

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 *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

86003913

OMB No. 10024-0018

RECEIVED

JUN 17 1993

NATIONAL REGISTER

VLR = 2/17/93
NRHP = WITHDRAWN

1. Name of Property

historic name MICHIE TAVERN
VDHR FILE NO. 02-93
other names/site number _____

2. Location

street & number South side of S.R. 53, 1/2 mile east of S.R. 20 NA not for publication
city or town Charlottesville vicinity
state Virginia code VA county Albemarle code 003 zip code 22901

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination
 request for determination of eligibility meets the documentation standards for registering properties in the National Register of
Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property
 meets does not meet the National Register criteria. I recommend that this property be considered significant
 nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title _____ Date _____
Virginia Department of Historic Resources, 221 Governor St. Richmond, Va.
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title _____ Date _____
State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that the property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register.	_____	_____
<input type="checkbox"/> other, (explain:)	_____	_____

Name of Property

County and State

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

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	9	buildings
0	0	sites
0	2	structures
0	0	objects
1	11	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

Recreation and Culture: Museum
Commerce/Trade : Restaurant

Current Functions

(Enter categories from instructions)

Recreation and Culture: Museum
Commerce/Trade: Restaurant

7. Description

Architectural Classification

(Enter categories from instructions)

Late 19th and 20th Century Revivals: Colonial Revival

Materials

(Enter categories from instructions)

foundation Stone
walls Wood: Weatherboard

roof Wood: Shingle

other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

MICHIE TAVERN

ALBEMARLE COUNTY, VIRGINIA

Name of Property

County and State

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.)

- X 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.)

Property is:

- A owned by a religious institution or used for religious purposes.
X 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 of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

ENTERTAINMENT/ RECREATION

Period of Significance

1927-1942

Significant Dates

1927-1928

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

Unknown

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 #

Primary location of additional data:

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

Name of repository: VDHR, 221 Governor Street, Richmond, Virginia

MICHIE TAVERN
Name of Property

ALBEMARLE COUNTY, VIRGINIA
County and State

10. Geographical Data

Acreage of Property 6.7 acres

UTM References

Place additional UTM references on a continuation sheet.)

1 7 7 2 2 6 6 0 4 2 0 9 5 9 0
Zone Easting Northing
2 _____

3 _____
Zone Easting Northing
4 _____
See continuation sheet

Verbal Boundary Description

Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

Name/title Geoffrey B. Henry
Organization _____ date March 31, 1993
Street & number 4604 Chestnut Street telephone 301-982-2800
City or town Chevy Chase, Maryland state 20814 zip code _____

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name M. Joseph Conte
street & number Michie Tavern, Route 21, Box 112 telephone 804-977-1234
city or town Charlottesville, Virginia state _____ zip code 22902

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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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National Register of Historic Places Continuation Sheet

Michie Tavern
Albemarle County, Virginia

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7-SUMMARY ARCHITECTURAL DESCRIPTION

The Michie Tavern is located on a 6.709-acre tract situated on the south and west sides of State Route 53, approximately one mile south east of the city of Charlottesville in central Albemarle County. The main tavern building is prominently sited on a steep hillside close to the highway and serves as the central focus of the Michie Tavern Museum complex. The building is composed of several clearly identifiable sections: the oldest is the central tavern section, a two-and-one-half-story, three-bay, gable-roofed frame structure probably built circa 1772-1784 by William Michie near Earlysville in northern Albemarle County that was disassembled, moved, and rebuilt at its present site between 1927 and 1928. The attached one-story, three-bay kitchen wing with shed roof was probably built onto the tavern sometime shortly after the 1780s. To the east of the center section of the tavern is a three-bay, one-and-one-half-story, gable-roofed frame wing with a gable-end chimney, also part of the original structure. The most unusual feature of this wing is the original enclosed bar or taproom located at the east end of the front porch. The main section of the tavern features a two-room, single-pile plan (along with the attached kitchen) on the first floor, with two rooms on the second floor and an attic. There is one room on each floor of the wing. The interior of both parts features much Federal-period woodwork, some of it original. Connected to the east gable end of the tavern is an early-nineteenth-century, two-bay, one-and-one-half-story, gable-roofed log building, brought from an unknown location to this site in 1927. At the west end of the tavern is a two-bay, one-and-one-half-story, gable-roofed frame addition, built in 1969 and containing offices and part of a restaurant. This connects the tavern to a long two-bay, one-story, gable-roofed, exposed-log building with a stone chimney on the west gable end. It also dates from the early nineteenth-century, was moved to this site around 1927, and now houses a dining room. A frame dining-room extension, along with a detached patio, were added to this log wing in the 1980s.

There are nine noncontributing buildings and two noncontributing structures. These include six outbuildings and a well in close proximity to the tavern, built and/or, reconstructed during the 1970s as part of the Michie Tavern complex. About seven hundred feet to the west is a frame necessary, a reconstructed circa 1790 tobacco barn, another well, and the Meadow Run Gristmill, an eighteenth-century stone-and-frame mill moved from Augusta County, Virginia and rebuilt on this site in 1976.

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Albemarle County, Virginia

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ARCHITECTURAL DESCRIPTION

Michie Tavern is located on a 6.709-acre tract situated on the south and west sides of State Route 53 (Thomas Jefferson Parkway) approximately one-half mile east of its intersection with State Route 20, and one mile southeast of the city of Charlottesville in central Albemarle County. The property, located one-half mile up Carters Mountain, occupies a prominent site overlooking Charlottesville to the northwest. It is also located one-quarter mile west of the entrance to Thomas Jefferson's home at Monticello. The entrance to the property is on the north, from Route 53, and there is a large paved parking lot between Route 53 and the nominated property.

The one contributing resource at the Michie Tavern complex consists of the tavern-museum building proper, flanked on the east and west by two attached log buildings, one of which is joined to the tavern on the west by a circa 1969 frame hyphen, along with a 1980s frame dining room addition on the south. (However, the museum is not accessible from this hyphen). There are nine noncontributing buildings and two noncontributing structures on the property. There is a circa 1973 ticket office to the north. Immediately to the south of the tavern are five outbuildings and a well erected in the 1970s, some from recycled building materials. They are connected by cement footpaths and steps. About seven hundred feet to the west is the frame necessary, another well, a reconstructed circa 1790 tobacco barn, and the reconstructed Meadow run Gristmill, an eighteenth-century mill moved in 1976 from Augusta County, Virginia to this site.

The Michie Tavern complex is approached from a modern brick walkway of curved steps leading up from the parking lot. The main tavern building is composed of several clearly identifiable sections. The central portion is a two-and-one-half-story, three-bay, gable-roofed frame structure probably built circa 1772-1784 by William Michie near Earlsyville in northern Albemarle County which was disassembled, moved, and rebuilt at the present site between 1927 and 1928. The wood-shingled roof extends to the front (north) to create a shed-roofed, two-story balustraded porch, supported by four chamfered posts. In the 1920s there was a stair connecting the west end of the porch with the ground level, but this was removed in the 1970s. Two backless wooden benches on the porch (shown in an early 1900s photograph of the tavern) and three stone steps were also brought along with the tavern in 1927.

The main facade of the tavern has three bays on the first story and four asymmetrical bays on the second story. There is a door on the second story flanked by nine-over-six sash windows. On the first story there are two regularly-spaced, nine-over-nine windows with louvered shutters and a six-panel door with four-light transom on the east corner. Below the porch is

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the entrance to the cellar, with walls laid up in whitewashed stones and mortar. There is a fully exposed brick chimney at the west gable end, laid in Flemish bond and dating from the 1927-1928 period. The beaded shiplap siding and weatherboarding is probably largely original although during the reconstruction, rotted or defective pieces were reportedly replaced with wood of comparable age and appearance. Some of the original window panes were saved in the move, but many of them were taken from other historic buildings in the Earlysville-Whitehall area.

The south roof extends out over an attached kitchen wing. This wing was not part of the original structure, although it was probably added onto the tavern sometime shortly afterward. It was altered in 1927-1928 by moving the chimney on the west to the center of the south wall. On the interior, the fireplace was enlarged and made into a cooking fireplace.

To the east of the center section is an attached three-bay, one-and-one-half-story, gable-roofed frame wing (also original to the building) with a one-story, shed-roofed porch along the north. Two front dormers and one south dormer were added during the 1927-1928 reconstruction or shortly thereafter. A recently discovered photograph of the tavern prior to its move reveals that this wing was shortened by two bays during the reconstruction. It now terminates in a stone chimney. The north facade features nine-over-six sash windows and dormers with six-over-six windows. The wing sits on a rubble-stone foundation and features nine-over-six windows and an original door on the north, all with simple molded surrounds.

The most unusual feature of the wing is the small enclosed bar, or taproom, located at the northeast end of the porch. The bar is sheathed with shiplap siding similar to that found on the front facade of the main section. Inside, the walls are plastered and have shelving (not original) on three sides. A small six-light casement window with shutters is on the north facade. There are hinged serving windows on the east and west. (The only other known extant tavern bar in Albemarle County is at the D.S. Tavern in Ivy).

The interior of the tavern reflects a mixture of original fabric with reconstructed and restored material from the 1927-1928 renovation, and has remained largely unchanged since the 1927-1928 move. Wide, random-width pine floor boards from the original tavern, as well as rough-textured plaster walls and the original 1928 paint color scheme, particularly the "antiqued" paint finish, have been retained.

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The main part of the tavern features a two-room, single-pile arrangement on the first floor, with a stair that rises in two stages at the southeast corner. The stair features a raised panel wainscot marked by engaged, fluted pilasters, turned balusters, and molded step ends. Doors lead from the side hall to the parlor, the basement, the keeping room, and the east wing. The molded baseboard trim, door surrounds, picture rail and four-panel doors appear to be original, although the hardware appears later and may have been salvaged from elsewhere and brought here in 1927. A small two-part cupboard is to the left of the door leading to the Gentleman's Parlor.

The two-bay parlor (called the "Ladies' Parlor" since the 1920's) is located west of the side hall. The woodwork is a mixture of styles, with most of it reputedly brought to Michie Tavern from Colle, the nearby home of Thomas Jefferson's associate Count Mazzei, by architect Milton Grigg when he had his office at Michie Tavern after 1933. There is a fireplace on the west gable end, flanked by nine-over-nine windows. The mantel has elaborate gouged carving, along with fluted pilasters, a fluted frieze, and two rows of dentilled and gouged molding below the mantel shelf. Raised panel wainscoting extends from the floor up to the windows and is capped by a chair rail with gouged dentils. A beaded picture rail extends around the room and is broken above the mantel. The two windows on the front wall have shouldered surrounds above the picture rail.

The attached kitchen (it was referred to as the keeping room for a while after the 1920s), a long rectangular room extending the entire width of the tavern, is located to the rear of the entry hall. The fireplace, originally located at the west end of the room, was moved to the middle of the south wall, where it was rebuilt and enlarged around 1927-1928 as a cooking fireplace. A double-hung window was installed on either side of the fireplace. The east end wall features a large six-panel door with a four-light transom above. Beaded rafters and collars are exposed in the ceiling above, although the interstices are recessed and filled with plaster. There is a wide, beaded-board wainscoting around most of the room, capped with a grooved edge strip. In the southeast corner of the room, the plaster was never applied, and the wooden lathes and pegs were deliberately left exposed; this was a pedantic attempt by the then-owner Mrs. Mark Henderson to educate visitors about colonial construction methods.

The room to the east of the entry hall (known as the "Gentleman's Parlor" since the 1920s) is also rectangular, with a fireplace on the east wall. A door at the northeast corner of the room opens out into the bar room. While the door frame may be original, it is apparent that the door was cut

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in half to form a Dutch door during the 1927-1928 reconstruction. A door to the right of the fireplace, attached with strap and H-L hinges, leads to a small passage. The fireplace mantel, somewhat simpler in design than that found in the other parlor, features a molded surround, a plain frieze with plain corner blocks, and a molded mantel shelf that projects at the corners. The wainscot is similar to that found in the keeping room, except for a narrow molded chair rail. A beaded picture rail runs along the north, west, and south walls. The beaded ceiling joists are exposed, although faint plaster marks show that they were once covered, and the interstices are recessed and have plaster infill.

At the top of the stairs on the second floor, the balustrade of turned balusters with newel posts serves as a screen to the so-called ballroom. The stair, originally enclosed on the first and second floors, was at one time separated from this room by a wall, now removed. There was also originally an open stair running from the ballroom to the attic. All of these features were altered during the 1927-1928 reconstruction. There is a built-in cupboard at the end of the stair that is similar to cupboards found in two other Michie family houses in northern Albemarle County.

The ballroom, a long rectangular room, features a fireplace at the west end flanked by two twelve-pane, fixed-sash windows with replaced frames. The mantel is somewhat similar to that of the parlor below and features fluted pilasters, a fluted frieze, gouged Greek-style fretwork, and a molded mantel shelf. The raised panel wainscoting is topped by a projecting bed mold. Two niches with shelving in the south wall above the chair rail are fitted with two raised-panel, round-headed doors (these are probably not original and were probably installed in the 1927-1928 reconstruction). A door with four-light transom leads from the north to the porch.

To the east of the stair, in the attached wing, is a small bedroom with two dormers on the north, one on the south. The walls, ceilings, and dormer alcoves are plastered, with a plain baseboard as the only woodwork trim. The original fireplace at the east gable end has been closed and the mantel and hearth removed.

The cellar, accessible from an enclosed stairway from the hall on the first floor, now contains a gift shop and museum. Because the cellar was built in 1927, there is no eighteenth-century fabric here, although the rough-plastered walls were probably intended to replicate an older interior. However, the exposed beams still show evidence of the blue identifying chalk marks applied during the dismantling and move of the tavern in 1927-1928.

Connected to the east gable end of the wing is an approximately sixteen-foot-square, single-pen, log structure with a rubble-stone chimney at the

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east gable end. It has a steep gable roof and is trimmed with plain rectangular corner boards and reverse scalloped eaves. There is a small porch on the north, a batten door, and twelve- and nine-pane windows on the north and south facades, with narrow, slit windows below the eaves on the north. The log structure probably dates from the early nineteenth century and was moved to this site at the same time as the tavern in 1927. The interior, furnished and interpreted for many years after 1928 as a slave quarter ("Mammy's Room"), features plastered walls, simple woodwork, and only a narrow fireplace surround. An enclosed staircase was replaced by a metal stair in the 1970s. Used as an office after 1968, this building is soon to be restored as a part of the museum and interpreted as an example of the historic preservation movement of the 1920s.

To the west of the tavern is a one-and-one-half story, gable-roofed, two-bay, frame hyphen, built in 1969. It features an entrance on the north, nine-over-nine sash windows on the first story, and dormer windows with nine-over-nine sash on the north and south facades on the second story. This hyphen, designed by Charlottesville architect Henry Browne (then associated with Milton Grigg's firm, Grigg, Wood & Browne, Architects), was built in the colonial style to harmonize with the rest of the tavern. It houses part of the dining room and administrative offices.

Connected to the west gable end of this hyphen is a long, double-pen, two-bay, gable-roofed log wing, also moved to this site from an unknown location in 1927-1928, and free-standing until 1969. Dating from the early nineteenth century, it features a white-washed, exposed-log exterior, reverse-scalloped eaves, a stuccoed brick chimney on the west gable end, and six-over-six windows. The interior, which has always served as a dining room, has exposed-log walls, and a fireplace with simple wooden surround on the west gable end. In the 1980s, this and the hyphen were both extended to the south by a three-bay, frame-and-log wing, not visible from the front of the tavern. This houses the kitchen and an additional colonial style dining room and also has a small outdoor patio (enclosed for inclement weather) on the west.

There are nine noncontributing buildings and two noncontributing structures on the Michie Tavern property. Attached to a stone wall extending from the north end of the front porch is a small one-story, one-bay stuccoed frame ticket office. It features a pyramidal roof, a door on the west, and an open ticket window with ledge. It was built when the circa 1927-1928 "coachman's house" that formerly served as a ticket booth was demolished in 1973.

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The group of five outbuildings and the well are only a short distance from the tavern's south facade. Some were constructed of old building materials and others are new adaptations of typical outbuildings. They consist of an exposed-log, gable-roofed kitchen with a stone foundation, brick floor, and entrances on the north and south; a tall, frame smokehouse with pyramidal roof and a batten door on the east; a frame "necessary" with beaded siding and an entrance on the west; a brick dairy with pyramidal roof; a frame well with lattice work and gable roof; a frame shed with gable roof and entrance on the west; and the frame well with lattice work and gable roof. All were constructed behind the tavern museum between 1970 and 1973 by Charlottesville architect Henry Browne, with their designs taken from other colonial prototypes and built to replicate what was considered a typical tavern complex of the colonial era. They are connected to the tavern and to each other by a series of cement paths and steps with iron guard rails.

Seven hundred feet to the west of the tavern is another frame necessary, a reconstructed circa 1790 frame tobacco barn (presently unfinished but used for storage) and the eighteenth-century Meadow Run gristmill, a two-story frame-and-stone gristmill with attached water wheel moved from Augusta County and reassembled at this site in 1976. The principal entrance is on the east, and some of the fenestration is original. The building now houses a gift shop.

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The Michie Tavern museum complex is significant on the state level as an example of the early-twentieth-century preservation movement in Virginia and the birth of the state's tourism economy. The removal and reconstruction of the Michie Tavern just south of Charlottesville between 1927 and 1928 is representative of the preservation movement's early romantic phase, when standards of historical authenticity in restoration, regard for the integrity of place, and accurate interpretation were still in their infancy. Subsequently furnished and advertized as an authentic eighteenth-century tavern and museum of early American decorative arts, Michie Tavern also reflected the popular interest during the early twentieth century with American vernacular colonial architecture and crafts. Rebuilt at a time of steadily increasing travel and tourism throughout Virginia, Michie Tavern has been an important component of Albemarle County's tourism economy ever since. (For many years the tavern was erroneously advertized as the boyhood home of Patrick Henry, a claim that has since been refuted and is no longer made). Between 1933 and 1940, part of Michie Tavern served as the architectural office of Charlottesville architect Milton L. Grigg, who was associated with the restoration of Colonial Williamsburg, Monticello, and Ash Lawn.

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HISTORY

The Michie Tavern (the three-bay frame center section with attached kitchen and two-bay wing) originally was located on Buck Mountain Road between Whitehall and Earlysville in northern Albemarle County. Because of the changes effected at the tavern building during and after its move to its present site south of Charlottesville in 1927-1928, it is nearly impossible to determine its date(s) of construction or many alterations. Archival research suggests that it was probably built by William Michie (1749-1811) sometime between 1772, when "improvements" were mentioned in the will of William's father John Michie, and 1784 when William Michie was granted a license to operate an ordinary on his property.¹ In its general appearance the Michie Tavern was similar to the many taverns and inns that served travelers along the roads running through Albemarle County in the late eighteenth and early nineteenth centuries. Typical of the vernacular tavern architecture of this period, it featured large public rooms, with smaller bedrooms for lodgers. There was also at one time a number of service outbuildings on the Earlysville site, including a smokehouse, servant or slave quarters, a kitchen, and dairy, although none of these are still extant at the original site and their original appearance is not known. An unusual feature of Michie Tavern is the enclosed bar or taproom below the northeast edge of the porch. A somewhat similar bar exists at the D. S. Tavern in Ivy; no others are known to exist in Albemarle County.

The building remained in the Michie family, operated for most of the time as a tavern, until 1910, when it was sold to Mr. and Mrs. John Via.² According to one source, the tavern was by then in a serious state of decay and disrepair.³

In 1927 the tavern was sold to Mr. and Mrs. Mark Henderson of Charlottesville.⁴ Mrs. Henderson was well-known locally as a collector of antiques, particularly eighteenth-century furniture and tavern-ware (her collection was claimed to be exceeded in its completeness only by that of the Metropolitan Museum in New York)⁵ and Michie Tavern was bought as a museum for her collection.⁶ Because the location in Earlysville was too remote to attract great numbers of visitors, a tract of land was purchased by Mrs. Henderson along the increasingly well-traveled road between Charlottesville and Thomas Jefferson's home at Monticello (present Route 53) and it was here that she decided to move the tavern.⁷

In 1927 the contracting firm of John Clark & Son of Charlottesville was engaged to move the tavern. Because of its age and distance from the site, apparently it was decided to disassemble the tavern, rather than move it in toto.⁸ In an interview in 1984, Mr. Ed Newlan, one of the carpenters

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involved in the move, said the building was taken apart, with each piece numbered in blue chalk (still evident on the beams in the cellar). According to Newlan, if some of the tavern's wood was split or too rotted to use, the carpenters were told to use wood of the same age to replace it.⁹ He reported that either Mr. or Mrs. Henderson were on the site daily, making suggestions as to how the tavern should be moved and reconstructed. Another contemporary account vouched for the attempts at painstaking accuracy of the move: "Before and after photographs show that although some later tamperings were done away with, the original structure was scrupulously preserved."¹⁰

The accounts reveal that Mrs. Henderson appeared to strive for a high degree of authenticity and tried to recreate as much as possible the original appearance of the tavern at its new site. The building was not appended to an existing house, nor were its disassembled parts combined with those from other buildings to create a new structure, as was sometimes done at that time.

Nonetheless, some important changes were made at the tavern during the reconstruction, reflective both of current conceptions of "colonial" architecture, and of the need to provide adequate display space for Mrs. Henderson's furniture and tavern-ware. The east wing was shortened by a full bay, and dormers added (although this last change may have been completed after 1933). Reputedly the tavern possessed dormers at the time of the move, but were in such deteriorated condition that they were not refitted at the new site. The chimney at the east gable end of the kitchen wing was moved to the center of the south facade, and the fireplace enlarged to the size of a cooking fireplace. On the interior certain changes were effected to accommodate the expected number of tourists and increased traffic flow. The enclosed stair from the first to the second floor was made open, a wall between the stair and the ballroom on the second floor was removed, as was a separate stair from this room to the attic, and a pantry in the kitchen was done away with.

A particularly distinctive feature of Mrs. Henderson's reconstruction of the tavern was seen at the southeast corner of the keeping room, where a small section of the wall was left unplastered, revealing the wooden lathing and raised pegs. This was meant to demonstrate "colonial" craftsmanship, and visitors were encouraged to touch this part of the wall.¹¹ In addition, a color scheme was chosen which reflected current conceptions of "colonial" paint colors; in many places the woodwork was brushed with brown paint to give it an antique appearance.

Two log buildings, totally unrelated to the tavern, were moved to the site at Carters Mountain. Both were meant to represent service or outbuildings,

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although Mrs. Henderson used one of them as an office and the other as a tearoom. Because of the steepness of the new site, it was not possible to place them behind the tavern, as would normally have been the case; instead, they were positioned to flank the tavern on either side.

The moving of Michie Tavern received much publicity at the time, and was reported in both local and state-wide newspapers. In an article in the July 28, 1927 issue of the Charlottesville Daily Progress headlined "Tavern Moved Near Monticello--Will Be Thrown Open To Public In Six Weeks", the newspaper announced:

Historical Charlottesville is shortly to have a new addition which it is expected will be of state and national interest to those with either a scholar's or a layman's interest in seventeenth century America.

The addition is an early American tavern which is being moved to the Monticello Road and furnished by Mrs. Mark M. Henderson of Charlottesville, with the fruits of fifteen years collecting.

The tavern, the Old Michie Tavern, which formerly stood on the old Barracks Road, between Free Union and Earlsville, has been moved piece by piece and is now being reconstructed on a site on the Monticello road, about one half mile below the entrance to Monticello.

The tavern built in 1773 and added to in 1789, is in good condition and the only reconstruction work found necessary were some slight repairs on the porch.

Work of moving the old tavern and the furnishing of it as it might have been in the time of the Revolutionary War will be completed by Mrs. Henderson in about six weeks, after which it will be open to the public.

On one side of the tavern will stand a rebuilt old time "Mammy's cabin" and on the other side of the tavern the old cabins of the slave quarters.

Inside, the old tavern will be furnished with everything--furniture, table-ware, pictures, quilts--it might have contained in the old days.

The antiques which will be placed in the house are of thousands of dollars value. Every one is of the American period between 1700 and the early 1800's.¹²

On January 14, 1928 another article in the Daily Progress, with the headline "Building of 17th Century, With Marvelous Collection of Furniture, Opens Wednesday", gave a lengthy history of the move, as well as a flowery

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description of the tavern and its contents; Mrs. Henderson's collection was claimed so extensive that "it beggars description."

The Tavern was recently purchased by Mrs. Mark Henderson of Charlottesville, who fully appreciated its architectural and historic worth, feeling that at last she had found a building of the 17th century period fitted in every particular to house the marvelous collection of tavern furniture which she has collected for many years. It is interesting to note that in Mrs. Henderson's collection are many rare antiques purchased in Albemarle County, some of which no doubt originally lodged in the Michie Tavern and have now been returned to adorn the rooms of the rehabilitated tavern.

However, with the purchase of the tavern, Mrs. Henderson is faced with the monumental task of seeing that in the moving of the building to a site overlooking Charlottesville, so as to be more accessible, no details might be overlooked and that the tavern could be restored in all its charms and preserved to posterity. The services of a firm of contractors, J.M. Clark and Son, were engaged and the work of marking each piece of the building and its systematic demolition begun. This herculean task took many days of labor, but the result was obtained and Old Michie Tavern now stands on Carter's Mountain within two miles of Charlottesville, and within a quarter of a mile of Monticello, the home of Thomas Jefferson. . . . And, so by the way of urgent and constant cooperation the Charlottesville Chamber of Commerce, through the generosity of its member Mrs. Mark Henderson, together with the untiring work of Mr. Edward (sic) Clark, the builder, and given not to the state of Virginia alone but the country at large, a restored mode of living in the 17th century which has been pronounced by antiquarians as unique in America (is opened to the public). 13

A full two-page feature, devoted to photographs of the tavern and Mrs. Henderson's collection also appeared in the October 21, 1928 edition of the Richmond Times-Dispatch.¹⁴ Several references were made to the possible historical associations of pieces of the collection and such personages as Jefferson, Lafayette, and Monroe.

The aforementioned were only a few of the numerous articles devoted to history, preservation, and historic shrines in the nation and Virginia that appeared in the Daily Progress between 1926 and 1928, indicating that these topics were of great interest to local readers of the time. Among the articles featured in the newspaper were ones dealing with the restoration of Washington's birthplace, the on-going restoration of Monticello, the dedication of the Monroe shrine in Fredricksburg and his statue at Ash Lawn, and the restoration of the State Capitol in Richmond.¹⁵

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The reaction to the opening of Michie Tavern as a museum, in addition to the many related articles in the local and statewide press, indicate that Mrs. Henderson's "restoration" of the tavern was in line with then-current ideas of historic preservation and conservation, as well as the interpretation of American history through its artifacts.

The American preservation movement, which is often considered to have begun with the formation of the Mount Vernon Ladies' Association of the Union in 1853, had truly come of age in Virginia by the 1920s. The pioneering efforts of the APVA (formed in 1888) in saving and preserving the ruins at Jamestown, as well as the restorations of Monticello, the State Capitol, Washington's birthplace, Stratford Hall, and finally, the colonial capital city at Williamsburg, placed Virginia in the forefront of the American preservation movement. Many of these efforts were patriotic or commemorative in nature and involved the restoration of historic shrines or birthplaces. In the Charlottesville area, restoration activities included the refurbishing of the Rotunda after the fire of 1895, the restoration of Monticello beginning in 1923, the first attempts at renovating Ash Lawn for tourists in the 1930s, the restoration of the gardens at the University of Virginia by the Garden Club of Virginia beginning in the 1940s, as well as the restoration of numerous well-known private residences, such as Castle Hill, Morven, and Edgemont.

One preservation method often used during this period was the removal of a building to another location, often distant from and unrelated to its original site. Although decried nowadays as a violation of the integrity of the site, this practice was often defended in the early twentieth century as the only way to save deteriorating or threatened structures. Such buildings as Agecroft Hall, Virginia House, Wilton, and the Archibald Cary House were moved to Richmond during the 1920s and 1930s to save them from certain demolition.

The removal of a building or part of a building was often done for educational or commemorative purposes and was a widely accepted practice in the early twentieth century. A writer for the National Geographic in 1929 praised the plan to tear down all that was post-colonial in Williamsburg and reconstruct the original colonial appearance of the town: "No more will the old buildings have to keep company with modern structures. Instead, those that were unable to resist the tooth of time and the demands of progress will come back." The interiors of countless houses threatened with demolition or deterioration were removed and reinstated in museums in New York, Cincinnati, and Philadelphia. The architect Milton Grigg continued this tradition by reputedly moving portions of Colle, the house of Count Mazzei near Monticello, and reinstalling them in the Ladies' Parlor at Michie Tavern. The many late nineteenth-century open-air museums

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in Scandinavia, as well as Henry Ford's Greenfield Village, and the Essex Institute in Massachusetts were composed of buildings moved there from widely disparate sites. A somewhat similar instance occurred near Charlottesville before World War II when a log cabin was moved and reassembled to mark the site of the George Rogers Clark birthplace. The practice has continued to the present, as at Brookneal, Virginia, the site of Red Hill, the totally reconstructed home of Patrick Henry, and in Augusta County, where buildings from Europe and rural Virginia were moved and rebuilt at the Museum of American Frontier Culture.

Both in its exterior appearance and interior furnishings, the Michie Tavern reflected the popular interest in early American design and is an excellent and early example of the colonial revival style in central Virginia. With its beginnings in the Centennial Exhibition of 1876, the Colonial style was hailed as the most "American" of styles, praised for its simplicity, good proportions and craftsmanship, as well as its more intangible associations with America's founders. The Georgian Colonial, with its reliance on James River plantation prototypes and epitomized by the mansions of William L. Bottomley, represented only one aspect of the Colonial Revival in Virginia. There was an equally strong interest in vernacular colonial architecture. Such elements as dormer windows, log construction, and early-eighteenth-century paneling were incorporated in the design of new and reconstructed buildings and were often added during the restoration of older buildings, such as occurred at Michie Tavern. Interior design saw an equally revolutionary change, as new paint colors, furniture styles and placements, and room arrangements replaced previously held ideas of the colonial style. The Michie Tavern was originally planned as a museum of furniture and tavern ware, and reflected the late Victorian love of clutter more than it did the colonial. As it became more of a house museum after 1933, the Michie Tavern adopted many popularly held conceptions of colonial interior design, including the use of soft pastel colors, the incongruous placement of furniture, elaborate wall hangings and the stretching of the term "Colonial" to include Empire clocks and wall sconces, Federal chairs and carpets, and Greek Revival-period china. Eventually, the Colonial Revival style and its strong associative values as reinterpreted to suit popular taste culminated in the restoration of Colonial Williamsburg. However, its popularity was presaged in such smaller restoration projects as Michie Tavern.

In the Charlottesville and Albemarle County area, the architect Milton L. Grigg was perhaps the earliest and best known exponent of the Colonial Revival style. Educated at the University of Virginia, Grigg went on to work in the architectural offices of Perry, Shaw and Hepburn at Colonial Williamsburg between 1929 and 1934. There he absorbed the then-current

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ideas on colonial architecture and historic preservation and developed an appreciation for Virginia vernacular architecture. On his return to Charlottesville in 1933 he became involved immediately in preservation and restoration work, including that at Monticello, where he was responsible for the reconstruction (not always accurate) of the original stables and dependencies. For a brief period his architectural office was located in the west log wing of Michie Tavern, conveniently located to the job site at Monticello. Reputedly, Grigg made several changes to Michie Tavern during his brief ownership of it with his wife Vestal, including the installation of dormer windows and paneling from the nearby Colle home.

Preservation in the 1920s also benefited enormously from the growth of the tourism industry in Virginia; as one writer has put it: "The revolutionary element in the preservation picture was the automobile."¹⁷ Increased leisure time, a rise in disposable income, and the proliferation of automobiles caused a rise in tourism throughout the U.S. in the 1920s. In Virginia much of this tourism activity was directed towards the state's historic sites, breathing new life into the fortunes of several long neglected and formerly isolated historic buildings. Numerous articles in the Daily Progress between 1926 and 1928 noted the increase in the number of tourists visiting the Charlottesville area's attractions.¹⁸ Several major articles on the state's historic sites, including the Charlottesville area, appeared in National Geographic Magazine during the 1920s and 1930s, including one which depicted a Negro woman dressed in colonial slave attire tending the hearth at Michie Tavern.¹⁹ Wallace Nutting's book, Virginia Beautiful, published in 1930, also stimulated interest in tourism in Virginia.²⁰

Undoubtedly benefiting from its location near both Monticello and Ash Lawn (the latter had opened for tours on a limited basis in the 1930s), Michie Tavern became a major component in the tourism economy of Charlottesville and Albemarle County. Its proprietors advertized in leading travel magazines, as well as in the local and statewide press. Combination tickets to all three attractions were sold by local taxi and transit companies, and the tavern was included on the itineraries of several local and state tour-bus companies.²¹ For its crack express train The George Washington, the C&O Railroad even named one of its Pullman dining cars Michie Tavern.²² Among the other names chosen for lounge and passenger cars were Wakefield, Mount Vernon, Monticello, Arlington, and Ferry Farm, indicating the stature that Michie Tavern had attained among Virginia's tourist sites.²³

The interpretation of the Michie Tavern by both Mrs. Henderson and the subsequent owner, Mrs. Vestal Grigg (later Mrs. Vestal Milton), reflected

1933

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facts were freely interwoven with legend to create a narrative that would reinforce popular stereotypes. For example, the 1928 Daily Progress article gave this description of the log cabin furnished as the room of a black slave:

And Mammy's room. A log cabin, all whitewashed and clean inside and out. There's her chair by the fire, on the right side. . . there's her pipe. There's the roped crib low to the floor by her chair. There's everything of Mammy's. Go to see her someday soon and revel in a flood of mystic memories which will bound to surge around you.²⁴

During the 1920s and 1930s this romanticized version of history, when driven by economic necessity and the desire to attract more tourist visitors, sometimes descended to crass commercialism and the deliberate distortion of historical facts. Writing about Charlottesville as a tourist attraction in the late 1920s, Wallace Nutting observed: "Of course the captious will find imperfections and even the average traveler may think advertising features somewhat overdone, and the placing of sale furniture on the floors of Monticello a matter of questionable taste."²⁵

At the Michie Tavern during the 1930s this took the form of presenting greatly exaggerated and often spurious claims about the tavern's age and history, eventually diminishing its reputation and tarnishing Mrs. Henderson's original vision. Mrs. Henderson herself had started this trend, often making misleading or undocumented claims about the age or provenance of certain pieces in her collection.²⁶

This practice continued under the tavern's subsequent owner Mrs. Milton, who acquired the tavern after 1933. Without Mrs. Henderson's collection as an attraction, Mrs. Milton instead emphasized the building's age and history, often putting forth poorly researched and misleading information. The fact that the tavern had been moved was played down or even denied in the tavern's advertizing and tour programs, contributing to a false impression of its architectural integrity. The most egregious of these claims was the assertion that the tavern building had been built in 1735 by John Henry, and was the "boyhood home" of his son Patrick Henry.²⁷ This claim was repeated in the tavern's tour, brochures and advertizing.²⁸

The claims made about the tavern's age and history after 1933 were typical of the hucksterism of much advertizing from this period. Many other famous historic sites and tourist attractions in Virginia also put forth claims about their history. Increasingly scholarly historical research and more sophisticated methods of architectural dating began to call some of these

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claims into question. Between 1953 and 1958 the Albemarle County Historical Society waged a long and public crusade to force Mrs. Milton to retract her advertized claims, further diminishing the tavern's standing in historic preservation circles.²⁹

In 1968 Mrs. Milton sold the Michie Tavern to Mr. M. Joseph Conte.³⁰ Several changes effected since then have sought to return Michie Tavern to its original mission as a museum of American crafts and decorative arts.³¹ Several restored and reconstructed outbuildings were built on land to the south of the tavern in the early 1970s, perhaps unintentionally echoing Mrs. Henderson's move of the tavern to this site fifty years earlier. They were designed by Charlottesville architect Henry Browne, a long-time associate of Milton Grigg in their firm Grigg, Wood & Browne. The designs were based on similar outbuildings throughout Virginia studied by Browne and were compatible in style and scale to the tavern building. The log building on the west, in use since the 1920s as a dining room, was expanded by log and frame additions, also in the vernacular colonial style, to the east and south in the 1970s. It still functions as a dining room today. In 1976 the eighteenth-century Meadow Run gristmill was dismantled and brought to this site from Augusta County. It was re-erected to illustrate another facet of colonial life.

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- 2 Albemarle County Deed Book 189, page 210.
- 3 Bernice Davis, "Remembrances of Michie's Old Tavern", typed, unpublished copy of an oral history given after 1945 by Mrs. Davis, in the collection of papers on Michie Tavern at the Albemarle County Historical Society, Charlottesville, Virginia.
- 4 Deed Book 197, page 579.
- 5 This claim was also made for the furniture collection of Mrs. Vestal Milton, the subsequent owner of Michie Tavern. See "Michie Tavern", an undated real estate sales brochure prepared by Roy Wheeler Realty, in possession of the Albemarle County Historical Society..
- 6 "Michie Tavern has been Moved Near Monticello", Charlottesville Daily Progress (January 14, 1928) page 2. Also, in an interview conducted October 21, 1985 by Miss Cindy Conte with Mr. Lockwood Frizell, a grandson of Mrs. Henderson, he claimed that Mrs. Henderson often spoke of buying the tavern to "show off" her antique collection.
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- 21 Souvenir admission ticket in collection of the Albemarle County Historical Society.
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- 23 ibid.
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Boundary Description:

The boundaries of the nominated Michie Tavern property are shown on the accompanying survey map: "Composite Boundary Plat of Michie Tavern"

Boundary Justification:

The boundaries were drawn to coincide with the legal boundaries of this property. They remain unchanged since the property was purchased in 1927 and the Michie Tavern and outbuildings were moved to the property. The boundaries include the one contributing resource historically associated with this property.

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MONTICELLO
1/4 MILE

RT 53

NECESSARY - NC

DAIRY - NC

SHED - NC

WELL - NC

LOG KITCHEN - NC

SMOKEHOUSE - NC

1980's

1927-1928

1927-1928

1961

1927-1928

MICHIE TAVERN

TICKET OFFICE (NC)

MICHIE TAVERN
ALBEMARLE CO
(G. HENRY 1/42)
NOT TO SCALE

TOBACCO BARN - NC

NECESSARY - NC

WELL - NC

GRIFFIN MILL/
STONE (NC)

RT 20 1/2 MILE →

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PHOTOGRAPHS

All photographs are of: Michie Tavern, Albemarle County, Virginia
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DATE: 1992

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VIEW OF TAVERN, LOOKING SOUTH

PHOTO 1 OF 22

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DATE: 1992

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VIEW OF TAVERN, LOOKING SOUTHWEST

PHOTO 2 OF 22

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VIEW OF WEST END OF TAVERN, LOOKING EAST

PHOTO 3 OF 22

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DATE: 1992

NEGATIVE FILED: SAME

VIEW OF TAVERN, LOOKING SOUTHEAST

PHOTO 4 OF 22

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VIEW OF SOUTH ELEVATION, LOOKING NORTH

PHOTO 5 OF 22

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VIEW OF DINING ROOM ADDITION, LOOKING NORTHEAST

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INTERIOR OF ORIGINAL DINING ROOM WING
PHOTO 7 OF 22

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INTERIOR OF STAIR HALL IN ORIGINAL TAVERN
PHOTO 8 OF 22

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DETAIL OF WOODWORK IN LADIES PARLOR
PHOTO 9 OF 22

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NEGATIVE FILED: SAME
MANTEL IN LADIES' PARLOR
PHOTO 10 OF 22

CREDIT: GEOFFREY HENRY
DATE: 1992
NEGATIVE FILED: SAME
VIEW OF BALLROOM
PHOTO 11 OF 22

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DATE: 1992
NEGATIVE FILED: SAME
VIEW OF KEEPING ROOM OR KITCHEN
PHOTO 12 OF 22

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VIEW OF 2ND FLOOR BEDROOM
PHOTO 13 OF 22

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VIEW OF WOODWORK IN GENTLEMEN'S PARLOR, DETAIL
PHOTO 14 OF 22

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DATE: 1992
NEGATIVE FILED: SAME
VIEW OF MANTEL IN GENTLEMEN'S PARLOR, DETAIL
PHOTO 15 OF 22

CREDIT: CINDY CONTE
DATE: 1992
NEGATIVE FILED: SAME
VIEW OF RECONSTRUCTED KITCHEN, LOOKING SOUTH
PHOTO 16 OF 22

CREDIT: CINDY CONTE
DATE: 1992
NEGATIVE FILED: SAME
VIEW OF RECONSTRUCTED BRICK DAIRY, LOOKING SOUTHEAST
PHOTO 17 OF 22

CREDIT: CINDY CONTE
DATE: 1992
NEGATIVE FILED: SAME
VIEW OF RECONSTRUCTED WELL, LOOKING WEST
PHOTO 18 OF 22

CREDIT: CINDY CONTE
DATE: 1992
NEGATIVE FILED: SAME
VIEW OF RECONSTRUCTED "NECESSARY" NEAR GRIST MILL AND STORE, LOOKING SOUTH
PHOTO 19 OF 22

CREDIT: CINDY CONTE
DATE: 1992
NEGATIVE FILED: SAME
VIEW OF RECONSTRUCTED MEADOW RUN GRIST MILL, LOOKING SOUTHWEST
PHOTO 20 OF 22

United States Department of the Interior
National Park Service

JUN 17 1993

National Register of Historic Places Continuation Sheet

Michie Tavern, Albemarle County, Virginia

Section number 11 Page 28

CREDIT: CINDY CONTE
DATE: 1992
NEGATIVE FILED: SAME
VIEW OF KITCHEN AND DAIRY, LOOKING SOUTH
PHOTO 21 OF 22

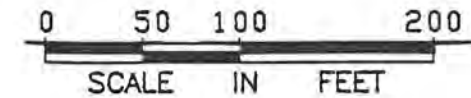
CREDIT: CINDY CONTE
DATE: 1992
NEGATIVE FILED: SAME
VIEW OF MICHIE TAVERN, CIRCA 1928, LOOKING SOUTH
PHOTO 22 OF 22



RECORD NORTH
D.B.614 P.235

THE COURSES NOT NOTED WERE
TAKEN FROM D.B.614 P.235.

NOTE:
THESE COURSES AND COURSES WITHIN WERE
TAKEN FROM D.B.1085 P.15.



STATE ROUTE 53

RADIUS = 186.72'
LENGTH = 298.01'

TM 77 / PAR 27
7.1 ACRES

TO STATE ROUTE 20
TO CHARLOTTEVILLE
N59°52'53"E
182.72'

N37°23'E
22.85'

N48°06'11"E
110.92'

N48°06'11"E
68.36'

N13°16'W
50.00'

BLUE RIDGE
SANITARIUM

S72°12'23"W
84.97'

S75°13'17"W
117.53'

N78°07'38"W
84.75'

N40°57'46"W
40.64'

N38°21'22"W
56.52'

N60°36'45"W
81.06'

S83°22'28"W
120.56'

N28°58'25"W
134.24'

S38°42'W
102.42'

S44°06'W
100.00'

S63°24'W
50.00'

S79°27'W
50.00'

N73°37'W
100.00'

N77°05'W
100.00'

S50°05'W
30.00'

S37°45'W
50.34'

S14°14'52"E
107.33'

RADIUS = 680.0'
LENGTH = 69.0'

S43°11'46"E
50.28'

S03°23'14"W
5.79'

S19°07'07"E
37.97'

TO SIMEON
S53°54'E
200.00'

TM 77
PAR 30A
S54°31'E
68.27'

NOTE:
THESE COURSES AND COURSES WITHIN WERE
TAKEN FROM D.B.770 P.25.

NOTES:

1. NO FIELD WORK WAS PERFORMED.
2. ALL BOUNDARIES SHOWN ARE COMPILED FROM DEEDS & PLATS OF RECORD.
3. RECORD PLATS INDICATE A TOTAL AREA OF 6.9 ACRES.
4. CORNER MONUMENTATION WAS NOT LOCATED, VERIFIED OR SET IN FIELD.

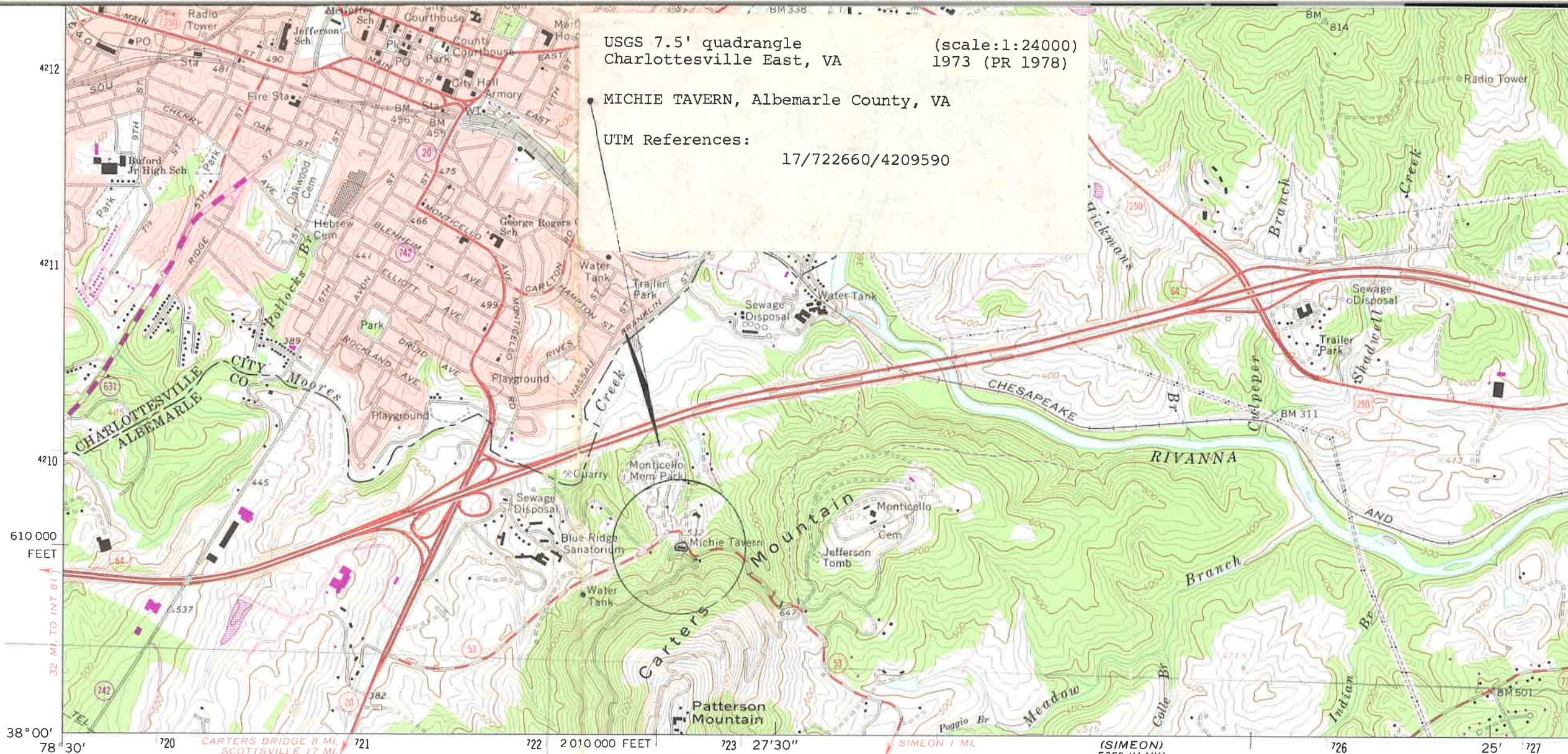
GLOECKNER & OSBORNE, INC.
ENGINEERS - SURVEYORS - LAND PLANNERS
710 EAST HIGH STREET
CHARLOTTEVILLE, VIRGINIA 22902

COMPOSITE BOUNDARY PLAT
OF
"MICHIE TAVERN"
PROPERTIES KNOWN AS
TAX MAP 77 PARCEL 27
CONTAINING 7.1 ACRES BY
COMPUTER COMPOSITE COMPUTATION
ACTUAL AREA BY DEED COMPIATION
IS 6.8 ACRES
PROPERTY IS LOCATED ON
STATE ROUTE 53
NEAR "MONTICELLO"
ALBEMARLE COUNTY, VIRGINIA
NOVEMBER 25, 1992

USGS 7.5' quadrangle
Charlottesville East, VA (scale:1:24000)
1973 (PR 1978)

MICHIE TAVERN, Albemarle County, VA

UTM References:
17/722660/4209590



610 000 FEET
38° 00' 78' 30" 720 2010 000 FEET 723 27' 30" 726 25' 727
CARTERS BRIDGE 8 MI. SCOTTSVILLE 17 MI. SIMEON 1 MI. (SIMEON) 5359 IV NW

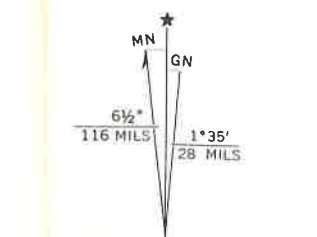
Mapped, edited, and published by the Geological Survey
Control by USGS and USC&GS

Topography by photogrammetric methods from aerial photographs taken 1963. Field checked 1964. Revised from aerial photographs taken 1972. Field checked 1973

Polyconic projection. 1927 North American datum
10,000-foot grid based on Virginia coordinate system, south zone
1000-meter Universal Transverse Mercator grid ticks, zone 17, shown in blue

Fine red dashed lines indicate selected fence and field lines where generally visible on aerial photographs. This information is unchecked

Red tint indicates area in which only landmark buildings are shown



UTM GRID AND 1978 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET



CONTOUR INTERVAL 20 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS FOR SALE BY U. S. GEOLOGICAL SURVEY, RESTON, VIRGINIA 22092 AND VIRGINIA DIVISION OF MINERAL RESOURCES, CHARLOTTESVILLE, VIRGINIA 22903 A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Revisions shown in purple of Virginia agencies from not field checked.