

Notes on Virginia

Number 27

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New Appointments

Governor Charles S. Robb has reappointed Mrs. Nellie White Bundy and Mrs. Anne R. Worrell to the Virginia Historic Landmarks Board (formerly the Virginia Historic Landmarks Commission). Mrs. Bundy has been a member of the Board since 1975. A native of Tazewell with a long standing interest in history and preservation, Mrs. Bundy is director of the Historic Crab Orchard Museum in Tazewell. She also serves on the State Review Board of the Division of Historic Landmarks. Mrs. Worrell, a resident of Charlottesville, will be serving her second four-year term on the Virginia Historic Landmarks Board. A native of Surry, Virginia, Mrs. Worrell is president of Bristol Newspapers, Inc. Long active in preservation, Mrs. Worrell also is a member of the Division's State Review Board.

New Highway Markers

The Virginia Historic Landmarks Board, acting on behalf of the Department of Conservation and Historic Resources, has approved five new markers for inclusion in the state's historical highway marker system. The Board also approved a new text for the replacement of a damaged marker. New markers include Mangohick Church (OC-20), a colonial church in King William County; Willow Shade (B-17), the home of novelist Willa Cather in Frederick County; Evelynton (V-22), the Ruffin family property in Charles City County; and Fort George on the Bullpasture River (W-148), an 18th-century fort built by Captain William Preston in Highland County. The replacement marker with a revised text was approved for the site of Marlfield (N-66) in Gloucester County, a colonial home associated with the Buckners and the Joneses of Gloucester County. All markers were requested by private organizations and individuals and are privately funded.

A *Guidebook to Virginia's Historical Markers* is now available from the University Press of Virginia, Box 3608 University Station, Charlottesville, Virginia 22903. The cost is \$8.95 plus tax and \$1.50 for handling. The 273-page publication is the first official marker guidebook since 1948. The book has inscriptions of all markers in the state system including those that are no longer in place. The publication is completely indexed by subject and geographic location and includes as well a list of state parks and historic districts in Virginia with walking tours. The book is also available through many local bookstores in Virginia.

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H. Bryan Mitchell, Director of the Division of Historic Landmarks, has made two new appointments to the State Review Board of the Division. The State Review Board is comprised of professionals in the fields of architecture, architectural history, history, and archaeology who review National Register nominations and other staff activities involving the federal preservation program in Virginia. Ms. Mary L. Oehrlein, a resident of Washington D. C. and Strasburg, Virginia, has directed preservation projects throughout the United States and presently serves as a member of the Washington, D. C. Chapter AIA Board of Directors. Mr. Tony P. Wrenn is Archivist for the American Institute of Architects in Washington. He has published widely on the subjects of architectural history and preservation and served as one of three consultants asked to evaluate the downtown survey of Washington. Mr. Wrenn is a member of the Architectural Review Board of the City of Fredericksburg where he resides.

Cover Photo



The cover photograph shows the completed restoration of Mitchell's Presbyterian Church in Culpeper County, Virginia. (See article on page 10) The rehabilitation project on this rural church included work on both the interior to restore the magnificent *trompe l'oeil* murals of Joseph Oddenino and the exterior to restore the natural painted beauty of the structure. One of the largest problems facing the architects was the stabilization of the building so that future generations could enjoy this unique treasure of Virginia's architectural heritage. Credit: William Edward Barrett

Director's Message

While They're Young



We spend a lot of time in state government—and elsewhere, I suspect—establishing missions, goals, and objectives for our work. Measures of quantity, quality, and timeliness seem to be around every corner. While many of us may resist the idea that our work can be reduced to numbers, figuring out why we do what we do and whether we are achieving what we planned to achieve has to be a good idea.

Because the Historic Landmarks Division was not set up to own or operate historic buildings or sites for the touring public, we often define our mission as assisting others in their preservation efforts, or as encouraging others to manage cultural resources properly. More broadly stated, the mission is to foster a preservation ethic among the general public, so that management of this particular resource becomes a matter of course rather than a matter of polemics, so that preservation is routinely the first alternative explored rather than the last.

The various activities regularly appearing on these pages—registering landmarks, reviewing tax credit rehabilitation projects, archaeological excava-

tions, and the like—all fit within this preservation ethic mission. Elsewhere in this issue is a report on another activity that perhaps even more clearly fits this bill: educating students to the values of historic preservation. "Architecture: Virginia Style", a thirty-minute slide/tape program on three centuries of domestic Virginia architecture, is an outgrowth of our recent experiences in school classrooms. The program is also what we hope will be simply the first in a series of programs designed for use by classroom teachers for a wide range of students throughout Virginia. Similar programs on archaeology, commercial and industrial architecture, and preservation principals spring to mind as logical additions to this first effort.

However, preservation education need not be limited to slides of old buildings. Earlier this year staff members worked in third, fourth, and fifth grade classes on projects designed to enhance students' understanding of buildings. Students sketched their designs for the ideal house, they learned how to read basic architectural drawings, and then they made scale drawings of their earlier sketches. Another session ultimately led to a competition in which students were to design and build a model structure. Preparation for that competition included an introduction to domed structures: students used their own bodies, hula hoops, embroidery rings, cardboard strips and cardboard mailing tubes to learn what holds a dome up.

I did say third, fourth, and fifth grades. The possibilities for instilling students of all ages with an appreciation for the built environment are limited only by the amount of time, energy, and creativity we bring to the task, and by the level of importance that schools assign to including historic preservation topics in the curriculum.

While we and our colleagues around the country must remain busily occupied with those valuable tasks that are measured by the number of additional landmark designations, the number of additional properties surveyed, and the number of projects reviewed, we must keep in sight the larger mission that has to do with changing the way people think about those built resources—above and below ground—that so strongly shape our environment. No doubt most of our efforts must be devoted to the preservation challenges of today; but, just as clearly, some of our effort must be spent on opening the eyes and minds of those who will be the stewards of a priceless resource after we are gone.

H. Bryan Mitchell, Director
Division of Historic Landmarks



A dome in the making by students at Ginter Park Elementary School in Richmond.

Division Develops Slide/tape Program

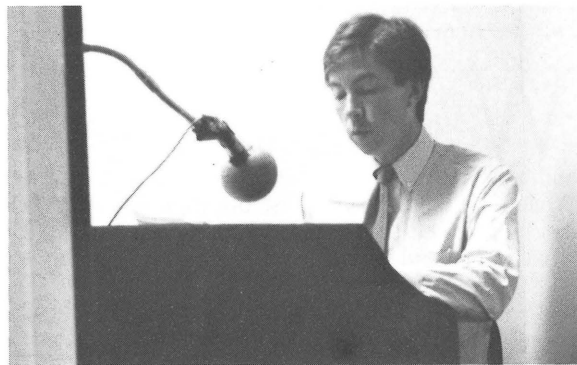
The Division of Historic Landmarks with a grant from the National Trust for Historic Preservation and the Virginia Society, American Institute of Architects, has developed a new slide-tape program designed to explain the architectural styles of Virginia and to engage the interest of students in preservation. The thirty-minute program presents thirteen domestic architectural styles using drawings and photographs of Virginia buildings. Entitled "Architecture: Virginia Style," the presentation is appropriate for students of all ages as well as adult groups. It includes eighty slides accompanied by a cassette tape narrated by Senior Architectural Historian Calder Loth and concludes with a fourteen-slide quiz to test the audience's retention of the material.

This is not the Division's first foray into the field of preservation and architecture education. From 1970-1983, the Division participated through the efforts of Margaret T. Peters in a cooperative effort with public school systems in central Virginia and the Junior League of Richmond. Reaching approximately 2,200 fourth and fifth grade students annually, that program encouraged youngsters to "look up" and "look around" at their own neighborhoods. By instilling some of the basic historical and architectural concepts, that effort sought to give students a greater appreciation of older buildings and make them the preservationists of the future.

More recently, Dianne Pierce with Ann Miller of the Division staff conducted a series of teacher training and in-class sessions for the Henrico County Elementary Gifted and Talented Program. Emphasis was placed on architectural styles, reasons for historic preservation, and methods of communicating graphically about architecture. The teacher training consisted of a walking tour of downtown Richmond during which various architectural styles, building types, and details of the built environment were pointed out. Teacher training concluded with a discussion of how to make an architectural scale model and how to incorporate architectural design and model-making into the curriculum.



Dianne Pierce monitors recording session for "Architecture: Virginia Style."



Calder Loth recording narrative for "Architecture: Virginia Style."

Classroom sessions included distribution of architectural style sheets, examination of numerous slides of Virginia houses, and discussion with students on such questions as "Why was the fireplace so large in these early houses?" or "Why would you want your kitchen in a separate building?" or "How many different building materials do you see here?" The concepts presented were basic and readily understandable by advanced fourth and fifth graders. The intent of the presentations was to acquaint students with Virginia's architectural history and to encourage a better understanding of our built environment.

"Architecture: Virginia Style" seeks to replicate this classroom experience for broader distribution. Although the presentation grew out of a project for advanced elementary school students, the slide-tape program is appropriate and stimulating for all students who have had no previous introduction to architecture. The package includes a carousel of slides, a cassette recording of the narrative, a printed copy of the narrative, a list of the slides, and twenty-five sets of the style sheets. The teacher may choose to show the slides and play the tape as a set presentation or to use the printed narrative and slide list as a basis for presenting the slides and encouraging discussion along the way.

The carousel of slides and the cassette are available on a loan basis from the Division. The printed materials may be retained in the schools. Teachers wishing to use this program should contact Dianne Pierce to make necessary arrangements and should specify the length of time the slides and cassette will be needed.

The Division would be most interested in the reactions of teachers and students to this program. We also welcome suggestions for additional programs.

Dianne Pierce
Tax Act Coordinator and creator of
"Architecture: Virginia Style"

Investment Tax Credit Update

Since the Investment Tax Credit for historic rehabilitation was instituted in 1976, the Virginia office has reviewed over 550 applications for the credit. These applications represent over 220 new housing units, over three million square feet of commercial space rehabilitated, and over \$200 million in investment. The majority of the projects reviewed by the Virginia office have been

relatively small-scale; most are under \$100,000 in budget and, if residential, contain one or two housing units. Although at press time it is unclear how Congress will act on the proposed tax reform calling for the elimination of investment tax credits, the Division staff suggests those contemplating a rehabilitation project taking advantage of the credits to begin the process as soon as possible.

Tax Act—VA Office As of July 15, 1985	1977	1978	1979	1980	1981	1982	1983	1984	1985	Totals
Number of Tax Act Projects 25% credit (as far as part 2)	9	24	34	46	51	77	131	99	60	531
Number of Housing Units Created	1	134	32	76	202	155	981	353	219	2,153
Amount of Commercial Square Footage Created (in thousands)	100	126	96	930	403	428	1,119	82	312	3,060
Dollars Spent on 25% Tax Credit Rehab (in thousands)	3,702	3,504	5,012	11,777	33,876	16,595	89,398	23,634	16,294	\$203,796

*Please note that these figures are estimates compiled to respond to the Northeast-Midwest Congressional Coalition, U.S. House of Representatives' Survey of June 27, 1985

Completed rehabilitation of 1315 Duke Street, Alexandria Historic District.



Investment Tax Credit Update

The following is a list of the Tax Act projects in Virginia which received either preliminary certification of plans and specifications (Part 2) or final certification of completed work (Part 3) between March 1 and August 1 of this year.

Alexandria \$1,331,00

Alexandria Historic District
1315 Duke Street (Part 2)
110 King Street (Part 2)
719 King Street (Part 2)
113½ S. St. Asaph Street (Part 3)
302 S. St. Asaph Street (Part 3)

Spring Gardens
414 Franklin Street (Part 3)

Charlottesville \$1,032,500

Charlottesville and Albemarle Historic District
Massie-Smith House (Part 3)
Menton Lodge, 206 W. Market Street (Part 3)

Charlottesville Historic District
Paxton Place, 503 W. Main Street (Part 2)

Rugby Road and University Corner Historic District
Phi Gamma Delta Fraternity House (Part 2)

110 King Street, Alexandria, after rehabilitation. Credit: James C. Massey



Phi Kappa Sigma Fraternity House (Part 2)
Pi Kappa Phi Fraternity House (Part 3)

Danville \$69,600

Danville Historic District
Judkins House

Fredericksburg \$596,000

Fredericksburg Historic District
524 Caroline Street (Part 2)
Chewing House, 804 Charles Street (Part 3)
307 Lafayette Blvd. (Part 2)
Peter Lucas House (Part 2)
National Bank of Fredericksburg (Part 2)

Lexington \$350,000

Wilson Walker House (Part 2)

Portsmouth \$202,503

Pythian Castle (Part 3)

Phi Gamma Delta Fraternity House, Charlottesville.



Richmond \$3,629,650

Jackson Ward Historic District
410 North Adams Street (Part 3)
755 North Adams Street (Part 2)
105 East Leigh Street (Part 2)
218-222 West Marshall Street (Part 2)
401 West Marshall Street (Part 3)
623 St. James Street (Part 2)

Monument Avenue Historic District
2517 West Grace Street (Part 2)

Shockoe Slip Historic District
Columbian Block, 1301-1307 East Cary Street (Part 3)
Commercial Block, 1211-1217 East Cary Street (Part 2)

Shockoe Valley and Tobacco Row Historic District
1727-1729 East Main Street (Part 2)

St. John's Church Historic District
314 N. 25th Street (Part 2)

Stewart-Lee House 707 E. Franklin Street (Part 3)

Staunton \$160,100

Newtown Historic District
305 West Beverly Street (Part 3)
309 West Beverly Street (Part 3)
111-113 Church Street (Part 2)

Wharf Historic District
15 Middlebrook Avenue (Part 3)
109-111 S. Lewis Street (Part 2)

Bath County \$450,000

The Homestead (Part 3)

Montgomery County \$80,000

(Christiansburg)
Cambria Freight Station (Part 3)

Total \$7,901,353

Plasterer working on ceiling in the Jefferson Hotel, Richmond. This project is slated for completion this winter.



Shockoe Slip Update

The March 1985 fire which destroyed two buildings in the Shockoe Slip Historic District and damaged a third has in no way daunted rehabilitation activities in this picturesque quarter of Richmond's downtown. Two of the more impressive projects completed in the past year include the Columbian Block at 1301-1307 East Cary Street and the Commercial Block at 1211-1217 East Cary. The Columbian Block is symbolic both for the historic district and for center-city rehabilitation in Richmond. Its exterior restoration and the opening of a restaurant on its ground floor in the early 1970s brought attention to the economic potential of Shockoe Slip and marked a beginning of interest in the preservation of the capital city's 19th-century commercial architecture. The latest phase of the work on the building completed in April, 1985, involved the restoration of the top floors, originally the city's commodities exchange, but unoccupied for years.

The rehabilitation of the Commercial Block is perhaps the largest scale project undertaken in the district to date. The section of the building marked by the cast-iron Doric colonnaded shop fronts was formerly used as a warehouse and a barrel factory. It now houses both retail and office space; one of its tenants is Laura Ashley. The rehabilitation included the rebuilding of four bays of the upper floors, destroyed in a fire many years ago.

As high rise development takes place in downtown Richmond, demand for the amenities of Shockoe Slip increases and a variety of other rehabilitation projects are either underway or soon will commence, making Shockoe Slip potentially the only historic district in Virginia other than Colonial Williamsburg to have experienced 100 percent rehabilitation.



*The Commercial Block, interior after rehabilitation. Offices of Marcellus Wright, Cox, and Smith, Architects, PC
Credit: Whitney Cox*

The Columbian Block. 1301-1307 East Cary Street. Shockoe Slip Historic District.



The Columbian Block, interior before rehabilitation.

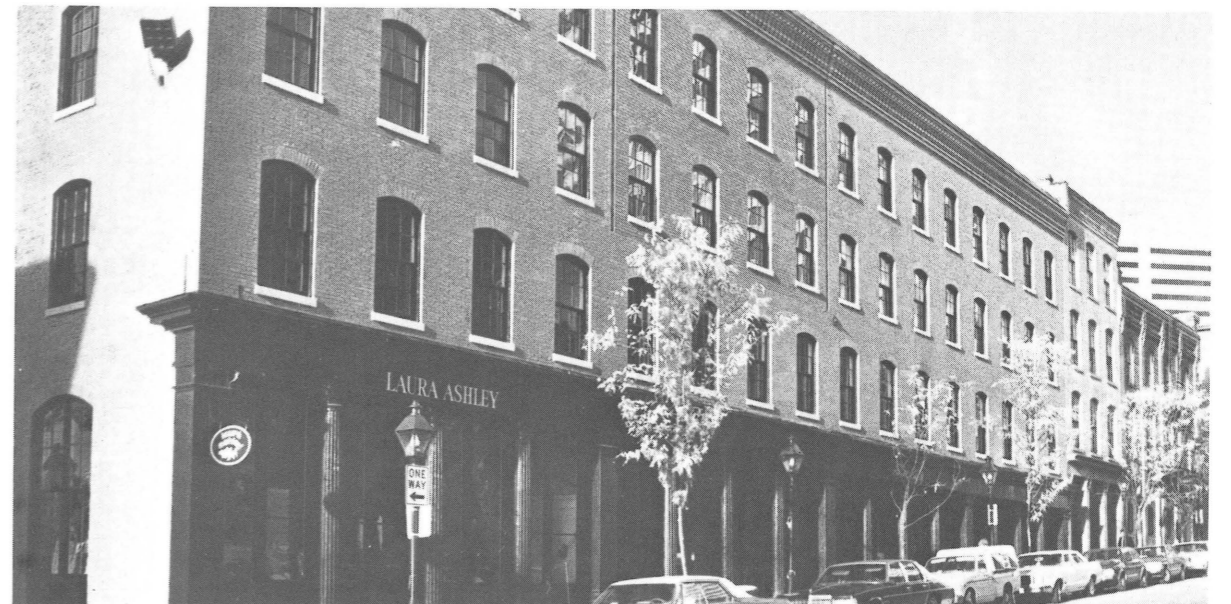


The Columbian Block, interior after rehabilitation.



The Commercial Block before rehabilitation. Shockoe Slip Historic District, Richmond

The Commercial Block after rehabilitation.



The Restoration of Mitchells Church Culpeper County, Virginia

*Built 1879 and Restored 1983-84 by
Browne, Eichman, Dalglish & Gilpin, Architects
Charlottesville, Virginia*

There is a priceless treasure at Mitchells Church in Culpeper County, Virginia. The Church building itself, sitting as it does in a cove of trees, surrounded by open fields, with its cemetery to the west, is not an imposing structure. Neither is it a unique architectural example reminiscent of some of the other churches in its district. It does not have an excitement about it because of its surrounding architectural structures, but rather, it conveys a peaceful sense in its rural setting.

The surprise at Mitchells is to be seen on the walls inside the sanctuary, where are found the finest known examples of late nineteenth-century folk-style, *trompe l'oeil* wall paintings in the Commonwealth of Virginia. Upon entering the sanctuary, the visitor is at first persuaded to believe that the plaster paintings of the Gothic arches, Renaissance-styled cornices, and the embellished Corinthian

columns are three-dimensional.

Before the restoration began, Mitchells was particularly undistinguished on the exterior because of the blandness of its outer covering of aluminum siding and the diminished architectural detailing which had been occasioned by the installation of the siding (Plate Number One). The scale of the siding was the same as the modern Fellowship Hall/Sunday School wing attached to the building.

When one opened the door to the entrance foyer under the balcony, a further disappointment awaited: a surface of prefinished, inexpensive plywood panels on the walls. However, all was forgiven when the doors opened to the sanctuary! The unique wall murals, painted circa 1888 by the Italian immigrant painter Joseph Dominick Phillip Oddenino, could not be ignored, despite the various intrusions that had built up over the years (Plate Number Two). The diminished interior light caused by the

by the addition of the stained-glass memorial windows, the modern red carpet, the fluorescent fixtures hanging from the ceiling on pendants, the oversized white marble memorial plaques dominating the front walls, and two concrete block chimneys, failed to discourage the eye from its feast.

Very little is known about the artist, and a great deal of that which is printed is folklore. Some concrete evidence as to the character of Joseph Oddenino has been overlaid with the time-told uniqueness of farm stories and "tradition has it" tales that we Virginians are so fond of repeating. The embellishment of his character is made the more intriguing by the very fact that there is more mystery than there is concrete conclusion. The artist was born Giuseppe Domenico Felipe Oddenino on 23 August 1831 in Chieri, the Turin region of the Italian Piedmont. Giuseppe (Joseph) was being educated for the priesthood when his education was interrupted for a time, it is thought, to serve in the military, possibly in the Crimean War of 1853-1856. He did not return to complete his theological studies, but rather, after his discharge, he went to work for his family's linen manufacturing company, designing patterns. He was married on 16 February 1859 to Celina Carlotta Paracca of Chieri, but left for the United States prior to the birth of his first son. His arrival in the United States was undoubtedly unsettling, as New York City in March of 1862 was caught up with the confusion of the Civil War. Papers exist which indicate that, on 24 May 1912, he applied for a pension from the United States Government, stating he had served as a private in Company B, Fifth Regiment, New York Voluntary Heavy Artillery and had been

honorably discharged at Harper's Ferry in March 1865. We are informed that he served in the band as a musician during this time. The Application For Reimbursement, filed by his only son Louis Oddenino on 4 June 1913 at the U.S. Pension office in Washington, D.C., indicates that Joseph Oddenino passed away on 23 September 1913 at Louis' farm. It is stated that he died of softening of the brain, and that he left no money, real estate, or personal property.

There are records of other work of the artist, some of which still exist. His paintings at Elmwood, the Levell home in Culpeper County; the Roy Strickler House at Banco, Virginia; the Hebron Lutheran Church in Madison are all part of his legacy. It is thought that the artist also painted other works at the homes of William Joseph Carpenter and Alma Clore, the Culpeper Presbyterian Church, Saint Stephen's Church, and Culpeper County courtroom. These have all been covered over in later years.

When the Church reached out in 1979 to the office of Grigg, Wood, Browne, Eichman & Dalglish for professional restoration services, the stated task was to stabilize the cracked plaster on the interior sanctuary walls and ceiling and to restore the precious murals. It was assumed at this time that the basic structure was stable and that the pressing problem was the surface condition.

In undertaking the restoration of Oddenino's work, one of the first things that had to be investigated was the possibility of structural failure of the ceiling itself. A survey of existing conditions was undertaken, evaluating individual components in or-

Plate Number One: Exterior of church in 1979 before restoration, showing metal siding.



Plate Number Two: Interior of church in 1979 before restoration, showing advanced plaster cracking and Twentieth Century intrusions such as fluorescent light fixtures and marble memorial plaques.



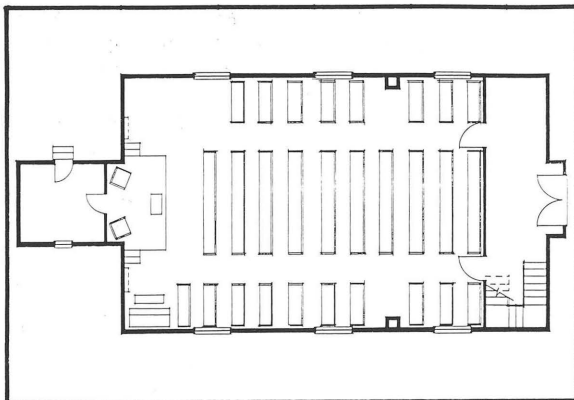


Plate Number Three: Plan of original church building.

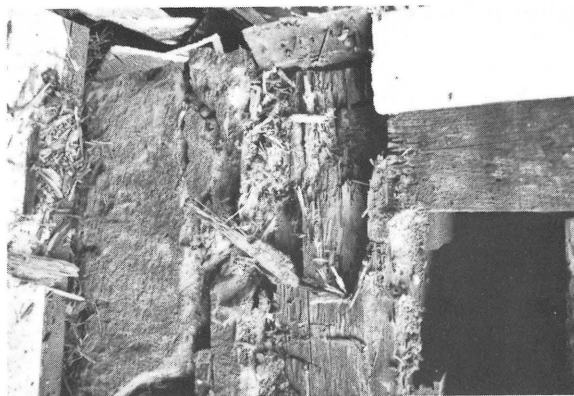


Plate Number Four: Structural deterioration uncovered during restoration.



Plate Number Five: Structural deterioration uncovered during restoration, showing rotted studs scabbed with replacement studs.

der to determine their soundness and ability to be reused.

After Milton Grigg's death, Henry Browne carried forward the restoration effort which had been launched by Mr. Grigg. In the first phase a decision was made to stabilize the ceiling as it was in imminent danger of falling. A technique was developed whereby scaffolding was placed under the existing wood lath and plaster ceiling that had pulled away from the ceiling joists. A stainless steel reinforcing fabric was stapled to the existing ceiling joists and then an epoxy and plaster matrix was poured with the proper viscosity to allow it to seep into all of the voids between the existing plaster and the lath. An air mattress placed on top of the scaffolding was carefully inflated, which pushed the lath and plaster ceiling back up against the ceiling joists. With the plaster held in place by the inflated air mattresses, the entire mass was allowed to set. As soon as this occurred, the air mattresses were deflated and moved to the next section of ceiling, and the process was repeated section by section until the entire ceiling had been reinforced. Care was exercised so that not a fragment of Oddenino's original work was lost during the process. The matrix was not allowed to bleed into the surface through any holes or cracks, since these had been plugged with a compatible epoxy mixture. Proof of the strength of this technique occurred some days later—when a workman inadvertently lost his footing and his foot slammed onto the plaster ceiling. There was no give and no adverse reaction from his full weight suddenly being thrust onto the plaster.

The initial stabilization of the ceiling was important, as investigation subsequently proved that the side wall plaster was buckling. When the Church members had initiated the restoration of the murals, they had not realized that failure of the side walls and floor was a major problem, as they had been told that no termite activity was evident and that previous treatment had been effective. However, after the movement of the plaster was noted over a period of several months, an investigation was initiated into the structural integrity of the walls and floors.

The very simple method of surveying potential problems was to investigate the supporting rack, which rested on the stone foundation, by inserting an ice pick just under the bottom of the aluminum siding. Much to the dismay of the survey team, the ice pick disappeared in every test area, and this led to an immediate examination of the substructure. In direct contradiction to earlier assurances that all termite activity had ceased and that the structure was sound, the preliminary analysis turned up deteriorated sill conditions, and the subsequent examination of the floor joists indicated much degradation of structural fabric. The concern for the stability of the building grew. A major structural evaluation was then launched and the Building Committee gave permission to remove parts of the aluminum siding to probe the studs in the side walls, since the crawl space examination had pointed out that there were many unanswered questions. Partial removal of some of the aluminum siding uncovered evidences of massive decay (Plate Number Four). Careful removal of sections of original exterior wood clapboard



Plate Number Six: Original wood siding, at left, (after removal of metal siding) at intersection with metal clad wing showing difference in scale between the wood and the metal siding.

revealed horrifying amounts of rotted and termite-riddled studding. Whole members, from the tip of the rack up to six or seven feet, were totally eaten away. In some instances, had it not been for the strength of the lath and the nails over the years, whole sections of the wall would undoubtedly have collapsed and crumbled.

Careful documentation of the structural problems uncovered in the side walls and floor joists was submitted to the Building Committee. A method was then designed to stabilize the walls during the period of repair, which consisted of essentially bracing the wall from sound stud to sound stud with horizontal members, thereby leveling the building through the use of house braces, and inserting new treated studs by scabbing or nailing them to the side of the existing deteriorated stud (Plate Number Five). This process had to be accomplished carefully so as not to fracture or disturb any of the interior plastering. By these time-consuming precautions, the original architectural fabric was allowed to remain in place for future generations. The contractor was most aware of the fragile nature of the plaster and tested a nailing method using a power nailer which inserted the nail quickly and efficiently without the repeated blows of a hammer.

Because of obvious structural damage from moisture and termites, a further study was undertaken as to the effects of the aluminum siding on the existing building. One of the major concerns of the architects was that, though the original reason for the installation of the aluminum siding was understandable, its installation may have created addi-

tional problems for the future.

Initial investigation revealed that the insulation, integral within the aluminum siding for thermal efficiency, had slipped from its position under the siding and was blocking the vents which are essential in allowing the structure to breathe. In essence, the building had been wrapped in an aluminum skin, preventing interior moisture from migrating through the plaster and out through the siding. A potential problem was thereby created for future generations, as the trapped moisture would, in effect, accelerate the decomposition of the wood. The potential problems of metal siding should be carefully analyzed before installing this type of material over any historic architectural fabric. In fact, metal siding is not considered a proper substitute for original fabric, under the Department of Interior's Standards and Guidelines for maintenance of historic structures.

It was found that the original delicate scale of the building had been altered by installation of a considerably wider lap, or exposed surface, of the metal siding like that of the later Sunday School addition (Plate Number Six). As is usual when applying a material of this type, the result was a covering up of much of the architectural detail and the elimination of the soft irregular texture of wood. The mechanical line of the aluminum siding is an inadequate substitute for the pleasant visual character of the wood and paint texture. In addition, while the siding itself is pristine during the first few years of its life, the conditions which were meant to be covered up by the aluminum siding again manifest themselves in time when the surface coat on the siding tar-



Plate Number Seven: Exterior of church in late Nineteenth Century.



Plate Number Eight: Exterior of church in 1984 after restoration.

nishes, oxidizes, and becomes pitted. As a matter of fact, there are now products on the market hailed as being able to "bring back the luster of the original metal surface". This simply reinforces the contention that this metal covering is not forever and, indeed, requires maintenance as does any material.

Alas, once the aluminum siding was removed, the architects faced the inevitable problem of how to correct the problem of layers of scaling paint which had occasioned the installation of the aluminum siding in the first place.

A careful analysis was made of the paint on the building by actually removing entire cross sections and viewing the laminations under microscope magnification. This paint analysis determined that the original basic color of the church was a soft white. However, the selection of a paint color was only the first step in attempting to correct the paint problem. The painting contractor proposed a method of experimenting with the application of a commercial paint stripper and careful spreading of the surface of the dissolved paint to fill in the hairline cracks and reduce the alligator surface. While this method requires careful application of the paint remover, it actually utilizes the existing paint, which can be much more durable than the new paints we have. Very often, new paint applied over an existing base coat causes a surface adhesion which actually applies pressure on the paint underneath and causes it to lift away from the surface upon which it was applied. However, this new method utilizes the existing base coat and smooths the surface which allows the character of the wood and the texture of the many coats

of paint to again cast a patina over the exterior surface of the building. When the entire process was complete, the building had regained its original dignity, and the false smoothness and gloss of metal was removed.

During the paint analysis process, various surfaces were examined to compare with correctness of early photographs and paintings of the church. One of the paintings of Mitchells showed the church to be painted in a very warm, ochre tone with contrasting lighter trim. A photograph showed the church painted white with a very dark trim, or just the reverse of the painting (Plate Number Seven). The architects were faced with the dilemma of attempting to fix the degree of contrast and to select a compatible composition. In the end, the final decision was made to disregard the early high contrast color scheme and return the church to the softer hues that it has enjoyed for the great majority of its years (Plate Number Eight).

With the walls and ceilings finally stabilized and with potential future problems alleviated by the removal of the metal siding, it was at last time to begin the interior restoration of the precious mural paintings, the overriding reason for undertaking this venture in the first place. With the ceiling and the floor providing a strong diaphragm, and with the vertical structural stabilization complete, the plaster walls were at last resting on a stable base.

The concrete block chimneys were removed from the east and west walls of the sanctuary and, amazingly, the original painting by Oddenino concealed, behind these chimneys was found to be



Plate Number Nine: Ghosting of original murals after removal of concrete block chimneys in sanctuary.

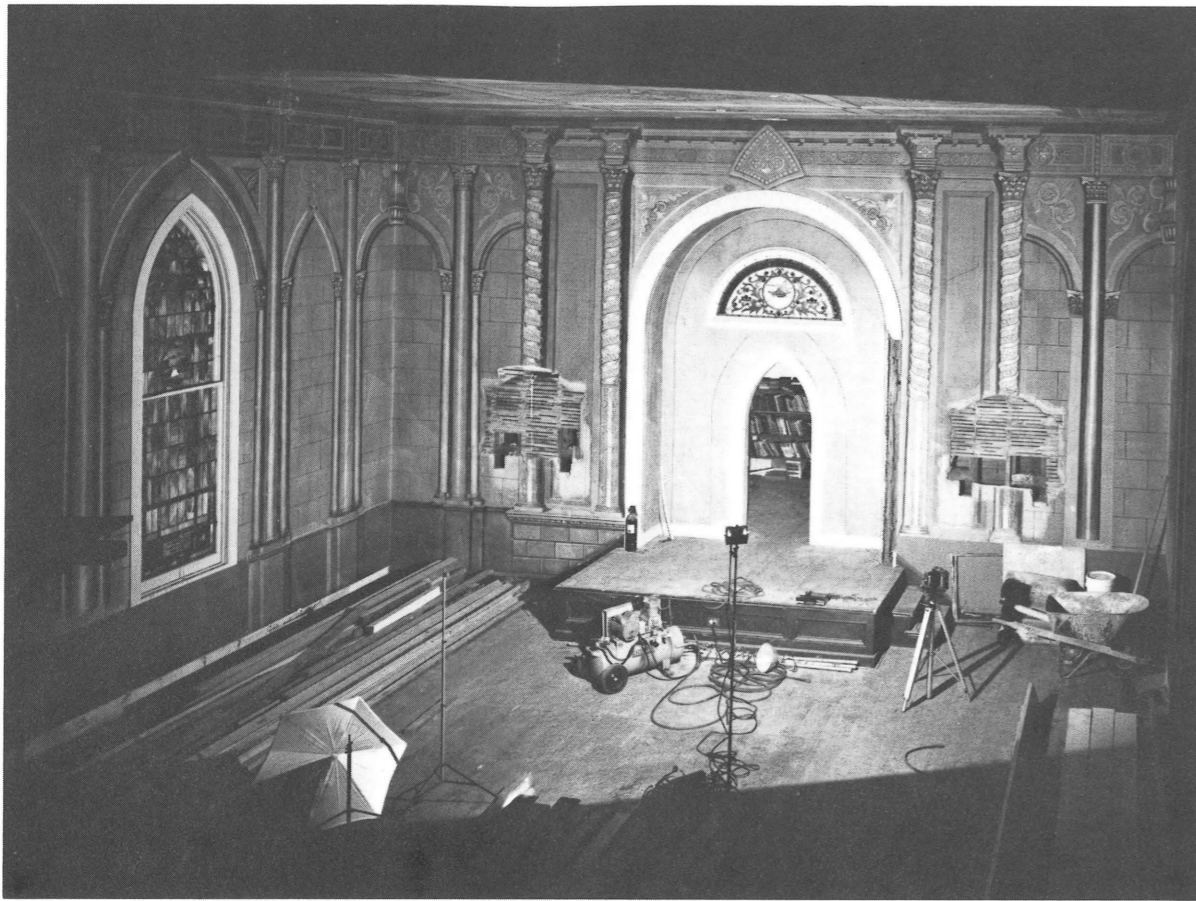


Plate Number Ten: Interior of the sanctuary during restoration showing memorial plaques removed.

intact for the most part, except where the chimneys penetrated the ceiling (Plate Number Nine). Through a cleaning process, additional designs by Oddenino were discovered, and have been cleaned and left for posterity. Where plaster was lost as the chimneys penetrated the ceiling, the muralist who had been engaged for this restoration process carefully reconstructed the obvious pattern, and although identifiable to scholars in the future, the blending was executed with such skill that the overall picture is one of compatibility, harmony and completeness. The heavy marble memorial plaques which dominated the pulpit wall and which were incompatible with the interior wall paintings were moved (Plate Number Ten) to the south wall of the worship room, and the original Oddenino patterns, were replicated on the damaged pulpit walls.

For the restoration of the wall murals, after great deliberation and discussion as to the actual procedures which should be followed, a policy was established that under no circumstances would the 1984 restoration make assumptions about Oddenino's intentions. For example, where the original work was incomplete, no attempt would be made to infill. Discreet experimentation revealed that patching the network of cracks on the walls would result in the loss of an intolerably high percentage of Oddenino's painting. The decision was made to leave the cracks on the wall plaster. Oddenino had used some of the cracks as dividing lines, and no attempt was made to repair any of them. Small "lacunae" (lost or missing parts) and isolated areas of damage were touched up with paint similar to the surround-

ing paint color (Plate Number Eleven). The almost overwhelming temptation to replicate missing pilaster and column bases was resisted. As a result, the interior of the church, to the best of the ability of historians, architects, and artist, faithfully reflects that work which was done by Oddenino. After the repair to damage done by ill-advised intrusions over the years, the work remains in its incomplete state, and gives a true picture of what the artist had left undone at the termination of his work. In effect, his legacy to us remains in its purest possible form.

The greatest single surprise and treasure in the course of this restoration came when the plywood paneling was removed in the entry foyer, exposing the area used by the artist to practice various themes, which is almost an artist's sketchbook. This has been carefully protected by covering the walls with clear sheet plexiglass, since it is fragile and subject to accidental damage. No attempt was made to touch up these areas.

Light fixtures, recalled by older members and in a style typical to the era, were hand-crafted and substituted for the hanging fluorescent fixtures (Plate Number Twelve). The furniture in the sanctuary is the same as before the interior restoration.

It is now possible to sit quietly in the sanctuary, to view the artist's work (see front cover), to marvel at his audacity to attempt to create such magnificence within the walls of so humble a room, to understand the subtlety of the perspectives, to sense his frustration in being unable to completely carry out so noble an idea, and to pay homage to his creativity.

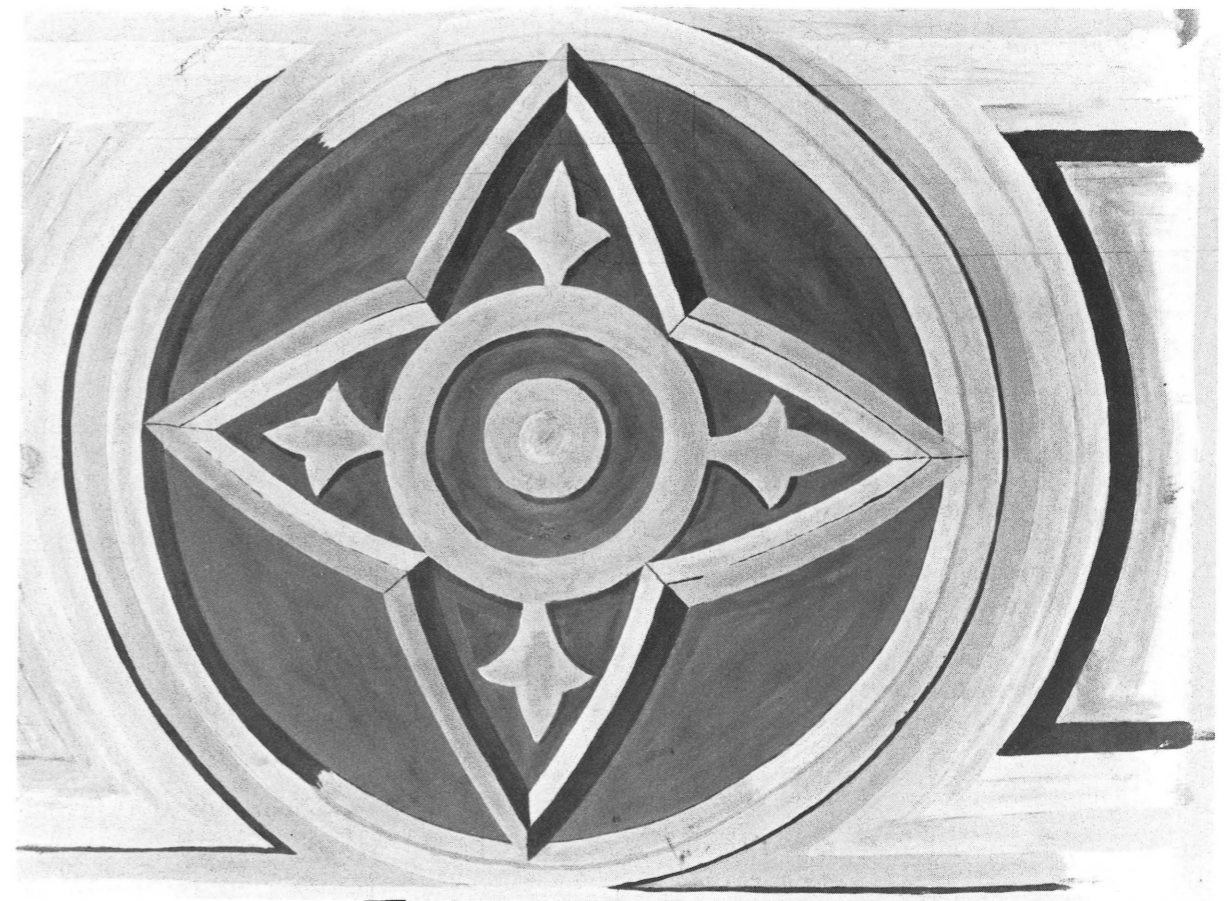


Plate Number Eleven: Practice sample of technique, by restoration muralist.

The fact that the murals have survived is a tribute to the tenacity and the love of the church members for their church and their innate understanding of the uniqueness of their treasure. The rarity of the gift which has been preserved for future generations attests to the trusteeship, stewardship and the perseverance of generations of worshippers and members of the church.

The restoration of Mitchells Church is a magnificent tribute to the artist, to those who have lovingly safeguarded and preserved his work throughout many generations, and to those who have worked and sacrificed to make possible this restoration.

by Henry J. Browne, A.I.A.

Editor's note: At press time, we were notified that Browne, Eichman, Dalglish & Gilpin, Architects, have received the 1985 award for excellence in architecture from the Virginia Society, James River Chapter, American Institute of Architects.

All photographs for this article are from the files of Browne, Eichman, Dalglish, & Gilpin, Architects, Charlottesville, Virginia

Plate Number Twelve: Restoration light fixture in narthex.



The Virginia Landmarks Register

The Virginia Historic Landmarks Commission is pleased to note the following additions made to the Virginia Landmarks Register since the spring of 1985. As the state's official list of properties worthy of preservation, the Register embraces buildings, structures, sites, and districts prominently identified with Virginia history and culture from prehistoric times to the present. Since the General Assembly established the Register in 1966, recognition of more than 1,000 places has directed public attention to Virginia's extraordinary legacy from the past and greatly encouraged the preservation efforts of state, local, and private agencies and groups. All of the properties here listed have been nominated to the National Register of Historic Places.

A cloth-bound copy of the **Virginia Landmarks Register** (published in 1976) is available for \$8.95 (plus Virginia sales tax) from the printer, the Dietz Press, 109 E. Cary Street, Richmond, Virginia 23219. This volume contains brief statements about each of approximately 600 properties and is profusely illustrated.

Designed by Louis A. Simon, Supervising Architect of the Department of the Treasury, the **Arlington Post Office** built in 1937 is an excellent example of modern interpretation of the Georgian Revival style. As the first federal building in the county, it provided a focal point for establishing the identity of Arlington. The Post Office represented an important milestone in the development of Arlington from an agglomeration of disparate suburban villages to the community as it is today. The Arlington Post Office played an important role in the formation of a single Arlington identity for the communities located within the boundaries of Arlington County. Both the quality and the subject matter of the interior murals rendered by Washington, D.C. artist Auriel Bessemer further enhance the unifying civic function of the building by depicting traditional Virginia scenes.

Located at the northern edge of the Bedford Historic District on one of the highest points of the city, the **Burks-Guy-Hagan** house, with its romantically landscaped grounds and wood-bordered rear meadow, forms a classic image of a Victorian suburban villa. As defined by the 19th-century architectural writer Andrew Jackson Downing, the villa was "the most refined house of America—the home of its most leisurely and educated class of citizens." A villa was to be sited "amid the serenity and peace of sylvan scenes, surrounded by the perennial freshness of nature." Like many of villa designs published by Downing, Calvery Vaux, and other architects of the period, the Burks-Guy-Hagan house has a picturesque silhouette accented by a central tower and a variety of architectural ornaments. It was sited to take advantage of a panoramic view of the famous Peaks of Otter, located about ten miles to the north. The house was built in 1884 for Judge Martin P.

Burks who later served as dean of the Washington and Lee University School of Law and justice of the Virginia Supreme Court of Appeals. Burks was also the author of *Burks' Pleading and Practice* and other legal treatises.

Clifton is a small village located in southwestern Fairfax County. Containing sixty-two buildings of which only six are considered noncontributing, Clifton developed during the period following the Civil War. Prosperity resulted from the efforts of a New York state entrepreneur, Harrison C. Otis, who judiciously purchased land adjacent to the railroad depot on the Orange and Alexandria Railroad. Clifton grew quickly to a settlement of twenty families by 1878. The present district reflects the successful lumbering, sawmilling, farming, and talc mining in the region, all industries well served by the proximity of the railroad. The building types are those usually identified with rural villages with the majority of the structures of frame construction. The sense of visual continuity in both structures and street-scapes contribute to the integrity of this rare village survival in Northern Virginia.

Elmwood, a fine example of an Italianate residence in Culpeper County, is particularly significant because of the well preserved interior mural paintings rendered by Joseph Oddenino in the 1870s. William H. Browning, builder of Elmwood, was an active businessman and large landowner in Culpeper during the Civil War period. The property has remained in the ownership of Browning's descendants to the present day, and the house is little changed from its 19th-century appearance. Joseph Oddenino was a native of Turin, Italy. He was educated in an Italian seminary and later headed a family linen manufactur-



Arlington Post Office, Arlington County.



Arlington Post Office, interior, Arlington County.



Burks-Guy-Hagan House, Bedford.

Clifton Historic District, Fairfax County.



Clifton Historic District, Fairfax County.





Elmwood, Culpeper County.



Fan Area Historic District, view of the 2000 block of Grove Avenue, Richmond.



Fan Area Historic District, view of the 2100 block of Floyd Avenue, Richmond.

ing company. After emigrating to America, he served in the Union Army, and following the war, settled in the Piedmont region of Virginia which apparently reminded him of his native Italy. His commissions as an artist in the region included Mitchells Presbyterian Church, Hebron Lutheran Church in Madison, and the Culpeper County Court-house.

The **Fan Area Historic District** is noted for its architectural cohesiveness and for its association with Richmond's transformation from village to city in the period following the Civil War. The large late-19th to early-20th century residential neighborhood located just west of the downtown commercial cen-

ter, is closely associated with the westward growth of the city. The demand for better housing and improved city services by a new, white urban middle class spurred architects, builders, and real estate speculators to promote the construction and sale of entire blocks of residences in the Fan Area. Characteristic of the development in the east or Lower Fan during the period 1885 to 1895, the pattern of speculative building came to be repeated on a larger scale in the western or Upper Fan during the years from 1906 to 1915. The district conveys a feeling of harmony that depends not so much on consistency of architectural style as on intrinsic qualities of good urban design such as uniformity of roof and setback lines; compatibility of texture and type of building



Fort Boykin Archaeological Site, view of entrance to Fort Boykin Historic Park, Isle of Wight County.



Fort Boykin Archaeological Site, as depicted on "Isle of Wight County," 1864, J. F. Gilmer, Isle of Wight County.

materials; and careful planting of trees. While a number of the district's 85 blocks lack individual distinction, each contributes to the creation of rhythmic street scapes and a strong sense of neighborhood unity.

Fort Boykin is an archaeological site of a Civil War military fortification located in the Fort Boykin Historical Park maintained by the Isle of Wight Public Recreational Facilities Authority. The archaeological site of the fortification is part of the historical park. Situated on a bluff overlooking the James River, Fort Boykin was built by the Confederate Army between June 1861 and May 1862. It was part of the Confederate defense system built to control Union access

to Richmond via the James River. Fort Boykin was captured by Federal troops shortly after its completion and has remained essentially intact. Archaeological testing has revealed intact subsurface features which could help define activity in the fort as well as explain camp life and material culture from that time period. Contemporary documentation along with archaeological evidence could combine to present a remarkably detailed picture of the Civil War camp life.

Holland House Apartments is a landmark residence in Suffolk's once-fashionable Joyner Park. An outstanding adaptation of the Second Empire style, this house, built for Colonel Edward Holland in 1885,



Holland House Apartments, Suffolk.



Locust Grove, Culpeper County.

was one of the four residences built for prominent Nansemond County families in the area. Edward E. Holland, a native of Nansemond County, was born in 1860 and served as Mayor of the City of Suffolk from 1886-1887. Following service as Commonwealth's Attorney for Suffolk from 1887-1908, he was elected to the Virginia State Senate where he served until 1911. He returned to Virginia's Senate in 1930 after ten years tenure in the United States House of Representatives. Deeply involved in a number of endeavors in his hometown, Holland continued his active civic life until his death at the age of 81 in 1940. Between 1940 and 1965 Holland's residence served as a meeting place for the Suffolk Elks Lodge No. 685. It now accommodates six apartments. The

stylish, late 19th-century dwelling retains much of its original architectural fabric and serves as an important focal point for the old neighborhood.

Locust Grove is a rare example of a middle-class farmer's house of the late 18th and early 19th centuries in southwestern Culpeper County. Located on the Rapidan River, the section of the house dating from the 1760s remains largely intact within the expanded structure, as a one-room plan unit built of hewn horizontal planks joined by dove-tail corner notching. It is possibly the oldest documented building of its size in Piedmont, Virginia, displaying several unusual architectural features including a central chimney floorplan and a recessed arched wooden entry porch that may be unique in Virginia. Locust Grove was erected by a member of the Willis family on land patented originally by Alexander Spotswood in the 1730s. Historical records indicate that subsequent Willis owners expanded both the house and the acreage of the farm in the 1840s and led a comfortable, if not pretentious, life-style. The house remained in the Willis family until the late 1870s.

Piney Grove is a unique survival of a log agricultural building in the Poplar Springs area of Charles City County. As originally built during the early 19th century, the Piney Grove corn crib, with its exposed logs, was not unlike many log corn cribs of the area. In 1820, the corn crib was relocated on a farm just north of the "old main road from the ferry to the Court House" and transformed into a general merchandise store. Eighty-five years later, the Piney



Piney Grove, Charles City County.



St. Stephen's Episcopal Church, interior, Bedford County.



St. Stephen's Episcopal Church, Bedford County.

Grove "store" was enlarged into a residence. The rarity of surviving examples of a once common structure lends significance to Piney Grove. Notable too was the function of Piney Grove as a general store on what is now Route 5. General stores were often the social gathering place in rural Virginia counties and played an important role in 19th-century life. The present owners are restoring the dwelling to its early 20th-century appearance.

St. Stephen's Episcopal Church is architecturally important as a well preserved example of the small, rural, Greek-Revival parish church building in the Virginia Piedmont area in the mid-19th century. In the history of religion in Virginia, St. Stephen's represents the focal point in the lower Piedmont for the rejuvenation of the Episcopal Church at the time it was built in 1844. The church owes its inception to the prominent local families who had originally belonged to Tidewater Episcopal (formerly Anglican prior to the Revolution) churches. When they moved westward into Bedford County, churches like St. Stephen's were built to serve their religious needs.

The **Seaboard Coastline Building**, long a symbol of rail transportation and land-and-sea commerce in the Hampton Roads area, was erected in 1894-95 and enlarged in 1914. The structure served as the Seaboard Air Line Railroad until 1958. The Seaboard transported much of the vast southern cotton crop to Portsmouth to be shipped around the world. The railroad also provided access to the rich coalfields of West Virginia, the steel mills of Alabama, and the



Seaboard Coastline Building, Portsmouth.

fruit and produce groves of Florida. The strategic siting on the Portsmouth harbor provided a critical link in the north-south shipping route extending from New York to the deep South. The terminal building stands as an important reminder of the significant role rail and sea transportation played in the development of Portsmouth as part of the core of the Port of Hampton Roads. From 1958 to 1980, the Seaboard Coastline Building served as a municipal building for the City of Portsmouth. Today, the familiar landmark is undergoing a three million dollar rehabilitation and is slated for new commercial use as a diverse complex of apartments, offices, retailers, and a restaurant.

Virginia Discovered and Described: The VDHL's Historical Map Collection

The historical map collection of the Division of Historic Landmarks, the bulk of which is housed at the Research Center for Archaeology at Yorktown, consists of approximately 700 historical maps, ranging in date from 1585 to 1924. A small collection of Civil War maps, city and town maps, and selected fire insurance maps from the 19th century comprise part of the archival material at the Division's Richmond office. In 1976, when the Division's Research Center received its first official funding, maps were purchased to facilitate archaeological survey and register work. Over the years, the collection has grown through the purchase and donation of facsimiles until, at present, the Yorktown collection constitutes one of the most extensive map archives in the state, used by archaeologists and visiting researchers from across the state and nation.

Through the use of historical maps, VDHL staff

members responsible for environmental review are able to identify sites of potential archaeological and historical significance in areas which have not been subjected to field reconnaissance prior to their being disturbed by proposed construction. (Figure 1). The projection of historic roadways onto modern topographic maps also enables staff to identify locations which are likely to contain cultural resources warranting field investigation and possibly protective action.

In much the same way, historical maps assist the VDHL staff in identifying with greater precision those areas which are likely to contain archaeological sites and therefore would have the potential to be most productive during field survey work. Historical map research has proved to be a cost effective supplement to the agency's survey program. Archaeologists using historical maps are able to discern patterns of regional settlement, glean data useful

Figure 1: VDHL staff use the agency map collection in ascertaining whether construction projects will impact cultural resources.

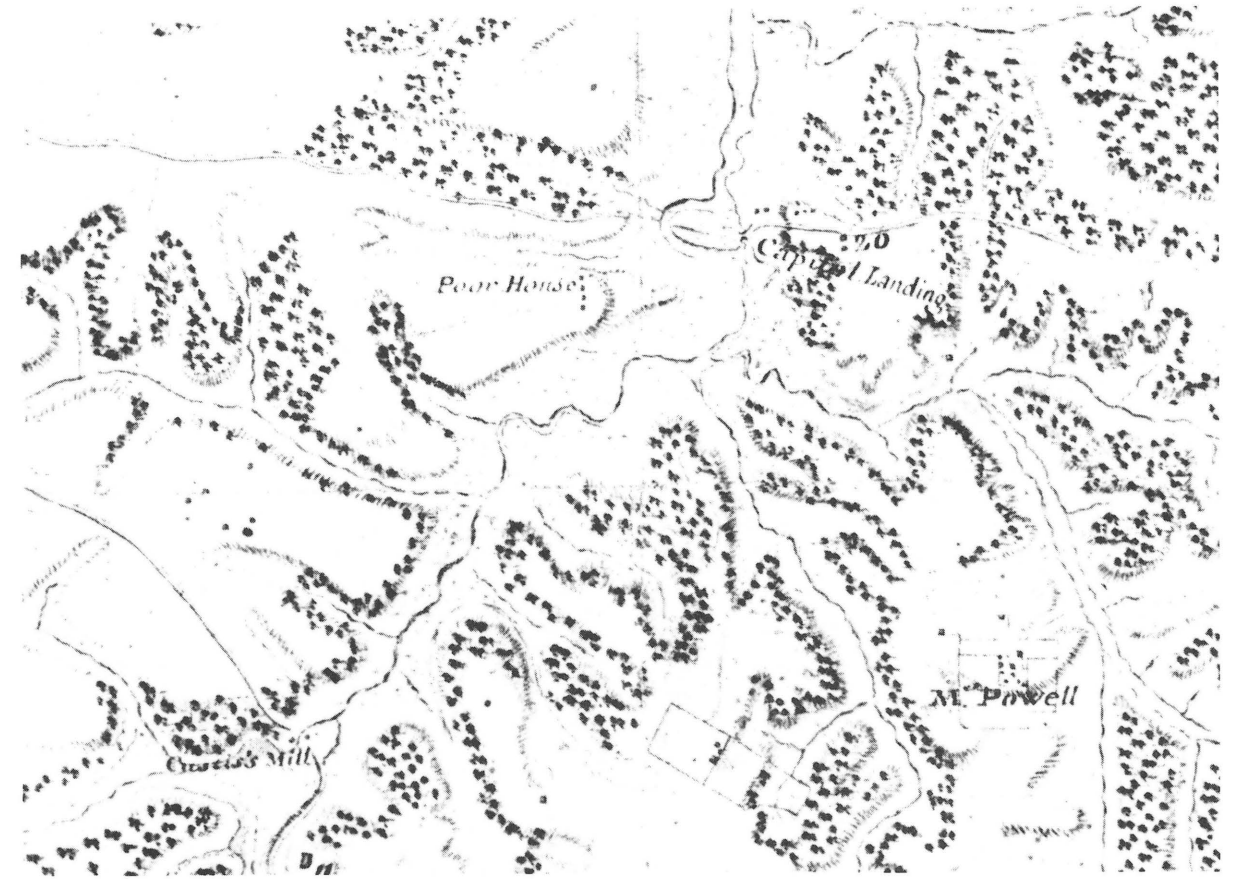
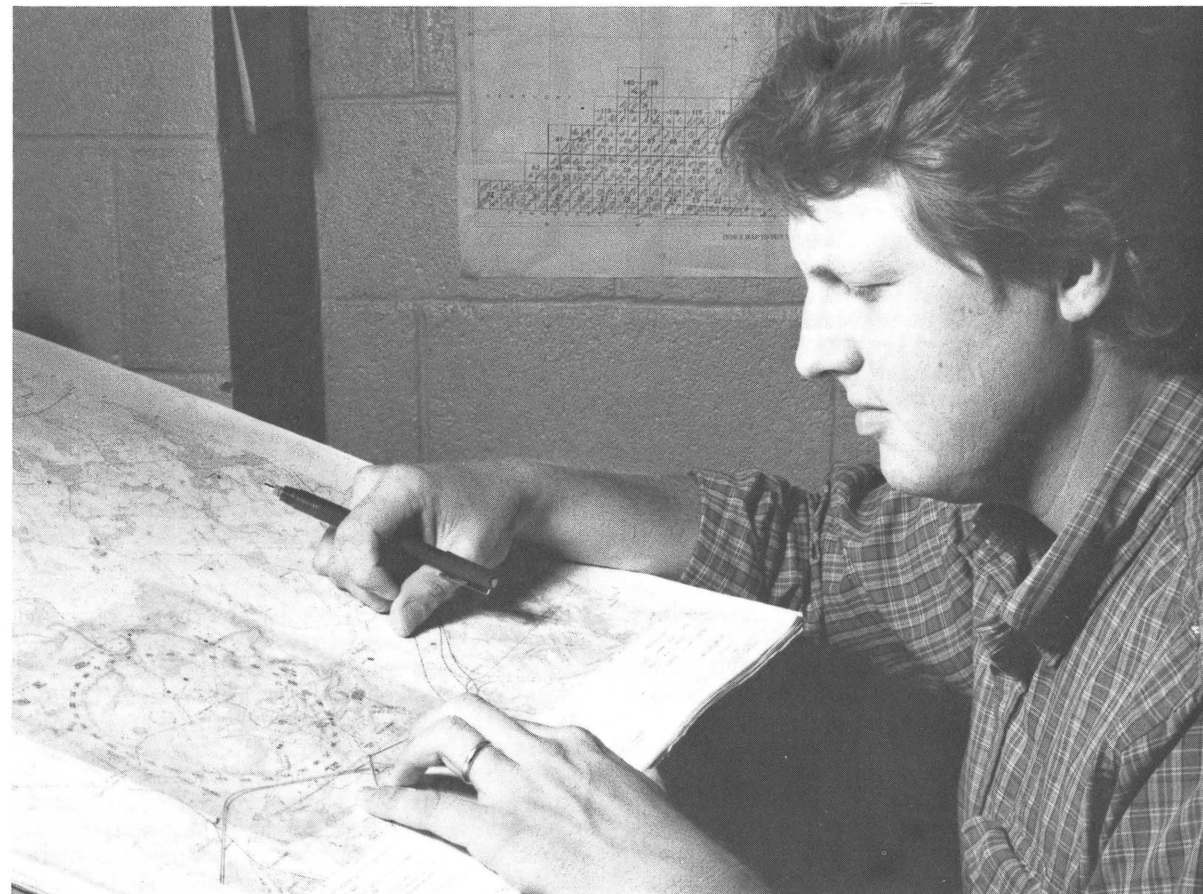
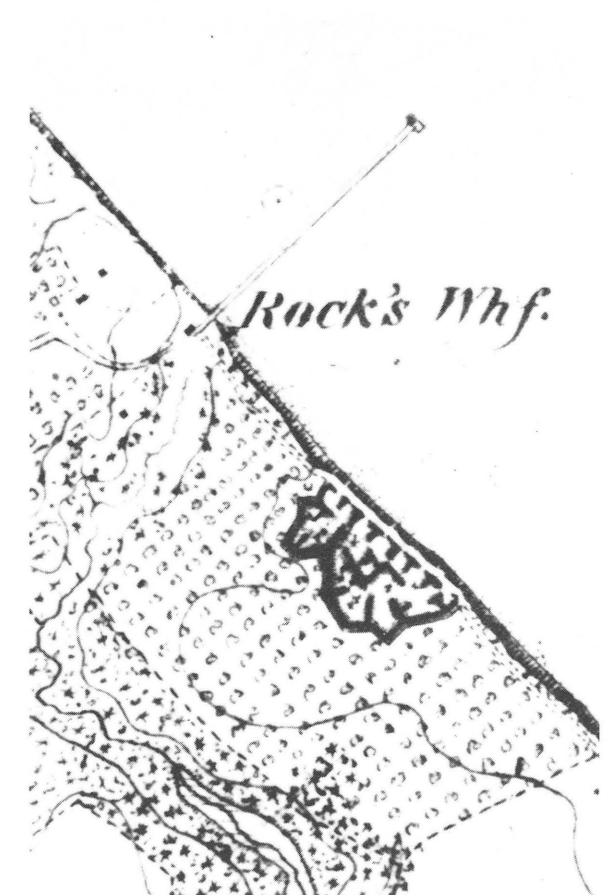


Figure 2: The Bruton Parish poorhouse, a site listed on the Virginia Landmarks Register and the National Register of Historic Places, was identified by a French cartographer named Desandrouin during the American Revolution.

Figure 3: Early topographical map depicting the layout of the Camden Plantation in Caroline County, circa 1854.



Figure 4: The plan of Fort Boykin was rendered to scale on a 1871 topographic map.



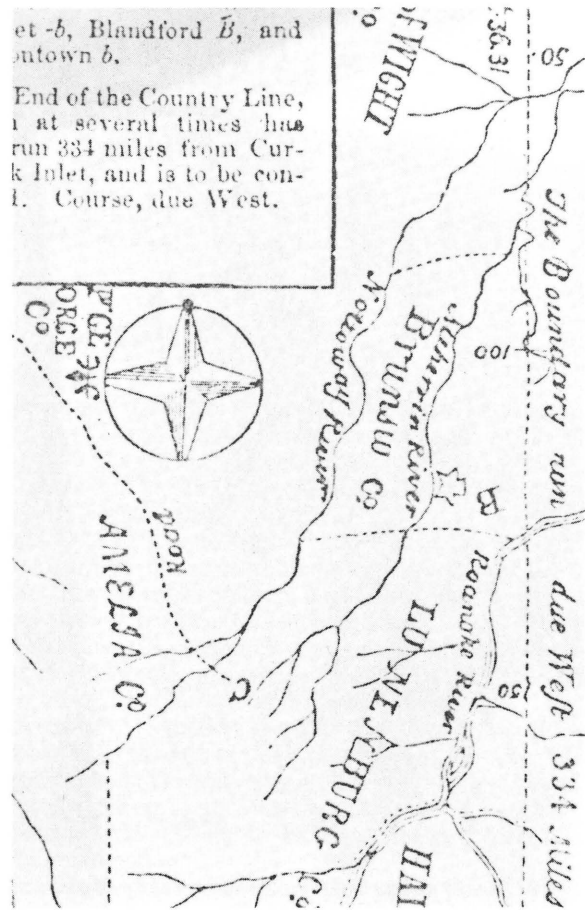
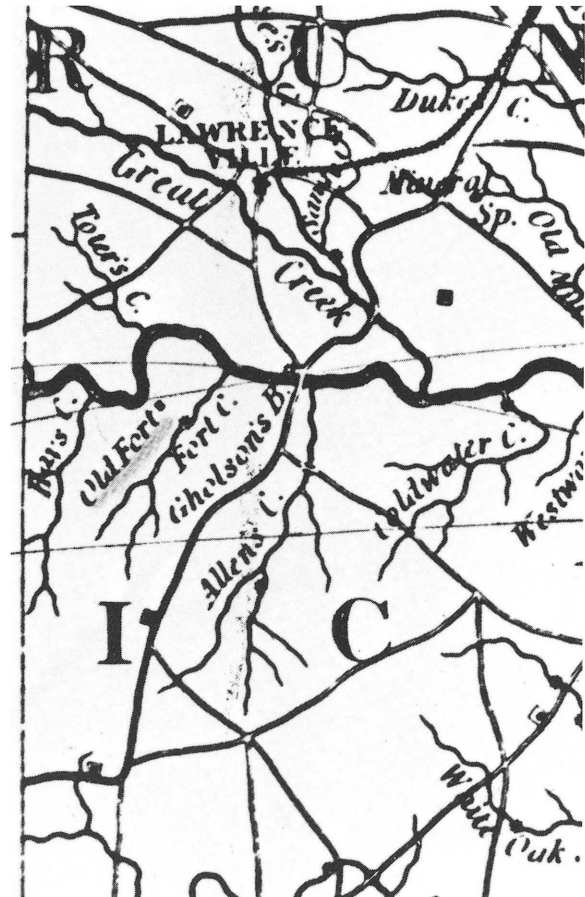


Figure 5a

Figure 5: The site of Fort Christanna was identified by cartographers in 1752 (a) 1826 (b) and 1920 (c).

Figure 5b

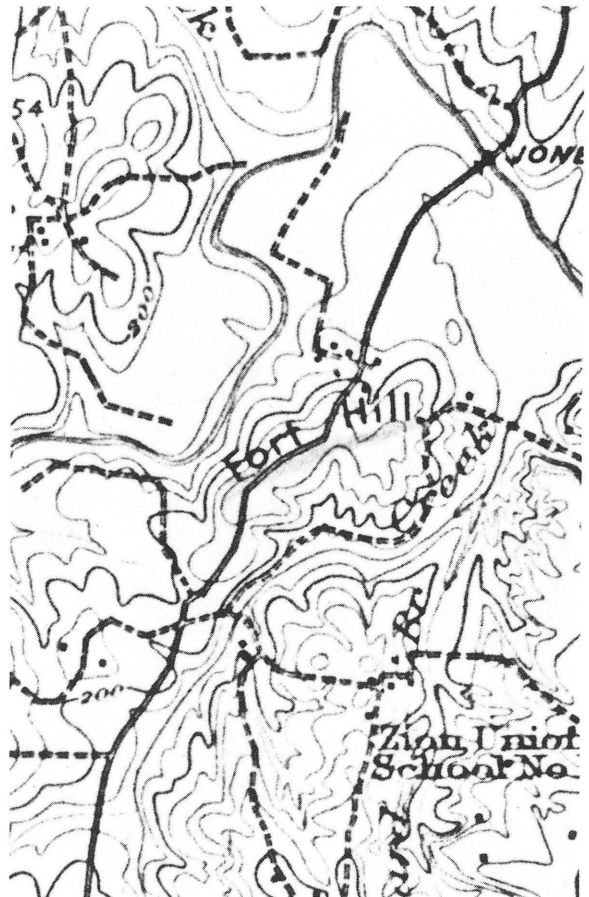


in the formulation of predictive statements on the probable location, distribution, functions, and conditions of archaeological sites in a given study area.

Because early maps often contain aboriginal place names, they provide valuable clues to the locations of some of the places where Virginia's Native Americans once lived, particularly at the time of European contact. Likewise, because geographical features and other natural and man-made landmarks shown on historical maps often can be identified on U.S. Geological Survey maps, it is possible to correlate these features to Virginia Land Office records, plats, and locations mentioned in other documents such as personal papers.

The Division's map collection has also proved useful in research for nominating sites to the Virginia Landmarks Register and the National Register of Historic Places. The site of the Bruton Parish Poorhouse complex in York County (VLR 1980; NRHP 1982) was identified through reference to a location plotted and labeled by French military cartographers in 1781. (Figure 2). Sometimes, the layout of plantation complexes and other cultural features were drawn to scale on topographic maps dating from the mid-19th century, data which is particularly useful to archaeologists and architectural historians. (Figure 3). Measured drawings of military features, such as Civil War earthworks, often are found to have been drawn with a high degree of accuracy on late-19th-century maps. For example, archaeologists conducting background research on Fort Boykin in Isle of Wight County (see p. 21) (VLR 1985; NRHP 1985) learned that its earthworks and gun emplacements had been sketched by cartographers in 1871. (Fig-

Figure 5c



ure 4). In yet another instance, Fort Christanna, an early 18th-century complex in Brunswick County constructed by Lt. Governor Alexander Spotswood, was identified in the field after its approximate location had been ascertained through map research. (Figure 5, a, b, c). Early plats discovered in surveyors records, deed books, or private collections, have proved extremely useful in the field reconnaissance work which precedes registration because they identify those areas which warrant special attention. Thanks to a plat dating to 1724, archaeologists conducting field tests at the Camden Farm in Caroline County (NHL 1971) were able to identify historic sites in the periphery of a wooded area.

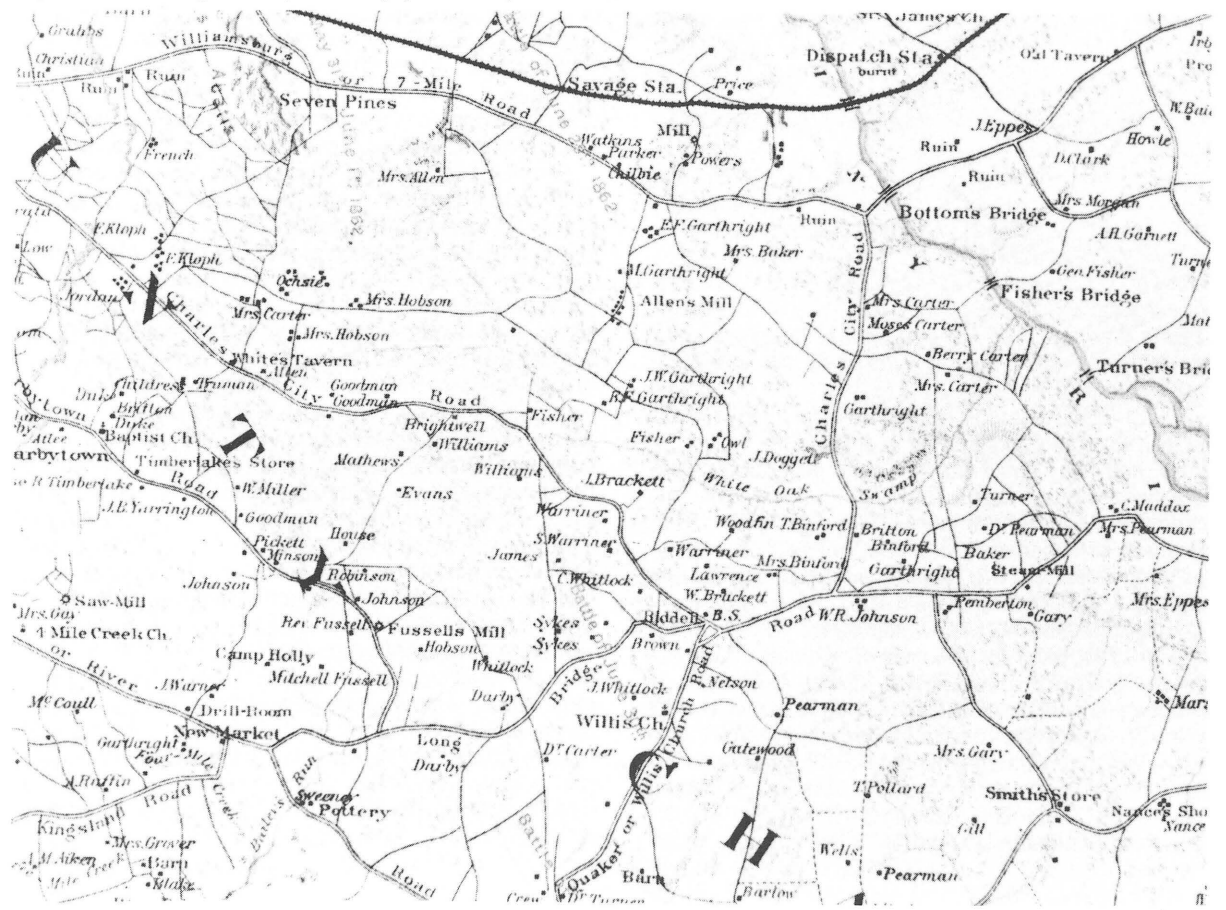
Insurance and city maps are especially valuable in establishing building patterns in the 19th-century. Such research assists staff who prepare register nominations for architectural historic districts. Since lot numbers, public buildings, size of structure, buildings materials, or names of owners are often noted on maps such as the John Young Map of 1810, the Bates Map of 1835, and the Beers Maps of 1876, researchers are able to reconstruct what a townscape in a particular area might have looked like. Although more limited in number than the collection in Yorktown, the city, town, and county maps in the Richmond office archives provide valuable assistance to those researching architectural history in urban areas.

Historians, archaeologists, architectural historians, genealogists, and other researchers, working in the absence of local records (for example, those counties whose official records were destroyed during the Civil War), often are able to identify the

owners of historic sites or structures and their locations, thanks to their being depicted on historic maps. The maps prepared during the Civil War under the direction of Confederate General J. F. Gilmer collectively constitute a particularly useful archival resource in the identification of sites and site ownership in the period 1862-1865. The Gilmer maps, prepared by Confederate cartographers of those areas of Virginia to which they had access or which were likely to become theatres of war, identify by name the occupants of dwellings as well as to pinpoint the location of churches, stores, blacksmith shops, bridges, mills and other structures relating to every day community life. These maps, when compared with contemporary demographic records, have been found to be remarkably accurate in depicting land ownership, occupancy, and roadways for it is possible to track the progress of census takers from house to house, along country roads. (Figure 6).

Subsequent to General Gilmer's death, his granddaughter donated part of his collection to the Virginia Historical Society in Richmond and the remainder to the United States Military Academy at West Point. The West Point maps, which were photographically reproduced for the VDHL in 1979 and 1980, supplement the companion collection of Gilmer's at the Virginia Historical Society and provide coverage of certain counties which were not previously known to have been mapped by the Confederates. Another Gilmer map, a preliminary drawing which depicts several counties in southside Virginia, was discovered in the archives of the State of North Carolina, where it was catalogued as an

Figure 6: Gilmer map drawn of the vicinity of Richmond, 1863-1864.



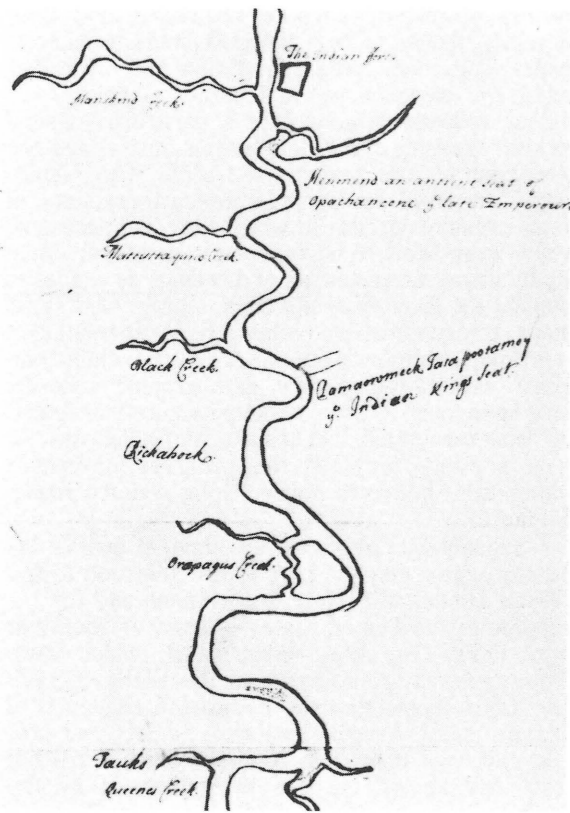


Figure 7: Portion of map attributable to Anthony Langston, drawn in circa 1662; found among the papers of the British Public Records Office, London.

"unidentified area in the eastern United States." These facsimiles, some of which are also available in the Richmond office, together with those from the Virginia Historical Society, represent the only complete collection of Gilmer maps in Virginia.

Division staff members, when undertaking salvage archaeological projects or grant-funded research, have found maps useful in the location and interpretation of archaeological findings. For example, the John Soane map of 1680 depicts the locations of sixteen domestic complexes and identifies their owners within a 3,000 acre tract known since 1619 as the Governor's Land in James City County. Similarly, a 17th-century site excavated in 1984 near Eppes Island in Charles City County by staff archaeologists was found to have been included on a tract map prepared for William Byrd II in the late 17th century.

The VDHL's map collections at Yorktown consist of two major document groups: the "Oversize Maps" and the "Small Maps." Both collections have been accessioned chronologically and are cross-indexed by geographical area. The Oversized Map collection is subdivided into four major collections: the Virginia Series, the John Wood maps, the Gilmer maps, and the "Out of State maps."

The Virginia Series, which range in date from 1585 to 1924, is by far the largest and most comprehensive group of maps in the VDHL collection. It includes very early schematic representations drawn by early explorers, useful in identifying pre- and post-contact period aboriginal sites. It also includes highly sophisticated topographic renderings which date to the 19th and early-20th centuries. Maps which were the standard works of their day, such as John Smith's map of Virginia (1608), that of Augustine Herrmann (1670), and Joshua Fry and Peter

Jefferson's maps of Virginia (1751-1775), are included as well as the James Madison map (1807-1818) and its sequel by Herman Boye (1826-1859). Also included are some extremely rare maps procured from British archival sources, the Library of Congress, the National Archives, and various out of state repositories. (Figure 7). Copies of plats have been obtained from county courthouses, the Virginia Historical Society, and the Huntington Library in California, along with several plats discovered among private archival collections.

One of the most useful groups of maps among the Virginia Series in terms of projecting archaeological site locations and land use patterns are the early hydrographic and topographic maps which date from 1849, onward. Drawn at a 1:10,000 scale, these 19th century topographic maps charted much of Tidewater Virginia's shorelines, inland to the falls of the four major rivers. Despite their early date, for sensitivity of detail, these maps surpass even modern topographic renderings, since individual buildings are drawn to scale and fencelines, orchards and other plantings are depicted. Many of these early maps also show river depth and whether mechanical dredging has occurred.

Occasionally, shipwreck locations are depicted. Although the VDHL collection of 19th century topographic maps is not yet complete, future acquisitions are planned which will make it the only comprehensive collection of its type in the state.

Another major series of "Oversize Maps" are those of John Wood. A mathematics teacher at the Petersburg Academy, Wood was appointed by Governor James Preston in 1819 to compile a map of Virginia from county surveys. Wood's untimely death in 1822, when only part of Virginia had been mapped, brought the project to a halt, though the work of mapping the state was later resumed. Thus far, nineteen maps by Wood and his assistants have come to light, all but one of which are included in the VDHL collection.

A few out of state maps, are also available at the Research Center in Yorktown. These facsimiles of the eastern states, donated to the Division in 1976, can be useful to Virginia researchers in understanding regional patterns of settlement, transportation, and communication in neighboring states.

The VDHL's collection of small map facsimiles consist of photographic or photocopied maps which have been accumulated during the course of research projects. These maps, among the most exotic in the Division's collection, sometimes provide valuable and otherwise unavailable detail about study areas. For example, a copy of the 1707 plat of Gloucestertown, (NRHP-1985) was procured from the Filson club in Louisville, Kentucky. This document supplied the names of the town's early property owners as well as the location and dimensions of the individual lots. Arranged chronologically, the VDHL "Small Map" collection is also cross-indexed by geographic location.

Historical maps are among the most valuable primary source tools available to scholars particularly those involved in researching archaeological and architectural resources. The Division of Historic Landmarks is pleased to be able to share this important archival collection with researchers. For more information, contact the Division office in Yorktown or in Richmond.

Martha W. McCartney
Historian

Two Virginia Historic Districts: A Study in Collaborative Effort

In recent years the Virginia Division of Historic Landmarks has actively encouraged volunteers to participate in local surveys of prospective historic districts. Given the Division's limited survey staff and statewide responsibilities, it has become increasingly necessary to depend upon town, city, and county governments, planning departments, historical societies, preservation groups, and neighborhood associations to conduct local surveys of historic resources. Most often, these surveys lead to the nomination of a historic district to the Virginia Landmarks Register and the National Register of Historic Places.

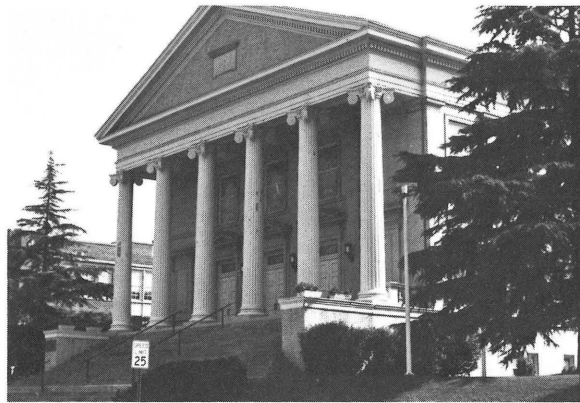
According to guidelines of the National Park Service, the federal agency responsible for administering the National Register Program, a historic district is "a geographically definable area—urban or rural, small or large—possessing a significant concentration, linkage, or continuity of sites, buildings, structures, and/or objects united by past events or aesthetically by plan or physical development." Although over 115 historic districts have already been registered in Virginia, each representing an important facet of Virginia's cultural history, many potential historic districts have yet to be inventoried and evaluated by the VDHL. Throughout the Commonwealth, dedicated citizens have sought to meet this outstanding survey need, while expediting the often lengthy process of listing a historic district on the State and National registers. With technical assistance provided by the VDHL, volunteers often explore the possibility of organizing and conducting their own preservation surveys.

A historic district survey involves the creation of an inventory of all existing buildings, structures, landscaped sites (such as parts), objects (such as statues, monuments, etc.), and archaeological resources to be found in a significant and distinguishable area of a community. As each cultural resource is photographed and mapped, architectural and historical data on that resource is recorded on a standard VDHL historic district survey form. Since the creation of an inventory provides essential information in making a professional evaluation of the significance and integrity of an area's historic resources, volunteers who undertake local historic district surveys contribute inestimably to Virginia's statewide survey and register program. As a result of their survey experience, participants learn to appreciate the cultural heritage of their community and become aware of what local resources are especially worthy of preservation. All participants invariably take civic pride in the satisfaction of contributing to the official recognition of a local historic district by the Virginia Historic Landmarks Board and the Keeper of the National Register.



Constance Ober, President of the Fan Woman's Club, and volunteer surveying on Park Avenue in Richmond's Fan Area Historic District.

A broad preservation survey ideally should include the recording of all cultural resources in a town or city; however, most interested groups prefer to focus upon the identification of a particular area within their community. Often a thematic approach, based on building or site type, determines the area to be surveyed. For instance, a large metropolitan area historic district might include all historic commercial structures in a city's downtown area; and a residential district might encompass an entire residential neighborhood. In smaller communities, historic districts may be more comprehensive, embracing a variety of historic building types, sites, and uses including commercial buildings, dwellings, industrial structures, and archaeological sites from



Calvary Baptist Church, 608 Campbell Avenue in Roanoke's Southwest Historic District.



Beth Isreal Synagogue, 920 Franklin Road, Southwest Historic District.



Christ Episcopal Church, 1101 Franklin Street, Southwest Historic District.



1130 2nd Street, looking east, Southwest Historic District.



Bungalow-style houses in Roanoke's Southwest Historic District (1222 Campbell Avenue and 373 Allison Avenue).



1900 Block of Rorer Avenue, Southwest Historic District.



614 Day Avenue, Southwest Historic District.



903 Jefferson Street, Southwest Historic District.



Jefferson High School, 550 Campbell Avenue, Southwest Historic District.



310 Washington Avenue, Southwest Historic District.



Mountain View, 714 13th Street, Southwest Historic District.

various historical periods.

Once the study area is roughly defined, the VDHL historic district coordinator usually visits the site to determine whether the area is likely to qualify for district designation and to establish boundaries, which would meet National Register criteria. Historic district boundaries are usually drawn to define the most significant concentration of historic cultural resources in a particular area. A majority of buildings in a district must be at least fifty years of age and possess sufficient architectural integrity to contribute to the historic character of the district. Interposing contemporary structures may be included as well; however, boundaries should be drawn to exclude concentrations of non-historic structures and

incompatible building types that are considered intrusions. Historic, visual, and physical factors are also weighed in determining district boundaries. After boundaries have been established, the labor-intensive task of conducting the survey field work begins in earnest.

The major role played by volunteers in Virginia's statewide survey and register program is well illustrated by the extensive public participation which characterized the VDHL nominations of the Southwest Historic District in Roanoke and the Fan Area Historic District in Richmond to the State and National registers earlier this year. Both districts are residential areas of good urban design, representative of the predominant building patterns,

building practices, and popular architectural tastes of the late 19th and early 20th centuries. Each district represents its respective city's most architecturally cohesive neighborhood of that period.

In the spring of 1983 representatives of the Roanoke Neighborhood Partnership, in conjunction with Roanoke's Office of City Planning, requested the nomination to the State and National registers of three historic residential districts in the southwestern section of the city. After a site visit by members of the VDHL staff, it was decided that all three neighborhoods—Old Southwest, Mountain View, and Hurt Park—could be combined into one large historic district covering 105 city blocks and 1,658 buildings.

For the VDHL, the cost of assigning its own staff to the task of completing a survey of such magnitude appeared prohibitive; therefore, a call for help went out to various neighborhood associations and to students at nearby Virginia Polytechnic Institute and State University. Andree Tremoulet of the Roanoke Neighborhood Partnership came forward to promote the idea of a neighborhood survey, and by April 1983, members of the Old Southwest, Inc., a local neighborhood association, agreed with great enthusiasm to survey the Old Southwest community, representing nearly half of the proposed district. After inviting the VDHL to hold a training session for surveyors in Roanoke, local project coordinators set the date of May 1, 1983 for "Super



Southwest Historic District, view of the 1700 block of Patterson Avenue, Roanoke.



Southwest Historic District, view of 1822-26 Salem Avenue, Roanoke.

Survey Sunday." In a single afternoon, thirty-eight volunteers, equipped with their own 35 mm cameras and an ample supply of film and survey forms from the VDHL, surveyed 98% of the buildings in their neighborhood. Following a well-organized plan, teams of two were assigned to record certain areas of the community. One team member photographed buildings, while the other completed survey forms. In the order to provide a better sense of visual context, the VDHL also advised surveyors to photograph streetscape views, showing the relationship of several buildings in a city block.

Following upon the success of Super Survey Sunday, Roanoke Neighborhood Partnership persuaded instructors at nearby Virginia Polytechnic Institute and State University to offer a training session on survey field methods to students interested in surveying the Hurt Park neighborhood. The VPI student survey resulted in the addition of several hundred buildings to the district inventory by the end of 1983. To complete the field work, several VDHL staff members surveyed the Mountain View neighborhood during the summer of 1984. After processing all film at state expense and numbering photos according to the Division's archival filing system, the VDHL returned the photos to survey participants who attached them to the matching survey forms. Once the final forms were completed, project coordinators submitted them to the VDHL for final approval.

The next phase in the nomination process involved evaluation of the district's historic resources

by the VDHL staff. The staff's final nomination report drew heavily upon the survey data and local archival research in describing the district's cultural resources and documenting its architectural and historical significance. Thanks to the help extended by all involved, the VDHL staff completed the National Register nomination report for the Southwest Historic District by spring, 1985. As with all historic district nominations, the VDHL scheduled a public hearing in Roanoke to which property owners in the proposed historic district and the general public were invited. All such hearings, because they offer a unique opportunity to inform the public about Virginia's statewide preservation program, the ramifications of historic district listing on the National Register, and the advantages of historic district designation for the community, are conducted personally by the director of the VDHL. With an overwhelming majority of property owners within the district supportive of state and national designation, the Virginia Historic Landmarks Board approved the Southwest Historic District for listing on the Virginia Landmarks Register on April 16, 1985. Placement of the district on the National Register of Historic Places followed on June 19, 1985.

In a striking parallelism of local effort, residents of Richmond's Fan Area recently completed a building-by-building inventory of their architecturally distinguished late 19th- and early 20th-century neighborhood. Leadership came from the Fan Woman's Club, who decided to pursue the seemingly overwhelming goal of surveying a proposed historic dis-



Fan Area Historic District, view of the 2200 block of Stuart Avenue.



Fan Area Historic District, view of the 1800 block, Hanover Avenue.



Fan Area Historic District, view of the 2100 block of Floyd Avenue.



Fan Area Historic District, view of the 1400 block of Grove Avenue.

trict of over 3,000 buildings. Aply guided by the organization's president, Constance Ober, the Club organized themselves into survey teams and, following the advice of Roanoke's Neighborhood Partnership, decided to attempt to survey the entire district in one day. Once again the proposed boundaries of the district were established in consultation with the VDHL staff, and a survey training session held for prospective surveyors. On April 29, 1984, another "Super Survey Sunday" was held, this time in Richmond, and by the end of the afternoon nearly all 3,000 structures in the proposed district had been recorded by about eighty participants. The day ended with a community celebration in a neighborhood park.

Ultimately hundreds of photographs were printed, attached to survey forms, and checked for accuracy by Fan Woman's Club members before the inventory was submitted to the State Historic Preservation Office. This tedious process took much longer than the survey itself but was completed by the end of 1984.

At the outset of the project, VDHL staff members began to collect data pertaining to the historic context of the Fan Area's development as a neighborhood. With the valuable help of local historian Drew St. John Carneal, a VDHL intern, a task force of the Fan's Woman's Club, and other interested individuals, the VDHL staff completed a massive National Register nomination report of about 270 pages documenting the resources and significance of the Fan Area.

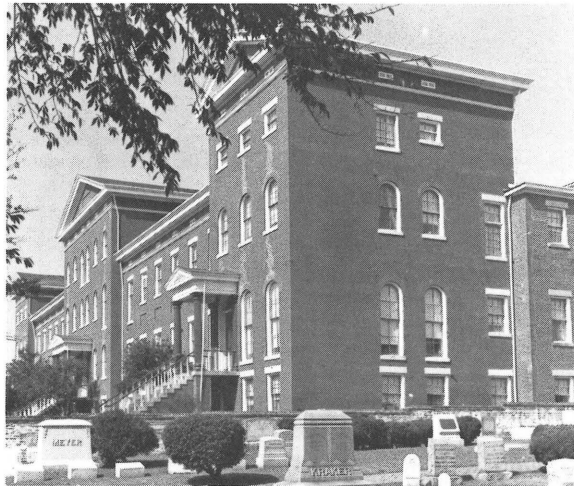
Meetings with the Fan Neighborhood Association and representatives of other neighborhood organizations strengthened local support for historic district designation and generated interest in nominating adjacent areas to the National Register. Following a lively public hearing on the proposal held in Richmond's City Hall on July 2, 1985, the Fan Area Historic District, containing 2,809 buildings and structures, was approved by the Virginia Historic Landmarks Board for listing on the Virginia Landmarks Register, making it the largest urban historic district in Virginia. Since that time, the Keeper of the National Register has approved the district for placement on the National Register of Historic Places.

The listing of Roanoke's Southwest Historic District and Richmond's Fan Area Historic District on the State and National registers could not have been achieved without the initiative and energy of local organizations strongly dedicated to the preservation of their community's cultural resources. The time, patience, and perseverance of volunteers who participated in these worthwhile projects were indispensable in gaining official designation for historic districts in their neighborhoods. The VDHL applauds their success and encourages other communities in Virginia to consider their example.

David Edwards
Historic District Coordinator

Preservation Easements Announced

The Virginia Historic Landmarks Board has accepted a preservation easement on the **Almshouse** located at 210 Hospital Street in Richmond. Owned by the Shockoe Hill Associates and sited on land owned by the Richmond Redevelopment and Housing Authority, the Almshouse has been rehabilitated recently to provide moderate-cost housing for the elderly. The Almshouse, formerly known as the Richmond Nursing Home, is an imposing Italianate structure constructed in 1860-61 as a place of refuge for the city's poor. It served as the first major hospital for the Confederacy during the Civil War and as a home and school for the Virginia Military Institute from 1864-1865.



A preservation easement on the **Klugel Building**, a landmark in downtown Emporia, was granted by Mrs. Mary Johnston Klugel to the Virginia Historic Landmarks Board this summer. Specifically protected by the easement is the highly significant decorative sheet-metal facade of the building constructed in 1914. H. T. Klugel came to Emporia in 1902 from Danville, Illinois, where he had learned the sheet-metal craft in his father's shop. The Klugel Building facade and interior of the First National Bank in Emporia provide examples of his designs and work which are said to have been shipped throughout the country.



Notes on Landmarks and Around the State

Five Virginia communities have been selected for the Virginia Main Street program. The program, co-sponsored by the Commonwealth and the National Trust for Historic Preservation, is designed to foster rehabilitation of commercial main street areas of cities and towns with populations between five and fifty thousand. The program in Virginia will be administered by the Virginia Department of Housing and Community Development with technical assistance and review provided by the Division of Historic Landmarks. The five selected cities are: Bedford, Franklin, Fredericksburg, Petersburg, and Winchester.

The **Lyceum** in Alexandria (VLR 1969, NRHP 1969) has been reopened as the principal museum to interpret the history of Alexandria. The 1839 structure has undergone substantial renovation and structural changes to allow it to accommodate exhibits. Efforts have been geared to recreate the Lyceum Company, the original non-profit firm that built the building for educational purposes.

Elisabeth Golson Schneider, president of Historic Gordonsville, received the Association for the Preservation of Virginia Antiquities award "for outstanding effort" in the restoration of the Exchange Hotel



The Lyceum, Alexandria.



in Orange. Mrs. Schneider also is among the leaders in efforts to save the Enchanted Castle site in Orange County, home of Lt. Governor Alexander Spotswood.

A celebration of the 200th anniversary of the laying of the cornerstone of the **Virginia State Capitol** in Richmond took place August 18, 1985. Dr. Daniel P. Jordan, Director of the Thomas Jefferson Memorial Foundation and member of the Division of Historic Landmarks' State Review Board, was among the featured speakers.

The **Maggie L. Walker House**, a National Historic Landmark property of the National Park Service, was officially opened to the public in July. Located in Richmond's Jackson Ward Historic District, the home of the well known educator, banker, and philanthropist has been undergoing extensive restoration based on research conducted by the Park Ser-

vice. Director of the National Park Service, William Penn Mott, was the featured speaker.

The **J. Sidna Allen House** in Carroll County, (VLR 1974, NRHP 1974) was opened to the public for the first time this summer by the Carroll County Historical Society. Residence of one of Carroll County's most notorious residents who participated in the famous Hillsville Courtroom Massacre in 1912, the Sidna Allen House is an excellent example of richly ornamented Queen Anne style architecture.

Work is underway on the restoration of the third of four white-columned residences that flank the Colonnade at **Washington and Lee University**. (VLR 1970, NRHP 1970, NHL 1971). The Lee-Jackson House, which serves as a residence for the dean of the university, was completed in 1976 using a grant from the Division of Historic Landmarks. The Reeves Center, which houses the porcelain and

The Sidna Allen House, Carroll County.



painting collection of Louise Hereshoff Reeves, was completed in 1981. Current work is proceeding on the Morris House with plans for its use as a site for meetings and seminars of the university.

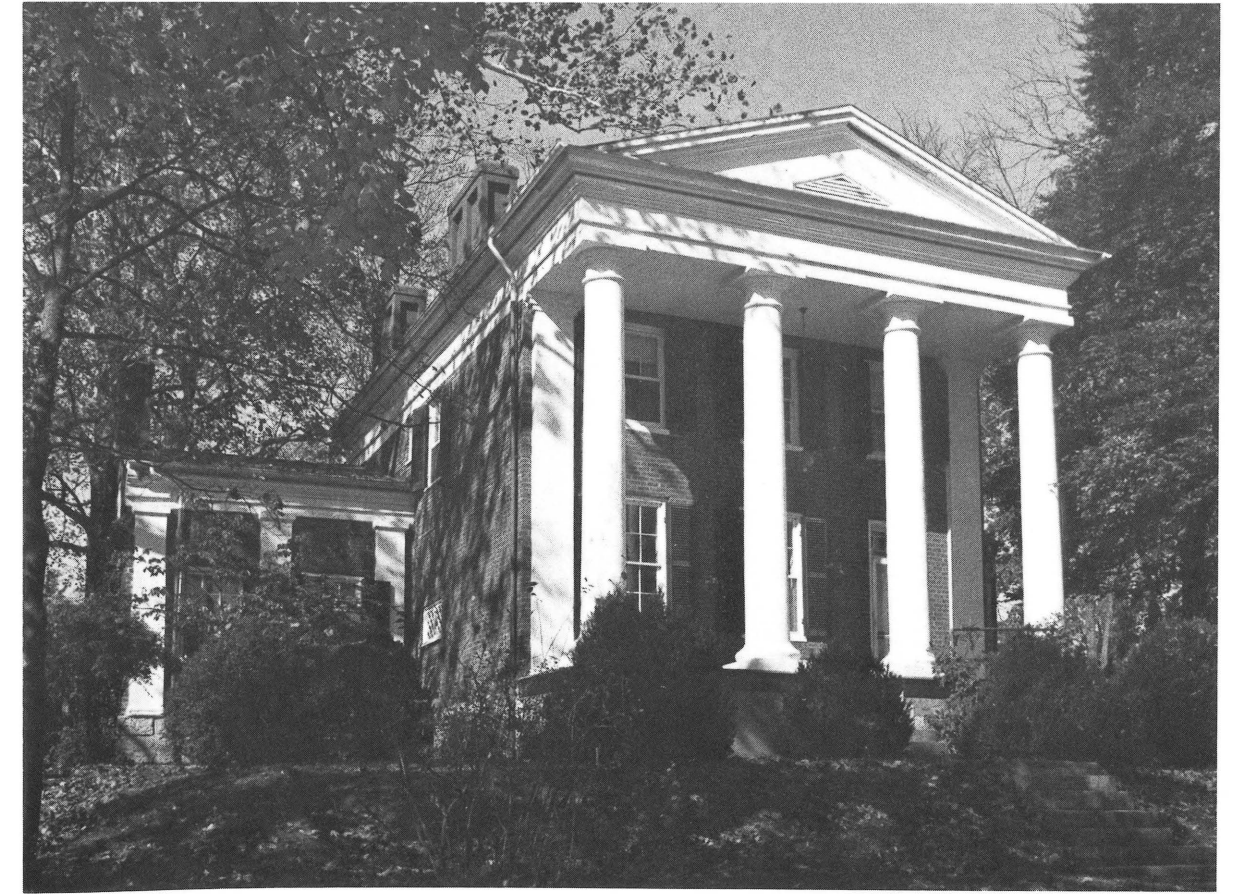
Restoration of the Hustings Courtroom of Lynchburg's historic old courthouse is proceeding with William Seale, curator of the White House in Washington, as advisor. The old courtroom will serve as an interpretive room for history and will be completed by October, 1986. The restored courtroom will be the site for a public affairs forum commemorating the drafting of the United States Constitution.

The excavated 1622 Wolstenholme settlement at **Carter's Grove** in James City County has been partially reproduced for visitors by the Colonial Williamsburg Foundation. Exhibits in the reception center include a scale model of Wolstenholme and artifacts unearthed during excavations.

Washington-Franklin Hall on the campus of Randolph Macon College in Ashland (VLR 1979, NRHP 1979), will be completely renovated under a \$1.056 million grant from the Gerard B. Lambert Memorial Foundation. The building was Randolph Macon's first permanent structure in its new location following the Civil War. The restoration is the result of interest by Mrs. Paul Mellon, who serves as president of the foundation named for her father. She is the granddaughter of Jordan Wheat Lambert who was graduated from Randolph Macon College in 1873.

Mr. Wallace B. Gusler has donated a collection of important artifacts to the Research Center for Archaeology of the Division of Historic Landmarks. The six ceramic vessels and ten Adena projectile points from southwest Virginia, Kentucky, and Tennessee are a significant addition to the collection of the Division housed at the Yorktown Victory Center.

Reeves Center, Washington and Lee University, Lexington, Credit: W. P. Hinely.





The 150th anniversary of the **Humpback Bridge** in Alleghany County was celebrated earlier this fall. Humpback Bridge, (VLR 1968, NRHP 1969), built in 1835, was part of the James River and Kanawha Valley Turnpike and is the oldest standing covered bridge in Virginia. Constructed of hand-hewn oak timbers put together with locust pins, the bridge has a one-hundred-foot span with no middle support. It is the only bridge of its type surviving in the United States.

Bruce MacDougal has been appointed Director of

Washington-Franklin Hall, Randolph Macon College, Ashland (Hanover County).



the Association for the Preservation of Virginia Antiquities. MacDougal has worked as an architectural historian for the U. S. Department of the Interior since 1977. He has also served for four years on the staff of the North Carolina Department of Cultural Resources. Previous APVA Director, R. Angus Murdoch, left in August to become the Director of the Historic Charleston Foundation.

The Corporation for Jefferson's Poplar Forest has named Lynn A. Beebe as its first director. Beebe



currently works as an historic preservation consultant; she previously worked as an architectural historian for the U. S. Department of the Interior for five years and for the New York State Historic Preservation Field Services Bureau for six years.

The second annual Virginia Preservation Conference, sponsored by the Division of Historic Landmarks and the Preservation Alliance of Virginia, took place in Richmond November 8-9. The annual meeting of the Preservation Alliance was held on Friday

evening with a reception and dinner in Richmond's Old City Hall. Governor-elect Gerald L. Baliles attended the reception. Featured speaker at dinner was Dwight Young, Property Council Coordinator of the National Trust for Historic Preservation. The Saturday conference focused on such areas as preservation education, planning for neighborhood preservation, and current preservation issues in design and technology. Sites for the Saturday meetings included the Richmond Academy of Medicine and the White House of the Confederacy.

The Humpback Bridge, Alleghany County.





Virginia Preservation Conference dinner at Richmond's Old City Hall. Credit: Whitney Cox

Notes on Virginia

MORSON'S ROW



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