

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

LISTED ON:
VLR: 12/12/2013
NRHP: 02/05/2014

1. Name of Property

Historic name: Woods Hill

Other names/site number: DHR File No. 145-5032

Name of related multiple property listing:
N/A

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

2. Location

Street & number: 1501 Clay Street

City or town: Franklin State: Virginia County: Independent City

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

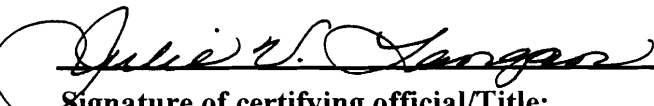
I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

___ national ___ statewide X local

Applicable National Register Criteria:

___A ___B XC ___D

	<u>12.19.13</u>
Signature of certifying official/Title:	Date
<u>Virginia Department of Historic Resources</u>	
State or Federal agency/bureau or Tribal Government	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>8</u>	<u>1</u>	buildings
<u>2</u>	<u>0</u>	sites
<u>2</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>12</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling; secondary structures

AGRICULTURE: horticultural facility; agricultural outbuilding

LANDSCAPE: garden

COMMERCE: restaurant; specialty store (service station)

Current Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling; secondary structures

AGRICULTURE: horticultural facility; agricultural outbuilding

LANDSCAPE: garden

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS: Colonial Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: BRICK, WOOD (weather board, log, board-and-batten), ASPHALT, STONE (slate), METAL (tin), GLASS

Narrative Description

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

Summary Paragraph

Woods Hill is located at 1501 Clay Street in Franklin, Virginia. The approximately 17-acre property features an intact landscape design by landscape architect Charles Freeman Gillette of Richmond, Virginia, and a dwelling designed by architect Alan McCullough, also of Richmond. The landscape design is the primary resource and the dwelling is a secondary resource. In addition to the landscape design and dwelling, contributing resources include a car park, dog cemetery, log cabin, flower house, dog house, stables, peacock house, pump house, doll house, and fort. The only non-contributing resource on the property is a 1970s carriage house, which postdates the property's period of significance. The two-story brick and wood house was constructed in 1951 as the home for Sol Waite Rawls, Jr. and his wife Ann Peace Rawls. Mr. Rawls' father, Sol Waite Rawls, purchased the land from W. Hunter Scott in 1937 to be used for a restaurant called The Shack and for a Gulf service station. In 1943, Mr. Rawls' father deeded The Shack and its 11.25 acres to his son as a Christmas present. Mr. Rawls moved his family into The Shack in January 1946 when he returned to Franklin after World War II. He and his wife named the property Woods Hill. On April 10, 1946, Mr. Rawls purchased an additional 25 acres from his uncle, Dr. Joel Cutchins Rawls. Plans for the landscaping, main house, and

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outbuildings began soon afterwards. In October 1946, Mr. and Mrs. Rawls hired Gillette to create a landscape plan for the property. In 1947 or 1948, they contracted McCullough to design the main house and the dog house. The house was built by J. R. Wills and Son of Suffolk, Virginia. Construction began in 1951. The house sits on a hill overlooking two manmade ponds that were part of Gillette's design. The ponds were dug by W. Hunter Scott and Company of Franklin, Virginia. The view from the front door through the house to the large pond and landscape beyond is reminiscent of many of the early houses built on the rivers of Virginia. Gillette's landscape design has seen few alterations since it was created. The house has remained a private residence for the Rawls family for its entire existence.

Narrative Description

Overview

The dwelling at Woods Hill, the home of Sol Waite Rawls, Jr. and his wife Ann Peace Rawls, was built in 1951 and sits on 17.314 acres in the city of Franklin, Virginia. Landscape architect Charles F. Gillette created the plans for Woods Hill during the end of a period in the United States known as "the Country House era" during which owners were building beautiful homes surrounded by lovely gardens and dramatic vistas. When designed, Woods Hill was outside the city limits and was undeveloped wooded land. A four-board fence defines the property along adjacent US Route 58. The main entrance to the site is defined by the indenting of the fence into the property and marked by three large fence posts on either side of the drive. These posts with ogee shaped tops were handmade from a design by landscape architect Charles F. Gillette. A painted sign recognizing Woods Hill as a Black Angus farm designates the primary entrance as there is also a farm entrance to the east. Two large magnolia trees flank both driveway entrances.

Within the site, the buildings are arranged in clusters along the northern half of the property, while two ponds and landscape plantings occupy the remainder of the property. To the left (east) of the primary entrance is the original Gulf service station built by the current owner's father in 1937. Today the building is used as a flower house. The winding crushed stone driveway curves as it goes up an incline and divides as it approaches the main house to the right and the original log cabin to the left. Also at this point, a lower drive goes off to the right to the service parking and entry at the main house's basement level. A brick walled courtyard flanked by four brick pillars topped with carved Italian stone fruit baskets is set into the hill and provides a car park in front of the main residence. Upon leaving this courtyard, the drive circles around and again divides. It continues to the left to go back down the incline to the primary entrance or turns to the right in front of the late 1930s log cabin to go to the farm entrance on the highway or to the road to the farm and barns, which were part of this property until 2013.

The house sits at the top of the hill overlooking the ponds and the more distant fields where the owner planned to have Black Angus cattle graze. The 17.316 acres are bordered by US Route 58 on the north, a neighbor's farm to the east, the large pond and field to the south, and a stream to the west. Originally the property was much larger, but most of the farm land was sold in 2013, bringing the property to its current acreage. All manmade features associated with the original landscape design, including two ponds, a dam, a pedestrian bridge, paved walk ways, brick

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walls, statuary, driveways and parking areas, are extant and contribute to the site's integrity. Numerous plantings that were part of Gillette's original design also contribute to the integrity.

Charles F. Gillette Landscape Design (contributing site)

During the early to mid-twentieth century, Charles Gillette was a prominent landscape architect in the South, particularly in Virginia. Gillette's vision for Woods Hill was to create the appearance of a naturalistic landscape in which buildings harmonized with the landscape. The gardens at Woods Hill are featured in the *Genius in the Garden, Charles F. Gillette Landscape Architecture in Virginia*, written by George Longest and published by The Virginia State Library and Archives in 1992. Pictures of the brick courtyard are on page 120 and the pond with the azaleas in bloom on page 144. Mr. Longest also included Gillette's Client Log as Appendix A. The account number for the owner of Woods Hill is listed as 0819, May 1946, but his name is misspelled as S. W. Rawles, Jr., instead of S. W. Rawls, Jr. The Gillette landscape drawings for Woods Hill can be found in Richmond, Virginia, at the Library of Virginia, Archives and Manuscripts, Accession # 44612. Other information about this garden can be found in the correspondence between Mr. Rawls and Gillette which is part of the Gillette papers also stored at the Library of Virginia, Richmond, Virginia.¹ The original sketch for the placement of the house and other buildings at Woods Hill is submitted with this nomination. The description below summarizes many of the details included within the Gillette/Rawls correspondence from 1946-1965 as cited above.

Gillette incorporated the pre-existing late 1930s log cabin (known as The Shack, formerly a restaurant) and service station into the plans. The main house to be constructed for the Rawls family was situated by Gillette with a southwest exposure. By doing this, the sun is high in the summer and shades the house. In the winter the sun is low. Also the primary breeze comes from the southwest. The house was positioned at the top of the hill overlooking the ponds and the fields where the owner planned to raise Black Angus cattle.

Correspondence of Mr. Rawls and of Gillette to two engineering firms offering bids gives some explanation of the layout of the ponds and the construction of the concrete dams. Letters from Francis D.P. Bruner, Petersburg, Virginia, are dated late 1947 and letters from Edward E. Stafford, Valley Landscape Co., Baltimore, Maryland, are dated early 1947. The two ponds were dug in 1949 by W. Hunter Scott and Company of Franklin, Virginia. The first pond was to be used as a catch-basin to keep silt out of the big pond. Water enters the first pond from a natural stream on the east side of the property. Each pond has a concrete dam with drainage pipe and overflow spillway. A short stream separates the two ponds. There is a wooden foot bridge over this stream. The larger pond is oval shaped and its dam is much larger. There is a wooden bridge that crosses the dam and is wide enough for a tractor to cross. The water going through the drain pipe and overflow spillway of this dam connects back to a natural stream which runs to the west of the property.

Gillette continued to work on the landscape plans. Correspondence between Gillette and the owners documents the many companies from which the plant material was purchased. Among the correspondence is a letter from Gillette dated March 22, 1951, with "A List of Shrubs &

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Perennials Suitable for Planting in Woodlands & along Banks of Streams and Lakes.” Reference was made to the Henry Kohankie, Ohio, catalog. Azaleas were planted by the small pond to grow so they would be ready to transplant and be hardy when it came time to plant the larger landscape. Plant material began to arrive, including deutzia from F. & F. Nurseries, Springfield, New Jersey, in March 1946 and scillas, hyacinths, leucojum, tulips, jonquils, and crocus from W. Atleee Burpee Co., Philadelphia, Pennsylvania, in November 1952. The Christmas tree was planted for Christmas 1952. In a letter dated February 5, 1952, Gillette’s assistant Jones sent “A List of Plants to accompany Planting Plan No. 819-11, Dated – January 23, 1953.” Included in this list are 118 azaleas of 11 varieties, 43 camellia japonicas of 13 varieties, and 18 camellia sasanqua of 3 varieties. Also among the long list of plant material are aucuba, dwarf boxwood, forsythia, gardenia, holly of 4 varieties, flowering quince, rhododendron, clerodendron, gardenia, mountain laurel (“as needed”), witch hazel, pittosporum, star magnolia, crabapples, cherry laurel, Purple Leaf Plum, Weeping Willow, crape myrtle, Cedar of Lebanon, Judas tree, Japanese maples and more. Ground covers included 1500 plants of liriopse, 200 plants of Evergreen Wintercreeper and 200 pips of Lily-of-the-Valley. Euonymus arrived from Hugh B. Barclay, Narberth, Pennsylvania. Interestingly a request was made by Mr. Rawls in March 1954 for “the correct name” and a source for Ole Virginia Streamside mint for his summer Mint Juleps. Fall blooming bulbs, including 200 crocuses, were ordered in September 1954 from The John H. Van Zonneveld Comp., Vogelenzang, Holland. The completed Charles Gillette landscape plans, which are located in the Archives and Manuscripts at the Library of Virginia, are dated December 11, 1957. There is correspondence also dated January 8, 1958, with “corrections to general plan.”

In the front of the house, Gillette designed a driveway and a brick-walled courtyard to be used for parking. The driveway and parking area are both paved with Albemarle Green Stone from Luck’s Stone in Shadwell, Virginia. The driveway is lined with liriopse and wood posts which were designed by Gillette. A drain in the center of the parking area catches excess rain. Azaleas surround the area above and beside the courtyard. A Christmas tree was planted in the center of this area. For years, wooden “choir boys” made by the owner stood by the tree at Christmas. A wide brick walkway leads to the front entrance stoop, with the brick laid in a Herringbone pattern. On both sides of the walkway between the walkway and the walls of the brick courtyard, there are low parterres planted with pachysandra, Holly ferns, Poet’s Laurel, and crocus. A wood lamp post with an English style lantern and a graceful maple tree are in the right parterre. Boxwoods sit off from the house to allow room for a brick drainage area under the windows. Sasanqua camellias are in front of both the east wing and the west wing of the house. Statuary was ordered by Gillette for the garden and the front courtyard brick pillars. In December 1955, four “Carved Italian Stone Fruit Baskets No. FB-ES-special” arrived by train from The Erkins Studios, Inc., New York, New York. These fruit baskets were installed on the four brick pillars of the courtyard. Two “Three section Iron benches ?-X-14-H. 34”L. 51” were ordered in November 1957 and were placed on either side of the brick walkway at the entry of the main house. Also included on this order from The Erkins Studio was one “LD-3 Duck-lead-page 16.”

Other items ordered from The Erkins Studios included one “Lead Peacock, LD 14, Page 20” in September, 1957. It sat at the top of the curved brick steps on the west of the house and is no longer there because the squirrels ate it. More scillas were ordered in December 1958 from

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Fowler's Nursery in Raleigh, N.C. After the swimming pool was installed in 1958, a flagstone terrace was designed by Gillette to go beside it. The random, rectangular, uniform gray Pennsylvania flagstone was ordered from Wesley O. Morris, Brick and Stone Masonry, in Midlothian, Virginia, and arrived in April 1959. Continuing to add to the statuary in the garden, in December 1960 Gillette ordered for Mr. Rawls an "Italian stone St. Francis bird bath No. ISB-2" from The Erkins Studios in New York and in January 1962 a "Pompeian stone shell, only, of B-278" and a "Pompeian stone 'Cuddles' to be used in place of bird." This bird bath sits outside the window of the library on the south side of the house. In October 1965, Gillette found and shipped to Mr. Rawls a wood post and a lantern of heavy copper and glass which was a copy of an old English one and it was installed in the west parterre at the front entry.

Today, the large pond is flanked by azaleas which reflect in the lake at the peak of the bloom time. At the far southern end of the pond are three Cypress trees from the Dismal Swamp given as 8 inch seedlings to the owners by J.B. (Cotton) Johnson. Also at the south end of the pond are three large crepe myrtles which were brought from a Gulf service station in Crittenden, Virginia, owned by the owner's father. The bench on the bridge at the dam is circa 1880 and came from the Franklin, Virginia, station of the Southern Railroad. The hill across the pond was planted by the owners and their children with thousands of yellow daffodils rescued by Mrs. Rawls from a farm her father owned in North Carolina that was going to be flooded for Kerr Lake. Wood duck boxes with ramps made by the owner are on the pond. On the eastern end of the pond is a short wood foot bridge over the stream which connects the two ponds. There is also a boat dock, referred to by Gillette as a canoe wharf. Lilies were planted to the east of the dock. Towards the little pond there was a wildflower walk created by Mrs. Rawls but it is no longer visible. Red painted slated wooden benches are scattered through the property. They were bought by Mr. Rawls' father and have been used as resting spots for those walking the property.

The "Camellia Walk" designed by Gillette begins at the brick entry stoop on the south side of the house and curves down to the pond. It can be seen from the windows of the porches and the dining room. As noted above in the correspondence with Gillette, the Camellia Walk has over 13 varieties of camellia japonica which bloom in the fall, winter, and spring, and also camellia sasanqua for fall color. Azaleas add to the color in the spring. The walk is made of asphalt and is edged with curbing bought in 1954 from Joseph T. Ryerson & Sons, Inc., Philadelphia, Pennsylvania. The "Camellia Walk" is bordered with scillas, daffodils, hyacinths, lily of the valley, and other spring and fall blooming bulbs. Small statuary is interspersed among the flowers.

The owners created a cemetery for their dogs on the southeast corner of the main house upon the death of their first dog in the 1950s. Granite tombstones engraved with the dog's name were purchased at the time of each dog's death. The area is planted in ivy. Dogwood trees are scattered throughout the property but many have been lost to disease that afflicted dogwoods in Virginia. Mountain laurel, rhododendron, pieris japonica, wild azalea and Japanese maples were also planted along the drive. The native beech trees near the log cabin are golden in the fall. Native bay trees and woods myrtle are scattered nearby. The only plantings that have been lost since the landscape design was prepared are those damaged by hurricanes that have hit the property over the years and dogwoods that were lost to disease.

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Gillette's landscape design has been much admired over the years. Woods Hill was opened for the Garden Club of Virginia's Historic Garden Week on April 19, 1958, and again on April 23, 1966.

Main House (contributing building)

The main house was designed by architect Alan McCullough of Richmond, Virginia. The property owner still retains the original blueprints for the house, dated August 1, 1951, and prepared by the architect Alan McCullough. It was designed to reflect a Southampton County farmhouse and looks much like the early 1800s Cross Keys near Boykins, Virginia. Woods Hill was built towards the end of the "Country Place era" as referenced in the book *Genius in the Garden* by George C. Longest, 1992.² McCullough's firm created drawings for the house and also made a three-dimensional model for the owner. The owner has the original plans, which are dated August 1, 1951. These plans have been digitized and are part of this nomination.

Facing north/northeast, the house is two stories, not including a partial basement with a garage and a full height attic. It has an irregular footprint composed of a side-gabled block with asymmetrically sized flanking wings and a rear (south) wing. The house is constructed of handmade oversize brick from Locker Brick Company in Rockbridge County, Virginia. The bricks are laid in Old English Bond using straight lines and rough "grape" edging mortar. A portion of the second floor on the right north and northwest side is clad with clapboard siding. The multiple gabled roof is covered with its original Buckingham County slate. A shallow front gable is above the clapboard section of the right second story of the north façade. Clapboard fills the triangle of the gable and there is a small louvered wood rectangle in the center. This shallow front gable design is repeated above the second story of the south wing. Dentil molding and modillions are under the eaves and under the pediments. The copper snow shields, gutters, and downspouts are original. All of the wood window sash are original except for those in the second kitchen in the west wing. The original raised panel wood shutters are on all windows of the house. The shutters on the first story are three panels and those on the second story are two panels. The shutters have a decorative scroll shaped metal bracket holding them back to the house. The wood exterior and interior doors throughout the house are original.

There is a one-story entry porch with four simple beaded wooden columns on the north façade. A wide brick walkway with a Herringbone pattern leads to this entry. The entry porch retains its original slate shed roof. The original entrance door is an oversized raised panel painted wood door in a Cross and Bible design. The original storm door of wood and glass was custom made to repeat the Cross and Bible design of the entrance door except that the panels of the storm door are glass.

On the south side of the house, the double porches are L-shaped. The brick jack arches used over the doors and the windows of the house are visible. Under each set of steps to the first-floor porch are "rowlocks" which are bricks laid on edge under doors and steps to create a pattern and to give strength. The porch floor is brick and laid in a Herringbone pattern. The ceiling is paneled. The porch originally was screened and used primarily in the summer. There was an area

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used for casual seating and an area for summer dining. In the mid-1970s the screens were replaced by floor to ceiling sliding wood and glass doors which were made by Miller Manufacturing in Richmond, Virginia. These doors are 8 feet 9 inches by 3 feet 9 inches. Flanking the sliding glass doors are square wood beaded columns which are similar to the square wood beaded columns on the front entry porch. These columns are flanked by tall 9-inch by 8½-foot fixed windows. The floor to ceiling window on the east is stationary. The effect is a completely glassed room which still retains the ability to have open air. Small electric heaters under the windows were added for heat at the same time. The porch is now used year round. Double wood and glass doors open to a brick entry stoop. There is a glass transom above these doors and the doors are flanked by fixed glass panels. The brick entry stoop, which is laid in the Herringbone pattern, leads into the garden and the Camellia Walk. On the porch is a beautiful lead plaque of a magnolia blossom sculpted by Ellen Cogsdale Gillette, the wife of Charles F. Gillette, the landscape architect. Mrs. Gillette presented the plaque as a gift to the owners when she and Gillette came as the first houseguests at Woods Hill. The naturalistic landscape planned by landscape architect Charles Gillette can be seen from all the windows and porches.

Like the downstairs porch, the upstairs was originally screened. It was used as a sleeping porch and as a play area for the owners' children when they were growing up. In the mid-1970s floor to ceiling wood and glass sliding doors were added. On both ends of the porch, there are casement windows which can be opened for air. Glass transoms are below each of the casement windows. The effect is that the porch is completely glassed and the view is not interrupted. There is a three-board railing across the lower half of the glassed side of the porch. The porch is now used as a sitting area.

On the west side of the west wing, the stoop is original and was built on a brick platform. The platform has an added detail of two open brick arches underneath. The stoop has a three-board wood railing and a gable roof covered in slate. Beside the stoop is an antique locomotive bell which is used as a farm bell. It was given to the owner by B. J. (Cotton) Johnson and came from a locomotive used by Camp Manufacturing Company when it had a short railroad which connected the mill in Franklin, Virginia, to the Atlantic Coastline Railroad outside Whaleyville, Virginia. Brick steps with a three-board wood railing and posts with ball finials lead down from the stoop to a gravel path. This path goes to a set of curved brick steps which are built into the brick-walled courtyard of the parking area on the garage level. A lamp post is at the top of these steps.

The main house has a variety of window types. There are six primary first floor original wood windows with 12 over 12 panes that are double hung sash. On the landing of the staircase, there is an original wood window with 8 over 8 panes and is double hung sash. The second story has twelve original wood windows with 6 over 6 panes that are double hung sash. Under the eaves of the north and south side of the east wing are four pair of original wood casement windows with four panes to each side. At the east end of the east wing on the second floor are three original wood windows with 6 over 6 panes double hung sash and are banked (or ribbon) to preserve the view of the small pond. A pair of small original wood casement windows with four panes each side is placed high on the east wall of the northeast bedroom. Likewise, a pair of small original wood casement windows with four panes to each side is placed high on the west wall of the

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northwest bedroom. In the living room on the first floor, there are four primary original wood windows, two of which open onto the glassed in porch. In the downstairs bedroom and bath, there are three primary original windows. In the dining room, there are two original wood windows on the west which have 9 over 9 panes and are double hung sash. On the south there are six original wood casement windows each with twenty-four panes banked together in order to preserve the view. On the exterior of the dining room these windows are shielded by a small tin roof attached to the brick exterior of the house above the windows. In the library, the four original heart pine panel and glass casement windows with eight panes each are hung as a bank of windows to preserve the view. In the central hall, there is a pair of heart pine panel and glass doors flanked by fixed heart pine panel and glass windows. Each of the doors and the windows has twelve panes. The butler's pantry has a bank or ribbon of three original wood windows all double hung sash. The center window has 6 over 6 panes and the two side windows have 4 over 4 panes. The old kitchen has four original wood and glass casement windows each with eight panes. They are banked together. When the second kitchen was remodeled, this pattern was repeated using four new wood panel and glass casement windows with eight panes each. They are banked together. Added at the same time on the south wall was a new wood panel and glass bay window with twenty-four panes. This window is flanked by two new wood panel and glass windows with 6 over 6 panes and are double hung sash. In the entry powder room is a small square window that is hinged to open to the inside and is not visible from the outside because of the open brickwork covering it. On the south wall of the storage room in the basement, there are three windows which are banked. The center window has 6 over 6 panes and is double hung sash, flanked by two windows with 4 over 4 panes and double hung sash. On the north wall of this room there are two high windows which have window wells on the outside because of the elevation of the land. A similar window is in the furnace room.

Interior

The north side of the house consists of the east wing with a library, guestroom and bath; a center section with living room, entry hall, main hall, and kitchen; and the west wing with a second kitchen. Both the east wing and the west wing are set back from the center section of the house. The level of the east wing is below the level of the center section. There are two steps between the living room and the library to reach this lower level. Above on the second floor of the east wing are a series of closets and halls that are reached by a set of steps from two bedrooms. These two bedrooms, the upstairs hall, utility closet, small hall with door to the elevator and another bedroom and bath are in the center section. On the first floor of the center section of the house are the living room, entry foyer, entry hall, main hall, and kitchen. In the south (rear) wing are the large dining room on the first floor and the master suite upstairs. The master suite consists of a large bedroom, a bath with shower and tub, dressing room with closets and a hall connecting these rooms. The west wing is one-story and one room. It is a second kitchen. Originally there was a small low attic above this room but it was made into a cathedral ceiling when this room was remodeled in 1977. Double porches border the house on the south and connect the rooms both below and above to create air circulation and a good flow for moving through the house. Throughout the house, the interior walls, where not paneled, are entirely plaster walls with painted wood trim. Many interior walls are covered with wallpaper. Crown molding is in all rooms. All rooms on the first floor have a chair rail. All floors are finished oak.

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The floor plan of the house reflects the owner's love of the early Virginia houses built on the rivers where upon entering the front door, one would look through the house to the landscape beyond. This also created good airflow on hot summer days. The raised heart pine paneling in the entrance halls (and also in the library) was made from old church pews from the Old South Quay Baptist Church, circa 1850s, near Holland, Virginia, which was Mr. Rawls' father's church when he was young. Two original church pews remain and are used as benches in the log cabin. The paneling and other millwork in the house were done by Ruffin and Payne from Richmond, Virginia. The raised heart pine panel arch with its keystone is patterned after the arch in the hall at Carter's Grove near Williamsburg, Virginia. The entrance foyer, including the ceiling, is entirely paneled with raised heart pine paneling. Flanking the entrance foyer is a powder room under the steps to the left and a hall closet with raised panel double doors to the right. The slated interior entry reflects the slated entry on the outside entry porch.

Beyond the entrance foyer is the entrance hall. Throughout the entrance hall and the main hall, the original heart pine paneling is raised and runs from the wainscoting or chair rail to the floor including up the staircase. The graceful staircase is on the left in the entrance hall. It has simple spokes and the newel post spirals out. A wood scroll detail decorates the end of each riser. The steps go straight up to an intermediate landing. There is a window on this landing. To the right in the entrance hall is an original raised panel door in the Cross and Bible design that goes to the kitchen. The large main hall opens to the living room, porch, and dining room and includes an area on the right used as an alcove for a grand piano. The double heart pine panel and glass doors in the large central hall open to the porch and are flanked by heart pine panel and glass fixed windows the same size as the doors. When the doors are open, they fold back over the fixed windows and do not block the view. The main hall and all rooms on the southern side of the house look out on the view of the ponds and fields beyond.

In the central hall, the double heart pine raised panel doors to the left lead to the large living room which has four original large wood windows, two of which open onto the porch. The fireplace is a focus of the room and has a large paneled mantel with classical decorative detailing. The crown molding also has a classical motif. A set of smaller raised panel double doors open to a pair of steps down to the library. Like the front hall, the library is paneled in the heart pine raised paneling from the old church pews. At the east end of the library there is a simple fireplace done in the raised panel heart wood pine. It has no mantel. The fireplace surround and hearth are made of slate. Bookcases and lower cabinets of heart pine raised paneling line the walls and surround the bank of original heart pine and glass casement windows on the south which has a view of the pond. Hinges to the cabinets are hidden so the hardware is not seen. To the right of the fireplace in a lower cabinet is a woodbin which can be accessed from a clapboard wood box on the exterior wall. A heart pine raised panel wood door leads out to the porch. Off the library on the north is a guest room with walk-in closet and bath.

Original heart pine raised panel double doors in the alcove of the large center hall lead to the formal dining room, which is in the southern wing of the house. On the south wall is a bank of original wood casement windows overlooking the pond. There is a small overhang with a tin roof above the windows on the exterior of the house. On the wall to the east of these windows are two doorways with the original painted wood panel doors which open to the porch. There are two

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steps down to the porch level. With the porch now glassed, these doors are left open. The many doors leading to the porch from the dining room, hall, and library create great circulation for the house. The pine mantel with its large shell motif in the dining room was saved from the Old George Camp Homestead, circa 1850, which had been in the owner's family and was located on Homestead Road in Franklin, Virginia. The mantel had been moved to his mother's home after a fire at the Camp Homestead in the 1920s and the dining room at Woods Hill was designed such that the mantle could be moved there when the owner's mother died. The fireplace surround and hearth are marble. The glass chandelier came from the Orton Plantation near Wilmington, North Carolina.

A swinging door opens from the dining room to the butler's pantry which connects to the kitchen. There are cabinets on both walls of the butler's pantry. A row or ribbon of windows on the west wall looks out to the dog house and lower parking courtyard. The kitchen has a bank of casement windows overlooking the courtyard parking to the north. From the kitchen one can access the steps to the basement and also the small hall for the elevator, which was installed in 1977. Original plans for the house included plans for a closet downstairs and a closet upstairs to become this elevator shaft. Also of interest in the kitchen is a working bell system which connects buzzers in many of the rooms of the house with the kitchen. When rung, the number of the room becomes visible in the box in the kitchen so that the person in the kitchen knows from which room the bell is being rung. The original kitchen had a laundry chute where one could send laundry down from the upstairs to the kitchen. It has since been removed.

In the one-story west wing next to the kitchen is a second kitchen which originally was a laundry room and included a cold closet for storing hams, etc. In 1977, this room was remodeled. Two new small raised panel wood folding doors separate the working kitchen from the second kitchen. Wiley Cooke of Virginia Beach, Virginia, was the architect for the remodeling plans and Jack Wills, Jr. of Suffolk, Virginia, supervised the remodeling. Jack Wills, Jr. was the son of the original builder and construction supervisor of the house. The walls are paneled with old Black Cypress planks from South Carolina and several of the boards are more than 20 feet in length. The owner was able to find the Black Cypress through Union Camp in Franklin because they had saved it for special customers. A new fireplace was added on the west. The surround of the simple fireplace is brick which is outlined with hand hewn wood. The fireplace has no mantel. The new brick chimney is exterior and has an arched brick cap. A cathedral ceiling was created incorporating the original small attic above. The four beams of the ceiling were hand hewn by British millwright Derek Ogden, who worked on the windmill at Flowerdew Hundred, a plantation on the James River in eastern Prince George County, Virginia. When the room was remodeled, a bay window with a seating area was added to the south side of the room. This bay window creates an overhang in the service courtyard below. The fixed bay window is flanked by two windows which open vertically. During the remodeling, a bank of new wood casement windows replaced the original two windows on the north. A new raised wood panel door leads outside to the original covered brick stoop. This door repeats the Bible and Cross design of the front entry door.

The second floor of the main house consists of four bedrooms and three baths. On the east side of the house are two bedrooms which open to the upstairs hall. They also connect to each other

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through a bath at the east end of the house. The bath has a bank or ribbon of windows overlooking the smaller pond and the family's dog cemetery. Each bedroom is connected to the bath by a hall. Closets with sliding doors flank the north hall while the south hall is flanked by a dressing room with three closets. The larger closet has sliding doors and two drawers underneath; the other two closets are different sizes. This dressing room has a built-in ironing board. There are large storage closets on both the north and the south ends of the bath. The bedroom on the south has a window and double doors which have glass panes in the upper half. Both open to the upstairs porch. On the western side of the upstairs hall is a front bedroom with bath.

The master suite is in the southern wing of the house. The front bedroom and the master suite are connected by a small hall which can be closed off from the upstairs hall by a pocket door. The door to the elevator is in this small hall. The master suite includes a large bedroom with a fireplace, a bath with shower, tub, and window opening to the porch, and a dressing room flanked on each side with three sets of double door closets with six larger drawers underneath. A small hall connects it all. Double doors with glass panes at the top half open from this bedroom onto the upstairs porch. These doors and the doors of the other bedroom opening to the upstairs porch have louvered doors which can be closed for privacy and still have air circulation. There is a small closet for cleaning supplies in the upstairs hall.

The large attic of the house is accessed by pull down steps in the upstairs hall. It is largely unfinished. There are vents to the outside under the east and the west gables which help to keep it cool in the summer and are boarded during the winter. The basement has its original poured concrete floor, cinder block walls, mechanical room, locked storage room, workshop with cabinets and work bench, closet, and bath with shower. The two-car garage has a single overhead garage door which has a row of windows across the top. There is an outside entry door to a parking area that is used for farm vehicles and service providers.

Secondary Resources

As part of the original design for Woods Hill, the owner asked Gillette to create a plan that could be implemented in stages since he had just returned from serving in World War II and was starting a new family. Gillette's original plan for secondary resources included a greenhouse, swimming pool, pool house, stables, dog kennel, and tennis court. Over the course of more than 60 years, the owner completed most of Gillette's plan, with the exception that the pool was reduced in size. The pool was added to the east of log cabin in the mid-1950s. The pool had a concrete pad and was enclosed with a chain link fence. The pool was filled in the 1990s. The tennis court was never built. When the owners occupied the log cabin in 1946, there was a small house with two rooms and a bath directly behind it where a couple who worked for the owner lived. There were also a tractor shed and a chicken house. There were not included in Gillette's plan and were removed at a later date.

Extant secondary resources consist of the dog cemetery a short distance southeast of the main house, the car park/courtyard immediately northeast of the house, the log cabin, dollhouse, and fort in a cluster northeast of the car park, the flower house northwest of the house, and the dog

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house, stables, carriage house, peacock house and pump house, all located west of the service courtyard on the southwest side of the house. All are contributing resources except for the carriage house, which postdates the period of significance.

Dog Cemetery (contributing site)

The owners created a cemetery for their dogs on the south east corner of the main house upon the death of their first dog in the 1950s. A granite tombstone engraved with the dog's name was purchased at the time of each dog's death. The area is planted in ivy.

Car Park /Courtyard (contributing structure)

In the front of the house, Gillette designed a brick-walled courtyard to be used for parking. Four brick pillars designate the entrance and the exit and are topped with carved Italian stone fruit baskets. Albemarle Green Stone from Luck Stone's Shadwell, Virginia, location was used for the parking area. The car park is enclosed with brick walls with openings to enter and exit.

Log Cabin, aka The Shack (contributing building)

The log cabin has been known as The Shack since it was constructed in 1937. It was built for the owner's father by D. B. Rountree and Sons of Newsoms, Virginia. Mr. Rawls, Sr., planned to use the log cabin as a restaurant and named it after a restaurant that he and his wife visited between Hendersonville and Asheville, North Carolina. The Shack was very popular but closed in 1941 when gas was rationed during World War II and the restaurant was about two miles from town. When The Shack was a restaurant, the proprietor lived above in the four bedrooms and one bath. The first proprietor was Sara Wilson. The main entrance to the restaurant was on the north side. Today, the owner uses the entrance to the small hall on the south wall across from the main house. The entry door on the south is made of five panels of juniper logs and has a brown painted wood louver screen door. The steps are made of concrete. A small iron bell hangs beside the door. A sign painted with THE SHACK hangs above the door.

Parking for The Shack when it was a restaurant was to the west of the building but is now in a space closer to the entry door on the south and is defined by telephone poles bolted into the ground and a hedge of woods myrtle. The stone terrace on the north side of the building was put in by the owner using leftover stones from the chimney.

The Shack was built from juniper logs, logged especially for it from the Dismal Swamp. The bark was intentionally left on the logs. The pattern of the corner notching of the logs is saddle. The chinking between the logs is made of masonry. The second story exterior is covered with juniper log siding attached vertically. The bark remains on the siding. The roof is side gabled and was originally shingled, but today has a standing seam tin roof. There is a louvered vent at the top of the gable on the west which cools the attic. The heavy exterior doors are made of five panels of juniper and were handmade on the site. The door latches, knockers, and lighting fixtures are in keeping with the rustic atmosphere and are original. On the south side of the building, a lean-to extension is located. Originally the exterior of the lean-to was covered with half juniper logs with the barking still remaining and attached vertically. With the guidance of Charles McRaven, one of the nation's foremost authorities on hewn-log building and restoration, several other renovation projects were done. In 1995, the logs were rechinked. In 2000, new

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standing seam tin roofing was installed. In 2007, new board-and-batten outer walls were put on the lean-to using random-width treated boards, ranging from 8" to 12" with 3" battens.

The small entry hall features a stair banister and railings made of the juniper logs with the bark still remaining. The wood surrounding all the interior windows and doors is cut from the juniper logs and retains the original bark. Visitors dined in the large first-floor room (24 feet x 30 feet) at small square tables, several of which remain and are stored in The Shack. The exterior chimney and interior fireplace are on the western end of the room and were made from stone from Rockbridge County, Virginia. The large open fireplace is outlined in juniper logs with the bark still attached. The mantel for the fireplace is one long log which is smooth on the top and rough bark on the bottom. The fireplace has an iron bar on which pots could be hung. The ceiling in the main room is exposed logs still retaining the bark and the logs run the entire width of the room. Above the logs is the subfloor for the upstairs second floor. The pipes and electrical cords are exposed and painted brown. There are two original wood windows beside the fireplace and two original wood windows on either side of the original five-panel wood front door. Another original five-panel door opens to a one-story room on the east which is reached by stepping down one step. This room is also log construction, and once served as a private dining area. It has a sloped ceiling and flagstone floor. Originally, this room had four sets of two windows banked together. One of the windows on the north was turned into a door when the pool was built. When The Shack became a private residence in 1946, the owners used this room as a library and added built-in bookcases. Today this room has circa 1930s wooden tables and booths from the Old Airport Inn in Franklin, Virginia, and is used for parties.

On the south side of the main room is a smaller room which was used by the owners as a dining room. It is reached through a swinging five-panel door with a small window in the top to look from one room into the other. A small doorway under the steps connects this room to the entry hall. This small room was probably used as a prep room when the restaurant was open since it has an original door into the kitchen and has two original wood windows which open also to the kitchen. The kitchen and the back storage room are part of the wood lean-to of the building and are original to the construction of The Shack. A pantry or storage room and an outside door are off the back room.

Upstairs the walls are made of white cedar from Rockbridge County, Virginia, and are bead-board both above and below the chair molding in the hall and bedrooms. The ceilings are also bead-board. The upstairs was painted when the owners moved with their family there in 1946. There are small cedar storage areas under the slant of the roof and there are small cedar cabinets under the windows of the dormers. The four gabled dormers are shingled with cedar shakes and the roof is tin. There is an attic fan.

The log cabin has a variety of windows including five primary original wood windows with 6 over 6 panes and double-hung sash. The den has seven original wood windows with 6 over 6 panes and double-hung sash. In the den the windows are grouped into pairs of two. The original pair on the north is now a window and a door which replaced the second window. Between the small room and the kitchen are two original wood windows with 6 over 6 panes which are double-hung sash. Oddly, these windows look like exterior windows but are original to the log

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cabin. The lean-to has eight original wood windows with 6 over 6 panes and are double hung sash. The five original wood dormer windows with 6 over 6 panes are double hung sash. The painted wooden screens on all the windows are original and hook to the window on little hinges at the top of the screen.

When The Shack was built, there were two bathrooms accessible from the outside. The Men's Room opened to the west and the Women's Room opened to the south. The doors were closed up when it became the owner's home, but the outlines of both doors are still visible. The Women's Room was turned into a downstairs bath and the Men's Room into a closet. The windows in both are original and each still has the original hinged hook to unlock it. The sink may be original. The floors to The Shack are oak. The downstairs is heated by hot water radiators which are still in place.

When the Rawls family moved into the main house, The Shack was used as a guesthouse. Today the owner uses The Shack as a guest house and home office.

Dollhouse (contributing building) and Fort (contributing structure)

Beside the log cabin to the east are a dollhouse and a fort. At one time, there was a swing set, a walking board, and a sandbox. The dollhouse, circa 1920s or 1930s, was owned by Gardner Edwards, sold to Hap Pillow around 1942 and then sold to Mr. Rawls in the 1950s. It is tongue and groove construction with bead-board paneling inside. The interior ceiling is also made of bead board. The roof and the interior ceiling are pyramid style. The one room building has two windows, a paneled door, and a small porch on the front. It sits on cinder blocks.

The wooden fort, circa 1954, was built for the owner's children. It has wood palisade walls which have pointed ends and wide double doors for its entrance which could be closed from the inside and bolted with a wood bar. A platform with a small house was reached by wooden ladders. Small triangular platforms are on the other two corners and could be used to "fight off the enemy."

Flower House (contributing building)

To the west of the log cabin and northeast of the main house is the original Gulf service station and country store built by the owner's father in 1937. The proprietor lived in the back room and the side room of the service station. The first proprietor was the owner's aunt Ella Rawls' brother, John Guthrie. Today this building is used as a Flower House.

The building is made of rough board-and-batten and has its four original wood six-over-six double hung wood windows on the north side. The metal grates over the windows are original and were there for security. When the owners demolished the small back and side rooms, they left the original wood windows on the south wall, but added a bank of casement windows on the east. The door on the north is made of 12 wood panels. The door on the south is wood with glass jalousies. Two skylights were added to the roof. The original retaining wall built into the hill between the service station and the log cabin remains. Originally steps went up from the service station to the restaurant but have since been removed. When the owner's father bought the property in 1937, it was being used as a borrow pit and that area had already been dug out.

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Dog House (contributing building)

The dog house was designed by McCullough and built soon after the house. Its exterior is board-and-batten. The dog house with its lean-to for the tractor includes a three-stall dog kennel with built-in wooden dog beds and exterior concrete dog runs and a storage room for equipment and attic above. It has a front gable roof with a small window in the upper part of the gable. This area is enclosed with a four-board fence.

Pump House (contributing building)

A small pump house stands between the dog house and stable. The building has walls composed of juniper siding with bark remaining, similar to the log cabin's siding, and the shed roof is covered with tin. A metal vent rises from the roof. Adjacent to the pump house is a shed with a concrete cap. The pump house was built in 1937 to serve The Shack and the service station and continued to be used until Woods Hill was connected to city water after the period of significance.

Stables (contributing building)

The stables, built in the late 1950s, stand west of the dog house and pump house, and is accessed through a metal farm gate. The center aisle of the stables has six box stalls, a tack room, feed room, storage room and hay storage room. The center aisle is paved with asphalt. The iron bars on the box stalls are the rebar from an old Marshall Street viaduct in Richmond, Virginia. The stable has an open passage for loading trailers or saddling horses. The doors on both ends are sliding. The roof is covered with tin.

Peacock House (contributing building)

A peacock house, also built in the late 1950s, is south of the stables. The gable-roofed building has board-and-batten siding and a tin roof. On the south side of the peacock house, a fenced pen was built later to house baby peacocks, mallard ducks, Canada geese, and guinea hens caught on the farm until they were old enough to be turned loose.

Carriage House (noncontributing building)

A frame carriage house was built in the 1970s to house several of the owner's carriages. It stands south of the peacock house. The side-gable roofed building has two oversized doors on the west wall. The walls are clad with vertical board siding. The roof has exposed rafter tails and is sheathed with metal.

Integrity

Woods Hill has served as a private residence for the Rawls family throughout its history. The landscape design has seen no changes made except those created by loss of trees to hurricanes and the loss of many of the dogwoods to disease. The dwelling's exterior has had no alterations except for the addition of the fourth chimney and the new windows in the second kitchen. The interior also remains entirely intact except for the cathedral ceiling in the second kitchen and the sliding wood and glass doors on the first floor and second floor porches instead of screen. In the log cabin, a window was changed to an exterior door, the exterior of the lean-to is now board-

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and-batten, and the roof is now tin. The flower house had several small side rooms demolished and the windows on the east wall were changed. No other changes have been made to the buildings since the owners moved in.

It is interesting to note that Charles Gillette and Alan McCullough were working at a special time in our country's history. Men had come home from World War II, the economy was picking up, and many small towns and communities were thriving. It was a time of peace and hope. Together Charles Gillette and Alan McCullough designed gardens and homes for these families to raise their children and to be involved in making their communities a better place in which to live.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

LANDSCAPE ARCHITECTURE

ARCHITECTURE

Period of Significance

1937-1964

Significant Dates

1937

1946

1951

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Gillette, Charles F. (landscape architect)

McCullough, Alan (architect)

Wills, J.R. and Son (builder)

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

Woods Hill is locally significant under Criterion C in the areas of Landscape Architecture and Architecture as a fine example of an intact landscape design and residential property associated with the Country Place Era. There are two names synonymous with exquisite gardens and exceptional homes during the mid-twentieth century in Virginia and those two names are Charles F. Gillette (1886-1969), landscape architect, and Alan McCullough (1909-1993), architect. Both were in high demand and created some of the most beautiful gardens and homes in Virginia. Their designs at Woods Hill are the “work of a master” and possess high artistic values.” Gillette and McCullough both were involved from the very beginning of the planning stages and played an active role in the laying out of the landscape design and the construction of the house. After the completion of the house and gardens, both Gillette and McCullough came to Franklin often because of the deep friendships they developed with the owners. It was this collaboration between two “masters” of Virginia home and landscape design that makes Woods Hill a locally significant property, worthy of being listed in the National Register of Historic Places. The property’s high level of integrity and extensive documentation also have the potential to provide important information about the designs of Gillette and McCullough. The period of significance is 1937-1964, beginning with the construction of the earliest contributing resource and ending with completion of the majority of the landscape design.

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

Criterion C – Landscape Architecture and Architecture

Country Place Era Landscape Design

The Country Place Era began in the late 19th century as a result of the industrial revolution and consequent socioeconomic changes. The Country Place Era was not a style, but a movement. As factories, warehouses, and other buildings associated with the large scale production or use of new inventions were introduced into large American cities, crowding and pollution increased. As industrialists and other businessmen amassed fortunes, many sought to escape the noise, pollution, and crowds of the city by purchasing estates in the country from which they could commute daily to the city if needed and enjoy quiet evenings and weekends at home. They hired well known architects to design their homes and landscape architects to design the grounds of the estates.

Sources differ on the beginning and end dates of the Country Place Era, but the 1880s to the 1950s is the maximum range. The movement took on momentum after the 1893 World’s Columbian Exposition, where more than 27 million people visited in its six month existence and were exposed to neo-classical architecture, especially Beaux-Arts; spectacular landscaping,

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including designed water features; the arts; and industrial innovations. Prior to this American landscape designing was influenced by the romanticized, picturesque styles of Andrew Jackson Downing and Frederick Law Olmsted, with an emphasis on the “genius loci” or the spirit of the place. Wealthy Americans, influenced by grand tours of Europe and new books and magazines featuring photos and descriptions of European gardens, were developing more Eurocentric tastes. Many early Country Place Era landscape designs were influenced by English, French, and Italian gardens and some were replicas of European gardens or portions thereof.

In the early 1900s, a dichotomy developed between formal and naturalistic styles, with the latter considered more American. The naturalistic style used native plants and existing landforms to inspire and guide design. Although most Country Place Era gardens on the East coast are in the more formal European style, examples of the naturalistic style exist. Some landscape designs combine the two styles on one property. Many Country Place Era landscape designs treated the gardens as a living piece of art. Emphasis on color, form, and shapes increased during the 1920s and 1930s. The “genius loci” continued to be a guiding principle throughout this period for many landscape designs.

In the 1910s, clients began requesting more personalized designs to reflect their interests, experiences, daily needs, and to serve as backgrounds for their existing sculpture collections. In addition, people who worked for the business owners who had become rich in the early days of the industrial revolution were themselves accruing wealth. They could now afford to move out of the cities and own a home. Although it may not be the lavish mansion with formal gardens built by those early in the movement, these later aspirants could afford an architect-designed home in the country and a large yard designed by a landscape architect.

With the beginning of the Great Depression in the late 1920s, fortunes shrank or disappeared entirely. Fewer people could afford to construct new country estates or to maintain existing ones. Private construction ceased during World War II as materials, equipment, and labor were focused on the war effort. After the war some Country Place Era dwellings and landscapes continued to be built into the 1950s, but changing land use patterns and lifestyles brought an end to the era. Many of the estates and designed landscapes have been lost and of the remaining, many are now no longer residences, but museums open to the public.

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In his book *Genius in the Garden, Charles F. Gillette and Landscape Architecture in Virginia*, George C. Longest writes, “The peak years of Gillette’s career as a landscape architect coincided with the height of the Country Place era, when wealthy property owners throughout the United States built impressive country residences surrounded by meticulously conceived gardens and dramatic vistas”³ At Woods Hill, Gillette demonstrated this “genius” in taking the undeveloped wooded site and creating a man-made naturalistic park-like setting in which he included an existing log cabin and rustic service station in the site design along with a newly constructed house and various secondary resources. By situating the large pond with the fields and forest beyond, he created “dramatic vistas.” George Longest continues, “Country Place landscape design demanded careful attention to detail, concern for proportion and scale, clear

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spatial organization, and a harmonious relationship between plan and planting – all elements in which Gillette excelled. His genius lay in his adaptation of traditional forms and styles to the requirements of the Virginia climate and countryside.”⁴ At Woods Hill, Gillette’s sense of proportion, scale, and spatial organization is evident by his layout of the landscape. His use of the curved drives, the walled courtyard for parking and entry, and the brick courtyard on the garage level with its curved steps are just a few of the ways he defined the space of the areas closer to the house.

Further, Gillette’s vast knowledge of plant material and his innate sensitivity to the natural world gave him an incredible ability to create landscapes which looked as though they were there from the beginning. Longest notes that “the English garden was adapted to ‘the genius’ of the place and the beauties not forced into it, but resulting from it, a quality implicit in Gillette’s best designs.”⁵ What was described as “genius of the place” was definitely created by Gillette at Woods Hill. Longest goes on to say,

Gillette’s designs also reveal his vast knowledge of plant materials –in part from his herbalist father and in part a result of his extensive reading of garden history within his personal library. Yet despite his book learning, he knew that the ultimate test of a garden was the eye’s perception. As nursery man Robert W. Askew put it, “Eye balling plants and trees into location was his ‘natural gift.’” From the moment they were planted, Gillette’s specimens looked as though “they had always been there.” Gillette’ style, then, like the best of the Country Place period, was a successful blend of traditional forms and his own cultivated instinct and eclecticism.⁶

The Camellia Walk with its extensive plantings shows Gillette’s love of plant material, detail and inspiration. The banks of azaleas across the pond look as though they were placed there by some natural force. Likewise, azaleas are scattered through the property, especially along the driveway approaching the house. Natural dogwoods are sprinkled through the property. These dashes of color echo throughout the Woods Hill property.

Continuing in *Genius in the Garden*, Longest writes, “The Gillette office was an exceptional design studio. For half a century it provided the artistic inspiration behind the best of the changing Virginia landscape. What has become known as the ‘Gillette look’ was the achievement of a gifted man who drew together the talents of many architects like Alan McCullough . . .”⁷

McCullough was known to the owners of Woods Hill because his wife was from Franklin and his reputation was statewide. He was well known for designing houses with regional elements appropriate to Virginia’s climate and history and that interested the owners. He married modern design with local elements like colonial-inspired brick and buff-colored mortar. According to an article in *Richmond Home* in January 2009, quoting Northern Neck architect Steven Reiss, who lives in a McCullough house and is writing a book about the architect, “All of his houses have very beautifully detailed spaces — built-in cabinets, the orientation of the rooms are set up for the views — I think that’s a constant in his work.”⁸ Mr. Reiss adds that “the location of the house was as important to McCullough as what the house looked like. . . . A lot of McCullough houses

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have this sort of mystery — you go down a drive, take a turn, then the house sort of hits you.” Mr. Reiss continues “...in addition, McCullough, like (Frank Lloyd) Wright, strived to bring the outside in, designing expansive windows and keeping the home on the same elevation as the ground.”⁹

At Woods Hill, McCullough’s use of design inspiration from historic properties such as Cross Keys in Southampton County and Carter’s Grove near Williamsburg shows his understanding of historical Virginia elements in the design of a new house and his ability to incorporate these elements while still making a house new and contemporary for the owner. McCullough also incorporated features found in early Virginia houses, such as entry doors being placed so that one could look through the door, down the center hall, and out to the view of the river or the fields beyond. By his use of expansive windows and double porches on the south side of Woods Hill, McCullough was successful in bringing the outside in – there is a view of the ever changing scenery from every window.

It is interesting, too, to note that both Gillette and McCullough often used Virginia companies to fabricate or supply their materials. At Woods Hill, this included Locker Brick Company in Rockbridge County for the bricks, Ruffin and Payne in Richmond for the millwork, Buckingham County Slate for the roof tiles, and Luck Stone Company in Richmond for the crushed stone.

Both Charles F. Gillette and Alan McCullough have been recognized by historians for their contributions to the history of Landscape Architecture and Architecture, respectively. Woods Hill offers a remarkably intact documentation of their collaboration. The property has undergone few changes and has remained a private residence for the Rawls family since its construction in 1951. The exterior has had no alterations except for the addition of the fourth chimney in the second kitchen and the windows in that room. The interior also remains intact except for the cathedral ceilings in the second kitchen and the screens being replaced with sliding glass doors on both the lower and upper porches. At the log cabin, a window was made into an outside door in order to provide access to the pool and the juniper siding on the lean-to was replaced by board-and-batten. The service station was adapted to become a flower house. The dog house and the flower house now have architectural shingles for the roof instead of cedar shakes. No other changes have been made to the main house, log cabin or other buildings since the owners moved in over 62 years ago. Likewise in the landscaping, there have been no changes made except those created by nature such as the loss of trees to hurricanes and the loss of many of the dogwoods to disease. The same owner has lived there since 1946 and has maintained the house and the original landscaping beautifully.

Additionally, there have only been two employees of Mr. Rawls who helped to maintain the house and gardens over the period of time from the construction of the house in 1951 to the current date of 2013. James Artis was part of the construction crew for the house and Mr. Rawls employed him after the house was completed. His son Jimmy Artis began raking leaves for Mr. Rawls when he was six years old. As Jimmy grew older he began to work with his father until his father died in 1985. Jimmy Artis is still employed today at Woods Hill.

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The relationship between the owners of Woods Hill and Gillette began with their parents. Mr. Rawls' mother, Rena Camp Rawls (Mr. and Mrs. S.W. Rawls), used Charles Gillette for her garden in Franklin, Virginia. She had heard about him from Harold J. Neale, the first landscape engineer with the Virginia Department of Highways on whose board Mr. Rawls Sr. served. Years before the owners met each other, Mrs. Rawls' parents, Mr. and Mrs. S. T. Peace, were using Charles Gillette in their garden in Henderson, North Carolina, beginning in 1935. Consequently, the owners were very aware of the talents of Gillette when they hired him in 1946.

In Franklin, Virginia, in the 1950s and early 1960s, there were many gardens and landscapes designed by Gillette and many houses designed by Alan McCullough. It was at Woods Hill that Charles Gillette and Alan McCullough came together to create an incredible blending of house and landscape. It was at Woods Hill that so many of the Rawls' family and friends saw the genius of Gillette's and McCullough's designs that they began to hire them together or separately. Woods Hill ranks among the most intact of their designs.

Gillette also designed gardens in Franklin for Mr. and Mrs. Hugh Camp (220 Meadow Lane), Mr. and Mrs. James L. Camp, Jr. (1034 Clay Street), Mr. and Mrs. John M. Camp, Jr. (217 Meadow Lane), Mr. and Mrs. Ryland J. Camp (724 Clay Street), Mr. and Mrs. William M. Camp (216 Meadow Lane), Mr. and Mrs. William M. Camp, Jr. (Holly Run Farm), Mr. and Mrs. Clifford A. Cutchins III (1500 Clay Street), Mr. and Mrs. Burton J. Ray (808 Clay Street), Mr. and Mrs. John E. Ray III (1009 Clay Street), Mr. and Mrs. Robert C. Ray (River Road Farm), and Mr. and Mrs. Eldridge Smith (104 Sycamore Road) – all relatives of the owners.

Unfortunately, most of these private Gillette gardens in Franklin have been lost because of the financial and physical inability of later owners to maintain them. The landscape design for Mr. and Mrs. John M. Camp, Jr. (217 Meadow Lane) still has integrity. Also in Franklin, Gillette created landscaping for the Franklin Baptist Church, Emanuel Episcopal Church, the Town Park, Poplar Spring Cemetery, Southampton Memorial Hospital, and the Cypress Cove Country Club. Other than Richmond and Charlottesville, only Franklin and Lynchburg (each with 15) have more properties designed by Charles Gillette than any other area of Virginia or the South.

Today, Gillette is revered by gardeners and historians of Virginia landscape history. The Library of Virginia has worked diligently to collect the plans of gardens designed by Charles Gillette and they are stored in its Archives. The Landscape Plans for the Woods Hill property are part of this collection and can be found at the Library of Virginia Catalog, Archives and Manuscripts, Accession # 44612. Correspondence between Gillette and Mr. and Mrs. Rawls can also be found with the Charles Gillette papers at the Library of Virginia.

Mr. and Mrs. Rawls hired Alan McCullough of Richmond, Virginia, whom they knew by reputation and because his wife, Mary Winston White McCullough, was a native of Franklin. Alan McCullough designed the main house and the dog house at Woods Hill in 1951 and went on to design houses in Franklin for Mr. and Mrs. John Abbitt (1200 Clay Street), Mr. and Mrs. Robert Pretlow (1412 Clay Street), Mr. and Mrs. Robert C. Ray (River Road Farm), Mr. and Mrs. John M. Camp, Jr. (217 Meadow Lane), Mr. and Mrs. Clements Gouldman (317 Meadow Lane), Mr. and Mrs. R. Ashby Rawls (913 Clay Street), Mr. and Mrs. John Abbitt (1200 Clay Street), and the remodeling for Mr. and Mrs. John E. Ray III (1009 Clay Street). Alan

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McCullough designed houses throughout Virginia with most of them being in the Richmond area. His later designs were 20th century modernist and he is better known and recognized for those modern designs. But it was in Franklin that Alan McCullough designed his earlier traditional homes and much can be learned from them.

With its extensive documentation and high level of integrity, Woods Hill offers the potential for scholarly study related to landscape and architectural design practices for properties associated with the Country Place movement in Virginia, specifically those associated with Charles Gillette and/or Alan McCullough. Although numerous examples of Country Place properties are known to have been built in Virginia during the 1920s through 1950s, documentation for their original design and construction is often elusive.

Woods Hill was commissioned by the current owner, Mr. Sol Waite Rawls, Jr. and his wife, Ann Peace Rawls. Both actively participated in the design process of the layout and landscaping of the Woods Hill property and also in the design and construction of the house and the outbuildings. Plentiful documentation of the landscape design and buildings at Woods Hill has been preserved, giving the property great potential to contribute to scholarly knowledge of the careers of Charles Gillette and Alan McCullough.

Along with its extensive documentation, Woods Hill also has a high level of integrity. Very few changes have been made to the house and outbuildings at Woods Hill and the Gillette landscape is intact. As noted above, most Alan McCullough houses or Charles Gillette gardens have had multiple owners and many of their designs have been modified or lost. Likewise, the sources of materials for these properties have been forgotten or lost. Retention of the documentation of the design and construction of Woods Hill, including plant and building materials, provides a valuable primary resource for studying an example of a mid-twentieth century Country Place. Study of Woods Hill's features and records may help researchers identify unattributed McCullough-designed buildings and identify sources of plant material, construction materials, and garden statuary, benches, and other features for known Charles Gillette gardens and landscapes.

Conclusion

Woods Hill is important to the Rawls children and their families because of what it gave them. All four children have inherited a love of gardening and historic preservation and have gone on to become members of the boards of such organizations as the Norfolk Botanical Garden, the Garden Club of Virginia, the Nature Conservancy of Virginia, the Civil War Preservation Trust, the Landmark Preservation Council of Illinois, the Jamestown-Yorktown Foundation, the Business Consortium for Arts Support in Hampton Roads, and the Norfolk Commission on Arts and Humanities. They all have beautiful gardens and homes of their own.

Woods Hill
Name of Property

Franklin, Virginia
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9. Major Bibliographical References

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

Agelasto, Parker C. "Gillette and Woods Hill." Broadside, Library of Virginia (Spring 2013): 4.

Broadside, Library of Virginia (Spring 2013): 2-3.

Culpepper, Carrie Nieman. "Mid-Century Rebirth," Richmond Magazine's R-Home (Jan/Feb 2009).

Gillette, Charles F. Landscape Plans for Woods Hill. Library of Virginia, Archives and Manuscripts, Accession # 44612: Richmond, VA.

Interviews: Sol Rawls, Jr. (owner) May 2013 through August 2013.

Longest, George C. Genius in The Garden, Charles F. Gillette & Landscape Architecture in Virginia. Richmond, VA: Virginia State Library and Archives, 1992.

"Correspondence between Charles F. Gillette and Mr. and Mrs. Sol Rawls, Jr.," Charles F. Gillette papers: (CCN 673, 1946-1965, Gillette Acct. # 819, Box 56, Folder 5). Library of Virginia, Richmond, VA.

Richardson, Selden. "The Charles F. Gillette Papers at the Library of Virginia." The Garden Club of Virginia Journal (March 1997): 10-11.

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University

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Other

Name of repository: Virginia Department of Historic Resources, Richmond, VA:
Library of Virginia, Richmond, VA

Historic Resources Survey Number (if assigned): DHR File No. 145-5032

10. Geographical Data

Acreage of Property 17.316

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

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

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|------------------|-------------------|
| 1. Zone: 18 | Easting: 324810 | Northing: 4061436 |
| 2. Zone: 18 | Easting: 325085 | Northing: 4061400 |
| 3. Zone: 18 | Easting: 325081 | Northing: 4061155 |
| 4. Zone: 18 | Easting : 324790 | Northing: 4061175 |

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

The historic boundaries are shown on the attached plat map of the property, recorded as follows: ALL THAT certain lot, piece or parcel of land lying situate and being in the City of Franklin, Virginia, being known, numbered and designated as "ADDITION 1.766 AC." And shown on that plat entitled "PLAT SHOWING PEROPTY LINE ADJUSTMENT PROPERTY OF S. W. RAWLS, JR. LIFE ESTATE LOCATED AT 1501 CLAY STREET CITY OF FRANKLIN, VIRGINIA SCALE 1" = 100' JULY 30, 2012" made by J.D. Vann –

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Land Surveyor, and recorded in the Clerk's Office of the Circuit Court of Southampton County in Plat Book 34 at Page 23. The property also is recorded as Tax parcel no. 086-(019)-4 (see Deed Book 331 at Page 21, and Deed Book 334 at Page 394).

Boundary Justification (Explain why the boundaries were selected.)

The boundary encompasses the land historically associated with the house and associated contributing resources, the original landscape design, and the historic setting, all of which combine to convey the property's historic sense of time and place.

11. Form Prepared By

name/title: Mrs. Betsy Rawls Agelasto
organization: _____
street & number: Elk Hill, P.O. Box 129
city or town: Nellysford state: VA zip code: 22958
e-mail: betsyagelasto@mindspring.com
telephone: 434-361-2251, 757-428-1870
date: 9/4/2013

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

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Property Name: Woods Hill
City and State: Franklin, VA
Name of Photographer: Ann Rawls Adams
Location of the Original Files: Virginia Dept. of Historic Resources, Richmond, VA

- Photo #1:** Driveway to Main House, facing southeast
April 2004
- Photo #2:** Front of Main House, facing south
June 16, 2013
- Photo #3:** Back of Main House, facing north
April 19, 2007
- Photo #4:** Side of Main House, facing east
June 16, 2013
- Photo #5:** Entrance and Center Hall of Main House, facing south
June 16, 2013
- Photo #6:** Library of Main House, facing east
August 12, 2013
- Photo #7:** Dining Room of Main House, facing southwest
August 12, 2013
- Photo #8:** Large Pond with Azaleas in Bloom, facing south
April 26, 2011
- Photo #9:** Back of Log Cabin, facing north
August 12, 2013
- Photo #10:** Front of Log Cabin, facing south
June 16, 2013
- Photo #11:** Main Room of Log Cabin, facing west
June 16, 2013
- Photo #12:** Doll House and Fort, facing north
August 12, 2013
- Photo #13:** Front of Flower House, facing south
June 16, 2013

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Photo #14: Dog House, facing southwest
August 12, 2013

Photo #15: Stables, facing southwest
June 16, 2013

Photo #16: Center Aisle of Stables, facing south
August 12, 2013

Photo #17: Peacock House and Carriage House, facing east
August 27, 2013

Photo #18: Pump House, facing northwest
April 7, 2012

Photo #19: Dog Cemetery, facing east
April 7, 2012

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

ENDNOTES

¹ The correspondence is under Rawles, Sol W. Jr., CCN 673 1946-1965, Gillette Account # 819, Box 56, Folder 5. Mr. Rawls' name is misspelled as Rawles. Some of the correspondence is between the owners and Gillette's assistant, Edward Charles Jones who worked as an invaluable designer for Gillette from 1922 to 1968 when Jones retired. Interestingly, the Gillette papers were originally stored at the University of Virginia's School of Landscape Architecture in Charlottesville, Virginia. While Mr. Rawls' daughter, Patricia Peace Rawls, was taking courses in Architectural Restoration there in 1974-1975, she was asked by the Garden Club of Virginia to catalog the Gillette papers which were stored under a stairwell in a closet.

² George C. Longest, Genius in the Garden: Charles F. Gillette & Landscape Architecture in Virginia, Richmond, VA: Virginia State Library & Archives, 1992, p.42.

³ Longest, Genius in the Garden, p.42.

⁴ Longest, Genius in the Garden, book cover.

⁵ Longest, Genius in the Garden, p.43.

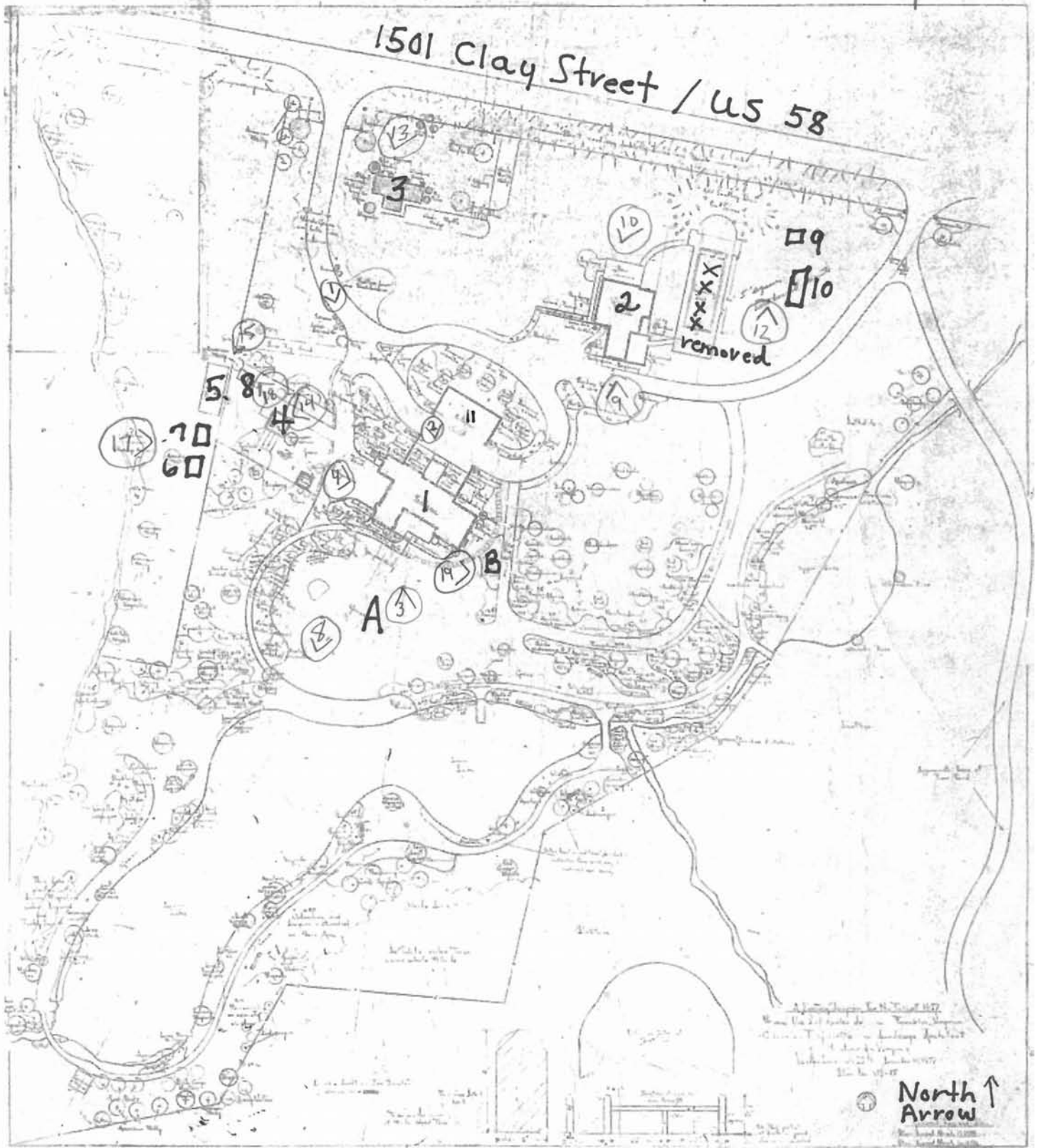
⁶ Longest, Genius in the Garden, p.45.

⁷ Longest, Genius in the Garden, p.123.

⁸ Carrie Nieman Culpepper, "Mid-Century Rebirth," *Richmond Magazine's R-Home* (Jan/Feb 2009).

⁹ Culpepper, "Mid-Century Rebirth."

Photo Key/Sketch Map



Woods Hill, Franklin, Virginia

DHR #145-5032

- | | | |
|------------------|---------------------|-----------------------------------|
| 1 Main House C | 6 Carriage House NC | A Charles F. Gillette Landscape C |
| 2 Log Cabin C | 7 Peacock House C | B Dog Cemetery C |
| 3 Flower House C | 8 Pump House C | |
| 4 Dog House C | 9 Doll House C | |
| 5 Stables C | 10 Fort C | |
| | 11 Car park C | |

Charles Gillette's Sketch for Woods Hill

Not to Scale

C = Contributing
NC = Non contributing

(17) Photo Location

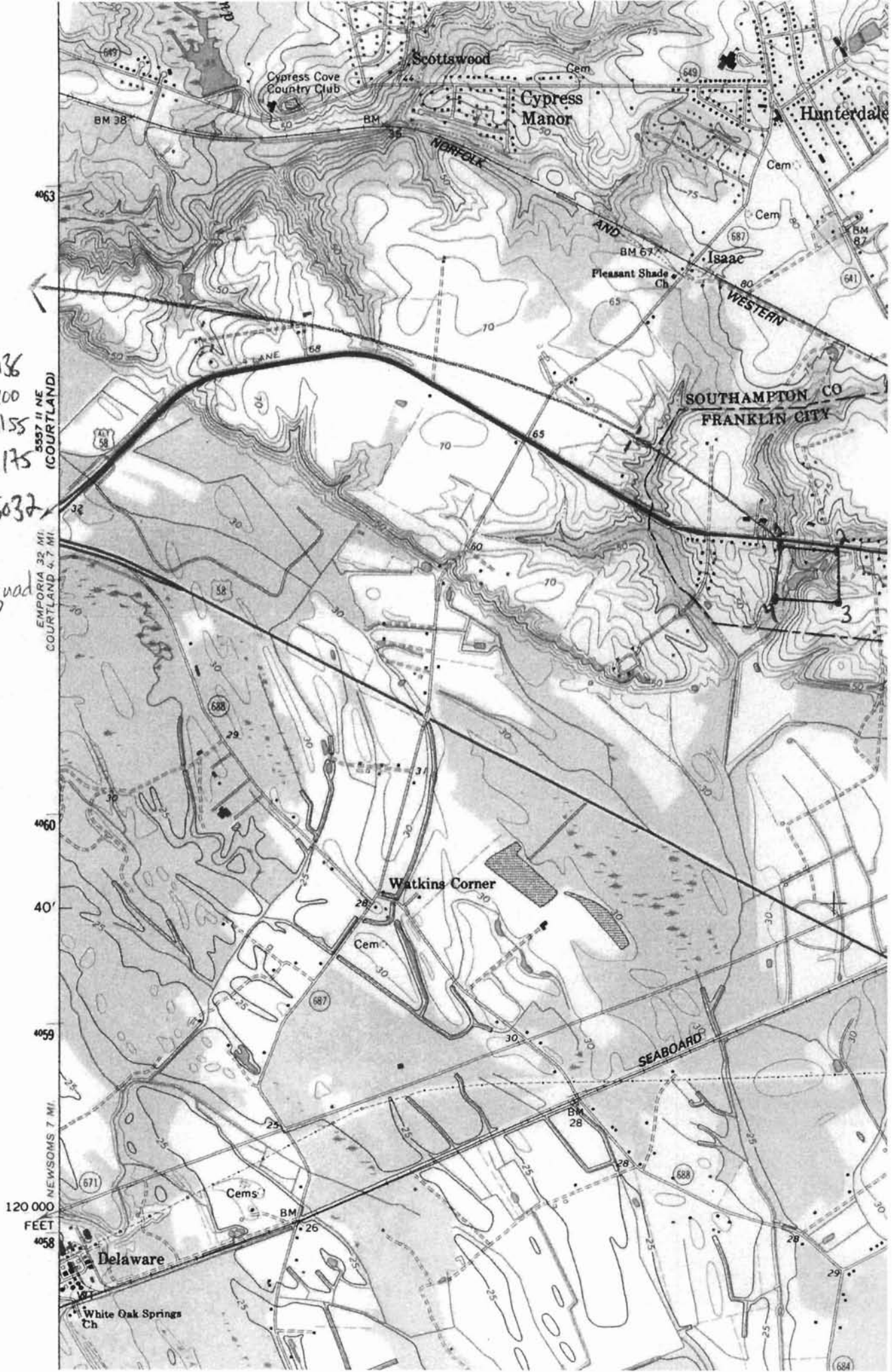
Interior Photos - 5, 7, 11, 16

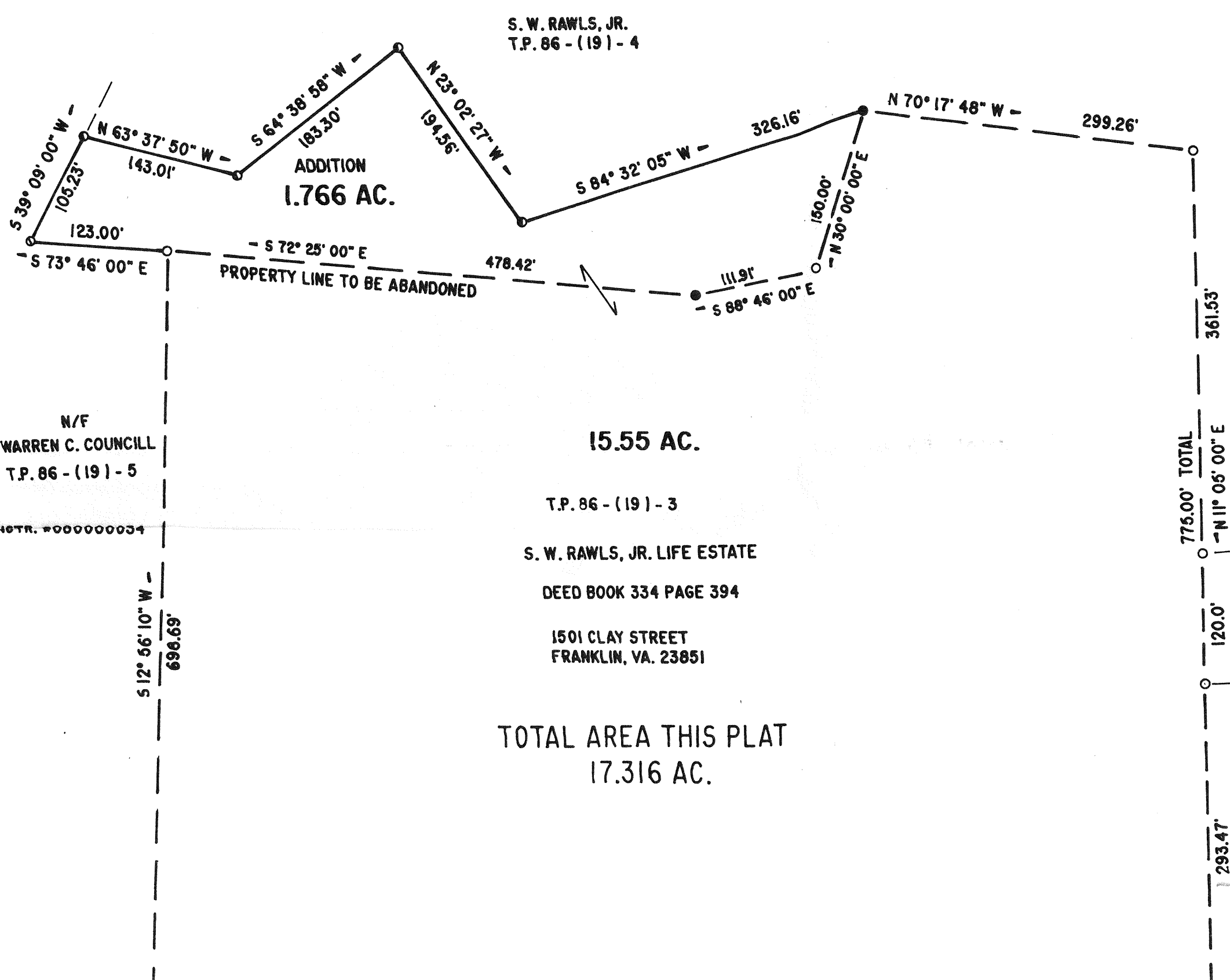
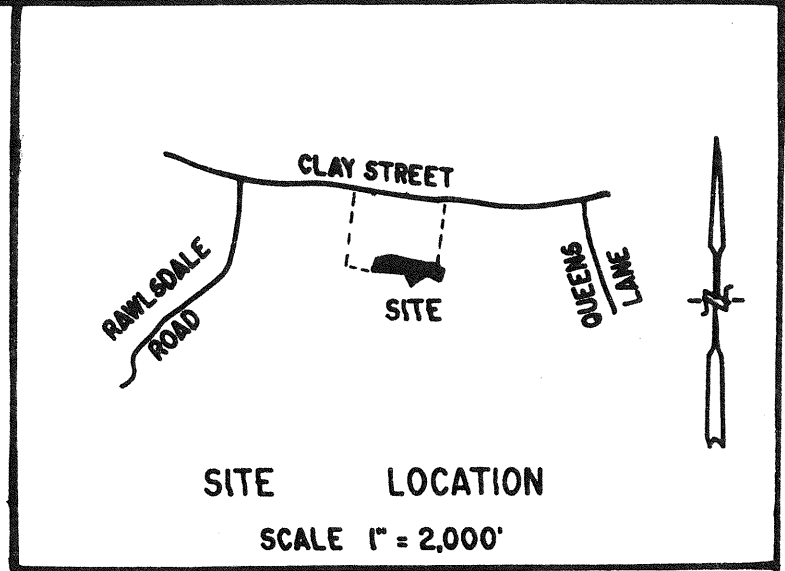
Woods Hill
Franklin, VA

- 1) 18/324810/4061436
- 2) 18/325085/4061400
- 3) 18/325081/4061155
- 4) 18/324790/4061175

DHE# 145-5032

1927 NAD
Franklin, VA quad
D





S. W. RAWLS, JR.
T.P. 86 - (19) - 4

S. W. RAWLS, JR.
T.P. 85 - (14) - 6
D.B. 86 PG. 371

N/F
WARREN C. COUNCILL
T.P. 86 - (19) - 5

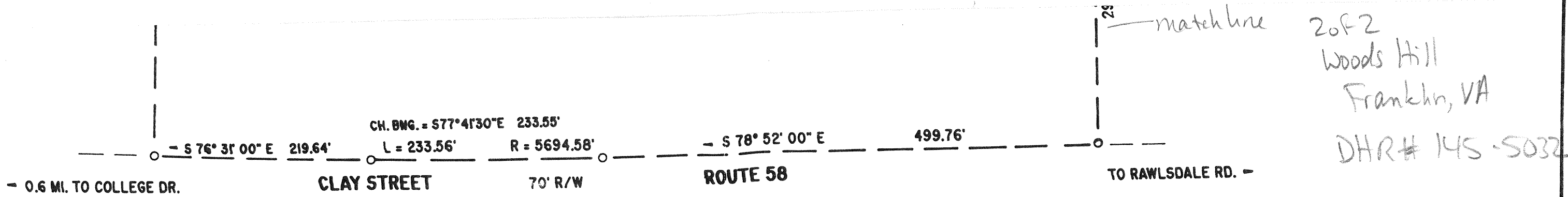
T.P. 86 - (19) - 3
S. W. RAWLS, JR. LIFE ESTATE
DEED BOOK 334 PAGE 394
1501 CLAY STREET
FRANKLIN, VA. 23851

T.P. 85 - (104) - C
S. W. RAWLS, JR.
D.B. 224 PG. 720

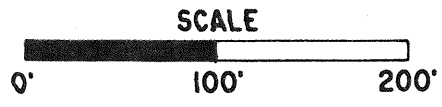
JERRY BARR
T.P. 85 - (104) - A
INSTR. #020000949

D.B. 328 PG. 271

match line



2 of 2
 Woods Hill
 Franklin, VA
 DHR# 145-5032



- - DENOTES IRON PIPE FOUND
- - DENOTES IRON PIN SET
- ⊙ - DENOTES IRON AXLE FOUND

J. D. VANN - LAND SURVEYING
 25085 NEW MARKET ROAD
 COURTLAND, VIRGINIA 23837
 TEL. NO. 757-562-4923

MARCELLETTE B. WIGGINS
 Notary Public
 Commonwealth of Virginia
 331781
 My Commission Expires May 31, 2015



PLAT SHOWING PROPERTY LINE ADJUSTMENT
 PROPERTY OF
S. W. RAWLS, JR. LIFE ESTATE
 LOCATED AT 1501 CLAY STREET
 CITY OF FRANKLIN, VIRGINIA
 SCALE 1" = 100' JULY 30, 2012

REFERENCE - D.B. 105 PG. 313
 D.B. 334 PG. 394
 D.B. 328 PG. 271

CERTIFICATE FOR
 PLAT SHOWING PROPERTY LINE ADJUSTMENT
 PROPERTY OF
S. W. RAWLS, JR. LIFE ESTATE

THIS SUBDIVISION OF PROPERTY, AS IT APPEARS ON THIS PLAT IS WITH
 THE FREE CONSENT AND IN ACCORDANCE WITH THE DESIRES OF THE
 UNDERSIGNED OWNERS.

GIVEN UNTO MY HAND THIS 16th DAY OF August, 2012.

OWNER [Signature]
 OWNER _____

STATE OF VIRGINIA
 City Franklin OF Franklin TO WIT
Marcellette B. Wiggins, A NOTARY PUBLIC IN AND FOR THE
 State of Virginia City Franklin AFORESAID, DO HEREBY CERTIFY THAT

THE PERSONS WHOSE NAMES ARE SIGNED TO THE FOREGOING WRITING HAVE
 ACKNOWLEDGE THE SAME BEFORE ME IN MY State: City AFORESAID.

GIVEN UNTO MY HAND THIS 16th DAY OF August, 2012.

MY COMMISSION EXPIRES ON May 31, 2015.

331781
 NOTARY REGISTRATION NO. Marcellette B. Wiggins
 NOTARY PUBLIC

THE UNDERSIGNED DO HEREBY CERTIFY THAT THIS SUBDIVISION AS IT
 APPEARS ON THIS PLAT, CONFORMS TO THE APPLICABLE REGULATIONS
 RELATING TO THE SUBDIVISION OF LAND AND IS ACCORDINGLY APPROVED.
 BY SUCH APPROVAL THE UNDERSIGNED DO NOT CERTIFY TO THE
 CORRECTNESS OF THE STREETS, BOUNDARIES OR OTHER LINES AS SHOWN
 ON THIS PLAT.

DATE 8-16, 2012. [Signature]
 CITY OF FRANKLIN PLANNING COMMISSION

I HEREBY CERTIFY THAT THIS SUBDIVISION WAS MADE BY ME AT THE DIRECTION
 OF THE OWNER AND THAT THE SUBDIVISION IS ENTIRELY WITHIN THE BOUNDARIES
 OF LAND OWNED BY THEM AND THAT IRON PINS AS SHOWN ON THIS PLAT, HAVE
 ACTUALLY BEEN PLACED AND THEIR LOCATION IS CORRECTLY SHOWN.

[Signature] STATE REGISTERED LAND SURVEYOR

THIS SURVEY IS SUBJECT TO ANY EASEMENT OF RECORD AND OTHER PERTINENT
 FACTS WHICH A TITLE SEARCH MIGHT DISCLOSE.

I HEREBY CERTIFY THAT THE PROPERTY SHOWN ON THIS PLAT IS LOCATED IN
 ZONE "X" AS SHOWN ON THE FLOOD INSURANCE RATE MAP, COMMUNITY-PANEL
 NO. 510060 0003 D, DATED SEPT. 4, 2002.

[Signature] . L. S.

AREA TABLE	
T.P. 86 - (19) - 3	= 15.55 AC.
PLUS ADDITION	= 1.766 AC.
REVISED AREA T.P. 86 - (19) - 3	= 17.316 AC.
T.P. 86 - (19) - 4	= 20.94 AC.
LESS ADDITION TO T.P. 86 - (19) - 3	= 1.766 AC.
REVISED AREA T.P. 86 - (19) - 4	= 19.174 AC.