

United States Department of the Interior
National Park Service

✓ NRHP 9/5/07
10/31/07

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 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Lauderdale
other names/site number VDHR File No. 011-0048

2. Location

street & number 13508 Lee Highway (US 11) not for publication N/A
city or town Buchanan vicinity X
state Virginia code VA county Botetourt code 023 zip code 24066-4977

3. State/Federal Agency Certification

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

[Signature] Sept. 14, 2007
Signature of certifying official Date
Virginia Department of Historic Resources
State or Federal Agency or Tribal government

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

Signature of commenting official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

- entered in the National Register
 See continuation sheet.
- determined eligible for the National Register
 See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain):

Signature of the Keeper

Date of Action

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5. Classification

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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

Contributing	Noncontributing	
<u>3</u>	<u>1</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>3</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

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

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6. Function or Use

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Historic Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: single dwelling
DOMESTIC secondary structure

Current Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: single dwelling
DOMESTIC secondary structure
AGRICULTURE animal facility

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7. Description

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Architectural Classification (Enter categories from instructions)

Federal
Greek Revival
Colonial Revival

Materials (Enter categories from instructions)

foundation Brick, Stone
roof Metal
walls Brick
other Wood, Stucco, Glass

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

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8. Statement of Significance

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

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

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a 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)

ARCHITECTURE

Period of Significance Ca. 1821-ca. 1926

Significant Dates Ca. 1821, ca. 1840, ca. 1926

Significant Person (Complete if Criterion B is marked above) N/A

Cultural Affiliation N/A

Architect/Builder unknown

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

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9. Major Bibliographical References

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(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

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

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

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10. Geographical Data
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Acreage of Property 12.313 acres

UTM References (Place additional UTM references on a continuation sheet)

Zone	Easting	Northing	Zone	Easting	Northing	Zone	Easting	Northing			
1	17	608200	4149890	2	17	608170	4149520	3	17	607620	4149520

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.)

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11. Form Prepared By
=====

name/title J. Daniel Pezzoni
 organization Landmark Preservation Associates date June 12, 2007
 street & number 6 Houston Street telephone (540) 464-5315
 city or town Lexington state VA zip code 24450

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Additional Documentation
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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)

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Property Owner
=====

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

name Herbert F. and Priscilla P. Barber
 street & number 13508 Lee Highway telephone (540) 254-1859
 city or town Buchanan state VA zip code 24066-4977

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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.). A federal agency may not conduct or sponsor, and a person is not required to respond to a collection of information unless it displays a valid OMB control number.
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Estimated Burden Statement: Public reporting burden for this form is estimated to average 36 hours per response including the 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 National Register of Historic Places, National Park Service, 1849 C St., NW, Washington, DC 20240.

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National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Lauderdale
Botetourt County, Virginia

NARRATIVE DESCRIPTION

Summary

Lauderdale is located in central Botetourt County, Virginia, on the north bank of Looney Mill Creek, a tributary of the James River. The house and its 12.313-acre nominated parcel lie on the south side of Lee Highway (US 11) within sight of Interstate 81 to the south. Lauderdale is a large two-story house apparently begun ca. 1821 (the date of a substantial increase in the value of buildings on the property) and added to or otherwise remodeled on at least two subsequent occasions, ca. 1840 and ca. 1926 (as suggested by tax records). The painted brick house has a one-room-deep center-passage-plan form with a five-bay north-facing front elevation, a two-story ell, and a ca. 1926 rear addition. Exterior features include a monumental ca. 1926 Colonial Revival portico, a one-story nineteenth century (possibly ca. 1840) office wing on the west elevation with stuccoed masonry walls, a molded brick cornice, a front entry in a Greek Revival surround with a gridded transom and sidelights, and two back porches added ca. 1926. The interior is richly appointed with plaster wall and ceiling finishes, Federal mantels and chair rails in a variety of forms, wood wainscots, panel doors, and symmetrically molded door and window surrounds with turned corner blocks and paneled or reeded reveals. The east parlor preserves painted-over evidence of trompe l'oeil wall painting with freehand and stenciled borders of festoons and rose bouquets and panels with folded fabric effects. The center passage stair has a paneled spandrel, turned newels, and delicate scrolled tread brackets. A secondary closed-string stair rises in the ell. The finished attic preserves early paint colors and extensive graffiti including literary passages, names, and dates from 1862 to the 1920s. Behind the house, on the edge of a bluff overlooking the creek, stand an antebellum brick privy and an early twentieth century frame outbuilding. In front of the house at the intersection of the access drive and highway stands a metal-sided horse barn built in 1967. The lawn around the house is shaded by mature specimen trees including spruce, hemlock, ginkgo, maple, and catalpa. The majority of the nominated acreage, located to the west of the house, is pasture bounded by a small branch of Looney Mill Creek. Farm buildings to the east of the house, which include mostly modern barns and Harvestore silos with a few historic-period buildings, now stand on a separate property. Lauderdale's surroundings are largely agricultural in character. A tax credit rehabilitation of Lauderdale commenced in 2006.

Inventory

1. Lauderdale (house). Ca. 1821; ca. 1840; ca. 1926. Contributing building.
2. Privy. Mid-19th century. Contributing building.
3. Outbuilding. Early 20th century. Contributing building.
4. Horse barn. 1967. Noncontributing building.

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Lauderdale
Botetourt County, Virginia

Description (continued)

Detailed Description: Exterior

The front section of Lauderdale is Flemish-bond and the ell is partly or wholly stretcher bond. Both sections have molded brick cornices. A small section of unpainted brick protected by the ca. 1926 rear addition is penciled and the cornice is painted white. The penciling is probably an original treatment; the painted cornice, which appears in an 1895 photograph, may also be original. The brick walls of the front and ell sections continue below grade as a foundation (whether there is stone below is unknown). Part of the foundation at the east end of the front section rests on bedrock. The brickwork is parged at the basement level, a treatment in existence in 1895 that may date to the construction of the apparently antebellum office wing. The ca. 1926 rear addition is stretcher-bond brick (also painted) with a poured concrete foundation. Presumably the house was first painted white at the time the ca. 1926 was made (it appears white in WPA photos of the late 1930s). The brickwork is in generally good to fair condition, although there are areas of structural failure. A large crack has formed at the east end of the front elevation on the first story and basement levels. Exterior wooden shores were added in recent years in an attempt to prevent the problem from worsening.

The house has four brick chimneys. Three of these—on the gable ends of the main section, ell, and addition—are exterior or partly exterior and have stepped shoulders. The fourth, at the west end of the front section, is interior. The addition chimney serves as a flue for the boiler located in the addition basement and may also have served as a flue for a cook stove in the kitchen that occupies the first floor of the addition. There is also a brick flue that rises near the kitchen. Lauderdale's roof is gabled at the east and south (ell) ends and on the addition with a hip at the northwest corner at the junction of the front section and ell. The roof was originally sheathed with wood shingles, as indicated by numerous cut nails that protrude through the roof boards in the attic. The present roofing is painted standing seam metal. All windows in the first and second stories have historic-period wood-framed double-hung sashes. The windows are nine-over-nine in the first story of the front section and ell and six-over-nine in the second story. The office wing has six-over-nine windows and there are six-over-nine and six-over-six windows in the ca. 1926 addition. The nineteenth century windows have wood lintels with recessed surfaces and turned corner blocks, and most had louvered wood shutters. Shutters survive on the front of the house and more are stored in the basement (these shutters, although historic, are probably not original). The shutters on other elevations are false. There are smaller windows in the gables, those in the south gable with eight-pane casement sashes. The basement under the front section and ell has horizontal wood-barred vents with three-pane sashes inserted on the inside, probably ca. 1926.

The dominant feature of the front elevation is the ca. 1926 portico. The single-tier portico stands on monumental two-story square wood columns and pilasters with molded caps and neckings. It has a pediment with raking and horizontal wood cornices and a painted stucco tympanum with a lunette. The portico has what appears to be a concrete foundation (painted) with arched openings, a floor with modern painted tongue-and-groove boards, unpainted modern wood front steps, and Chinese Chippendale railings at the ends (the railings may date to the 1920s or 1950s). The portico shelters the middle three bays of the front elevation. The center bay on the first story is the principal entry. The entry features a Greek Revival surround with turned corner

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Lauderdale
Botetourt County, Virginia

Description (continued)

blocks and symmetrical stepped fillet-type moldings. The sidelights and transom have gridded muntins that are reminiscent of the designs of Asher Benjamin from the 1830s. Other features of the entry include decorative panels under the sidelights and at the ends of the transom, a paneled reveal, a six-panel door of pegged construction, an early to mid-twentieth century wood and glass storm door, and mostly frosted sidelight panes with several clear glass replacement panes.

The one-story office wing on the west elevation is an addition, as indicated by formerly exterior finishes on the main house basement level now within the wing's crawlspace. The detailing of the wing suggests it dates to the antebellum period, presumably ca. 1840 when other alterations are thought to have been made to the house. The wing is masonry with a stucco finish. Like the rest of the house the wing was painted white (presumably ca. 1926) but where the paint has worn off the stucco has a reddish or brick color. This early and possibly original color has a mottled appearance which may be an original effect but is more likely the result of age and weathering. The wing's limestone foundation has a stucco or cement parging and the hip roof is metal-sheathed.

A larger addition was made to the rear of the house ca. 1926 (as suggested by tax records). The two-story addition projects from the side of the ell and fills in most of the angle of the front section and ell. The addition has one-story porches at the east (side) entry and the south (rear) entry. The porches are one-story with metal-sheathed shed roofs with weatherboards in the shed ends, square wood columns and pilasters with molded caps, painted tongue-and-groove floor boards, and painted concrete or possibly parged brick foundations. The rear porch has square balusters. The entry under the side porch has French doors with wood-framed glass storm doors. The rear entry has a single-leaf wood and glass panel door. Lauderdale also has two basement entries reached by steps that descend from grade. The basement entry on the east gable end of the front section has a latticed and gabled bulkhead that may date to ca. 1926.

Detailed Description: Interior

Lauderdale's front entry opens into a center passage containing the principal stair. This two-run stair features slender walnut or walnut-stained newels, painted rectangular balusters, and moldings under the edges of the treads. At the ends of the treads on the string are sawn brackets in the form of delicate scrolling tendrils. The spandrel under the stair is paneled and the chair rail that rises with the stair is ramped and eased, and is interrupted by reeded "newels". It is in the center passage that Lauderdale's richly carved and varied interior trim is first encountered. The doorways into the rooms on each side of the passage, and the doorway to what was a back porch in the nineteenth century (now the side entry foyer of the ca. 1926 addition), have surrounds with symmetrical moldings with turned corner blocks and triple lancet moldings on the faces of the trim. This triple-lancet trim also appears in the ell. The two front section rooms, however, have different trim with subtly varied corner blocks. The faces of the east room trim have center moldings formed by four reeds flanked by concave surfaces. The faces of the west room trim are similar but with broader reeded center projections that have the appearance of fluted colonnettes. The symmetrical Greek Revival form of these moldings suggests they were added in the hypothesized ca. 1840 remodeling. The passage doorways have reveals with triple flutes,

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Lauderdale
Botetourt County, Virginia

Description (continued)

another Greek Revival characteristic. The chair rails, on the other hand, have varied treatments (double cable molding in the front east room, tick-mark-like gouging in the ell room) that are more Federal in character and presumably date to ca. 1821.

Like the door and window surrounds, mantels throughout the house are varied. Unlike the trim the mantels are solidly Federal in character (with one exception, noted below) and presumably date to the ca. 1821 construction of the house. The mantels generally have three-part friezes with projecting tablets and the delicate, intricately patterned carving typical of the Federal style. The mantel in the east front room, presumably originally the main parlor, has three-quarter-round fluted pilasters. The center and end frieze tablets have concave ovoid sunburst carvings with central buttons. Below the frieze and in the shelf cornice are bands of tick-mark-like gouging. Above the fireplace runs a band of reeded panels and above the frieze are a fret molding and an echinus bed molding. The mantel in the west front room, possibly a second parlor or library, has pilasters and frieze tablets with delicate fluting, a cable molding in the bed mold under the shelf, and horizontal bands at the top and bottom of the frieze with a variety of intricate carvings. The mantel in the ell room, presumably the original dining room, has pilasters with molded caps and paneled faces containing vertical reeded strips. Similar strips decorate the panels of the end frieze tablets, whereas the center frieze tablet has a blank panel. A distinctive feature of the ell mantel is a band of guttae-like ornaments at the top of the frieze. Flanking the mantel is the house's only press, its shelves ornamented with molded edges, which may have served as a china cabinet. A feature associated with most of the mantels in the house is the treatment of the chimney breasts, which have narrow molded corner trim. This corner trim also varies from room to room; that in the west front room, for example, has clustered reeding similar to the treatment of the east front room door and window trim. Soapstone hearths and rebuilt brick fireplace surrounds, all probably ca. 1950, are typical.

Except for the guttae mantel, treatments in the ell are generally simpler than those in the front section of the house. The ell has a secondary one-run stair with slender turned walnut or walnut-stained newels, painted rectangular balusters, a closed string, and winders. On the first and second floors are doorways that formerly opened onto a two-tier back porch in the angle of the front section and ell. The reveals of these formerly exterior doorways are reeded and their surrounds retain the original asymmetrical Federal-style moldings. The first-floor doorway has a four-pane transom and a six-panel door with flush panels. One of the second-floor doorways has a door with an original sixteen-pane glazed section. The second-floor ell bedroom has a Georgian mantel with an architrave surround surmounted by a frieze with concave sides and a compound bed molding. The second-floor mantels in the front section are Federal. The mantel in the east room has fluted pilasters, center and end frieze tablets, and a dentil and punchwork band at the top of the frieze. The mantel in the west room has dentils, punchwork, chevron-pattern reeding, cable molding, and reeded pilasters.

The ca. 1926 addition has conventional finishes of the period such as panel doors and door and window trim with understated moldings. The kitchen is the main first-floor room in the addition. Although it is original to the addition, most of its finishes and features, such as wallpapering, vinyl flooring (over an unknown substrate),

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Lauderdale
Botetourt County, Virginia

Description (continued)

and cabinetry, date to the second half of the twentieth century. Between the kitchen and the side entry hall is a narrow butler's pantry with a glass-fronted built-in china cabinet. The Colonial-themed wallpaper in the side entry hall may date to the 1920s. The addition second floor contains a bedroom and two bathrooms. The principal bathroom has original finishes and fixtures such as small checkerboard floor tiles in white and gray, larger white tiles used as a high wainscot and as a shower stall lining, and a ceramic bathtub. The other bathroom had yellow wall tiles and other features that suggest it was inserted in the mid-twentieth century. Its tub, commode, corner sink, vinyl flooring, and other features were removed in 2006 early in the current rehabilitation. There is a third bathroom in the house which was inserted in the office wing in the second quarter of the twentieth century. The office wing bathroom has a tub, commode, pedestal sink, and composition floor tiles.

The majority of the attic over the front and ell sections of the house is finished with plaster on lath walls and sloped ceilings and rough wood floors (there is no usable attic space over the ca. 1926 addition). The south or ell attic room was once heated by stove, as indicated by a stove flue thimble in the chimney breast. This room may have been occupied by a black house servant during the nineteenth century (several censuses list young female black servants as members of the household). Unlike the east attic room described below, the south attic room appears to be devoid of graffiti. The part of the attic under the roof hip is unfinished. The common rafters are machine straight-sawn and are joined at the ridge with mortise-and-tenon joints. No builder marks have been observed on the rafters.

Historically the basement was used for storage and work such as cooking and canning. The fireplace in the ell basement has a segmental-arched opening and evidence for a former iron crane. The ell basement formerly had a plaster and lath ceiling (the plaster key stains are evident on the now-exposed ceiling joists) and it has a concrete floor that probably dates to ca. 1926. The fireplace wall is parged with stucco or cement, a twentieth century treatment, and it formerly accommodated a stove flue above the fireplace. Other (brick) walls are painted white and/or whitewashed. A stair in the ell basement that rises up under the secondary ell stair has an enclosure of beaded vertical boards with traces of whitewash. A formerly exterior window (now with its sashes removed) looks into the crawlspace under the office wing. The window trim has well preserved green paint on the exterior, the color at the time the wing was added (presumably ca. 1840). The inside of the trim is red, a color that appears on trim elsewhere in the ell basement. The stone office foundation is evident and there is a pile of limestone rubble that appears to have been left over from construction of the office.

The three basement rooms under the front section have exposed ceiling structure (straight-sawn joists, as in the ell basement and under the office wing), dirt floors, and bare or whitewashed walls. There are two brick partitions that form the foundations of the brick walls that define the center passage on the floors above. In the west partition is a beaded batten door of hand-headed nail construction and hung on long wrought strap hinges. The east partition is in severely deteriorated condition with crumbling brick and mortar and areas of fallen brick. The basement under the east end of the front section does not communicate with the rest of the basement and is entered only through the bulkhead on the east gable end. The entry has a beaded batten door on strap

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Botetourt County, Virginia

Description (continued)

hinges (similar to the door in the other basement room) and a wood and iron rim lock. In the basement are concrete supports for a former oil tank, a concrete pad that may be the floor of a crude shower, and wrought iron hooks projecting from the joists. The basement under the ca. 1926 addition has concrete walls and floor, a plaster ceiling (possibly on wire mesh lath), and a stair to the kitchen with square balusters and newel. Under the stair is a pen with a low slat and chickenwire railing, presumably a coop for chickens or other poultry. Standing against a wall is a large paneled cabinet with multiple shelves, a closet compartment, and mirrors hanging on the insides of the door leaves. Presumably the cabinet served as a closet and dressing area for farm or household help.

Detailed Description: Painting and Graffiti

The east parlor preserves traces of trompe l'oeil wall painting that appears to be antebellum and may be associated with the Greek Revival remodeling presumed to have taken place ca. 1840. The decorative painting has been painted over multiple times, perhaps beginning in the late nineteenth century with a bright blue color, and is visible only where later paint has flaked off, mostly at chair rail level. The traces have been observed only at the east end of the room on the chimney breast, the right-hand flanking section of the east gable-end wall, and the east ends of the front and back walls between the corners and the first windows. Originally the painting almost certainly extended from the chair rail to the cornice although upper sections of it have not been detected. One upper portion of the painting is known to have been lost with replastering of a section of wall between the northeast corner and first window.

The painting consists of freehand and stenciled borders of festoons and bouquets and panels with folded fabric effects. The borders run along the chair rails and they have narrow trim with an alternating pattern of small black triangles on a gray background that create a zigzag molding effect. Alongside the triangle trim is trim consisting of toothed dentil-like shapes in brown on cream or light tan. The triangle and toothed trim appears to have been stenciled. The borders themselves represent fabric festoons, with swags "pinned" to the wall by bouquets alternating with fabric "tails" (or possibly tassels). The tails represent hanging folds of fabric in ochre, brown, and gray and the bouquets have rose blooms in shades of red and pink with green leaves. It appears the swags have two parts: a predominately ochre top swag with brown and olive fold lines and bottom swags that alternate between predominately pink and red and predominately gray and possibly purple. The tails appear to have triangular markings like the trim. The festoons and bouquets were painted freehand but possibly on stencil guide lines. The tails and bouquets appear to be on nine- to ten-inch centers.

The triangle trim is also used to form frames for vertical panels above the festoon borders. The panels, which imitate drapery, appear to be of two types: fabric in shades of brown around the windows and in the corners and cream fabric with pink fold lines near the middle of the wall sections. It may be that the brown fabric forms a pilaster effect. The panels are most detectable on the aforementioned northeast corner wall section. The triangle trim may also run along the top of the mantel on the face of the chimney breast. It may be that similar borders and panels decorate the overmantel section of wall, or that the trim defines decorative painting of another kind,

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Lauderdale
Botetourt County, Virginia

Description (continued)

perhaps a painted scene, considering the focal character of the mantel and overmantel. Less overmantel painting is visible because of later Chinese scenic wallpaper (probably added ca. 1950) and the present layer of grass fiber wallpaper. The Chinese and fiber papers appear to have been applied only to the overmantel area. The molded plaster cornice at the top of the wall was once painted pink. It is unknown whether there was also decorative painting on the wainscot.

Well preserved early painting survives in the attic. The main finished attic rooms, located above the east end of the front section of the house and over the ell, have panel doors painted brown. The ell attic door has green trim whereas the main section attic door has pink trim. The same pink is used on the top bead of the baseboards, which are painted the same brown as the doors. The attic level of the secondary stair has tan balusters and walnut-stained handrails and newels. The risers of the principal stair between the second floor and attic are painted dark gray under the present white. Another concentration of paint traces and a few nineteenth century wallpaper remnants survive in the first-floor ell room, the probable dining room. The window trim appears to have been originally grained in bright brown and yellow hues. The panels under the windows may also have been grained originally, although the dominant surviving color is blue, perhaps the initial repainting. The trim was later painted olive drab. The wallpaper appears to be of two or three types. One has a flowing pattern of arabesques and tendril-like forms in blue with white highlights on a white or off white background. The pattern may include small medallions. The other wallpaper has a similar flowing arabesque pattern although the palette is more gray than blue. Also, this paper or what may be a third type appears to be more architectural in character with urns and panels. This wallpaper (or these two wallpapers) appears to be chromatically coordinated with the olive drab on the window trim.

The east attic room preserves extensive graffiti, most of it written in pencil on the white plaster. The earliest observed graffiti dates to the summer and fall of 1862. The graffiti includes literary and biblical passages and other writings, possibly indicating the room's use as a schoolroom. The opening lines of the passages include "[Oh] many a shaft at random sent/Finds mark the archer little meant" (from Sir Walter Scott's *The Lord of the Isles*), "The heart knoweth its own bitterness" (Proverbs 14), "Great king of heaven" (possibly a hymn), and "Laughter tis the poor man's plaster" (source unknown). Among the names written on the walls are those of Nora (Leonora) and Julia Johnston, sisters who were born in the mid-1860s. Another name, Charlie Banks, has an 1894 date. There are also random lines ("Chasing rabbits is great sport"), two sets of concentric circles that appear to have been dart targets, and the names Mabel (or Mabelle) and Andrew Weeks, the latter dated 1918. The east attic room has an anteroom created in the early twentieth century out of the top of the stairwell. On its walls are more graffiti by Mabelle Weeks including a June 26, 1920, note ("A year ago today big flood here") and lines from a popular song that debuted in 1918, *I'm Forever Blowing Bubbles*.

Detailed Description: Outbuildings

The earliest and easternmost of the two historic outbuildings that stand behind the house is the antebellum privy. The privy is constructed of brick laid in random-course American bond, formerly whitewashed, on a limestone foundation. The building is rectangular in form and has a metal-sheathed gable roof (repaired in

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Lauderdale
Botetourt County, Virginia

Description (continued)

2006), a batten door on the west side, and louvered window openings on the north and south gable ends with formerly blue-painted frames. On the east side, below the level of the floor within, is a row of clean-outs spanned by limestone lintels. The interior was formerly plastered and painted white (most of the plaster has fallen off the brick) and has a wood floor and a modern gypsum board ceiling. Some graffiti have been observed; for example, the name James D. Blane and a location, Ruckersville (Virginia) or Rockville (Maryland). There is a bench seat with holes for four individuals. The seat is cut-nailed, although the vertical board skirt under it is wire-nailed.

West of the privy stands a frame outbuilding presently used as a wood shed. The building is constructed with wire nails, one of several features that suggest a date of construction in the early twentieth century. The siding is slatted vertical boards, the foundation is limestone rubble, and the gable roof is metal-sheathed. The outbuilding has small louvered window openings, a batten door, interior walls sheathed with flush boards, exposed ceiling joists, and whitewashed common rafters that are butted and nailed at the ridge.

At the north end of the property on the highway stands a large horse barn built in 1967, according to a date found in the concrete slab. The barn has a long rectangular form with wide entries on its north and south gable ends. The frame walls and common rafter roof are sheathed with corrugated metal. Exterior features include sliding barn doors, sliding aluminum frame windows to light the horse stalls, green fiberglass skylight panels, metal ridge ventilators, and glass- or plastic-globed lightning arrestors. A broad aisle runs the length of the barn flanked by stalls with plank walls and sliding x-braced doors with iron-barred upper sections. A shed-roofed tack room extends from the southwest corner.

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Lauderdale
Botetourt County, Virginia

NARRATIVE STATEMENT OF SIGNIFICANCE

Summary Statement of Significance

Lauderdale, located in Botetourt County, Virginia, was the residence of the locally prominent Bowyer and Johnston families in the nineteenth century. Construction of the Federal-style brick house was apparently begun ca. 1821 for Henry Bowyer, a Revolutionary War veteran and Botetourt County Clerk from 1788 to 1831, and his wife Agatha Madison Bowyer. Federal-style features of the house include elaborately carved mantels, chair rails, and a stairway with tendril-like scroll brackets. Greek Revival details were added to the house, probably ca. 1840, for the next owners: Judge Edward Johnston and his wife Emaline, a daughter of Henry and Agatha Bowyer. During the antebellum period the main parlor was painted with brilliantly colored trompe l'oeil festoon borders and drapery wall panels of which traces now survive. In the attic are extensive graffiti dating from 1862 to the 1920s. A Colonial Revival portico and other additions were made to the house ca. 1926 during the ownership of William A. Weeks. The grounds, which overlook Looney Mill Creek, include an antebellum brick privy.

Lauderdale is eligible for the National Register of Historic Places under Criterion C in the architecture area of significance as a notable representative of an evolved Federal, Greek Revival, and Colonial Revival residence with traces of spectacular trompe l'oeil painting and many other historic architectural and decorative features. The period of significance extends from ca. 1821, the apparent date of house construction, through ca. 1840, the apparent date of the Greek Revival remodeling, to ca. 1926, embracing the apparent date of the property's Colonial Revival features. Lauderdale is eligible at the local level of significance.

Acknowledgements

A number of individuals assisted the preparation and review of this nomination, foremost among them the owners of the property and sponsors of the nomination, Herbert F. and Priscilla P. Barber. Assistance was also provided by David E. Rotenizer, Leslie A. Giles, and Katherine C. Harris and Calder Loth, Jean McRae, Michael Pulice, and Marc Wagner of the Virginia Department of Historic Resources.

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Lauderdale
Botetourt County, Virginia

Statement of Significance (continued)

Historical Background

Lauderdale takes its name from the eighteenth century owner of the property, James Lauderdale Sr. Lauderdale purchased 366 acres on Looney Mill Creek in 1749. By the early 1780s, he owned over a thousand acres in Botetourt County, and in 1785 he was listed as the owner of a dwelling and three other buildings. In 1796, Lauderdale sold 444 acres, including his residence to Col. Henry Bowyer (ca. 1760-1832). A WPA report on the property by Lavalette Dillon gives an account of Bowyer's military service during the Revolutionary War:

It seems that at the time of the war Col. Bowyer was living in Fincastle with his uncle Mike Bowyer, who owned a store there. Henry Bowyer was a salesman in his uncle's store and at the outbreak of the war was sixteen years old. His uncle left Fincastle to join the army and left the store in charge of his nephew with directions to continue business until all the goods were disposed of. As soon as his uncle left Col. Bowyer put up the whole establishment for auction, sold the goods for what they would bring and went to war. He first went to Philadelphia, but it is not known whether he entered service there. It is certain that he soon connected himself with [General] Washington's Cavalry, with which he continued until the end of the war. He was a very distinguished and brave soldier and many stories are told in connection with him. He was made Colonel in the Revolutionary War and was a member of the Society of [the] Cincinnati.

In 1792, Bowyer married Agatha Madison (died ca. 1848?), said to be a niece of both President James Madison and Patrick Henry. According to Dillon, "Mrs. Bowyer was said to have been a remarkable woman. She was very religious and it was said that she read the Bible through every year, and sometimes every six months." Together Henry and Agatha Bowyer had eight known children. The 1800 census listed Henry as the owner of twenty-two slaves. He served as Botetourt County Clerk from 1788 to 1831 and was succeeded in the position by his son, Henry H. Bowyer.¹

Some accounts claim that the present Lauderdale house was built for James Lauderdale Sr. in the eighteenth century. Dillon considered it doubtful that Lauderdale built the house, and architectural characteristics such as original Federal styling and the absence of hand-headed nails (except in two apparently reused basement doors) suggest a date no earlier than the 1810s. County tax records indicate construction of the house ca. 1821 during Henry Bowyer's ownership. In 1820, the property, described as Henry Bowyer's 999 acres on Mill Creek, had buildings valued at \$3,050. In 1821 the value jumped to \$7,050 and the marginal note in the land book reads "\$4000 added for Building." The Bowyer household at the time (1820) consisted of Henry and Agatha, five males in the one to twenty-six age range, and three females in the ten to twenty-six age range. Presumably most if not all of these younger children and adults were Henry and Agatha's children.²

After Henry Bowyer's death in 1832, his widow was granted a life estate in the Lauderdale property. One of the Bowyer daughters was Emaline (or Emeline; 1809-93) who married Edward Johnston (1807-53). During the years 1842 to 1848 Edward Johnston bought out Bowyer's heirs and in 1849 tax records listed him as the sole owner of the 999-acre tract on which Lauderdale stands. Earlier, the value of buildings on the property remained at \$7,050 until 1840 when the value jumped \$950 to \$8,000. The tax records do not specify the reason for the increase,

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Lauderdale
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Statement of Significance (continued)

although the fact that Lauderdale was remodeled in the Greek Revival style, a style that became popular locally in the 1830s and 1840s, suggests the 1840 jump reflects the remodeling. Presumably there was a family arrangement whereby Emaline and her husband would acquire Lauderdale, freeing them to remodel the house before 1849.³

The 1850 census listed the members of the Johnston household as Edward Johnston, described as a judge of the Circuit Court, his wife Emaline, their son T. (Thomas) Henry Johnston (1836-66), and Edward's mother Ann O. Johnston (ca. 1775-ca. 1851), whose maiden name was Nash. The Johnstons were wealthy; they were listed as the owners of fifty-three slaves and nearly \$30,000 in real estate in 1850. The family also owned a mill, which stood upstream from the house on Looney Mill Creek (the mill site is located outside the present property lines). The mill does not appear in the 1850 census but it was enumerated in 1860 under T. Henry Johnston's name. Johnston's "merchant mill" used water power to convert wheat and corn to over \$8,000 worth of flour and meal. The mill is indicated on the 1864 Gilmer map of Botetourt County. Standing near it was the residence of M. McCulloch (McCulloch), whose first name may have been Madison and who may have worked as the miller (the McCulloch family later came to own Lauderdale). The Johnston Mill was described as a saw and grist mill in an 1874 division of the property. Another of the family's industrial enterprises was a blacksmith shop that stood in the low area to the west of the house, as indicated on the 1864 Gilmer map.⁴

The federal census also recorded information on Lauderdale's farm production. In 1850 the farm included 580 improved acres and 393 unimproved acres. In terms of quantity, corn was the principal crop with 2,500 bushels harvested, followed by wheat (1,300 bushels) and oats (1,200 bushels). Livestock included 75 head of cattle, 150 swine, and 250 sheep. Many of the same crops and animals are mentioned in an inventory made of Edward Johnston's estate after his death in 1853. (Johnston's will is apparently not recorded in county will books.) The inventory lists Johnston's slaves by name and value. At the top of the list was Agnes (d. 1870), who in post-bellum family correspondence was described as "one of our old servants" and a nurse to Johnston grandchildren living at Lauderdale. The list of furnishings in the inventory provides clues to the function of the house and its various rooms. The estate included 175 books on general topics and 159 law books. Most of the books were presumably kept in what the family referred to as the library. Other rooms included the parlor and dining room, which were carpeted. Windows were fitted with curtains or blinds.⁵

The 1860 census placed farmer T. Henry Johnston and his young bride Sally M. Johnston (1842-1932; maiden name Holiday) at the head of a small household that also included Emaline and T. Henry's twenty-four-year-old cousin James, who was identified as a student of medicine. The value of the property had increased to \$60,000 and T. Henry Johnston's personal estate (mostly his slaves) was valued at almost \$56,000. Details of life at Lauderdale during the Civil War and the years that followed are contained in letters written mostly by Sally Johnston, who for much of the period was a widow. (T. Henry survived service in the Confederate army but died from the complications of a cold in November 1866.) Sally's letters refer in passing to the various rooms of the house. She wrote about making paper flowers "for the bead baskets in the parlor windows" and noted that James Johnston had once preached in the parlor, what was presumably the east front room. There are no references to the dining room but in June 1867 Sally wrote "I went down in the kitchen" to preserve (can) strawberries. The phrasing suggests the

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Lauderdale
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Statement of Significance (continued)

kitchen was in the ell basement, as the cooking fireplace in that room would indicate, and also implies the dining room would have been the ell room directly above. The library, where the family tried to keep warm during the winter of 1868, appears to have been the west front room. The room was carpeted but its warmth may have come more from its position at the corner of the house with only two walls exposed to the elements. There is an April 1872 reference to the “wind and rain [blowing] down the railing to the library roof.” This is difficult to reconcile with the fact that the northwest room would not have had a roof, since it is on the first floor of the two-story house, although the reference may be to some sort of roof balustrade on a porch that formerly projected from the west side of the room. Or it may be that the library was located in the one-story “office” wing, although there is no evidence that the room was heated (unless it had a stove for which evidence has not yet been found) and the form of the wing’s hip roof would not have accommodated a balustrade. It is possible Sally Johnston meant to write “porch” instead of “roof” or that there was an error in the transcription of the letter.⁶

The Sally Johnston letters refer to the house as “Lauderdale” and they describe, again in passing, outbuildings and other aspects of the property. The outbuildings included an ice house (first mentioned in 1872) and a “cellar” where turkeys were penned and wood shingles stored. Cellar is a term for a partly below-ground storage building, although it is possible Johnston referred to the basement storage room under the east end of the house. Johnston described the vegetable and flower garden as having a “circle” in 1877, presumably a circular flower bed. The house and grounds were maintained with the help of servants including a gardener, mentioned in 1866 and 1867, who did other work around the place; a cook who supervised other servants in the preparation of meals in the basement kitchen in 1869; and a succession of nurses to care for Sally and T. Henry’s young son and daughters. The 1870 census fleshes out information on the composition of the household. There were Emaline and her daughter-in-law Sally; Sally’s children Thomas Henry Jr. (1863-1935), Leonora (1864-1952), and Julia (1866-1965); a teenaged relative named Abner Johnston; James A. Johnston, described as a farmer although he was also a practicing physician during the period; and a twelve-year-old black domestic servant named Lavinia (?) Smith. A visitor to Lauderdale during the 1870s and 1880s was close relative Mary Johnston (1870-1936), a native of Buchanan who went on to become a celebrated novelist in the early twentieth century. It seems likely that Mary Johnston was inspired by Lauderdale and other Botetourt County locales of her youth for the settings of her historical novels, several of which were set in Virginia. Mary Johnston was also T. Henry Jr.’s sister-in-law until the death of her sister and T. Henry’s wife Anne Johnston in 1902.⁷

The 1880 census was the last to record the Johnstons as occupants of Lauderdale. The family make-up was not too different from previous years. Emaline, then aged seventy-one, resided in the house with Sally, who had taken work as a teacher, Sally’s teenaged children Henry (a farmer), Leonora, and Julia, and James A. Johnston, this time described as a physician. Also in the household was Mary Rice, a fourteen-year-old black servant. Emaline, who presumably had a life estate in Lauderdale, appears to have died in the 1880s for in 1886 T. Henry Johnston Jr. and other heirs of Edward Johnston sold the property to Edward J. McCulloch. Four years later McCulloch sold Lauderdale to James Mundy. Mundy gave his son Oliver T. Mundy the use of the house and farm. Oliver lived at Lauderdale with his wife Laura Rader Mundy and a son, Armand P. Mundy (b. ca. 1892). Oliver Mundy kept a team

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Statement of Significance (continued)

of Percheron horses on the farm which he used to maintain area roads.⁸

James Mundy sold the property in 1901 and Lauderdale passed through the Wickline, Baker, Brand, and Harshberger families before it was purchased by William A. Weeks in 1906. The value of buildings at Lauderdale stayed relatively constant at around \$1,500 through the first twenty years of Weeks' ownership, a period during which the farm included 200 acres (a division had occurred in 1874). In 1926 the value of buildings jumped to \$2,000, an increase that presumably represented the construction of the addition. (The style and method of construction of the addition also suggests an early twentieth century date, and the present owners have been told by Weeks family descendants that the addition was made by William A. Weeks.) T. E. Jamison acquired the house from Weeks in 1930 and owned it until 1951. Information in Virginia Department of Historic Resources files states that the house was "reconditioned" in 1950, perhaps to make it more attractive for sale. The present owners have spoken to an individual who lived in the house during the 1940s. He recalled that there were a number of tenant houses on the south side of Looney Mill Creek which could be reached from the house by a swinging pedestrian bridge. (An abutment of this bridge appears to survive on the north bank of the creek, just outside the nominated area.)⁹

The present owners, Herbert and Priscilla Barber, acquired the property in recent years. At this writing (June 2007) the Barbers are in the early stages of a rehabilitation of the house for which they will be seeking the state tax credit. The rehabilitation will preserve the house in use as a single family dwelling and will address structural problems such as a deteriorated front corner and basement partition. Structural work will necessitate the removal of a portion of the painted-over decorative painting in the east parlor but the majority of the painting will be preserved in situ. The Barbers raise horses on the property, using the horse barn constructed in 1967.¹⁰

Architectural Discussion

Lauderdale possesses many of the qualities of the region's genteel Federal-style plantation houses. The brick construction, spacious proportions, and symmetrical five-bay façade of the house reflect the wealth and prominence of the original owner, long-time Botetourt County Clerk Henry Bowyer. The rich and intricate carving of Lauderdale's Federal mantels is characteristic of grand houses in the style, as is the variation of their detail from room to room. A possible source for the detail of one mantel has been identified by architectural historian Calder Loth. The mantel in the first-floor ell room has a band of Roman guttae (peglike ornaments) that appears to have been copied from a mantel design in Asher Benjamin's 1806 patternbook *The American builder's companion*. The presence of Federal details throughout the house, coupled with the lack of evidence for structural additions or alterations, suggests Lauderdale was built in a single phase (ca. 1821). There are, however, several features that are earlier, either in fact or in their style or construction. The two batten doors in the basement, at least one of which is constructed with hand-headed nails, were presumably reused from another building, perhaps one of the buildings known to have stood on the property during the eighteenth century. Also, the mantel in the second-floor ell room is Georgian, a style that had passed out of favor in most contexts by the 1820s. The mantel may have come from another residence or it may have been made new for Lauderdale and fashioned in an out-of-date style for some reason now unknown.¹¹

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Statement of Significance (continued)

Architectural and tax record evidence point to a remodeling of the house later in the antebellum period. The county land books record a jump in the value of buildings on the Lauderdale tract in 1840. The Greek Revival style of the door and window trim that predominates in the house and the influence of Asher Benjamin's 1830s pattern books seen in the front entry suggest the remodeling occurred no earlier than the 1830s. The delicacy of the interior Greek Revival trim and the use of reeding suggest the trim dates early in the period of the style's regional popularity (by the end of the 1840s the style tended toward heavy planar forms). The evidence indicates that Edward and Emaline Johnston modernized the house after they acquired control of the property through the consent of the Bowyer heirs.

An 1895 photo documents the evolution of Lauderdale by that date. The house retained its original unpainted or red-washed brickwork and it may still have been roofed with wood shingles. In place of the present portico was a one-story Greek Revival entry porch on what appears to have been Doric columns (whether round or square cannot be determined from the small published version of the photograph). Presumably the porch was added ca. 1840; by 1895 it was in deteriorated condition. This aspect of Lauderdale's evolution recalls similar changes that occurred to Wheatland Manor, a nearby Federal house which received a Greek Revival portico in the 1850s. Another porch, apparently Greek Revival in character and added ca. 1840, wrapped around the office wing on the west side. A latticed bulkhead may have projected on the east gable end. Contrasting with the red brickwork was light-colored trim—almost certainly white, the color that is preserved on a protected section of the molded brick cornice—and darker shutters, presumably green, the early and probably original color preserved on the protected basement window trim.¹²

Few houses of Lauderdale's vintage preserve as much visible evidence of early interior treatments, and vestiges of trompe l'oeil painting such as survive in Lauderdale's parlor are rare. The unidentified artist intended the parlor walls to look as though they were covered with fabric, specifically panels of draped fabric above a border of fabric festoons. Rather than actual fabric, the artist reproduced in paint what is known as a "drapery paper," wallpaper designed to look like three-dimensional textile wall hangings. Wallpaper historian Catherine Lynn writes that "Draping a room with textiles arranged in imitation of the walls of elaborate tents was in fashion in France during the period of the First Empire. These drapings were inspired by the campaign tents of Napoleon and his generals." Bernard Jaqué, a historian of French wallpaper, dates the beginning of the fashion slightly earlier (Napoleon's Egyptian Campaign began in 1798), noting "Spectacularly illusionistic papers imitating drapery were expressions of a taste which emerged at the end of the 18th century." Jaqué adds that drapery papers enjoyed widespread popularity before passing out of favor in the 1830s, at least among the cosmopolitan French, whose nation was a principal manufacturer of the wallpaper. Jaqué describes a characteristic room treatment with drapery paper that is very similar to the painted effect achieved at Lauderdale: "Walls were covered with *trompe-l'oeil* panels in which silk, velvet or satin appeared pleated, in vertical folds, gathered up at the sides and held in place by gold braid or tie-backs, creased with sharp folds as if freshly ironed, or encrusted with embroidery." The type of drapery on which the Lauderdale border was modeled was referred to as a "festoon." According to one period definition, "the festoon itself is called the *swag*, and the end that hangs down is called the *tail*."¹³

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Lauderdale
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Statement of Significance (continued)

Lauderdale's painter may have had a specific drapery paper in mind—perhaps he worked from a swatch—or he may have worked from memory of a wallpaper treatment he had seen in another house. It is equally possible that the Johnstons were the source of the concept. The Lauderdale painting shares similarities (and also important differences) with trompe l'oeil painting in two Page County houses, Massanutton Heights and Wall Brook Farm, built during the 1820s (Massanutton Heights ca. 1820 and Wall Brook Farm ca. 1824). The two Page County houses share virtually identical painted borders depicting red velvet swags with gold tassels and delicate fringes. Architectural historian Dell Upton, who wrote the nomination for Massanutton Heights, suggests its painted borders “were probably executed soon after the house was built and are an attempt to imitate the border papers common in fine Federal houses of the early nineteenth century.” In addition to mimicking drapery-theme wallpaper, the painting in Lauderdale and Wall Brook Farm also uses small, repetitive, stenciled geometric figures: the triangles and toothed figures of the Lauderdale borders and tiny lozenges that create the fringes of the Wall Brook Farm swags. The two Page County houses feature roses in painted borders that frame window and door openings. The Page County painting is less refined than the Lauderdale painting and was clearly executed by a different artist (Dell Upton suggests a local painter for the Page County work), although it is similar enough in theme and certain details to suggest the possibility of relationship. The presumed 1820s date of the Page County painting and the fact that the drapery effects on which the Lauderdale painting is modeled were most popular, at least in Europe, early in the nineteenth century rather than towards the middle, may indicate the painting was done shortly after Lauderdale was built. It is also possible the painting dates to or shortly after the presumed ca. 1840 remodeling. That the design might have been considered by some to be outmoded in 1840 would not necessarily have been a concern to the Johnstons and their painter in Botetourt County, far from American and European style centers.¹⁴

Two other architectural aspects of the property deserve comment. One is the graffiti in the east attic room. Unlike graffiti in other contexts, which is usually limited to names and dates, the Lauderdale graffiti reflects the learning of the Johnston family and its circle of acquaintances. Sir Walter Scott, the source of one quoted passage, enjoyed immense popularity among literate Virginians both before and after the Civil War. Mary Johnston, the close family relative reared nearby in Buchanan during the 1870s and 1880s, recalled that she “read and re-read” Scott's historically themed novels, a seminal influence in the historical fiction she would write as an adult. The presence of so many literary passages on the walls and sloped ceiling of the east attic room suggests the room may have been used as a schoolroom for the children of Sally Johnston, herself an enthusiastic reader of novels and magazines and, according to the 1880 census, a schoolteacher. The other feature of note is the privy, which employed the traditional form of waste disposal for such buildings: removal of the waste in vessels, the same system as the chamber pots that would have been used inside the house. The privies at Thomas Jefferson's retreat Poplar Forest worked on the same principle. Pit-type privies were not common in the rural South until the early twentieth century.¹⁵

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Endnotes

1. Dillon, "Lauderdale;" U.S. census.
2. Dillon, "Lauderdale;" Botetourt County tax records; U.S. census.
3. Dillon, "Lauderdale;" Botetourt County deed and tax records.
4. U.S. census; Gilmer, "Botetourt County;" Botetourt County Deed Book N, p. 233.
5. U.S. census; Botetourt County Will Book I, p. 71.
6. U.S. census; Johnston, "Thomas Henry Johnston Family Papers."
7. U.S. census; Johnston, "Thomas Henry Johnston Family Papers;" Fulwiler, *Buchanan*, 712; Cela, *Mary Johnston*, 148.
8. U.S. census; Dillon, "Lauderdale;" Firestone, "Mundys of Botetourt."
9. Priscilla and Herb Barber personal communication; Dillon, "Lauderdale;" Botetourt County tax records.
10. Priscilla and Herb Barber personal communication.
11. Calder Loth personal communication; *American builder's companion* (plate 13).
12. Firestone, "Mundys of Botetourt;" Pezzoni, "Wheatland Manor," 12.
13. Lynn, *Wallpaper in America*, 258; Jaqué, "Luxury Perfected," 66; Moss and Winkler, *Victorian Interior Decoration*, 52.
14. Upton, "Massanutton Heights;" Pezzoni, "Wall Brook Farm," 14; Lynn, *Wallpaper in America*, 260.
15. David Rotenizer and Leslie Giles personal communication; Cella, *Mary Johnston*, 20; Johnston, "Thomas Henry Johnston Family Papers."

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Lauderdale
Botetourt County, Virginia

Verbal Boundary Description

The boundaries of the nominated area correspond to Botetourt County Tax Map 76 Parcel ((2)) B3. This being the same parcel as shown on the "Survey for Gayle Lauderdale Ware" done in October 1982; Plat Book 10, Page 146.

Boundary Justification

The boundaries of the nominated area correspond to the modern tax parcel on which the house and associated historic resources stand. This being the same parcel as shown on the "Survey for Gayle Lauderdale Ware" done in October 1982; Plat Book 10, Page 146.

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Lauderdale
Botetourt County, Virginia

PHOTOGRAPHS

All photographs are of:

LAUDERDALE

Botetourt County, Virginia

DHR file no. 011-0048

J. Daniel Pezzoni, Photographer

Negatives are stored at the Virginia Department of Historic Resources in Richmond, Virginia.

DATE: May 2007

VIEW OF: Front (north) and part of west elevations. View facing southeast.

NEG. NO.: 23472:24

PHOTO 1 OF 6

DATE: May 2007

VIEW OF: West and south elevations. View facing northeast.

NEG. NO.: 23472:20

PHOTO 2 OF 6

DATE: May 2007

VIEW OF: South and east elevations. View facing northwest.

NEG. NO.: 23472:12

PHOTO 3 OF 6

DATE: May 2007

VIEW OF: First-floor center passage and stair.

NEG. NO.: 23472:8

PHOTO 4 OF 6

DATE: May 2007

VIEW OF: First-floor east room mantel (decorative painting traces just visible).

NEG. NO.: 23472:5

PHOTO 5 OF 6

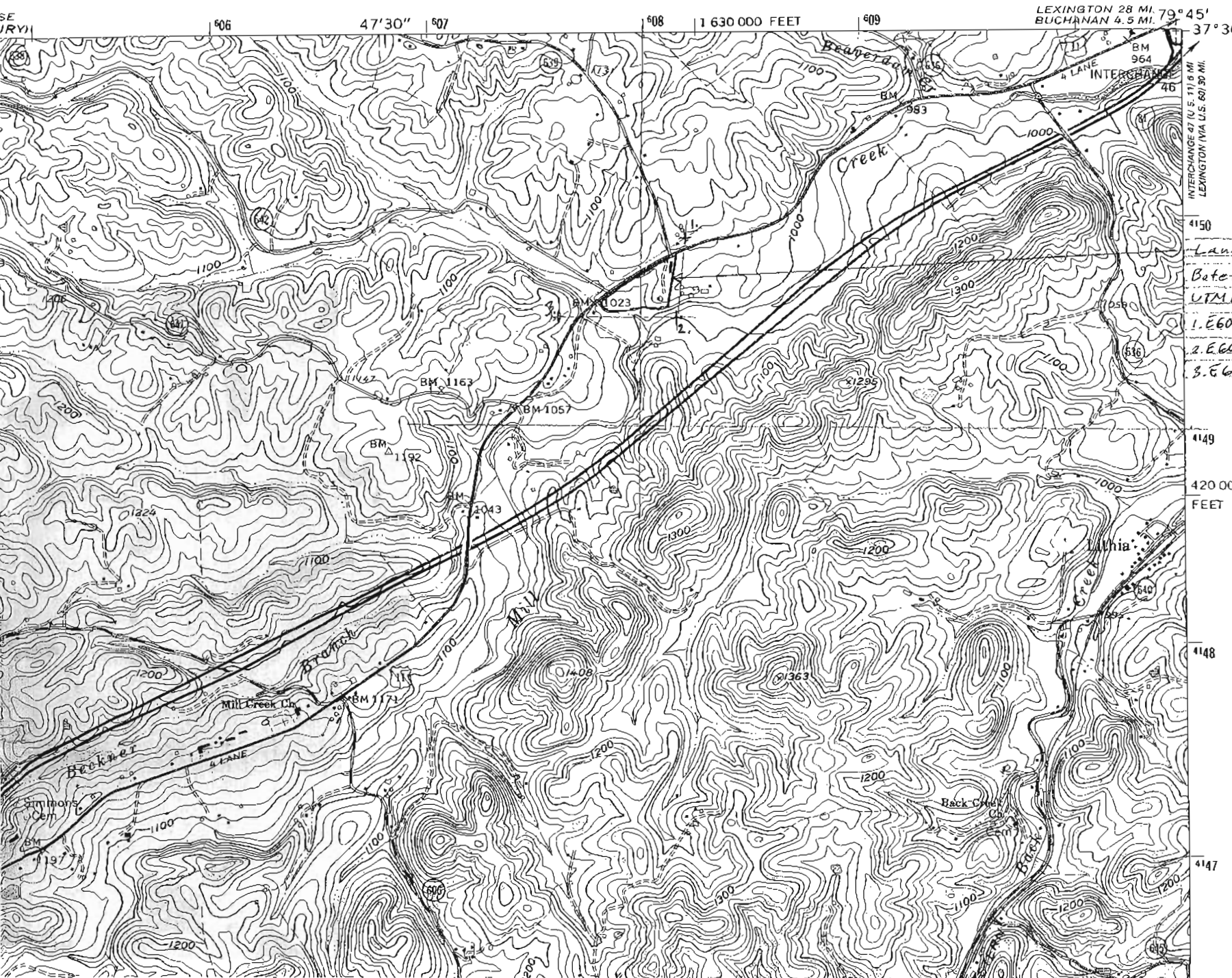
DATE: May 2007

VIEW OF: West and south sides of privy. View facing northeast.

NEG. NO.: 23472:17

PHOTO 6 OF 6

5089 11 SW
(BUCHANAN)



LEXINGTON 28 MI. 79° 45'
BUCHANAN 4.5 MI. 37° 30'

INTERCHANGE 47 (U.S. 11) 6 MI.
LEXINGTON (VA U.S. 60) 30 MI.

Landerdale
Botetourt Co., Va.
UTM refs (zone 17)
1. E608200 N4149890
2. E608170 N4149520
3. E607620 N4149520

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