

# 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.

### 1. Name of Property

Historic name: Reveille  
Other names/site number: Quarry Hill; DHR# 008-5036  
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: 437 Quarry Hill Drive  
City or town: Hot Springs State: VA County: Bath  
Not For Publication:  N/A Vicinity:  X

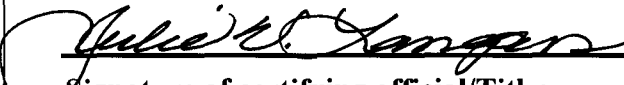
### 3. State/Federal Agency Certification

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:	<u>3/25/2021</u> Date
<u>Virginia Department of Historic Resources</u> State or Federal agency/bureau or Tribal Government	

In my opinion, the property <u>   </u> meets <u>   </u> does not meet the National Register criteria.	
Signature of commenting official:	Date
Title : <span style="float: right;">State or Federal agency/bureau or Tribal Government</span>	

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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:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 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>2</u>	<u>1</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>2</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>5</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC: Single Dwelling

LANDSCAPE: Garden

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

DOMESTIC: Single Dwelling

LANDSCAPE: Garden

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS: French Renaissance

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: WOOD, STONE, METAL: Iron, Copper, STUCCO, TERRA COTTA

### 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.)

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### Summary Paragraph

Reveille, now known as Quarry Hill, is located near the resort village of Hot Springs in the Warm Springs Valley of Bath County, Virginia. The property encompasses a 3.27-acre parcel that is edged by woods. The French Renaissance-style country dwelling with Beaux Arts influenced details was designed in 1928 by Richmond-based architect Carl Max Lindner, Sr., for Judge and Mrs. William Clark (the former Marjory Bruce Blair), whose primary residence was Princeton, New Jersey. The layout of the house reflects the Clarks' use of it for entertaining, as well as for family vacations. The main floor contained public and functional spaces that were separated by a center hall from the family's private rooms; the upper floor contained rooms for domestic employees and storage areas. A small apartment for a chauffeur was included in the freestanding garage. Reveille faces southwest towards the resort village. The house appears as a one-and-a-half-story dwelling and is constructed of brick clad with stucco with stone details. The modified H-plan of the house is covered by steeply pitched, hipped roofs of flat clay tiles. Two large, interior stucco-clad chimneys project from the east and west sides of the south slope of the main roof. The southwest elevation is distinguished by a wide, marble-clad terrace that overlooks the cascading lawn and enclosed landscapes designed by Charles F. Gillette. Reveille is an example of a highly detailed, French-inspired design that is executed in high-quality materials.

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The house reflects Lindner's mastery of detailing, use of traditionally appropriate materials, and well-planned spatial arrangement. Together with Gillette's subtle but evocative gardens and landscape elements, the property is highly reminiscent of a refined French country home. In 2007, the present owners began a historic rehabilitation of the property, which restored notable exterior elements and interior details.<sup>1</sup> At present, the property retains a high level of historical integrity. In addition to the gardens, other contributing elements on the property include a garage, a retaining wall and cellar, and a rustic shelter. A greenhouse, added by a later owner, is a non-contributing element because it postdates the period of significance.

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## **Narrative Description**

### INVENTORY

The dwelling, garage, gardens, retaining wall, and shelter at Reveille were built during the period of significance (1928-1944). The greenhouse, although of historic age, is a non-contributing element since it was built by a subsequent owner and after the period of significance.

Dwelling, 1928-1929, Contributing Building  
Garage and apartment, 1929, Contributing Building  
Retaining wall and cellar, 1929, Contributing Structure  
Shelter, ca. 1929, Contributing Structure  
Landscape and Gardens, 1928-1929, Contributing Site  
Greenhouse, ca. 1950, Non-Contributing Building

### Setting

The property, originally known as Reveille and now known as Quarry Hill, is located in Bath County, Virginia, near the resort village of Hot Springs. The house stands at the top of a rise (elevation of 2,500 feet) overlooking the village to the southwest and the Homestead Resort's "Old Course" golf course to the west. The 3.27-acre parcel is within a wooded residential area on the western base of Warm Springs Mountain. The area adjoins the George Washington National Forest to the east. Constructed in 1928, Reveille followed the pattern of other notable vacation homes built around the Homestead property and was sited on the elevated slopes that surround the resort. A handful of other dwellings erected in the first decades of the twentieth century include dwellings on Talbot Lane (to the north) and Sheep Meadow Road (to the east).<sup>2</sup> In recent years, several additional houses have been constructed in the area as part of the Homestead Preserve, which is a luxury residential development that emphasizes the protection of the natural landscape.

The property is accessed by a paved private drive that crosses the golf course (by deeded easement) from U.S. Route 220, and winds through a wooded area to the property entrance. A stone quarry, for which the property was later re-named, can be seen from the drive that leads to the property. The gravel-surfaced driveway leads to the entrance court on the north side of the house.

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The site retains the important natural landscape features of its fine view to the southwest towards Little Mountain and the wooded, hilly surrounding location. The northern aspect of the property is a steeply sloping hillside that is wooded. Manmade features include the roadway leading to the house site, the stone retaining wall on the east side of the drive, and the sculpted, cascading terraced lawn to the southwest.<sup>3</sup> A balustraded grass terrace extends beyond the marble-paved terrace on the south side of the house, and a walled garden with a central grassy lawn edged by landscaped beds stands on the west side of the terrace. Garden plantings, though not original, correspond to varieties favored by Charles Gillette including flowering shrubs, evergreens, and annuals, and retains the central grassy lawn. The non-contributing greenhouse (ca. 1950) stands atop a hillside east of the house. This elevation and the presence of the retaining wall suggests that the house site originally was higher, but was graded for construction of the dwelling.

The original garage with its French-inspired towered entry stands at the north end of the gravel driveway, northeast behind the house. The entry court, entered through a tree-flanked opening on the east, features a centrally located circular planting bed with a stone and metal fountain installed by the present owners. The rustic timber shelter, located southeast of the house, is presumed to be original to the property and provides a shaded and protected outdoor setting for enjoying views of the natural scenery and the dwelling.

### Dwelling

(In the following descriptions, for ease of identification cardinal directions are conventionalized so that the southwest elevation is described as “south,” and so forth.)

#### *Exterior*

This one-and-a-half-story (plus partial basement level) dwelling stands on a rusticated stone-clad concrete foundation, is constructed of brick clad with a stucco finish that is detailed with stone and cast stone accents, and is covered by a steeply pitched, hipped roof of flat clay tiles. Two large, interior stucco-clad chimneys project from the east and west sides of the south slope of the roof. The house (approx. 102' x 58') has a modified H-shaped plan.

The symmetrically arranged south elevation, which greets visitors as they arrive by the entrance road, consists of a seven-bay center section with front projecting end wings. The centrally located entrance bay is finely detailed with a full pediment and four stone pilasters supporting a full entablature. The pediment features a cast stone cartouche in the tympanum and a flat metal gable end cap. Paneled and glazed double-leaf doors are recessed in the middle bay with a multi-light transom above, and sidelights with paneled aprons stand in the side bays between the pilasters. Cast stone panels with bas relief acanthus-like leaves, rosettes, and other foliage are located above the openings. Wrought iron lanterns are affixed to the front of the outer pilasters.

The three bays to either side of the entrance hold sets of wooden French doors at the center and large, four-pane wooden French casement windows in the side bays. Each opening is detailed with a stone sill, full-height wooden tongue-and-groove shutters, and a cast stone panel above that is carved with a floral festoon. The window aprons are further detailed with wrought iron grills and wooden panels behind. The elevation is visually united by a projecting stone

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stringcourse and the wide stucco-clad frieze above. Six dormers are present on the south slope of the roof; each holds a set of wooden French casement windows with brass fittings. The dormers are clad with stucco and covered by a pedimented gable roof of flat clay tiles. Three narrow, round-topped, louvered vents of lead covered copper with wrought iron brackets project through the roof slope at the attic level.

The broad, 72'-long marble-paved raised terrace (added in the 1970s) that extends along the south elevation replaced the original double-sided stair entrance. The marble terrace, accessed from the east and west ends, is edged by a wrought iron railing. The grass-covered terrace south of the marble terrace is enclosed on three sides by a balustraded wall with stone steps on the south side that lead to the lawn's cascading terraces. Decorative urns stand atop the corner piers of the wall.

One-and-a-half-story, hip-roofed wings project south from the east and west ends of the south elevation. Wrought iron ball finials with lead flashing are located at the roof peaks; the original wrought iron weather vane atop the owners' suite depicts a car key. A set of French doors flanked by shutters opens from the wings onto the front terrace; the end elevations hold wooden casement windows and segmentally arched dormers that project through the cornice and hold wooden casement windows. The wings are detailed with a rusticated stone-clad foundation, projecting stone belt course, and stone quoins. Cast stone panels with carved floral festoons are located above the stringcourse and in line with the window openings.

The south side of the house that overlooks the Hot Springs Valley and mountains beyond historically served as the original formal entrance. A less formal entrance centrally located on the north elevation is accessed from the gravel-surfaced motor court. The court is centered on a fountain/urn and a planted bed. The seven-bay-wide north elevation consists of the central three-bay entrance section, two hip-roofed projecting wings, and two end bays. The entrance door, accessed from a low marble-paved terrace, is set within a molded stone surround and is balanced by a blind bay with a similar surround. On the upper level, a set of arched wooden French doors with a molded stone surround and scrolled keystone open from the interior stair landing onto a Juliette balcony. The balcony is set on a corbelled support and edged by a curving wrought iron railing. The entire entrance assemblage is defined by a projecting double-height, gable-roofed bay with banded pilasters, necking, and a broken pediment. The entry terrace is flanked by low, stone balustrades with carved stone fruited baskets atop corner piers. Segmentally arched dormers project through the cornice and details and finishes are identical to those on the south elevation. The service entrance in the westernmost bay on the north elevation, situated out of public view, is accessed by a set of steps and a small stoop. An arched dormer window above the door was not depicted on the original architectural drawings for the house but, based on detailing and materials, is assumed to have been added during construction or soon thereafter.<sup>4</sup>

Side elevations are no less detailed than the primary elevations. The east end elevation holds a secondary entrance accessed by a two-sided stair. Previous owners constructed semi-private sunbathing platforms on the east end of the house that the current owners removed and replaced with stairs that replicated the original design. A window opening that had been converted to a

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door also was recreated. A cast stone figural head, an element depicted on the original drawings, serves as the keystone in the arched door opening on the east side entrance (Figure 1). The west end elevation holds five window openings on the first floor, two segmentally arched dormers above, and a below-grade basement entrance. Architectural drawings for the house show a single arched dormer on the side elevations, but as with the dormer above the service entrance, a second dormer of identical detailing and materials was added to the side elevations.



Figure 1. Carved figural head above east end door opening.

### *Interior*

The interior of the dwelling reflects formal classical detailing executed in notable materials and finishes. Significant original interior finishes include the black and white harlequin-patterned marble foyer and center hall floor, oak French boiserie paneling, paneled doorjambs and soffits, oak flooring in most spaces and walnut flooring laid in a herringbone pattern in the living room, wrought iron stair elements, and built-in cabinetry. Stylistically appropriate marble fireplace mantels are located in the master suite, living room, and dining room.<sup>5</sup>

### *First Floor*

The floorplan features a wide central reception hall (31' x 12.5'), which runs the depth of the house, with a lower foyer entrance on the north end, paired entrance doors and flanking sidelights on the south, and a transverse hallway (approximately 82.6' long) extending to private rooms on the east and a guest bedroom and the kitchen on the west. The entrance from the north is located several steps below the hallway floor level with a powder room to the east and a small closet to the west. The elegant, curving main staircase, situated at the northwest corner of the reception hall, rises above the foyer and is detailed with a slender, curving wooden handrail with attenuated wrought iron balusters and newel posts. The staircase features wooden molded wainscoting, chair rail, and wall paneling capped by a continuous molding of flower buds linked by arching, curved scrolls.



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Besides the striking black and white marble flooring, the central hall is characterized by full wall paneling with fluted pilasters and paired fluted brackets. Enframed panels above the door openings to the east and west were reserved for custom oil paintings completed by Junius Allen, a New Jersey-based artist who was well-known for his landscape and seascape paintings (Figure 2). It is believed that Mrs. Clark commissioned the pieces, which reflect a European style landscape, from Allen. The architectural drawings indicate that the panels were reserved for the paintings.

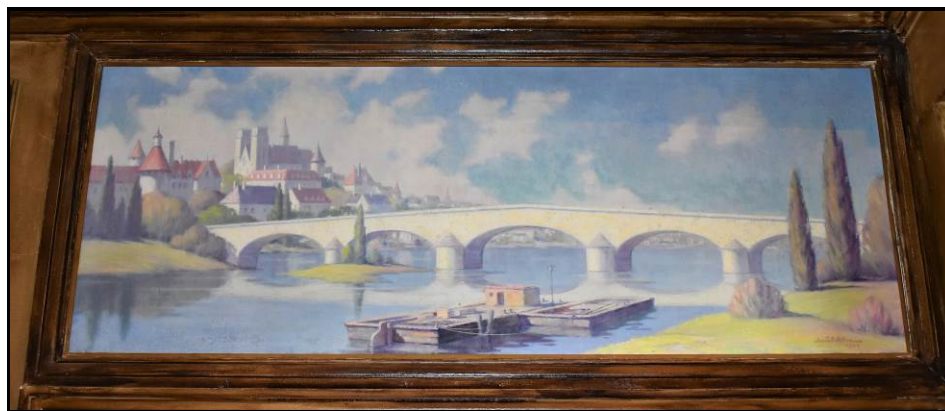


Figure 2. Detail of Allen painting above opening to east hallway.

The transverse hallway, which is also fully paneled, led east to the private living spaces of the owners and their children. The boys' room to the north was equipped with an adjacent bath and the girl's room to the south (now a living room) shared a bath with the owners' bedroom. The owners' suite, located near the east end entrance, also has direct access to the front terrace. Additional details in the owners' suite include a corner marble fireplace, built-in shelving, and decorative metal radiator covers executed in a bamboo pattern. Large walk-in closets and a sitting room, located on the north side of the hall, complete the owners' suite.

To the west, the hallway accessed a guest room suite on the north side. From this vantage, guests could move freely from their room to the center hall and outside without encountering the owners. A door at the end of the hall opened onto the kitchen, pantry, and servants' dining room. The kitchen is accessed from the exterior by a service door. A staircase in the kitchen, formerly enclosed, accesses the upper level rooms, which originally were assigned to domestic help and used for storage. Another door leads to the basement stairs.

The living room and dining room located to the west and the living room (former bedroom) on the east are accessed from the center hall through cased openings. The living room features walnut flooring laid in a herringbone pattern, built-in cabinetry, a marble fireplace surround, and paneled walls. Architectural drawings indicate that the decorative metal radiator grills were to be provided by the owner. In the living room, the grills feature a metal mesh with affixed ornamentation of birds and stylized flowering vines (Figure 3).

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Figure 3. Detail of metal grill beneath living room window.

The dining room is finished with plaster walls and a terra cotta tile floor. The room is accessed from the living room, as well as from the kitchen. The architect-designed built-in china presses inserted into the south end wall and the east wall fireplace are detailed with a simple marble surround.<sup>6</sup> A doorway on the east wall provides access to the front terrace.

A notable amenity found in many first-floor rooms, including bedrooms, is the call button system (Figure 4). These electric push buttons, located within the door moldings, connected to a large call box affixed to the kitchen wall and in the upstairs quarters that alerted domestic staff to the room in which they were needed. Such systems were common in aristocratic houses through the early twentieth century and reflect the nonverbal control exercised by homeowners over their domestic staff. The push buttons at Reveille were a subtle device, not unlike a doorbell, but rang directly and only to the kitchen to summon the staff. The presence of such a system provided the owners with both comfort and convenience. Although the box has been removed from the kitchen, the original buttons remain intact throughout the house.<sup>7</sup>



Figure 4. Detail showing call button located in living room door surround.

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### *Second Floor*

The upper floor, accessed by the main staircase in the center hall and by the secondary stair in the kitchen, features a double-loaded, transverse hallway. Arched openings, now enclosed with sets of glazed doors, provided access to the rooms on the east and west ends of the hall. Modest finishes on the second floor, which reflect the hierarchy of the space as secondary to the elaborate finishes of the first floor, include oak flooring, baseboard molding, plaster walls, and simple door surrounds.

Originally, the east end of the hall held two “maid’s rooms” on the south and a bath on the north side of the hall; a large storage space was located in the upper level of the wing above the owners’ suite. Later modifications converted the storage space and space in the eaves to an additional bedroom and bath on the east end. A concealed door, inset into the north side of the hallway, historically concealed a storage vault.

The west end of the hall originally held two bedrooms on the south and one on the north side of the hall, and a storage space above the south projecting wing. As with the east end, the storage space was later modified for use as a bedroom and bath, and a bath was added to the northside bedroom. A concealed door near the west end of the hall accesses the unfinished attic space above, and an adjacent door opens onto the stair to the kitchen below.

### *Basement*

The basement level of the house extends beneath the kitchen and dining room; a crawl space is located beneath the rest of the house. Stairs from the kitchen lead down to the basement, which is also accessed from the exterior on the west side. This access allowed service staff to carry out the necessary work of the household in a discreet manner. Rectangular window openings located high on the walls provide natural lighting for the three-room space. The original incinerator and cleanout boxes are located in the northernmost space, designated on architectural plans as the “Laundry,” while the boiler (and now-modern heating equipment) was located in the center space. The small, southernmost room held heater fuel and logs (Figure 5). Partition walls were of 4”-thick hollow tiles. The basement has a poured concrete slab floor with 13”-thick concrete walls clad with brick and stone. Reinforced concrete walls, also 13” thick, support the first floor of the house. Such robust construction was a hallmark of Lindner’s designs that result in a stable building with a solid feeling.

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Figure 5. Former incinerator access in basement.

### *Gardens and Landscape*

The gardens and landscape that surround the house include the southside terrace and cascading lawn, the west side garden, and the gravel driveway and motor court on the north side of the house. The south terrace originally served as the formal entrance and was accessed by a walkway from the driveway. Later alterations completed a marble-topped terrace along the full width of the elevation with stairs on the ends and south side. The original cast stone balustrade with paneled piers topped by fruited cast stone urns surrounds the grass-topped terrace on three sides. The expansive green lawn cascades two additional terraces to the south. Rows of brick-edged planting beds at the base of the hill may have been used for a cutting garden. Typical of Gillette's style, landscape elements close to the house reflect a more formal and axial arrangement, while the lawn's terraces give way to informal space, and eventually to the natural landscape. The landscape is used to highlight and enhance the architecture of the house. The various gardens and terraces provide several vantages from which to view the house and to frame the vista to the southwest.

The west end garden, enclosed by a balustrade on the east and by stone and stucco walls on the north, south, and west, features a central green space that is edged by planting beds. The garden is accessed by an opening to the east lawn, and by openings on the south and west that hold wrought iron gates. Originally, the opening on the north end may have held wooden doors.

The motor court, accessed from the east, extends across the north elevation of the house, and is edged by cobblestones. The terrain quickly drops off on the north side of the court. Planting beds are present between the house and motor court, and the lawn to the west is filled with mature trees.

*Garage (1929):* The one-and-a-half-story, stucco-clad, three-car garage, located northeast behind the house, is executed in the same French style as the dwelling. The building is covered by a clay tile-clad hipped roof with lead finials and an interior stucco-clad chimney on the east end. Each vehicle bay is accessed by wooden sliding doors that are recessed within enframed bays. Two copper-clad, arch-roofed dormers project through the front (south) slope of the roof. Other

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details on the building include a stone-clad foundation, stone quoins, and deeply recessed wooden casement windows with wooden shutters. Access to the chauffeur's apartment is through an engaged tower near the southeast corner of the building; interior access is provided between the apartment and garage. The tower is detailed with inset stuccoed panels, a wrought iron lantern, and a clay tile-clad conical roof with the original wrought iron weather vane depicting a Rolls Royce car—a make favored by Mrs. Clark. The original interior spaces included an undivided garage space, a vestibule with a closet, a small bath, and the chauffeur's room. Finishes in the living spaces included tile-covered floors and plaster walls. The garage and apartment were part of the original design for Reveille; an addition to the apartment was completed around 1950 that added a hip-roofed bay to the east end.

*Retaining Wall and Cellar (1929):* A stacked stone retaining wall, varying in height from about 2' to 8', extends along the base of the hillside east of the house. The greenhouse stands at the top of the hill. Near the garage, a wooden door accesses a cellar that is built into the wall. The wall and cellar were part of the original design for Reveille.

*Shelter (ca. 1929):* A small frame shelter is located at the southeastern corner of the property. The shelter stands on a stone-paved terrace with a low, stone retaining wall on the north side. The structure is open on all sides and is covered by a wooden-shingled, hipped roof that is supported by stout hewn posts set on concrete bases with diagonal braces at the top. The surrounding area is wooded and there are beds of ferns along the hillside. Although alterations may have been made to this element over the years, it is presumed to have been constructed during the period of significance.

*Greenhouse (ca. 1950):* This one-story building, located on a hill east of the house, includes a potting shed, wood shed, and tool shed. The frame north section, covered by a broad gable roof with an exterior brick chimney on the south end, is clad with board-and-batten siding. A metal and glass conservatory set on a concrete foundation extends from the south end of the building. This building was added to the property by the second owner.

#### *Alterations and Rehabilitation*

In 2006, the present owners purchased Reveille, which had been unoccupied for nearly 26 years. Previous owners had altered door and window openings, removed or added walls, and altered some of the original finishes.

Many of the alterations date to the ownership of Harold and Esther Mertz, who purchased the house in 1971 and sold it in 1980.<sup>8</sup> Cosmetic changes included installation of carpeting, painting the hallway woodwork, installation of wallpaper, and installation of mirrored panels in the living room ceiling. Changes to the floorplan included construction of sunbathing terraces on the east end of the house, modification of a window opening to a door to access the terraces, and modification of the master suite bath, and installation of a second bath that included cedarwood walls and a sunken tub. A wall was constructed across the east end of the transverse hallway, as well. The Mertzes installed the three marble fireplace mantels and constructed the marble-clad southside terrace.<sup>9</sup>



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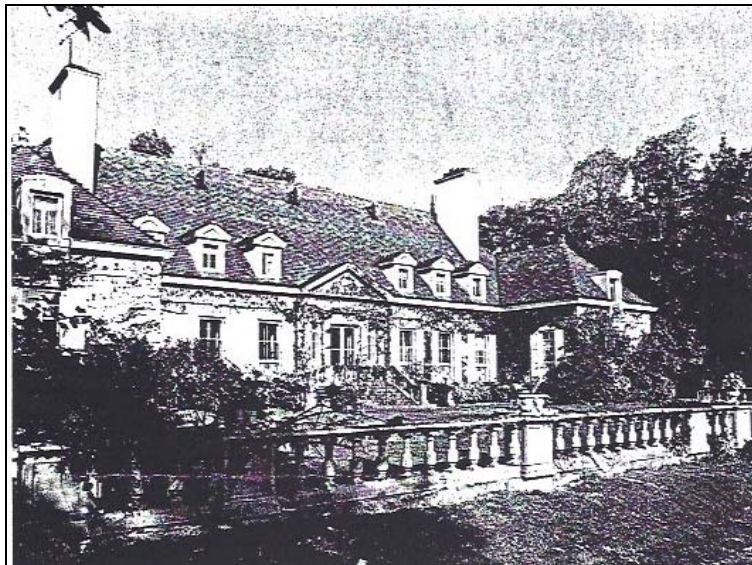


Figure 6. South elevation prior to construction of full-width terrace (1970).

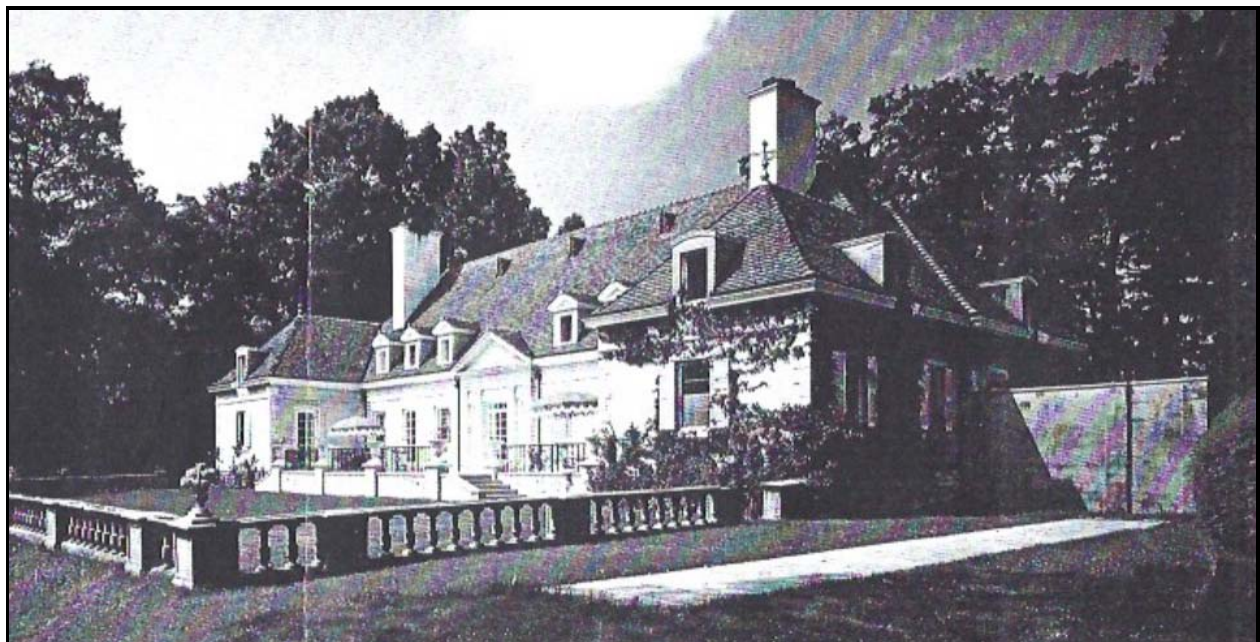


Figure 7. South elevation showing terrace and walls on east end for sunbathing decks (1978).

On the interior, the former girl's bedroom located on the east side of the hall was converted into an additional living room by opening a closet to the central hall; the reveals on the opening were paneled to match the other openings from the hall. The former entrance to the bedroom, located on the north wall and opening to the transverse hall, was enclosed. The alteration, which has been retained, maintains the balance and symmetry of the space, while providing open circulation between the center hall and public rooms.

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In 2007, the present owners undertook a sympathetic rehabilitation of the house that was granted state historic preservation rehabilitation tax credits. The work restored original features and finishes and returned the house to its original footprint. Original walls were replaced and the east end terraces were removed and the former entrance recreated. Flooring was refurbished and boiserie walls were refinished with antiqued staining. The green Mexican onyx installed by the Mertzes in the master suite bath was removed and has been reinstalled in the foyer bath floor. In addition, some of the Sherle Wagner bathroom fixtures and consoles installed by the Mertzes have also been retained.

Interior alterations were also made to the house that are related to space usage, but that did not alter the floor plan in a significant way. The interior walls separating the kitchen, pantry, and servants' dining room were removed to create a large, eat-in kitchen that is more suitable for modern users. The footprint of the master suite, which had been modified by previous owners, was restored as well.

The rehabilitation also completed much-needed maintenance on the house, including a full cleaning of the exterior stucco, which had become discolored over the years, replacement of the flat clay tile roof with in-kind tiles (current tiles are Ludowici, which may have been the original supplier), replacement of built-in copper gutters and downspouts, and upgrades to all systems. The original metal roof finials were retained and reinstalled. The rehabilitation work was guided by Lindner's original architectural drawings, which were found inside the house.

Research and the overall character of the gardens suggests that the surrounding gardens and landscapes were designed by noted landscape architect Charles Freeman Gillette, with whom Lindner often collaborated. Rehabilitation efforts included the surrounding formal gardens, which were replanted with plants typically specified by Gillette, including hydrangeas, ferns, boxwoods, roses, and small trees. Rows of trees flank the court entrance and are trimmed to form an aerial hedge screen. The landscape drawings have not yet been located within the Gillette papers at the Library of Virginia or the University of Virginia, but a project in Hot Springs is listed among Gillette's works in George C. Longest's *Genius in the Garden* (1992).<sup>10</sup> The house and landscape stand in excellent condition.

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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  
LANDSCAPE ARCHITECTURE

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1928-1931

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Lindner, Carl Max, Sr.  
Gillette, Charles Freeman  
Allen, [James] Junius

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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.)

Reveille, now known as Quarry Hill, is eligible for listing in the NRHP under Criterion C in the areas of Architecture and Landscape Architecture at a local level of significance as a masterwork designed in 1928 by architect Carl Max Lindner, Sr., as a second home for Judge and Mrs. William Clark of Princeton, New Jersey. The house is a one-and-a-half story, stucco-clad brick and stone dwelling executed in the French Renaissance country home style. Reveille stands above the resort village of Hot Springs in Bath County, Virginia, in the Warm Springs Valley of the Allegheny Mountains. Located adjacent to the Homestead Hotel (VDHR #008-0025) property, Reveille would have been a summer escape, providing an advantageous location for entertaining and socializing with Homestead guests and other valley visitors. With the second floor providing five bedrooms for maids, it is clear that the house was intended for entertaining and historical research confirms that it was used as a summer and vacation home. The period of significance is 1928-1931, encompassing construction of the house and contributing secondary resources and artist Junius Allen's completion of the four oil paintings in the dwelling's central hall.

Carl M. Lindner, Sr., is well-known for his designs of Richmond apartments and houses, many of which were executed in the Tudor Revival or Georgian Revival styles. Current research indicates that Reveille was one of few Lindner designs—and perhaps his only design—executed in a French Renaissance or French country style. Typical of his work in other styles, Reveille exhibits Lindner's attention to the scale, massing, form, materials, and details that make the dwelling an outstanding work of revival-style architecture. Not as formal as the chateau style, the French country home retained formal spaces, separated public and private areas of the house, and also provided discreet areas for domestic servants and daily household activities. The architecture also reflects influence of the Beaux Arts movement and classical Renaissance detailing. Complementing the architecture are the refined, but modest, formal gardens and terraces around the house that were designed by landscape architect Charles Freeman Gillette. Although the original landscape design drawings have not been located, the garden forms, balustraded walls, stone steps, and other details remain intact.

The style of the house is believed to have been chosen by the client, Mrs. Clark, the former Marjory Bruce Blair (1893-1975). Mrs. Clark's family home was Blairsdon (1898), an elaborate 38-room French chateau style house in New Jersey that her father, wealthy investment banker C. Ledyard Blair, commissioned from the prominent Beaux Arts architectural firm of Carrère and Hastings. Another family home on New York's Fifth Avenue, near the equally opulent Vanderbilt mansions designed by Richard Morris Hunt, also was commissioned from the firm. Although a modest reflection of the larger home, the authentic French inspiration found at Reveille, as well as many of the decorative features of the interior, are attributable to Mrs. Clark's influence and highly refined tastes. She and Judge Clark (1891-1957) were married in 1913 and divorced in 1947.

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

Criterion C: Architecture and Landscape Architecture

Reveille is locally significant under Criterion C in the areas of Architecture and Landscape Architecture as an excellent example of French Renaissance Revival architecture designed by Richmond-based architect Carl Max Lindner, Sr., and enhanced by gardens and landscapes believed to have been designed by landscape architect Charles Freeman Gillette, also based in Richmond. Both designers were at the height of their careers in the late 1920s and Reveille would represent one of their earliest collaborations. Reveille is one of—if not the only—example of Lindner’s work executed in the French Renaissance, or French country house, style with influences of the Beaux Arts reflected in the use of classical elements, floral moldings, and other details.

As with Lindner’s other revival work, Reveille reflects sharp attention to detail and the use of high-quality building materials. Stylistic characteristics exhibited at Reveille include the use of a modified H-plan covered by tile-clad, steeply sloping hipped roofs; stucco exterior wall cladding with stone foundation and details; cast stone accents including carved panels above the wall openings; gable- and arched-roofed dormers; wood casement windows; and tall, stucco-clad chimneys. Renaissance/classical elements are noted in the use of pilasters that enframe the entrance doors; pedimented gables; arched openings; and the floral decorative motifs used in the cast stone panels and on the house’s interior woodwork. Although the builder and craftsmen associated with the construction of Reveille have not yet been determined, the building reflects their skill in executing the architect’s design faithfully and with the highest quality materials. The three-bay garage with its conical tower features the same character-defining stylistic features and craftsmanship.

Overall, the house is a well-balanced, symmetrical design similar to a country manor house, rather than the picturesque and often rambling appearance of larger French chateaux.<sup>11</sup> On the interior, Lindner imbued the space with a light and airy feeling by providing high ceilings (about 10’ on the first floor), generously sized rooms, and an abundance of window and French door openings into each room. Not only do the numerous windows provide light, they also provided cross ventilation from the mountain breezes in the period before air conditioning. The floorplan, utilizing a full-depth center hall with a transverse hall, provides separation between the public and private domains of the household. The transverse hall was often used by Thomas Jefferson in his architectural designs (in his own home at Monticello, and at Farmington and Edgemont), as well as designs by the Blair family’s favorite firm of Carrère and Hastings, including the family’s home of Blairsdén.<sup>12</sup>

At Reveille, the house site was flattened to provide a suitable platform for the construction of the house. The stone retaining wall extending along the hillside east of the driveway suggests the extent of the site preparation.<sup>13</sup> The placement of the house above the sloping landscape overlooking the resort village and mountains beyond provided an opportunity to frame the view from Reveille’s center hall. Again, the physical and visual engagement of interior spaces with

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exterior spaces was a favorite design theme used by Jefferson, but is also seen in several of Carrère and Hasting's designs. Architectural Historian Dr. Laurie Ossman has noted that such framing was "a typical Carrère and Hastings French-derived planning device in which the central axis is treated as a transparent core creating a vista through the house from the entrance to the primary landscape."<sup>14</sup> The entrance at Blairsden is an example of the same technique that frames views of the Somerset Hills and the Peapack Valley.

Reveille's architecture is enhanced by formal gardens and undulating landscape terraces that bear the hallmarks of a Gillette design. Notations for a project in Hot Springs have been found in Gillette records, but no corresponding drawings have yet been located. The original picturesque shelter, perched atop a retaining wall on a stone-paved terrace and surrounded by beds of ferns, contribute to the landscape design's integrity.

Reveille is an example of Lindner's highly detailed designs that retains a high level of integrity with regard to location, design, setting, materials, workmanship, feeling, and association. Executed in the French Renaissance style, a style not typically seen in the area, Reveille reflects the design talents of the architect and the associated landscape architect, as well as the skill of the craftsmen who built the house. Sited atop a hill above the resort property, Reveille commanded a prominent position, literally and figuratively, in the social circles that centered on the Homestead. The architecture reservedly conveyed the social and economic status of the client and her refined taste for sophisticated architectural creations. The recognition of this expertly rendered example of a French country house adds to the known oeuvre of this important early twentieth century Virginia architect. His commission by the Clarks, who were wealthy, educated, aristocratic clients, reflects a confidence in Lindner's abilities to provide a residence that would meet their expectations.

In 2011, the present owners completed a rehabilitation of the property that was guided by the original architectural drawings. The project, which was granted state historic rehabilitation tax credits, included maintenance on the house and restored elements that had been altered by previous owners.

#### Carl Max Lindner, Sr. (1895-1973)

Carl Max Lindner, Sr., was born into an extended family of architects. The son of Maximilian Lindner (1863-1918) and Katherine Ebell Ruehrmund (1866-1933), Carl was born in Richmond, Virginia. His mother was the sister of Carl August Ruehrmund (1855-1927), a German émigré who had studied architecture at the Royal Academy of Architecture in Berlin. Lindner trained at the Virginia Mechanics Institute, a local trade school, but gained most of his architectural knowledge through his apprenticeship in his uncle's architectural office. Beginning in 1919, Lindner practiced independently, then from 1921 to 1926 was in partnership with his cousin Charles Phillips, who generally served as a developer for the firm.<sup>15</sup> Because much of his work was completed in connection with his cousin's speculative real estate development projects, Lindner sometimes is dismissed as a "developer's architect," implying that the architect's work was less about style and more about producing economic gains and expedient building plans.

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Robert Winthrop, Richmond architect and historian, notes, however, that Lindner was “prolific, talented and imaginative” and was “capable of designing fine buildings in several styles.”<sup>16</sup>

Perhaps Lindner’s artistic flexibility is best represented by two collections of houses he designed in Richmond. In 1921, Lindner and Phillips collaborated on the design for the National Register-listed Byrd Park Court (VDHR #127-6755), which overlooks the city’s William Byrd Park. This rare example of the court-form development in Virginia consists of 12 buildings, each designed in a different style. The houses include examples of Lindner’s designs in the Beaux Arts Classical, Mediterranean Revival, Colonial Revival, Tudor Revival, and Craftsman styles and is described as one of Richmond’s “more elaborate picturesque residential ensembles of the 1920s.”<sup>17</sup> In 1928, he completed designs for a row of houses in the 3100 block of Monument Avenue (3117-3133, at Cleveland Street); again, each house is executed in a different style including Norman, Tudor, Cotswold cottage, Mission, and Colonial Revival examples. The houses are detailed with appropriate materials and stylistic elements.<sup>18</sup> Outside of Richmond, Lindner designed apartment buildings and large country estates for affluent clients. Beginning in the mid-1920s, Lindner collaborated with Charles F. Gillette to provide landscape designs for his buildings.<sup>19</sup>

Research has not located correspondence between the Clarks and Lindner or Gillette. It seems likely that, as guests of the Homestead, the Clarks may have encountered Richmonders at the resort who could have made the recommendation, or other acquaintances in Princeton or in Newport, Rhode Island, where the family also vacationed, may have provided the introduction. The project seems to have been the purview of Mrs. Clark, whose name alone is found both on the deed of purchase and the architectural drawings.

#### Charles Freeman Gillette (1886-1969)

The gardens and landscape at Reveille have been attributed to Charles Freeman Gillette, a noted professional landscape architect based in Richmond. Gillette is best known for his work at numerous Colonial Revival and Tudor Revival estates in Richmond, including the gardens at Agecroft Hall (NRHP 1978; 127-0223) and Virginia House (NRHP 1990; 127-0255), both located in the affluent Windsor Farms neighborhood.<sup>20</sup> Gillette was esteemed by his clients and his colleagues who admired Gillette’s designs that “established a regional style identified by an understated classicism and attention to detail.... He integrated architecture and the landscape in a manner that present day landscape architects profess but seldom achieve.”<sup>21</sup>

No drawings for Reveille’s gardens have been located, but George Longest’s monograph on Gillette lists one project in Hot Springs. Strong local oral history supports the Gillette connection, which is made plausible by the fact that during this time Lindner and Gillette were working together on several other commissions. Although Lindner provided some sketches of proposed hardscape and garden arrangements in his drawings for Reveille, the gardens and the sculpted cascading terraces south of the house are suggestive of Gillette’s involvement. Such hallmarks of his style can be seen in the use of a more formal arrangement of landscaping around the house, a greensward edged by planting beds, and successive layers of informality as the design extends into the surrounding natural environment.<sup>22</sup> Because much of the landscape

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material had been lost over the years, the present owners recreated the gardens during the recent rehabilitation of the property. The use of plants typically seen in Gillette designs, and appropriate for the montane environment, provides a sympathetic rendering of what may have originally graced Reveille's landscape.

[James] Junius Allen (1898-1962)

The four oil paintings installed above the door openings of Reveille's central hall are signed by artist Junius Allen, who was a noted American painter of landscapes and seascapes. Born in Summit, New Jersey, Allen maintained a studio in New York City. He attended the Kingsley Preparatory School in Elmhurst, New York, and the New York School of Fine and Applied Art, and was mentored in his art by Arthur William Woelfle (1873-1936). In 1941, Allen was elected to the National Academy of Design. From 1957 to 1959, he served as president of the Salmagundi Club, one of the most prestigious and oldest art organizations in the United States. At the time of his death in 1962, the club organized a travelling memorial exhibition of the artists' work. Allen was awarded numerous prizes throughout his career including the Hallgarten Prize of the National Academy, the Ranger Fund Purchase Award, the Gold Medal of the Allied Artists, three Annual Oil Prizes of the Salmagundi Club and the Club's Medal of Honor, and awards of the American Artists Professional League—the Enders Memorial Prize and the Vezin-James Prize. His work is still highly regarded and is found in the collections of numerous art museums including the Metropolitan Museum of Art, the National Gallery, the National Academy, the Montclair (NJ) Museum, and the New Britain (CT) Museum.<sup>23</sup>

The four panels at Reveille, each approximately 4' x 2', are painted on canvas and inset within the wall above the hallway openings and the cased openings into the two living rooms. The paintings depict a turreted castle set within a stylized landscape of hills, trees, and a river. Arched bridges are depicted in two of the panels, and a small village of medieval design and a rustic gothic church and dwellings are included in others. Each panel is signed by the artist in the lower left hand corner and dated "1931."

Judge William Clark (1891-1957) and Marjory Bruce Blair Clark (1893-1975)

Reveille was completed in 1929 for William and Marjory Bruce Blair Clark. They likely met in Somerset Hills, New Jersey, where both of their families had estates and where they were members of the same elite social circles. Mrs. Clark's family was one of the wealthiest families in the United States in the late 1800s and early 1900s, and Mr. Clark was an heir to the Clark Thread Company fortune.

William Clark was the son of John William Clark (1867-1928) and Margaretta Cameron Clark (1869-1941). His grandfather, Scottish immigrant J. William Clark (1841-1902), founded the Clark Thread Company and his father later became the company president. Judge Clark's mother was the daughter of U.S. Senator and former Secretary of War J. Donald Cameron, whose father Simon Cameron had also served as a U.S. Senator and Secretary of War.<sup>24</sup>

William Clark was the heir to the family company, but instead of business, earned a law degree from Harvard University in 1915 and was admitted to the New Jersey bar in 1916. In 1925,

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President Calvin Coolidge appointed Clark as a federal judge in the Circuit Court of Appeals, he was the youngest (34) to have held such a post. Clark later served on the U.S. Court of Appeals for the Third Circuit (1938-1943), served in the U.S. Army during World War I (rising to rank of captain and receiving a Silver Star) and World War II (rising to the rank of colonel and becoming a Commander of the British Empire), and was Chief Justice of the Allied High Commission's Appeals Court in Nurnberg, Germany (1948-1954).<sup>25</sup>

Marjory Bruce Blair Clark was the oldest of four daughters of Clinton Ledyard Blair (1867-1949) and Frances Osborne Jennings (1869-1931), formerly of Orange, New Jersey. As her daughter, Anne, later recalled, Marjory was “brought up and educated in the traditional fashion for women of her time, taught first by a governess at home and then spent three years at a fashionable boarding school [St. Timothy’s in Pikesville, Maryland] and a year at a finishing school in Paris.”<sup>26</sup> Although she led a life of a society wife, Mrs. Clark devoted many volunteer hours to charitable groups, including the Princeton Chapter of the Red Cross. In 1942, during World War II, she was assigned to the Eastern Area Headquarters in Alexandria, Virginia, and in 1944, she was named Director of the American Red Cross Camp and Hospital Council Service for the Eastern Area (of the United States). In that role, she was responsible for oversight of the Red Cross Camp and Hospital Councils in Pennsylvania, Ohio, Indiana, Maryland, West Virginia, Virginia, Kentucky, and the District of Columbia. Her duties took her to the various camps in her region, as well as to Washington, D.C. for conferences and meetings.<sup>27</sup>

As a young woman, Marjory enjoyed the comfortable lifestyle of a daughter of wealth and fortune. During the late nineteenth and early twentieth centuries, the Blair family was one of the country’s wealthiest families, having amassed their fortune through railroad and oil interests, as well as investment banking. Socially, the Blairs were in the top echelon of New York’s Gilded Age society and were included in “The 400”—a list of the 400 “fashionable” guests that was maintained by society scion Mrs. Caroline Schermerhorn Astor beginning in the late 1880s, and later by Alva Vanderbilt and others.<sup>28</sup> Marjory’s entrepreneurial great-grandfather, John Insley Blair (1802-1899), began as a storeowner, but soon began investing in railroads and coal companies. His business interests included at least 30 railroads, including ownership of the Lackawanna Coal and Iron Company (1846), the Delaware, Lackawanna and Western Railroad (1852), and the Union Pacific Railroad (1860); he also spearheaded rail expansion into the American west. Blair founded the Wall Street investment banking firm of Blair & Company (1890) with his son and grandsons. He generously shared his wealth and is credited with building numerous churches and schools. Blair founded and endowed the Presbyterian Blairstown Academy, in the hometown named for the magnate, and also gave large endowments to several universities and colleges including Princeton (which became the school of choice for Blair family males) and financed buildings there including “Blair Hall.” By the time of his death at the age of 97, Blair’s fortune was estimated at \$70 million.<sup>29</sup> John Insley Blair’s wealth was passed down to his son De Witt C. Blair (1833-1915), who in turn shared it with his two sons, John Insley and C. Ledyard Blair.<sup>30</sup>

C. L. Blair worked in the family’s banking establishment and served as a governor of the New York Stock Exchange, but he also was an accomplished yachtsman, served as Commodore of the

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New York Yacht Club, and had a penchant for fine architecture.<sup>31</sup> Blair commissioned numerous family homes from the New York architecture firm of Carrère and Hastings, including the family's New York City townhouse at Fifth Avenue and 70<sup>th</sup> Street, and their country estate, Blairsden. Ledyard Blair is cited as one of the firm's "most supportive and inspiring clients."<sup>32</sup> All four Blair daughters, starting with the eldest daughter Marjory, held their weddings at the magnificently designed, 38-room French chateau in Peapack, New Jersey. The large, wooded estate also included formal Italian-inspired gardens designed by landscape architect James Leal Greenleaf. It is likely that the memory of her childhood home inspired Marjory's desire for a French country home for herself, albeit on a much-reduced scale.<sup>33</sup>

On September 20, 1913, William Clark and Marjory Bruce Blair married in what New York newspapers described as the social event of the year.<sup>34</sup> The ceremony was held at the Blairsden mansion gardens with 800 invited guests. The location was not far from the Clark family's own estate, Peachcroft. The Clarks had three children—Anne, Ledyard Blair, and J. William. While Clark was a member of a New York law firm, the family occupied an apartment near the Blairs' Fifth Avenue and 70<sup>th</sup> Street mansion, which was also close by the Clark family's city residence at 68<sup>th</sup> Street. In 1923, the Clarks moved to a house at 117 Library Place, Princeton, New Jersey.<sup>35</sup>

As members of an elite social class, the Clarks enjoyed vacations abroad, but also summered in the wealthy resort areas of Newport, Rhode Island, and Hot Springs, Virginia.<sup>36</sup> Social items in the local Princeton paper document several of the family's trips, including visits to the Homestead, where the Clarks were well-known to Fay Ingalls, president of the Virginia Hot Springs Company and operator of the hotel. In 1926, Mrs. Clark was noted as staying at the Homestead with a luncheon given in her honor. In the 1920s, the Homestead was an extremely popular vacation spot and attracted society luminaries including U.S. Presidents, Hollywood actors, authors, and sportsmen. Although dating back to the late eighteenth century, the Homestead resort first gained prominence in the 1830s, and by the early twentieth century, enjoyed a national reputation as an outstanding year-round resort. Its access to both warm and hot mineral springs was a great draw to the wealthy upper class elite who flocked to take the waters and to enjoy the social life. Many, such as the Clarks, built country estates near the hotel and were responsible for setting the tempo of the social life at Hot Springs.<sup>37</sup>

On April 23, 1928, Marjory B. Clark purchased from the Virginia Hot Springs Company a parcel of land, then estimated at 2.6 acres, that was adjacent to the Homestead resort property. The land was part of the holdings conveyed to the company in the 1890s by the Warm Springs Valley Company; the charter of the Virginia Hot Springs Company cited the purpose of the organization was to acquire, improve, and operate "the properties situated in Bath County, Virginia, known as the Warm Springs, the Hot Springs, and the Healing Springs," to "promote the interests of said Company" and "to enter into such contracts of sale or lease of its properties, or any part thereof, as it may deem proper."<sup>38</sup> Mrs. Clark's deed contained several stipulations and restrictions precluding erection of any building other than a residence. A residence of suitable size was to be constructed "within a reasonable time" and the plans and designs of the dwelling had to be approved by the President and Vice President of the company. The company also retained a first



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right of refusal should the property be offered for sale in the future. Beyond use, the ownership of the property also was racially restricted; the deed stated that the property could not be “sold, conveyed, leased or rented to or occupied by any other than white persons as owners or tenant thereof.”<sup>39</sup>

The Clarks enjoyed a close relationship with Homestead operator Fay Ingalls. In his memoir, *The Valley Road*, Ingalls recalled a time when Judge Clark and another Harvard graduate enjoyed each other’s company at the Homestead:

Later on Franklin Roosevelt made his only visit to Hot Springs. He was Governor of New York and had been asked to be a speaker at one of the summer conferences at the University of Virginia [ca.1931]. I had known him rather well in college.... He came to our house, The Yard, but I had never realized before that almost every room in the house is at a different level.... I telephoned the hotel and got him a suite next to an elevator. Judge William Clark, who had been in Roosevelt’s club in Harvard, was living in Hot Springs and that evening we all had dinner together and sat around afterwards. About ten o’clock I roused the attendant at the pool and we had a swim....<sup>40</sup>

In 1928, when Marjory Clark was searching for an architect for her Bath County home, she could no longer turn to the family favorite Carrère and Hastings. John Carrère had died in 1911 following a car accident, and Thomas Hastings had turned his attention to collaborating on designs for skyscrapers.<sup>41</sup> Although it is not clear how Mrs. Clark selected Carl Lindner to design her summer home, she could not have selected a more adept architect to complete the French-inspired design. Lindner was at the height of his career in 1928, having completed numerous apartment and individual house designs for important Virginia clients. As reflected in those commissions, the architect was well-versed in revival style architecture of the period.

Numerous social items in the *Princeton Herald* indicate that the Clarks and their children traveled annually to Reveille, often referred to in the paper as the family’s “villa,” for summer vacations, as well as for holidays such as Easter. The first item to appear helps to date the completion of the house—in May 1929, Mrs. Clark was in Hot Springs and the entire family were to travel there in June “to occupy their new home on Warm Springs Mountain.”<sup>42</sup> In June 1931, while at Hot Springs for the summer, the paper reported that Mrs. Clark “assisted in the entertainment of the members of the Garden Clubs of Virginia, who were the guests of the Warm Springs Valley Garden Club on Wednesday and Thursday,” reflecting her interests in gardening, as well as local social affairs.<sup>43</sup> It was at Reveille and Hot Springs that the Clarks’ daughter, Anne, met her future husband, George Cole Scott, Jr., of Richmond. In June 1934, the Scotts were married at Trinity Church in Princeton.

The Clarks retained Reveille until May 1944, when it was sold to Kenneth Ellis who renamed it “Quarry Hill,” in recognition of the old stone quarry located nearby. It is likely that Judge Clark’s service in the military and Mrs. Clark’s role with the Red Cross did not allow them to

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use the home as they had during earlier years. Personal tribulations led to the couple's divorce in 1947. Judge Clark remarried and in 1957 he died while on a trip in Ceylon (Sri Lanka). He is buried in Arlington National Cemetery. Mrs. Clark continued to live in New Jersey near her children and grandchildren and at her death in 1975, she was living at her home in Hightstown, New Jersey. She is buried in Saint Bernards Cemetery in Bernardsville, New Jersey, near her parents.<sup>44</sup>

#### Ownership after the Clarks

T. Kenneth Ellis (1906-1992) and his wife Lela (1908-1968), owned Quarry Hill until 1961. Ellis is believed to have constructed the greenhouse on the property and likely was responsible for the enlargement to the garage and chauffeur's apartment. The Ellises, both avid horsemen, were major supporters of the annual Bath County Horse and Pony Show held at the Homestead's riding ring. Though not as storied as Upperville's Colt and Pony Show (established in 1853), the Hot Springs event was a highly anticipated summer event that drew equestrians from all parts of Virginia and beyond. In addition to equestrian skill shows, the event included numerous receptions, luncheons, and dinners. Quarry Hill's location and setting proved convenient for hosting such events. In 1955, Lela Ellis served as president of the show, succeeding Mrs. Fay Ingalls. Mrs. Ellis "gave buffet supper in the garden of her home near Hot Springs between Friday afternoon's and night's performance. Mrs. Ellis' guests, unless they were early exhibitors or judges relaxed at the candle-lit tables in the garden over a supper of roast beef, deviled crabs, shrimp, salad, cheese and fruit until there was a general return to the show."<sup>45</sup>

Kenneth Ellis' interests included marine microbiology and geology, and he was known locally for his dowsing and well drilling skills. He was a founding member of the Hot Springs Rescue Squad, and also established several scholarships for local students. The "T. Kenneth and Karin R. Ellis Dabney Lancaster Scholarship Fund," named for Ellis and his second wife, continues to provide financial assistance to students attending the nearby community college.<sup>46</sup>

In 1961, Kenneth and Lela Ellis sold Quarry Hill to William Blair Alexander [no relation] and his wife, Catherine Young Wickes Alexander. Alexander was a Baltimore businessman, and Catherine grew up at Wickcliffe, a castle on her family's Brooklandville, Maryland estate, which later became a girls' school. Catherine graduated from the Foxcroft School in Middleburg, Virginia, and attended Columbia University. She was a noted gardener of prizewinning daffodils and also held senior Maryland state titles in women's golf.<sup>47</sup>

After a decade, the Alexanders sold the property to Harold E. Mertz, who in 1974 married Esther, his second wife, in Florida. The Mertz continued to winter in Florida and came to Hot Springs in the summer. During their ownership, numerous alterations were made to Quarry Hill, including alterations to the master suite, changing of bathroom fixtures, addition of sun terraces, and installation of carpeting and wallpaper throughout the house. They also constructed the marble-clad south terrace and had several statues in the gardens. Mr. Mertz, whose family founded and operated Publisher's Clearinghouse, a magazine distribution company, was also active in cattle, oil, and housing construction enterprises. While living in Hot Springs, the

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Mertzes donated to several local interests, including a large donation for the county's vocational school, and paid 4-H camp fees for scores of children.<sup>48</sup>

By the late 1970s, the Mertzes decided to live in Florida year-round and placed Quarry Hill on the market. The property did not sell until 1980, when William and Jean Gnann purchased it. Mr. Gnann died in 1985, but his wife retained the property until 2001, when she sold it to Peter and Ruth Worthy, who owned the Warm Springs Inn at the time. The Worthys sold Quarry Hill to the current owners, G. Scott and Katherine W. Hetzer of Richmond, in 2006.<sup>49</sup>

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"Quarry Hill." Bacova Properties, Hot Springs, Virginia, 2006. (Courtesy of Mr. and Mrs. G. Scott Hetzer.)

"Quarry Hill: A Mile from the Homestead Hotel, Hot Springs, Virginia." Previews Inc./Clarkson and Wallace, Warm Springs, Virginia. 1978. (Courtesy of Mr. and Mrs. G. Scott Hetzer.)

"Quarry Hill: An Exquisite Small Estate Overlooking the Homestead Golf Course, Hot Springs, Virginia." Previews Incorporated, Inc., Washington, D.C./Clarkson and Wallace, Warm Springs, Virginia. 1970. (Courtesy of Mr. and Mrs. G. Scott Hetzer.)

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Winthrop, Robert C. Winthrop. "Architects of Richmond: Carl Max Lindner, Sr." December 21, 2013. Accessed online at <https://architecturerichmond.com/2013/12/21/architects-of-richmond-carl-max-lindner-sr/>.

Newspaper articles (arranged chronologically)

"John Insley Blair Dead." *New York Times*. December 3, 1899.

"De Witt C. Blair, Aged Banker, Dies." *New York Times*. June 4, 1915.

"C. Ledyard Blair, Banker, 82, Dead." *New York Times*. February 8, 1949: 25.

"Season of Autumn Weddings Begins this Week: Miss Marjory Blair Will Be Married to William Clark Next Saturday, and Many Other Country Weddings Will Follow." *The Sun* [New York]. September 14, 1913.:5.

"Marjorie (sic) Bruce Blair Weds William Clark at Blairsden." *New York Times*. September 21, 1913.

"Clark Named Judge in Newark District." *Washington Post*. May 22, 1925:1.

"Social and Personal," *The Princeton Herald*. Various dates between 1926 and 1935.

"News of Princetonians," *The Princeton Herald*, June 12, 1931:2.

Phillips, Dolores. "Parties are Given for Horse Show Crowd." *The Evening Star* [Washington, D.C.]. August 25, 1955: B3

"Judge William Clark Dies on World Trip." *The Princeton Herald*. October 16, 1957:1.

"James J. Allen, Painter, was 64," *New York Times*, July 9, 1962:31.

"Marjory Clark." *New York Times*. September 20, 1975:32.

Atkin, Jerrie. "For Sale: Chateau in Bath." *Roanoke Times & World News*. September 11, 1977: D1, D2.

"T. Kenneth Ellis." *The Recorder*. July 3, 1992:2.

"Catherine Y. Alexander, 78, Gardener, Champion Golfer." *The Baltimore Sun*. February 4, 2001.

"Karin R. Ellis" Obituary, *The Daily Progress* [Charlottesville, VA], August 15, 2020

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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

**Historic Resources Survey Number (if assigned):** DHR #008-5036

**10. Geographical Data**

**Acreeage of Property** 3.27

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: 38.003210 Longitude: -79.818100
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: | Easting:  | Northing: |
| 2. Zone: | Easting:  | Northing: |
| 3. Zone: | Easting:  | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The true and correct historic boundary for Reveille is coterminous with the perimeter lines of tax parcel 72-0-115 as recorded by Bath County, Virginia, and as shown on the accompanying tax parcel map, obtained via the Bath County GIS website.

**Boundary Justification** (Explain why the boundaries were selected.)

The historic boundaries encompass the extent of the acreage historically associated with Reveille since it was constructed, as well as the formal landscape design, the property's historic setting, and all known historic resources.

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**11. Form Prepared By**

name/title: Debra A. McClane, Architectural Historian, and G. Scott and Katherine W. Hetzer,  
Property Owners

organization: \_\_\_\_\_

street & number: 4711 Devonshire Road

city or town: Richmond state: VA zip code: 23225

email: dmcclane1@verizon.net; gscotthetzer@gmail.com

telephone: 804/233-3890; 804/347-2675 date: January 2021

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**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 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 does not need to be labeled on every photograph.

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**Photo Log**

Name of Property: Reveille/Quarry Hill

City or Vicinity: Hot Springs

County: Bath

State: VA

Photographer: Debra A. McClane, G. Scott Hetzer

Date Photographed: 2008 (as indicated), 2020

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photo VA\_BathCounty\_Reveille\_0001

1 of 30 South elevation, looking north

Photo VA\_BathCounty\_Reveille\_0002

2 of 30 South elevation, looking northwest (2008)

Photo VA\_BathCounty\_Reveille\_0003

3 of 30 View looking west across marble-paved terrace

Photo VA\_BathCounty\_Reveille\_0004

4 of 30 Detail, south entrance bay, looking north

Photo VA\_BathCounty\_Reveille\_0005

5 of 30 North elevation, looking south

Photo VA\_BathCounty\_Reveille\_0006

6 of 30 North elevation, looking southwest (2008)

Photo VA\_BathCounty\_Reveille\_0007

7 of 30 Detail, service entrance, looking southeast

Photo VA\_BathCounty\_Reveille\_0008

8 of 30 Detail, east end entrance, looking south

Photo VA\_BathCounty\_Reveille\_0009

9 of 30 Entrance to motor court, looking west

Photo VA\_BathCounty\_Reveille\_0010

10 of 30 View from south terrace, looking southwest

Photo VA\_BathCounty\_Reveille\_0011

11 of 30 West side garden, looking north

Photo VA\_BathCounty\_Reveille\_0012



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12 of 30 Garage, looking northeast

Photo VA\_BathCounty\_Reveille\_0013

13 of 30 Shelter, looking northeast

Photo VA\_BathCounty\_Reveille\_0014

14 of 30 Retaining wall, cellar door, and greenhouse, looking southeast

Photo VA\_BathCounty\_Reveille\_0015

15 of 30 Center hall, looking south from lower entry foyer

Photo VA\_BathCounty\_Reveille\_0016

16 of 30 Center hall, looking north

Photo VA\_BathCounty\_Reveille\_0017

17 of 30 Transverse hall from center hall, looking east

Photo VA\_BathCounty\_Reveille\_0018

18 of 30 Transverse hall from center hall, looking west

Photo VA\_BathCounty\_Reveille\_0019

19 of 30 Master suite bedroom, looking south

Photo VA\_BathCounty\_Reveille\_0020

20 of 30 Master suite fireplace and entrance corridor, looking north-northwest

Photo VA\_BathCounty\_Reveille\_0021

21 of 30 Cased opening from center hall to east living room, looking southeast

Photo VA\_BathCounty\_Reveille\_0022

22 of 30 East living room, looking southeast

Photo VA\_BathCounty\_Reveille\_0023

23 of 30 East living room, looking northwest

Photo VA\_BathCounty\_Reveille\_0024

24 of 30 West living room, looking west

Photo VA\_BathCounty\_Reveille\_0025

25 of 30 Dining room, looking south-southeast

Photo VA\_BathCounty\_Reveille\_0026

26 of 30 Second floor hallway, looking west

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Photo VA\_BathCounty\_Reveille\_0027  
27 of 30 Second floor, east bedroom (converted from storage), looking southeast

Photo VA\_BathCounty\_Reveille\_0028  
28 of 30 Second floor, hallway, looking east

Photo VA\_BathCounty\_Reveille\_0029  
29 of 30 Northwest room (converted from storage), looking west

Photo VA\_BathCounty\_Reveille\_0031  
30 of 30 Kitchen, back stair and door to basement, looking south

### Figures

1. Carved figural head above east end door opening.
2. Detail of Allen painting above opening to east hallway.
3. Detail of metal grill beneath living room window.
4. Detail showing call button located in living room door surround.
5. Former incinerator access in basement.
6. South elevation prior to construction of full-width terrace (1970).
7. South elevation showing terrace and walls on east end for sunbathing decks (1978).

**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

### ENDOTES

<sup>1</sup> The rehabilitation undertaken by current owners G. Scott and W. Katherine Hetzer was approved by the State Historic Preservation Office/Virginia Department of Historic Resources for state historic rehabilitation tax credits.

<sup>2</sup> Only a few of the Warm Springs Valley's notable dwellings have been documented or listed in the National Register of Historic Places. "The Yard," the home of the Fay Ingalls family; "Barton Lodge," and "Three Hills" are the most notable architect-designed dwellings. Other prominent early twentieth century houses in the area, not yet documented, include "Broadlawn," "Three Stables," and "Overlook Manor," which is now part of the Natural Retreats property.

<sup>3</sup> This is the only deeded access right-of-way across the golf course.

<sup>4</sup> Owner G. Scott Hetzer pointed out the absence of this dormer on the architectural drawings.

<sup>5</sup> The fireplace mantels were added in the 1970s by the Mertzses. Jerrie Atkin, "For Sale: Chateau in Bath," *Roanoke Times & World News*, September 11, 1977: D1, D2.

<sup>6</sup> The shelving for the presses remains intact, but the doors have been removed.

<sup>7</sup> The kitchen call box was retained and is stored in the house; the upstairs box is no longer extant. Wendy Danielle Madill, "Noiseless, Automatic Service: The History of Domestic Servant Call Bell Systems in

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Charleston, South Carolina, 1740-1900.” Graduate School of Clemson University and College of Charleston 2013. This document provides a good history on the historical use, installation, and technological changes in call bell systems up to the twentieth century and the social implications of the systems in aristocratic homes.

<sup>8</sup> Atkin, 1977. Additional information gleaned from: Real Estate Brochure, “Quarry Hill: An Exquisite Small Estate: Overlooking the Homestead Golf Course, Hot Springs, Virginia.” Previews Incorporated, Inc., Washington, D.C./Clarkson and Wallace, Warm Springs, Virginia, 1970; Real Estate Brochure, “Quarry Hill: A Mile from the Homestead Hotel, Hot Springs, Virginia.” Previews Inc./Clarkson and Wallace, Warm Springs, Virginia, 1978; and Real Estate Brochure “Quarry Hill.” Bacova Properties, Hot Springs, Virginia, 2006. The three brochures were provided courtesy of G. Scott Hetzer.

<sup>9</sup> Atkin, 1977.

<sup>10</sup> George C. Longest, *Genius in the Garden: Charles F. Gillette & Landscape Architecture in Virginia* (Richmond, VA: Virginia State Library & Archives, 1992), Appendices A and B.

<sup>11</sup> The French country style is noted as having architectural similarities with the Medieval English tradition, as well as the Tudor tradition. The formality seen at Reveille is influenced by Beaux Arts and Renaissance forms, as well as the Georgian symmetry often seen in Lindner’s work. Virginia McAlester and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1996), 387-388.

<sup>12</sup> Frederick Doveton Nichols, *Thomas Jefferson’s Architectural Drawings: Compiled with Commentary and a Check List*. 1961. (Charlottesville: Thomas Jefferson Memorial Foundation, 1988), 6, and drawings no. 15, 19, and 22; Laurie Ossman and Debra A. McClane, *The Gentleman’s Farm: Elegant Country House Living* (New York: Rizzoli International Publications, Inc., 2016), 151-159.

<sup>13</sup> Interestingly, the Blair family home of Blairsden was also sited on a hillside that had been “flattened” for construction of the building. Mark Meredith, “Blairsden: 30 Blair Avenue, Peapack-Gladstone, Somerset County, New Jersey.” Accessed at HouseHistree: <https://househistree.com/houses/blairsden>, 2018, updated 2020.

<sup>14</sup> Laurie Ossman and Heather Ewing, *Carrère and Hastings: The Masterworks* (New York: Rizzoli International Publications, Inc., 2011), 254.

<sup>15</sup> John E. Wells and Robert E. Dalton. *The Virginia Architects, 1835–1955* (Richmond, VA: New South Architectural Press, 1997), 392-393.

<sup>16</sup> Robert C. Winthrop, “Architects of Richmond: Carl Max Lindner, Sr.,” December 21, 2013. Accessed online at <https://architecturerichmond.com/2013/12/21/architects-of-richmond-carl-max-lindner-sr/>.

<sup>17</sup> Marc C. Wagner, “Byrd Park Court Historic District,” VDHR #127-6755. National Register of Historic Places Registration form, October 12, 2015.

<sup>18</sup> Kathy Edwards, Esme Howard, and Toni Prawl, “Monument Avenue: History and Architecture,” U.S. Department of the Interior, National Park Service, Cultural Resources, HABS/HAER, (Washington, D.C.: Government Printing Office, 1992), 54.

<sup>19</sup> These projects included the 1929 MacCallum More House (VDHR #186-5020) in Chase City, Mecklenburg County, Virginia, and the 1936 reconstruction of Tiverton (VDHR #002-0187/002-5075-0431) in Albemarle County, Virginia, which has been called “one of the finest domestic examples of Palladian Revival style in Virginia.” In addition, Lindner and Gillette collaborated on several large residential designs in the City of Richmond and the surrounding suburban area. In 1929, Lindner designed a Tudor Revival house, known as Hill Crest by the James, on Cary Street Road and Kenwyn (VDHR #127-5147), a Georgian house, in the Paxton neighborhood. Gillette designed the landscapes for both properties. Charles F. Gillette, Papers, ca. 1880-1985 (bulk 1918-1969), Accession 34472, Business records collection, The Library of Virginia, Richmond, Virginia; Kim Chen and Melanie A. Moran, “MacCallum More and Hudgins House Historic District,” VDHR #186-5020.” National Register of

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Historic Places Registration Form, July 17, 2010; Listed as a contributing resource in the Greenwood-Afton Rural Historic District, VDHR #002-5075-0031/002-0187; Architectural Survey Form with notes from Jeffrey O'Dell, Mimi Sadler, Wendy Muscumeci, 1981-2010, accessed through VCRIS; and K. Edward Lay, *The Architecture of Jefferson Country, Charlottesville and Albemarle County* (Charlottesville, VA: University Press of Virginia, 2000).

<sup>20</sup> Gillette teamed with many of the period's prominent architects, including William Lawrence Bottomley and Henry Grant Morse, both well known for their Colonial and Georgian Revival-style designs in Virginia. Both Agecroft (ca. 16<sup>th</sup> century) and Virginia House (ca. 12<sup>th</sup> century) are Elizabethan-era dwellings that were transported from England and reconstructed and enlarged in Richmond. Gillette's work at Agecroft began in 1926 and his work at Virginia House began in 1927 before the house was completed in 1928. Gillette is credited with encouraging Ambassador Alexander Weddell and his wife Virginia, owners of Virginia House, to purchase the Glenburnie estate (which they renamed Hilltop Cottage) in Hot Springs in the late 1940s.

<sup>21</sup> Longest, 78.

<sup>22</sup> Another possibility is that the Hot Springs project listed in Longest could allude to work at Hill Top Cottage for the Weddells.

<sup>23</sup> "(James) Junius Allen Jr (1898-1962)," in the Fine Art Database (New York), 2019, updated 2020. Accessed at <http://fineartdatabase.org/james-junius-allen-jr-1898-1962/>. The entry also includes a list of exhibitions that included Allen's work. "History of Salmagundi Club," accessed at [www.salmagundi.org/history.cfm](http://www.salmagundi.org/history.cfm). "James J. Allen, Painter, was 64," *New York Times*, July 9, 1962:31.

<sup>24</sup> A family story related by Judge Clark's mother was that Simon Cameron, as former senator from Pennsylvania, accompanied President Abraham Lincoln on the train as he traveled from Washington to Gettysburg. The President, wanting to work on his speech, asked for a piece of paper. According to tradition, "My grandfather took an envelope from his pocket and handed it to the President." Anne Clark Martindell, *Never Too Late: A Memoir* (Lawrenceville, NJ: Boxed Books, Inc., 2008), 13-14.

<sup>25</sup> "History of the Federal Judiciary: Judges: William Clark" biography sketch on Federal Judicial Center website. Accessed at: <https://www.fjc.gov/history/judges/clark-william>; Obituary, "William Clark," *Town Topics* [Princeton, NJ], October 20, 1957; "Judge William Clark Dies on World Trip," *The Princeton Herald*, October 16, 1957:1. Anne Clark Martindell recalls that when her father enlisted in 1916, he was sent to Camp Lee near Richmond, Virginia. "And ever the dutiful wife, Mummy took a house for us in Richmond to be close by in early 1917." Martindell, 15.

<sup>26</sup> Martindell, 14. Martindell also notes that her mother did not know "how to boil an egg" and had at least eight servants to wait on her. She also recalled her mother as an avid golfer, gardener, and horsewoman. Anne later attended St. Timothy's, as her mother had.

<sup>27</sup> "Mrs. Clark Named Eastern Area Head," *The Princeton Herald*, March 10, 1944:1, 5. In addition to Judge Clark's military service during World War II, both of the Clarks' sons and the Clark son-in-law, George C. Scott, Jr., also served in the military.

<sup>28</sup> Martindell, 46. Mrs. Astor is historically quoted as having said, "There are only about 400 fashionable people in New York Society" as an affront to the *nouveau riche* social set that arose following the Civil War. The number 400 is also said to be the number of guests who could fit comfortably into the ballroom of Mrs. Astor's Fifth Avenue mansion. See Arthur T. Vanderbilt II, *Fortune's Children: The Fall of the House of Vanderbilt* (New York: William Morrow, 1989), 98-99. During the early twentieth century, C. Ledyard Blair and other members of the Blair family also were listed in the *Social Register, New York*, and in the first volume (1917-1918) of J.J. Scannell's *New Jersey's First Citizens Biographies and Portraits of the Notable Living Men and Women of New Jersey* (Paterson, NJ), which attested to compile a list of "useful" individuals in New Jersey and that rather than social or financial status, those listed were

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included on “achievement alone.” Accessed at:

<https://play.google.com/books/reader?id=cNgDAAAAYAAJ&hl=en&pg=GBS.PR7>

<sup>29</sup> “John Insley Blair Dead,” Obituary, *New York Times*, December 3, 1899. Despite his staggering wealth, Blair lived in a modest, two-story frame house in Blairstown. Accounting for inflation, Blair’s fortune would be worth over \$2 billion today.

<sup>30</sup> “De Witt C. Blair, Aged Banker, Dies” Obituary, *New York Times*, June 4, 1915. His obituary stated that De Witt Blair received \$47.5 million from his father’s (John Insley Blair) estate and had gifted his two sons \$7 million the Christmas before his death.

<sup>31</sup> “C. Ledyard Blair, Banker, 82, Dead” Obituary, *New York Times*, February 8, 1949, Section Books, Page 25. Upon Marjory’s marriage to William Clark in 1913, they honeymooned on her father’s 254-foot yacht, *Diane*. During World War I, Blair conveyed the yacht to the U.S. government for military use.

<sup>32</sup> Mark Alan Hewitt, Kate Lemos, William Morrison, and Charles D. Warren, *Carrère & Hastings Architects: Country Houses* (New York: Acanthus, 2006), 59. Other members of the Blair family also were clients of Carrère and Hastings, including Ledyard’s brother, J. Insley Blair, for whom the firm designed “Blairhame” in Tuxedo Park, New York. Ossman and Ewing, 278-283.

Blair-family commissions by Carrère & Hastings included Ledyard’s garden and towered boathouse at his Bermuda estate, “Deepdene;” alterations to Ledyard’s stable and artist’s studio at 123 East 63rd Street in New York; the Oyster Bay country estate “Ontare” for James A. Blair; the Blair & Company office building at the northwest corner at 24 Broad Street and Exchange Place in downtown New York; the house of Mrs. Arthur Scribner (Ledyard’s sister) in Mt. Kisco, New York; and “Vernon Court,” the Newport, Rhode Island, estate of Mrs. Richard Gambrill, whose son, Richard Van Nest Gambrill, married Ledyard Blair’s daughter, Edith. Brooks Betz and W. Barry Thomson, “The Gilded Age: The Blairsden Estate.” Accessed online at: See also Hewitt et al *Carrère & Hastings Architects: Commercial Buildings* (New York: Acanthus Press, 2006).

<sup>33</sup> “Mansion in May Journal: Blairsden.” Published by the Women’s Association for Morristown Medical Center [Morristown, NJ], 2014:30-39. Accessed online at: <https://issuu.com/wammc/docs/mansioninmayjourn2014/39>.

<sup>34</sup> The Clark family estate, known as Peachcroft, was a fieldstone manor house set on hundreds of acres that was built for Judge Clark’s father, John William Clark, in Bernardsville in 1907. “Clark Named Judge in Newark District,” *Washington Post*, May 22, 1925:1; William A. Schleicher, Susan Winter, *In the Somerset Hills: The Landed Gentry* (Charleston, SC: Arcadia Publishing, 1997), 42; “Season of Autumn Weddings Begins this Week: Miss Marjory Blair Will Be Married to William Clark Next Saturday, and Many Other Country Weddings Will Follow,” *The Sun*, September 14, 1913.:5; “Marjorie (sic) Bruce Blair Weds William Clark at Blairsden,” *New York Times*, September 21, 1913.

<sup>35</sup> Martindell, 21. The three Clark children attained distinction in their lifetimes. J. William became a writer. Anne served in New Jersey Democratic politics and was elected to the New Jersey Senate in 1973. She served from 1979 to 1981 as the first female U.S. Ambassador to New Zealand. Ledyard, who attended Harvard and was a classmate and lifelong friend of John F. Kennedy at Harvard, served as Senator Eugene McCarthy’s national campaign manager for the 1968 presidential nomination and was the Democratic National Committee’s communications director when the Watergate break-in occurred. He was most noted as the general manager and vice president of CBS News, which he expanded and where he hired prominent correspondents such as Walter Cronkite, Dan Rather, Mike Wallace, Morley Safer, Roger Mudd and Bill Plante.

<sup>36</sup> C. Ledyard Blair purchased “Honeysuckle Lodge” (formerly, Mason Lea) on Newport, Rhode Island’s iconic Cliff Walk. The house was designed in 1885 for Josiah Fiske by Peabody and Stearns with grounds by Frederick Law Olmstead. See image on Newportalri <http://www.newportalri.org/items/show/17144>.

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Martindell's memoir recounts summering in Hot Springs during the early 1920s, prior to the construction of Reveille. She also stated that her father did not often come to Hot Springs with us in the summers; however, accounts from Homestead manager Fay Ingalls and Princeton newspaper items do place the Judge in Hot Springs for several summers. Earlier, the Clarks also rented summer houses near the Blair and Clark family homes in Bernardsville. Martindell, 21, 26.

<sup>37</sup> "The Homestead," National Historic Landmark Nomination Form, Prepared by Virginia Historic Landmarks Commission Staff, ed. by Carolyn Pitts (National Park Service), 1990.

<sup>38</sup> Bath County Deed Book 15, Page 580; Bath County Deed Book 18, Page 571; "Barton Lodge" National Register of Historic Places Nomination, Prepared by Frazier Associates, 2013.

<sup>39</sup> Bath County Deed Book 37, Page 316-321. The deed clearly prohibited the construction of any building that sold liquor and also precluded blacksmiths, butchers, tanners, and soap manufacturers, or other commercial enterprises. As stated, "The said land shall be used solely for residential purposes." The race restriction on the ownership of the land was a common clause found in deeds throughout the Commonwealth in areas that desired to control segregated populations within certain areas.

<sup>40</sup> Fay Ingalls, *The Valley Road: A Story of Virginia Hot Springs* (New York: The World Publishing Company, 1949), 145. Judge Clark and FDR were members of the same club at Harvard, although not at the same time. Anne Clark Martindell recalls that "although father was a Republican and my mother became a Democrat, they both enthusiastically supported Roosevelt" in his presidential bid. Martindell, 37. As President, Roosevelt nominated Clark to the U.S. Court of Appeals for the Third Circuit in 1938, a position Clark held until his resignation in 1943.

<sup>41</sup> Ossman and Ewing, 15. Thomas Hastings died in October 1929 from complications following surgery for an appendicitis.

<sup>42</sup> "Social and Personal," *The Princeton Herald*, May 24, 1929:5.

<sup>43</sup> "News of Princetonians," *The Princeton Herald*, June 12, 1931:2

<sup>44</sup> "Marjory Clark," Obituary, *New York Times*, September 20, 1975:32.

<sup>45</sup> Dolores Phillips, "Parties are Given for Horse Show Crowd," *The Evening Star* [Washington, D.C.], August 25, 1955: B3. The Bath County Horse and Pony Show started in 1928 and continued annually each summer through 1966. In the 1990s, the show was again revived at the Homestead equestrian facility.

<sup>46</sup> Lela Ellis died in 1968 and is buried in Warm Springs Cemetery. Mr. Ellis' final resting place is not known. Karin Roeder Ellis (b. 1929), a native of Hamburg, Germany, died August 9, 2020, at her home "Stepping Stones" in the Warm Springs Valley. She and Mr. Ellis contributed to local charities, supported local educational programs, the Garth Newel Music Center, and the Bath County Arts Association. Karin Ellis is buried in the Warm Springs Cemetery. "T. Kenneth Ellis," Obituary, *The Recorder*, July 3, 1992:2; "Karin R. Ellis" Obituary, *The Daily Progress* [Charlottesville, VA], August 15, 2020.

<sup>47</sup> "Catherine Y. Alexander, 78, Gardener, Champion Golfer," Obituary, *The Baltimore Sun* February 4, 2001.

<sup>48</sup> Atkin, 1977. The Esther and Harold Mertz Foundation continues the couples' charity by providing grants to educational, recreational, medical, and faith-based organizations. <https://mertzfoundation.org/>

<sup>49</sup> Property ownership chain provided by G. Scott Hetzer, January 4, 2021.





Virginia Cultural Resource Information System

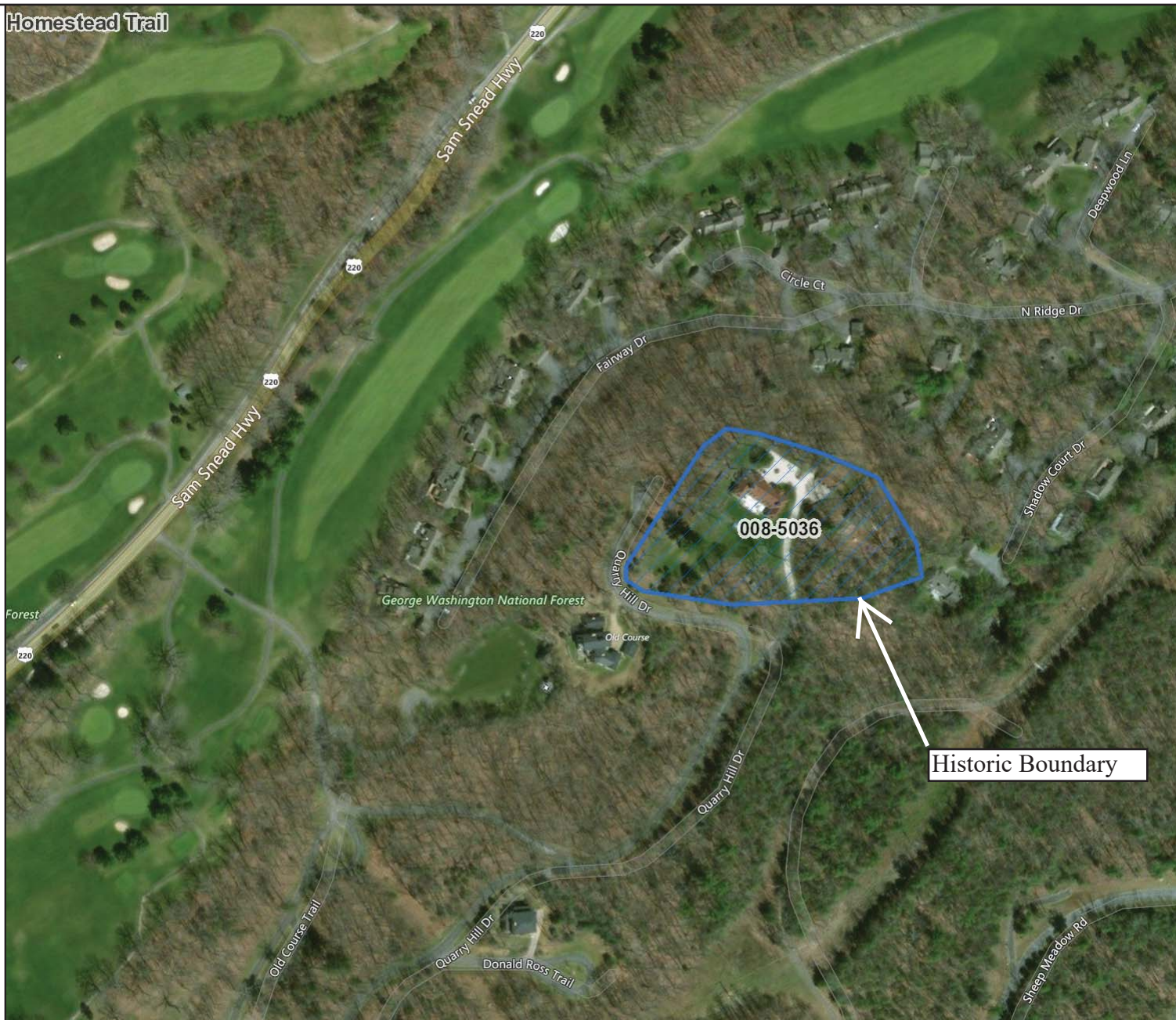
**Legend**

- Architecture Resources
- Architecture Labels
- Individual Historic District Properties
- DHR Easements
- USGS GIS Place names
- County Boundaries

**LOCATION MAP**

Geographical Data for Property

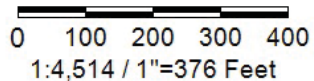
Lat.: 38.003210  
Long.: -79.818100



Historic Boundary



Feet



**Title: Reveille, Hot Springs, Bath County, VA, DHR #008-5036**

**Date: 10/2/2020**

*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.*

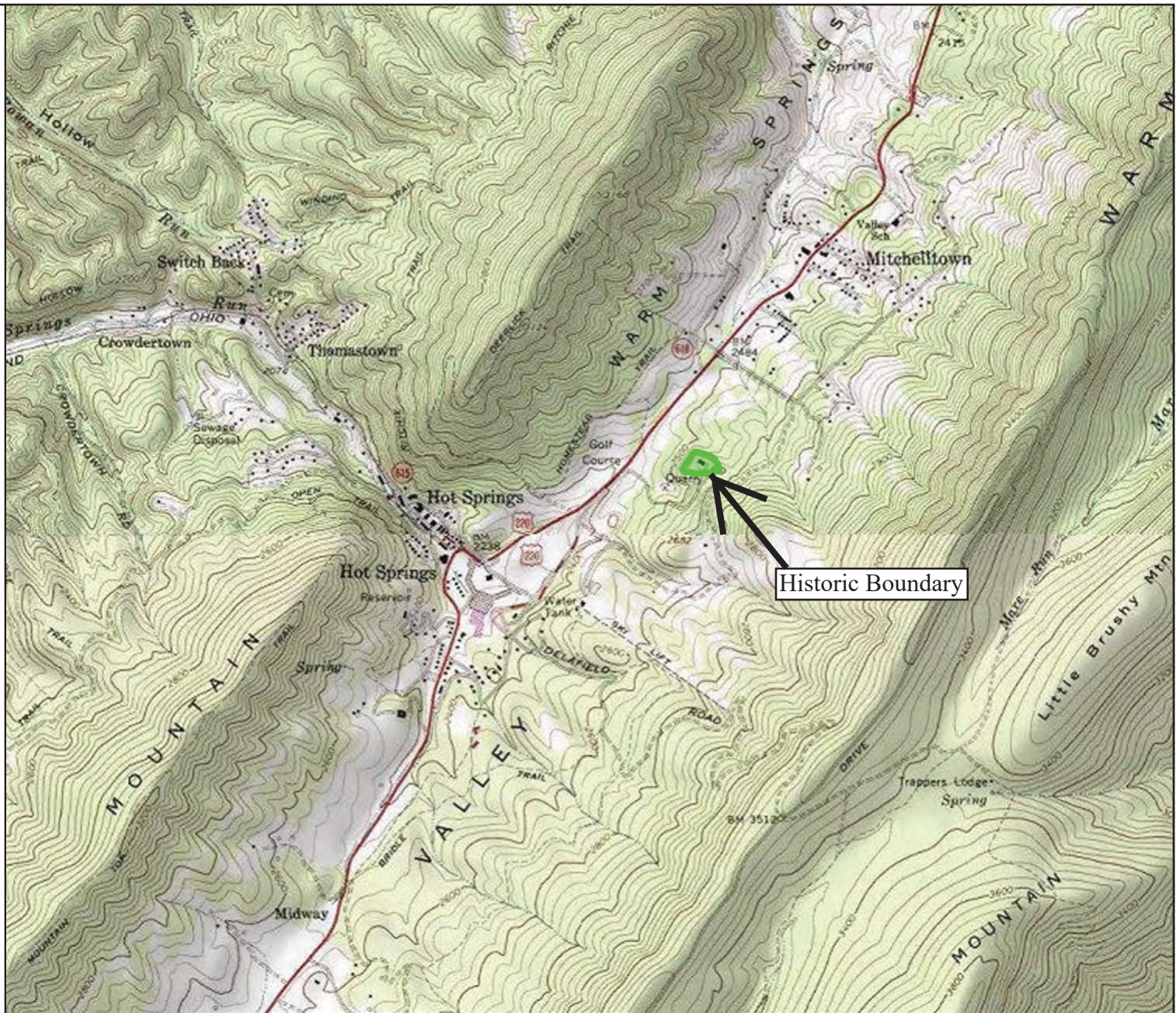


## TOPOGRAPHIC MAP

Reveille

Bath County, VA

DHR No. 008-5036



Feet

0 600 1200 1800 2400

1:36,112 / 1"=3,009 Feet

**Title:**

**Date: 2/24/2021**

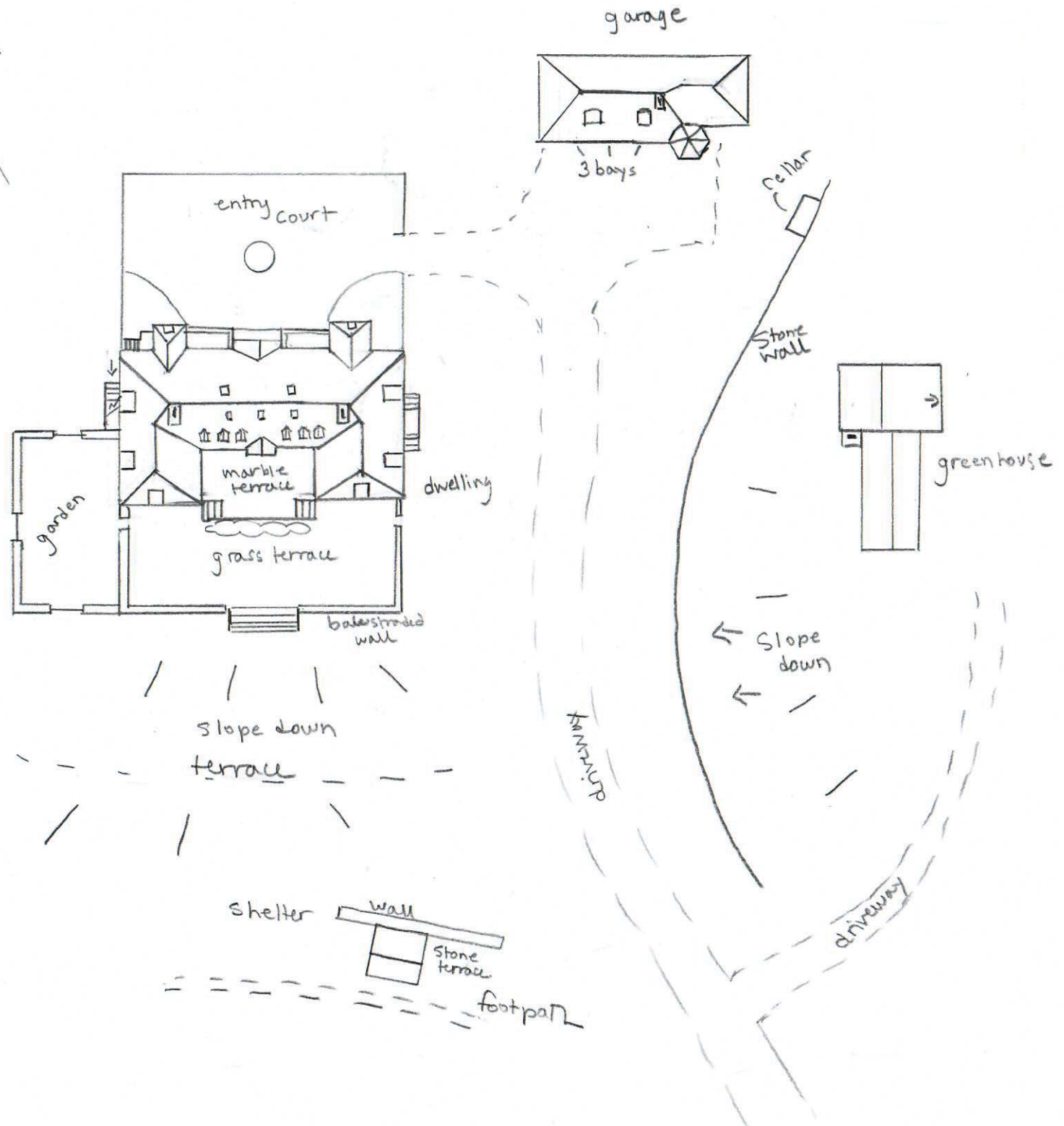
*DISCLAIMER: Records of the Virginia Department of Historic Resources (DHR) have been gathered over many years from a variety of sources and the representation depicted is a cumulative view of field observations over time and may not reflect current ground conditions. The map is for general information 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.*

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# SKETCH MAP

Reveille  
437 Quarry Hill Dr.  
Hot Springs, Bath County, VA  
DHR No. 008-5036



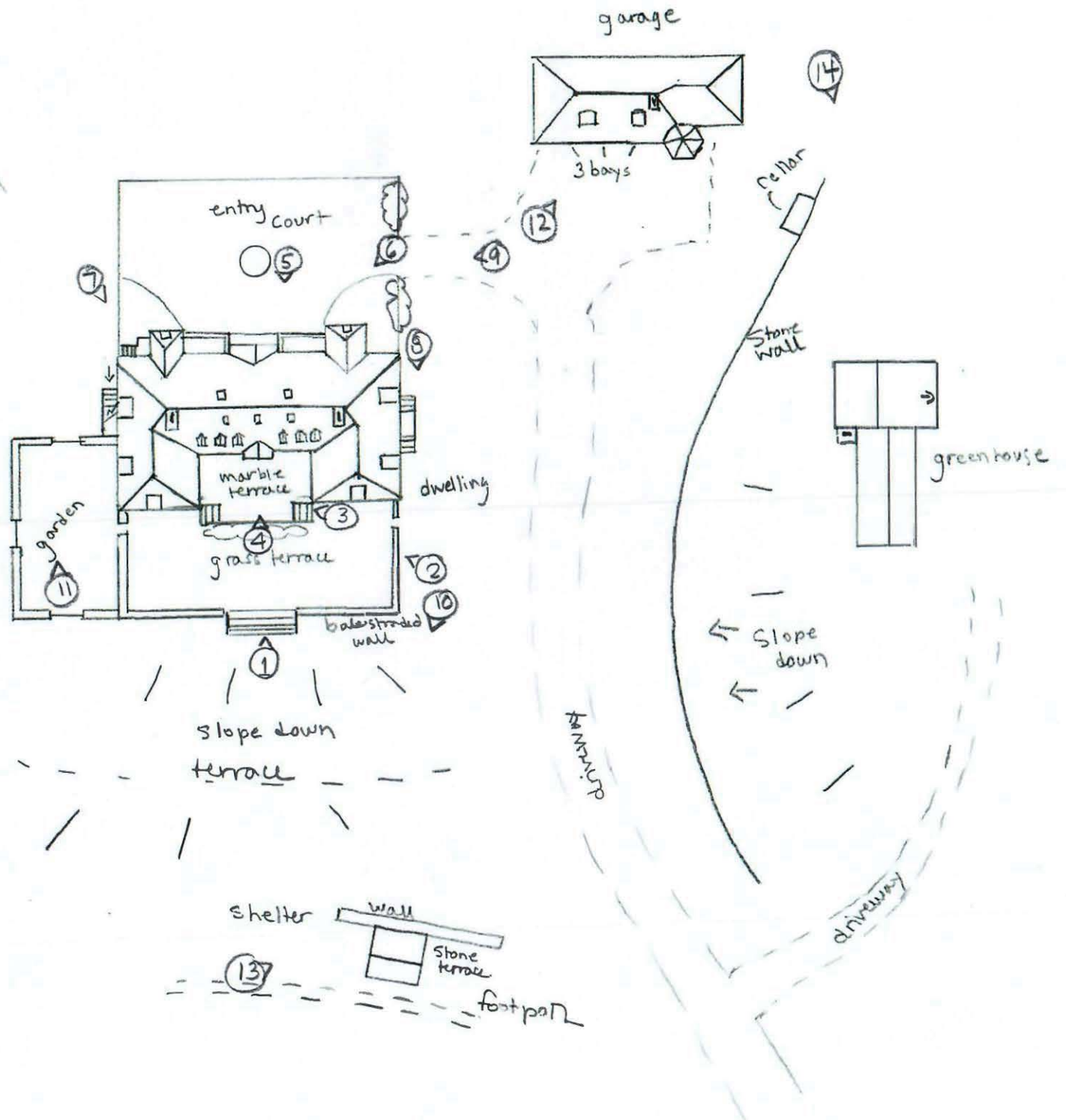
## LIST OF RESOURCES

Dwelling, Contributing Building  
Garage and apartment,  
Contributing Building  
Retaining wall and cellar,  
Contributing Structure  
Shelter, Contributing Structure  
Landscape and Gardens,  
Contributing Site  
Greenhouse, ca. 1950, Non-  
Contributing Building

**PHOTO KEY**

Reveille  
Bath County, VA  
DHR No. 008-5036

Photo Locations







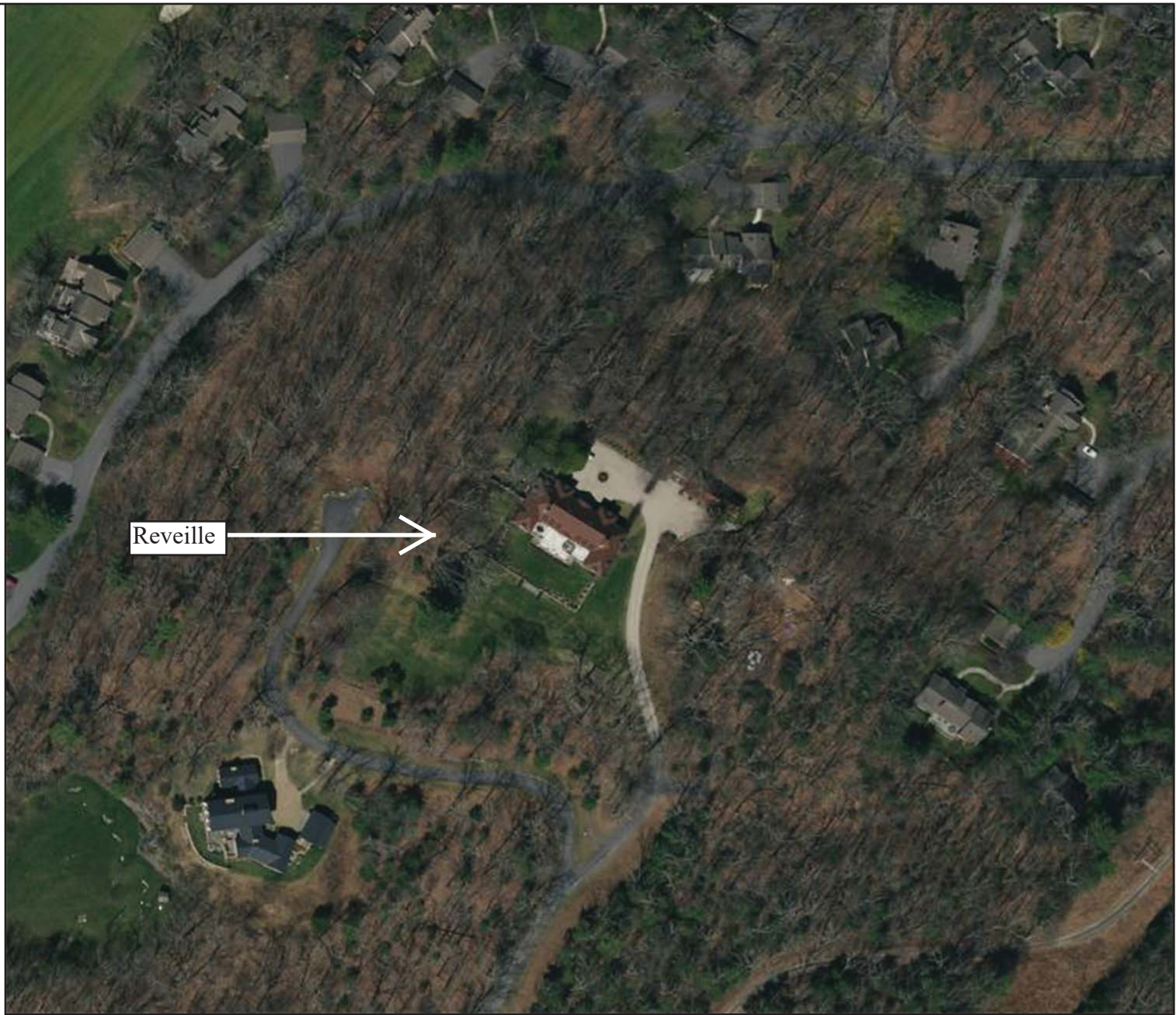
Virginia Cultural Resource Information System

**AERIAL VIEW**

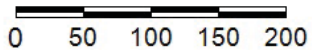
Reville

Bath County, VA

DHR No. 008-5036



Feet



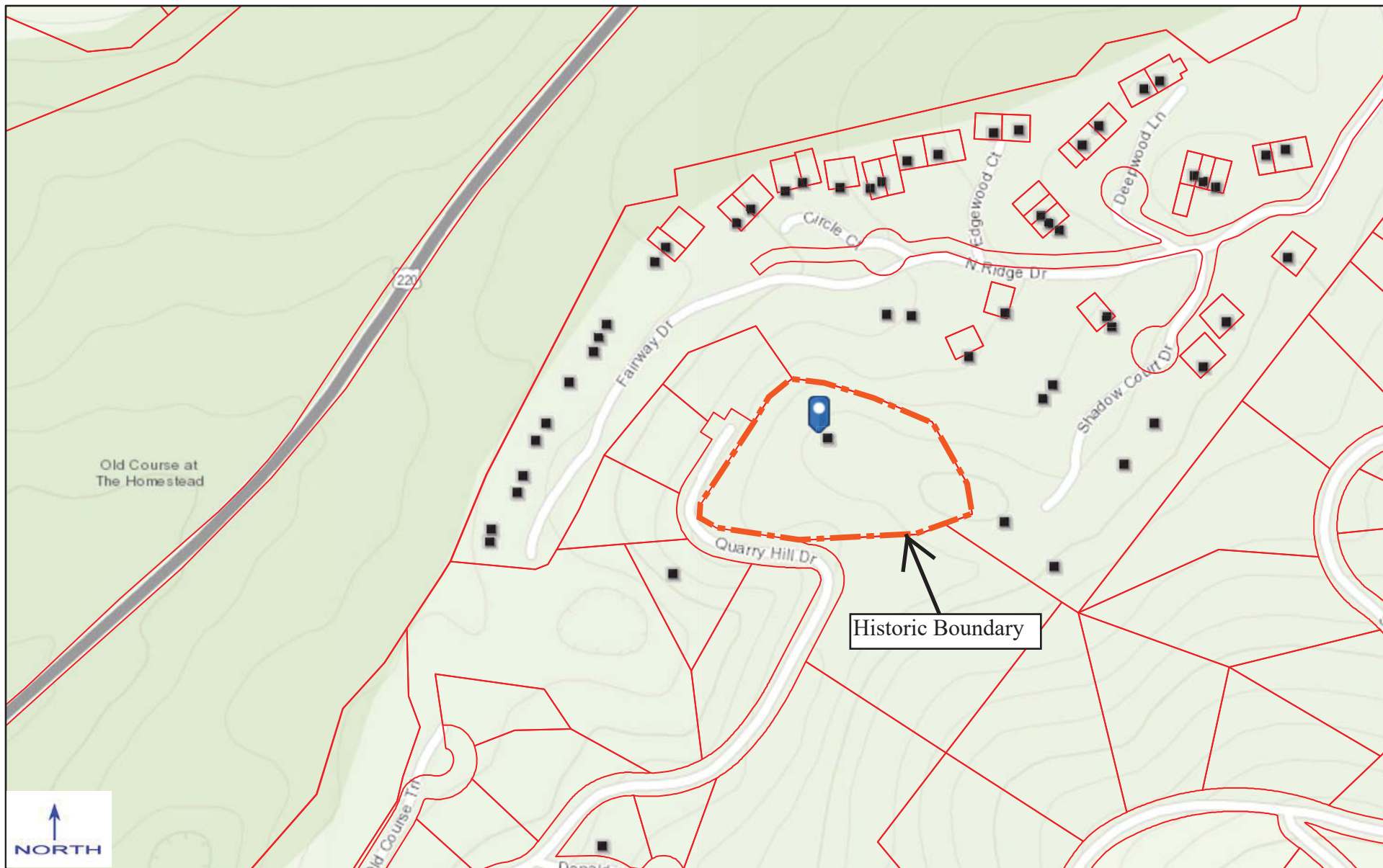
1:2,257 / 1"=188 Feet

**Title:**

**Date: 3/24/2021**

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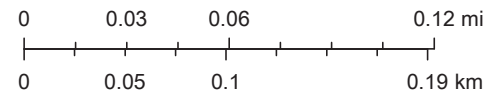
1/11/2021, 3:21:52 PM Bath County , VA Online GIS, accessed at: <https://www.arcgis.com/apps/webappviewer/index.html?id=a7e1ed825b364a6d9412e26ad14af0c4>

■ Addresses

▭ Parcels (12/17/2020), Accessed 01.11.2021

 Reville/Quarry Hill (DHR #008-5036), 437 Quarry Hill Dr, Hot Springs, Bath County, VA, Parcel 72-0-115

1:4,514



VITA, West Virginia GIS, Esri, HERE, Garmin, INCREMENT P, USGS, METI/

Web AppBuilder for ArcGIS  
VITA, West Virginia GIS, Esri, HERE, Garmin, INCREMENT P, USGS, EPA, USDA |



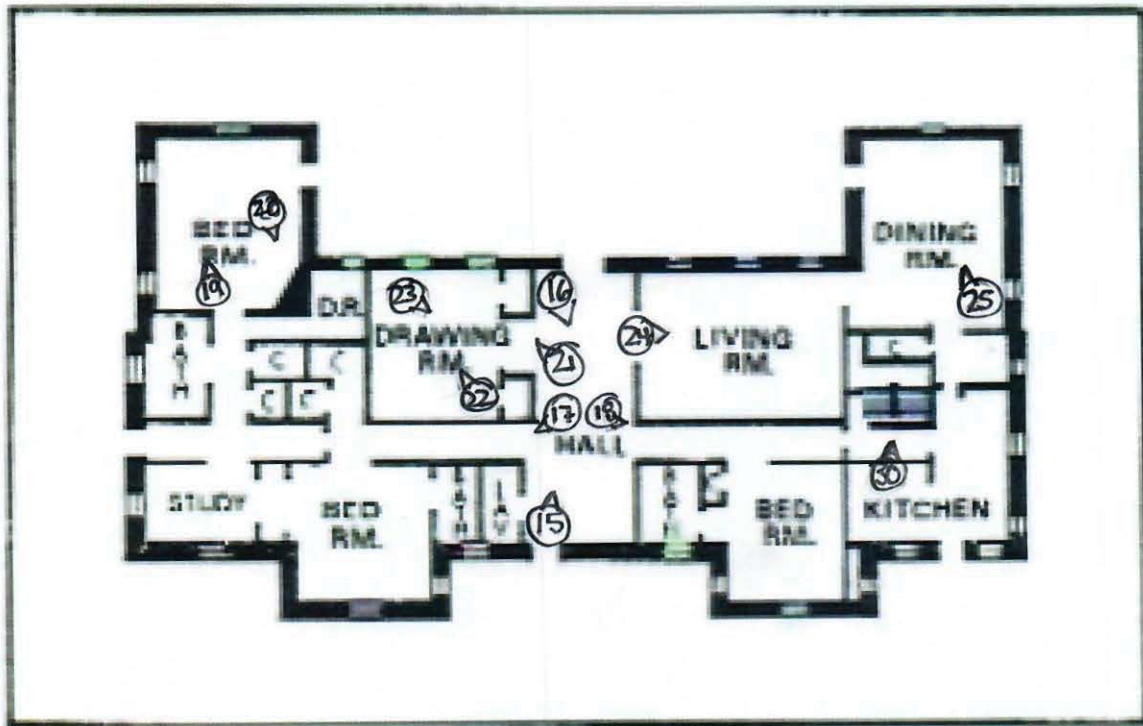
Photo locations, interior

Resource Name: Reveille

Location: 437 Quarry Hill Drive, Bath County, VA. VDHR #008-5036

NTS

01/2021



First Floor

