

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

VLR Listed: 6/21/2018

NRHP Listed: 1/24/2019

1. Name of Property

Historic name: Vaughan House

Other names/site number: DHR ID# 130-0006-0395

Name of related multiple property listing:

N/A

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

2. Location

Street & number: 1014 Washington Avenue

City or town: South Boston State: VA County: Halifax

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

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

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

___ national ___ statewide X local

Applicable National Register Criteria:

___ A ___ B X C ___ D

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

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register 1

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

DOMESTIC: secondary structure

Current Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

DOMESTIC: secondary structure

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN: Italianate

Materials: (enter categories from instructions.)

Principal exterior materials of the property: WOOD, BRICK, METAL

Narrative Description

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

Summary Paragraph

The Vaughan House at 1014 Washington Avenue in South Boston, Virginia, is an Italianate style residence built in 1888. The two-story frame house has novelty weatherboard siding, a low-pitched metal-sheathed hip roof, and a brick foundation. Italianate influence is seen mostly in the bracketed cornice and such details as round-arched windows. Other principal exterior features include a one-story front porch (a modern reproduction of the original porch), a rear kitchen wing, and a modern carport addition. The two-room-deep center-passage-plan interior has plaster wall and ceiling finishes, wood floors, four-panel doors, reeded and molded trim, and a center-passage stair with turned ornament. There are original mantels in the upstairs rooms and ca. 1900 classically-influenced mantels with decorative tilework in most of the principal downstairs rooms. The principal first-floor spaces have decorative plaster ceiling medallions. Secondary spaces include a sleeping porch, a remodeled kitchen, and a mostly intact cook's quarters over the kitchen. The one-acre town lot on which the east-facing house stands retains a small brick building that probably served as a smokehouse. The dwelling was included as a contributing resource in the South Boston Historic District (NRHP 1986), at which time it was noted as the district's best example of a wood-frame Italianate house.

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Narrative Description

Setting

The landscaped lot is planted with oaks, dogwoods, hollies, white pines, spruces, and a large deodar cedar in the front yard (the cedar is said to have been a candidate for the National Christmas Tree at one time). Along the sidewalk is a low poured concrete retaining wall punctuated by small pointed piers, and at the edge of the street is a stone curb. The west end of the lot is bounded by Randolph Avenue. Surrounding lots are occupied by historic houses that include examples of the Queen Anne, Tudor Revival, Colonial Revival, and Craftsman styles.

House (contributing building)

Exterior

The Vaughan House is boxy in form with a narrow projecting entry bay at the center of the three-bay front elevation. The front elevation, center bay included, and the side elevations have a cornice with thick scroll-sawn brackets with incised ornament on their sides. Double molding strips ornament the frieze between the brackets. At regular intervals the molding strips are replaced by paired scroll-sawn vents separated by turned bosses. Other cornice decoration includes pointed and foliated ornaments between the brackets, scone-like ornaments at the bases of the brackets, and fanfold ornaments at the tops of the corner boards. Over the projecting entry bay is a small gable with a delicate scroll-sawn arched motif with a pointed and turned center pendant.

The front elevation, though essentially symmetrical, has secondary elements that impart a degree of asymmetry. The most prominent of these is the front porch, which shelters the left (south) two-thirds of the elevation. The porch is a modern reproduction of the original porch and is based on a 1909 photograph (the porch replaced a Craftsman porch). The current porch features turned posts with sawn brackets, a sawn balustrade, and a cornice with scroll-sawn brackets as well as pointed and foliated ornaments similar to those in the main cornice.

The right (north) one-third of the elevation, the part not covered by the porch, has on the first story an angled one-story bay window with round-arched window sashes. At the top of each arch are applied, scroll-sawn, bracket-like ornaments, which meet at center key-blocks with applied ornament, and above these is a cornice with small but thick sawn brackets and scroll-sawn plaques with incised ornament. The second-story window over the bay window has a projecting hood with a fringe of pointed and incised tooth-like elements. Inside the hood are sawn brackets. The left-hand second-story window has a molded cornice with a fringe-like treatment that references the hood on the other window but is less pronounced. These left and right second-story windows consist of paired one-over-one sashes. The middle window, in the projecting entry bay, also has paired one-over-one sashes which are round-arched and contained within a double-arched frame with a turned boss. The front entry has a surround with a tall multi-pane transom flanked by large sawn and turned brackets and with dentil-like moldings above and

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below. The double-leaf door has robust moldings that frame glazed round-arched panels above and solid panels with faceted centers below.

The bracketed cornice is less ornate on the north and south side elevations. A two-story bay window rises on the north elevation, and a brick flue for a basement furnace rises on the south elevation. The windows on the side and rear elevations are mostly two-over-two, and most have shaped and reeded surrounds (some of the front windows have similar surrounds; the close-set windows of the second-story rear sleeping porch have plain surrounds). An interesting feature of the south elevation is the bracketed parapet treatment of the rear portion, which has a shed roof behind the parapet, a treatment more typical of period commercial construction. The story-with-garret kitchen wing has mostly modern fenestration. In the eaves on the north side of the wing are two squarish windows that light the cook's quarters inside. Brick flues for the interior chimneys rise above the roof. The modern carport has square wood supports on a low brick wall and a metal-sheathed gable roof. A photograph from 1981 shows a former balustrade treatment on the roof, lost in a subsequent reroofing.

First-floor Interior

The first feature encountered upon entering the house is the passage stair, which has square newels with urn finials, turned balusters, a beaded tongue-and-groove spandrel (paneled under the landing), and scroll-sawn tread brackets. The bottom landing has two steps with rounded tread ends and a corresponding rounded or drum-like form of the risers underneath. The ceiling has an ornate oil lamp that was discovered in a former outbuilding on the property, refurbished, and electrified for use in the house. The lamp hangs from a plaster medallion of composite circular and lenticular form ornamented with bosses, palmettes, and simulated strapwork. Other details of the center passage include a robustly molded chair rail, a baseboard of stacked reeded form, and a crown molding. Similar treatments appear throughout the downstairs.

The front right-hand or northeast room, now used as a dining room, is richly ornamented. The dominant feature is the fireplace, which has a tall two-stage mantel and overmantel of classically-inspired design and rich natural-wood finish. The mantel's lower stage, the part that frames the fireplace, has an eared or crossetted architrave outlined with pearl moldings and flanked by colonnette-form quarter-section pilasters with foliated ornamentation on the shafts. In the crossettes are garland and wreath ornaments. Between the crossettes, over the center part of the architrave, is a projecting shelf with a curved and ornamented edge. The upper-stage overmantel has a center mirror flanked by paired freestanding colonettes. The colonettes rise from cushion-like elements, are backed by strips of mirror, and, like the colonette-form pilasters below, have foliated ornamentation on the shafts. The cornice at the top of the overmantel has a carved cresting. The fireplace has a bronze-finish coal insert with laurel leaf ornament on its jambs and lintel. The surround has ornate white-glazed tiles with a kidney-shaped cartouche design. The hearth is paved with four types of glazed tile: 1) plain cream-colored; 2) rectangular white with a scrolling design and yellow slashes; 3) rectangular white with a different scrolling design and yellow slashes; and 4) and square white with a pinwheel design and pink and yellow accents.

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On the ceiling of the northeast room is a medallion of eight-pointed star form ornamented with roses and tracery. A lamp hook hangs from the medallion's center. The bay window at the front of the room has a beaded tongue-and-groove apron. Between the room and the one behind (the northwest room) is a wide doorway with sliding pocket French doors. The doorway's surround has a molded cornice supported by sawn brackets with turned bosses. Between the brackets, in the frieze, is an alternating pattern of sawn cusps and floral ornaments. The doorway's other side, in the northwest room, is more conventional in treatment, with molded trim with turned corner blocks. The northwest room has a beaded tongue-and-groove wainscot and an oval ceiling medallion ornamented with palmettes, foliage, and a center floral device. The fireplace has a two-stage mantel with fluted Ionic colonnettes in each stage and a swag design in the frieze. The firebox is framed by a decorative cast iron border and a surround of glazed tiles in cream and tan with a foliated cartouche design. The hearth has alternating borders of brown and yellowish tiles, the latter with designs of ringlets and florets. The tiles inside the border tiles, which have the same colors as the border tiles, are set in a basket-weave pattern.

The front left-hand or southeast room features an original mantel of simple pilaster and frieze design with reeding on the pilasters and turned bosses on the projections at the ends of the frieze. In the fireplace is an ornate cast iron and mica-paned coal insert inscribed with the name of the manufacturer, the W. E. Wood and Co. of Baltimore. The hearth has gold and green tiles in triangular and rectangular shapes. The fireplace surround has modern painting that evokes the colors and patterns of the hearth. The ceiling medallion has a lobed and pointed border filled with roses and garlands. The southwest room has a one-stage mantel with Ionic colonnettes and an arabesque design in the frieze. The lobed and pointed ceiling medallion is ornamented with acanthus leaves. Elsewhere in the downstairs are a transom with a stained-glass bud motif, a rear entry vestibule with a beaded tongue-and-groove wainscot, and a modernized kitchen with natural wood-finish cabinets.

Second-floor Interior

The second floor is more simply detailed than the first floor, and it retains original mantels in three of its four principal rooms. The mantels are variations on a theme, each with a simple pilaster and frieze form, chamfered pilasters, and heavy moldings at the tops of the pilasters and under the shelves, but with applied panels of various types on the friezes and pilasters. The southeast room mantel has rectangular panels with segmentally rounded ends; the northeast room mantel has rectangular panels with fully rounded ends; and the northwest room mantel has tapered beveled panels in the pilasters and a lozenge device in the frieze. The southwest room has no fireplace; instead it has an apparently original walk-in closet of beaded tongue-and-groove construction with chamfered rails and stiles. At the top of the closet, above a flaring cyma recta cornice, is a spindlework transom with wooden balls on wooden dowels in striped and starburst patterns. At the ends of the transom are triangular stays with turned spokes. The transom provides light and ventilation to the interior of the closet.

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The garret above the kitchen was historically used as the cook's quarters. The space is divided into two unequal parts by a latticed partition with a stack-panel door (one of the panels is glazed). The lattice consists of vertical strips to which are nailed angled strips to create an overall chevron pattern (rather than the standard checkered pattern). Other features include plaster walls and ceilings painted dark green (much of the plaster has fallen), a stove thimble hole in the wall at the west end, wood floorboards, and porcelain door knobs. The house has a small cellar furnace room reached by a stair under the carport.

Outbuilding (contributing building)

Located a short distance west of the house, the small brick outbuilding, a probable smokehouse, dates to the same period as the dwelling, 1888 to ca 1915. The walls are laid in 5:1 common bond and is crowned with a front-gabled roof sheathed with newer standing-seam metal. An entry is centered on the gable end wall and has a vertical board door and a plain casing of painted wood.

Integrity

The Vaughan House retains integrity of location and setting as it occupies its original site within a residential neighborhood of the Town of South Boston. The area is within the South Boston Historic District (NRHP 1986), with lots neighboring to the nominated property retaining examples of late 19th and early 20th century dwellings in nationally popular styles such as Colonial Revival, Queen Anne, Tudor Revival, and Craftsman. Grounds of the Vaughan House acre-sized lot have changed as several outbuildings have been lost, including a carriage house, tool shed, privy, and garage.

The dwelling's integrity of design, workmanship, and materials are central to the property's significance under Criterion C in the area of Architecture. Richly ornamented with character-defining features of the Italianate style, notably the ornate cornice, bay window with round-arched sash and bracketed cornice, eared window casing, and primary entry consisting of double doors surmounted by a multiple-light transom and heavily enriched, bracketed, hood, as well as the vertical, boxy massing, the house displays much of its original design. On the interior, the house features baseboards, door casing, and ceiling medallions also speak to the dwelling's original Italianate design. Particularly impressive are the tiled surrounds of multiple fireplaces. The quality of workmanship and materials are indicative of the socioeconomic status of the original owners. Likewise, updates that occurred from the 1890s through the first quarter of the twentieth century are of similar quality, such as the first-floor northeastern room's ornate surround and mirrored overmantel and other Classical Revival mantels elsewhere in the dwelling. Some changes to the dwelling's rear elevation occurred during the early to mid-twentieth century, including the addition of a second-story sleeping porch (later enclosed for use as a kitchen) and of a storeroom above a formerly one-story shed wing. The rear kitchen wing once had an exterior gable-end brick chimney and a side porch with an exterior stair to the garret cook's apartment. However these changes are relatively minor and do not detract from the dwelling's Italianate design.

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By dint of its integrity of setting, design, workmanship, and materials, the Vaughan House's integrity of feeling as a late-19th century Italianate dwelling, built for a moderately prosperous family in a town setting, is fully intact. The relative paucity of alterations, with only the front porch being a major feature that postdates the period of significance (but with a design based on a historic photograph), allows the dwelling's integrity of association with fine domestic architecture in rural southern Virginia to be conveyed.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1888-ca. 1915

Significant Dates

1888

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Hamilton firm (later construction, repairs)

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

The Vaughan House (1888) is a prominent example of the Italianate style in South Boston, Halifax County, Virginia's largest town. The two-story frame house is distinguished by elaborate ornamentation including a bracketed and vented cornice, fringed window heads, intricate ceiling medallions, and fireplaces with brightly hued tilework. The house was built for Halifax County Clerk of Court Edgar Hopson Vaughan, who lived there with his second wife, Ida Rogers Vaughan, founder of South Boston's public library in 1915. After Edgar Vaughan's death in 1893, Ida married his younger brother, Aaron Haskins Vaughan. Their son, Aaron Hugh Vaughan (known to the family as Hugh), toured the nation as bandmaster for Vaughan's Virginians, a 1920s dance band. Another son, Page Haskins Vaughan, was the first president of the National Tobacco Festival held in South Boston in the 1930s and early 1940s. The Vaughan House, which is a contributing building in the National Register-listed South Boston Historic District (NRHP 1986) and is noted as the district's best example of a wood-frame Italianate house, is individually eligible for the register under Criterion C in the Architecture area of significance for its elaborate Italianate detail and other distinctive features. The period of significance extends from the date of construction in 1888 to ca. 1915, embracing the house's early architectural evolution. Another contributing resource on the property, a probable smokehouse, dates to the same period. The Vaughan House is eligible at the local level of significance.

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

Historic Context

The Vaughan House was built for Edgar Hopson (E. H.) Vaughan (1843-1893), a native of Amelia County, Virginia, where as a boy he attended the Prideville Academy and Edgewood Seminary. In 1861, Vaughan enlisted with Company G 6th Virginia Cavalry of the Confederate States Army. According to an obituary, he rose from the rank of private to sergeant and was "in all the principal battles in Jackson's Valley Campaign and also Brandy Station, Gettysburg, Cold Harbor, Five Forms and Appomattox." After the war he settled in South Boston and entered trade.¹

Vaughan married Almira Traver (ca. 1847-1885) on December 11, 1867. Almira was the daughter of contractor James Traver, formerly of New York and Connecticut, who moved to the area in the 1850s to build South Boston's covered bridge over the Dan River. James Traver remained active into the 1880s-1890s period when he built such buildings as Spring Hill Presbyterian Church near Cluster Springs and the Throm House and John Easley House in South Boston. Given his calling as a builder and his familial association with E. H. Vaughan, it seems likely Traver built the Vaughan House, although construction apparently occurred after Almira's death in 1885. E. H. and Almira Vaughan had six children. Living with the family in 1880,

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according to the census that year, were E. H.'s brother Aaron Haskins Vaughan (1861-1914), described as a laborer; a black servant named Emma Seamore; and a white boarder named Joseph W. Vaughan, presumably a relative, who worked in a tobacco factory.²

In 1879, E. H. Vaughan was elected Halifax County Clerk of Court. In 1882, he purchased an acre lot on Washington Street in South Boston from Alexander and Mary Bruce for \$150, a value that suggests the lot was undeveloped. The value of buildings on the lot was \$600 in 1885, a relatively sizeable figure which suggests the presence of a house of some sort. The value increased to \$1,600 in 1888 with a marginal note in the land book reading "\$1000 Improv[ement] added." This increase likely represents completion of the house which is the subject of this nomination. E. H. Vaughan's second wife, Ida Rogers Vaughan, recalled in a ca. 1956 interview with historian Pocahontas Edmunds that the house was built in 1888. There is a Vaughan family tradition that suggests the house was built for E. H. and his brother Aaron. The two may have been in the mercantile business together at the time, although neither was listed as a general merchant in 1880 and 1893 business directories.³

E. H. Vaughan married Ida Rogers (1863-1957) on August 27, 1890. Ida was the daughter of William Rogers, who was county court clerk before E. H. Vaughan. Ida and E. H. had two children before E. H. Vaughan's death in a hunting accident on September 22, 1893. His will, made in 1892, provided for a "suitable marble slab" for Almira's grave and bequeathed to Ida "the set of chamber furniture used in our own chamber." Other rooms mentioned in the will include a nursery and dining room. Ida Vaughan, her children, and her stepchildren lived on in the house after her husband's death.⁴

In 1897, Ida married her late husband's younger brother, Aaron Haskins Vaughan. A. H. Vaughan was South Boston's mayor at the time of his death in 1914. An obituary noted that he was "twice president of the First National Bank, president of the Bannister Brick Company, director of the local building and loan association, and one of the proprietors of the Vaughan Meat and Coal Company." Another obituary noted that he was also president of the Vaughan Undertaking Company and suggested the meat and coal enterprises were separate businesses, the A. H. Vaughan Coal Co. and the Vaughan & Terry Meat Co.⁵

According to one source, after Aaron's death in 1914 Ida "took over administration of the business affairs of the family, which prospered at her hand." The source adds that Ida "was known in South Boston as an excellent business woman." An obituary notes that she was "a faithful patron of public education" who "became the first library board chairman and was a leading figure in the establishment of the town's first public library." Pocahontas Edmunds, who knew Vaughan beginning in the 1930s, praised her "spunk" and called her "the godmother or good fairy of the library dream here." Vaughan opened the South Boston Library in a room above the Planters and Merchant Bank on May 16, 1915. The library moved frequently in its early years. According to historian Kenneth Cook, "Mrs. Vaughan was determined to keep it open, and accepted any space she could find, moving every time the owners could rent the space she occupied for nothing." "It wasn't much," Ida Vaughan later described the library in its early

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years, “but it was there.” The moves ended in 1935 when the Carrington Memorial Library was built on Yancey Street in South Boston.⁶

The Vaughan children lived in the house into adulthood, as indicated by census schedules and family tradition. The 1920 census lists Ida (age 57) as the head of household, followed by daughter Eva Baker Vaughan (28) and sons William Rogers Vaughan (27), Aaron Hugh Vaughan (20), and Page Haskins Vaughan (15). Also in the household in 1920 were William’s wife Mary T. (Turnbull) Vaughan and the couple’s young children, Mary and William. William Rogers Vaughan was described as a coal dealer, which suggests he carried on the family coal business with his mother. Hugh Vaughan was described as a clerk at the railroad depot. In 1930, Hugh, Page, and Mary T. Vaughan (then widowed, William having died in 1920) resided in the house. Page worked as a real estate agent and Mary as a stenographer in a hardware store. Hugh was described as having no occupation. The 1940 census lists both Hugh and Page as working in insurance. Also in the household, still headed by Ida in 1940, were Page’s wife Mary Booth Vaughan and the couple’s children, Page Haskins Vaughan Jr. and Betty Rogers Vaughan. Not listed as a member of the household in the 1930s-1940s period but known from family tradition to have been present was a cook who lived in the room over the kitchen. Also associated with the family during the period, though not living in the house, was a nanny known as Mammy Creasy. A photograph of Creasy with Page Jr. and an infant Betty appears in the 1938 *Souvenir Program* of the National Tobacco Festival.⁷

Ida and Aaron’s son Aaron Hugh Vaughan (1900-1964) headed a dance band called Vaughan’s Virginians in the 1920s. Most of what is known about Vaughan’s Virginians comes from a collection of family photographs and clippings and from an account by band member Oscar Enright published in the South Boston paper in 1977. The band originated in Danville in the early 1920s and was at first known as The Toddlers. Enright recalled that “when we had three or four engagements lined up, we’d call Hugh Vaughan to come over and play the piano for us. Hugh played an outstanding piano and gave us confidence.” An occasional band member originally from Austin, Texas, convinced the band to tour in Texas, which it did under Vaughan’s direction. Enright, who followed later, recalls his first Texas performance:

The orchestra was just finishing an engagement at a beautiful open air club on the beach at Galveston. I made the 10th member of the band. The band was composed of three saxophones and they doubled on clarinet, two trumpets, a trombone, piano, drums, bass horn and banjo. We had a good booking man and three days later left on a series of one night stands. We rode the train as buses were not in use then, and we stayed in the best hotels because then there were no motels. We enjoyed the one night stands as Texas people were hospitable, loved to dance and had plenty of money.

The band also played in Nuevo Laredo, Mexico, Atlanta, Georgia, and Shreveport, Louisiana, where a local paper claimed the Virginians were “said to be the best dance orchestra in the south.” The band was broadcast on the radio in Shreveport and heard by listeners back home in Virginia. At the Rice Hotel in Houston, a frequent venue, the band played on a rooftop dancefloor in the summer. A Houston newspaper account of the rooftop dances noted,

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“Wednesday and Saturday have developed into regular gala nights. More than 300 couples frequently avail themselves of the opportunity to dance amid cooling breezes on those nights.” For their summer engagements at the Rice Hotel, Vaughan’s Virginians wore cream-colored dress jackets, tan trousers, and matching ties and shoes. In the winter, they dressed in tuxedos. Eventually band members and the booking agent drifted away, gigs became fewer, the remaining band members grew homesick for Virginia, and consequently in 1925 the band stopped touring.⁸

Hugh Vaughan continued his musical career after returning to South Boston. In the 1930s, he played at a Halifax County venue known as The Riverview, which overlooked the Bannister River on the north side of Halifax (at present-day Bannister Lake). In the late 1930s, Hugh played piano for a band known as the Virginia-Carolina Aces, which was directed by Charlie Price. He also played organ at Trinity Episcopal Church in South Boston and was an organizer of the Community Concert Series. His Steinway piano, which remained in the house until recent years, was disassembled and reassembled at the auditorium of C. H. Friend High School (built 1939) for use by visiting concert pianists who participated in the series. Hugh is also remembered for his pet monkey, which he kept on a wooden stand in the front yard of the house.⁹

Hugh’s younger brother, Page Haskins Vaughan (1904-1940), worked in the insurance business most of his adult life. At the time of his death, he was the manager of the Richmond office of the New Amsterdam Life Insurance Company. He was a commander of the South Boston National Guard, and the town armory, which he was instrumental in procuring and which was completed around the time of his death, was named for him. Like his brother, he also had an aptitude for entertainment and promotion. He played in Wall’s Concert Band, a South Boston ensemble, around 1930, and he was the first president or chairman of the National Tobacco Festival, a South Boston promotional event begun in 1935 and last held in 1941. In 1935, in addition to his general chairmanship, Page was chairman of the decoration committee and a festival event identified as “Free Acts and Stunts,” and he starred as Sir Walter Raleigh in publicity photos for the festival. Hugh Vaughan also participated, serving as the chairman of the pageant and cast committees in 1935.¹⁰

Ida Rogers Vaughan died at age 94 in 1957. The house was bequeathed to her son, Aaron Hugh Vaughan, and her daughter-in-law, Mary Booth Vaughan, Page’s widow. Hugh’s family lived downstairs and Mary’s family lived upstairs. The sleeping porch was converted to a kitchen for Mary’s use. Aaron Hugh Vaughan died in 1964, and in 1966, his daughter Sallie Anne Vaughan Powell and her husband, W. Carrington Powell, acquired the half interest of Mary’s heirs. The Powells returned the house to single-family occupancy and undertook such projects as renovating the downstairs kitchen and recreating the nineteenth-century front porch. Deborah and Mark Morris acquired the house in 1998.¹¹

Architectural Discussion

The Vaughan House is described in the South Boston Historic District National Register nomination as “the best example of a wood frame Italianate house” in the district. Its robust

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sawn-work ornamentation and elements such as window hoods and bay windows are similar in spirit to designs published in *Bicknell's Village Builder and Supplement* (1878), although there are no identical matches. The house evolved away from its original appearance with the construction of a Craftsman porch in the early twentieth century but this was reversed by former owners Sallie and Carrington Powell when they reproduced the original porch later in the century.¹²

The rear of the house has also evolved, primarily with the addition of a second-story sleeping porch and storeroom, the latter above a formerly one-story shed wing, and alterations to the kitchen wing. A 1938 photograph shows a portion of the kitchen wing with a former exterior gable-end brick chimney, and the wing once had a side porch with an exterior stair to the garret cook's apartment (a stove thimble hole in the gable end of the surviving apartment is a vestige of the former chimney). The grounds have also changed. The brick smokehouse is the only survivor of a once sizeable complement of outbuildings that included in 1929 a long, multi-section carriage house/garage along the north property line and, closer to the house, an outhouse and tool shed. In the southern half of the lot stood a building identified as a garage in 1929, although it may have been the same building as the well shelter that stood where the carport currently stands. The well shelter was a pyramidal-roofed latticed structure.¹³

According to Sallie Anne Vaughan Powell, the daughter of Aaron Hugh Vaughan, the Hamilton family construction firm undertook construction and/or repair projects on the property during the early and/or mid-twentieth century. The firm was headed by African American contractor John Henderson Hamilton (b. 1864). The coal insert in the front left parlor was manufactured by the W. E. Wood Company of Baltimore, which also installed heating systems for apartment buildings in Baltimore around 1900. The three mantels in the northeast, northwest, and southwest downstairs rooms have a Classical Revival character which suggests they are later than 1888. They may have been added after Ida Vaughan married Aaron Haskins Vaughan in 1897 and before Aaron's death in 1914.¹⁴

Many or all of the fireplace tiles were probably supplied by Halifax brick manufacturer Howard Welton Cosby. Cosby, the grandson of builder Dabney Cosby Sr. of University of Virginia fame, operated a brick kiln near Halifax. He is described as a brick manufacturer in an 1893 business directory, and he is credited with the construction of area houses including the Carrington House, Rest-A-While, and his own residence, Ellerslie, built in 1888 on Mountain Road. Cosby was apparently a distributor of decorative tiles manufactured elsewhere, and there is some speculation that he may also have produced tiles, although architectural historian and tile specialist Charles Brownell notes that the demanding technical requirements of decorative tile manufacture would make production by a small-scale operation like Cosby's unlikely. Ellerslie's fireplaces feature a dazzling array of tiles, and the house may have served as a sort of showroom for Cosby's business. One of the fireplace hearths in Ellerslie has pinwheel-pattern tiles that are an exact match for the pinwheel-pattern tiles in the dining room fireplace hearth in the Vaughan House, although the Ellerslie tiles have a brown glaze and the Vaughan House tiles have a yellow, pink, and white glaze. An exact match for the cartouche tiles in the northwest downstairs room of the Vaughan House appears in the ca. 1900 catalog of the American Encaustic Tiling

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Company (AETCO) of Zanesville, Ohio. Other tiles in both the Vaughan House and Ellerslie may have been made by AETCO, which advertised itself as the largest tile manufacturer in the world in 1892.¹⁵

The Vaughan House is one of just five Italianate dwellings included in the South Boston Historic District. All date to ca. 1890, and builders or architects are not known for any of them. Most likely given Halifax County's rural character, well removed from Virginia's urban centers, the dwellings were constructed by local artisans who relied on increasingly standardized construction materials and mass-produced decorative elements and built the dwellings to suit their own and their clients' tastes.

Endnotes

1. Vaughan file. Several individuals contributed information and other support to the nomination, foremost among them the owners of the Vaughan House and sponsors of the nomination, Deborah and Mark Morris. The project was also assisted by Sandra and Nat Chandler, Virginia Gentry, Sallie Anne Vaughan Powell, Donna and Ned Strange, Cary Perkins at the Halifax Public Library, Linda Foster and Shirley McCaleb at the South Boston-Halifax County Museum, and Michael Pulice and Lena Sweeten McDonald at the Virginia Department of Historic Resources. Charles Brownell assisted with the identification of the decorative tiles in the house.
2. Ibid.; Halifax County Historical Society Architectural Committee, *Architectural History of Halifax County*, 31; US census.
3. Vaughan file; Halifax County land books and Deed Book 79, p. 651; Cassada, "Vaughan-Powell House;" Chataigne, *Chataigne's Virginia Business Directory and Gazetteer, 1880-81*; Chataigne, *Chataigne's Virginia Gazetteer and Classified Business Directory, 1893-94*; Edmunds, *History of Halifax* (vol. 1), 682. The 1888 date of construction for the house in Edmunds is described as an estimate, however it corresponds with the building value increase in the tax records and is therefore proposed as an exact date rather than an approximation.
4. Vaughan file; Vaughan Family Collection; Halifax County Will Book 36, pp. 64 and 148.
5. Vaughan Family Collection.
6. Cassada, "Vaughan-Powell House;" Cook, "1st Library Opened in 1915."
7. Sallie Anne Vaughan Powell personal communication; US census; *Souvenir Program*. Mammy Creasy may have lived in a nearby neighborhood known as Bloodfield (Sallie Anne Vaughan Powell personal communication).
8. Sallie Anne Vaughan Powell personal communication; Enright, "Vaughan's Virginians;" Vaughan Family Collection.

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9. Sallie Anne Vaughan Powell personal communication; Vaughan Family Collection; South Boston-Halifax County Museum Collection.

10. South Boston-Halifax County Museum Collection; *Program, National Tobacco Festival and Pageant*; Bass, *Golden Leaf*, 59, 61, 114; Vaughan Family Collection; Edmunds, *History of Halifax* (vol. 1), 641.

11. Sallie Anne Vaughan Powell personal communication. The owner appears in county GIS as Mark J Morris Living Trust or Deborah P Morris Living Trust.

12. Ibid.; Edwards, "South Boston Historic District;" Bicknell, *Bicknell's Village Builder and Supplement*; Vaughan Family Collection. A. J. Bicknell published several pattern books in the 1870s and 1880s, and either these or other pattern books from the era may have provided more direct inspiration to the designers and fabricators of the Vaughan House's woodwork.

13. Sallie Anne Vaughan Powell personal communication; *Souvenir Program*; Sanborn map.

14. Sallie Anne Vaughan Powell personal communication; Charles Brownell personal communication; *Plumbers' Trade Journal*, November 15, 1905.

15. Charles Brownell personal communication; Chataigne, *Chataigne's Virginia Gazetteer and Classified Business Directory, 1893-94*, 569; Halifax County Historical Society Architectural Committee, *Architectural History of Halifax County*, 31, 193; American Encaustic Tiling Company, *Artistic Tiles*.

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9. Major Bibliographical References

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Sanborn Map of South Boston, Virginia, 1929 (with amendments and corrections through 1962).

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Souvenir Program. Bound program (1938) of the National Tobacco Festival, South Boston, Va.

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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: Virginia Department of Historic Resources, Richmond, Virginia

Historic Resources Survey Number (if assigned): DHR ID# 130-0006-0395

10. Geographical Data

Acreage of Property 1.02 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 36.703190 | Longitude: -78.900760 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

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- | | | |
|-------------|----------|-----------|
| 1. Zone: 17 | Easting: | Northing: |
| 2. Zone: 17 | Easting: | Northing: |
| 3. Zone: 17 | Easting: | Northing: |
| 4. Zone: 17 | Easting: | Northing: |

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

The historic boundary is drawn to encompass the full extent of the tax parcel recorded by Halifax County as parcel PRN 2841. The true and correct historic boundaries are shown on the attached Location Map and Sketch Map/Photo Key.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the Vaughan House and an associated historic outbuilding, the two contributing resources associated with the property, as well as the property's historic setting and the acreage associated with the dwelling since its construction in 1888.

11. Form Prepared By

name/title: J. Daniel Pezzoni
organization: Landmark Preservation Associates
street & number: 6 Houston St.
city or town: Lexington state: Virginia zip code: 24450
e-mail: gilespezzoni@rockbridge.net
telephone: (540) 464-5315
date: February 18, 2018

Additional Documentation

Submit the following items with the completed form:

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

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs

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to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Information common to all photos:

Name of Property: Vaughan House
City or Vicinity: South Boston
County: Halifax
State: Virginia
Photographer: Dan Pezzoni
Images submitted for DHR Archives

Specific information:

Photo 1 of 12
VA_HalifaxCounty_VaughanHouse_0001
Date Photographed: January 2018
Front (east) elevation, view facing west.

Photo 2 of 12
VA_HalifaxCounty_VaughanHouse_0002
Date Photographed: October 2017
Front elevation bay window, view facing southwest.

Photo 3 of 12
VA_HalifaxCounty_VaughanHouse_0003
Date Photographed: October 2017
North elevation, view facing west.

Photo 4 of 12
VA_HalifaxCounty_VaughanHouse_0004
Date Photographed: October 2017
West and south elevations, view facing northeast.

Photo 5 of 12
VA_HalifaxCounty_VaughanHouse_0005
Date Photographed: October 2017
First-floor center passage with stair.

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Photo 6 of 12
VA_HalifaxCounty_VaughanHouse_0006
Date Photographed: October 2017
First-floor center-passage ceiling medallion.

Photo 7 of 12
VA_HalifaxCounty_VaughanHouse_0007
Date Photographed: October 2017
First-floor northeast room mantel.

Photo 8 of 12
VA_HalifaxCounty_VaughanHouse_0008
Date Photographed: October 2017
First-floor northwest room fireplace tiles.

Photo 9 of 12
VA_HalifaxCounty_VaughanHouse_0009
Date Photographed: January 2018
Cook's quarters over the kitchen.

Photo 10 of 12
VA_HalifaxCounty_VaughanHouse_0010
Date Photographed: January 2018
Second-floor southeast room mantel.

Photo 11 of 12
VA_HalifaxCounty_VaughanHouse_0011
Date Photographed: January 2018
Second-floor southwest room closet transom.

Photo 12 of 12
VA_HalifaxCounty_VaughanHouse_0012
Date Photographed: October 2017
Outbuilding, view facing northwest.

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

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



LOCATION MAP

Vaughan House

Halifax County

DHR No. 130-0006-0395

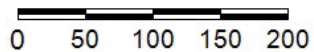
Latitude/Longitude Coordinates

Latitude: 36.703190

Longitude: -78.900760



Feet



1:2,257 / 1"=188 Feet

Title: Digital Location Map

Date: 4/4/2018

DISCLAIMER: Records of the Virginia Department of Historic Resources (DHR) have been gathered over many years from a variety of sources and the representation depicted is a cumulative view of field observations over time and may not reflect current ground conditions. The map is for general information purposes and is not intended for engineering, legal or other site-specific uses. Map may contain errors and is provided "as-is". More information is available in the DHR Archives located at DHR's Richmond office.

Notice if AE sites: Locations of archaeological sites may be sensitive the National Historic Preservation Act (NHPA), and the Archaeological Resources Protection Act (ARPA) and Code of Virginia §2.2-3705.7 (10). Release of precise locations may threaten archaeological sites and historic resources.

SKETCH MAP/PHOTO KEY

Vaughan House

South Boston, Halifax County, Virginia

Nominated area (parcel 2841) shown by dashed line. Number and direction of view of nomination photos indicated by triangular markers. The two resources, both contributing, are the house and outbuilding. Sketch map adapted from Halifax County GIS.

