cove Station	K-62
Westmoreland County	Charles B. Smith: 99th Fighter Squadron (Tuskegee Airmen)	JT-21
Williamsburg	Indian School at the College of William and Mary	W-229
Winchester	Fort Loudoun	Q-4-k
Wythe County	Edith Bolling Wilson	K-326

New Diversity Markers

Sponsored by DHR and VHS or by independent sponsors:

African American

Alexandria	Franklin and Armfield Slave Office (1315 Duke Street)	E-131
Falls Church	Tinner Hill	C-91
Martinsville	Fayette Street	A-107
New Kent County	Green v. County School Board of New Kent County	WO-38
Petersburg	Corling's Corner	QA-26
Richmond (city)	Jackson Ward	SA-74
Winchester	John Kirby, Jazz Musician	Q-4-j
Wythe County	Wytheville Training School	K-325

Virginia Indian

Albemarle County	Monacan Indian Village	G-29
Charles City County	Paspahegh Indians	V-50
Fredericksburg	Amoroleck Encounters John Smith	N-38
Henrico County	Powhatan	V-49
King William County	Cockacoeske	OC-39
	Headquarters of Opechancanough	OC-30
	Uttamusack	OC-31
Richmond County	Rappahannock Indians	JT-10
Richmond (city)	Battle of Bloody Run	SA-71
Richmond (city)	Black Hawk (1767-1838)	SA-75
Stafford County	Creek Delegation in Fredericksburg	J-102

New Replacement Markers

Sponsored by various organizations, individuals, or federal Transportation Enhancement Grant funds:

Albemarle County	Albemarle County/Louisa County	Z-151
Clarke County	Carter Hall	T-1
Lunenburg County	Lunenburg County/Nottoway County	Z-45
Prince Edward County	Campaign of 1781	F-72
	History of Worsham	F-65
Prince George County	Flowerdew Hundred	K-214

The Historic Rehabilitation Tax Credit Program

Among the best tools for encouraging preservation of historic properties are the federal and state rehabilitation tax credit programs, which remain among the most popular and successful programs administered by the Department of Historic Resources. Tellingly, in March of 2007 (as this publication was going to press), the National Park Service ranked Virginia second in the nation among states for federal tax-credit rehabilitation projects proposed and completed between October 1, 2005 and September, 30, 2006 (the federal fiscal year or FFY06). That was the second consecutive FFY that Virginia achieved a second-place ranking. Specifically, during FFY06 the Department of Historic Resources certified completion of 109 federal projects in Virginia (all of which also applied the state tax credit), with total expenses of $172,063,748, which represented $44 million more than in FFY05.

For many years now Virginia has consistently ranked in the top five states for proposed and completed federal tax-credit rehab projects. Although the NPS figures exclude state tax credits for rehabilitations, the state program, which is the result of legislation passed by the General Assembly in 1997, clearly drives and boosts the federal program. The main difference between the two incentives is that federal tax credits can only be applied on income-producing properties. For the state program, in addition to income-producing property, non-commercial property—such as a residence—that is individually listed on the state register or that is certified as contributing to a historic district on the register is eligible for a state tax credit.

The federal and state tax credits are available for most of the work undertaken within a historic building, as well as certain "soft costs" including architects' and consultants' fees. The federal tax credit is 20 percent of qualified expenditures; the state tax credit, 25 percent. Thus, when state and federal credits are combined for approved projects, the total tax credit allowed on eligible expenses is 45 percent. Completed projects must meet the Secretary of the Interior's *Standards for Rehabilitation* (or simply the *Standards*, for shorthand). This department's tax-credit staff works diligently with property owners or their representatives in reviewing and providing advice on proposed projects to ensure that each one complies with the *Standards*.

Historic rehabilitations benefit communities in many ways. For instance, dollar for dollar, historic rehabilitation is one of the highest job-generating economic development options available, according to *The Economics of Historic Preservation* by Donovan D. Rypkema. Typically, between 60 and 70 percent of the total cost for a rehab project goes toward labor, as compared to the 50 percent rule of thumb for new construction. Typically, a rehab project puts more money back into a local economy than new construction does because rehabilitation contractors seek regional materials, suppliers, and skilled workers.

Moreover, recycling historic buildings also means reusing existing infrastructure and helps to lessen traffic congestion:

> *More than 40 percent of residents in older historic neighborhoods are within five miles of work. Less than one resident in four in new housing is that close to their place of employment. More than two-thirds of older and historic neighborhoods have an elementary school within one mile. Less than 40 percent of new construction does. More than 60% of houses in older and historic neighborhoods have shopping within one mile. Barely 40 percent of new houses do. Public transportation is available to residents in nearly 60 percent of older and historic neighborhoods. Three-quarters of new housing has no public transportation available nearby.* (From "Historic Preservation and Affordable Housing: The Missed Connection" *Forum Journal*, Spring 2003, Vol. 17, No. 3.)

Aside from these benefits, there is the spirit of renewal one feels in reviving historic districts as people reclaim something of Virginia's heritage, character, and sense of place.

For more information on pursuing a tax-credit rehabilitation project, contact Chris Novelli at the Department of Historic Resources at (804) 367-2323, ext. 100, or at *Chris.Novelli@dhr.virginia.gov*.

The Prizery, South Boston (Halifax County)

It takes vision to see possibilities in a familiar landscape. When South Boston's Community Arts Center Foundation (CACF) sought to expand their all-volunteer arts group in the mid-1990s, their eyes rested on a familiar landmark in downtown—the R. J. Reynolds Tobacco Prizery; the place where Reynolds' employees once "prized" tobacco by pressing layers of leaf into hogshead barrels often weighing up to 1,000 pounds.

Long since abandoned by Reynolds, the large building could easily house the many uses envisioned for a vital community arts center. In 1996, The Prizery was generously donated to the arts foundation and it began seeking the multiple funds—grants and private donations; town and county support—to bring the arts center to life.

The result is a demonstration of the power of preservation and tax-credit rehabilitation to renew the economic and cultural vitality of a historic community. "It was tax credits that stimulated the whole process," says Chris Jones of CACF. "The tax credits were the key to our project financing. We couldn't have raised the money—$2 million—without the tax credits."

Since opening in September 2006, the Arts Center has welcomed Halifax County students to classrooms for art, music, theater, and dance courses not offered in the schools; offered residents a gallery for traveling art exhibitions; opened a theater for big name entertainment and productions staged by the local drama group; and provided tourists a visitors center with a permanent exhibition about the region's tobacco and Revolutionary War heritage.

Having once served as a building for prizing tobacco, today it is the building itself that is prized. In January 2007, the APVA (Association for the Preservation of Virginia Antiquities) recognized "The Prizery" at the 2007 Virginia Preservation Awards with a Historic Preservation Award, honoring the CACF for its vision in pursuing the project. In addition, the architectural firm of Hanbury, Evans Wright Vlattas + Company received a "Best of the South Honorable Mention Award" from the Southeastern Chapter of the Society of Architectural Historians for the firm's open plan that facilitated adaptive reuse of the building as an arts space.

Total rehab costs:	**$8,114,036**
Va. tax credits:	**$2,028,509**
Fed. tax credits:	**$1,622,807**

Virginia's Tax Credit Projects: Making a Difference in Communities

During the 2006 state fiscal year (July 1, 2005–June 30, 2006), there were 235 tax-credit rehabilitation projects completed in Virginia, with a total expenditure of $217,214,037. In addition, there were 217 rehab projects proposed, with an estimated expenditure of $294,408,526. The project examples below indicate the range of tax-credit rehabilitation activities undertaken during FY06 in locales around Virginia.

Fairfax County

Lorton Prison Workhouse: This estimated $16-million project will adapt and reuse the prison workhouse (see page 29) as a cultural arts center.

Norfolk

Lambert's Point Knitting Mill

Lambert's Point Knitting Mill: The $6-plus million adaptive reuse rehabilitation of this former historic manufacturing facility (see page 40) resulted in residential units, while retaining the building's industrial character.

Granby Theater: The $3.5-plus million rehabilitation of this theater provides a live music venue, featuring its original decorative finishes.

Richmond

American Tobacco: This $16.8-plus million project has converted the building to residential units, while retaining its historic industrial character and architectural elements.

Atlantic Motor Company: The $3.1-million rehabilitation of this former 1920s-era car dealership (see page 6) has created office space in the rear industrial section of the building and commercial use in the former front showroom.

Staunton

R.R. Smith Center for History and Art: Following a $5.6-plus million rehabilitation, this building serves for classroom and studio art space.

Stonewall Jackson Hotel: The $10.2-plus million rehabilitation of this historic hotel has brought it back to life for travelers and conventioneers.

Roanoke

Colonial Arms: The $8.9-plus million renovation has restored a first-floor commercial space and
converted the upper floors to residential units.

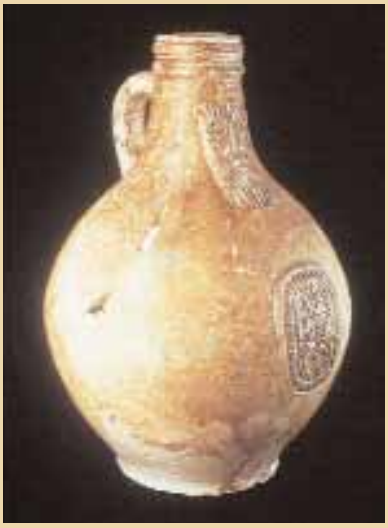
State & City Building: This $4.7-plus million rehabilitation has retained the commercial use on the first floor and adapted the upper floors for residential units; the project received an APVA preservation award.

State & City Building

Williamsburg

Williamsburg Lodge: This $5.1-plus million rehabilitation project removed non-historic additions and restored the original front of the lodge and lobby, and constructed new conference facilities.

Notes on Virginia



A circa-1730 Westerwald mug fragment and brown stoneware jug are among the more than five million archaeological artifacts in the Curation Facility at the Department of Historic Resources in Richmond. Artifacts have been recovered from every county and major city in the state and represent Virginia's prehistoric and historic places, spanning more than 16,000 years, from early Native American sites, colonial settlements, and Civil War battlegrounds, to special neighborhoods and significant buildings of the 20th century. As the state repository for archaeological collections, DHR's mission is to care for the artifacts recovered from more than 850 (and counting) archaeological sites in Virginia. DHR's Curation Facility meets the federal standards for the care of archaeological collections and the collections are available for study, research, and exhibition. To learn more about the two items shown above and the origins of American blue-and-gray stoneware, see page 47.

www.dhr.virginia.gov

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