1. NAME OF PROPERTY

Historic Name: Pear Valley

Other Name/Site Number:

Designated a National Historic Landmark by the Secretary of the Interior February 27, 2013

2. LOCATION

Street & Number: Off of Virginia State Route 628 Not for publication:

City/Town: Eastville Vicinity: X

State: Virginia County: Northampton Code: 131 Zip Code:

3. CLASSIFICATION

Ownership of Property

Private: X
Public-Local:
Public-State:
Public-Federal:

Category of Property

Building(s): X
District:
Site:
Structure:
Object:

Number of Resources within Property

Contributing		**Noncontributing**	
buildings	1	buildings	0
sites	0	sites	0
structures	0	structures	0
objects	0	objects	0
Total	1	Total	0

Number of Contributing Resources Previously Listed in the National Register: 1

Name of Related Multiple Property Listing:

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official Date

State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

___ Entered in the National Register
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain): _____

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic: Domestic Sub: Single dwelling

Current: Recreation and culture Sub: Museum

7. DESCRIPTION

Architectural Classification: Colonial: Post Medieval

Materials:
Foundation: brick
Walls: wood
Roof: wood shingle
Other:

Summary

Pear Valley is located in Northampton County, Virginia, approximately five miles north of the county seat of Eastville, and in the vicinity of Shadyside and Machipongo. The property lies on the bayside of the Eastern Shore (west side of Virginia State Route 13) of Virginia, generally bounded by Wilsonia Neck Drive (Virginia State Route 628) to the north, Pear Valley Lane to the west, and agricultural fields to the east and south.[1] The wood-frame house known as Pear Valley was constructed in 1740 and the building sits within an unaltered context of small-scale, family farms in the rural landscape of the Chesapeake and Virginia's Eastern Shore in particular.

Describe Present and Historic Physical Appearance.

Introduction

Pear Valley and its environs present a remarkably high degree of integrity both in the form of the building with its original fabric and its one-room floor plan and in the open, agricultural landscape that surrounds the house. There has necessarily been some renewal of fabric in the building, such as the repairing of the east sill and some of the bracing in the frame, since its construction in 1740, but early clapboards and beaded weatherboards remain in place as well as significant portions of the window and door framing, 15 percent of the plaster, 70 percent of the lath, all of the floor boards in the loft and attic, wrought and cut nails, structural supports and roof framing, and the brick end wall with its large chimney. These features, among others, are enumerated and elucidated below.

In summary, Pear Valley is a one-room, open or hall-plan house with a loft above. The second floor has been subdivided into two rooms, with the north room accessible through a door opening in the east-west partition wall.[2] The north gable end of the building is constructed of bricks laid in Flemish bond and the masonry work is done to accommodate the large, exterior end chimney (almost 10 ½′ across) that is slightly offset from center. The house has a small, rectangular footprint measuring approximately 20′ x 16′. These dimensions are in keeping with the development and scale of the Chesapeake framing system as it emerged in the seventeenth century and continued to be erected throughout the eighteenth century.

Historic Physical Appearance

In order to address the historic physical appearance of Pear Valley and the improvements or modifications made to the building that both enhanced it as a social and cultural space and preserved the integrity of its one-room floor plan, the following section elucidates the framing system that developed in the Chesapeake. Building on the synopsis of the technology used, the evidence of the house's original construction and appearance is outlined. The alterations made in the ensuing 270 some years are chronicled and attest to the quality of craftsmanship and continuity of use that preserved Pear Valley in a context of impermanent architecture and agricultural landscapes.

Framing in the Chesapeake

Although said to have been constructed in the 1670s, and while the early building technologies are evident in its articulated frame, Pear Valley is now recognized as a second-period Chesapeake house dating to the eighteenth

[1] On the USGS maps, Pear Valley is located in the Franktown quadrangle (37075d8).

[2] The partitioning of the loft into two rooms occurred in the nineteenth century; the partition door is not on center and could have been moved as the loft space was adapted further to accommodate the family's needs. The plugged mortises that indicate the original location of the knee walls also indicate the partition itself came after the knee walls were moved back toward the eaves.

century.[3] By the middle of the seventeenth century, conditions on the ground in the Chesapeake produced a simplification in the English structural system of framed buildings that accommodated a wealth of material (wood) and a dearth of labor to prepare or finish it for use. The resulting earthfast, or post in the ground, Virginia, or clapboard, house was erected on a bay module system consisting of posts (principal framing members) set at 8′ to 10′ intervals, aligned in the front and back walls for ease of assembly and to transfer load, and lighter structural infill such as common joists, common rafters, and studs. Tenons fastened the joints under compression while laps sufficed for those under tension. False plates were introduced to carry the rafters and effectively isolated the roof structure from the frame below.[4] The separation of the roof with its common rafters and collars from the lower frame was reinforced through the use of riven clapboards, rather than shingles, to cover the roof and provide the necessary rigidity. While the clapboard work was expedient, and meant for one lifetime, this impermanent architectural model remained a key component of the Chesapeake landscape for more than 200 years. The dwellings of the settlers, the poor, and the enslaved were impermanent in character. The study of, and analysis of what was learned of the development of the clapboard house, was detailed by Cary Carson, et al., in their seminal essay entitled "Impermanent Architecture in the Southern Colonies."[5]

Recognition of the Virginia or clapboard house apart from an English-framed dwelling signaled the coalescence of the vernacular form, as buildings could be described as either in the latter part of the seventeenth century.[6] The English framed house had foundations rather than posts set in the ground, sawn timbers, substantial braces and often summers and girders, mortise and tenons rather than laps, masonry rather than wood chimneys, and modern finishes. The one- or two-room Virginia house was distinguished by its riven clapboards, though closer inspection also would have revealed little sawn timber and simplified joinery.

The hierarchy of joints allowed builders to focus on the structural components and ultimately create the distinctive Chesapeake framing system which retained the seventeenth-century innovations such as the bay system with large posts or principals and smaller infill studs, the simplified joinery that favored lap joints over mortise and tenons, and the use of false plates and common rafters but combined these with full sills. Willie Graham, from whom much of this summary is drawn, calls attention to the Third Haven Friends Meeting House (HABS No. MD-703) as an example.[7] By the end of the seventeenth century, the conscious expression of the frame, with decorative components, was echoed throughout the building in its masonry with glazed headers and in its ornate hinges and locks such as the foliated hinge seen on the knee wall door in Pear Valley.

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[3] Ralph T. Whitelaw, Virginia's Eastern Shore: A History of Northampton and Accomack Counties, 2 vols. (Gloucester, MA: Peter Smith, 1968), 329-30; H. Chandlee Forman, The Virginia Eastern Shore and its British Origins: History, Gardens, and Antiquities (Easton, MD: Eastern Shore Publishers Associates, 1975), 50; Susie M. Ames, Studies of the Virginia Eastern Shore in the Seventeenth Century (Richmond: Dietz, 1940).

[4] False plates are especially important and appear as early as 1665 in Bacon's Castle. Documentary evidence records another use of a false plate several years later in 1673. False plates simplified the joinery between the rafters and the joists, and soon were tilted to better shed water and resist torque. As a counter to the thrust of the rafters, tilted false plates functioned in much the same way as purlins. The false plate, also, served as structural ornamentation when builder/occupants thought exposed framework was fashionable. Willie Graham, "Preindustrial Framing in the Chesapeake," in *Constructing Image, Identity, and Place: Perspectives in Vernacular Architecture*, vol. 9, edited by Alison K. Hoagland and Kenneth A. Breisch (Knoxville: University of Tennessee Press, 2003), 185-86; Carl R. Lounsbury, ed., with Vanessa E. Patrick, *An Illustrated Glossary of Early Southern Architecture and Landscape* (NY: Oxford University Press, 1993), 136.

[5] Cary Carson, Norman F. Barka, William M. Kelso, Garry Wheeler Stone, and Dell Upton, "Impermanent Architecture in the Southern American Colonies," in *Material Life in America, 1600-1860*, ed. Robert Blair St. George (Boston: Northeastern University Press, 1988), 113-58; Graham, note 2, who cites Dell Upton, *Holy Things and Profane: Anglican Parish Churches in Colonial Virginia* (Cambridge: MIT Press, 1986), and Garry Wheeler Stone, "Society, Housing, and Architecture in Early Maryland: John Lewger's St. John's" (Ph.D. diss., University of Pennsylvania, 1982).

[6] Graham, "Preindustrial Framing in the Chesapeake," 179, 184-85.

[7] Ibid., 187.

The two-tiered articulated frame elucidated by Carson and his co-authors continued to evolve in the eighteenth century, ultimately becoming one structural system with a concealed frame with refined Georgian-period, or Renaissance Classical, finishes such as beaded weatherboarding, boxed cornices, and shingles on the exterior and wainscoting and plaster walls and ceilings on the interior. This period also saw the increased use of raised-panel doors, sash windows with wood muntins, and less ornate hardware.[8] Until the end of the nineteenth century builders used a lime-based plaster containing a mixture of lime, aggregate, fiber, and water to finish interior walls. Plaster could be applied to masonry, half-timbered and frame walls, giving the walls a durable and cleanable surface. Lath held the plaster in place. In Pear Valley, the lath is wood and is nailed to joists and studs. Craftsmen smoothed the plaster coating over the lath to create a smooth, clean wall surface. The plaster walls could be left plain, whitewashed, painted, or could receive decorative finishes such as stenciling. The versatility of the material, as well as its fire and noise resistant qualities, made plaster a popular building material. Its use speaks to a level of refinement and status in early American architecture, and its presence in Pear Valley from the beginning is a key piece of evidence in the evolution of construction technology occurring in the Chesapeake.

Rural areas, such as Virginia's Eastern Shore, were slower to adopt the concealed frame and Georgian-period refinements. Rather, as in Pear Valley, they blended stylistic elements, like the plastered walls, with exposed, elaborated framing. While the builders of Pear Valley, and its contemporary, Belle Air in Charles City County, chose to use an articulated frame, they also employed sills and masonry foundations. The principal structural members were not inserted at 8′ to 10′ intervals, rather were used at the corners in Pear Valley and to add emphasis to openings at Belle Air. Pear Valley's tilted false plate further suggests that the expression of structural elements was still desirable in the second quarter of the eighteenth century; this would change when Pear Valley received its box cornice.[9] Despite later renovations that changed the cornice on the east and reduced the size of the fireplace, the structural embellishments like the chamfers on the frame, the tiling on the chimney shoulders, glazed headers following the line of the roof, and the corbelling, place Pear Valley in the second phase of the development of the Chesapeake framing system. Pear Valley remains an important example of a once-common method of building, with features rarely seen today such as the clasped purlin-like framing members and tilted false plates used in the common rafter roof, the working fireplace in a well-finished room, the planed board ceilings on finished joists, and the articulated frame.

Original Construction[10]

Pear Valley is a frame house with a masonry gable end with bricks laid in Flemish bond with glazed headers. The timbers were hewn, pit sawn, and then planed. The exterior end chimney is made of bricks laid in Flemish bond, except for the upper stack which is in common bond.[11] Glazed headers form a chevron pattern along the

[8] Ibid., 189-92. The social, cultural, and economic impetus to the shift in how buildings in the Chesapeake were framed came from more stable demographic circumstances, improved living conditions, increased participation in the consumer revolution, and growing architectural acumen. Richard L. Bushman, *The Refinement of America: Persons, Houses, Cities* (NY: Vintage Books, 1993); Cary Carson, "The Consumer Revolution in Colonial British America: Why Demand?" in *Consuming Interests The Styles of Life in the Eighteenth Century*, edited by Cary Carson, Ronald Hoffman, and Peter J. Albert (Charlottesville: University Press of Virginia, 1994), 483-697.

[9] Graham, "Preindustrial Framing in the Chesapeake," 189.

[10] Field investigations conducted by the architectural research department of Colonial Williamsburg in the mid-1980s and early 1990s, as well as subsequent site visits and research, inform this section. See Willie Graham, Orlando Ridout V, and Mark R. Wenger, "Pear Valley, Northampton County, Virginia," report for the files, 21 July 1986, and Edward Chappell to Bruce MacDougal, memo 30 April 1990, copies on file, Colonial Williamsburg Foundation and with the author; Site visit with Willie Graham and Jeffrey Klee, November 2010; Site visit with Willie Graham, July 2011.

[11] The interior brickwork is lighter (more orange) in color than that on the exterior, a difference in hue suggests it is softer than the exterior bricks. The variance was typical of brick production in the period and not necessarily indicative of separate building campaigns. Edward A. Chappell to Virginia B. Price, November 2011.

51° slope of the roof and two small (1′-2″ x 1′-8″) windows pierce the upper gable. These openings are capped by alternating glazed and unglazed rollock (or rowlock) bricks.[12] The chimney has been described as having a "massive pyramidal shape." The slope of the steeply-pitched shoulders differs, which adds to the already off-center position of the chimney relative to the northeast and northwest corners of the building. The weatherings are tiled in sailor and soldier courses. From the shoulders rises a long square stack with a strap course and corbelling at its top. At the eaves, the bricks corbel to cover the ends of the joists where the false plate and rafters meet; on the east (front), the brick corbelling was cut back to be flush with the corner. The change seen on the east was part of the re-trimming of the eave and installation of the box cornice in the early decades of the nineteenth century.[13] Inside, the firebox is large, measuring over 8′ wide, with an equally ample, planed lintel (measuring 1′-0″ to 2′-6″). The firebox was square and had a shallow smoke channel initially. There is also an arched alcove on the east side. Ralph Whitelaw, in *Virginia's Eastern Shore*, observed that the alcove seen in the east wall of the firebox or inner hearth was a feature traditionally found, appearing at each side of the firebox for artificial light.[14] While the interior alcove is a feature seen in buildings on the Eastern Shore, it is unclear from the extant examples if it was more common to have one or two of them built into the firebox. At Pear Valley, the reduction of the firebox in the nineteenth century obscures any evidence for an alcove on the west side. It is possible, too, that the alcove was for drying something or for salt rather than providing light.[15] Nonetheless, because of the scale, it seems that the fireplace in Pear Valley was built with the intent of cooking in the main room.[16]

The north ends of the east and west sills are set into a rabbet in the brick masonry gable end wall, while the south ends are mortised. The components of the heavy timber frame are tenoned to the wall plate, but the secondary posts and studs are not pegged into the sill. A roof with common rafters lapped over a tilted false plate and employing purlin-like horizontal bracing covers the building. The hand planed, common rafters measure about 3 ¼″ wide and are about 3″ tall. They are tenoned and pegged at the apex or ridge. The collars are half dovetail lapped and pegged to the rafters to carry the clasped purlin-like members and the upper loft (cockloft) flooring. The purlin-like members are lapped over the collars and have partially exposed bottom edges. These and similar but lighter purlins in the ca. 1740s roof of the kitchen at Westover in Charles City

[12] Rollock or rowlock bricks are those laid horizontally, on the longer edge, with the shorter end of each brick exposed. They differ from headers in that headers are laid horizontally on the broad face with the shorter end of each brick exposed, and from soldier courses in that the bricks are laid vertically with the longer face edge exposed. Sailor courses have bricks laid vertically with the broad face exposed, and so can be combined with soldier bricks in a course.

[13] Because they were enclosed with the box cornice, the eaves on this side of the building were not painted in the twentieth century while those on the west were. This suggests that, originally, the eaves were not painted and the ornamentation came from the structural details of the false plate and the shaped (lower) ends of the rafters and undersides of the butts of the joists.

[14] Whitelaw, *Virginia's Eastern Shore*, 330. Eleanor Walton Upshur, "Early Houses of Virginia's Eastern Shore," *Virginia Cavalcade* (Spring 1974): 39-47; William Woys Weaver to Virginia B. Price, electronic communication, October 10, 2011; Northampton County Court Records, Wills and Inventories, No. 19, 1740-50, pp. 177-78; Cary Carson to Virginia B. Price and Claire Dempsey, electronic communication, October 12, 2011; "Historic Structure Report for Pear Valley, Northampton County," compiled by Joseph Dye Lahendro for the Association for the Preservation of Virginia Antiquities (APVA), 1992, Appendices, n.p. A copy of the typescript is also found in the files for Pear Valley in the Office of Architectural Research at the Colonial Williamsburg Foundation.

[15] Nancy Carter Crump, culinary historian, suggested that the alcoves could have been for keeping foods warm or for baking bread, depending on the heat generated from the fireplace itself and the size and depth of the alcove. Crump's bread theory was endorsed by William Woys Weaver, who suggested it could have been used for keeping yeast (for bread) going; the idea of a yeast crock, rather than an oven, seems entirely plausible since the alcove is small, high-up, and angled awkwardly for access. Another example of an alcove, not on the Eastern Shore, is at Stratford Hall (NHL, 1960). See HABS No. VA-307-116. Nancy Carter Crump to Virginia B. Price and Betty Leviner, electronic communication, October 7, 2011; William Woys Weaver to Virginia B. Price, electronic communication, October 10, 2011; Nancy Carter Crump, *Hearthside Cooking*, 2nd ed. (Chapel Hill: University of North Carolina Press, 2008); William Rubel, *The Magic of Fire* (Berkeley, CA: Ten Speed, 2002).

[16] Edward A. Chappell and Julie Richter, "Wealth and Houses in Post-Revolutionary Virginia," in *Exploring Everyday Landscapes: Perspectives in Vernacular Architecture*, vol. 7, ed. Annmarie Adams and Sally McMurry (Knoxville: University of Tennessee Press, 1997), 5; Edward A. Chappell to Virginia B. Price, November 2011.

County seem derived from clasped purlins in earlier English roofs. However, both these and the Westover kitchen roof lack principal rafters, so they represent a simplification of the British form, and provide more lateral stability than vertical support for the rafters. An upper set of collars consists of riven oak boards that were butted and cut-nailed to the sides of the rafters; these represent a later addition. The riven oak shingle lath reveals that the first generation of shingles was pegged into place rather than nailed and, significantly, that the house was shingled from the beginning, rather than clapboarded. Most likely 4′- to 5′-riven clapboards covered the walls.

The first floor and loft originally had plastered walls.[17] The woodwork of the first floor was almost entirely whitewashed, including the ceiling joists and undersides of the upper level floor boards, but the woodwork upstairs in the loft was not painted. The fireplace lintel was whitewashed initially and lacks decorative work such as a chamfer. The first-floor joists were positioned at just over 2′-5″ on center, except for the northern-most joist which was 3′-0″ to support either the hearth, the north wall of the cellar, or both. Lap joints for portions of a window frame are evident in the west wall, in an original stud located between the door opening and the northwest corner, but the presence of wrought nails and plaster lath that would cover the opening indicates it was an early addition rather than original fenestration. Evidence of a similar window is in the south gable.[18]

The upper level or loft was probably accessed by way of a tight winder stair in the southeast corner. Evidence of the first-period or original stair consists of the header in the ceiling framing that identifies its location, a lap joint in the east plate that indicates it was enclosed, and a lap in the corner post when seen in conjunction with an empty first-period joist pocket that suggests winders were present from the beginning. A reused stringboard shows the ghost of treads and risers and could represent a stair from the third period of construction.[19] The loft was one undivided space originally. It was unheated, and narrower than presently. The knee walls were moved closer to the eaves in the nineteenth century and the shift in the type of nails attests to this. Exposed rosehead nails secure the attic flooring. The space above the collars and loft ceiling was—and is still—unfinished.

Because of the window opening, and the larger door opening, it is likely the front of the house was originally the west side.

Alterations and Additions (ca. 1800–1945)

Three periods of construction and alterations following the erection of the house in 1740 were identified through field investigation, dendrochronology, archeology, and historic research.[20] The second period of construction, meaning the first change to the building, primarily consisted of the plaster work on the north wall, although the window in the west wall was also an early addition. This work occurred in the late eighteenth, possibly early nineteenth century. The third period dates to the late 1830s, and these changes to the building

[17] The plasterwork extended all the way to the floor in Pear Valley, rather than stopping at a mopboard. In other houses, such as those comparable to Pear Valley, like the Lynnhaven House, Keeling House, and Mason House, the plaster-to-the-floor was a finish confined to the upper levels. Edward A. Chappell, "Pear Valley Interpreted," chapter in "Historic Structure Report for Pear Valley, Northampton County," compiled by Joseph Dye Lahendro for the Association for the Preservation of Virginia Antiquities (APVA), 1992, 41.

[18] Chappell, "Pear Valley Interpreted," *HSR*, 39-40; Site visit with Willie Graham and Jeffrey Klee, November 2010.

[19] Chappell, "Pear Valley Interpreted," *HSR*, 41; Site visit with Willie Graham and Jeffrey Klee, November 2010. The window in the south gable was enlarged; today, framing for the east side of the window consists of a re-used stair stringer. The south wall was furred out and re-plastered when the first-floor, south window was installed and the stair rebuilt. Earlier evidence, including the use of widely-spaced boards for the lath, was captured in this renovation. The lath itself also consisted of wide boards. Site visit with Willie Graham, July 15, 2011.

[20] Jamie May and Nicholas Luccketti, *Test Excavations at Pear Valley, Northampton County, Virginia*, 1992, report on file at James River Institute for Archaeology Inc., Williamsburg, VA.

were completed by 1840. The final epoch occurred about 1945 when the building was converted for agricultural storage and use as a chicken house. The most damaging alteration was the removal of the floor joists and installation of a concrete floor; the south gable window was closed at this time as well. Since Preservation Virginia acquired the property in 1986, efforts have focused on stabilizing the structure and renewing historic fabric where necessary.

The following summarizes the evolution of the historic building:

The fireplace lintel suggests several periods of intermediate change, with whitewash visible in places, some wood battens with split lath fastened to them by wrought nails remaining in situ, and the surviving plaster. The west end of the lintel has shifted south (outward into the room) and it is possible the whitewash was an early attempt to cover the settling and subsequent shift of the lintel, an effort that was unsuccessful, so the wood batten and lath were installed to take the plaster coating. The lath would appear to line-up with that on the west wall, at the north end. Since the lintel was not chamfered like the other principal framing members on the first floor, it is likely a mantel or molding covered it in part.

More drastic alterations to the firebox include the reduction in the opening and installation of a mantel as well as the build-out of the interior for angled cheeks and a deep smoke shelf.[21] The bricks used in this work are more even in color than the bricks of the chimney stack and few are glazed. These brown bricks are laid in oyster-shell mortar. This occurred in the early nineteenth century.

Similarly, the presence of the two floorboards laid closest to the east wall that are pit-sawn on their bottom face and lacking whitewash suggests another alteration, or at the very least, a conversation that altered the appearance and finish of the boards as they were installed. The floorboards in the loft are made of pine, measure about 11″ wide, and are hand planed on the top and bottom and butt joined. The planing on the bottom face, together with the whitewash, indicates these were meant to be seen. The easternmost floorboards, however, were likely installed concurrently to the plastered ceiling. Encased behind the plaster, these boards would not need the finish the other boards received. It is possible these boards were replaced in conjunction with the relocation of the knee wall in the nineteenth century.[22] The boards on the opposite side are planed, however.

In the late eighteenth or early nineteenth century, the interior of Pear Valley received some upgrades, including the plaster on the north (fireplace) wall. Most of the alterations date to when Maria (Nottingham) Widgeon and her family occupied the house. Under her supervision, Pear Valley was remodeled and enlarged with the shed-roofed addition to the west. The expansion also possibly included a storage building to the southwest.[23] The east side of the house became the front at this time. Material evidence of these changes includes attenuated moldings in the neoclassical style, sawn, planed and beaded weatherboards, beaded corner boards and rake boards, beaded board-and-batten doors, cut nails, reused wrought nails, joined framing and hewn and pit sawn timber,

[21] The plan of Pear Valley drawn by Jeffrey Bostetter for the Colonial Williamsburg Foundation shows the fill-in place. See Chappell and Richter, 5, fig. 1.

[22] Site visit with Willie Graham and Jeffrey Klee, November 2010. Willie Graham later commented that the two eastern boards appeared to be cut from a different pine than the others, perhaps a long-leaf pine.

[23] Historic photographs and the archeological survey place an outbuilding, perhaps a dairy with a gable roof, extending from the south. Brick footings were located by archeology and they could represent paving along what would have been the entrance to this addition (from the east). There was no internal communication between this structure and the house. It has been suggested that it was a subsidiary structure that was moved to the house. Chappell, “Pear Valley Interpreted,” *HSR*, 46; William M. Kelso, “Archaeological Testing at Pear Valley, Virginia, 1987-88,” report for the APVA, September 1988, copy on file, Preservation Virginia and Colonial Williamsburg Foundation.

riven studs, and wrought H and HL hinges. The foliated H hinges on the east knee wall door likely were reused.[24]

Specific evidence of the changes made in the nineteenth century includes the new shingles, which were nailed rather than pegged; the boxed cornice enclosing the ends of the rafters and joists which were cut to fit; the raised doors, sliding sash, and re-trimming of the openings; the mopboards and surbase (chair rail); and the plastered ceiling. The stair was altered, given a lower pitch, and hidden behind a door. A balustrade was installed upstairs.[25] Also in the loft, the space was divided into two rooms and the knee walls were moved back. The mortises from the original knee wall were patched. The loft was unheated until the nineteenth century when a stove was added to the north room. Two-light sash was installed in the gable windows. The frame had tenons and was pegged, but the stiles and rails consisted of rectangular pieces of wood with thin strips tacked on to hold the glazing.

Archeological surveys in the late 1980s revealed a sequence of construction, though yielded no firm dates. The survey suggests that the cellar discovered in front of the hearth predated alterations to the building because the masonry work of the fireplace was carried around the walls of the cellar, meaning the cellar was already present and so had to be accommodated. Yet the underpinnings of the foundations coincided with the construction of the addition. The west addition measured approximately 8′-6″ x 9′-0″ and had a foundation one-brick course in width. The foundation bricks were laid in a hard mortar that was white in color.[26] Thinner, new studs were added in-between the existing studs to carry the plaster for the walls. Further investigation of the plaster lath should be done to determine if that wall was sheathed or plastered, if the siding is removed. The west addition was L-shaped, providing two more rooms to the living space of the house.

In the middle decades of the twentieth century, further changes came to Pear Valley. The building was no longer lived in, except intermittently by migrant workers, and vacant for some years. It was used for storage. In 1945, or shortly thereafter, Pear Valley briefly became a chicken house.[27] This prompted the removal of the addition and some of the sash, and the re-siding of the building. Materials used for this work were stock lumber and sash, plus wire nails, clearly distinguishing these changes from the remaining historic fabric. Inside, the first floor and joists were removed and a concrete pad was installed. The stair was taken out. Historic photographs record damage to the chimney, hinting at the undermining of the brickwork. The masonry was patched and, in 1964, underpinned with concrete. “R.H.D.” signed and dated his work, visible to the west of the chimney stack. It is likely the metal roof was installed around this time.[28]

Conservation (1986–present)

Once acquired by the APVA (now, Preservation Virginia), stabilization efforts began, including the replacement of the metal roof with oak shingles, installation of ventilating glazing in the gable windows, chimney repairs and partial restoration of the early nineteenth-century firebox, stabilizing the sills with joists, and the placement of a reversible plywood floor covering. These restoration and conservation projects occurred after field

[24] For a synopsis of the four generations of change to the structure, see Chappell, “Pear Valley Interpreted,” *HSR*, 48-49.

[25] The re-used stringer in the south gable window and the re-used skirt board could have come from this iteration of the stair, installed in the third period of construction.

[26] Kelso, “Archaeological Testing at Pear Valley, Virginia, 1987-88,” 2-4; William M. Kelso, “Test Excavations at Pear Valley, Northampton County, Virginia,” report for the APVA, July 1987, copy on file, Preservation Virginia, 4.

[27] The use of Pear Valley for poultry is recorded in a field photograph taken by Herman and Orr in the mid-1970s and published in their essay, “Pear Valley et al.: An Excursion in the Analysis of Southern Vernacular Architecture,” in *Southern Folklore Quarterly* (December 1975).

[28] *HSR*, 54.

investigation and documentation of the house and its historic fabric, and concurrent to on-going studies by members of the Colonial Williamsburg Foundation's Department of Architectural Research.[29]

In 1986, in the documents conveying the property from Robert Oliver to the APVA, the real estate assessor expressed concern at the condition of Pear Valley, noted it was considered historic, and highlighted its corrugated metal roof. Property inspection reports for 1989 and 1991 detail the deteriorating condition of some of the framing as well as the northeast and southeast corners. Particularly harmful to the building was the removal of part of the ground sill at the door in the east wall as well as the installation of the concrete floor. Without the joists to secure the sill, the east sill canted outward. No longer lodged in the rabbet of the north gable wall, the movement of ground sill north of the door placed the east wall in jeopardy. The foundation was further compromised by the archeological excavations, which allowed water to wash under and through; in 1989, the southeast corner was washing out while to the northeast the bricks at grade were crumbling and starting to fall. Other elements encouraged moisture damage in the building, such as the missing bottom 2′ or so of the southeast and northeast corner trim boards that allowed water into the corner posts, missing sash in the gable, rotten or missing rake boards, and the loss of bricks covering the tilted false plate. Gaps in the fabric also enabled birds and other animals access to the house's interior. In 1991, termites were discovered, and the building was treated. Vegetation, particularly that growing on the chimney, was a perennial concern.

These concerns prompted the conservation efforts in 1992 wherein the original ends of the east sill were repaired and then spliced to a replacement piece of heart pine with an adzed surface. The original foundation and footer were removed, and a new footer of concrete was poured. Reproduction brick was laid below-grade, and the salvaged, original bricks were reset above-grade. Once this was done, the repaired sills were reinstalled and the oak corner posts reattached. Termites damaged the northeast corner post, so a replacement of oak was made. In some instances the tenons needed to be rebuilt, but when possible, they were paired with their original, lapped mortises as seen on several of the corner braces. The damaged areas of the framing members were treated with epoxy, and the wall studs were refastened with galvanized cut nails.

Shortly after the east wall was stabilized, conservation efforts shifted to the masonry gable end and the firebox. In 1997, the restoration efforts were complete, and the interpretative presentation of the firebox finished. This work included repointing the southeast foundation wall, replacing missing brick, and repairing the chimney cap and installing a metal cap that would permit ventilation in the flue cavity. Foundation work was also done, focusing on the missing north sill and monitoring the north gable end for movement. Joists made from salvaged timber taken from an eighteenth-century building in Sussex County were cut to size and tenoned into the original mortises in the ground sills. The newly-positioned first-floor joists then received a utilitarian floor made of plywood. The window sashes were replaced on the first floor, while the sash in the gable was repaired.[30] The replacement sash was made from heart pine. The glazing consisted of lights arranged six-over-six. It was recommended that the plywood coverings over the windows be replaced with louvered blinds that locked on the inside so the building could breathe. It was also suggested that an early or historically sympathetic door be hung, rather than the plywood then used to secure the opening. The present door was installed at this time, but it was several years before the security shutters were put into place.

[29] Property files, Preservation Virginia archives.

[30] The present ventilating window sash was installed before the documentary photographs of the chimney repairs were taken in 1997. Louis Malon, Director of Preservation Services, Preservation Virginia, to Virginia B. Price, electronic communication, May 24, 2011; Mike Adams, Restoration Crew, Preservation Virginia, to Virginia B. Price and Louis Malon, electronic communication, May 25, 2011.

In 2004, the metal roof was replaced with a historically accurate, shingled roof. The building was painted at least once, most likely during the initial stabilization work in 1992.[31] Conservation and stabilization of the interior plaster remains a priority.

Present Physical Appearance

Existing Conditions (2011)

Although unoccupied for many years, the structure is in good condition, albeit with fragile components such as the plaster, original floorboards, and brick. Moreover, the recommendations outlined in the 1992 Historic Structure Report (HSR) have been carefully implemented over the intervening years. The most recent change to the building was the removal of the metal roof and the installation of a wood shingled roofing system. This was completed in 2004. It was based on evidence of the original coverings. Prior to that effort, work on the firebox saved it from collapse. Behind the new work, however, loose bricks and soft mortar joints make the chimney susceptible to (further) damage. The repairs to the foundation that anchored the tilting sill under the east wall, the replacement of the northeast corner post, the epoxy patching to the southeast corner posts and posts framing the east door, the covering of the first-floor window openings with wood shutters, and the installation of ventilated windows in the gable end have done much to stabilize the structure.

Outline Description of Exterior

Pear Valley is a small rectangular building consisting of a wood frame set on a continuous brick foundation and a massive brick masonry chimney at the north gable end. The house sits in an open grassy area and no other contemporary buildings or structures survive in proximity to the building.

***Foundations*:** A continuous brick foundation runs beneath the sills of the framed walls; the north gable end is made of brick masonry laid in Flemish bond with glazed headers and grapevine joints. Extensive repairs were made at the corners of the chimney, corresponding to the damage recorded in early to mid-twentieth-century photographs. The archeological survey revealed the underpinning of the brick foundations, and identified that the work was done at the time of the building's expansion in the early decades of the nineteenth century.[32] The sill at the north end was mortised and tenoned into the east and west sills, while the east and west sills fit into sockets (rabbets) in the brick-end wall of the north elevation. At the south corners, the sills are mortised together.[33] At the time of the archeological survey, the north sill was missing. It has since been replaced with period-appropriate white oak. Cutting out the north sill and the removal of the joists for a concrete slab jeopardized the rigidity of the frame and likely caused the settling southward of the north gable wall.

***Walls*:** At the top of the south (end) and east walls, the early clapboard siding remains. The nineteenth-century weatherboards are beaded on the east, about 5″ exposed, and square-edged on the south and west walls.

***Structural system, framing*:** The first-floor framing consists of large, exposed corner posts tenoned into the plate and sill. Down bracing, at shallow angles, is half lapped and pegged into the posts.[34] Light studs are set approximately 2′ on center. The studs and down braces were meant to be hidden with a plaster finish, but most of the plaster is now missing exposing the feather-lapped, riven-lath secured with rosehead nails. Exposed framing members also include the posts to either side of the doors, the plate, and floor joists. The door posts,

[31] Mike Adams, Restoration Crew, Preservation Virginia, to Virginia B. Price and Louis Malon, electronic communication, May 25, 2011.

[32] Kelso, "Archaeological Testing at Pear Valley, Virginia, 1987-88."

[33] Ibid.

[34] The down brace in the southeast corner of the building is obscured by the clapboards, but a judicious use of a crowbar and subsequent look up through said boards indicates that this brace was tenoned and pinned, rather than bevel lapped.

each smaller than the corner posts and not of equal size, are tenoned into the plate. Only the larger of the door posts is pegged as well. With the exception of the lightest door post, the exposed framing is chamfered with lamb's tongue stops. The stops mark the various joints of the framing and are employed above all of the door posts.

Pear Valley has a side-gable roof that is sheathed in white oak shingles each with a rounded butt end. Early riven oak nailers survive with contemporary round-butt shingles pegged into place. These provided the model for the recent restoration of the roofing.[35] Along the east front elevation, the feet of the rafters have been cut off to accommodate the box cornice whereas on the west elevation the common rafters lap over the tilted false plate. The ends of the rafters and undersides of the butts of the joists are decorative, having been roughly shaped and rounded on their bottom edges.

***Porches*:** There are none present, however, the archeological survey located the fragment of a foundation east of the southeast corner of the building.[36] It has been suggested that this could be the base of a porch, and the post supports for that accretion would explain why the early nineteenth-century weatherboards were cut back at that corner.[37]

***Chimneys*:** The large, exterior end chimney accommodates only one firebox and that opening was altered in the nineteenth century. The exterior of the chimney has bricks laid in Flemish bond with glazed headers, except the upper portion of the stack, and tiled weathering consisting of alternating rows of sailor and soldier bricks. The shoulders are steeply sloped, and not quite symmetrical. Beneath the three-course corbelling at the cap and the strapcourse, there was a stucco band; remnants of this are visible on the south face though the whole was repointed in the 1990s. The large lintel extends just over 2′ to either side of the fireplace, perhaps to tie the chimney and brick end wall together.

***Fenestration*:** There is one doorway, in the east front elevation, opening into the building. A wood, single door hung from butt hinges swings into the main living space. A key lock secures the entry. This door was installed in the 1990s.

There are two first-floor window openings visible from the exterior, on the east front north of the door and centrally-located on the south end, and two gable end windows illuminating the loft from the north. The sash of the gable windows has been replaced, and a wood, security shutter made of boards with a beaded edge covers each of the window openings on the first floor. The shutters are hung with contemporary cross-garnet hinges (also called t-hinges). The replacement sill for the south elevation window has a drip mold; unfortunately, the window head has a metal strip running along its top edge.

The wood sash is glazed with six-over-six lights and was installed in the 1990s by the restoration team at the APVA.[38] The sills are made of wood. The architrave for the south elevation window resembles that for the door, a plain post-and-lintel type assembly while that on the east front retains its mitered backband.[39]

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[35] The shingles were split from white oak in Germany and shipped to Virginia; the restoration team rounded the exposed edge of each shingle before putting the shingles in place in the spring and summer months of 2004.

[36] Kelso, "Archaeological Testing at Pear Valley, Virginia, 1987–88."

[37] Chappell, "Pear Valley Interpreted," *HSR*, 47.

[38] The *HSR* notes the sash for the south window was salvaged from another building and installed ca. 1945; the east window met with a similar fate, except the salvaged sash was missing. The frames required minor repairs. *HSR*, 53.

[39] See photograph HABS No. VA-960-12 for the south elevation window frame and missing architrave trim, and HABS No. VA-960-4 for the east elevation fenestration.

Outline Description of Interior

***Stairways*:** In the southwest corner of the building there is a ladder propped against the framing that provides access to the second floor. However, the framing suggests that at least two iterations of a stair were located here. In the nineteenth century, and through Ralph Whitelaw's site visit ca. 1940–45, the stair was enclosed.

***Flooring*:** The first-floor has a modern (reversible) plywood floor, while the second retains its pine, hand planed floor boards that are face nailed and butt joined together. The plywood replaces the ca. 1945 concrete, which in turn succeeded a wood floor with half-lapped joists. The flooring above the collars—or the boards for the loft ceiling—are made from pine, and measure about 1″ in thickness and 11″ across.[40]

***Wall and ceiling finish*:** Perhaps the most precarious features of Pear Valley are the remaining 15 percent or so of its historic plaster and the 70 percent or so of its lath that are extant. Partial demolition of the framing has left the plaster exposed and often with unsupported edges, causing it to fall. Where the plaster and lath are missing, such as in the ceiling, the lath nails are in situ, attesting to the layer of finish now gone. Many of the lath strips are damaged or broken. Yet this reveals the layer of whitewash on the hand-planed floor boards, evidence of an earlier finish. When the walls were plastered, the plaster extended to the bottom of the plates on the first floor, and in the loft, carried up to the bottom of the attic flooring. There was no ornamental woodwork in the loft with the exception of the knee walls that were relocated and secured with cut nails in the nineteenth century, but the first-floor walls were dressed with a 3″ flat, double-beaded surbase (chair rail) and mopboard, only 35 percent of which is extant today.[41] The windows and doors were re-trimmed in the nineteenth century as well, although the neoclassical woodwork exhibits characteristics of the earlier, Federal period. The partition wall in the loft is also plaster on lath.[42] Hardware of note consists of the foliated H hinge found on the east knee wall door as well as the wrought nails for the plaster lath found throughout the building.

Decorative or ornamental finishes were primarily structural, as described and including the chamfered and stops cut into the posts and joists. The underside of the loft's floor boards, excepting the eastern most two, have been planed suggesting they were intended to be seen. The first floor also had a neoclassically-styled surbase and mopboard.

***Fenestration*:** Evidence for the door, likely the original front door, is in the west wall. The chamfered posts remain in situ, and a section of plaster above the door-head is also fairly intact.[43] Similarly, in the framing there is evidence of a door in the southeast corner; this door would have separated the stair from the social space of the first floor in an effort to segregate circulation, to establish spatial distance, and reinforce social hierarchies. A door was cut in the partition wall in the loft, and a square opening in the loft ceiling provides access to the roof framing or attic above. There is also a small door in the east knee wall, in the south room of the loft.

The two sash windows on the first floor have their historic frames with neoclassical trim, and there is evidence for two other window openings: one in the west wall, between the door and the northwest corner; and the other in the south gable. These windows were approximately 2′-5″ high x 2′-3″ wide with head and sill each

[40] Floor boards that are hand planed on both faces and face nailed, such as at Pear Valley, are also seen in the Lynnhaven House in Virginia Beach and in the Mason House in Accomack County.

[41] *HSR*, 55.

[42] It is possible the door in the partition wall was moved or re-positioned; Graham, Ridout, and Wenger suggested that the partition wall itself is a replacement, reframed in conjunction with the movement of the knee walls in the third phase of renovations (Maria Widgeon's occupancy). Site visit with Willie Graham and Jeffrey Klee, November 2010; Graham, Ridout, and Wenger, "Pear Valley, Northampton County, Virginia."

[43] A sample—that has fallen—was collected from here in November 2010 for analysis and comparison to that over the fireplace on the north wall with the hope that the material composition may reveal if the two were from the same remodeling effort or if one predates the other.

measuring 2 ¾″ high and lapped into the outer face of the studs.[44] The south window was enlarged in the nineteenth century when the addition was constructed.[45]

***Mechanical equipment*:** The building has no electricity, plumbing, or HVAC systems, thereby retaining its eighteenth-century character. Special window glazing was developed and installed in the gable windows to help with ventilation. Evidence for a stove pipe is present in the north room of the loft.

[44] Chappell, "Pear Valley Interpreted," *HSR*, 39.

[45] The lap joints in the surviving (original) stud attest to the south and west window openings' first period dimensions. The window in the south gable was blocked in the mid-twentieth century; on the first floor, the south window received fixed sash. This is what the restoration team replaced in the 1990s. The nineteenth-century (third period) window in the east elevation also had fixed sash, installed at the same time as that in the south window.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide:__ Locally:__

Applicable National Register Criteria:	A__ B__ C X D__
Criteria Considerations (Exceptions):	A__ B__ C__ D__ E__ F__ G__
NHL Criteria:	4
NHL Theme(s):	III. Expressing Cultural Values 5. Architecture, Landscape Architecture, and Urban Design
Areas of Significance:	Architecture
Period(s) of Significance:	ca. 1725–1750
Significant Dates:	N/A
Significant Person(s):	N/A
Cultural Affiliation:	N/A
Architect/Builder:	Unknown
Historic Contexts:	XVI. Architecture A. Colonial (1600–1730)

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Introduction

Pear Valley is significant on a national level under Criterion 4 as an excellent, rare surviving example of vernacular architecture that is representative of a distinctive form that developed in the Chesapeake as early immigrants to the colonies adapted to their new circumstances. The world of the early Chesapeake in which these men and women lived depended on trade networks, agricultural produce, and bound or enslaved labor. The economy that emerged from these sources supported the development of Colonial Virginia's social and political system, one that depended on all social classes especially those of the "middling sort," such as the builders of Pear Valley. The middling sort were needed in the marketplace, churchyard, courthouse, cultivated fields and, ultimately, battlefields.[46]

The scale of Pear Valley and the landholdings of 100 or so acres of the Nottingham family are indicative of the financial means that defined many middling planters. These men and women expressed themselves through a vernacular vocabulary drawn from the larger linguistic, cultural understanding of the Renaissance Classical tradition of architecture, the same that gave rise to the mansions of Virginia in the eighteenth century. The survival of so many of Virginia's large, masonry houses that once belonged to her social and political elite obscures the former presence of the once ubiquitous one-room house in the landscape as represented by Pear Valley. Few of these houses are extant today despite the fact that many planters chose to build modest dwellings throughout the eighteenth century. These planters invested in the foundations of profitability, land, and labor. They indulged in fashionable finishes and furnishings for their houses instead of creating unneeded, and perhaps in the case of the saloon or dining room, not yet conceived, social spaces. The spatial differentiation, and incipient accommodation of established social hierarchies, is harder to discern in these small dwellings. The one room or hall plan house accommodated a myriad of activities, including the rituals of sociability and refinement. Imagining where those rituals occurred without dedicated or articulated spaces, such as the dining room, is difficult, and it is this difficulty that highlights the importance of Pear Valley's survival.

Pear Valley was constructed in the second quarter of the eighteenth century, around 1740. The date was ascertained by dendrochronology using the pattern established by Herman J. Heikkenen for Southern yellow pine in the Chesapeake region.[47] The date placed the construction of the house to when Robert Nottingham owned the property, and looking through the house, latter-day scholars could begin to piece together a more complete picture of life in the early Chesapeake. Its early date is important, and when coupled with the carpentry-in-transition recorded in the building fabric (and explained in Sec. 7), contributes to Pear Valley's seminal place in American architectural history.

Pear Valley is a rare survivor, and resonates as a representative example of the second generation of housing as it evolved in the early Chesapeake. Its small size combined with high quality craftsmanship exemplifies the character of many early planters' houses now long lost. Especially notable are the use of a false plate and lap work rather than complicated joinery at the eave, and the treatment of the structural framing members, which are exposed and chamfered. Leaving the posts and plates visible in this way continued to be done throughout the eighteenth century, but the emphasis on structure and structural ornamentation was in keeping with an

[46] Michael A. McDonnell, *The Politics of War: Race, Class, and Conflict in Revolutionary Virginia* (Chapel Hill: University of North Carolina Press for the Omohundro Institute of Early American History and Culture, 2007).

[47] Chappell, "Pear Valley Interpreted," *HSR*, 37, 48; Herman J. Heikkenen, "The Last Year of Tree Growth for Selected Timbers within Pear Valley as Derived by Key-Year Dendrochronology," Report, Dendrochronology Inc., Blacksburg, Virginia, for the APVA, 1993, 5; Julie Richter, "Pear Valley, Northampton County," Report, February 1993 (rev. October 1993, April 1994), for Colonial Williamsburg Foundation, copy on file with the author, 3 and n. 12.

earlier mode of building and a practice common to first-period Chesapeake buildings. The quantity of intentionally-exposed posts and plates found at Pear Valley is known to survive in only one other house today, Belle Air in Charles City County, Virginia. Belle Air was erected in the second quarter of the eighteenth century, and was expanded ca. 1800.[48]

Structural ornamentation in this period was also expressed through masonry. The glazed headers used in the chimney and north gable end wall of Pear Valley are representative of this. The use of glazed headers in the Flemish bond, moreover, is a treatment employed in well-crafted buildings through the first half of the eighteenth century. Its use not only complements the chamfered framing seen inside Pear Valley but also provides evidence of its construction date.

One construction feature at Pear Valley, however, presents a technique unusual among surviving buildings framed in the manner developed in the seventeenth-century Chesapeake: the roof with framing members resembling clasped purlins. Purlins are horizontal timbers that connect rafter trusses in a roof framing system. In Pear Valley's roof, the purlins link pairs of common rafters. The term "clasped" refers to the placement of the purlins in relation to the rafters and collar beams. The purlins are placed on the underside of the common rafters and pegged into position at the joint of purlin, rafter, and collar beam. This adds rigidity to the roof structure in much the same way as the tilted false plate does. The joinery for clasped purlins is in keeping with the simplification of the English box frame that occurred in the Chesapeake. The clasped purlin joinery technique is seen in only one other Chesapeake building, the brick kitchen at Westover. As in Pear Valley, the purlin-like timbers of the roof over the Westover kitchen provide lateral stability to the common rafters but do not carry their weight; this is an important deviation from the English use of both principals and common rafters, and is representative of the modifications to the traditional framing system made in the Chesapeake.[49]

The national significance of Pear Valley, therefore, lies in the integrity of its architectural form and structural system and in the expression of structural details like the innovative use of clasped purlin-like elements that rarely survive. It presents an essential understanding of the range of framing techniques carpenters employed during the development of building forms and methods that adapted English precedents to the Chesapeake and to the broader American setting.[50] Other houses on the Eastern Shore, such as the Mason House in Accomack County, may be older and share construction elements such as the feathered lapped, riven-plaster lath secured with one rosehead nail, but alterations have obscured or removed much of their original fabric. Similarly opaque to latter-day interpreters was the one-room plan; its lack of specialized space—or of that readily seen through interior partitions—suggested a more frontier, less refined lifestyle than that actually experienced by the Nottingham family. Peeling back the outer layers—whether to read the evidence of Pear Valley's early form and construction or to reveal the intangible divisions that separated social and service activities inside the building—further our understanding of how the elite lived, which has been well documented not only through vernacular studies, but also through allied fields such as archeology.[51] The builder of Pear Valley constructed a

[48] In his essay, "Preindustrial Framing in the Chesapeake," Willie Graham references two other buildings with articulated frames, in addition to Pear Valley and Belle Air; these are Portland Manor (1754-55) and a farmhouse at Hampton (1746) located in Maryland. Graham, 189.

[49] Dell Upton, "Early Vernacular Architecture in Southeastern Virginia," Ph.D. diss., Brown University, 1979, 101; Edward A. Chappell, "West (Kitchen) Wing at Westover, Charles City County, Virginia," Notes, 7 October 2011, copy on file with author; Edward A. Chappell to Virginia B. Price, electronic communication, November 3-4, 2011.

[50] Stone, "Society, Housing, and Architecture in Early Maryland," 233-36; Graham, "Preindustrial Framing in the Chesapeake," n. 20.

[51] Herb Fisher, *An Archaeological Survey of the Lynnhaven House, Virginia Beach, Virginia* (report on file at the Virginia Historic Landmarks Commission, Virginia Department of Historic Resources, Richmond, 1983); Kelso, "Archaeological Testing at Pear Valley, Virginia, 1987-88;" Nicholas Luccketti, with Matthew Laird, Robert Haas, Willie Graham, and Cary Carson, *Archaeological Assessment of the Adam Thoroughgood House Site, Virginia Beach, Virginia* (Williamsburg, VA: James River

continued next page

house that was well-made and finely finished. The one room, and loft above, suited their needs. It was their expression of a polite house.

Building the Vernacular: Architectural Craftsmen and Laborers

The names of the craftsmen who built Pear Valley are unknown. Very rarely do any documents survive—and few were ever created—to record the names and roles of the artisans involved in such modest projects. Only occasionally does a planter's diary or account record, or records maintained by an artisan include a reference to a certain craftsmen coming to work, causing trouble, or being paid for tasks on a construction job. Most agreements were verbal, and many artisans and others in the society seldom if ever put pencil or pen to paper. Architectural practice as thought of today bears little resemblance to the circumstances in which settlers of the early Chesapeake found themselves, and Pear Valley's importance to architectural history is embedded in this distinction.[52]

According to the date provided by the dendrochronology, Robert Nottingham owned the property during the period of the house's construction and likely oversaw the process.[53] If his project followed common practice, Nottingham would have worked directly with carpenters (and perhaps a joiner specialist) and one or more bricklayers. Likely he would have employed these separately to accomplish the work of their trades according to ideas worked out among the client and the workmen and grounded in their familiarity with local tradition and customary techniques. Probably Nottingham expressed his desire for a house of a certain size, materials, room arrangements, quality, and cost. The artisans would have possessed knowledge of framing, finishing, and bricklaying techniques and applied them to the job.

These men could have included free white artisans, indentured servants, free men of color, or slaves. As for enslaved artisans, Nottingham might have owned them, hired them from his neighbors, or hired them directly if they were allowed to make their own bargains. The workmen might have been local artisans, or some of them, especially the most highly skilled, might have come from a distance, either as part of an itinerant lifestyle or at Nottingham's invitation. They might have learned their skills locally, or particularly if they were indentured servants, they might have come from Britain, bringing their techniques with them. Skilled building artisans

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Institute for Archaeology, Inc., 2006); May and Luccketti, *Test Excavations at Pear Valley, Northampton County, Virginia*, 1992; Although a larger house, the excavations at Tutter's Neck, which dates to the same period, might provide a comparative database archeologically, Nicholas Luccketti to Erika Martin Seibert, personal communication, September 11, 2012; Ivor Noël Hume, "Excavations at Tutter's Neck In James City County, Virginia, 1960-1961," in *United States National Museum Bulletin 249: Contributions from the Museum of History and Technology* (Washington, DC: Smithsonian Institution, 1966), 29-72.; Further, Edward Chappell has commented that if further excavation is done at Pear Valley, "in his opinion Pear Valley has exceptional potential archaeological information. Some specific questions that could be answered by archaeological research are: Given the size of the fireplace at Pear Valley, was cooking done in the house, or is there a separate detached kitchen? Given the social and economic level of the residents, how many and what kind of outbuildings did someone of this social standing have? The interpretation of the archaeological record at Pear Valley would be greatly enhanced by the presence of a surviving building, unlike a contemporary site that is strictly archaeological, or other contemporary successful middling planter sites where there are surviving dwellings, such as the Lynnhaven House, Thoroughgood House, or Keeling House in Virginia Beach, but where the archaeological record has been severely compromised." Edward A. Chappell to Nicholas Luccketti, September 9, 2012.

[52] Dell Upton, "The Origins of Chesapeake Architecture," in *Three Centuries of Maryland Architecture* (Annapolis: Maryland Historical Trust, 1982), 44-57; Cary Carson et al., "Impermanent Architecture in the Southern Colonies," 113-58; Willie Graham, Carter L. Hudgins, Carl R. Lounsbury, Fraser D. Neiman, and James P. Whittenburg, "Adaptation and Innovation: Archaeological and Architectural Perspectives on the Seventeenth-Century Chesapeake," *William and Mary Quarterly* 3rd ser., 64, no. 3 (July 2007): 451-522; Cary Carson, Joanne Bowen, Willie Graham, Martha McCartney, and Lorena Walsh, "New World, Real World: Improvising English Culture in Seventeenth-Century Virginia," *Journal of Southern History* 74, no. 1 (February 2008): 31-88; and Graham, "Preindustrial Framing in the Chesapeake," 179-96.

[53] Northampton County Court Records, Wills and Inventories, No. 19, 1740-50, 165-66.

were few enough in the period that those hoping to erect well-finished buildings often had considerable trouble in finding and keeping suitable craftsmen for their projects.

It is possible that at least some of the craftsmen involved in building the house belonged to the Nottingham family. As was common for many farmers and planters, the wills of Addison and William Nottingham, included carpenters' and coopers' tools, while Robert Nottingham's estate incorporated tools for textile production. The possession of these tools suggests that some of the family members, or their slaves or indentured servants, had skills to employ such implements in producing the items the family needed.[54]

Studies have shown that most slave artisans were carpenters, a few were joiners, and many were sawyers, a trade that required somewhat less skill. Of the advertisements placed for slave artisans in Virginia only one referenced the Eastern Shore, a notice that two sawyers who lived in Accomack County had run away, accompanied by a shoemaker. Across the bay, in Norfolk, another advertisement announced the sale of slaves with carpentry skills or boys in training with a carpenter.[55] Because many of the houses on the Eastern Shore, like Pear Valley, were constructed of wood and finely detailed, it is likely that the area employed a number of skilled carpenters as well as sawyers, free or bound, including some such individuals who were hired out as needed.

As for the suppliers and sources of materials, without a record of Nottingham's actions, there is no way to identify these with certainty. However, if he followed normal practices, either he or the artisan he employed might have obtained the timber and bricks needed for the project. Frequently in this period, it was the client, not the artisan, who assigned his own and hired workmen to the job of cutting and sawing and hewing timbers from local woods. Either the owner or the bricklayer might dig the clay and mold and fire the bricks. In some cases, however, the owner might make arrangements with suppliers at a distance and send (probably enslaved) sawyers to cut timber from another woods, or even have bricks floated by water from a kiln to the building site. Likely the same situation prevailed when Joseph W. Nottingham renovated the house between 1790 and 1800.[56] When his estate was inventoried in April 1806, his possessions included not only his eight slaves but also building supplies—bricks, plank, flooring, featheredge, shingles, scantling, and shells (for making mortar or

[54] Tithable lists for the years 1745 to 1764 are missing; these are the key years for Pear Valley, corresponding to Joseph and Tabitha Nottingham's tenure. See John B. Bell, *Northampton County, Virginia, Tithables, 1720-1769*; *Virginia in 1760* (Miami Beach, FL: TLC Genealogy, 1996), 256. In 1744, Robert Nottingham was taxed for nine laborers, placing him in the top 10 percent of the county that year; the majority of households had one (the head of household) or two tithables. Of the 325 households assessed that year, 197 had one to two laborers, eighty-three (26 percent) had three to five, and only 4 percent had ten or more. One hundred eighty-eight people were identified as "Negroes." Lorena Walsh in *Motives of Honor, Pleasure, and Profit* uses evidence of the Tilghman plantation, more specifically his choices to invest in slaves and his decision on how to use that labor (small groups, up to nine, with an overseer) to illustrate work patterns on the Eastern Shore, 307-18. She also uses Thomas Cabell, who married into the Custis family, as an example of Eastern Shore farmers who diversified their agricultural endeavors. The Nottinghams were never able to amass the land holdings of the Custis family or the Tilghman's of Queen Anne's County, Maryland, but Robert Nottingham's investment in a small group of slaves and an indentured servant is in keeping with those better known estates and is representative of planters on the Shore. Northampton County Court Records, Wills and Inventories, No. 19, 1740-1750, 177; Northampton County Court Records, Wills and Inventories, No. 27, 1783-1788, 27, 272-73.

[55] Vanessa E. Patrick, *"As Good a Joiner as Any in Virginia:" African-Americans in the Eighteenth-Century Building Trades*. Colonial Williamsburg Research Report Series 363 (Williamsburg: Colonial Williamsburg Foundation, 1995), 1-15, appendix.

[56] Joseph Nottingham owned the house and occupied it during the second generation of changes (of four) identified by Chappell et al., and explained below that included the installation of the trim, for example. Nottingham's slaves and building supplies suggests some of those men enumerated in the inventory might have been bricklayers and carpenters. Nottingham was about to embark on a construction campaign, or undertake repairs. Northampton County Court Records, Wills &c., No. 35, 1817-1822, 183-84, 186, 190-91. The names of the Negroes inventoried were: Lighty, Pegg, Leah and child, Melany, Fran, Crisanne, Bedy, plus those without the racial cue, Pleasant, Hanna, Charlotte, and Sappah [*sic*]. See 183-84. Those sold were Peg (£104.5.0), Leah (£80.1.0), Lotte (£36.0.0), Crisanne (£16.4.0); Hanna (£66.0.0), Lindy (£61.14), Fanny (£44), Pleasant (£15), and Lighty (£99.1.0). See 190-91. Tax lists indicate that Joseph Nottingham owned six slaves in 1795, and seven in 1800. Northampton County Court Records, Personal Property Tax List, 1795 and 1800.

plaster) —which might have been intended for improvements to the house known today as Pear Valley, or another project entirely.

Architectural Surveys on Virginia's Eastern Shore

What is known is that Robert Nottingham and the artisans he employed fashioned a small, well-crafted, one-room house that is iconic in stature today. Its survival provides a record of the evolution of the English system of construction to one developed and refined in the Chesapeake in the seventeenth and eighteenth centuries. The adaptation of the English frame within a Virginia context saw a simplification in joinery with the use of false plates and lap joints where the roof met the wall structure at the eave and the modification of the clasped purlin with the use of horizontal members to stabilize the common rafter roof system. The national significance of Pear Valley lies in the encapsulation of carpentry in transition, making the house a key component in the development of early American architecture as well as a rare extant example of the dwellings many early planters built and occupied. Scholars, particularly in the last quarter of the twentieth century, recognized the house's importance to the history of the Colonial Chesapeake and to American architecture, and their studies of the building revealed much about the details of its construction. Their analysis of its social and service space suggested how planters below the gentry lived in the eighteenth century, and this interpretation secured for Pear Valley a place in American architectural history.

Prior to its rigorous examination by scholars working in the Chesapeake, Pear Valley was known locally, and to those more intimately involved in historic preservation in Northampton County and on the Eastern Shore. Perhaps its location off of the main road and its use as an outbuilding on a small farm, coupled with the shed addition on the west side, obscured its singular importance to architectural history from the casual tourist. These visitors to the Eastern Shore would see, as described in *Virginia*: *A Guide to the Old Dominion* (1940) that

> Most of Northampton County […] is absolutely flat. Truck farms dotted with neatly-kept white frame houses stretch away to the dark green walls of pine woods, which form windbreaks against wintery gales. […] The Eastern Shore can boost an unusual number of small seventeenth and eighteenth-century houses. They are generally story and a half frame structures on brick foundations with dormered gambrel roofs—often with brick end walls—or, somewhat later and more numerously, designed in a style peculiar to this region: the "big house, little house, colonnade, kitchen." […] All is prosperous in this world of vast vegetable gardens. The potato has long been the staple crop here. When its price is up, the people live well; when its price is down, sadness prevails. The principal industries are closely related to agriculture: chiefly canning of fruit and vegetables, manufacture of containers, production of fertilizer, and lumbering.[57]

The authors of the Works Projects Administration (WPA) *Virginia Guide* introduced the Eastern Shore, as excerpted above, and then outlined a tour that would take the reader down the Eastern Shore along Route 13. Moving north to south, the tour terminated in Cape Charles. While it stopped in Eastville, it made no reference to Pear Valley.[58]

Although the WPA writers skipped Pear Valley, focusing instead on nearby structures like Hungar's Church and the Courthouse green in Eastville and larger dwellings such as Winona, Vaucluse, and Eyre Hall (NHL) the tour designed to take the reader to the Eastern Shore through the *Buildings of the United States* (BUS) series

[57] Virginia: A Guide to the Old Dominion compiled by the Workers of the Writers' Program of the Work Progress Administration in the State of Virginia (1940; repr., Richmond: Virginia State Library, 1992), 374.
[58] Ibid., 382-83.

corrected that oversight.[59] In this recent publication, Pear Valley is noted as "an important survivor" that offers a tangible example of the small dwellings once proliferating the Chesapeake landscape.[60] At the time of the *BUS* survey Pear Valley was owned by Preservation Virginia, and so in the public eye as a historic property available for vernacular architecture studies, while in the 1930s it was still in use as a supporting structure on a small farm. Perhaps the omission from the earlier tour was a product of its altered appearance and ancillary role on the farm that briefly disguised its historical importance. Pear Valley's public presence changed, and its shed addition was removed in the years between the WPA guide and that composed for the *BUS* series.

In the years just before and after 1900, Griffin Callahan photographed a number of buildings in Accomack and Northampton counties. Unfortunately, no image of Pear Valley taken by Callahan survives; his photographs are now part of the Doran S. Callahan collection (1896–1905) at the Eastern Shore Public Library. Callahan captured examples of civic architecture with his pictures of the courthouse and lighthouse, and of domestic examples with images of Brownsville, Caserta, Franconia, the Folly, Grapeland, and Wallop. A mill, steamboat, and ox cart were also subjects of his lens, as well as houses known by their occupants: Kerr Place, Corbin Place, and Melvin Place. While in keeping the vernacular traditions of the Eastern Shore, these houses were grander in scale than Pear Valley.[61]

Moreover, neither Frances Benjamin Johnston nor HABS photographed the property in the 1930s. HABS deferred to the work of Henry Chandlee Forman, who recorded historic structures throughout the Chesapeake region, opting instead to focus on representative buildings not yet documented by measured drawings. It is nonetheless unclear if Pear Valley was considered for study by HABS in 1940. At that time, the program's consulting architect Delos Smith observed that "the field of Accomac [*sic*], Northampton, Worcestor, and Somerset Counties, is extremely rich in early structures. There are at least half a dozen of great interest which are either in danger of destruction or are already dilapidated." Smith was accompanied by Ralph Whitelaw and Eleanor Upshur, who were working on what would become the two-volume book, *Virginia's Eastern Shore*, for part of his reconnaissance mission for future HABS projects. Whitelaw's and Upshur's research would soon ensure that Pear Valley was included in studies of architecture in the Chesapeake.[62]

Thus, for much of the twentieth century, and into the present, architectural historians have valued the house as an example of early Chesapeake material culture, including contemporaries, such as Ralph Whitelaw and Thomas Tileston Waterman, of the designers of the WPA tour that omitted Pear Valley from the "must-see" list.[63] Whitelaw, as well as Eleanor Upshur and Susie Ames, defined the history and architectural presentation of the Eastern Shore in the early twentieth century. They interpreted Pear Valley as an example of seventeenth-century building practices, mistaking its small scale footprint and one-room plan, its large firebox and exterior end chimney, and exposed or articulated wood frame with chamfered stops as belonging to an earlier age, and so tied the building to seventeenth-century familial history extracted from the court records. There also was a "1672" date stone purported to be in the chimney, and that—regardless of when it was placed there—would have confirmed interpretations of the building form as belonging to the seventeenth century. Historians of that generation also interpreted Colonial-period architecture as an evolutionary (or devolving) process based on

[59] Of these examples, HABS recorded the Eastville Courthouse green (VA-594), Eyre Hall (VA-809), Hungar's Church (VA-542), and Winona (VA-543); Frances Benjamin Johnston photographed Vaucluse.

[60] Richard Guy Wilson, *Buildings of Virginia: Tidewater and Piedmont* (Oxford: Oxford University Press, 2002), 482, 487.

[61] Of these, HABS recorded Brownsville (VA-810), Caserta (VA-591), Folly (VA-626), Wallop (also known as Poplar Grove, VA-932), and Kerr Place (VA-494). Frances Benjamin Johnston photographed Corbin Place, also known as Chincoteague Farm.

[62] Delos H. Smith, Consulting Architect, National Park Service, "Duties performed […] while in travel status July 26–August 6, 1940," Memorandum, 8 August 1940, RG 515 Records of the Historic American Buildings Survey, State Organization Files, 1933–1950, Virginia, box 25, National Archives and Records Administration, College Park, Maryland (NACP).

[63] Snapshots by Waterman are in the Whitelaw papers at the Virginia Historical Society, so while not a contributing feature to his book *The Mansions of Virginia*, *1706-1776*, Waterman knew of the house and its history.

English precedent and pattern book models without fully integrating the context of place even as they worked to record examples of historic architecture.[64]

In its plan, Pear Valley employed a form frequently seen in the early Chesapeake. The one-room or hall plan of Pear Valley meant that the exterior door opened directly into the heated, living space; such hall plan houses generally had a window, usually in the gable, and a loft accessed by a ladder stair, as seen in Pear Valley today. One-room dwellings remained common, perhaps the most common domestic building form throughout the eighteenth century.[65] Despite their former prevalence on the landscape, only a few of the one-room dwellings are extant today. Examples of the hall plan house on Virginia's Eastern Shore were recorded by Whitelaw, revisited by Bernard L. Herman and David G. Orr in the mid-1970s, and studied again by Edward Barnes in 2010 and 2011.[66] At least two of the one-room dwellings referenced by Whitelaw had collapsed by the time of Herman's and Orr's field survey: Chestnut Vale and Glenn Farm in Accomack County.[67] For Herman and Orr, Pear Valley was a seminal building because it embodied the regional character of the lower Eastern Shore through its mode of construction, providing a visual expression of cultural values held dear, at once a solution to housing in the Chesapeake and a source for others to emulate and expand as house plans became larger.[68] Built of wood, with a brick end wall, Pear Valley was made of local materials and in a scale in keeping with neighboring houses more impermanent in nature. A contemporary description of housing stock in the Chesapeake likens the dwellings to booths and the towns, such as nearby Eastville, to county fairs. The author viewed the towns as little different from fairs, an analogy he also used to describe church days as those in the Chesapeake appeared to "value the saddle" so much that they'd go eight miles to catch a horse rather than walk the five to church, and so many horses outside the building resembled a country horse fair. Similar to that 1746 snapshot of the houses built in Virginia is Thomas Anburey's observation in 1779 that most were constructed of wood, and "not always lathed or plastered within." Those of "better sort" had glazed windows, rather than wood shutters, and were painted on the outside.[69] It was distinguished from these lesser quality dwellings by the details of its frame and the glazed headers of the chimney. The structural ornament and finish of Pear Valley signaled its builder's social status, while the one-room plan became a nexus for later builders' use as Herman and Orr argue through their analysis of several other houses on the Eastern Shore.[70]

In Edward Barnes's research into the regional character of the architecture found on the Eastern Shore, he focused on links between house plans, rather than house size, and the number of acres owned to elucidate the decisions made by those middling and elite planters or, rather, by those who could afford to choose. In the process, he identified several one-room, brick end wall houses.[71] Like Herman and Orr, Barnes began with Whitelaw when he conducted his field survey in 2010–11. Although he found the buildings to be altered, expanded, or demolished, Barnes noted several houses similar to Pear Valley in materials and scale. These

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[64] Thomas T. Waterman, *The Mansions of Virginia, 1706-1776* (NY: Bonanza Books, 1945); Dell Upton, "New Views of the Virginia Landscape," *Virginia Magazine of History and Biography* 96, no. 4 (October 1988): 403-70; Camille Wells, "The Multi-Storied House: Twentieth-Century Encounters with the Domestic Architecture of Colonial Virginia," *Virginia Magazine of History and Biography* 106 (Autumn 1998): 353-418.

[65] Gabrielle M. Lanier and Bernard L. Herman, *Everyday Architecture of the Mid-Atlantic: Looking at Buildings and Landscapes* (Baltimore: Johns Hopkins University Press, 1997), 12, and n. 2.

[66] Bernard L. Herman and David G. Orr, "Pear Valley et al.: An Excursion in the Analysis of Southern Vernacular Architecture," *Southern Folklore Quarterly* 39, no. 4 (December 1975): 307-28.

[67] Whitelaw, *Virginia's Eastern Shore*, 767, 860-61.

[68] The housing forms, like that of Pear Valley, provide evidence of architectural decisions made in an earlier context. As material evidence, the buildings allow insights into the culture they represent. For a summary of the investigative method that is the study of vernacular architecture, see Camille Wells, "Old Claims and New Demands: Vernacular Architecture Studies Today," in *Perspectives in Vernacular Architecture*, ed. Camille Wells, vol. 2, 1-10 (Columbia: University of Missouri Press, 1986).

[69] Edward Kimber, *William and Mary Quarterly* 1st ser., 15, no. 1 (January 1907): 153; *Travels through the Interior Parts of America*, 2 vols. (Boston: Houghton Mifflin, 1923), 2:187.

[70] Herman and Orr, "Pear Valley et al.," 307-28. These include Winona, Westover, and Locust Grove.

[71] Edward Barnes to Virginia B. Price, personal communication, August 2011.

included in Accomack and Northampton Counties a kitchen building at the Barrier Island Museum in Machipongo that began as a one-room structure, the Mears Place (Bayly Hinman), Chestnut Vale, Glenn Farm, Broadwater Place, the Leatherbury House near Onancock, and the Fisher House. [72]

Comparisons with Early Houses in Virginia's Tidewater Region

The survival of one-room houses as part of larger buildings, like the Fisher House, or in collapsed form such as Chestnut Vale, underscores the significance of Pear Valley's presence on the landscape. The house was indeed altered and expanded, but those changes left the hall-plan essentially intact. With the removal of the shed addition, the integrity of Pear Valley's form is more easily discerned. Similar to Pear Valley in evolution is the Rochester House in Westmoreland County, on Virginia's Northern Neck. It, too, was substantially built and finely finished with a brick foundation, oak frame, chamfered joists, plastered loft space, and large exterior end chimney with paved shoulders. The construction technologies used in Rochester House and in Pear Valley also distinguish these buildings from the more impermanent, earthfast (or posts in the ground) dwellings erected throughout the Chesapeake in the seventeenth and eighteenth centuries.

The Rochester House reflects a similar investment in land and slave labor by the family who built it, despite the fact that the dwelling post-dates Pear Valley by almost a decade.[73] In the early nineteenth century, new owners John Graham and his wife remodeled the one-room Rochester House, adding a room to the east and dressing up the interior with Federal-period moldings. The plaster ceiling was added at this time as well, obscuring the structural detail of the exposed joists. These improvements echo those made to Pear Valley by Joseph Nottingham (before 1806) and correspond to those made by his daughter Maria Nottingham Widgeon in the 1830s.[74] Also reminiscent of Pear Valley's architectural experience, the addition off the east elevation was taken down in the twentieth century as repairs to Rochester House were made, thereby reducing it to its one-room form. While not all of the original period, the materials used in Rochester House and Pear Valley, coupled with the return to the initial hall plan, have remarkable integrity.

While Rochester House is the closest parallel to Pear Valley, others share building characteristics and construction techniques that mark them as significant remnants of the Chesapeake's architectural past. The roofing system utilizes clasped purlin-like framing members, a rare feature seen only in one other building, the kitchen at Westover. The only other dwelling with such a large amount of intentionally-exposed posts is Belle Air in Charles City County. At Belle Air the posts were placed to accent or highlight the fenestration of the original two-room, hall-chamber house. The clipped gable suggests the original chimneys were exterior, and the clapboard sheathing further emphasizes the persistence of the framing system. Yet the building most comparable to Pear Valley for its overall framing is the ca. 1800 tobacco barn at Burrages End in Anne Arundel County, Maryland.[75] The so-called Virginia House, in terms of its frame, emerged in the third quarter of the seventeenth century as the dominant way to construct all types of buildings—including large tobacco barns—and the system continued to inform framing systems in the Chesapeake for another two hundred years.

[72] Whitelaw, *Virginia's Eastern Shore*, 1194 (Mears Place), 860-61 (Chestnut Vale), 767 (Glenn Farm), 1325-26 (Broadwater Place), 822, 834 (Leatherberry), 1008 (Fisher House). The Fisher House was recorded by HABS, see VA-624.

[73] The building was the subject of dendrochronological analysis in 2002, providing a cutting date of 1745 which corresponds to oral history accounts of a dated brick "WR 1746" present on the building in the 1880s. Camille Wells to Virginia B. Price, personal communication, var. dates, 2010-11; Rochester House file, Department of Architectural Research, Colonial Williamsburg Foundation.

[74] Camille Wells, "Social and Economic Aspects of Eighteenth-Century Housing on the Northern Neck of Virginia" (Ph.D. diss., College of William and Mary, 1994), 276-83.

[75] Willie Graham to Virginia B. Price, personal communication, November 2010.

Comparisons with Maryland's Eastern Shore Architecture

The early architecture of Maryland's Eastern Shore provides important parallels and comparisons for understanding that of Virginia's. A key study, Richard Rivoire's *Homeplaces* (1990), depicts more than one hundred buildings, the houses and barns that gave the landscape of Charles County its form, shape, and distinctive character. These, like those on Virginia's Eastern Shore, were erected first with earthfast posts (or posts in the ground) rather than on interrupted or continuous foundations. In time, builders replaced earthfast posts for framed houses set into continuous foundations. With this improvement, the buildings became more permanent. Sometimes fashioned entirely of wood frame on brick foundations or interrupted sills, the Maryland examples included, as at Pear Valley, a brick end wall and a distinctive exterior chimney. The bonding pattern of the end walls, and chimneys, could contain more than one way of laying up the bricks, as Pear Valley's chimney does, such as the Flemish and common bond combination Rivoire noted at Clifton. The change from Flemish bond to common bond at Pear Valley, however, represents an alteration or repair whereas that at Clifton was understood to be of the same construction campaign.

Paralleling the finds of Whitelaw, Herman and Orr, and Barnes in Virginia, Rivoire noted the loss of the county's early, one- and two-room, frame buildings to neglect, like the fate of Clifton's kitchen structure, or their survival as the core of a larger complex, as found at Prior's Cleve.[76] Similar in evolution to Pear Valley's expansion in the nineteenth century (but not its contraction in the twentieth) is the Robey-Boswell House. The first period one-room hall plan was enlarged by a shed addition, opening off the rear.[77] The addition gave the house what Rivoire calls a room-behind-a-room plan. Other additions further extended the footprint of the Robey-Boswell House, but this initial effort illustrates how Pear Valley, and the Rochester House, would have functioned with the appended spaces. The earthfast houses of the seventeenth century with riven clapboards, hewn, exposed joists, and rafters seated on tilted false plates no longer exist as above ground resources, but the framing system developed in that era endured both in dwellings, such as in Sarum (1717), and in the barns that accompanied the houses, such as at Johnsontown (ca. 1800) and at the Exchange.[78]

Comparable Construction: Tobacco Barns and Brick Houses in the Chesapeake

The distinctive framing system that developed in the Chesapeake, and as preserved in Pear Valley, also appeared in tobacco barns. Studies conducted by Rivoire in Maryland, and those undertaken by Willie Graham throughout Virginia and Maryland included the entire architectural ensemble of a plantation, the house, and its outbuildings. Rivoire selected the barns at Johnsontown and the Exchange as illustrations *Homeplaces*, and Graham argued that the framing system was developed for both dwellings and barns concurrently. Similarly, Garry Wheeler Stone, in his dissertation, explored the nuances of tobacco barn construction. He found that the wall framing of a tobacco barn was essentially that of a Virginia or clapboard house with earthfast posts, generally spaced at 8′ to 10′ intervals or bays, and interrupted sills to carry the feet of the studs.[79] As in houses,

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[76] J. Richard Rivoire, *Homeplaces: Traditional Domestic Architecture of Charles County, Maryland* (La Plata, MD: Southern Maryland Studies Center Charles County Community College, 1990), 12-13, 30, 42-45, 72-73. Two other examples of one-room houses later expanded include Phoenix Hall (p. 13, fig. 11) and the Robey-Boswell House (p. 30, fig. 40). Rivoire notes that 30 percent of the buildings he recorded between 1969 and 1990 have been destroyed or are in ruins. See author's note, xii.

[77] Rivoire, *Homeplaces*, 30, fig. 40.

[78] Ibid., 12, 97. The Johnsontown tobacco barn is shown in fig. 10 and the barn at the Exchange is in fig. 116.

[79] Stone, "Society, Housing, and Architecture in Early Maryland," 230-36, although he argues the framing of the Virginia or clapboard house came from that developed for tobacco barns. Stone looks at three early Maryland examples of English frame houses, Holly Hill in Anne Arundel County, Cedar Park, and Third Haven Friends Meeting House, as counterpoints to what the Virginia house was (or would become). These three buildings were substantially framed, with principal rafter roofs. Cedar Park, however, had earthfast posts and interrupted sills (237-40). He then references Maryland's three oldest Virginia houses, an addition to Holly Hill, Sarum, and Sotterley (NHL) (243-47). Sotterley's framing is further described, 265-71. Cary Carson et al. also looked at Cedar Park in their earlier study, "Impermanent Architecture in the Southern Colonies."

the side wall units (bays) and joists were lapped over the plates and minimal bracing was used at the corners. A common rafter roof typically covered the tobacco barn, with rafters lapped to a tilted false plate that was in turn lapped over the joist ends. As at Pear Valley, collars kept the rafters from spreading.[80]

In addition to the framing method for the bays and roofing for the tobacco barns, Stone noted that the expedient preparation of building materials also shaped the Virginia or clapboard house.[81] The framing timbers were hewn or riven, rather than sawn, and all joinery was an iteration of the lap joint rather than the mortise and tenon, even at the apex of the rafters. Thus, the hewn frame, false plates, common rafters, lap joints, and earthfast posts defined both the large tobacco barn and the Virginia house. Particularly important to the tobacco barn was the use of the collars as scaffolding for the tobacco to cure. It is this feature, as Stone interpreted, that perpetuated the distinctive roof frame of Chesapeake tobacco barns.[82]

In addition to the substantial tobacco barns studied by Stone, the roof system of the Virginia house, with its use of false plates and common rafters coupled with collars rather than principal rafters and king or queen post trusses, also appeared in houses made of brick masonry. One distinctive example, the Mason House in Accomack County, has a tilted false plate to carry the kick rafters, but the plate is aligned with the top of the masonry wall rather than carried outside of it as seen at Pear Valley.[83] This alters the silhouette of the gable roof slightly.[84] Also significant in the roofing of the Mason House are the early, pegged shingles and exposed collars.[85] Inside, the finishes are comparable to those of Pear Valley with a similar use of hand-planed floor boards, with T-head nails on the first floor and rosehead nails for the loft or second-floor space. Both houses have riven, feather-lapped lath fastened with only one rosehead nail, a practice crafted to save on material costs. The frame construction and interior finishes of the Mason House are comparable to that of Pear Valley, although the Mason House is larger than Pear Valley. It also was built earlier, with oak timbers felled after the 1728 growing season.[86]

Other masonry houses, including the Adam Thoroughgood House (NHL), the Lynnhaven House, and the Keeling House in Princess Anne County and the Matthew Jones House, also on the western shore, exhibit many of the same building techniques and details as found in Pear Valley. Like the Mason House, these buildings are made of brick, are larger in scale, and are altered. The Matthew Jones House, constructed around 1720 as an earthfast, wood frame hall-chamber dwelling was bricked-in about 1727 when the porch tower and separate kitchen were erected. Later, at the end of the nineteenth century, it was raised to two stories; however, evidence of the Virginia clapboard work remained. The detailing of the principal framing members, like the chamfers in

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[80] Upton, "Early Vernacular Architecture in Southeastern Virginia," 65-113.

[81] Bays in timber framing refer to the division of space between principal framing timbers, such as posts; in barns or outbuildings, bay refers to storage compartments, spaces often defined by the framing members. Lounsbury, *An Illustrated Glossary of Early Southern Architecture and Landscape*, 27.

[82] Willie Graham, "Burrage's End Tobacco House," in *Vernacular Architecture Group Field Guide*, ed. Carl Lounsbury (Williamsburg: Colonial Williamsburg Foundation, 2004), 57-58. Also, Stone, "Society, Housing, and Architecture in Early Maryland," 234-35, and the importance of the roof frame (influenced by clapboarding, riven scantlings, and tobacco curing, Stone argues), 274-79. Riven scantlings were lighter and smaller and so could be nailed and lapped rather than the careful joinery of mortise and tenons needed for heavier, sawn framing members. Holly Hill, Saraum and Sotterley each have scantlings.

[83] The Mason House was recorded by HABS in 1960 and 1962. See HABS No. VA-630. The house was also surveyed by Whitelaw, *Virginia's Eastern Shore*, 1113. At the time of the HABS visit, the house was used for storage much like Pear Valley was concurrently.

[84] See HABS No. VA-630-6 and VA-630-7, plus sheets 2-3. Also, Mark R. Wenger to Calder Loth, 31 October 1989, copy in file, Department of Architectural Research, Colonial Williamsburg Foundation.

[85] The Mason House roof was shingled, with the shingles pegged to weatherboards. The weatherboards with the pegs sticking through resemble those at Pear Valley. If the pegs were driven up through the sheathing from inside it would suggest a tile covering; no archeological evidence of tiling was found at the Mason House. Willie Graham to Virginia B. Price, electronic communication, September 27, 2011.

[86] The house was dated by dendrochronology; the oak dates to the 1728 season, with some cut after growth in 1729.

Pear Valley, reinforce the significance of this building.[87] The Lynnhaven House in Princess Anne County also dates to the 1720s and shares with Pear Valley a structural embellishment seen in the exposed eaves with a tilted false plate, joists with rounded ends, and massive chimneys on the exterior. This carries inside where the floor boards are hand planed on both sides, the exposed ceiling joists have ogee moldings (rather than chamfers), and there is an enclosed stair. Like the Mason House, the balusters are symmetrical.[88] Nearby, the Keeling House (1735) was covered by a common rafter roof steadied by half-dovetail lapped collars.[89] Otherwise its scale, a hall and chamber separated by a central passage, and refined interior finishes such as the paneling and stair, position this dwelling as a precursor of the grander, two-story, two-rooms deep, polite houses of the mid-eighteenth century and less a hold-over of the Virginia house framing system.[90]

In King William County is the dwelling known as Sweet Hall. This house dates to the 1720s—or thereabouts—and is a brick building with some original woodwork surviving and one bent principal rafter truss, in addition to the conventional trusses or straight principals, in the roof.[91] Unusual for a building of this early vintage is the use of bricks laid in Flemish bond on the front façade and English bond elsewhere, rather than using one pattern for all four sides. While the varying bond pattern anticipates later eighteenth-century preferences, and emphasis on the front façade, the exuberance of the exterior chimneys relates to those of the period seen on the Eastern Shore. The use of conventional trusses, with common rafters, false plates, and collars, as well as the presence of riven clapboards make Sweet Hall an important counterpart to Pear Valley despite its more elaborate and expensive materials and scale.[92]

Reinforcing the rarity of Pear Valley is the Tilghman House, built in Somerset County, Maryland, in the first quarter of the eighteenth century and demolished in the 1960s, albeit with pieces salvaged and installed at the Museum of Early Southern Decorative Arts (MESDA). Like the more elaborate houses in Virginia that retained the riven clapboarding and common rafter roofing systems, and similar to those houses in Charles County that Rivoire recorded, the Tilghman House was expanded with a two-room addition and appeared to also eclipse Pear Valley in scale and materials. However, the Tilghman House began as a one-room, hall plan house made of frame with a brick end wall. The end wall was made of bricks laid in Flemish bond with glazed headers; the gable end windows had rollock (rowlock) brick arches. Inside, other similarities to Pear Valley were found; the framing members were exposed with decorated corners and there was a wide, open hearth. The firebox opening

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[87] Willie Graham, "Matthew Jones House," in *The Early Architecture of Tidewater Virginia: A Guidebook for the Twenty-Third Annual Virginia Architecture Forum Conference* (Williamsburg, VA: Architectural Research Dept., Colonial Williamsburg Foundation, Inc.), 39-40; file, Department of Architectural Research, Colonial Williamsburg Foundation. Note: the 1727 date is based on Heikkenen's tree ring patterns and samples. HABS recorded the building in 1940, see HABS No. VA-163.

[88] Mark R. Wenger, "Lynnhaven House," in *Early Architecture of Tidewater Virginia*, 41-42; file, Department of Architectural Research, Colonial Williamsburg Foundation; file, Archives, Preservation Virginia. Heikkenen's dendrochronology provided a 1724 to 1725 date; another analysis was done in 2005 of the oak used in the cellar and the pine in the attic. This yielded a similar date. The Lynnhaven House is a masonry building with English common bond brickwork; it is one-and-one-half stories and two rooms in plan. Evidence for an ell exists. HABS recorded the building in the 1930s, see HABS No. VA-11-16.

[89] The house was dated by dendrochronology using tree ring patterns from oak and tulip-poplar. Of the samples, the felling dates were predominantly 1734–1735. Willie Graham to Mark Reed, memorandum 22 May 2007, copy in file, Department of Architectural Research, Colonial Williamsburg Foundation. The samples were also in alignment with the materials from the Adam Thoroughgood House (see HABS No. VA-209).

[90] Willie Graham, notes for file, Department of Architectural Research, Colonial Williamsburg Foundation. HABS recorded the Keeling House in the 1930s, see HABS No. VA-11-17.

[91] The one bent principal roof truss is located at the east partition, possibly installed to ease the connection to the rear wing. See "Sweet Hall," report June 2009, rev. 24 July 2009, file, Department of Architectural Research, Colonial Williamsburg Foundation, 13-14. Thomas Waterman wrote a brief summary of Sweet Hall in 1941 for HABS, noting little of interest except for the paneled doors and commenting on the chimneys. Waterman also discussed the roof and the dormers but did not record his observations about the structural system. See HABS No. VA-385. Frances Benjamin Johnston also photographed the building in 1935.

[92] "Sweet Hall," report June 2009, rev. 24 July 2009, file, Department of Architectural Research, Colonial Williamsburg Foundation. See also HABS No. VA-385.

had bolection molding and raised panel doors secured closets and the corner stair. The loss of this building makes Pear Valley's survival resonate all the more.[93]

Outbuildings at Pear Valley

Like all farmhouses, Pear Valley stood among a series of outbuildings essential to the operation of the homestead and the farm. None of these survive on this site above ground, nor have the location of these utilitarian structures been pinpointed through archeology. Today, the landscape of which the dwelling was but one part remains open and uncluttered as it would not have been in its earlier years. Even the poorer planters, or the overseers' of plantation quarters, who lacked subsidiary buildings for cooking, washing, and storage, used the yards outside their dwellings and erected temporary shelters to cover foodstuffs. The outbuildings and yards augmented the domestic space of the house, allowing even seemingly undifferentiated one-room or hall-plan interiors to serve many purposes and to fulfill genteel expectations. Pear Valley's large fireplace, not reduced until the nineteenth century when Maria Widgeon renovated the house, suggests that cooking took place inside the building at least during part of the year throughout the eighteenth century. Likely cooking was moved outside earlier than the renovations imply, but the kitchen might have been less substantial in construction. The earlier kitchen outbuilding surely was replaced during the house's expansion. William Nottingham, and his son Joseph, were successful middling planters as judged by the ownership of more than one hundred acres and ten slaves.

In 1782, William was taxed for ten slaves, six horses, and thirty-two heads of cattle. He owned the 188 ½ acre-Pear Valley tract and another 100 acres. He died the following year, his widow Leah in 1786; their son, Joseph, held the 188 ½ acres from 1788 to his death in 1806. His estate was taxed for the same acreage until his children, William and Maria, reached a settlement in 1819, at which time the survey reduced the parcel from 188 ½ acres to 175 acres. Joseph's personal property taxes indicated he was among the more affluent (14 percent in 1795, 10 percent in 1800), including six slaves and seven horses in 1795, and seven slaves, six horses and two-wheeled riding carriage in 1800.[94] Extrapolating from their land and labor ownership, they achieved a status that they would have moved to segregate their social space from that of food processing and storage as they embraced gentility and increased their standards of living with creature comforts afforded through the Atlantic trade.[95] They did so within the one-room house.

The likely character of the outbuildings at Pear Valley may be derived from information about other contemporary sites. In her analysis of the advertisements of property offered for sale in the *Virginia Gazette*, Camille Wells found that eighteenth-century Virginians emphasized certain details, such as size and building

[93] The Tilghman House was known colloquially as that since it was purchased by James Tilghman in 1883 and passed down through his descendants. In the 1960s, MESDA acquired parts of the building and installed them in the museum. Although not surveyed by HABS, the Tilghman House was recorded for the Maryland Historical Trust, and is known as the Powell-Benston House after the family that constructed it (S-98). Thank you to Peter Kurtze for making this information available.

[94] See Northampton County Court Records, Personal Property Tax List, 1795, 1800; Northampton County Court Records, Land Tax List, 1788–1819; Richter, "Pear Valley, Northampton County." The author thanks Julie Richter for sharing her statistical analysis of the tax rolls, charting Nottingham's wealth in relation to others in the county.

[95] Fraser D. Neiman and Alonzo D. Dill, *The "Manner House" Before Stratford (Discovering The Clifts Plantation)* (Stratford, VA: Robert E. Lee Memorial Association, 1980), uses the spatial distribution of pottery shards and clay pipestems to identify how architectural space was constructed and used, with the early manner house as the center of social and work activities and the quarter a poorly lit, inadequately heated storage and sleeping space. Social segregation inside the manner house occurred via the cross passage; the addition of porches (like that at Bacon's Castle) provided a measure of privacy with a lobby entry as did the enlargement of the chamber. The dwelling shifted from the nexus of domestic and agricultural life to that of a polite house, a residence, increasingly filled with objects of refinement needed for display and participation in the genteel rituals of eighteenth-century society. The food processing and storage needs of a farm—or plantation in the Chesapeake—moved elsewhere. Since so few rural buildings dating from before the second quarter of the eighteenth century survive, archeological excavations such as Neiman's at Stratford (NHL) are key to our understanding not only of architectural space but also the wider, cultural landscape in which those buildings were placed.

material, when it was to their advantage and omitted others, such as the wood frame that linked the brick foundations and chimneys and completed the architectural space or the tobacco and corn houses implicit in the well-tended, cultivated fields. Sixty-three percent of the tracts listed amounted to 200 acres or less, much like the Nottingham family's Pear Valley parcel. That the Nottingham holdings were in accordance with the majority of plantations advertised helps to contextualize the dwelling and its outbuildings in their rural setting, the landscape the family created beginning in the 1740s.[96] Wells found references to 1019 land holdings, of those, 919 mentioned houses and 77 percent were made of wood. Of the 919 dwellings, only 273 highlighted interior partitions, meaning most families occupied small houses of one or two rooms on the main floor. In comparison to the square footage afforded by the one and two room houses Wells traced in the *Gazette*, Pear Valley's living space is more accommodating than the smallest examples listed in the newspaper; those were only 120 square feet.[97]

Completing the domestic social and work space were the outbuildings where tasks were done, tools were stored, and laborers slept. Sixty percent of the houses advertised in the *Virginia Gazette* had an auxiliary structure, most often a kitchen. Dairies and smokehouses followed; accommodating agricultural production were barns. In the Chesapeake these were primarily for storing grains and fodder. Tobacco houses and grain storage facilities, such as granaries and corn cribs, were highlighted in many of the advertisements but likely were more prolific.[98] Similar to the percentages Wells gleamed from the eighteenth-century newspapers were the proportions of extant agricultural structures on the Eastern Shore that Gabrielle Lanier and Bernard Herman documented, although the surviving building stock predominantly postdates the Colonial period.[99] Lanier and Herman found the gable-fronted barn to be the most common, and that often, these barns were small, measuring 16′ x 20′, and thus, no bigger than the dwellings they served. At 16′ x 20′, these agricultural buildings shared the same footprint as Pear Valley. The gable-fronted barns were similar to those built for grain storage, such as the granaries and corn cribs, and in the Chesapeake, made of the same post construction used in domestic architecture. Inside the farm buildings there was typically a wide work area, with an earthen floor, and overhead lofts.[100] Lanier's and Herman's work reinforces the importance of material evidence to uncovering how the various buildings of a farm landscape relate to one another, specifically how each was used. The interior space of these barns could accommodate any number of functions, from storage to housing workers, leaving their architectural signals somewhat ambiguous.[101] As Pear Valley did in the first half of the twentieth century, these barns sheltered lumber, laborers, poultry or other animals and served as cart sheds.[102] Yet in the eighteenth and early nineteenth centuries, the ambiguities receded as the agricultural buildings were made more substantial in accordance with increased prosperity and ambitions. Maria Widgeon, for example, built a granary around the same time she expanded the house at Pear Valley, thereby exercising her authority over both the domestic and production side of the plantation.[103] Likely Maria Widgeon could afford to add onto Pear Valley after her

[96] Wells, "The Planter's Prospect: Houses, Outbuildings, and Rural Landscapes in Eighteenth-Century Virginia," *Winterthur Portfolio* 28 (Spring 1993): 1-9. None of the advertisements referenced land holdings in Accomack County, only one in Northampton.

[97] The square footage of these houses ranged from 120 to 576; Pear Valley falls in the middle with over 300.

[98] Wells, "The Planter's Prospect," 12-18.

[99] Lanier and Herman state that most of the agricultural architecture from the Colonial period is known through archeological and documentary evidence, thus underscoring the importance of Neiman's work at Clifts Plantation and Wells's mining of the *Gazette* (177).

[100] Lanier and Herman, Everyday Architecture of the Mid-Atlantic, 188-91, 195-97.

[101] Ibid., 207-11.

[102] Historic photographs record these activities taking place at Pear Valley; oral histories place the laborers there.

[103] Wells, "The Planter's Prospect," 31; Richter and Chappell, "Wealth and Houses in Post-Revolutionary Virginia," 13.

husband died because her son Thomas remained in the house and she continued to own laborers whose farm work was essential to her livelihood.[104]

Archeological evidence, plus that offered in historic photographs, suggests the Pear Valley complex had a linear plan with the outbuildings adjacent to the dwelling; in relation to the farmhouse to the north, as an agricultural building Pear Valley could have functioned as the terminus to a courtyard wherein domestic work occurred between the two buildings.[105] However, oral history accounts placed a fence between the farmhouse to the north and Pear Valley, likely on the modern property line. They also located a corn house (tin silo), stables, and a fence between the yard and the outhouse nearby.[106] Documentary evidence offers few details as legal language was standardized to inclusive statements like "improvements thereon," although occasionally, records mentioned specific buildings as in the property division between Thomas Widgeon and his sister Henrietta in the 1860s which cited a framed house, a kitchen standing one-and-one-half story in height, a store room, a log corn stack, and two stables, each with two stalls on the property being divided.[107] The kitchen building was identified as the "north kitchen," implying another kitchen was on the property, perhaps falling on the eastern end that devolved to Henrietta and John Scott and so not listed.[108]

The plantation Maria Widgeon managed included outbuildings such as the kitchen and grain storage buildings typically found, whose presence is suggested by the contextual evidence provided by Wells's study and the documentary evidence of the court records. County tax rates and assessments also elucidate when building campaigns occur or when a structure was lost due to fire or other causes. For Pear Valley, the tax records indicate that the improvements Maria Widgeon made were undertaken shortly after her husband John died in 1837. By 1840, the value of buildings "added to" the land was increased to $300; in that year, the county's median appraisal was $250. The architectural improvements to Pear Valley held in value throughout the decade, and in 1850, Widgeon's assessment was equal to the county median. She also added laborers to the work force, maintaining about fourteen slaves who worked the Pear Valley tract and Baker's Field, which she bought in 1840. With both parcels, she owned just over 325 acres and was among the county's top landholders in the 1840s. She had made quite an advance over her husband's ownership of 175 acres and five or six slaves.[109]

Maria Widgeon's investment not only in her social space but also in the plantation structure, its labor and its buildings, even as she expanded the acreage under cultivation reflects a prosperity supported by grain agriculture that was indicative of the Eastern Shore as a whole.[110] Diversification occurred early on the Eastern Shore, and many of the parcels were smaller, meaning families worked alongside their laborers and with about 100 acres a planter managed middling status, escaping poverty, and serving in government and ecclesiastical

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[104] Richter and Chappell, "Wealth and Houses in Post-Revolutionary Virginia," 8. In 1987 and 1988, William M. Kelso conducted limited archeological studies at Pear Valley. See findings in: William M. Kelso, "Test Excavations at Pear Valley, Northampton County, Virginia," Report for the APVA, July 1987, copy on file, Preservation Virginia, and William M. Kelso, "Archaeological Testing at Pear Valley, Virginia, 1987-88," Report for the APVA, September 1988, copy on file, Preservation Virginia and Colonial Williamsburg Foundation.

[105] Lanier and Herman discuss the two farm plans identified by Henry Glassie, the linear and the courtyard, and offer one of their own, the range wherein the house faces the main road, as the farmhouse north of Pear Valley does, and the outbuildings faced a side lane, which taken in today's context wherein there are no other outbuildings, Pear Valley and other subsidiary structures could have done. Aerial photographs from the late 1940s offer little additional insight. Lanier and Herman, *Everyday Architecture of the Mid-Atlantic*, 223-25.

[106] Mrs. Thelma Barnes and Mrs. Hales, to Julie Richter and Gina Haney, October 28, 1993.

[107] Northampton County Court Records, Deed Book No. 37, 1867-1871, 83.

[108] The tin silo of the early twentieth century would have replaced the more ephemeral corn stack fashioned of logs.

[109] Richter, "Pear Valley, Northampton County." Richter's work highlights the architectural improvements undertaken by women, such as Maria Widgeon, as opposed to those initiated by men, so Widgeon's changes to Pear Valley are merely summarized here.

[110] Seventh Census of the United States, Non-Population Schedules for Virginia, 1850-80, 1850, National Archives Building (hereafter cited as NAB), Washington, DC; Ninth Census of the United States, Non-Population Schedules for Virginia, 1850-80, 1870, NAB.

positions of authority. In the seventeenth century this avenue to freedom, to the liberties of free men, was also open to those of African descent. By the mid-eighteenth century when Pear Valley was constructed, market upheavals and racially-discriminatory policies restricted economic opportunities and the socio-political mobility it brought to impoverished whites and blacks.[111]

Laboring to Build Pear Valley: Tithables and the Nottingham Family

Because of the agricultural based economy, work in the fields translated into income and so the labors of servants and slaves and family members harvesting grains indirectly paid for the construction of houses such as Pear Valley. The industry of these men and women supported the family and paid for improvements to the land, including buildings, and any agricultural investments the Nottinghams made. It is, therefore, important to populate the Nottingham household in order to ascertain who might have been living and working in the small, wood house with its articulated framing. Sources for the mid-eighteenth century that account for household numbers, and family members, include the extant tithable lists and probate inventories.

Surviving tithable lists for Northampton County provide an accounting of taxable laborers in each household beginning in the mid-seventeenth century. The definition of a tithable was expanded, and refined, as attitudes toward African American and Native American servants, as well as toward free black and enslaved laborers, hardened. Tithables came to include all persons over the age of sixteen, except for free white women unless those women were acting as the head of a household, such as during widowhood. In 1782, taxable labor was subsumed in the personal property tax code.[112] The Nottinghams were included in this list, and they were taxed for both white indentured servants and enslaved laborers either from Africa or of African descent. From 1720 through 1769, the number of tithables for the Nottingham family that occupied Pear Valley ranged from one, such as Robert Nottingham Jr., who in the late 1730s and 1740s was taxed for only himself to upwards of the nine agricultural laborers held by Captain Robert Nottingham from 1735 to 1744. The elder Nottingham maintained at least one indentured servant, and the number of slaves he paid taxes on ranged from two (1724–35) to six (1740) to nine (1744).[113]

In the 1760s, the Nottinghams continued to invest in bound labor as well as the occasional white servant; the small number of slaves, usually two to five, owned makes it likely that either Nottingham or the white servant supervised the other workers. It is also possible that the servant practiced a trade. As agricultural practice expanded and became more complex, with the shift into grain, corn, and livestock, plus the production of manufactures for trade, skilled labor and artisans were increasingly needed. The wills of Addison and William Nottingham, for example, included carpenters' and coopers' tools, while Robert Nottingham's estate incorporated tools for textile production. The possession of these tools suggests that the indentured servant had skills the family determined would make a good investment alongside the slaves they already owned, hired, or merely borrowed.[114]

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[111] Thomas E. Davidson, Free Blacks on the Lower Eastern Shore of Maryland: The Colonial Period, 1662-1775 (Crownsville: Maryland Historical Trust, 1983), 4-20, 57-76; Thomas E. Davidson, A Cultural Resource Management Plan for the Lower Delmarva Region of Maryland, Maryland Historical Trust Series Monograph No. 2 (Crownsville: Maryland Historical Trust, 1981), 33-36, 82-87.

[112] William W. Hening, ed., The Statutes at Large Being a Collection of All the Laws of Virginia, from the *First Session of the Legislature, in the Year 1619…* [1809–1823], 1:361–362; 1:454–455; 4:133.

[113] Bell, *Northampton County, Virginia, Tithables, 1720-1769*, 54, 79, 105, 128, 165, 192, 226, 247, 249, 259, 281, 302, 303-14, 323, 367.

[114] Tithable lists, as enumerated by John B. Bell, for the years 1745 to 1764 are missing. These are the key years for Pear Valley, corresponding to Joseph and Tabitha Nottingham's tenure. In 1744, Robert Nottingham was taxed for nine laborers, placing him in top 10 percent of the county that year; the majority of households had one (the head of household) or two tithables. Of the 325 households

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The slaves named in the 1760s belonged to Addison Nottingham (five), Thomas Nottingham (eight), and Richard Nottingham (four). In 1769, William Nottingham was taxed for himself plus three of the slaves he inherited, Appey, Watt, and Peg, from his father.[115] It is very likely, therefore, that the enslaved laborers worked with the Nottinghams, alongside servants and some family members, throughout this period.

By the 1780s enslaved people had been associated with Pear Valley through the Nottingham family for more than fifty years; expanding on the numerical tabulation of the tithable lists Addison Nottingham's will and estate appraisal identified seven "Negroes" by name: App, Jerom, Watt, Peg, App (a boy), Grace, and Judah. Addison Nottingham's will stipulated that William could hire out the slaves bequeathed to his younger siblings, Addison, Mary, and Esther, either publicly or privately, but not to "tavern keepers or other bad masters."[116] These undesirable leasers presumably were known by reputation along the Eastern Shore.[117] Because these men and women were owned by Addison Nottingham, and his son William owned Pear Valley, they may have worked there, either inside the house or on the land. Regardless of where they worked, their labor directly or indirectly supported and maintained Pear Valley because their work benefited the Nottingham family. This was true for the slaves owned by William Nottingham at his death: adults App and Moses, Betty, Mary, and Jean, and three children. That Moses was valued at £90, more than the others by at least £25, indicates he possessed valuable skills, though the inventory did not identify his occupation.[118] What is clear is that the Nottingham family perpetuated the slave system, through the distribution of enslaved persons from generation to generation, such as from Addison to William, and from William to his son Joseph.

The estate of Joseph W. Nottingham was inventoried and appraised in April 1806, and much of his property went up for sale. The inventory and appraisal were filed in court some ten years later, a procedural necessity arising from his children's division of their inheritance. Joseph Nottingham's estate included eight people identified by race (i.e., as "Negroes"), gender and name, plus another four by gender and name only; of these,

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assessed that year, 197 had one to two laborers, eighty-three (26 percent) had three to five, and only 4 percent had ten or more. One hundred eighty-eight people were identified as "Negroes." In *Virginia in 1760: A Reconstructed Census*, only Addison and Thomas Nottingham are listed. Unfortunately, no information about their households is provided; the enumeration identifies that that they were residents of Northampton County at that time using court records to place the inhabitants. *Virginia in 1760* (Miami Beach, FL: TLC Genealogy, 1996), 256. Lorena Walsh in *Motives of Honor, Pleasure, and Profit* uses evidence of the Tilghman plantation, more specifically his choices to invest in slaves and his decision on how to use that labor (small groups, up to nine, with an overseer) to illustrate work patterns on the Eastern Shore (307-18). She also uses Thomas Cabell, who married into the Custis family, as an example of Eastern Shore farmers who diversified their agricultural endeavors. The Nottinghams were never able to amass the land holdings of the Custis family or the Tilghman's of Queen Anne's County, Maryland, but Robert Nottingham's investment in a small group of slaves and an indentured servant is in keeping with those better known estates, and is representative of planters on the Shore. Northampton County Court Records, Wills and Inventories, No. 19, 1740–1750, 177; Northampton County Court Records, Wills and Inventories, No. 27, 1783-1788, 27, 272-73.

[115] Bell, *Northampton County, Virginia, Tithables, 1720–1769*, 367, 380-81, 386, 391, and 405. William's estate inventory includes only one slave he inherited (App valued at £25), but also Moses (£90), Betty (£65), Mary (£65), Jean (£40), and three children, [illegible] (£22), Elsey (£20), and Cate (£15). These men and women represented the most valuable assets of the estate, although the pork, oats, and riding chair were also assessed highly. Northampton County Court Records, Wills and Inventories, No. 27, 1783–1788, 274.

[116] This phrase is Addison Nottingham's and not standard language in legal documents.

[117] Northampton County Court Records, Wills and Inventories, No. 25, 1772–1777, 179-80; and the appraisal, Northampton County Court Records, Wills and Inventories, No. 27, 1783–1788, 30. In Nottingham's will, his son William was bequeathed App, who was valued at £15; his son Addison was bequeathed Watt (£75) and Peg (£12); his daughter Mary was bequeathed Grace (£60) and App (£35); and Esther received Jerom (£85) and Judah (£18).

[118] Northampton County Court Records, Wills and Inventories, No. 27, 1783–1788, 274.

nine were sold. Also in the inventory, and subsequent sale, were building supplies: bricks, plank, flooring, featheredge, shingles, scantling, and shells.[119]

Agricultural Practices: Labor in the Seventeenth and Eighteenth Centuries

While the name of the builder of Pear Valley, and those of the bricklayer and carpenter who assisted him, go unrecorded, it is possible to reconstruct at least a broad understanding of the context in which Pear Valley was built. The importation of the first African slaves in August 1619 is a seminal point in the history of British Colonial America, and that of Virginia in particular. From 1619 through the 1670s, enslaved persons were but one facet of the labor force that included the white settlers, indentured servants, and Native Americans; those who could afford to do so purchased slaves, however. In the fourth quarter of the seventeenth century, tax records and population statistics document the continued, and pervasive, use of slave labor and, also, a decrease in indentured servitude.[120] Recent studies add detail to this understanding by looking at the impact of settlement patterns, agricultural diversification, and socioeconomic differences on labor and slavery.[121] On the Eastern Shore, Pear Valley falls into an economic region that abandoned tobacco for mixed farming and for what historian Lorena Walsh describes as "provisioning." The Eastern Shore, along with counties on the lower, south side of the James River, produced goods for export, i.e., provisions and naval stores.[122] Moreover the Nottingham family, while members of the office-holding gentry, were middling planters with acres in the low hundreds, not thousands, and less than ten tithables. Their landholdings were not dramatically different from the non-elite leaseholders on the Shore. Like their less affluent neighbors, they, too, acquired slave labor as the access to enslaved persons expanded in the seventeenth century and into the eighteenth century. However, the very wealthy, large plantation holders adopted slavery as a labor system far earlier and more comprehensively than previous studies of the Colony's shift from servants to slaves have suggested.[123]

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[119] Joseph Nottingham owned the house, and lived in it, during the second generation of changes—the installation of the trim, for example—and the possession of slaves and building supplies suggests some of those men enumerated in the inventory were bricklayers and carpenters and Joseph Nottingham was about to embark on a construction campaign. Northampton County Court Records, Wills &c., No. 35, 1817-1822, 183-84, 186, 190-91. The names of the Negroes inventoried were: Lighty, Pegg, Leah and child, Melany [*sic*], Fran, Crisanne [*sic*], Bedy [*sic*], plus those without the racial cue, Pleasant, Hanna, Charlotte, and Sappah [*sic*], see 183-84. Those sold were Peg (£104.5.0), Leah (£80.1.0), Lotte (£36.0.0), Crisanne (£16.4.0); Hanna (£66.0.0), Lindy (£61.14), Fanny (£44), Pleasant (£15), and Lighty (£99.1.0), see 190-91. Tax lists indicate that Joseph Nottingham owned six slaves in 1795, and seven in 1800. Northampton County Court Records, Personal Property Tax List, 1795 and 1800.

[120] In *American Slavery, American Freedom* Morgan argues that the adoption of a slave-based labor system was one strategy those with land and property pursued in order to mitigate the political and social unrest that resulted in Bacon's Rebellion (1676–77). Disenfranchised poor whites and indentured servants with little chance of establishing their own farms posed a threat to the hierarchical social structure; importing less of them, and more of the African slaves who lawmakers defined as chattel and not as people, was a societal choice. A choice that, as Lorena Walsh wrote, "compromised the honor of everyone involved." Walsh, *Motives of Honor, Pleasure, and Profit*, 632.

[121] John C. Coombs, "The Phases of Conversion: A New Chronology for the Rise of Slavery in Early Virginia," *William and Mary Quarterly* 3rd ser., 68 (July 2011): 332-60; Paul G. E. Clemens, "Reimagining the Political Economy of Early Virginia," *William and Mary Quarterly* 3rd ser., 68 (July 2011): 393-97; Walsh, *Motives of Honor, Pleasure, and Profit*, 379-81, and n. 91.

[122] Walsh, *Motives of Honor, Pleasure, and Profit*, 210-17; Lorena S. Walsh, "Summing the Parts: Implications for Estimating Chesapeake Output and Income Subregionally," *William and Mary Quarterly* 3rd ser., 56 (January 1999): 53-94.

[123] Coombs, "The Phases of Conversion," 344-51, 358-59. Coombs argues that the economic diversification of the Shore and the lower James River counties shaped the shift to slavery in that region as well. Exposure to the Caribbean, and the access to slaves that the market provided, enabled gentry and non-elites to hold slaves, with 46 percent of black headrights attributed to ordinary planters in lower Norfolk and Princess Anne counties. The Eastern Shore planters participated in the slave trade, buying and selling slaves, but it was characterized by smaller scale landholdings and a correspondingly smaller proportion of slaves per household (albeit most households included slaves by the 1720s), and by a community of free blacks. Together, these factors distinguish its labor history from that of other provisioning counties. Regarding slave ownership in the 1720s, wherein ownership of most of the slaves by just a few families had given way to ownership of slaves by more families, see Joseph Douglas Deal, "Race and Class in Colonial Virginia: Indians, Englishman, and Africans on the Eastern Shore during the Seventeenth Century" (Ph.D. diss., University of Rochester, 1981), 207.

By the time Pear Valley was constructed the shift from a predominantly white indentured servant labor force to a naturally-increasing enslaved black labor force had already occurred.[124] Yet, the Pear Valley acreage was worked by its white owners alongside their servants and slaves. Because of the size of the workforce, the landowners and their laborers toiled together and the diversification from tobacco into grains that occurred early on the Eastern Shore meant they all learned different skills and adapted to the seasonal rhythms imposed by the new crops. On larger plantations, agricultural diversification altered how labor was organized, allowing individuals or groups to perform different or specialized tasks, and enabling some to escape the tedium of the harvest cycle. Increasingly, women replaced men in the fields, serving as unskilled manual laborers with tools no more sophisticated than a hoe. Simultaneously, or perhaps a causal effect of the gender shift in fieldwork, opportunities for apprenticeships and artisan training opened up for the males in trades from woodworking to ironworking.[125] Acquired skills and knowledge made the slave more valuable, and if leveraged successfully, gave the slave a better material life and an ease of movement than otherwise was possible under a sun-up to sun-down work schedule.

Slaves, their names and valuations, and sometimes their trades, were recorded as decedents' estates went into probate; tithable lists provide another form of accounting. Yet the inventories and tithable lists merely capture a household at a given point in time, and as time passed in the eighteenth century, the practice of hiring out slaves—formally or informally lending them to neighbors and kin—became more commonplace. The hiring out of slaves included those trained in carpentry, smithing, and bricklaying, but also included field hands needed for assistance with agricultural chores. In the Chesapeake, however, small plantations were the norm and these farmsteads, as the land holdings came to be viewed, were worked by whites and blacks together. Typically, small farms were home to fewer than five enslaved persons and in these settings few were artisans. More likely, the enslaved performed a variety of tasks in and out of the house, just as their owners did. Even the possession of one slave enriched his or her owner, and that person's service made his or her owner's life easier.[126] Undeniably the labor of enslaved persons paid for the building of houses indirectly through the profits their agricultural work generated. In some instances, however, slaves affected the built environment, the man-made landscape, directly through their labors as craftsmen or assistants to tradesmen.

The acquisition of a marketable skill or craft, plus the use of a form of gang labor wherein several people worked together and the loss of one altered the productivity of the team, offered enslaved laborers an opportunity to create a space for themselves within a system that denied them the benefits of their labor, controlled their time and their bodies, and cast a shadow over their familial life. Those fortunate to obtain their freedom faced an increasingly prejudiced society in the eighteenth century, and often found themselves without access to land, and therefore a livelihood. They were reduced to subsistence farming and lease holding or to living in the household of their white employers. The relatively vibrant free black society on the Eastern Shore in the seventeenth century was therefore circumscribed and marginalized in the eighteenth century; slavery, it has been said, institutionalized poverty, and free blacks—free but with limited liberties—lived on the edge of re-enslavement as wage laborers or tenant farmers.[127] With a freedom likened to servitude, free blacks needed property just as their poor white peers did in order to be recognized legally and socially. Slavery, and freedom,

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[124] Allan Kulikoff, in *Tobacco and Slaves*, and Russell Menard, in "From Servants to Slaves," present similar assessments of the servants-to-slaves paradigm, placing the shift in the second quarter of the seventeenth century. The supply-side economic theory has been revised by the research of John Coombs, and others, who demonstrate that enslaved labor was used, preferred even, before the numbers of white indentured servants dropped. It is important to note that the two systems of bound labor co-existed throughout the seventeenth century.

[125] Kulikoff, *Tobacco and Slaves*, 396-408; Morgan, *Slave Counterpoint*, 146-254; Walsh, *Motives of Honor, Pleasure and Profit*, 576-86, 622; Susan Kern, *The Jeffersons at Shadwell* (New Haven: Yale University Press, 2010), 99-109.

[126] Kulikoff, Tobacco and Slaves, 387-423; Walsh, From Calabar to Carter's Grove, 1; Morgan, Slave Counterpoint, 204-54.

[127] Douglas Deal, "A Constricted World: Free Blacks on Virginia's Eastern Shore, 1680-1750," in *Colonial Chesapeake Society*, ed. Lois Green Carr, Philip D. Morgan, and Jean B. Russo (Chapel Hill: University of North Carolina Press for the Omohundro Institute of Early American History and Culture, 1988), 275-305.

was defined under law as well as through social interactions and it has been posited that property helped make the distinction. Access to cultivatable land on the Eastern Shore, with its many creeks and limited land mass, was problematic and essentially limited social mobility as economic independence at home and interdependence in trade networks stemmed from land ownership and the production of grain and other provisioning goods.[128]

The Nottingham family had both land and labor, and translated it into a modicum of social and political authority by becoming office holders and vestry men as well as witnesses to neighbors' wills and legal documents or cases and serving as guardians to their children.[129] The slave-based labor system in the Chesapeake paid for the construction and maintenance of Pear Valley because of the wealth the agricultural economy brought. Artisans were hired or shared, if not owned outright, and Pear Valley was built by them according to Nottingham's specifications. Nottingham would have known of the Renaissance Classical building tradition, but his choice not to invoke its full range of characteristics speaks both to his confidence in his position and to his understanding of where he lived, the resources at his disposal, and the language of architecture both to convey belonging and to confer distinction. Pear Valley is a well-made, second-generation Virginia house with architectural nuances inherent to its vernacular context as well as a product of Virginia's slave-based labor system.[130]

Farming the Eastern Shore, Picking Pear Valley

The slave-based labor system and the agriculture-based economy it made possible produced an architectural landscape like that at Pear Valley that consisted of dwellings, barns, and other ancillary structures. This interdependency of agricultural decisions and the architectural landscape it dictated is discussed in a case study of Queen Anne's County, Maryland, by Orlando Ridout V. Ridout observed that the shift into grain production and away from tobacco cultivation in the middle decade of the eighteenth century has resulted in few extant structures related to the tobacco industry. Even so, all available tenable land was settled and the soil exhausted; planters began to experiment with crop rotation and to combat erosion. By the 1820s, when John and Maria Widgeon owned and farmed the land at Pear Valley, agriculture on the Eastern Shore changed dramatically with successes in soil reclamation, the application of fertilizer (i.e., manure which then brought increased livestock to the area), and crop diversification as well as improved access to markets. Further technological advances in machinery and transportation networks opened Queen Anne's County to garden produce and dairy farming and away from grains. Architectural improvements were made to accommodate new industries and to better house

[128] T. H. Breen and Stephen Innes, *"Myne Own Ground": Race and Freedom on Virginia's Eastern Shore, 1640-1676* (NY: Oxford University Press, 1980); Deal, "Race and Class in Colonial Virginia," 207-25. Another form of diversification away from tobacco was the Eastern Shore's adoption of livestock/animal husbandry as an alternative source of income. Walsh, *Motives of Honor, Pleasure and Profit*, 576-86.

[129] James R. Perry, *The Formation of Virginia's Eastern Shore, 1615-1655* (Chapel Hill: University of North Carolina Press for the Omohundro Institute of Early American History and Culture, 1990), 70-115; John Ruston Pagan, *Anne Orthwood's Bastard: Sex and Law in Early Virginia* (Oxford: Oxford University Press, 2003). Robert Nottingham, Jr. (d. 1744), had 150 acres, which he inherited through his mother Mary (his father Joseph remarried), and he served as the county's tobacco inspector in the 1730s. His grandfather, Richard, held 350 acres at the time of the 1704 rent roll. In 1704, the median plantation size was 200 acres, and twenty-one (8 percent) men held 39 percent of the property. These elite had 1000 acres or more. "A Rent Roll for the Year 1704," British Public Record Office, London, Colonial Office Papers (CO 5/1314: 395-435); H. R. McIlwaine, et al., eds., *Executive Journals of the Council of Colonial Virginia*, 6 vols. (Richmond: Virginia State Library, 1927-66), 4: 238, 286, 355; Richter, "Pear Valley, Northampton County," 3-4.

[130] Nottingham's decision to build a one-room, or hall plan, house speaks to his economic wherewithal and aspirations, as well as the persistence of the hall in social use, even after an enthusiastic embrace of the dining room, is not unique to the Eastern Shore. Betty Leviner to Virginia B. Price, personal communication, October 6, 2011; Edward Chappell to Virginia B. Price, personal communication, var. dates, 2010; on house plans and room use in Bermuda housing, Edward A. Chappell, "The Bermuda House," *Post-Medieval Archaeology* 45, no. 1 (2011): 96-107, 113-19.

the planters and their laborers. In the 1850s, fruit production became increasingly popular, continuing into the 1870s and 1880s when the canneries ushered in a return to monoculture.[131]

While some parallels between the Widgeons of Pear Valley and the planters of Queen Anne's County, Maryland, can be drawn and perhaps even suggest when the name Pear Valley came into parlance, the experience of Virginia's Eastern Shore differed in that grain agriculture retained a more dominant role, as the mid nineteenth-century census records demonstrate.[132] Other nineteenth-century industries on Maryland's lower Eastern Shore included shipbuilding, which lasted as long as the forests, oystering and fisheries, and water-powered mills. These pursuits gave way to modern food production and processing with the poultry farms and canneries that eclipsed even the vegetable farms and orchards made possible by the truck and railroad transport. Agricultural crops tended to be soybeans and corn.[133] As documented for the lower Eastern Shore in twentieth-century Maryland, oral history accounts tell of the expansion from grain into potato and fruit crops like strawberries and tomatoes and of family orchards on the farms near Pear Valley. Adjacent to Pear Valley, the family raised chickens, ducks "roamed around and sheep cut the grass."[134] Grains remained under cultivation, however.[135]

Thus, Pear Valley continued to serve a purpose in the agricultural landscape of Virginia's Eastern Shore, at least through the first half of the twentieth century. It survived on a small family farm that was by-passed by these migrant labor camps and big-business agricultural endeavors such as the poultry industry further up the Shore. In the early twentieth century, it was preserved well-enough for Whitelaw and Upshur to comment on its architectural history, and periodic use of the building as a home to migrant labor and later for farm animals and storage enabled those that followed in Whitelaw's and Upshur's footsteps to add to the narrative. It is through scholarly recognition of its architectural significance and the interpretation of what that could tell us about the agricultural landscape and sociopolitical world created in the Chesapeake in the seventeenth and eighteenth centuries, that Pear Valley's legacy far outweighs its small footprint.

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[131] Orlando Ridout V, "Agricultural Change and the Architectural Landscape," in Three Centuries of Maryland Architecture: A selection of presentations made at the 11th annual conference of the Maryland Historic Trust, Cosponsored by the Society for the Preservation of Maryland Antiquities (Annapolis: Maryland Historical Trust, 1982), 3-7.

[132] *[Seventh–Tenth] Census of the United States, Non-population Census Schedules for Virginia, 1850-80*, NAB. The potato took hold as a crop in the post-bellum period; before the war, peaches were grown in the area. Dr. Miles Barnes to Virginia B. Price, personal communication, April 2011. Also, social statistics for the county in 1860 tallied 628 farms in Accomack County, and another 401 in Northampton. In Northampton, there were 754 dwellings, 3960 free inhabitants, and 3872 enslaved persons, making the white/black demographic evenly split. *Eighth Census of the United States, Non-population Census Schedules for Virginia, 1850-80,* 1860 Social Statistics, NAB.

[133] Davidson, *A Cultural Resource Management Plan for the Lower Delmarva Region of Maryland*, 26-27; William G. Thomas, III, and Brooks Miles Barnes, "The Countryside Transformed: The Eastern Shore of Virginia, the Pennsylvania Railroad, and the Creation of a Modern Landscape," *Southern Spaces* (July 2007): 1-34, accessed April 25, 2011, https://southernspaces.org/2007/countryside-transformed-eastern-shore-virginia-pennsylvania-railroad-and-creation-modern-landscape/.

[134] Mrs. Thelma Barnes, Mrs. Jean Mihalyka, and Mrs. Hales to Julie Richter and Gina Haney, 28 October 1993.

[135] Mrs. Jean Mihalyka to Julie Richter and Gina Haney, 28 October 1993.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

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(20'8" x 16'5") and the initials and date "RTW 1948". RTW is Whitelaw. Likely Whitelaw sent it to Forman for inclusion in his book. The image shows the house in perspective, with the north side opening to the addition. The house is mislabeled as "Pear Neck" in Accomack County. Forman's books suggest there is more material, but it has not been located despite heroic efforts on the part of the archivist and Forman's descendants. The author thanks the staff at the University of Maryland for their assistance.

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Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
X Previously Listed in the National Register: NR#69000266, 11/12/1969
__ Previously Determined Eligible by the National Register.
__ Designated a National Historic Landmark.
X Recorded by Historic American Buildings Survey: HABS No. VA-960
__ Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

X State Historic Preservation Office
__ Other State Agency
__ Federal Agency
__ Local Government
__ University
X Other (Specify Repository): Colonial Williamsburg Foundation; Preservation Virginia.

10. GEOGRAPHICAL DATA

Acreage of Property: 1.42 acres

UTM References:	Zone	Easting	Northing
	18	418326	4139274

The corresponding decimal degree locational data for the Wilsonia Neck Parcel 2A (Pear Valley) is as follows:

NAD 1983, latitude 37.396669, longitude -75.922782.

Verbal Boundary Description: Pear Valley is located on a 1.42 acre tract of land referenced as Wilsonia Neck Parcel 2A, near the intersection of Wilsonia Neck Drive (Route 628) and Pear Valley Lane. The property is bounded to the south, east, and west by agricultural fields.

Boundary Justification: The boundaries include the 1740 house known as Pear Valley and the 1.42-acre parcel owned by Preservation Virginia on which the historic building stands. The acreage also includes ground where early outbuildings and ancillary structures were once located, protecting the site for future archeological investigation. Plat maps geo-referenced to current aerial photographs and the tax parcel data for Northampton County indicate a high degree of integrity for the Pear Valley tract (tax parcel 48-A-26B) and the surrounding agricultural landscape.

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DESIGNATED A NATIONAL HISTORIC LANDMARK
February 27, 2013

Appendix A. Stewardship (1740–present)

Robert Nottingham, whose ownership of the land corresponds to the dendrochronological dating of the Southern pine timbers used in the building of Pear Valley, inherited the property from his father, Joseph Nottingham, in 1721. The plantation Joseph bequeathed to Robert, his eldest son, included a dwelling and acreage that extended to the main county road.[137] Joseph, in turn, received the property from his father, Richard, who came by the land through his wife. In 1684, Richard's father-in-law Teague Harmon left him 150 acres. That gift represented half of Harmon's land; the other 150 acres were given to William Nottingham, likely Richard's brother.[138] Harmon bought the property from William Whittington in two transactions during the 1670s. The patent for the land held by Whittington was confirmed in 1669; prior to Whittington's claim, William Stone held rights to 1800 acres due to the "personal adventure of himself and his brother Andrew and the transportation of 34 servants."[139] Stone's patent was dated 1635.

Robert Nottingham left Pear Valley to his son, Joseph Nottingham, in 1744 but with life-rights to his widow, Elizabeth.[140] While there are no original furnishings associated with the property today that would allow insight into how the Nottinghams lived in the house, the work of historians Lois Green Carr and Lorena Walsh examined the evolving standards of living in the eighteenth century and these patterns are applicable to the creators of Pear Valley.[141] Carr and Walsh, for example, found that it was comfort more than distinction (or even necessities like food, shelter, clothing) that shaped patterns of consumption, allowing poorer and middling income Virginians the ability to eat with forks and drink from individual vessels. These Virginians exchanged the merely utilitarian for the commonplace by acquiring earthenware and plate. Their purchases also enabled them to accommodate a measure of social ceremony practiced by the more affluent. Carr and Walsh, moreover, determined wealthy estates were those valued at £225 and the poorest at £50 or less.[142]

Planters, such as Robert Nottingham (d. 1744), had furnished beds, and bedsteads such as those catalogued in Pear Valley for Nottingham's estate appraisal, were generally the most expensive items inventoried in any decedent's estate, excepting slaves and livestock. Nottingham's inventory was presented in court in April 1745 by his widow and executrix Elizabeth; it began with a "new bed and bolster." The inventory enumerated two other beds and bolsters, plus older beds with "matt and cords." Items of value also included a rug, various linens, pewter dishes and plate, a pine chest, tables, chairs, earthenware, glass cups, gun, and sword. The inventory of Robert's estate shifts between domestic items and his investments in production, with agricultural

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[137] For Joseph Nottingham's will, written in December 1720 and recorded 14 June 1721, see Northampton County Court Records, Deeds, Wills, &c., No. 21, 1718-1725, 125-26; transcriptions of the will—excerpts rather—are found in James Handley Marshall, comp., *Abstracts of the Wills and Administrations of Northampton County, Virginia*, 2 vols. (Camden, ME: Picton Press, 1994). See also Jean Mihalyka, *Additions and Corrections for Northampton County to Virginia Wills and Administrations, 1632-1800*, compiled by Clayton Torrence (n.p: Virginia Daughters of the American Revolution Genealogical Records Committee, 1984).

[138] Harmon's will identified Mary's husband as Richard, Junior, and William as the son of Richard, Senior.

[139] Nell Marion Nugent, ed., *Cavaliers and Pioneers: Abstracts of Virginia Land Patents and Grants*, vol. 1, *1623-66* (Baltimore: Genealogical Publishing, 1974), 27-28 [patent to Stone dated 4 June 1635]; Nugent, *Cavaliers and Pioneers*, vol. 2, *1666-95* (Richmond: Virginia State Library, 1977), 64-65 [patent to Whittington dated 29 October 1669]; Northampton County Court Records, Deeds, &c., No. 11, 1668-1680, 28, 94; Northampton County Court Records, Orders & Wills, No. 12, 1683-1689, 99-102. The author thanks Julie Richter for generously sharing her earlier work on Pear Valley.

[140] Northampton County Court Records, Wills and Inventories, No. 19, 1740-1750, 165-66.

[141] Jan Kirsten Gilliam and Betty Crowe Leviner, *Furnishing Williamsburg's Historic Buildings* (Williamsburg: Colonial Williamsburg Foundation, 1991).

[142] Lois Green Carr and Lorena S. Walsh, "Changing Lifestyles and Consumer Behavior in the Colonial Chesapeake," in Albert, *Of Consuming Interests*, 59-166; Gloria L. Main, *Tobacco Colony: Life in Early Maryland, 1650-1720* (Princeton: Princeton University Press, 1982), 167-239.

equipment (cart wheels) and woolen wheels interspersed with clothing, cooking pots, and a common prayer book.[143]

The division of the estate of Robert Nottingham's son and heir, Joseph, in the 1760s followed the trend identified by Carr and Walsh. The portion allocated to Joseph's widow Tabitha included a bed, bolster, pillows and linens, and the assessment of her inheritance suggests that Joseph Nottingham likely had experienced a reversal of fortune. He sold the Pear Valley tract before he died, and the inventory and appraisal of his estate taken in June and recorded in August 1765, totaled £50.11.9.[144] The most valuable items recorded were two beds, bolsters and associated furniture (linens), a rug, and the swine. Joseph's estate was settled in the fall, and devised among his heirs as indicated in his will. The division of his estate presented in court in October 1765 represented only £41.2.4; however, in addition to each child's portion of £10.5.7, his widow Tabitha received £10.2.4.[145] These figures place Joseph among the poorest of households in the Chesapeake at the time of his death.

The material life of those occupying Pear Valley in the middle decades of the eighteenth century shifted to Addison and William Nottingham, to whom Joseph ceded possession before he died, and notably improved.[146] William Nottingham inherited the property from his father Addison in 1773, however Addison's will indicated that his son was already living in Pear Valley.[147] In the 1760s, William Nottingham bought twenty acres of land from Joseph, and in 1762 Joseph Nottingham bequeathed five acres of land from a larger (75 acres) parcel to Addison Nottingham.[148] Three years later Joseph Nottingham died, and having appointed Addison Nottingham as his executor, requested that Addison sell land as necessary to pay his debts with the remainder entrusted to his widow (Tabitha) for her natural life or until she remarried. At that time, it was to be sold and the proceeds divided among his four children, Robert, Sarah, Betty, and Joanna. His widow also had life rights to—or as Joseph wrote, he lent her— "all [his] other estate in doors and out doors of whatsoever kind," and at her remarriage or decease, it too was to be sold for the benefit of the children. Accordingly, to satisfy liens against the estate, Addison sold twenty-seven and one-half acres to William Nottingham, property adjoining that which he already owned.[149]

William and Leah Nottingham's son, Joseph W. Nottingham, inherited the property in 1786 from his mother, who had "use of all my tract of land to the westward on the main County road…" according to the will of her late husband, William Nottingham. His will also stipulated that the land over the County road be sold.[150] Land tax records confirm that the bequests were honored; Leah Nottingham was credited with the 188 ½-acre parcel

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[143] Northampton County Court Records, Wills and Inventories, No. 19, 1740-1756, 177-78.

[144] Northampton County Court Records, Wills and Inventories, No. 23, 1763-1765, 498-500.

[145] Ibid., 519; Northampton County Court Records, Wills and Inventories, No. 27, 1783-1788, 126.

[146] Northampton County Court Records, Deed Book No. 19, 1750-1763, 510-11; Northampton County Court Records, Deed Book No. 20, 1763-1771, 65-67, 304-06

[147] It is during William Nottingham's tenure that the county's land tax and personal property tax lists begin to enumerate information about the acreage and value of buildings thereon. Records begin in 1782. Nottingham was taxed for two tracts, one containing 188 ½ acres and the other, 100 acres. He dies the following year. Northampton County Court Records, Will Book, No. 27, 1783-1788, 62-63; Northampton County Court Records, Will Book, No. 25, 1772-1777, 179-80; Richter, "Pear Valley, Northampton County, Virginia," 3-4. Richter calculated that in 1782 that William Nottingham's land holdings were among the top third of the county. His personal property (ten enslaved laborers, six horses, thirty-two cattle) placed among the top fourth. William's tithables are first accounted for in the 1769 record. Bell, *Northampton County, Virginia, Tithables, 1720-1769*, 391.

[148] Northampton County Court Records, Deed Book, No. 20, 1763-1771, 65-67; Northampton County Court Records, Deed Book, No. 19, 510-11; Northampton County Court Records, Wills and Inventories, No. 19, 1740-1750, 165; Northampton County Court Records, Wills and Inventories, No. 25, 1772-1777, 179-80.

[149] Northampton County Court Records, Deed Book, No. 20, 1763-1771, 65-67, 304-06; Northampton County Court Records, Wills &c., No. 23, 1763-1765, 423-24.

[150] Northampton County Court Records, Will Book, No. 27, 1783-1788, 62-63, 371-73; Northampton County Court Records, Orphans Accounts, No. 2, 1785-1813, 104-05.

in 1784; her son Joseph in 1787. Tax records indicate Joseph kept the property intact throughout his lifetime. His estate continued to be assessed for the same acreage through the year 1819. His daughter Maria married John Widgeon in March 1818 and this event elicited the settling of the estate, including a court-ordered inventory and appraisal, between Widgeon and her brother William. Maria Widgeon's brother William Nottingham sold his portion of the property, about sixty acres, to Edward C. Wilson in 1819 and John Widgeon bought it from Wilson the following year. The county assessed John Widgeon for 115 acres, the original allotment from his father-in-law's estate, and for 60 acres, the portion he bought from Wilson representing the residual acreage of Nottingham's real estate, from 1821 to 1837.[151]

In 1837 John Widgeon conceded his wife, Maria (Nottingham) Widgeon, her dower rights in his estate and requested that the land be sold at her death and that the proceeds be given to his children.[152] For the next two years, land tax lists indicate Maria Widgeon maintained the 115-acre parcel, and a 68-acre parcel, but in the next year she acquired additional real estate amounting to another 143 ½ acres and is taxed for it throughout the ensuing decade.[153] In 1866, when Maria dies, her property is divided between her son, Thomas, and her daughter, Henrietta, who had married John Scott in 1864.[154] The settlement is recorded in court in 1867, and tallies Widgeon's estate at 318 acres. Thomas drew the west end, containing 188 acres and the buildings "added thereto" while the Scotts had the east end. Structures mentioned in the partition were a framed house, the "North kitchen, one-and-a-half story store room, log corn stack, and two stables of two stalls each, (sawed log)." While these subsidiary structures were said to be "standing on the other part land" the verbiage appears to be distinguishing the location of the framed dwelling from the outbuildings, "leaving to the other lot of land, being the east end" selected by the Scotts, 130 acres and the "remaining" buildings erected within those boundaries.[155]

It was during this interval, when Maria Widgeon owned the property, that the house was expanded.[156]

In 1886, Maria Widgeon's son Thomas died without issue and bequeathed the family's land, including Pear Valley, to the late William J. and Susan Nottingham's "direct female heirs" Mary Nottingham, Virginia Nottingham Roberts, and Maria S. Fitchett.[157]

Thomas Widgeon was most likely not living at Pear Valley at the time of his death.[158] In his will, Thomas Widgeon left a substantial bequest to Maggie Widgeon, whom he identified as the daughter of Diana, a woman of color. He did not indicate whether Maggie was his daughter or lover or simply a trusted servant or neighbor, but in any case his will demonstrated his interest in seeing the young woman safely established. Widgeon left

[151] Northampton County Court Records, Orders, No. 36, 1816-1822, 209, 292; Northampton County Court Records, Land Causes 1815-1834, 49-52; Northampton County Court Records, Deed Book, No. 27, 1819-24, 19, 66; Northampton County Land Tax List, 1787-1837; Jean Mihalyka, ed., *Marriages: Northampton County, Virginia, 1660/61-1854* (Bowie, MD: Heritage Books, 1991), 125; Northampton County Court Records, Plat Book, No. 2, 1791-1833, plate 58.

[152] Northampton County Court Records, Will Book, No. 38, 72-73.

[153] Northampton County Court Records, Deed Book, No. 31, 1838-42, 67-68; Northampton County Land Tax Lists, 1838-50; Northampton County Court Records, Plat Book, No. 3, 1834-1923, 22.

[154] Northampton County Court Records, Marriage Book, No. 2, 17; Northampton County Court Records, Wills and Inventories, No. 39, 1854-97, 249; *Baltimore Sun*, March 17, 1875, 2B; Northampton County Court Records, Land Tax Lists, 1867-1887; Bureau of Vital Statistics, Deaths, 1853-96, Library of Virginia, Richmond, VA (microfilm reel 21); Tenth Census of the United States, 1880, NAB, online database, accessed April and May 2011, www.ancestry.com; Ninth Census of the United States, 1870, NAB (database on-line, www.ancestry.com, accessed April and May 2011).

[155] Northampton County Court Records, Deed Book, No. 37, 1867-1871, 11-12, 83-84.

[156] Chappell and Richter, "Wealth and Houses in Post-Revolutionary Virginia," 3-22; also, Julie Richter, "Women and the Housing Revolution in Eastern Virginia, 1782-1850," paper on file, Colonial Williamsburg Foundation; and Julie Richter, "Pear Valley, Northampton County," Report, February 1993, revised October 1993, April 1994, for Colonial Williamsburg Foundation, copy on file with the author.

[157] Northampton County Court Records, Wills and Inventories, No. 39, 1854-97, 252-53.

[158] Mrs. George Jarvis to Gina Haney, telephone interviews, 2-3 November 1993, transcript (copy) on file with the author; copy courtesy of Julie Richter; Tenth Census of the United States, Non-Population Census Schedules for Virginia, 1850-80, 1880, NAB.

funds to be invested for her for a house and land anywhere she chose, as well as additional monies and "all the furniture of every description on the first-floor of the house where I now reside" plus a feather bed and its accouterments. Later in the document, Widgeon wrote that his administrator, Robert Taylor, should sell Orphan's Retreat excepting the graveyard and "whenever Pear Valley farm reverts to me to sell that also …"[159]

Widgeon also recognized other people of color in his will, specifically Soloman Widgeon, Littleton Leatherbury, who was the son of Nancy Church, and Ann Collins, who was the daughter of Luky Collins. The reference to color was placed after Soloman's name and those of the mothers of Littleton and Ann. Perhaps they were neighbors, former servants or slaves, but whatever the connection, Widgeon asked that his administrator prioritize his bequests to them over other obligations.[160]

The portion of Widgeon's estate that devolved to William J. Nottingham's daughters amounted to approximately 332 acres. Mary Nottingham and Virginia Roberts each received ninety acres, and the remaining 152 acres were allocated to Maria Fitchett.[161] The 332 acres were described in the plat as "Pear Valley Farm" and two buildings were denoted by a square. The house known as Pear Valley today fell on lot one, which was assigned to Mary Nottingham, and mapped as "commenc[ing] at post in ditch, marked A, 5 64/100 chains from pine on South side of neck road and runs 9 10 19.60 chains following old fence line, to post; thence runs S 82 East through open field and woods, to post near black gum on line of Read land, thence follows line of Read land to public road and public road to point at beginning."[162] Nottingham placed her part in trust as security for a payment of $925, representing debts owed from Widgeon's estate that she, as a beneficiary, also inherited.[163]

Pear Valley benefited from its long tenure within the Nottingham and Widgeon families. The familial link to place ensured an interest in the historic structure and a continuity of use; however, Pear Valley was sold out of the Nottingham family in 1900.[164] A. Filmore Benson purchased seventy acres, including the house, and owned it until his death in 1924. Benson bequeathed the property to his friend, Howard Scott Forrest.[165] Forrest kept the property together, except for one acre sold to J. Walker Jackson in 1944, and conveyed the residual acreage to Lloyd W. Nottingham in 1946.[166] Nottingham's purchase marked a brief return to the extended Nottingham family, though the nature of his kinship to Mary E. Nottingham and her sisters is unclear.

In 1943, just prior to his purchase of Pear Valley, Nottingham's livestock and farm implements were itemized in the Federal Farm Credit Lien Docket as collateral for $500. Nottingham had an eleven-year-old mule, a ten-year-old horse, a twelve-year-old horse, plus a horse cart and agricultural equipment such as tractor plows and cultivators, walking cultivators, a two-row potato planter, a corn planter, three row markers, and a fertilizer

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[159] Northampton County Court Records, Releases, &c., No. 1, 92-95, 98-100, 103-04.

[160] Northampton County Land Tax Records, 1889, 1894; Northampton County Court Records, Miscellaneous, No. 1, 1831–70, 169.

[161] Northampton County Court Records, Chancery Book, No. 5, 1895–1903, 350-51; Northampton County Court Records, Deed Book, No. 45, 1890–92, 408; Northampton County Court Records, Deed Book, No. 45, 1890–92, 408; Northampton County Court Records, Deed Book, No. 51, 1899–1900, 157-58.

[162] Northampton County Court Records, Deed Book, No. 43, 1887-89, 273-78.

[163] Ibid., 278-82.

[164] Northampton County Court Records, Marriage Register, No. 3, 1899–1922, 1; Northampton County Land Tax Records, 1894-96, 1899–1900; Northampton County Court Records, Deed Book, No. 46, 1892–93, 413-14, 433-34; Northampton County Court Records, Deed Book, No. 48, 1895–97, 56-57; Northampton County Court Records, Deed Book, No. 50, 1898–99, 115; Tenth Census of the United States, Non-Population Census Schedules for Virginia, 1850–80, 1880 Agricultural Census, NAB, (microfilm T1132, roll 27).

[165] Northampton County Court Records, Deed Book, No. 51, 1899–1900, 177-79; Northampton County Court Records, Will Book, No. 42, 209-10a; Tenth Census of the United States, Non-Population Census Schedules for Virginia,1850–80, 1880, NAB.

[166] Northampton County Court Records, Deed Book, No. 105, 99-100; Northampton County Court Records, Deed Book, No. 109, 118-19.

sower.[167] Nottingham's investment in agriculture in the 1940s suggests that Pear Valley continued to be a working farm under his stewardship, and it is under his ownership in the late 1940s that the building was altered to accommodate chickens and other farm needs.

Throughout the twentieth century, the property changed hands every ten years or so, but it was in the 1950s, when Lloyd Nottingham sold it, that the tract was reduced from seventy to fifty-five acres. Howard B. Camden bought Pear Valley from Nottingham in 1956, sold it to the Debaun family in 1963, and they in turn ceded it to Charles Max Jr. and Joni Lee Max in 1973.[168]

Presently owned by Preservation Virginia, the house and about one-and-one-half acres were given to the organization, then known as the Association for the Preservation of Virginia Antiquities (APVA), by Robert C. Oliver in 1986.[169] The property was subsequently leased for two years to E. A. Underhill, Jr. A plat was drawn to demarcate the property conveyed.[170]

The Deed of Gift for the house known as Pear Valley and 1.421 acres near Machipongo was dated December 11, 1986, and recorded on December 23, 1986.[171] It also contained an easement for a 25′ right-of-way west of the property to ensure ingress to and egress from the site. The legal description of the parcel is as follows:

All that certain lot or parcel of land, with the buildings and improvements thereon, containing 1.421 acres, more or less, situate near Machipongo, Eastville Magisterial District, Northampton County, Virginia. Said lot or parcel of land is more particularly shown and identified as Parcel 2-A on that certain plat of survey entitled, "Survey of Parcel '2-A' Being Lot 2, Plat in D.B. 221, p. 348, and Part of Property of Robert C. Oliver, Jr., […]"

Oliver received title to the parcel by one-half deed from Richard W. Young, et al., Trustees, in 1979, and by one-half deed from Jane O. Drummond in 1983.[172] Oliver inherited land from his parents, Robert C. Oliver and Lillian Jacob Oliver in 1979, the same year he and Walter Drummond acquired Pear Valley and the fifty-five acres owned by Charles and Joni Max since 1973.[173]

The stewards of Pear Valley, from the Nottingham family in the eighteenth and nineteenth centuries until its purchase by Preservation Virginia in 1986, maintained the historic house and its rural setting. They augmented it at intervals to better accommodate then current familial and farming needs but never obscured its open or hall plan, its Chesapeake frame and structural ornamentation, and Flemish bond brick end wall that together make

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[167] Northampton County Court Records, Federal Farm Credit Lien Docket, Lien No. 1053, 131.

[168] Northampton County Court Records, Deed Book, No. 132, 531-32; Northampton County Court Records, Deed Book, No. 148, 79-80; Northampton County Court Records, Deed Book, No. 174, 110-12; Robert A. Murdock to Charles Max, 17 April 1972; L. Floyd Nock, III, to Calder Loth, 17 May 1973; Loth to Nock, 18 May 1973; copies on file, "Pear Valley," Department of Historic Resources (DHR), Richmond, VA; Orlando Ridout V to Virginia B. Price, personal communication, Summer 2010.

[169] J. David Faulders, Hunton & Williams, to Mrs. Benjamin W. Mears, Jr., Kendall Grove Point, Eastville, Virginia, 19 December 1986.

[170] Northampton County Court Records, Deed Book, No. 221, 348 (see also Plat Book, No. 14, 16; Plat Book, No. 13, 52); Louis Malon, Director of Preservation Services, Preservation Virginia, to Virginia B. Price, personal communication, 2010-11.

[171] Northampton County Court Records, Deed Book, No. 224, 179-81.

[172] Northampton County Court Records, Deed Book, No. 198, 7-13; Northampton County Court Records, Deed Book, No. 209, 390-94.

[173] Northampton County Court Records, Deed Book, No. 197, 220 (Oliver and Jane Drummond acquire twenty-nine acres from their parents); Northampton County Court Records, Deed Book, No. 198, 9-12 (Oliver and Walter Drummond acquire fifty-five acres through (default) on deed of trust by Max); Northampton County Court Records, Deed Book, No. 174, 110 (Max buys the property in 1973); Northampton County Court Records, Deed Book, No. 219, 312; Northampton County Court Records, Deed Book, No. 78, 474-75; Northampton County Court Records, Deed Book, No. 139, 171; Northampton County Court Records, Will Book, No. 57, 47-48 (associated plat, Deed Book, No. 120, 517); Northampton County Court Records, Deed Book, No. 46, 413-14; Northampton County Court Records, Deed Book, No. 48, 56-57.

Pear Valley a very important example of a second-period Virginia house. Although no longer a private dwelling, as a study property for Preservation Virginia, Pear Valley contributes to an understanding of the cultural choices made by many living in the Chesapeake region during the Colonial period that has been established through a variety of architectural, archeological, and historical studies. The building also preserves a distinctive framing system developed in the early Chesapeake and so is a singular essay on seventeenth- and eighteenth-century construction technology, technology transported to other regions of the country as those living in the early Chesapeake migrated westward. Moreover Pear Valley's largely unchanged agricultural setting, as platted and mapped over time, adds to the integrity of the nominated property by preserving its context.

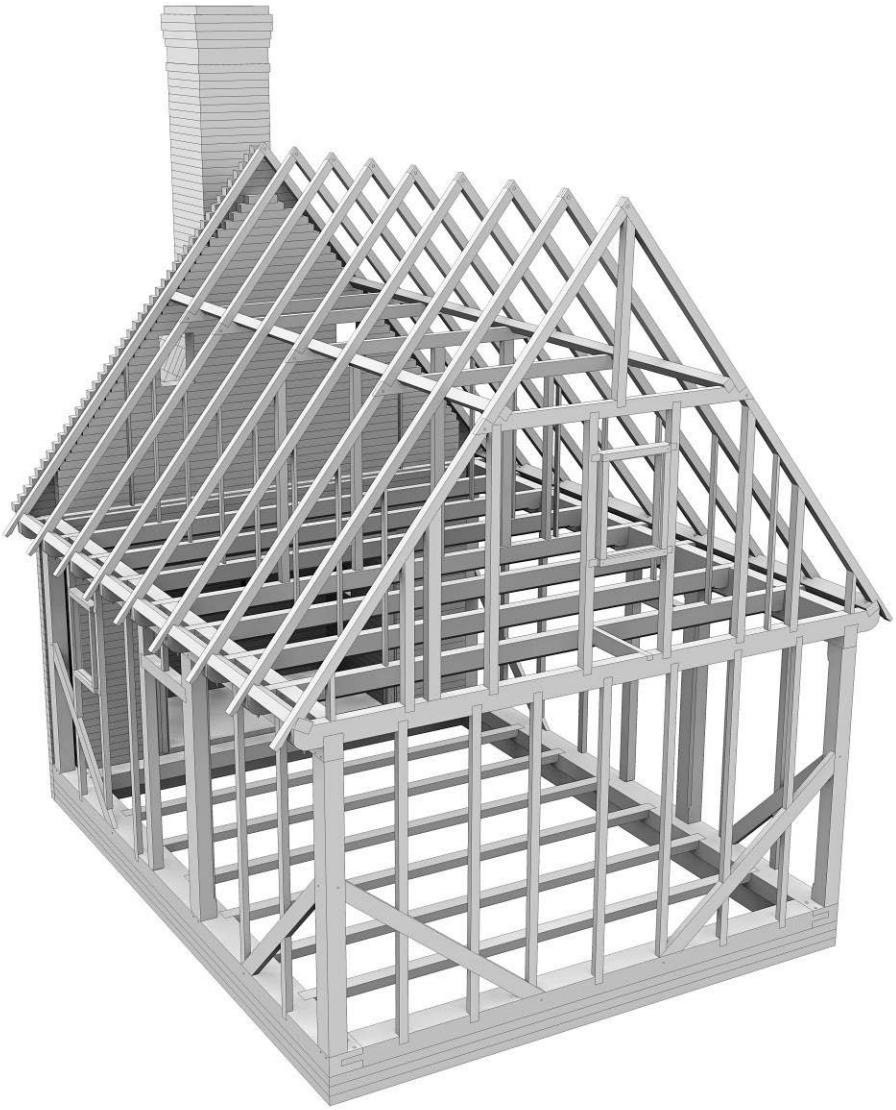
Appendix B. Framing Schedule, as outlined in the Historic Structure Report (1992)

Pear Valley, Northampton Co., VA
Framing Schedule
Willie Graham and Edward Chappell

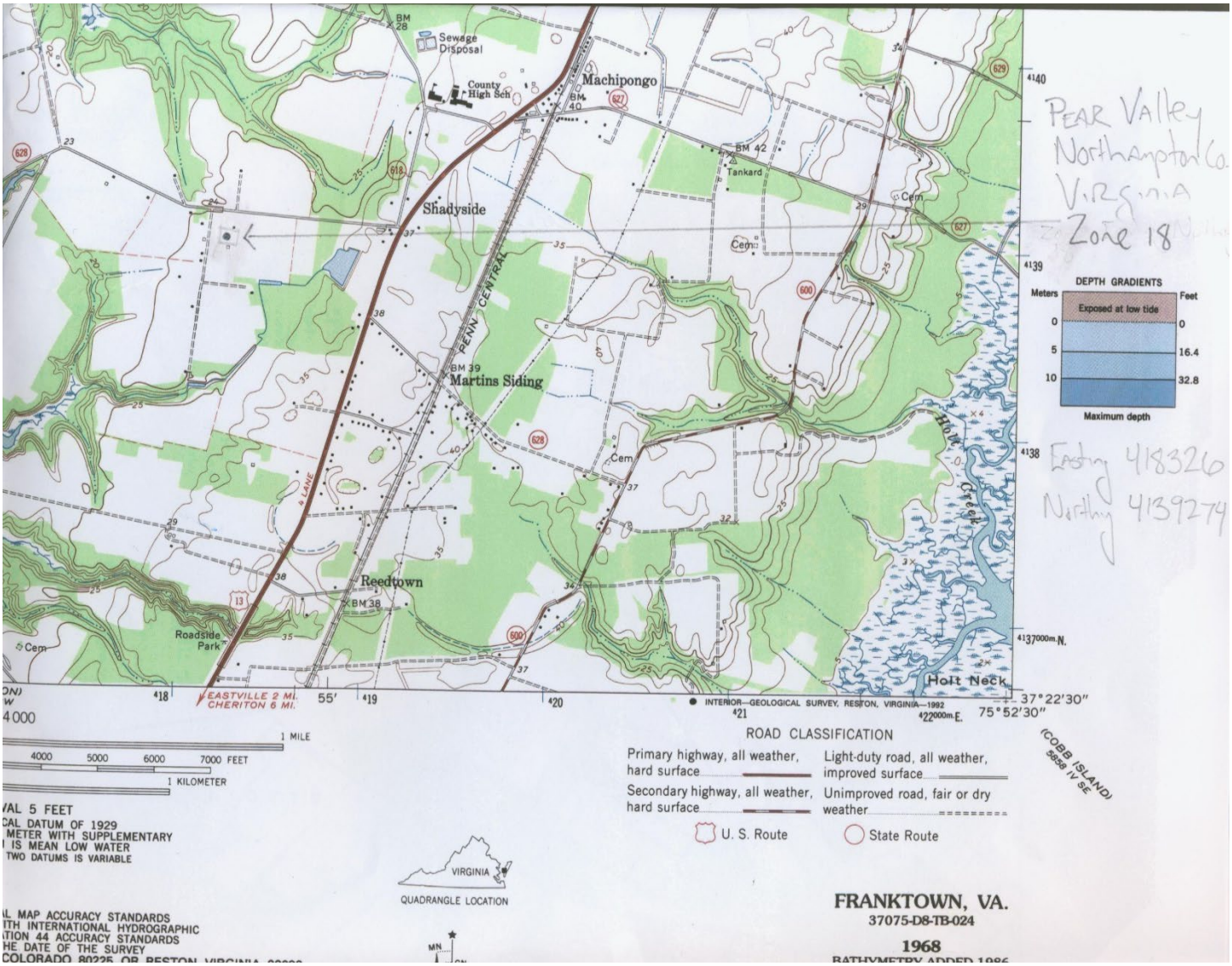
	Period	Dimension	Prep.	Joint	Wood
Sill, E/W	I	8" x 12"	Hewn & pit-sawn	Mortised	Syp
Sill, S	I	7-1/2" x 9-1/2"	Hewn	Tenoned and double pegged to E/W sills	Syp
Sill, N	I	8" x 8-3/4"	Unknown	Tenoned and double pegged to E/W sills	Unknown
First-floor joists	I	4-1/4"-5-3/4" x 8" (?) based on lap joints in sills	Unknown	Half lapped	Unknown
Corner posts NE/NW	I	6-1/4" x 7-1/2"	Hewn	Tenoned and pegged top & bottom	Oak
Corner posts SE/SW	I	6"x7-1/4"	Hewn; chamfered on inside corner with lamb's-tongue stops top & bottom	Tenoned and pegged top & bottom	Oak
Door posts, E wall	I	5-3/4" x 8-3/8" cut down to 3-1/ 8"x 8-3/8" in Period II	Hand planed, face hewn in Period II	Tenoned and double pegged top & bottom	Syp
	I	4-1/4" x 5 cut down to 4-1/4" x 3-1 /8" in Period II	Hand planed, face hewn in Period II	Tenoned top & bottom	Syp
Door header, E wall	I	3-1/8" (?) x 4-1/8"	Unknown	Bevel lapped to door posts	Unknown
	III	3-1/8" x 2-1/4"	Sawn	Lapped to door posts	Syp
Door posts, W wall	I	6-1/4" x 8-1/2"	Hewn, hand planed; chamfered on inside corner with lamb's tongue stops top & bottom	Tenoned and double pegged top & bottom	Syp
	I	3-3/4" x 5"	Hewn & sawn, hand planed	Tenoned top & bottom	Syp
Door header, W wall	I	4-1/4" x ?	Unknown	Bevel lapped to door posts	Unknown
	III	1-1 / 4" X 3-3/4"	?	Set into a dado in door posts	Syp
Down braces	I	2-1/4" x 5-1/2"	Hewn & pit-sawn	Half-dovetail lapped and nailed top & bottom	Oak
Fireplace lintel	I	1'-1" x *V*-2-3/4"	Hewn	Set into masonry	Syp

	Period	Dimension	Prep.	Joint	Wood
Window posts E, S walls	III	3" x 4-1/4" to 6-1/4"	Hewn & pit-sawn	Bevel lapped top & bottom	Syp
Studs	I	2-1/4" X 3"	Hewn & pit-sawn	Bevel lapped top & bottom	Syp
Studs, added when shed built	III	1-1/4" X 5"	Hewn & pit-sawn (reused)	Bevel lapped top probably bevel lapped bottom,	Syp
	III	approx. 2" x 3-1/2"	Hewn & pit-sawn with some riven faces	Bevel lapped top, probably bevel lapped bottom	Syp
Door post to stair	I	2-1/3"	Unknown	Bevel lapped & nailed	Unknown
Door post to stair	III	2-1/2" x 3-3/4"	Hand planed	Tenoned bottom, bevel lapped top	Syp
Header to stair door	III	2-1/4" x 2-1/2"	Unknown	Bevel lapped	Unknown
Studs to stair enclosure	III	1-3/4" x ?	Unknown	Bevel lapped	Unknown
Plate	I	6" x 11-1/4"	Hewn & sawn (?), hand planed. Chamfered on inside corner w/lamb's tongue stops		Syp
Attic joists	I	4" x 7"	Hand planed. Chamfered on bottom corners w/ lamb's tongue stops	Half lapped	Syp
Stair header	I	1-3/4" x 7" (?)	Unknown	Half lapped	Unknown
Stair header	III	2" x 7"	Hand planed, reused (?)	Half lapped into joists	Tulip poplar
Attic floorboards	I	11/16" x 10"-11"	Hand planed top & bottom	Butted, face nailed w/ rose head nails	Syp
Tilted false plates	I	3-3/4" x 5"	Hewn & pit-sawn	Lapped over joists; (lap cut out of false plate and not joists); pegged	Syp
Attic gable studs	I	3" x 3-3/4"	Hewn & pit-sawn	Bevel lapped top & bottom	Syp
Attic partition door posts	III	2-1/2" x 4"	Hewn & pit-sawn	Bevel lapped top, tenoned bottom	Syp
Attic partition studs	III	2-1/2" x 3"	Hewn & pit-sawn	Bevel lapped top, tenoned bottom	Syp

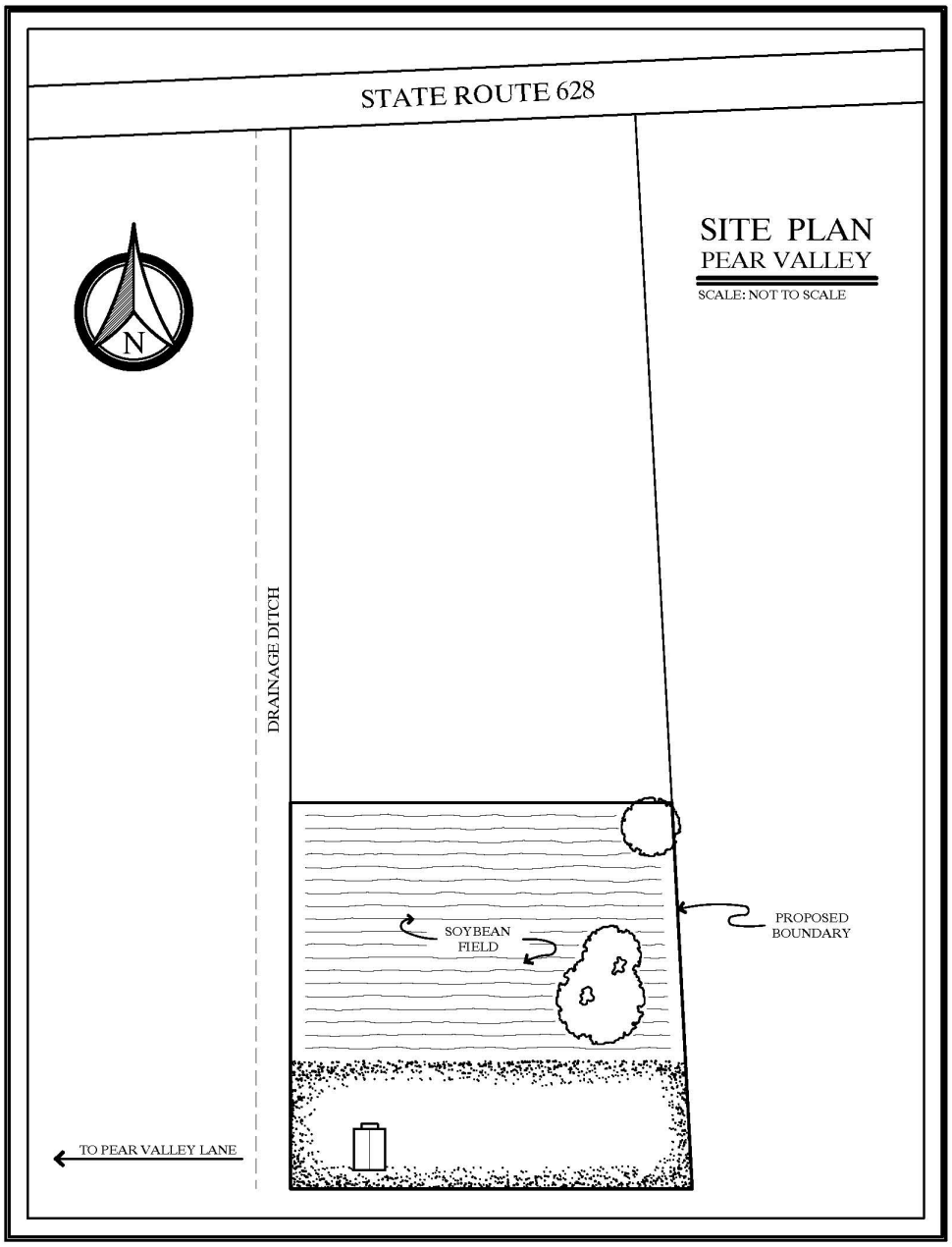
	Period	Dimension	Prep.	Joint	Wood
Knee walls studs	I	3" x 4", 2" x ?	Hewn & pit-sawn	Butted to rafters at top; tenoned bottom butted at top	Syp
Knee wall wall studs	III	1-1/4" x 2-1/2"	Hewn & pit-sawn	Butted to rafters at top; tenoned bottom	Syp
Door posts in knee wall	III	2-3/4" x 3-1/4"	Hewn & pit-sawn, jamb face hand planed	Lapped to rafters, tenoned bottom	Syp
Rafters	I	3" x 3-l/4"	Hewn & pit-sawn	Bird mouthed over tilted false plate, open mortise & tenon joint at ridge	Syp
Collars	l	3-1/8" x 4-1/2"	Hand planed. Bottom corners slightly eased	Half-dovetail lapped & pegged	Syp
Clasped purlins	I	3" x 3-3/4"	Hewn; hand planed on exposed surfaces. Bottom comers slightly eased.	Set into “V” notch in collars	Syp
Sheathing over collars	I	7/8" x 11"	Hand planed bottom, pit-sawn top	Butted. Face-nailed with rose head nails.	Syp
Collars above main collars	III	1-1/2" x 2-3/4"	Riven	Butt and nailed to sides of rafters	Oak
Plaster lath	I	Average 3/8" x 1-1/2"	Riven	Some feather lapped, some butted.	Oak
Plaster lath	II	Average 3/8" x 1-1/2"	Riven	Butted at ends	Oak
Plaster lath	III	Average 3/8" x 1-1/2"	Riven	Butted at ends	Oak
Shingle lath	I	1/2" X 3-1/4' approx. five-foot lengths	Riven, slightly drawn	Feather lapped	Oak
Shingle lath	III	7/8" X 2-5/8"	Hewn & pit-sawn		Tulip poplar
Shingles	I	Unknown	Unknown	Pegged	Unknown
Shingles	III	1/2" butt, length 21-1/2", width 3-5/8" (for one that survives)	Riven, hand drawn, round butts	Nailed	Cypress



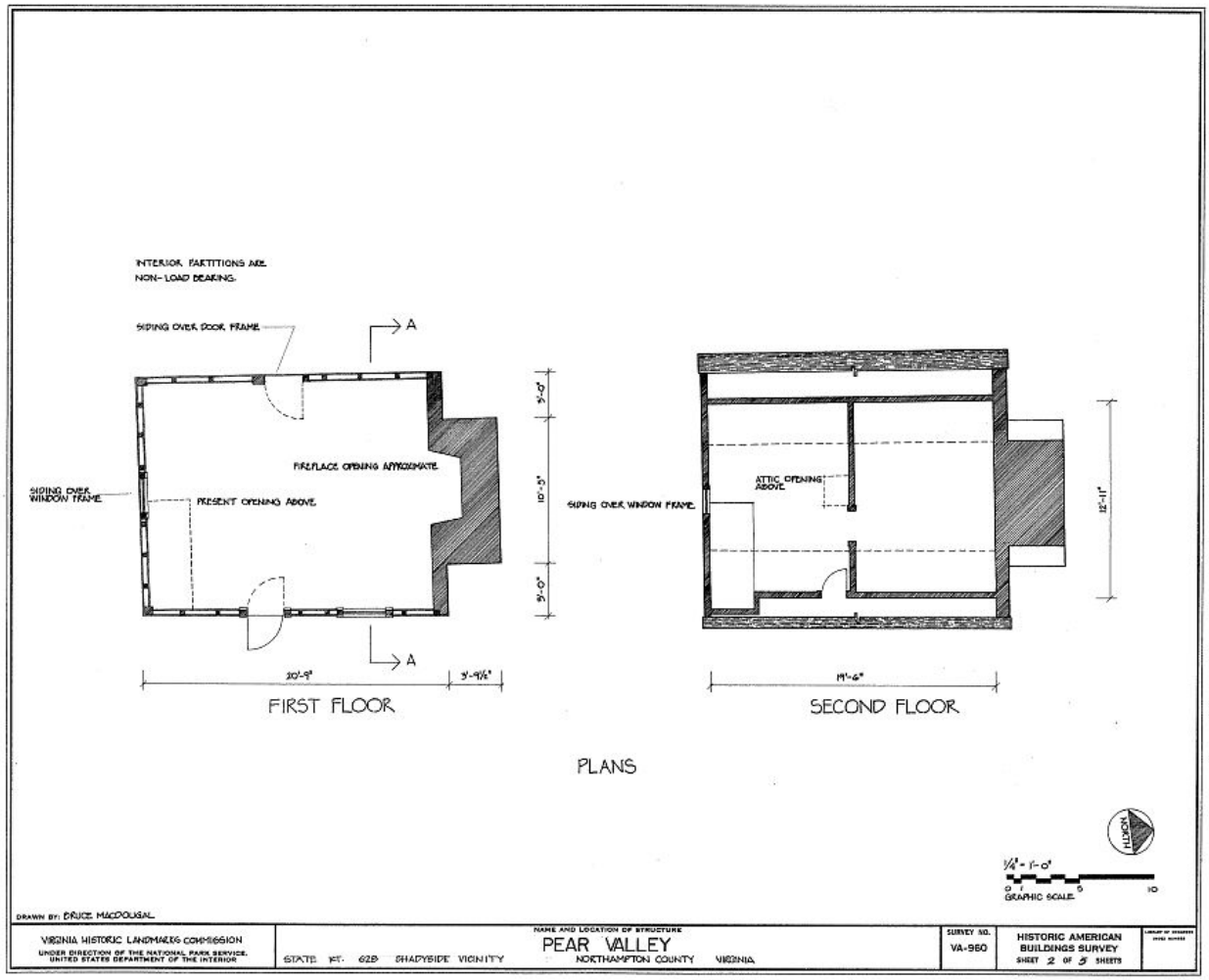
The model of the framing, as identified in the schedule above and confirmed in the field, was created by Willie Graham and the Colonial Williamsburg Foundation. This draft is used with permission.


Pear Valley
Northampton Co.
Virginia
Zone 18
Easting 418326
Northing 4139274
Machipongo
Shadyside
Martins Siding
Reedtown
Roadside Park
Holt Neck
Tankard
Sewage Disposal
County High Sch
PENN CENTRAL
DEPTH GRADIENTS
Meters
Feet
Exposed at low tide
0
5
10
16.4
32.8
Maximum depth
EASTVILLE 2 MI.
CHERITON 6 MI.
INTERIOR—GEOLOGICAL SURVEY, RESTON, VIRGINIA—1992
37°22'30"
75°52'30"
ROAD CLASSIFICATION
Primary highway, all weather, hard surface
Light-duty road, all weather, improved surface
Secondary highway, all weather, hard surface
Unimproved road, fair or dry weather
U. S. Route
State Route
1 MILE
1 KILOMETER
4000 5000 6000 7000 FEET
VIRGINIA
QUADRANGLE LOCATION
FRANKTOWN, VA.
37075-D8-TB-024
1968

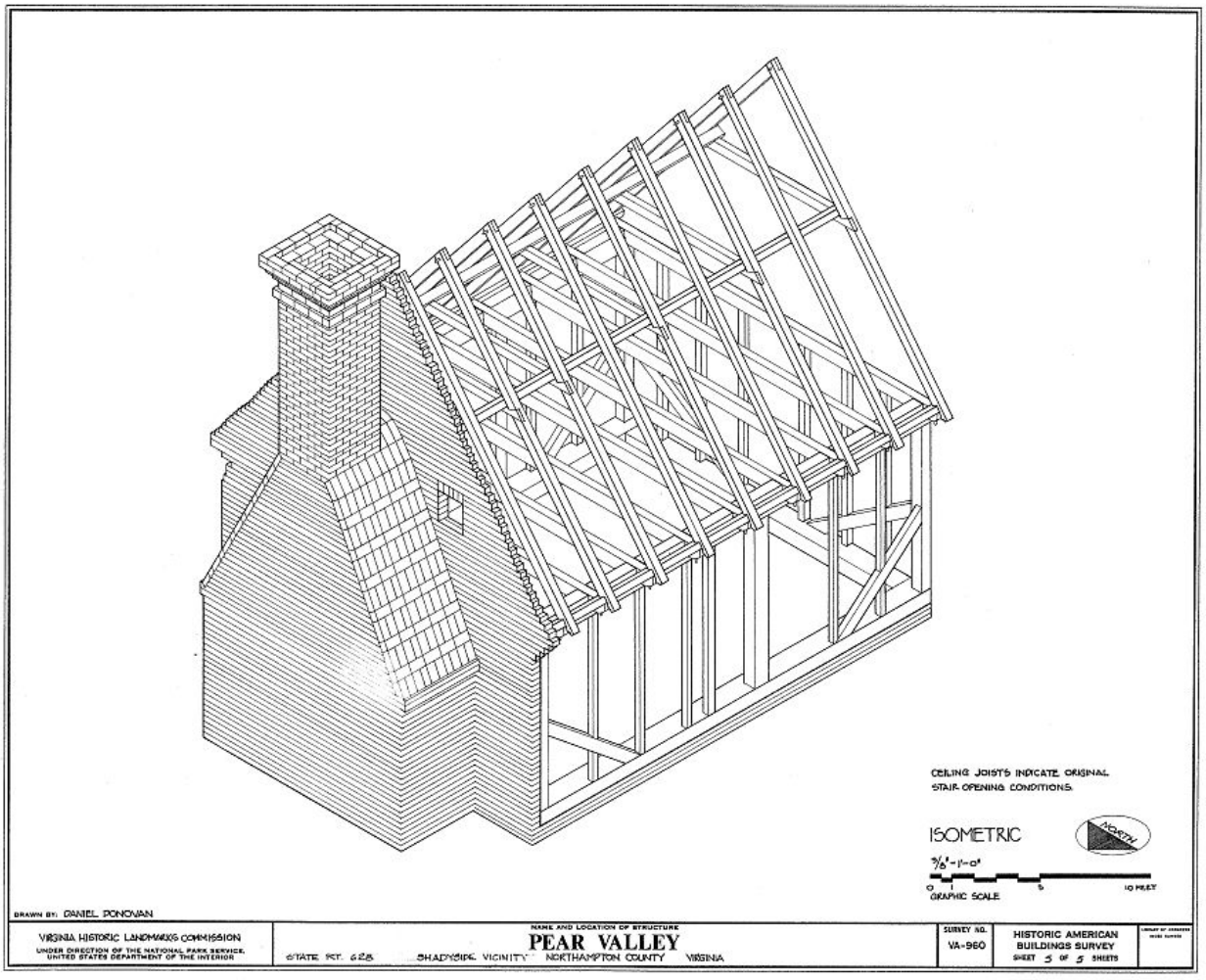
USGS Map



Pear Valley, site plan and NHL boundary. The boundary includes the property immediately surrounding the house (at lower left) and the soybean field directly to the north.
Daniel DeSousa, 2012



Pear Valley, floor plans, 1971
Historic American Buildings Survey (Bruce MacDougal, delineator)



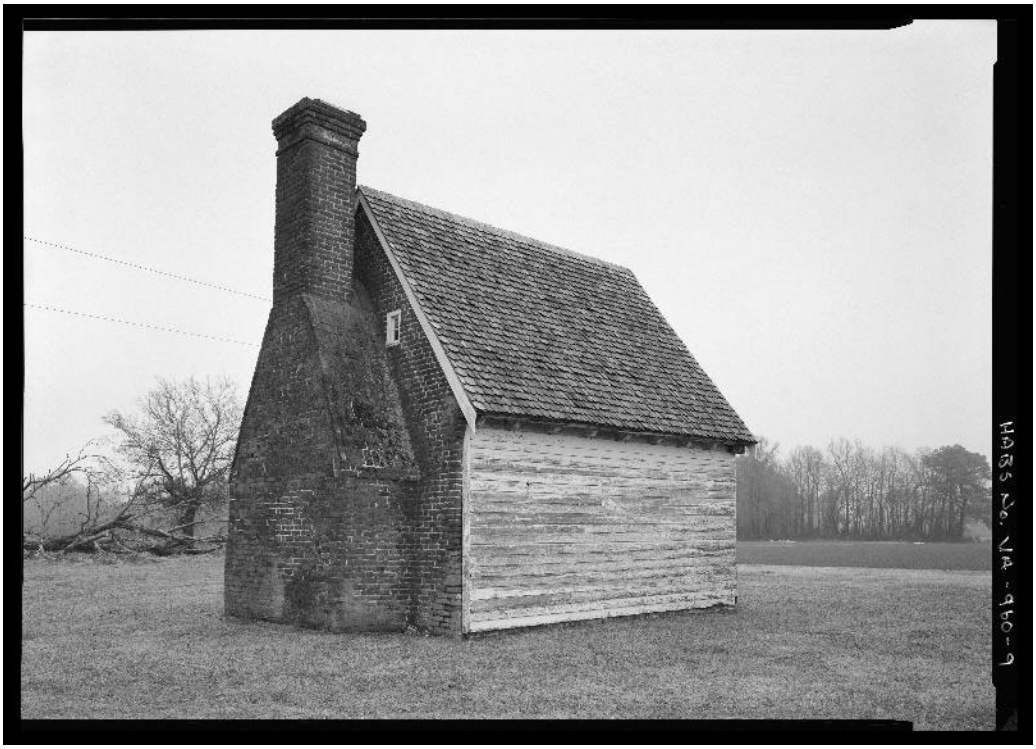
Pear Valley isometric, 1971
Historic American Buildings Survey (Daniel Donovan, delineator)



Perspective view looking from the northeast to the east (front) and north gable end.
Photograph from HABS, James W. Rosenthal, photographer, 2011

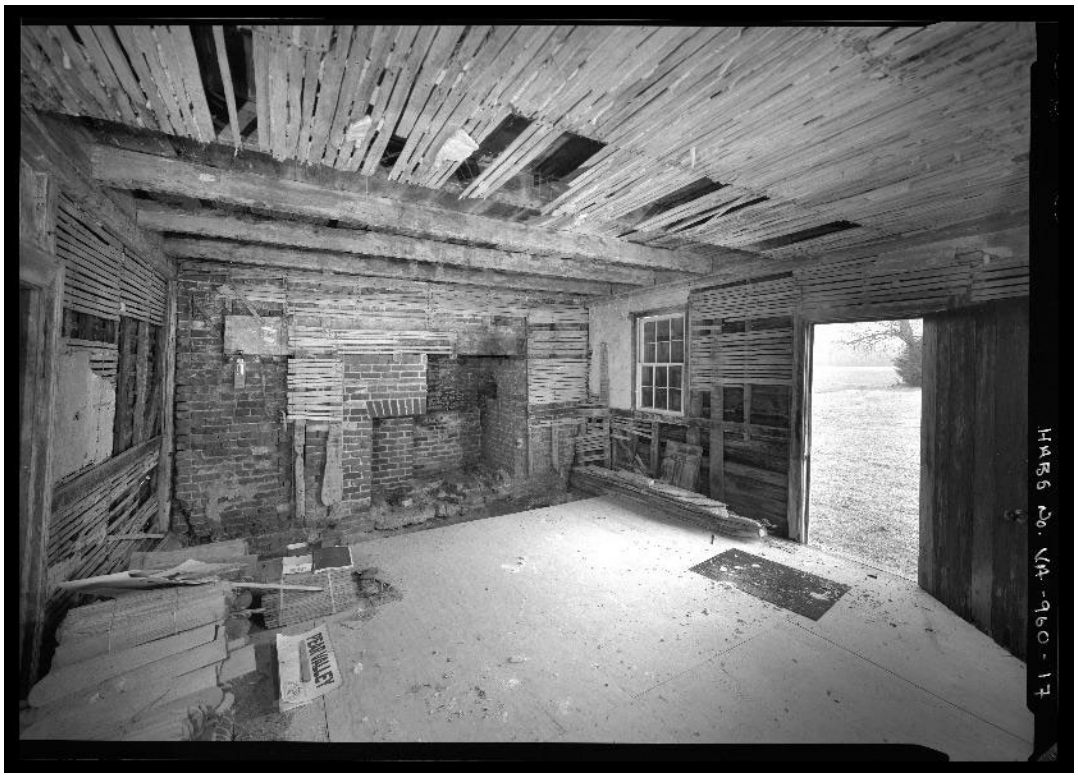


East (front) elevation, with scale (above)
Perspective view of the west elevation looking from the northwest (below)
Photograph from HABS, James W. Rosenthal, photographer, 2011





Detail view of the west elevation, showing false plate and rafter ends.
Photograph from HABS, James W. Rosenthal, photographer, 2011



Interior view, perspective view looking from the southwest to the northeast corner (above)
Interior view, looking west (below)
Photograph from HABS, James W. Rosenthal, photographer, 2011





Interior view, detail view in the southwest corner to show framing; note the chamfer detail on the corner post and end girt.
Photograph from HABS, James W. Rosenthal, photographer, 2011



Interior view, south room of loft, looking northeast; note the knee wall door at center left.
Jeff Klee, Colonial Williamsburg Foundation, 2010