

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

LISTED ON:	
VLR	06/21/2012
NRHP	08/22/2012

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Mt. Airy
other names/site number Grandma Moses House, Major James Crawford House; VDHR File No. 007-1021

2. Location

street & number Access Road off of Technology Drive, southeast of Augusta County

N/A

 not for publication
Government Center

N/A

city or town Verona vicinity
state Virginia code VA county Augusta code 015 zip code 24882

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 at the following level(s) of significance:

national statewide local

[Signature] 6/29/12
Signature of certifying official/Title Date
Virginia Department of Historic Resources
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper Date of Action

Mt. Airy _____

Augusta County, Virginia _____

5. Classification

Ownership of Property
 (Check as many boxes as apply.)

Category of Property
 (Check only **one** box.)

Number of Resources within Property
 (Do not include previously listed resources in the count.)

<input type="checkbox"/>	private
<input checked="" type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
4	0	buildings
0	0	sites
0	0	structures
0	0	objects
4	0	Total

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

Number of contributing resources previously listed in the National Register

_____ N/A _____

_____ N/A _____

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

DOMESTIC: single dwelling _____

DOMESTIC: secondary structure _____

AGRICULTURE: agricultural outbuilding _____

Current Functions
 (Enter categories from instructions.)

VACANT/NOT IN USE _____

VACANT/NOT IN USE _____

VACANT/NOT IN USE _____

7. Description

Architectural Classification
 (Enter categories from instructions.)

EARLY REPUBLIC: Federal _____

MID-19TH CENTURY: Greek Revival _____

Materials
 (Enter categories from instructions.)

foundation: STONE: Limestone _____

walls: BRICK _____

roof: METAL: Tin _____

other: _____

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Located in Augusta County, Virginia, Mt. Airy is a Shenandoah Valley I-house that was constructed ca. 1840 while under the ownership of Major James Crawford. Occupying a 400-acre parcel, it is set on the top of a hill overlooking the Augusta County government center to the north and agricultural land on the east, west, and south. The house is a brick, two-story, five-bay, single-pile house with a central passage. It includes a rear one-and-a-half-story, brick ell addition, constructed ca. 1850, which was common for early-nineteenth-century Shenandoah Valley I-houses. The main block of the house has Federal-style details, including a steeply-pitched roof with an exterior brick corbelled cornice, gable-end chimneys, windows topped by lintels that are flanked by bull's-eye blocks, interior molded chair railings, and elaborate fireplace mantels. One mantel on the first floor appears to have been replaced with a Greek Revival-style mantel. The rear-ell addition displays Greek Revival-style trim and doors and a Federal-style mantel, which most likely was moved from the main block. Mt. Airy has back and side porches which were added in the late nineteenth century. The side porch encloses the original bulkhead entrance to the half basement. The front porch has been removed, but there are ghost marks of the original one-bay porch and a later three-bay porch. Three contributing frame outbuildings exist on the property.

Narrative Description

Exterior of Main House:

Mt. Airy is a five-bay, two-story, I-house, with a one-and-a-half-story rear-ell addition. The main block has a standing-seam metal side-gable roof with two interior-end chimneys. The house is of brick construction, with the front and rear elevations laid in Flemish bond. Beneath the eaves of the front and rear elevations extends a molded brick cornice. At construction the main house had white penciled mortar joints, but there is no evidence of redwash.¹ The façade is symmetrical and reflects the interior central-passage plan. The entrance currently features a modern metal-paneled door with an original four-light transom above. An older one-light, paneled door is located inside the central passage waiting an appropriate time for reinstallation. Above the transom is a row of soldier bricks. The original fenestration pattern of the rear elevation was identical to that of the front. The fenestration on both elevations includes two-over-two, double-hung-sash wood windows topped by lintels that are flanked by bull's eye blocks. The lintels are original but the window sashes were replaced throughout the house during the late 19th century.

The rear elevation has a one-story, three-bay porch, and a one-and-a-half-story, one-bay brick ell constructed ca. 1850. The porch has turned posts and a box cornice. The western two bays of the porch were screened in at one point; however, most of the screening has fallen. The eastern bay was enclosed with board-and-batten siding and encloses a bathroom. Abutting the porch is the one-and-a-half-story rear-ell addition with a standing-seam metal gable roof. The ell is single pile with a narrow end chimney. It is laid in four-course, common-bond brick with running bond on the chimney. Fenestration on the east and west elevations of the rear ell originally included two-over-two, double-hung-sash wood windows on the first floor and a sliding window unit with two small, two-over-two windows on the second floor. The second-floor windows are still intact but the first-floor window on the west elevation is missing some of its glass and muntins, and the east elevation has been enclosed and covered with wall materials and non-matching trim. The brick wall of the ell is flush with the eastern elevation of the house.

Both side elevations of Mt. Airy originally had an interior-end chimney flanked by small four-light windows. The west elevation still retains this appearance, but the east elevation was reworked in the 1960s after the house was struck by lightning. About six feet of remnants of the original five-course, common-bond brickwork is visible on the right side of this elevation. The rest is laid in seven-course, common-bond modern brick. This modern brickwork utilized cement blocks on the interior and is covered in a three-brick-depth veneer. Original bricks were used in the interior two-brick-depth courses and modern bricks were laid on the exterior courses. Original bricks also appear to have been reused under the side

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porch. When the east wall was re-laid, the chimney was made narrower, but extends to its full width at the peak of the gable. On the first floor of the east elevation is a one-and-a-half-bay porch and an enclosed two-bay room which extends from the main portion of the house to midway on the rear ell. The porch has a concrete block foundation and concrete slab floor, perhaps replaced after lightning struck, but the turned post matches what is found on the rear porch. There is also some evidence of Italianate brackets on this porch indicating a post-1850 construction date. The enclosed area of the porch surrounds the original cellar bulkhead entrance and is covered with board-and-batten siding, and one-by-one casement window on the north, south, and east sides. A raised-panel door provides the entrance on the east side. This porch was probably not reworked after lightning struck, except for perhaps the roof.

Interior of Main House:

Under the house, accessible now through the east porch, but originally by a bulkhead stairs, is a half-cellar. It is reached by thick rough-cut wooden steps set in stone walls. These stone walls are similar to the cellar walls and the other foundations of the house. They are rough stone set in mortar. Resting on these foundation walls are pit-sawn wooden beams that run across the space between, and sammel bricks that extend up to create exterior and interior walls. In the cellar, on the north and south walls are small window-like openings for ventilation that once had square wooden vertical bars.

Above the foundation and cellar on the first floor is a central-passage, single-pile floor plan typical of I-houses, with a rear one-room ell, typical of the Shenandoah Valley I-house. The central passage is a narrow entryway with paneled wainscoting around the base and raised-six-panel doors on either side that lead to the east and west rooms. At the rear of the hall are an exterior door and a staircase. At the floor around the front of the stairs is an unusual lip trim detail. Under the stairs is a cabinet with built-in shelves.

The east room has two windows on the south wall which line up directly with a built-in cabinet and doorway on the north wall. The cabinet and door have different trim, indicating a different construction date than the rest of the room. The window sill is the top trim of the paneling, which runs on the south, west, and north walls of the room. Also on these three walls is a picture rail that runs at the same height as the top of the windows and door trim. Most of the east wall interior trim details were lost with the lightning strike and when the wall was re-bricked. What remains are the baseboards and the Federal-style mantel. Behind the mantel is modern wood paneling that has been removed in some places to reveal the cement block wall.

The west room has a similar layout to the east room, but it maintains windows in its four openings, two on the south wall and two directly across on the north wall. The same paneling, baseboards, and trim are seen below the windows in this room as in the east room and the central passage. The picture rail in the west room does not extend on all walls, like in the east room, but it is located only between the windows. The Greek Revival-style mantel in this room is a later addition. It is thought that the original Federal-style mantel from this room was moved to the first-floor room of the rear ell.

The second floor of the main block has an east and west room with a central front room, staircase, and attic access. The west room has a deep-set baseboard and chair rails that extend around all sides of the room. The chair rail also serves as the sill of the windows, two on the south wall and two directly across on the north wall. The fireplace mantel is simple with a cornice. The fireplace has been infilled with brick.

On the second floor, to the east of the main stairs is an enclosed staircase that leads to the attic. A small room is situated directly south of the main stairs. This room has one window on the south wall, baseboard, and chair rails on all four walls, and is accessible through a raised panel door.

The east room has been modified, both with the exterior reworked wall and in the detailing. It has the same layout of the east room below, with two windows on the south wall and a cabinet and door to the rear ell on the north wall. Like the west room, the chair rail and baseboard extend around all four walls. However the fireplace mantel and door hardware are from the Victorian period. The mantel has a wide entablature with brackets and does not have pilasters. The chair rail stops at a point where the original mantel pilasters would have once been. This wall also does not have a fireplace opening.

The attic is accessible through steep steps from the central hall area. The top of the steps leads directly to the edge of the roof. The attic is open with wood floors and pegged mortise-and-tenon construction. The beams have been labeled with lines and the occasional "X"s to indicate their placement, but do not include "V"s typical of Roman numerals. Extending the length of the attic is an iron tie rod for structural stability.

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Rear-Ell Addition, ca. 1850:

The rear ell is a one-bay, one-and-a-half-story addition. A Federal-style mantel from the west room of the main house surrounds the fireplace on the north wall. To the east of the fireplace is a set of enclosed stairs. These stairs are accessible through a Greek Revival-style vertical-paneled door and has a pantry space below. On the west wall of the ell is a paneled door that leads to the enclosed rear bathroom and a two-over-two, double-hung-sash wood window. On the east wall is a door that leads to the enclosed cellar entrance and evidence that a window opening has been covered by a wall and chair rail. The south wall has a door with two steps that lead down from the main house into the rear ell. On this wall is also a long built-in closet. All four walls feature a broad baseboard, chair rails, and a small ceiling cornice. This is the only room in the house with a ceiling cornice. The second floor of the ell has shorter walls, about six feet in height, with a sliding window on the east and west sides. There are steps at the northern edge with wooden railings at the edge of the floor. The attic of the ell is shallower than that of the main block and is constructed using a ridge board in the peaks.

The most significant change to the house after the period of significance has been the reworking of the east wall after it was struck by lightning. Beyond that, the house maintains period detailing and materials. In the attic are wooden shutters which once flanked the windows. These shutters are painted green and are of mortise-and-tenon construction. Mt. Airy sustains its integrity as a Shenandoah Valley I-house.

Secondary Resources:

Three contributing outbuildings survive on the property: a washhouse, a shed, and a wagon house.

Outbuilding 1: Constructed ca. 1900, this frame outbuilding was most likely used as a washhouse, and is a rectangular, board-and-batten building with a side-gable metal roof and a concrete foundation. On the west, north, and south elevations are window openings that have been covered with plywood. On the south elevation is a raised-panel entry door. Inside there is evidence of circular-sawn wood. At one end of the side-gable roof is a metal stove pipe. The stove has been removed but there are burned/charred marks on the wood. The building is located close to the east end of the house.

Outbuilding 2: Located southeast of the main house, the rectangular frame shed, constructed ca. 1900, is clad in vertical boards and has a side-gable metal roof. A paneled door provides the entrance on the west gable end, which has a small vent above it.

Outbuilding 3: Located farthest east from the house, the frame two-bay wagon house, constructed in 1921, has a front-gable metal roof and is clad in board-and-batten siding. The northern bay is a through opening, but has sliding doors running on a metal bar. This section was used for a wagon or other farming conveyance to pass through. The southern portion has a platform on the inside that is enclosed by a board-and-batten wall and has a wide opening in the middle, possibly used for drying grains or as a corncrib.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE _____

ART _____

Period of Significance

ca. 1840 - 1921 _____

Significant Dates

ca. 1840; ca. 1850 _____

January 1901 - September 1902 _____

Significant Person

(Complete only if Criterion B is marked above.)

Moses, Anna Mary Robertson "Grandma" _____

Cultural Affiliation

N/A _____

Architect/Builder

Unknown _____

Period of Significance (justification)

The period of significance starts with the date of construction of Mt. Airy, ca. 1840 and ends with the last peak in land value thought to be associated with the construction of a remaining outbuilding, ca. 1921.

Criteria Considerations (explanation, if necessary)

N/A

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Mt. Airy sits on approximately 400 acres of land at the crest of a hill with the Augusta County Government Center to the north and agricultural fields on the other three sides. It is part of the larger cultural area of the Shenandoah Valley at the intersection of where the Germans and Scots-Irish settled. The house, itself, is a brick, two-story, five-bay, single-pile house with a central passage. It includes a rear one-and-a-half-story, brick ell addition, constructed ca. 1850, which was common for early-nineteenth-century Shenandoah Valley I-houses. Mt. Airy is locally significant under Criterion C in the area of Architecture because it represents a well-preserved and typical early-19th-century I-house in the Shenandoah Valley form, including the rear ell addition. The I-house form was a Valley derivative of the Georgian double-pile, central hall house. It was prevalent in the Valley by the early nineteenth century, with rear ell additions becoming typical by the 1850s. Mt. Airy has a high level of integrity and demonstrates building cultures not only from the initial construction in 1840, but later additions from the 1850s. The property also retains three contributing outbuildings from the early 1900s.

Mt. Airy has statewide significance under Criterion B for its association with the folk painter Anna Mary Robinson "Grandma" Moses. Grandma Moses was a prominent painter who started creating pictures in the 1930s from her memories as a farm wife both in the Virginia Shenandoah Valley and the New York Hoosick Valley. By the end of her life, she would be a household name with her birthdays documented in many magazines and her paintings on a large variety of products, including plates, fabric, and advertisements. Even today, fifty years after Grandma Moses' death, products with her images are still sold and she and her paintings are taught to millions of school children nationwide.

Moses moved to the Shenandoah Valley in November of 1887, with her husband Thomas Solomon Moses. While in Augusta County, they rented three places and owned two, Mt. Airy and Mt. Nebo. Mt. Airy is the first house they owned in their married lives. Today, it is also the most intact house of those in which they resided. Two of the others, including Mt. Nebo, have been razed, one has had new additions on all exterior sides, and the last has similar integrity, but has a major addition on the rear.

The period of significance starts ca. 1840 with the construction of the house and ends in 1921 with the last increase in the value of buildings on the property, most likely indicating the last outbuilding was constructed. There are three contributing buildings on the property: a ca. 1900 frame washhouse, a ca. 1900 frame shed, and a 1921 wagon house.

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

Historic Context:

Grandma Moses

Anna Mary Robertson was born on September 7, 1860, to Russell King Robertson and Margaret Shanahan in Washington County, New York. She was one of ten children. She grew up on their family farm with occasional visits to her father's flax mill. In her childhood she occasionally had the opportunity to express herself artistically. In her autobiography, she speaks of painting leaves, making corn cob dolls, and drawing maps at school, where the mountains were admired by her teacher. Her father often encouraged these activities, but her mother thought Anna's time was better spent rocking the children and on household chores. Anna's father was partial to art himself. His family built wagons and was one of the first companies to start painting the wagons, including monograms.² While Russell Robertson was recovering from an illness, he painted landscapes on the wall of the family home. In one of his known paintings, Robertson demonstrates an understanding of artistic principles and a steady hand.

At the age of twelve, Anna left home to work as a hired girl to other families. These families often treated her as one of their own and typically expected her to do the housework, including cooking and cleaning. While working as a hired girl for the Sylvesters, she met Thomas Solomon Moses, a hired hand at the same farm. On September 20, 1887, the two were married. They traveled south by rail within hours of their marriage, intending to go to North Carolina where Thomas had a

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possibility of a job at a ranch. In the fatigue of their travel they decided to spend the night in Staunton, Virginia, before they continued on their journey. They stayed at Widow Bell's house, which often held boarders. That same night Thomas went to the local drugstore where he met Mr. Bell, a cousin of Widow Bell. After the first night, the Bells had convinced the newly wedded couple to look at Bell's farm.

A couple days later, Anna and Thomas Moses decided to stay in Staunton and forgo traveling further south to a non-guaranteed job. They resided on the Bell farm from November 1887 to November 1888. The farm was 100 acres and most of their furniture and livestock came from the previous residents. While at the farm, Anna traded eggs from her hens and accumulated over a hundred chickens of different varieties. In addition to her chickens, Anna started another industry at the Bell farm--turning butter. Anna made butter one day and decided to trade it for groceries. As she puts it, "[I] always wanted to be independent, I couldn't bear the thought of sitting down and Thomas handing out the money."³ Mr. Spitlar at the grocery store offered her twelve cents per pound for any future butter. After the Spitlar family consumed some of the butter, Mr. Spitlar offered fifteen cents per pound because his family liked it so much. Soon thereafter, the Moseses received an offer from Christian Eakle that if they moved to his dairy farm, he would pay fifty cents for every pound of butter she could produce. In November of 1888 Anna and Thomas moved to the Eakle Farm.

Anna and Thomas spent seven years at the Eakle farm, also called Belvidere from 1888 to February 1895. Here Thomas took produce to the local market, while Anna's butter industry grew. She received over \$3,000 annually for her butter.⁴ At this time, Thomas ordered a barrel churn and a butter press from New York. He carved "MOSES" into the press, meaning every pound of butter had the name Moses on it.⁵ While living at Belvidere, Thomas's sister and her husband, Mattie and Charlie Pebbles, moved down from New York. They would help not only with the normal farming activities, but also with the butter operation and with the children. Anna and Thomas had their first five children while living at Belvidere. Three of these children survived to adulthood, Winona, Loyd, and Forrest. With the birth of her children, Anna started being referred to as Mother Moses and would sign her letters in this manner. In February 1895, Belvidere was sold at auction because of Eakle family financial issues, although in her autobiography Anna cites Mr. Eakle's death as the reason.

The Moses family next lived at the Dudley farm, which they rented for \$700 a year from February 1895 to June 1901. Anna stopped her butter production when she moved there, but she kept herself busy by washing the many milk jugs Thomas used on his milk route. Anna also bore her daughter Anna while living at the Dudley farm.

When the Dudley family decided they wanted to move back to their farm, Anna and Thomas decided it was time to purchase their own home. With that, they bought Mt. Airy in Verona for \$6,000 and lived there from January 1901 to September 1902. This was the first house that the two bought and did not rent. While living there their last child was born, Hugh, and the whole family was baptized at the Emmanuel Episcopal Church in Staunton. Thomas by this point was very homesick and wanted to return to New York and Anna thought Mt. Airy was too far removed from schools. They sold Mt. Airy to the Hoovers and some adjacent land to Maxie Myers in 1902.

Before returning north, however, Anna wanted to make proper winter clothes for her children, who were not used to the northern cold. To do this they moved closer into town and schools to a house with 20 acres of land. Mr. Greer, a postal worker staying with them and relative to the Greers next-door, named the house Mt. Nebo after the mountain where Moses from the Bible received his vision of the promised land. While living at Mt. Nebo, the children went to Staunton Academy, Thomas managed a nearby farm, and Anna started a new industry. Anna began making and selling potato chips for twenty-five cents per pound, a food item that was foreign to the Shenandoah Valley. On December 7, 1905, the Moses family sold Mt. Nebo to purchase their farm in New York, which they also called Mt. Nebo.

They then moved to Eagle's Bridge, New York, where they continued to be farmers. Grandma Moses stated in her autobiography that she was homesick for the Valley, stating that she felt as if she were in a swamp in the much lower mountains of New York and that even though "some call [eagle bridge's] a pretty valley, but give me the Shenandoah Valley, every time!"⁶ She stayed in touch with her friends from Virginia, in both the form of writing letters and the occasional visit, and she called her children "rebels" because they were born in the South and held the beliefs of southerners.⁷ She maintained her connections to the Shenandoah Valley throughout her life.

Thomas died suddenly in 1927 at the age of 77. When asked about her life, it is the years between her birth and Thomas's death that Anna would cite as the most important. However, it is the years after his death that made her so well known. At that time, their son Hugh and his wife moved in to take care of the family farm. Anna, without a house to fully care for, started her third and most successful industry-- painting.

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Grandma Moses, a name she revived when she had grandchildren, briefly dabbled in the arts before Thomas's death. She occasionally had the opportunity as a child to color on paper, paint leaves, and make dolls with found materials. In her adult years she would paint the occasional small painting to give as a gift. Her first "large picture", as she called it, came in 1918 when she ran out of wallpaper to cover the fireboard and painted a landscape of a river and trees on it.⁸ In the 1930s, she started making worsted pictures, at the request of her daughter Anna.⁹ When Grandma Moses's hands became too arthritic to create pictures with yarn, her sister Celestia suggested Anna start to paint instead.¹⁰ And Anna did. One statement of hers that is often quoted is that if she hadn't started painting, she would have raised chickens, meaning painting was something just to keep herself occupied. She did not actively sell or advertise her paintings, but gave them away and occasionally sold them for about five dollars. An act of fate at another drugstore would bring Grandma Moses's images into the homes of many people and once again change the course of her life.

On Easter, 1938, Louis Caldor stopped at the Hoosick Valley Falls Drugstore where some of Grandma Moses's paintings were on display in the window.¹¹ Caldor was intrigued by the pictures, bought all of them, and went straight over to Grandma Moses's house to meet her and see if she had any more. Caldor became Moses's advocate. A while later Caldor came back with a gallery that wanted to display Moses' work, Otto Kallir's St. Etienne in New York City. The first exhibit of Grandma Moses, "What a Farm Wife Painted", was at Kallir's gallery in the autumn of 1940. A newspaper headline covering the exhibit stated, "Mrs. Anna Mary Robertson Moses, known to the countryside around Greenwich, New York, as Grandma Moses....", promoting her to the nation as Grandma.¹² Gimbal's department store Thanksgiving display was the next exhibit and the first time Grandma Moses would go to New York City.¹³ As she spoke to the crowd, people became infatuated with her. This was the start of the growth of her artistic career. By the end of it she would paint over 1,000 paintings, become a household name, be associated with advertisements, have her paintings depicted on products like tiles, dishes, and fabric, receive the Women's National Press Club trophy from President Truman, and become an American phenomenon.

Grandma Moses's paintings were mostly of memories from her life. They included images of her childhood and married life. She depicted the years most important to herself. Typically the paintings showed an expansive landscape with multiple figures in the front, often conducting a task she had done or seen on the farm. Art critics often spoke of her work with disdain, but the American people could not seem to get enough. In a time when people feared atomic bombs and depression, Grandma Moses paintings depicted a life Americans wanted to identify with. Americans did not ideally see themselves as factory workers, but as workers of the land. Grandma Moses saw a lot of changes in her life, but painted mostly what she saw before America became an industrial giant. Her work was also in great contrast to the current art of cubism, but still had an air of modernity with her flat figures, which as her work progressed became more abstract. It was not just the paintings that made people want them but also Grandma Moses herself. She was more likely to get in front of a crowd and talk about her jams than to discuss art. If one were to ask her how she painted, she told them in a very systematic way about finding a frame, cutting the board to fit, and applying paint. She was a lady who was of another world. At the age of 101 Grandma Moses passed away, leaving behind her memory and hope through her paintings.¹⁴

She left at least thirty-eight paintings depicting scenes in Virginia. The paintings were not catalogued by location, but many titles describe the setting she was painting. Of her titles, eight mention Belvidere, three mention Mt. Airy, and eleven mention Staunton or the Shenandoah Valley.¹⁵ Another prominent theme from Virginia was the "Old Mill" of which she painted at least six paintings. The paintings of Virginia, though few in number, show her link to the Valley and her fondness for it. She spent many years in the Valley gazing out into the landscape and learning the characteristics of nature that she would later depict so accurately in her paintings.

Grandma Moses was a prominent painter who started creating pictures in the 1930s. Virginia does not hold claim to many nationally known painters. The other known Virginia painters may include: Lucien Powell who, unlike Moses, was a trained artist; Georgia O'Keeffe, a trained abstract painter born in Wisconsin in 1887 and moved to Charlottesville, Virginia, in 1909; and P. Buckley Moss, another folk artist born in 1933 who moved to the city of Waynesboro from New York in 1964. O'Keeffe and Moss are the next most noted painters who lived in Virginia, after Moses. The story of P. Buckley Moss is most like Moses, having been born in New York and moving to the Shenandoah Valley. However, Moss was a trained artist. She did not have the folk artist title, like Moses, and instead of depicting scenes full of farm life, Moss depicted a lot of scenes of buildings and carriage rides, with little depiction of people, expansive scenery, or the daily chores of a farm.

Yet Grandma Moses is perhaps the most famous. By the end of her life, she would be a household name with her birthdays documented in many magazines and her paintings on a large variety of products, including plates, fabric, and

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advertisements. Even today, fifty years after Grandma Moses' death, products with her images are still sold and she and her paintings are taught to millions of school children nationwide.

List of Known Grandma Moses Paintings of the Shenandoah Valley:

Otto Kallir Inventory Numbers	Titles
6	The First Automobile
45	The Old Red Mill
51	Shenandoah Valley, South Branch
52	Shenandoah Valley, (1861 News of the Battle)
54	Gypsy Hill Park, Staunton, VA
61a	Trail of Lonesome Pine
61b	Trail of Lonesome Pine
121	Belvedere in the Shenandoah Valley
140	The Old Grist Mill in Shenandoah
188	Belvedere, 1890
213	Down in Shenandoah
237	Belvedere, VA (M344)
241	Belvedere (M377)
329	Belvedere, Virginia (M526)
364	The Old Red Mill in Springtime
393	The Old Mill in Shenandoah
394	Belvedere
424	The Old Red Mill in Winter
480	Old Red Mill
556	Mt. Airy
572	Old Red Mill in Virginia
614	Staunton, Virginia
646	Belvedere
653	Apple Butter Making
654	Apple Butter Making
682	Harpers Ferry
696	Roanoke River (Over the Roanoke)
946	Belvedere, Loyd Robertson Moses Birthplace
965	Moving Day on the Farm
1016	Mt. Airy
1044	Staunton, Virginia
1095	Harpers Ferry
1102	Mt. Airy
1146	Virginia
1242	Shenandoah
1258	Stone Church, VA
48W	Sunset in Virginia (worsted)

Mt. Airy

Augusta County, Virginia

Architecture

The Shenandoah Valley is located in northwestern Virginia between the Blue Ridge and Allegheny Mountains, and was first reached by Anglo-Virginians and by colonial Governor Alexander Spotswood and his Knights of the Golden Horseshoe in 1716. In the 1730s and 1740s, two distinct cultural groups migrated from and through Pennsylvania to settle in the region.¹⁶ The Germans mostly settled in the northern, lower valley while the Scots-Irish moved into the southern, upper valley. Each group brought with them their own cultural house type. The Germans brought the three-roomed Flurkuchenhaus while the Scots-Irish predominately recreated the small cabins of their ancestors. However, there was a third cultural group in the area, the English. This group was a minority in population, but a majority when it came to governmental and cultural influence. The English constructed a building type that would become known for its ability to display wealth and show cultural affiliation to the English gentry. In eastern Virginia, the English house type was a two-story, double-pile, central-hall plan known as the Georgian house. As adopted by the English, Germans, and Scots-Irish in the Shenandoah Valley in the early nineteenth century, the house would change in form to a two-story, single-pile, central-hall plan, that would become known as the I-house. The I-house was not only a manifestation of one's wealth, especially if it was constructed of brick, but was also a symbol of acculturation. Germans and Scots-Irish abandoned their own cultural house types to construct this new English model.

One such I-house is Mt. Airy, constructed in the early 1840s by Major James Crawford. The house is a typical early-nineteenth-century Shenandoah Valley I-house with a single room on either side of a central passage containing stairs to the second floor. On the second floor the stairs lead to a small front room with a single larger room on either side. There is an attic in the gables and a cellar under half of the main block of the house. The house is constructed of Flemish-bond brick on the front and rear elevations and common-bond brick on the east and west elevations. Typical features of a Federal Shenandoah Valley I-house included brick jack arches, a transom above doorways, carved corner blocks, and molded or embellished brick cornices. Mt. Airy displays all of these, except for the jack arches. Flemish-bond brickwork was also typically used during the early nineteenth century in the Valley. The brickwork at Mt. Airy has fine, thin white-penciled mortar joints. Even though the Valley was predominantly English in style and culture, many houses still retained characteristics of Germanic culture and building techniques. One of these lingering traditions was a technique and palette painting of interiors. The German Flurkuchenhaus was characteristically painted in bright vibrant colors with swirls and waves often depicted.¹⁷ At Mt. Airy the rooms were painted in bright blues and greens, and the paneling in what appears to be the main room on the first floor, displays a deep green with lighter green swirls on top.

Major James Crawford's grandfather, Patrick Crawford, came to Augusta County in 1750 from Ireland by way of Pennsylvania, with his brother Alexander.¹⁸ Patrick Crawford moved to a farm that was east of the macadamized turnpike, U.S. Route 11, and is now the location of Mt. Airy. The property went from Patrick to his son John Crawford, who was the father of Major James Crawford. The land transferred to James Crawford in 1838. By 1842, when the first land tax records are maintained in the county, the 248 acres had a building of \$1,788 value. Knowing that the house has Federal-style detailing and the improvement value was high, it can be assumed that the house was built sometime between 1830 and 1842. Yet at Mt. Airy the date can be narrowed down more by looking at the hardware.

As time progressed, the Shenandoah Valley I-house form changed. In the years leading up to the Civil War, rear appendages started to be constructed as I-houses were built, but for those constructed in the early nineteenth century, many received additions. In her 1983 Survey of Augusta County, Ann McCleary identified 160 I-houses constructed before the Civil War with at least half having rear ells with either one- or two-room configurations. After the Civil War, most additions were two-room ells. The ell usually offered a kitchen on the first floor and a bedroom or storage on the second floor.¹⁹ Before the popularity of rear additions, kitchens were often located outside of the main house in separate buildings. In pre-Civil War years, the ell was mostly occupied by slaves or servants who would cook and work on the first level and sleep on the second level. This is evident in ells that have no connection on the second floor with the main house. In this case the intermingling of races occurred on the first floor, while the second remained divided. For this to occur, a separate staircase was located in the ell. After the Civil War, the rear ells became more integrated into the house. With the emancipation of slaves, women were more in charge of the cooking and domestic work. The ells then became the center of the home life and predominately larger. The typical ell after the war consisted of two rooms on the first floor—a dining room and a kitchen, and two rooms for sleeping upstairs. After the Civil War, it was normal for the I-house section to be mostly unused, especially in winter, while the family resided in the rear ell, which was heated by the kitchen.

Mt. Airy

Augusta County, Virginia

The Crawfords, like many other owners, adopted this rear ell into their own house around 1850. One reason the Crawfords may have constructed the ell was the need for additional living space. In 1850, the family consisted of Major James Crawford, age 56, his wife Cynthia A. Crawford, and their eight children ranging in ages from six to nineteen. There is also speculation that the old kitchen, located in the same spot as the ell, was burned. Kitchens often caught fire and an older elm tree that is near the addition shows charring.²⁰ Between 1850 and 1851, the value of improvements on the land rose from \$1,788 to \$2,000, indicating a decent addition to the buildings. The ell is a one-and-a-half-story addition with a room on each floor, typical of pre-Civil War additions. The space also had its own narrow staircase tucked in the back corner. This stair had a door that divides the first floor from the second just before the turn in the stairs. This door, along with the stairs in the rear portion of the house, may indicate the use of divided space. The ell was a place of work and/or servants and the main house was used predominately by the family. There is no indication that Major James Crawford had slaves, but it is known that his grandfather Patrick Crawford left multiple slaves in his will.²¹ Major James Crawford may have had one, as the 1850s census records a thirteen-year-old girl, Rebecca Hunley, as living in the Crawford household. The census information per household in the area in which the Crawfords resided does not record race, so Rebecca's is unknown. By the year 1860, she is no longer living with the family, but does not appear in other census records for that year. This may suggest that she was a slave, servant, or hired girl.

The rear ell at Mt. Airy displays Greek Revival-style millwork, except for the Federal-style fireplace mantel that was moved from the front west room on the first floor. This front room now has a classical simply detailed block mantel characteristic of the Greek Revival style. The Greek Revival movement started around the 1820s in North America, although it influenced architecture in the Shenandoah Valley slightly later in the 1840s and 1850s. The simplified detailing of the Greek Revival style would end around the same time as the Civil War. The tax value increase, style, and characteristics of the rear ell indicate it was constructed ca. 1850. All windows on the house as it sits today are two-over-two sash windows with the same muntin profile, meaning the original windows of the main house were redone as they match the rear addition. Due to the size of original window openings, it is thought that the windows originally were nine-over-nine with 8-inch by 10-inch lights on the first floor and six-over-six with 8-inch by 12-inch lights on the second floor.²²

The front porch also changed over the years. Initially a one-bay, front-gable porch sheltered the front door. This porch left behind ghost marks of slender posts and the roof line against the house and voids in the brick wall where the support beams of the roof were placed. Years later it would be replaced with a three-bay porch.

A few years after these changes to the house, the Shenandoah Valley would change dramatically because of the Civil War. The war brought devastation to the area; there were food shortages both as crops and livestock were confiscated or destroyed. During those years, the Valley also underwent a drought that limited crop production, along with the loss of many men leaving the Valley to fight. The Civil War did not have a lasting effect on Mt. Airy, but would have a continual impact on its inhabitants over the next few years.

The value of improvements on the land stayed at \$2,000 throughout the war but in 1873 dropped to \$1,500. No other surrounding properties appear to have dropped as dramatically in that year, so Mt. Airy's \$500 loss of improvements may indicate the loss of a significant structure. There is no evidence on the house of an attached structure, so this may have been an earlier outbuilding that was razed.²³

After the war, in 1877, Major James Crawford sold the property and house to Juliette O. Daingerfield and her husband, Leroy Parker Daingerfield. Leroy was a captain in the Civil War. He was reported to be one of the first amputees for the Confederates. He lost his left leg from injuries sustained at the Battle of Philippi on June 4, 1861. In William Armstrong's book about Grandma Moses, he succinctly describes what other sources say about Daingerfield and Bill Van Fossen by calling them "village characters."²⁴ Van Fossen had lost his right leg in the war and he and Daingerfield would split one pair of shoes and proceed to tell many jokes about it and other events. While at Mt. Airy, Daingerfield was a farmer and raised stock. As part of his Confederate pension form, filled out in 1896, Daingerfield swore that he did not make over \$300 annually.²⁵ During the Daingerfields' ownership of the property, its improvement values continually decreased. In 1885 it dropped \$100, which it gained back in 1891. The report in 1891 also has an indication that there was a \$580 increase for improvements; however, the improvement value decreased again in 1892 by \$500. By the time the Daingerfields sold it in 1902 the improvement value dropped another \$400, leaving the total improvement value at \$600. This dramatic drop in price may have been due to the lasting influence of a nationwide depression in 1893, or perhaps the Daingerfields had razed several structures on the property. The three outbuildings at the property today do not indicate a pre-Civil War date, verifying that no outbuildings are left from the Daingerfields' ownership.

Mt. Airy

Augusta County, Virginia

The Daingerfields sold the property to the Moses family in 1901. The Moses family included Thomas Soloman Moses, Anna Mary Robertson Moses, Winona, Loyd, Forrest, and daughter Anna. Anna Robertson Moses, the actual owner of the property, would one day become Grandma Moses the painter, but while at Mt. Airy she took in the scenery in her daily life as a farmer's wife. The Moses family only resided at Mt. Airy from January 1901 to September 1902, but it was the first house in the Valley and in their married life that they owned. They lived at three rented residences in the Valley prior to Mt. Airy, staying for periods ranging from less than a year to eight years. After Mt. Airy, they lived in one more house, which was later razed. Grandma Moses, as Anna would later be known, painted at least three paintings of Mt. Airy set in its Valley landscape.

Sometime between initial construction and the residency of the Moseses, a three-bay, hip-roofed porch with turned posts was added onto Mt. Airy. This porch is depicted in Grandma Moses's paintings of the house. It is after the construction of this porch that the house was covered in white paint, evidenced by the crisp ghost marks of the posts and roof line. The white paint was probably added after the Moses family lived there but before a 1937 photograph was taken depicting white paint on the house. Another porch built onto the house has the same post profile as the rear porch. The white paint that was added is still seen on the interior of the porch. The bricks are painted a thick white while the mortar joints are black.

As they prepared to move back north, the Moses family sold the property to Callie and Shuley Hoover and Maxie Myers. Maxie Myers bought 52 acres for \$1,469.3, while Callie and Shuley Hoover bought 125 acres, including the house, for \$5,624. The improvement values steadily increased as the Hoovers owned the house, jumping to \$750 in 1906 and finally to \$1,000 in 1921. It is thought that this was the date for the last outbuilding constructed. The outbuildings included two small, one-room wooden buildings, a larger garage with sliding doors on both sides, and a large multi-use barn. The largest barn was razed sometime after 1982. The other three outbuildings remain in the east side yard of the house.

The first outbuilding is thought to have been a washhouse because of the shelving inside the buildings. It is depicted in one of Grandma Moses's paintings of Mt. Airy. It is placed behind the house but is a small side-gable-roofed wood outbuilding with windows on two sides. The large barn is also depicted in this painting. The second outbuilding is not depicted in any of Moses's paintings and is of slightly different construction. It is clad in vertical boards instead of weatherboards like those found on the first outbuilding and was, therefore, constructed at a different time. Its interior has evidence of an old stove and burn marks. The wagon shed has sliding doors on metal rails that are moved back for an open bay. This idea is depicted in many of Moses' paintings where she shows a barn with a through opening depicting the landscape behind it. In the closed bay is a three-foot-high floor probably used for the drying of grains or as a corncrib.

Mt. Airy has undergone several changes over the years, including additions to the main house, outbuilding configurations, and porch variations; however, through these many adaptations it has remained a good example of a Shenandoah Valley I-house, with a central-passage, single-pile plan and a rear-ell addition.

Archaeological Potential

Preliminary archaeology was conducted in the front yard of Mt. Airy by a middle school archaeology workshop with the oversight of James Madison University's archaeology department. Although the investigations did not uncover significant artifacts or information, further investigations could reveal the locations of past outbuildings, domestic material culture, and building and land uses located near the house and outlying land.

Mt. Airy

Augusta County, Virginia

9. Major Bibliographical References

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

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- Augusta County. Confederate Pension Form. Number 115. L. P. Daingerfield. March 23, 1896.
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- Byrne, Richard O. The Restoration of the Grandma Moses House. Verona, Virginia. July 2006.
- Chappell, Edward A., Cultural Change in the Shenandoah Valley: Northern Augusta County Houses Before 1861: Master's Thesis. Charlottesville: University of Virginia, 1977.
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- Wallner, Alexandra. Grandma Moses. New York: Holiday House, 2004.

Mt. Airy

Augusta County, Virginia

Previous documentation on file (NPS):

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

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
Name of repository: **VA Dept. of Historic Resources, Richmond, VA**

Historic Resources Survey Number (if assigned): VDHR File Number: 007-1021

10. Geographical Data

Acreage of Property Approx. 400 acres
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

A	<u>17</u> Zone	<u>674242</u> Easting	<u>4228533</u> Northing	C	<u>17</u> Zone	<u>673935</u> Easting	<u>4228319</u> Northing
B	<u>17</u> Zone	<u>673867</u> Easting	<u>4228419</u> Northing	D	<u>17</u> Zone	<u>674128</u> Easting	<u>4228308</u> Northing

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

The northern boundary follows Technology Drive to the west boundary, which is the boundary between the City of Staunton and Augusta County. The southern boundary follows the intermittent river and ridge of the land near the house. The eastern boundary curves around and follows the contour of the land until it intersects back with Technology Drive. The boundary of Mt. Airy is delineated by the outline of the included parcel drawn on the accompanying Staunton USGS Quadrangle and referenced by the UTM points.

Boundary Justification (Explain why the boundaries were selected.)

The northern, western, and eastern boundary is based on the boundaries of the property as described in the 1902 deed between Anna Moses and Maxie Myers. The southern boundary follows the intermittent river line, creating a boundary of land currently associated with the house and related outbuildings that were historically associated with the property.

11. Form Prepared By

name/title Amy Ross Moses
organization Virginia Department of Historic Resources date March 2012
street & number 2801 Kensington Avenue telephone (804) 482-6443
city or town Richmond state VA zip code 23221
e-mail amy.moses@dhr.virginia.gov

Mt. Airy

Augusta County, Virginia

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Anna Mary Robertson "Grandma" Moses House
City or Vicinity: Verona
County: Augusta State: Virginia
Photographer: Amy Ross Moses
Date Photographed: January 27, 2012

Front, Southern Elevation
Photo 1 of 14

Mt. Airy in Context, looking North
Photo 2 of 14

Side, Western Elevation
Photo 3 of 14

Rear, Northern Elevation
Photo 4 of 14

Rear Ell
Photo 5 of 14

Side, Eastern Elevation
Photo 6 of 14

Stairs, Central Passage
Photo 7 of 14

Typical Door and Millwork, First Floor
Photo 8 of 14

Typical Windows and Wall Paneling, First Floor
Photo 9 of 14

Greek Revival Mantel, Second Floor
Photo 10 of 14

Mt. Airy

Augusta County, Virginia

Federal-style Mantel, Later Addition, First Floor
Photo 11 of 14

Interior, Rear Ell
Photo 12 of 14

Barn
Photo 13 of 14

Outbuilding
Photo 14 of 14

Property Owner:

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

name Augusta County
street & number 18 Government Center Lane telephone (540) 245-5600
city or town Verona state VA zip code 24482

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Mt. Airy

Augusta County, Virginia

Endnotes:

¹There is evidence of redwash on the rear ell.

²William H. Armstrong, *Barefoot in the Grass*, Garden City (New York, Doubleday and Company, Inc.), 15.

³Anna Mary Robertson Moses, *Grandma Moses: My Life's History* (New York: Harper and Row Publishers, 1946), 91.

⁴Franklin Johnston, *Grandma Moses in the Shenandoah Valley: November 1887 – December 1905*, Augusta County Historical Bulletin, Augusta County Historical Society, Volume 41, 2005.

⁵The capital letter, full last name carved into the butter mold is very similar to how Anna would later sign her name in all of her paintings.

⁶Moses, 104.

⁷Moses, 103.

⁸Moses, 122.

⁹William C. Ketchum, Jr, *Grandma Moses: An American Original* (New York: Smithmark Publishers, 1996), 27.

¹⁰Moses, 129.

¹¹Jane Kallir, *Grandma Moses: The Artist Behind the Myth* (New York: Clarkson N. Potter, Inc, 1982), 12.

¹²Karal Ann Marling, *Designs of the Heart: The Homemade Art of Grandma Moses* (Cambridge: Harvard University Press, 2006), 128.

¹³Ketchum, 136.

¹⁴“What a strange thing is memory and hope; one looks backward, the other forward” is the starting line of Grandma Moses’ autobiography. Moses, 1.

¹⁵In her painting titles, Moses spells Belvedere with an “e”, although most accounts of the house spell it with an “i”, Belvidere.

¹⁶Edward A. Chapel, *Cultural Change in the Shenandoah Valley: Northern Augusta County Houses Before 1861: Master's Thesis* (Charlottesville: University of Virginia, 1977), 5.

¹⁷Chapel, 120.

¹⁸J. A. Waddell, Waddell’s Annals of Augusta County, Virginia from 1726 to 1871, Second ed., *The Crawfords*, <<http://www.roanetnhistory.org/bookread.php?loc=WaddellsAnnals&pgid=217#section45>>.

¹⁹McCleary - 71

²⁰Richard O. Byrne, The Restoration of the Grandma Moses House, Verona, Virginia, July 2006, 9.

²¹Patrick Crawford’s will as recorded in Waddell’s Annals of Augusta County, Virginia from 1726 to 1871.

²²Byrne, 29.

²³Preliminary limited archaeology was done at Mt. Airy, but no foundations or significant collections of artifacts were discovered in close proximity to the house.

²⁴Armstrong, 74.

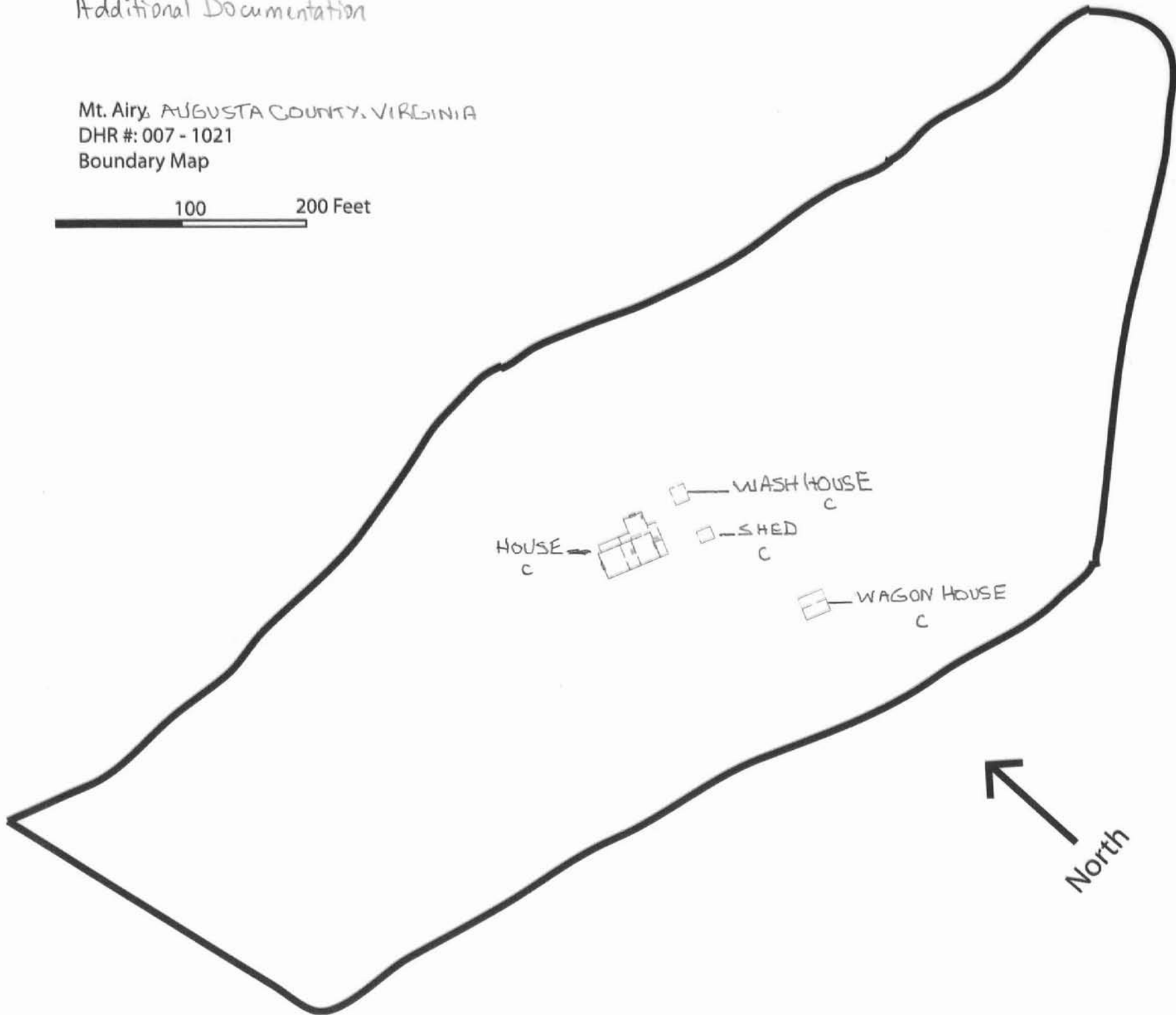
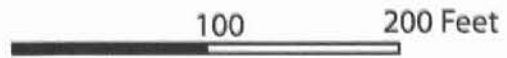
²⁵Augusta County, Confederate Pension Form, Number 115, L. P. Daingerfield, March 23, 1896.

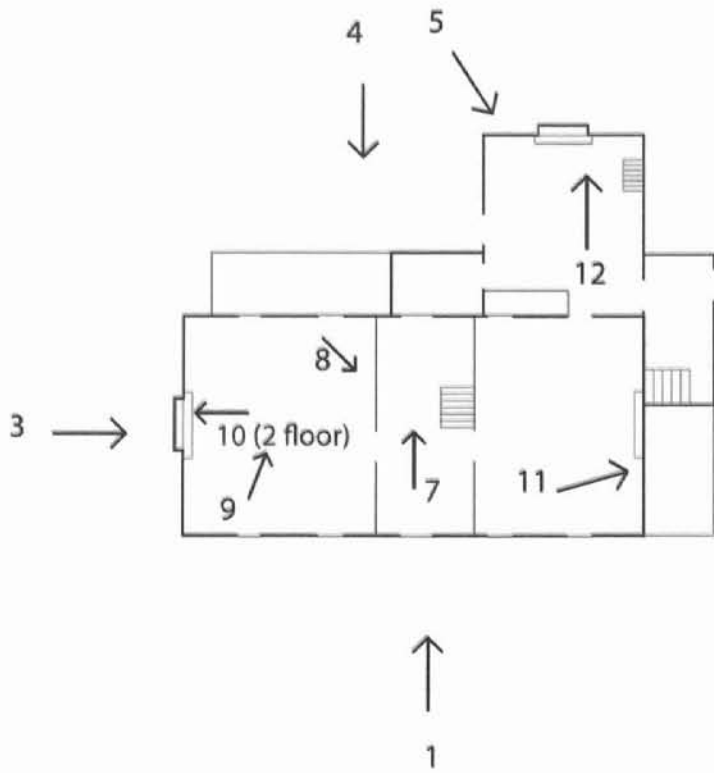
Additional Documentation

Mt. Airy, AUGUSTA COUNTY, VIRGINIA

DHR #: 007 - 1021

Boundary Map



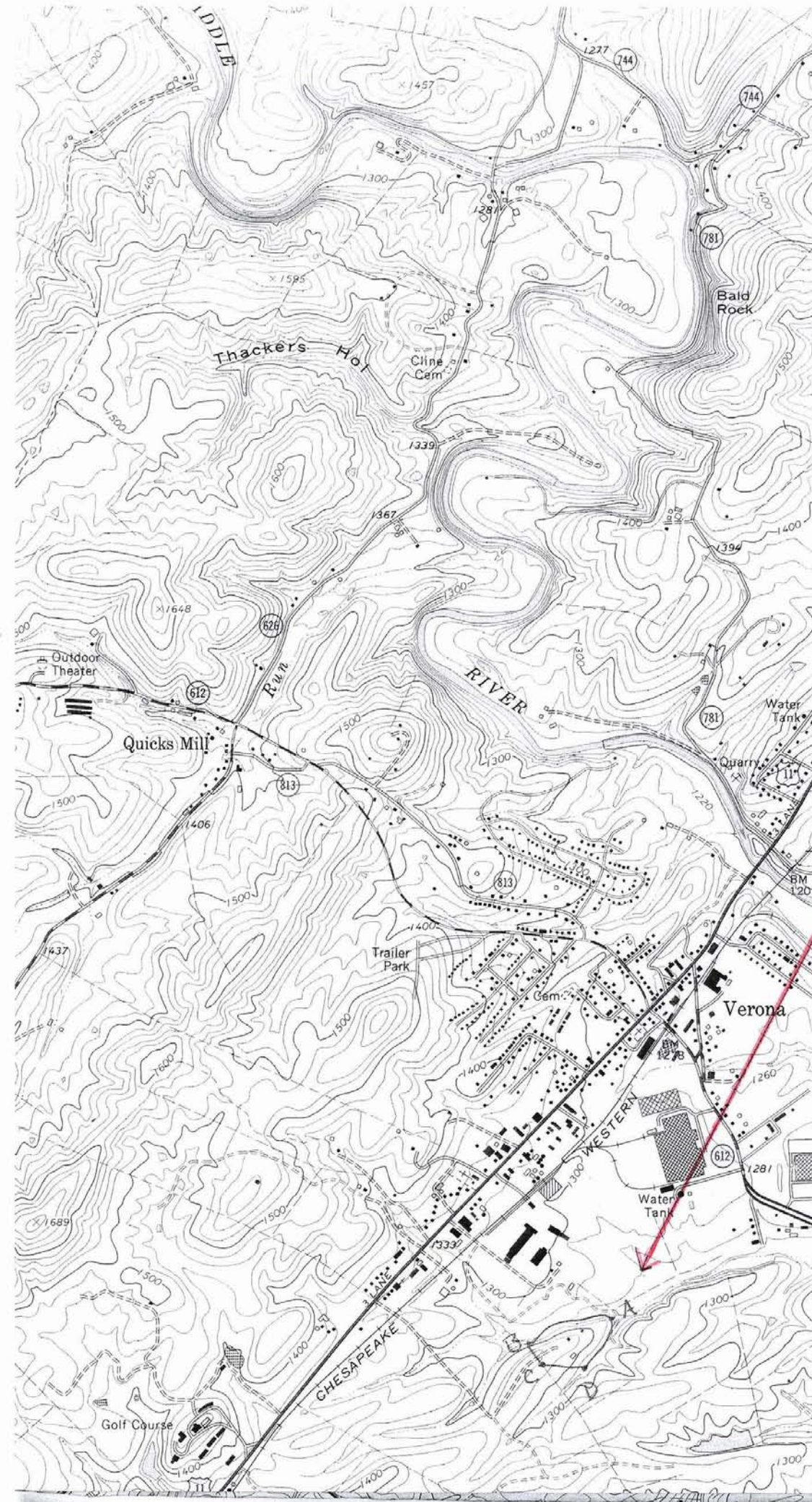


Mt. Airy
 Augusta County, VIRGINIA
 DHR #: 007 - 1021
 Photo Diagram



Additional Documentation





4234
4233
4232
4231
4230
4229
4228

MT. SIDNEY 4 MI.
HARRISONBURG 18 MI.

(FORT DEFIANCE)
5260 III NW

MT. AIRY
 AUGUSTA COUNTY
 VDHR #007-1021
 BU ADI STAUNTON, VA
 1927 NAD, ZONE 17
 UTM'S
 A: 674242
 4228533
 B: 673867
 4228419
 C: 673935
 4228319
 D: 674128
 4228308