

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: Koontz-Cave House

Other names/site number: Joseph House; DHR ID# 069-0101

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: 5329 Farmview Road

City or town: Stanley State: VA County: Page

Not For Publication: N/A Vicinity: X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 XC ___D

 Signature of certifying official/Title:	<u>2/9/2022</u> Date
<u>Virginia Department of Historic Resources</u> State or Federal agency/bureau or Tribal Government	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
_____ Signature of commenting official:	_____ Date
_____ Title : State or Federal agency/bureau or Tribal Government	

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>2</u>	sites
<u>0</u>	<u>1</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>3</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

DOMESTIC: secondary structure

Current Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

DOMESTIC: secondary structure

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN: Italianate; Gothic Revival

MID-19TH CENTURY: Greek Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: BRICK; WOOD; CONCRETE; METAL

Narrative Description

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

Summary Paragraph

The Koontz-Cave House, located at 5329 Farmview Road in southeastern Page County, Virginia, is a two-story brick house with Italianate, Greek Revival, and Gothic Revival features completed in 1869. Principal exterior features include a metal-sheathed side-gable roof, a bracketed Italianate cornice, a symmetrical three-bay façade, a reconstructed entry porch, interior gable-end chimneys, and false windows on the southeast gable end. The integral two-story ell has a remodeled original two-tier side porch. The center-passage-plan interior has wood floors, plaster wall and ceiling finishes, a center-passage stair, Greek Revival door and window trim, and Greek Revival mantels, some with Gothic Revival influence. The house was rehabilitated in 1998 and features such as the entry porch, window sashes and shutters, and many doors are modern replacements and are sympathetic in design and materials. Three non-contributing resources, all of which postdate the property's period of significance, are northeast of the dwelling and consist of a chicken house foundation, well house foundation, and sun shelter. The Koontz-Cave House retains good overall integrity of location, setting, design, workmanship, materials, feeling, and association.

Narrative Description

Inventory

1. Koontz-Cave House. 1869. Contributing building.

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2. Chicken house foundation. Early 20th c. Non-contributing site.
3. Well foundation. Early 20th c. Non-contributing site.
4. Sun shelter. 2019. Non-contributing structure.

Setting

The southwest-facing house stands at about 1,030 feet above sea level at the brow of a steep bank that drops down to Chub Run, a tributary of Hawksbill Creek which is in turn a tributary of the South Fork Shenandoah River. The house is surrounded by lawn area and its immediate setting is cleared pastureland and farm fields with views of scattered historic and modern houses and farm buildings in the vicinity. A small farm complex, historically associated with the house, with a historic-period corncrib/wagon shelter and two concrete stave silos and a post-1979 metal-sided barn, lies just to the east on a parcel in separate ownership. The village of Marksville lies about a mile to the west and the town of Stanley lies beyond Marksville. To the north is Hershberger Hill, which rises to over 1,500 feet in elevation, and to the east is the Blue Ridge with Hawksbill (4,050 feet high) and other peaks.

House: Exterior

The house is built of common bond in ratios of 1:5 on the front and 1:4, 1:5, and 1:6 on other elevations. The brick changes in color at the top of the gable ends, from the heads of the second-story windows up on the north gable end and from the eaves line up on the south gable end. This probably has to do with the use of a different brick lot than the rest of the house, rather than being a sign of alteration. The brick appears to have been sandblasted, presumably as part of the 1998 rehabilitation, and the mortar joints were repointed. The bracketed cornice on the front elevation is heavily ornamented. The brackets, which are ornately carved, are paired at the corners and at the one-third and two-thirds locations (eight brackets total; there is also a pair of brackets at the south end of the otherwise plain back cornice). The frieze is divided into upper and lower registers. The lower and slightly wider register is ornamented with alternating square and lozenge figures formed from fillet moldings. At the centers of the squares, which are larger than the lozenges, are square bosses with truncated pyramidal forms. At the bottom of the lower register is a bullnose molding and at the top is a fillet molding. The upper register has modillion-like ornaments with faceted base elements and larger molded horizontal elements that appear to have been created by cutting lengths of molded trim into blocks.

The four front windows—each window consisting of a pair of modern four-over-four modern wood sashes, either true or simulated divided lights—and a center entry that opens onto the roof of the entry porch have slightly projecting lintels ornamented with small dentil-like carved blocks and corner blocks which are similar in form to the cornice squares with faceted center bosses. At the top of the lintels are cyma moldings. The windows themselves have simple surrounds defined by angled moldings and are flanked by modern louvered wood shutters on reproduction hinges (many of the house's other windows have similar surrounds and shutters, the latter sometimes secured by reproduction s-form shutter dogs). The second-story entry has double-leaf French doors.

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The reproduction entry porch has octagonal wood columns and half-column pilasters with straight shafts. The columns are connected on the sides and front by railings with square wood balusters. Other porch features include a tongue-and-groove ceiling, a metal roof balustrade, and a brick floor and base with brick steps flanked by brick piers with concrete caps. The entry inside the porch has a reproduction six-panel door, sidelights, and a transom framed by a simple surround with angled moldings. The inner frame dividing the door, sidelights, and transom is composed of wide symmetrical moldings with blank corner blocks. Under the sidelights are molded panels, and some sidelight panes have tiny scratched graffiti such as curlicues and what appear to be the letters J and O.

The four false windows on the southeast gable end have permanently closed reproduction shutters with unfinished brick behind. The top of the chimneys above this gable end and the northwest gable end have simple corbeling at the very top, as do the interior and gable-end chimneys of the ell. The ell gable-end chimney is wider than the others reflecting its former cooking fireplace function. There are first- and second-story paired windows at the south end of the main house rear elevation (the other side is covered by the ell). The ell is brick with reproduction six-over-six windows and, at the top of the north elevation, a simple corbeled cornice. On the ell's south side is a two-tier porch with modern round classical wood columns on the first story and novelty vinyl enclosure on the second story and on a pantry-like enclosure at the end of the first story. The porch has a brick foundation and floor that extend as a terrace across the back of the main house. A modern one-story screen porch projects from the end of the ell on the north side and a modern vinyl-sided gabled cellar bulkhead with a round-arched door projects from the end of the ell at basement level.

House: Interior

The front entry opens into the center passage in which rises a two-run stair. At the stair's base is a heavy newel of natural-finish wood with (from the floor) an octagonal base, bulbous double turnings, an octagonal shaft, two more bulbous turnings, and a platter-like round cap with a center button. The balustrade, with a natural-finish handrail with flattened oval section supported by rectangular balusters, curves at the intermediate landing, and the lower steps of the upper run respond by flaring out onto the landing with cusped ends. The landing itself has a curved edge which completes the half-circular curve. The stair also has a quarter-round curve at the upper landing, a bead on the lower edge of the stringer, and simple fillet moldings that outline the ends of the treads and risers.

The center passage formerly had decorative painting on its walls and ceiling as described in section 8. The painting is painted over on the walls but the ceiling painting may survive above a modern ceiling with a long rectangular panel formed by moldings. The panel is in turn framed by a modern crown molding (modern crown moldings exist in most rooms of the house). At the center of the ceiling panel and also on the first-floor ceiling by the entry are modern round medallions. The doorways opening into the center passage are symmetrically molded with blank corner blocks and bases, and the doors are two-panel or four-panel (some doors appear to be reproductions whereas others appear to be the originals). Such doors and door surrounds are

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common throughout the house, as are the molded baseboards that first appear in the center passage.

The south first-floor room is the most ornate in the house, suggesting it was the parlor. It has cross-topped or eared door and window surrounds defined by bold asymmetrical moldings. Because the doors and windows are at different heights and levels, the finish carpenter responded by inserting double molded panels in the aprons under the windows and a single molded panel above the door to the room. The fireplace has a modern slate hearth and surround (other fireplace surrounds and hearths in the house are typically brick or modern slate or marble) and a mantel with chamfered pilasters with molded caps and bases that visually support a frieze with chamfered ends and a cusped ogee lower edge. At the center of the frieze, supporting a shelf with a cavetto bed mold and a complex curved edge, is a carved bracket. The mantel, the door and window surrounds, modern base cabinets and book shelves that flank the fireplace, and other woodwork in the room have natural wood finishes.

The north first-floor room has a mantel similar in form to that in the south room but with a less complexly curved shelf, a simple ogee curve on the lower frieze edge, and a center bracket of different form. The three windows in the room have beaded lower frames instead of paneled aprons. A doorway leads into the main first-floor room of the ell, currently and probably originally a dining room. The room has a low paneled wainscot with a fillet chair rail and a mantel with tapered pilasters, a heavy complex bed molding under the (uncurved) shelf, and a narrow frieze with a very shallow-pitched peaked lower edge. To the left of the fireplace modern double-leaf French doors open into a winder stair. A similar set of doors to the right of the fireplace open into the kitchen. The kitchen has modern finishes including a rustic stone-faced chimney with a wood mantel shelf supported by stone corbels over a segmental-arched fireplace. A round-arched doorway leads into the pantry-like space (perhaps originally a pantry). A modern stair leads down from the kitchen into the basement, which extends only under the ell with crawlspace under the front part of the house. The basement has concrete or parged floors and walls and exposed machine up-and-down-sawn ceiling joists. A parged chimney-like mass with a fireplace-like opening—presumably a much-altered basement fireplace—is located under the kitchen fireplace.

The second floor is similar in character to the first floor though with lower ceiling heights and simpler trim and mantels. The mantel in the south room has pilasters and a frieze without chamfering, a squashed ogee profile on the lower edge of the frieze, and a heavy bed molding under the shelf which has rounded corners. The mantel in the north room has chamfered pilasters, a plain frieze, and a heavy bed molding under the shelf which has rounded corners. The main second-floor ell room has a small mantel with tapered pilasters, a plain frieze, and a heavy bed molding. The room has been made into a bathroom with a clawfoot tub on a slightly raised tile floor and alcoves with a vanity, toilet, and linen closet. A window onto the ell side porch has been made into shelving. The room above the kitchen has a simple pilaster and frieze mantel with slightly tapered pilasters, an exposed brick chimney breast, and a stair railing with rectangular balusters and a rectangular newel that narrows at the top to support the end of a handrail with a rounded upside-down trapezoidal section. The attic spaces over the main section

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and ell have machine up-and-down-sawn rafters that meet at ridge boards. The ell rafters look continuous from the ridge over the side porch, suggesting the porch, though heavily remodeled, at least retains its historic-period roof and that roof is original to the house.

Secondary Resources

Downslope from the end of the ell is the rectangular poured concrete foundation of a former chicken house. The narrow west end, facing the ell, is built into a bank, and the interior and margins of the foundation are maintained as lawn. To the south of the foundation is the poured concrete foundation, square or approximately square in plan, of a well house or shelter. Rounded stream cobbles are piled in it. Next to the ell's north porch, in line with wood steps that rise to the porch, is a prefabricated aluminum sun shelter or hardtop gazebo installed in 2019. The shelter is rectangular in form with a hip roof and a small plaque that identifies its manufacturer as Sojag, a Quebec-based company. The shelter covers a hot tub and a small seating area on a flagstone-pattern concrete patio installed by Concrete By Design of Harrisonburg. These resources are non-contributing because all postdate the property's period of significance.

Integrity Statement

The Koontz-Cave House retains good overall integrity. It has its original location and its setting remains rural with a mix of light modern and historic development in near and far proximity. The house, the sole contributing resource, retains integrity of design, workmanship, materials, feeling, and association. The front porch is a reconstruction modeled on the historic porch, and the most extensive exterior alteration, to the rear ell porch, has occurred to a rear elevation and to an element that is not critical to defining the property's significance, all the while respecting the porch's essential historic character as a porch. The interior retains its historic plan and character-defining features like mantels, door and window treatments, and stair details. The historic decorative painting in the upstairs of the center passage has been painted over or replaced, though the decorative ceiling painting in the passage may survive above added material.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1869

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Proctor, Core (contractor)
Sheets, I. B. (finish carpenter)

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

The Koontz-Cave House, located at the foot of the Blue Ridge Mountains in Page County, Virginia, is an 1869 house that combines Italianate, Greek Revival, and Gothic Revival stylistic influences. The two-story brick house was built for Lewis C. Koontz and his wife, Elizabeth Hutchinson Koontz. The house has many notable architectural features including an Italianate bracketed cornice with a frieze band of square and lozenge figures; a set of four false windows designed to give the impression of real windows; and ornate mantel, stair, and door and window surround details. According to tradition, Shenandoah builders Core Proctor and I. B. Sheets built the house. In 1944 the property was acquired by Joseph Maxwell Cave Sr. and his wife, Edythe Martha Gray Cave, and Cave family ownership continues to the present. The Koontz-Cave House is eligible for the National Register under Criterion C in the Architecture area of significance for the quality and diversity of its architectural features which embody the distinctive characteristics of a type, period, and method of construction. The dwelling's design, materials, and workmanship were executed by skilled local craftsmen. Comparative analysis with other dwellings of the same era in the vicinity has provided insight into significant local techniques, particularly in finish carpentry and decorative embellishments. The period of significance corresponds to a single year, 1869, indicated as the date of completion for the house in county tax records. The Koontz-Cave House is eligible at the local level of significance.

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

Historic Context

The Koontz-Cave House stands on property that belonged to Jacob Koontz in the early nineteenth century. On October 5, 1846, "agreeable" with the will of Jacob Koontz, deceased, 193.5 acres of Koontz's land were sold at public auction and conveyed to David Koontz. On March 11, 1847, David Koontz sold the tract to Lewis C. Koontz for \$10,000. In the 1860 federal census Lewis C. Koontz (1820-98) was described as a farmer who owned \$12,000 in real estate. Living with him were his wife, Elizabeth Hutchinson Koontz (1829-1914), whom he wed in 1846, and four children ages two to ten (a daughter born in 1847 had died). Five additional children were born between 1860 and 1872. The family presumably lived on the tract, which was described in period land books as the Hawksbill (for the nearby creek and mountain of the same name) or Home Tract. The \$1,600 value of buildings on the tract in the 1867 and 1868 land books suggests a dwelling and probably also substantial farm buildings. In 1869 the value of buildings jumped to \$3,100, accompanied by a marginal note reading "\$1500 added for new building." This represents construction of the current house, which dates to the period architecturally. Construction presumably commenced before 1869, perhaps in 1868.¹

¹ Page County Deed Book G, p. 172; Deed Book 97, p. 418; Page County land books; Koontz, *History of the Descendants of John Koontz*, 67-68; US census. Preparation of the report was assisted by a number of individuals, foremost among them the owners of the property and sponsors of the nomination, Jason and

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The value of buildings on the parcel gradually declined in the 1880s and 1890s, from \$2,500 in 1880 to \$2,000 in 1893. Lewis Koontz died in 1898. In his will he bequeathed his “home farm” to his son John Lewis Koontz (1857-1924). The tract was described as containing approximately 200 acres of cleared land and 180 acres of “timbered land” on Piney Mountain. Lewis Koontz also owned at the time of his death a half interest in a mountain tract referred to as “Big Meadows on top of the Blue Ridge.” This is the area in Shenandoah National Park developed as the Big Meadows resort by the federal government in the twentieth century. Koontz also owned mountain land on Tanners Ridge. To his wife, Elizabeth, Koontz gave a third of his estate.²

In the 1920 federal census John L. Koontz is described as a farmer residing with his wife, Dora Bell Hutchinson Koontz (1871-1931), two sons, two daughters, and a daughter-in-law. The grown sons, Kennie and Leo, are described as “laborer home farm.” In his will, proved in 1924, John bequeathed to Dora his automobile repair garage in Stanley, is “Hawksbill Valley Farm,” and his “grazing farm” on Tanners Ridge. To Leo he gave “all my auto-repairing machinery and shop equipment now in my shop.” In 1927, Dora Koontz, acting as her late husband’s executrix, sold the “John L. Koontz ‘Home Place,’” then consisting of approximately 171 acres, to W. O. Housden and his wife, Edna B. Housden. W. O. Housden died in 1944. His heirs Edna and two daughters, Iva Mattes and Velma Carroll, and the daughters’ husbands sold the property to Joseph Maxwell Cave Sr. The deed described the property as lying on the north side of Gordonsville Pike and adjoining the county poor farm.³

Joseph Maxwell Cave Sr. (1912-50) was described in an obituary as a partner in the Cave Brothers Service Station in Stanley and a member of the county school board for the Marksville District. His wife was Edythe Martha Gray Cave (1918-88). The Cave family moved into the Koontz-Cave House in 1951. Sons of Joseph Cave who grew up in the house included J. D. Cave, general manager of the Luray radio station WLCC, and Joseph M. Cave Jr. (1943-2004), a Richmond-based insurance salesman. Beginning in 1961 the Cave family rented the house to tenants. In 1998 Joseph Jr. decided to renovate it as a residence for himself and his wife, Brenda Duke Cave. Contractor Justin Markowitz of Blue Ridge Construction completed the rehabilitation in 1998. The house is currently used as accommodations and a wedding/event venue in association with the Shenandoah Woods vacation lodgings company.⁴

Criterion C Architecture Statement of Significance

Cora Cave. Others who provided assistance included former owner Brenda Cave, Eric Stephen Wilson with the Rockbridge Historical Society, and staff with the Virginia Department of Historic Resources (DHR) including Aubrey Von Lindern and Lena Sweeten McDonald.

² Page County land books; Page County Will Book Z, p. 178.

³ US census; Page County Will Book 11, p. 26; Page County Deed Book 97, p. 418; Deed Book 116, p. 486.

⁴ Jason Cave personal communication; Cave, “Joseph House;” Page County Deed Book 116, p. 486; *Page News and Courier*, August 3, 1950; Farruggia, “Contractor performs labor of love.”

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Tradition identifies Core Proctor and I. B. Sheets of Woodstock, Shenandoah County, as the builder and finisher of the house. Little is known about Proctor. I. B. Sheets was likely Isaac B. Sheets (1832-1917), described in an obituary as a retired farmer and businessman and one-time owner of the Osceola Springs medicinal water spring in Rockingham County. The Osceola Water Company issued a deed to Isaac B. Sheets and his wife in 1887. Though little information has come to light on the building activities of either Proctor or Sheets, it seems likely one or both were involved in the construction of another Page County house from the period at Meadow Mills Farm (069-0054). The Meadow Mills farmhouse shares with the Koontz-Cave House a bracketed Italianate cornice with alternating square and lozenge designs in the frieze and an entry porch with octagonal columns (which are reproductions in the case of the Koontz-Cave House).⁵

Another artisan left his mark on the house, though his identity is unknown, and that is the decorative painter who “frescoed” the upper part of the Koontz-Cave House stair hall. The painting, which was painted over or encapsulated in the 1998 renovation, was of two types. The treatment used on the walls is known as blocking or stone blocking, the simulation of finely-fitted ashlar stone construction. The painter painted thin horizontal and vertical black lines to define the edges of the “blocks.” The blocks themselves were painted in shades of cream and tan to evoke the natural shades and gradations of sandstone. The colors were modulated over the face of each block and often contrasted at the simulated mortar joints to create a more realistic effect, as though the wall was actually constructed of blocks of naturally variegated hues.⁶

On the ceiling the painter evoked decorative plasterwork using an approach known as *trompe l'oeil*, or “fool the eye,” which created a three-dimensional effect. The ceiling was divided into panels with a central round figure containing a simulated floral medallion. The medallion and its slightly furled petals, inner ring, and central button with cross-shaped design were painted in shades of brown and cream in such a way that it appeared the different elements were illuminated from one side, with light-colored highlights concentrated on the side facing the simulated source of illumination and darker tones on the opposite site. The same effect was used for the simulated plaster cavetto moldings that framed the medallion. These were painted in monochrome white, gray, and black set against a purple-toned gray field color representing flat plaster.

Though the identity of this gifted painter has not yet been determined, there are several possible candidates. One is William Frederick Rupp, who was born in Germany in 1834 and emigrated in 1854. He settled first in Luray, the Page County seat, where he painted the interior of the Thomas Jordan House between 1854 and 1856. He also received early commissions in the Shenandoah County town of New Market where he later resided. Known or suspected examples of Rupp’s fresco work differ from painting documented in the Koontz-Cave House, however. Designs in a surviving notebook and on the ceiling of the Michael Long House in Luray are more sinuous and florid and lack the appearance of solidity that characterized the Koontz-Cave House painting.

⁵ Cave, “Joseph House;” Giles and Pezzoni, “Page County Historic Resources Survey Report,” 36; *Edinburg Heritage Foundation Newsletter* (January 2004); Rockingham County Deed Book 30, p. 557.

⁶ Phillips, “Grand Illusions,” 158. Information about the now-covered decorative painting was recorded during a 1998 site visit by the author and shared with the Department of Historic Resources.

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Rupp was involved in painting a courtroom in the Shenandoah County Courthouse in Woodstock in 1872. This painting, which survives on ceiling plaster fragments in the attic over the courtroom, differs in color and line from the Koontz-Cave House painting and lacks *trompe l'oeil* effects like shading. Whether Rupp painted the courtroom ceiling is uncertain; he may have painted the walls in the room while another artist painted the ceiling, a team-approach he is known to have taken in the painting of the Hebron Lutheran Church in Madison County. The ceiling at Hebron was painted by the Italian-born Joseph Dominick Phillip Oddenino.⁷

A clue that might point to Rupp's involvement in the painting of the Koontz-Cave House is the stone blocking. The same technique was used in two Shenandoah County houses, Vesper Hall and Edge Hill, and Rupp is thought to have painted the blocking in the former house, though it should be noted that blocking was relatively common nationwide during the second half of the nineteenth century. In addition to Rupp and Oddenino a painter named Augustus Nover worked in the region (an Augustus L. Nover lived in Roanoke in 1910). Nover frescoed the interior of the Jacob Masemer House in adjacent Warren County, though the work occurred in 1882, well after the construction of the Koontz-Cave House (assuming the painting was done when the house was built, which may not be the case). The decorative painters of the era travelled far and wide; Rupp, for example, undertook commissions as far afield as Philadelphia in the north and North Carolina and Tennessee in the south and west. Given this peripatetic aspect of the craft, any painter of sufficient skill from any area may have executed the painting in the Koontz-Cave House. Painting from the general period is markedly diverse in Page County, ranging from the realism of the Koontz-Cave House painting to the boldly but crudely rendered ceiling painting in the ca. 1850 farmhouse on the Strickler-Foltz Farm (069-0105), which features a five-pointed star in brown and ocher on a blue ground, and stenciling such as appears in the ca. 1850 Biedler-Spitler Farm farmhouse (069-0147). More field survey and/or comparison to documented work in the region is needed before a confident attribution of the Koontz-Cave House painting can be made.⁸

Other features of the house, past and present, relate to Page County domestic architecture of the third quarter of the nineteenth century, the era encompassing the late antebellum, Civil War, and Reconstruction periods. A photo of the Koontz-Cave House taken for a 1973 county architectural survey shows the original porch on which the current 1998 porch was modeled. The porch had paired octagonal columns at the front corners, each column apparently slightly tapered, as well as low balustrade railings on each side and inserted between the columns, a dentil or dentil-like cornice, and a low latticed roof balustrade. These original porch features are echoed in the octagonal columns of the ca. 1867 Meadow Mills Farm farmhouse (069-0054; also known as the J. C. Grove Farm) and the latticed porch roof balustrade of the ca. 1850 Biedler-Spitler Farm farmhouse (069-0147). As for interior details, Meadow Mills Farm has a similar stair newel and

⁷ "William Rupp, Fresco Artist," 96-98; Pezzoni, "Shenandoah County Courthouse Rehabilitation Proposal;" Thomas, "Oddenino Murals."

⁸ "William Rupp, Fresco Artist," 96-98; Massey et al, "Shenandoah County Historic Resources Report." Rupp's account books and other personal papers survive, and though they do not appear to be currently open to researchers they may be available in the future and may shed light on whether Rupp worked on the Koontz-Cave House.

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door moldings and the ca. 1853 farmhouse on the David and Verinda Koontz Farm (069-0183) has a mantel with complex layered ogee forms more vernacular in execution than the Koontz-Cave House example but otherwise similar (David Koontz was Lewis Koontz's brother). A detail the Koontz-Cave House lacks which is seen in other Page County brick houses of the period is a distinctive form of Flemish bond brickwork in which alternating courses are slightly offset, creating a vertically striped effect. Instead, the Koontz-Cave House is built in standard common bond.⁹

The Koontz-Cave House is a good example of a design approach that was especially popular among housebuilders and their clients in the years around the Civil War, and that is the blending of styles. A major exterior element of the house is its bracketed cornice, a hallmark of the Italianate style, whereas the front entry surround features wide symmetrical moldings with blank corner blocks, a Greek Revival treatment. The same moldings and corner blocks are typical on the interior, which has additional Greek Revival features such as the crossetted surrounds in the first-floor south room and the post-and-lintel or pilaster-and-frieze form of the mantels. The ogee frieze profile of some of the mantels adds a third stylistic influence, the Gothic Revival style with its affinity for pointed arches. Of the three stylistic influences the Gothic Revival influence is the least pervasive, though it is concentrated at mantels which are important focal points. The Greek and Gothic revival styles are often presented as being in conflict or competition during the mid-nineteenth century, but in the Koontz-Cave House and other houses from the period builders freely mixed the styles to create variety. Another house from the period that blends the three styles is Glenwood, a ca. 1861 Halifax County house.¹⁰

The Koontz-Cave House can be analyzed in terms of how it expresses period styles, but it is also the product of the builder's (or finish carpenter's) unique vision. This is seen in particular in the lozenge and square pattern in the cornice which is not strongly associated with a specific style, though it can be considered an outgrowth of both Greek Revival and Gothic Revival ornament. In terms of its visual complexity and geometric construction the pattern evokes complicated geometric Greek Revival treatments like the Greek key fret, but it may also allude to the diamond or lozenge frets that were common in the medieval Gothic architecture which inspired the Gothic Revival style. Gothic architecture may be the closer match. The Basilica of Saint-Denis, completed in 1144 outside of Paris, is a famous early Gothic church with columns ornamented with lozenges containing faceted bosses similar to the forms in the Koontz-Cave House frieze, though it is the squares and not the diagonally applied lozenges that have the bosses in the Koontz-Cave House. Illustrations of the Saint-Denis detail or a similar detail from another published Gothic building may have inspired the builder, or may have inspired a building that inspired the builder. The modillion-like ornaments above the lozenge and square

⁹ Giles and Pezzoni, "Page County Historic Resources Survey Report," 34-38; Craddock and Herman, "Virginia Historic Landmarks Commission Architectural Survey of Page County." Most of the house dates in this paragraph are approximations; National Register-level research would likely result in more accurate dates.

¹⁰ Pezzoni, "Glenwood."

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pattern also show considerable creativity. They were most likely cut from continuous lengths of molding, a labor-saving method of producing identical complex components in quantity.

The Koontz-Cave House has another architectural feature of note, and that is the set of four false windows on the south gable end. The window openings are currently filled with modern louvered wood shutters in the closed position with unfinished brickwork behind. Similar but historic-period shutters, possibly the originals, appear in deteriorated condition in a 1973 survey photo. False windows, usually with permanently closed shutters, served a variety of functions in nineteenth-century Virginia architecture. At Rockbridge County's New Providence Presbyterian Church (1859), false windows occupy the bays at the front ends of the side elevations, visually completing the rows of real windows that occupy the other side bays. At New Providence the interior spaces behind the false windows are occupied by gallery stairs, making real windows unnecessary or unwanted at those locations. The ca. 1845 Edith Bolling Galt Wilson Birthplace at 115-165 East Main Street in Wytheville features a row of false windows in the high front parapet of the two-story building. In this example the false windows were added to give the building a three-story appearance.¹¹

A close match for the false window arrangement of the Koontz-Cave House is the 1844-45 Campbell House at 101 East Main Street in Lexington. The two-story brick house has a north gable end with four permanently-shuttered false windows, the same arrangement as the Koontz-Cave House. In the Campbell House, which now serves as the museum of the Rockbridge Historical Society, the second-floor room with the false windows has floor to ceiling cupboards that occupy the spaces where the windows would be. The cupboards are old but they do not appear to date to the nineteenth century. The Koontz-Cave House may have had such cupboards, or presses for clothes storage, though there is currently no obvious indication of them. The absence of windows at the two locations creates convenient wall surfaces against which to push beds (which is how the spaces are currently used). The room would have been more comfortable for sleeping with fewer windows, which would have created drafts and heat loss, and the extra light was not needed for a bedroom function.¹²

Whatever functional considerations there may have been, the false windows of the Koontz-Cave House primarily served an aesthetic function. The housebuilder and/or original owner may have disliked the idea of a blank gable end, or simply felt windows "ought" to be there, just as they were present at the same locations on the north gable end. Though the two gable ends would never be viewed at the same time, perhaps the lack of windows on the south end would have violated an abstract sense of symmetry. It may also be that it was felt a large number of windows—real ones and false ones—made the house appear more grand and reflected favorably on its owner.

¹¹ Pezzoni, *Architecture of Historic Rockbridge*, 86-87; Pezzoni, "Wytheville Historic District," 46-47.

¹² Pezzoni, *Architecture of Historic Rockbridge*, 87; Lyle and Simpson, *Architecture of Historic Lexington*, 64.

Koontz-Cave House
Name of Property

Page County, Virginia
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9. Major Bibliographical References

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Name of Property

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Their Restoration." Article (ca. 1984) at the Mitchells Presbyterian Church
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Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
Name of repository: Virginia Department of Historic Resources, Richmond, Virginia

Historic Resources Survey Number (if assigned): DHR ID# 069-0101

Koontz-Cave House
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10. Geographical Data

Acreage of Property 1.785 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 38.343804 Longitude: -78.275006

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

The boundary is portrayed on the attached Sketch Map/ Photo Key, scaled at approximately 1":62' and the attached Tax Parcel Map. The historic boundary is coterminous with the perimeter lines of parcel 73-A-26D as recorded by Page County, Virginia.

Boundary Justification (Explain why the boundaries were selected.)

The historic boundary encompasses the remaining land still associated with the Koontz-Cave House. All known associated historic resources are encompassed by the boundary, as well as the dwelling's immediate setting.

11. Form Prepared By

name/title: J. Daniel Pezzoni

organization: Landmark Preservation Associates

street & number: 6 Houston St.

city or town: Lexington state: Virginia zip code: 24450

e-mail: gilespezzoni@rockbridge.net

telephone: (540) 464-5315

date: August 9, 2021

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.

Koontz-Cave House
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- **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 doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Koontz-Cave House

City or Vicinity: Stanley County: Page State: Virginia

Photographer: J. Daniel Pezzoni Date Photographed: May 2021

Description of Photograph(s) and number, include description of view indicating direction of camera (All information the same except for description of photo and photo number.):

Front (west side) of house, view facing east. Photo 1 of 16.

North side of house and sun shelter, view facing south. Photo 2 of 16.

South and east sides of house, view facing northwest. Photo 3 of 16.

South gable end of house showing false windows, view facing North. Photo 4 of 16.

Front (north) entry, view facing northeast. Photo 5 of 16.

Cornice and window lintel detail, view facing northeast. Photo 6 of 16.

Chicken house foundation, view facing northeast. Photo 7 of 16.

Well foundation with farm buildings (not on nominated parcel) beyond, view facing south. Photo 8 of 16.

First-floor stair hall. Photo 9 of 16.

First-floor south room showing historic mantel and modern shelving. Photo 10 of 16.

First-floor south room showing crosssetted door and window surrounds. Photo 11 of 16.

First-floor north room mantel. Photo 12 of 16.

First-floor rear wing dining room with views into winder stair and kitchen. Photo 13 of 16.

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Second-floor stair rail and landings. Photo 14 of 16.

Second-floor south room mantel. Photo 15 of 16.

Second-floor rear wing bedroom made into bathroom. Photo 16 of 16.

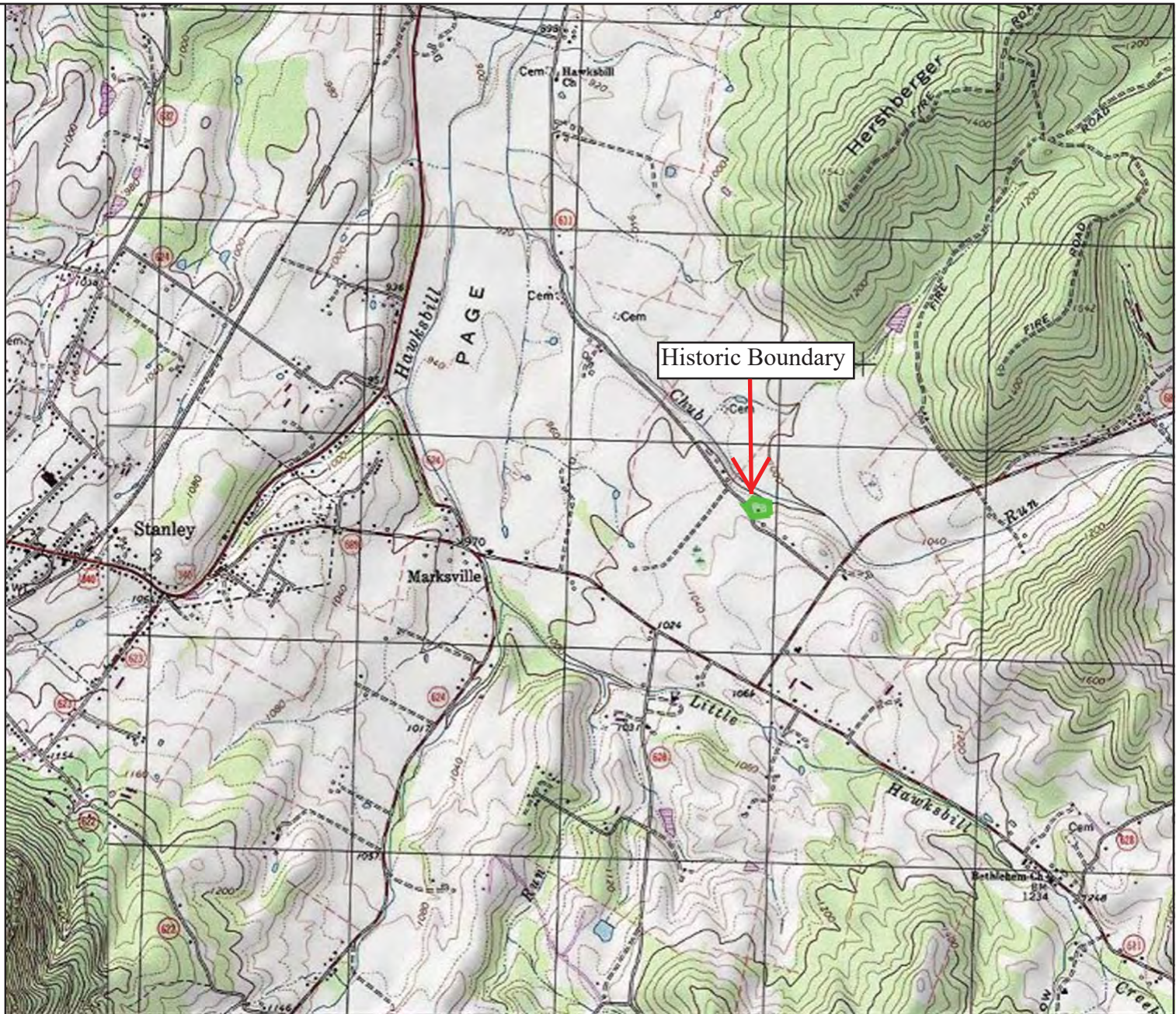
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain 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.



TOPOGRAPHIC MAP

Koontz-Cave House
Page County, VA
DHR No. 069-0101



Feet



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

Title:

Date: 11/3/2021

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.

Notice if AE sites: Locations of archaeological sites may be sensitive to 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.

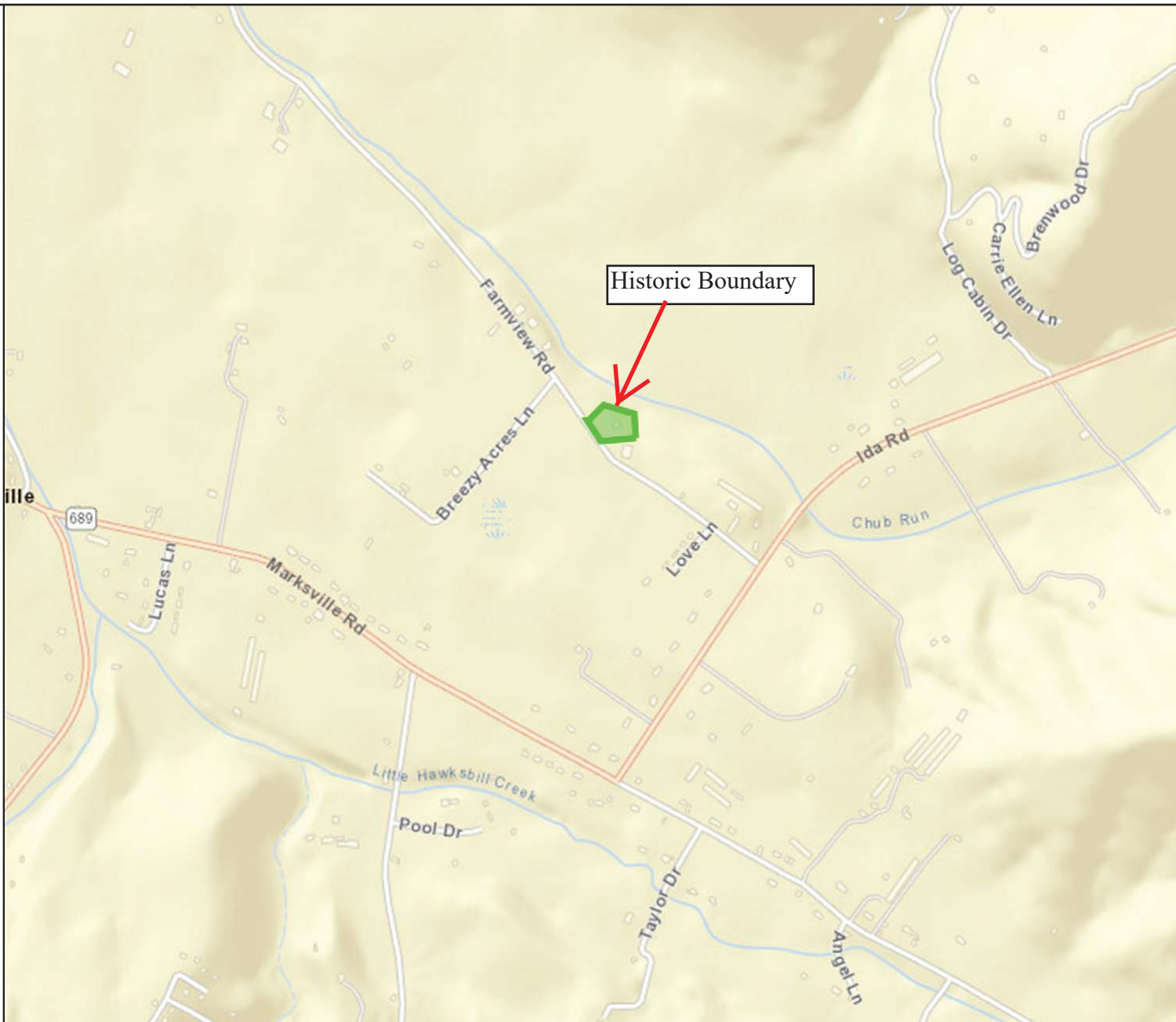


STREET MAP

Koontz-Cave House

Page County, VA

DHR No. 069-0101



Title:

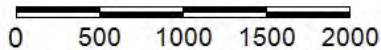
Date: 11/3/2021

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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Feet



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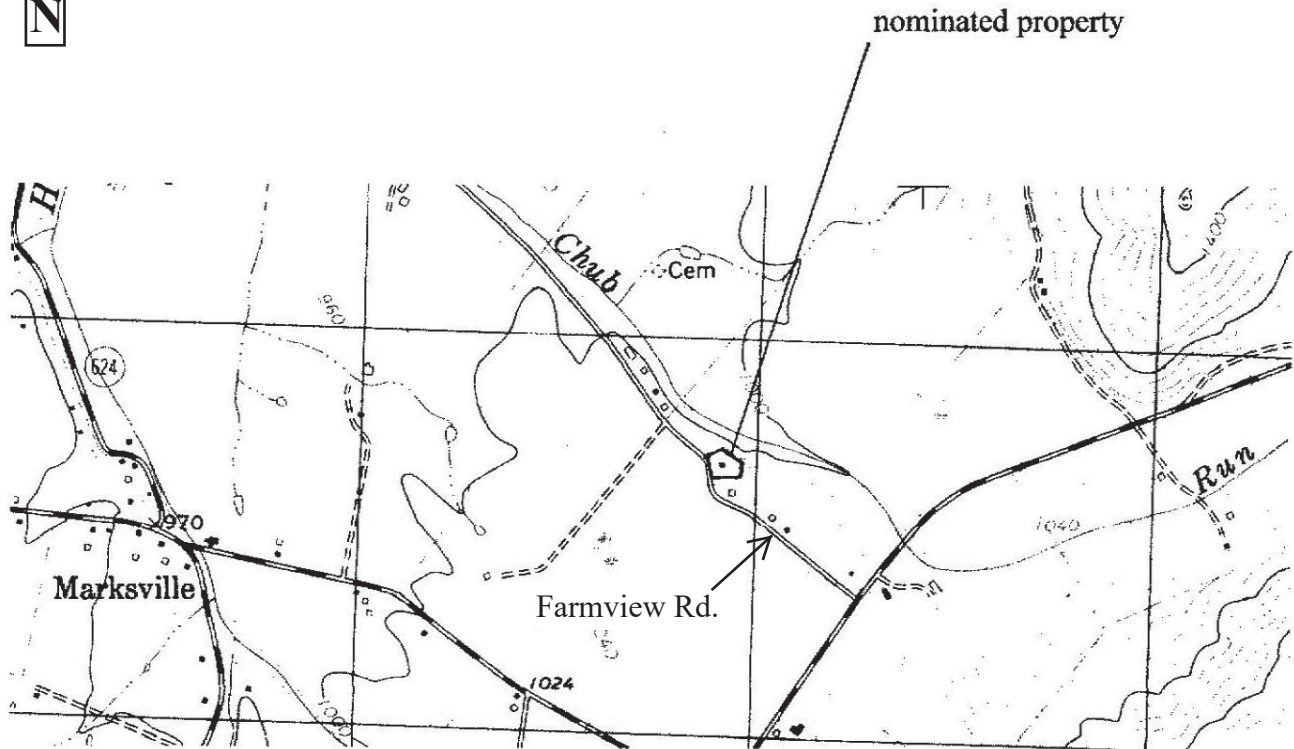
Koontz-Cave House

5329 Farmview Road
Page County, Virginia
DHR ID# 069-0101

National Register of Historic Places Location Map

Latitude: 38.343804 Longitude: -78.275006

Big Meadows, VA USGS quad map detail



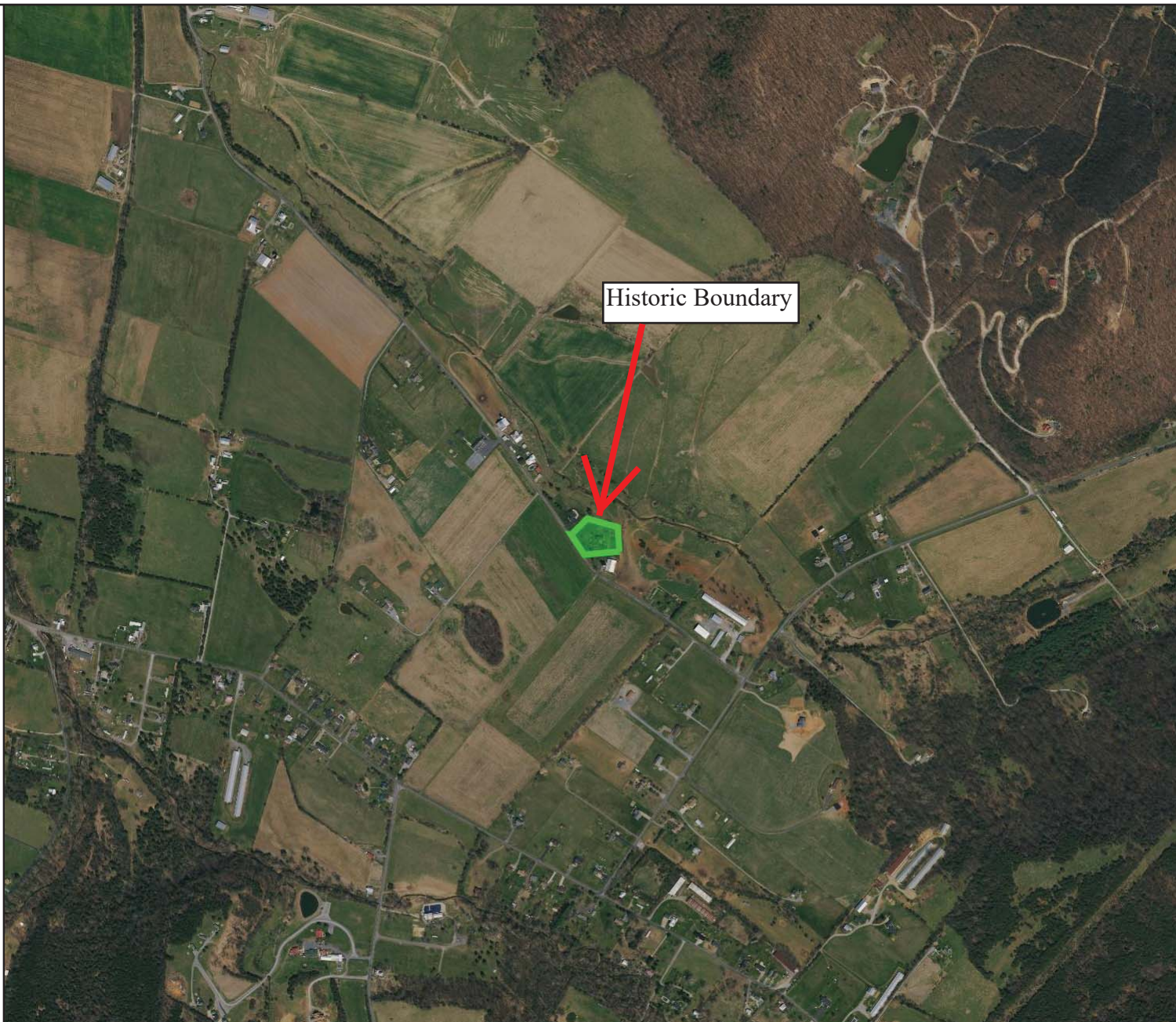


AERIAL VIEW - VICINITY

Koontz-Cave House

Page County, VA

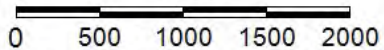
DHR No. 069-0101



Historic Boundary



Feet



1:18,056 / 1"=1,505 Feet

Title:

Date: 11/3/2021

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AERIAL VIEW

Koontz-Cave House

Page County, VA

DHR No. 069-0101

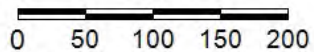


Historic Boundary

Farmview Rd



Feet



1:2,257 / 1"=188 Feet

Title:

Date: 11/3/2021

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Koontz-Cave House

5329 Farmview Road, Page County, Virginia, DHR ID# 069-0101

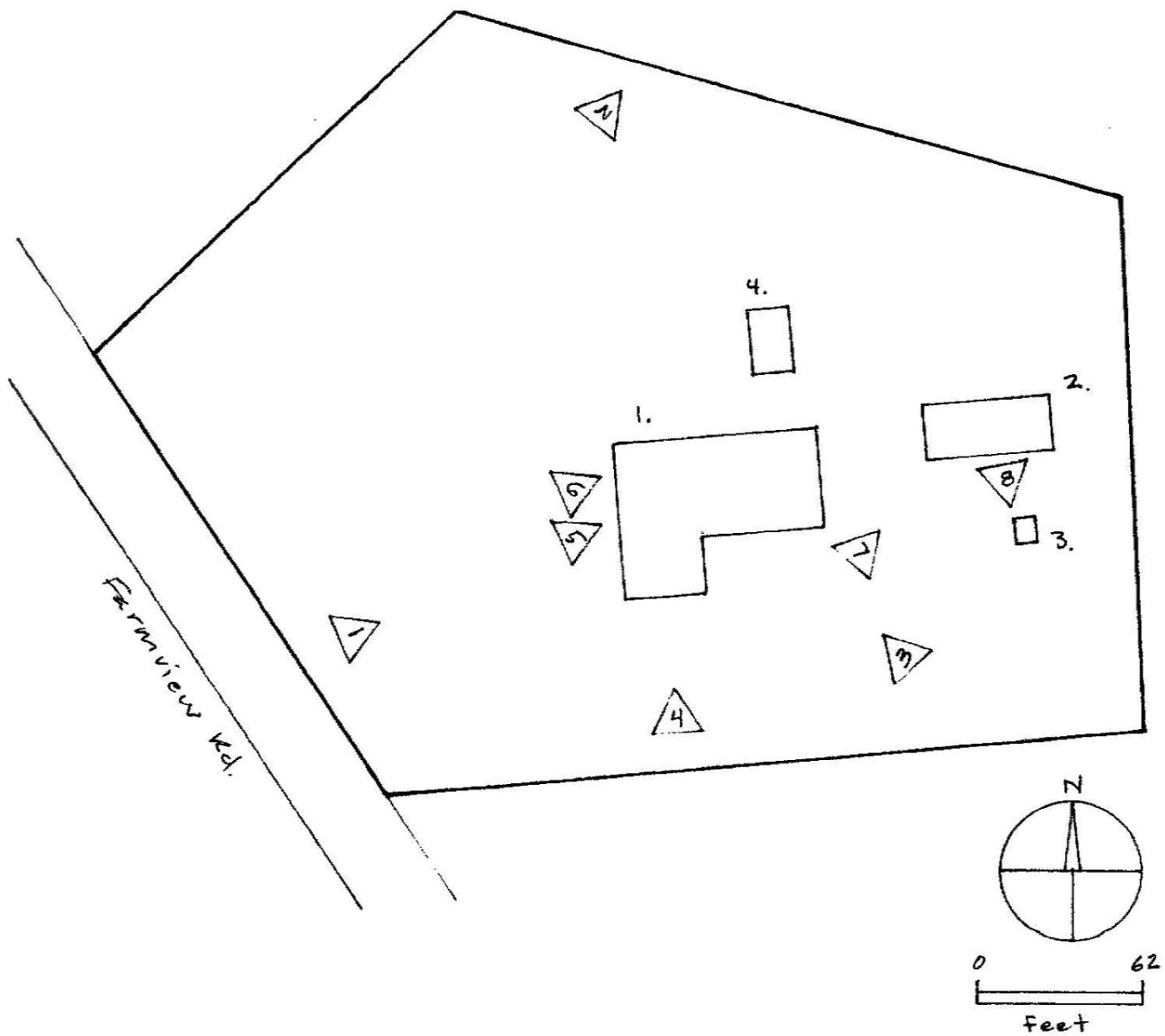
National Register of Historic Places Sketch Map and Photo Key

Photo number and direction of view indicated by triangular markers;
photos keyed to nomination photo log.

Latitude: 38.343804 Longitude: -78.275006

Inventory

1. Koontz-Cave House. Contributing building.
2. Chicken house foundation. Non-contributing site.
3. Well foundation. Non-contributing site.
4. Sun shelter. Non-contributing structure.

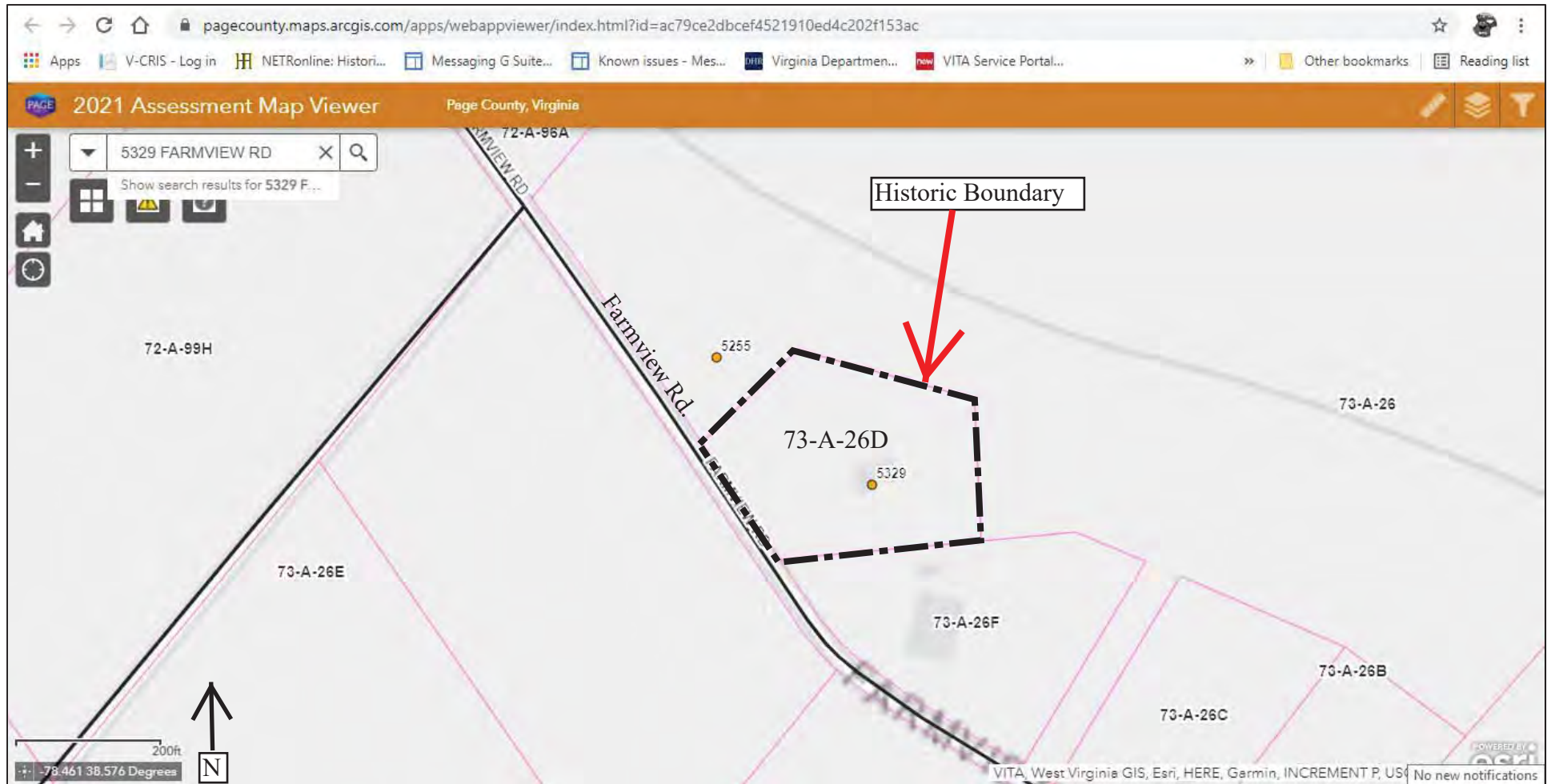


TAX PARCEL MAP

Koontz-Cave House

Page County, VA

DHR No. 069-0101



Accessed 10/25/2021