

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: Boude-Deaver House

Other names/site number: DHR ID# 117-0027-0279

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: 406 South Main Street

City or town: Lexington State: VA County: Independent City

Not For Publication:

Vicinity:

3. State/Federal Agency Certification

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


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

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

___ national ___ statewide X local

Applicable National Register Criteria:

X A ___ B X C ___ D

	<u>3-2-2023</u>
Signature of certifying official/Title:	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

Boude-Deaver House
Name of Property

Lexington, Virginia
County and State

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

Boude-Deaver House
Name of Property

Lexington, Virginia
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register: 2
The Boude-Deaver House and an 1874 outbuilding are contributing resources in the 2019
Additional Documentation to the Lexington Historic District.

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

LANDSCAPE: garden

Boude-Deaver House
Name of Property

Lexington, Virginia
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN: Gothic Revival; Second Empire

Materials: (enter categories from instructions.)

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

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 Boude-Deaver House, located at 406 South Main Street in the City of Lexington, Virginia, is a two-story Gothic Revival house built in 1874 with minor later alterations. The northwest-facing house is constructed of painted 1:5 common bond brickwork with a header-stretcher course every sixth course. The exterior walls and several interior brick walls are approximately 14 inches thick and form part of the house foundations. The Gothic Revival/Second Empire gable/mansard roof has decorative slate shingle roofing (metal to the rear), a widow's walk with decorative metal railing, and bargeboards with oversized cusped trefoil cutouts. The interior features a curved stair, richly ornamented plaster ceiling medallions, chamfered mantels, and decorative coal grates. The house was rehabilitated in 1970-1971 and again in 2001-2002, work that is in keeping with the building's original style, quality and types of materials, and workmanship. The property includes a contributing two-story brick dependency, apparently contemporaneous with the house, which was enlarged in 1970-1971; noncontributing garden areas with curved and straight brick privacy walls dating to 1970-1971; and a noncontributing 2003 garage that evokes the Gothic Revival character of the house. The Boude-Deaver House and two outbuildings are included as contributing resources in the state and National Register-listed 2019 Additional Documentation to the Lexington Historic District (NRHP 1972; 117-0027); however, the garage is incorrectly classified as contributing as it postdates the district's

Boude-Deaver House

Name of Property

Lexington, Virginia

County and State

period of significance. Overall, the property retains integrity of location, setting, design, workmanship, materials, feeling, and association.

Narrative Description

Setting

The house stands on an approximately 0.53-acre lot (the nominated area) adjoined on the northeast side by a short street (South Main Place) and surrounded by lots on which are houses and other buildings dating from the late nineteenth through mid-twentieth centuries. On the southwest side of the lot is the Abigail Inn, a large Colonial Revival brick building with sweeping front yard built as a fraternity house ca. 1930, and across Main Street is The Mayflower, a large ca. 1920 Colonial Revival brick building built as a tourist home and now used as a retirement home.

Inventory

1. Boude-Deaver House. 1874. Contributing building.
2. Dependency. Late 19th c. Contributing building.
3. Garden. 1970-1971. Non-contributing site.
4. Garage. 2003. Non-contributing building.

House: Exterior

Oriented toward the northwest, the **Boude-Deaver House** (inventory no. 1), which is painted a cream color, has an L-shaped form with a forward-projecting off-center front wing containing the stair hall. In the angle of this wing is a one-story porch. The porch stands on heavy chamfered square posts with molded caps and neckings. Above the caps are short chamfered post continuations, narrower than the posts, with molded caps. Springing from the tops of the main post caps are elliptical-arched openwork spans. Where the porch meets the house wall are pilasters detailed the same as the full posts. The posts and pilasters, which originally reached down to floor level, had their lower ends replaced in the early to mid-twentieth century by a low brick wall with a concrete coping (comments about original elements of the exterior are based on a photo of the house that appears to date to the 1870s or possibly the 1880s; see Figure 1 below). The porch floor, originally wood, was replaced with concrete during the same early to mid-twentieth-century period. Also from the period are the front porch steps, which have stepped brick cheeks flanking bush-hammered limestone steps recycled from a nineteenth-century area building (the original porch steps were wood). The porch ceiling has exposed sloping rafters, which are beveled. Inside the porch are three openings: an entry with a single-leaf, four-panel, wood door with a two-pane transom opening into the stair hall; an entry with double-leaf wood doors with glass panes above molded apron panels; and a storm door-like treatment in front of a third porch entry. These latter two openings are flanked by tall louvered shutters.

Boude-Deaver House

Name of Property

Lexington, Virginia

County and State



Figure 1. Front (Northwest) Side of Boude-Deaver House in an 1870s or 1880s photo, view looking south (Image courtesy of Leyburn Library Special Collections, Washington and Lee University, Lexington, Va.)

The gable/mansard roof is clad with alternating bands of beveled and square-edged slates with metal gutters and ridge cladding. On the top ridge is a decorative iron cresting added in the mid-twentieth century (the house originally had an ornate ridge cresting of iron and possibly also wood construction). The wooden bargeboards in the front, side, and rear gables have large trefoil cutouts above undulating arch boards. Paired octagonal brick chimney stacks rise above the center of the roof; to the rear are rectangular brick chimney stacks. Under the eaves at the corners are unusual Gothic-inspired brackets that run down the corners rather than projecting. A side and rear gable have rectangular louvered attic vents. The metal roofing on the back planes of the roof was added in 1970-1971 to roof areas from which rear additions were removed.

The house has two one-story angled bay windows, one projecting on the northwest façade of the front wing, the other from the east end of the main section. The northwest bay window has a slightly concave shallow-pitched roof with a flat deck or cap at the top and a low ornamental metal cresting, added in the mid-twentieth century, along its outer edge (the porch has the same cresting). The east end bay window lacks the cresting but does have small, paired, sawn frieze

Boude-Deaver House

Name of Property

Lexington, Virginia

County and State

brackets. The east end bay window does not appear in the 1870s-1880s photo (Figure 1) and was probably added sometime in the last quarter of the nineteenth century, probably during the late 1870s or 1880s. The house has mostly original one-over-one and two-over-two wood sash windows, most with louvered wood shutters. The coursed limestone foundation is most visible under the front wing and its bay window. Set back on the east and west side elevations are one-story wings which were modified at various times from 1874 to the early twenty-first century, the most recent changes occurring in the 1970-1971 and 2001-2002 rehabilitations. In 1970-1971, the house was returned to use as a single-family dwelling after it had been divided into three apartments during the mid-twentieth century. The one-story wings include a side porch which attaches to the southeast side of the east end bay window and is the descendent of an original service porch at the location. On the west side elevation is a one-story former kitchen/utility wing made into a sunroom and bathroom in the 2001-2002 rehabilitation. The former utility room at the end of this wing (now a bathroom) was added in 1970-1971. The kitchen (now sunroom) section of the wing was present in 1969. A kitchen bay window was added to the rear elevation in 2001-2002. The main house and dependency connect at the basement level.

House: Interior

The interior features wood floors, plaster-finish walls and ceilings, and molded trim. The entry hall contains a curved or twisting stair with turned balusters and, at the foot of the stair, a faceted and turned, tapered, octagonal newel with a finial knob. The bottom step has a curve where it joins the newel, and the area under the five lowest steps is walled in, otherwise the stair cantilevers from the curved wall behind it. The transomed four-panel main front entry door has a centered, cranked brass doorbell, presumably original, with an embossed patent date of December 31, 1867.

The main first-floor room, entered through a doorway from the stair hall, was created by combining two rooms into one by the removal of a wall in the 1970-1971 rehabilitation. The principal vestige of the two-room arrangement is a pair of ornate plaster ceiling medallions. The medallions share elliptical forms with central bosses from which lamps hang, and they have four foliar ornaments on their rims; otherwise, they differ in detail. The medallion in what was formerly the southwest room has a three-part rim with an outer bead and reel molding, a smooth convex middle ring, and an inner ring with pearl molding stripes. The four rim ornaments have flaring foliar forms with center florets. The central boss projects from a circular wreath of alternating acanthus leaves and flowers (possibly daffodils). In the two areas between the wreath and the elliptical rim are floral, foliar, and vine forms. The medallion in what was formerly the northeast room has a three-part rim with a foliar band sandwiched between smooth moldings. The four rim ornaments have flaring fleur-de-lis-like foliar forms. The central boss has a petalled surround and the inner elliptical area is filled with palmettes, flowering forms, arabesques, and cup-like vegetal forms. The medallions required minor repair and reproduction of missing details in the 2001-2002 rehabilitation.

Boude-Deaver House

Name of Property

Lexington, Virginia

County and State

A bricked-up fireplace was discovered in this room during the 2001-2002 rehabilitation and reopened. The Victorian-era mantel added at this time, thought to have come from a house of the same general period in the Shenandoah Valley, features a double-paneled frieze flanked by brackets at the top of reeded pilaster strips and has a modern white and blue tile fireplace surround and hearth. At the back of the fireplace, discovered when the fireplace was reopened, is a cast iron fireback with a bas-relief horse figure (Figure 2, below). The horse has a prancing stance with a flowing mane and tail; a bridle, reins, stirrup, pommel-less saddle, and bordered rectangular saddle pad; and a patch of grassy ground beneath.



Figure 2. Decorative Horse on Cast Iron Fireback in Main First-Floor Room.

The side room with the door opening onto the front porch has a Federal style mantel added in 2001-2002 that is thought to have come from a house in the Shenandoah Valley. The mantel has a blank frieze, narrow pilasters and frieze end tablets with recessed/out-stepping panels on their faces, and a modern white and blue tile fireplace surround and hearth. The dining room behind the double room, with a row of windows looking out from the back of the house, has an original Greek Revival-form (pilaster and frieze) Gothic Revival mantel with a blank frieze, beveled plain pilasters and frieze end tablets, a cyma reversa bed molding under the shelf, and a shelf with a beveled edge and clipped corners. The off-white tiles of the fireplace surround and hearth

Boude-Deaver House

Name of Property

Lexington, Virginia

County and State

are modern. The dining room also has a wainscot and chair rail and an ornate modern ceiling medallion. The sunroom, entered through French doors from the dining room, has a two-pane transom over the doors, a skylight, and a tiled bathroom. The two-pane transom is similar to others over exterior doors and indicates this doorway also originally opened to the exterior. The kitchen finishes date to 2001-2002.

The second floor has a stair hall, two bathrooms, and two bedrooms. The bedrooms have original Greek Revival-form (pilaster and frieze) Gothic Revival mantels with chamfered pilasters. The bedroom on the northeast side of the stair hall has a mantel with pilasters that support a frieze with a chamfered lower edge. The mantel also has pilaster caps, a shelf with rounded corners, a brick hearth, and a ca. 1870-1890 decorative cast iron coal grate with a round-arched Italianate opening with cable molding inner and outer trim and, in the corners above the arch, bas-relief arabesques. The mantel in the other bedroom has pilaster caps, short tablets at the ends of its narrow frieze, and a beveled shelf with clipped corners. This room's ca. 1890-1910 Classical Revival cast iron coal grate features fluted half-round pilasters; a fireplace cover with a fanfold elliptical form with center ornament and, in the outer corners, fanfold forms; and an upper rim with lozenge and lenticular forms outlined by pearl moldings, ornamented blocks above the pilasters, and an astragal molding at the top.

Other Resources

The **dependency** (inventory no. 2) is a story-and-a-half, common-bond brick building behind the main house. It is painted a cream color and has a metal-sheathed side-gable roof, a modern gable wall dormer with a six-over-six wood sash window, and, below the dormer, a first-story six-over-six wood sash window with a molded frame. There are two entries with 1970-1971 doors with glazing and paneling. A plaque over the main entry reads "Spring Cottage." A slightly offset, two-story, stretcher-bond brick-veneer addition was made to the southwest gable end of the original section in 1970-1971. The addition covers an original gable-end brick chimney, converting it from exterior to interior, and contains a kitchen on the first floor and a bathroom and closet on the second floor. The modernized interior has plaster wall and ceiling finishes, wood flooring on the first floor, carpeting on the second floor, and a stair with a 1970-1971 metal railing with alternating straight and twisted balusters. The dependency was converted to a rental dwelling during the 1970-1971 rehabilitation project. The building may originally have served as a detached kitchen or other secondary domestic structure (the dependency's original second story was historically used as a smokehouse). Despite interior alterations, the building's exterior design and materials contribute to the property's architectural significance.

The **garden** (inventory no. 3) was created in 1970-1971 and consists of high stretcher-bond brick privacy walls painted the same cream color as the house and dependency. The most visible of these walls has a curved front and straight side and back enclosing a lawn and planting beds on the northeast side of the house. The wall is crowned by an ornamental metal crest. As originally constructed, the wall had openings near where it meets the house. At some point wooden gates were added but had fallen into disrepair by ca. 2000 and were replaced by the current metal gates. A wall segment connects the house and dependency and frames a doorway with an

Boude-Deaver House

Name of Property

Lexington, Virginia

County and State

ornamental metal door-like gate. The wall segment defines one side of a small ornamental garden. Adjoining this garden is another brick-walled area containing a wood-floored patio-deck accessed from the kitchen door of the dependency. The garden's picturesque design is in keeping with the main dwelling's blend of Gothic Revival and Second Empire exterior features. It was created when the dwelling returned to its original function as a single-family dwelling and contributes to the property's setting.

Next to the dependency is a story-and-a-half frame **garage** (inventory no. 4) built in 2003 (the garage is incorrectly listed as a contributing resource in the 2019 Additional Documentation to the Lexington Historic District). The garage has a steep-pitched, metal-sheathed, cross-gable roof with a center ventilation cupola and a trefoil ornament in the northeast-facing gable inspired by the trefoil cutouts on the main house. Other features include two-over-two windows and a wide garage door opening on the southeast gable end, connected to a concrete driveway that extends along the southeast property line to South Main Place. Although the building postdates the property's period of significance, its sympathetic design and scale make it an unobtrusive aspect of the property's overall layout and style.

The area defined by the garage, driveway, dependency, and the back of the house is planted as a garden bordered by shrubs and small trees. In the garden is a roughly shaped limestone block, now serving as a bench, which was discovered under the house during work in 2001-2002. It has a diagonal quartz vein through it and appears to have served some function on the property, presumably in the late nineteenth century. At the front of the property are a gravel parking area defined by a curving brick curb added in 1970-1971, a ca. 2000 brick-paved walk from the parking area to the front porch steps, and an ornamental metal fence along the street and southwest property line with intermittent painted and unpainted brick pillars across the front. The style of the pillars suggests they were constructed during the early twentieth century, which is also the probable date of the fencing between them. Two of the pillars flank a metal gate that opens to a flagstone walk that connects to the brick walk in front of the front porch steps. On the property are mature maples and dogwoods, boxwoods, and other specimen trees and shrubs including a line of forsythia between the main brick-walled area and South Main Place.

Integrity Statement

The Boude-Deaver House possesses high overall integrity. The house retains principal character-defining features from its original construction in 1873-74 and early modification such as the gable/mansard roof and unusual trefoil cutouts, the porch, the bay windows, several original mantels, decorative coal grates, and the ceiling medallions. Alterations are relatively minor and date largely to the historic period. The dependency is more altered from its original appearance (it may originally have been attached to the house), but the 1970-1971 addition resulting from its conversion into dwelling use is not out of keeping with the overall character of the building. The property's contributing resources therefore possess overall integrity of design, workmanship, and materials. The setting is unchanged from the character it achieved by ca. 1950, the approximate date of construction of two story-and-a-half Colonial Revival houses built on South Main Place behind the Boude-Deaver House. The survival of character-defining features, the high integrity

Boude-Deaver House
Name of Property

Lexington, Virginia
County and State

of setting, documentation, and information discovered during the 1970-1971 and 2001-2002 rehabilitations contribute to the property's high integrity of feeling and association.

Boude-Deaver House
Name of Property

Lexington, Virginia
County and State

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

Boude-Deaver House
Name of Property

Lexington, Virginia
County and State

Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE

Period of Significance
1874-ca. 1900

Significant Dates
1874

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

Cultural Affiliation
N/A

Architect/Builder
Unknown

Boude-Deaver House

Name of Property

Lexington, Virginia

County and State

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 1874 Boude-Deaver House in Lexington, Virginia, is a sophisticated Gothic Revival house with many noteworthy features. The two-story brick house was built for Rockbridge County Clerk John C. Boude and his wife, Musadora A. Boude, in 1874. The house features bargeboards with oversized cusped trefoil cutouts, a rare if not unique Gothic Revival treatment, and the gable/mansard roof shows Second Empire influence. Significant interior features include a curved stair, original mantels, ornate coal grates, and richly ornamented plaster ceiling medallions. The property includes a two-story brick dependency dating to the late nineteenth century with a 1970-1971 expansion; curved and straight brick garden walls dating to 1970-1971; and a garage built in 2003. The Boude-Deaver House is eligible for listing under Criterion C in the Architecture area of significance as an inspired work of Second Empire-influenced Gothic Revival architecture in Lexington. The period of significance begins with substantial completion of the house in 1874 and ends ca. 1900, embracing the construction of the dependency which appears to have occurred during the late nineteenth century and may in fact be original to the house. The property is individually eligible at the local level of significance. The house and dependency are listed as contributing buildings in the 2019 Additional Documentation to the Lexington Historic District (NRHP 1972; 117-0027).

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

Historic Context

At a public sale held on June 21, 1873, Civil War veteran John C. Boude purchased an unimproved lot on Lexington's South Main Street near the town cemetery for \$575. Boude wasted no time in building on the lot, with construction probably beginning in 1873. The December 25, 1874, *Lexington Gazette* reported "Capt. Boude will move into his new home soon," indicating the house was substantially complete in 1874. The house first appeared on the county tax rolls the following year, the 1875 landbook noting "\$3500 added for new buildings" on the lot. In the record, the property was still listed under its former owner, the heirs of Elizabeth H. Paxton, but Boude was noted as being in possession. His ownership was confirmed by deed on June 8, 1876. The 1877 "Gray's New Map of Lexington" shows his name beside the completed house.¹

¹ Rockbridge County landbooks and Deed Book PP, p. 171; *Lexington Gazette*, December 25, 1874; Gray, "Gray's New Map of Lexington." The Gray's map, which appears to generally show outbuildings when they existed, does not show a separate dependency behind the house, though it does show (in simplified fashion) a rear wing which may have incorporated the dependency. This configuration is also suggested by a 1913 Sanborn map (Hay, "Deaver House"). A number of individuals contributed to the preparation of this report, foremost among them the owner of the property and report sponsor Margaret Howard. Special appreciation is given to Kathleen Scharff Walton who shared her reminiscences of the property as it was in the early 1970s and provided photos from the period. Assistance was also provided by Tom Camden, Byron Faidley, Seth McCormick-Goodhart, and Lisa McCown with Washington and

Boude-Deaver House

Name of Property

Lexington, Virginia

County and State

John Clinton Work Boude (1832-1896) married Musadora A. Plunkett (1844-1903), the daughter of James Plunkett. They had no children. John served with the rank of captain in the Confederate States Army and lost a leg at Chancellorsville in 1863. He served as Clerk of the Rockbridge Circuit Court, perhaps beginning in 1863, until his death in 1896, and has been described as a businessman and lawyer. He is listed as an 1870 graduate of Washington and Lee University in Lexington. Boude partnered with photographer Michael Miley to form the photography studio of Boude & Miley in 1866. Boude is not known to have had photography skills so his role was likely as business partner, and Miley bought him out in 1870. At the time of Musadora's death in 1903, the property likely included a carriage house and/or stable since the April 28, 1903, *Lexington Gazette* mentioned a pair of carriage horses and a surrey as part of the estate.²

The property was acquired by Charles R. Deaver in 1907 and by Nell Loving Deaver in 1948. By 1969 the house had been converted to three apartments. That year it was acquired by Arthur B. Scharff, a professor of French, Italian, and comparative literature at Washington and Lee University. Scharff rehabilitated the house in 1970-1971, returning it to single-family use, and moved in with his wife, Charlotte Jane Kraft Scharff, and the couple's daughter, Kathleen (now Kathleen Scharff Walton), in 1971. The rehabilitation removed rear additions that had joined the dependency to the main house. According to one account seven rooms were removed.³

Kathleen Watson recalls aspects of the property in the early 1970s. "My parents had the living room wallpapered in blue silk when we lived there—to complement the royal blue carpet; very 1970s. We used to put the Christmas tree in the bay window area in the front hallway." The house also featured a dining room wallpaper mural depicting a northern Italian lake scene. It is unknown whether the Scharffs sought professional advice in the design of the rehabilitation and garden, though the garden walls are of a sophistication to suggest professional involvement, or perhaps input from a designer in academia.⁴

Charlotte Scharff died in 1971. Arthur and Kathleen Scharff continued to live in the house until Arthur sold it in 1975. The property is currently owned by Margaret Howard, who rehabilitated the house in 2001-2002 and built the carriage house-style garage in 2003, replacing an early twentieth-century garage at the same location.⁵

Lee University's Leyburn Library Special Collections; Henry E. "Skip" Ravenhorst, AIA; and Michael Pulice and Lena Sweeten McDonald with the Virginia Department of Historic Resources.

² Hay, "Deaver House," 1-2; Miller, *History of Summers County*, 700; *Catalogue of the Officers and Alumni of Washington and Lee University*, 148; Warren, "Michael Miley;" *Lexington Gazette*, April 28, 1903.

³ Hay, "Deaver House," 2-3, deed trace page.

⁴ Kathleen Scharff Walton communication with Margaret Howard, July 2022.

⁵ *Ibid.*; Margaret Howard communication with the author, April-July 2022.

Boude-Deaver House

Name of Property

Lexington, Virginia

County and State

Criterion C Architecture Area of Significance Discussion

The architect and/or builder of the Boude-Deaver House has not been identified, nor are there houses like the Boude-Deaver House in Lexington, though the nearby E. R. Funkhouser House (1879) has similar porch details. According to historian Royster Lyle and architectural historian Pamela Simpson, records from a local lending library indicate J. C. Boude was reading works by A. J. Downing and Calvert Vaux in 1871, 1873, and 1874 before and while building his “distinctive house.” Lyle and Simpson wrote: “Undoubtedly, some of his ideas, including the heavy bargeboard and the intricate detailing, came from these sources.” The Washington and Lee University library also contained relatively up-to-date (1860s) architecture books that Boude may have consulted.⁶

Cusped trefoil bargeboards like those on the Boude-Deaver House have not been found in Vaux’s *Villas and Cottages* (the Vaux book checked out by Boude) or in Downing’s principal works, though Vaux illustrates houses with cusped forms in the bargeboards and Downing illustrates a few cusped trefoil cutout details in much smaller applications such as a railing and a bracket. The Vaux bargeboards, though not a close match for the ones on the Boude-Deaver House, are nevertheless similar in their boldness. Considering Boude was reading Downing and Vaux, it seems possible he conceived the idea of the oversized bargeboard ornament himself while leaving the rest of the design of the house to his builder.⁷

The Gothic Revival style originated in Great Britain with early works in the style appearing in the eighteenth century and a more academic approach developing in the nineteenth century. The style revived medieval (“Gothic”) architecture and represented a significant break from the classicism that characterized British architecture from the early seventeenth century onward. The style jumped to the United States and by the late antebellum period was the principal alternative to the classicist Greek Revival style. It was associated with “the Romantic movement in the arts as well as the Picturesque movement in architecture,” of which Andrew Jackson Downing was one of the best-known proponents in the U.S. during the nineteenth century. Gothic Revival was “the first style to challenge the classical tradition, which had dominated Western architecture since the Renaissance.” In Virginia, the style was introduced roughly in 1835-1840, although it was somewhat overshadowed by Virginians’ longstanding preference for the classical revival styles that dominated architectural tastes until the Civil War and resumed prominence starting with the classically-inspired Colonial Revival movement around 1890.⁸

⁶ Lyle and Simpson, *Architecture of Historic Lexington*, 103-104, 112, 279, 283.

⁷ Vaux, *Villas and Cottages*; Downing, *Architecture of Country Houses*; Downing, *Victorian Cottage Residences*. Pattern books by A. J. Bicknell and Palliser, Palliser & Company published in the 1870s (but including designs from earlier) were consulted for this report but analogs to the trefoil forms were not found. It is possible similar forms are present in as-yet-to-be-identified published examples of Flamboyant Gothic architecture. The closest possible medieval prototype the author is aware of (and it is not very close) is the openwork lancet form of the unusual “scissor arches” crossing reinforcement in England’s Wells Cathedral, added in the mid-fourteenth century.

⁸ Novelli et al., *Classic Commonwealth*, 49.

Boude-Deaver House

Name of Property

Lexington, Virginia

County and State

Although not as widely popular in Virginia as classically inspired styles such as Federal, Greek Revival, and Colonial Revival, significant examples of Gothic Revival houses are found in rural settings across Virginia, although only a handful have been listed in the National Register to date. In central Virginia, a brick Gothic Revival cottage, Perry Hill (NRHP 1980; 014-0019) dates to 1851-1852 and has a hipped roof with three steeply pitched, gabled wall dormers featuring sawn-work bargeboards, a signature treatment for Gothic Revival houses in rural Virginia. Another early example is Rockwood (NRHP 2001; 068-0051), a dwelling built ca. 1848 that features steeply pitched gables that denote Gothic Revival influence on its design. In nearby Charlottesville, Sunnyside (NRHP 2003; 104-0006) initially was constructed as a two-room log dwelling, but was considerably expanded during the 1850s based on Gothic Revival principles. The house's embellishments capture the exuberance of the style, including round-arched window openings with matching shutters, decorative vergeboards, trellised porch columns, and asymmetrical massing with intersecting gables. The primary dwelling at Mechem River Farm (NRHP 2007; 002-1632) in Albemarle County has a similar context in terms of its evolution. New York architect Alexander Jackson Davis designed the impressive 1845 mansion at Belmead (NRHP 1969; 072-0049) in rural Powhatan County. Farther west in the City of Staunton is the J.C.M. Merrillatt House (NRHP 1982; 132-0028). Built in 1851, this rural "cottage" features steep gables, scrolled bargeboards, board-and-batten siding, and diamond-pane windows, placing it within the Carpenter Gothic substyle of Gothic Revival. A later example is Milton Hall (NRHP 1982; 003-0008) in Alleghany County; built in 1874, the brick dwelling has a steeply pitched, multiple gable roof, an oriel window on the façade, a lancet-arched entry, and ornamental vergeboards.⁹ The Gothic Revival style was introduced to the Lexington/Rockbridge County area with the construction of the Lexington Presbyterian Manse (1848), located a block away from the Boude-Deaver House, and remained popular locally into the postbellum period, as evidenced by Lexington's Pendleton-Coles House and Apple Cottage, both built in 1868, and of course the Boude-Deaver House itself, which was prominently sited at the southern gateway to town.¹⁰

The basic mansard form of the Boude-Deaver House roof is a hallmark of the Second Empire style. Most popular in the U.S. during the 1860s and 1870s, the style evoked the French architecture of Napoleon III's Second Empire (1852-1870), which in turn evoked the boxy mansard roof forms of the seventeenth-century French architect François Mansart. The Boude-Deaver House was among the first examples of Second Empire influence in the area. The mansard-roofed Grand Hotel at Jordan Alum Springs in Rockbridge County's western mountains (no longer extant), which may have been the earliest example of the style in the area, predates the Boude-Deaver House by a year (1873). Most examples of Second Empire/mansard influence in the Lexington/Rockbridge area date to the 1880-1910 period.¹¹

⁹ Nominations for each of these listed properties are available online at <https://www.dhr.virginia.gov/historic-registers/>. Each nomination can be found by typing the property name and/or DHR number in the search box on this page beneath the introduction.

¹⁰ Pezzoni, *Architecture of Historic Rockbridge*, 33, 44; Lyle and Simpson, *Architecture of Historic Lexington*, 31, 96-97.

¹¹ Pezzoni, *Architecture of Historic Rockbridge*, 133, 180; Lyle and Simpson, *Architecture of Historic Lexington*, 72, 90-91; McAlester and McAlester, *Field Guide to American Houses*, 242. Elements from

Boude-Deaver House

Name of Property

Lexington, Virginia

County and State

As stated in *Classic Commonwealth: Virginia Architecture from the Colonial Era to 1940*, proponents of Early Gothic Revival style (found in Virginia from 1835-1865), chiefly Alexander Jackson Downing, argued that “houses should visually harmonize with their natural surroundings and reflect the asymmetries and irregularities found in nature. He believed houses should express their function, materials, and structure truthfully – that houses should look like houses, not palaces or Greek temples... Many of these ideas reflected the influence of Augustus Welby Pugin, who was the chief proponent of the Gothic Revival in England.”¹² The Boude-Deaver House reflects these principals in its exterior design and materials. Additionally, defining characteristics of the Gothic Revival style as it appears in Virginia include an emphasis on verticality, steeply pitched gables, exposed rafter ends, one or more prominent front gables with decoratively milled bargeboards, first-story porches and verandas usually supported by flattened Gothic arches, bay windows on first stories, and asymmetrical massing.¹³ The less common Second Empire style’s signature element is a mansard roof, commonly with metal cresting. The Boude-Deaver House displays all of these characteristics (though its cresting is a replacement).

The historic photo of the house taken in the 1870s (or possibly the 1880s; see Figure 1) shows a number of interesting details. The original roof cresting, which defined a widow’s walk around the flat summit of the mansard, consisted of panels with crisscross ornament of a slenderness to suggest the ornaments were made with iron rods. The three gables that appear in the photo angle had tall, spike-form finials characteristic of the Gothic Revival style. The house’s wood components were painted in at least three colors or tones of the same color, as indicated by the range of tones in the sepia photo. The lightest tone appeared on the window sash frames. Next in lightness were the front porch spans. Most components, such as the front porch posts, bargeboards, window frames, and finials, appear as the same dark tone, though of course they may be different colors that merely appear to be the same tone in the photo. Polychromatic effects such as that on the Boude-Deaver House were common for elite houses of the era.

The dwelling’s interior possesses a number of significant original and later refinements. The two ceiling medallions have a level of sophistication suggesting they were manufactured outside the area, perhaps in Baltimore, Philadelphia, or some other Eastern Seaboard city that provided decorative detail to Lexington/Rockbridge builders during the era. The curved form of the stair and the wall behind it, and its appearance of being unsupported, are indications of the involvement of a carpenter of considerable skill. Considering the richness of these interior embellishments, it’s somewhat odd that the mantels are so simple in form, though they may have been elaborately painted. Also, the original parlor mantel, which may have been more ornamental, is missing.¹⁴

the Grand Hotel were recycled in a mansard-roofed early twentieth-century Lexington apartment building.

¹² Novelli et al., 51.

¹³ Novelli et al., 50, 69.

¹⁴ Pezzoni, *Architecture of Historic Rockbridge*, 47.

Boude-Deaver House
Name of Property

Lexington, Virginia
County and State

The house lost its original roof cresting somewhere along the line and in the mid-twentieth century (before 1970) a new, all-metal ornamental cresting was added to evoke the old one. Scaled-down ornamental crestings were also added to the front bay window and porch, features that do not have such detail in the historic photo and probably never did. The ornamental cresting theme was picked up by the designer of the garden walls added in 1970-1971. Such ornamental metalwork was popular as builders and their clients rediscovered the decorative nineteenth-century ironwork of New Orleans, Charleston, and other Southern coastal cities considered romantic tourist destinations during the period. The enclosed garden areas created by the walls are also reminiscent of the walled garden areas and patios of the older sections of cities like Charleston. The 1970-1971 rehabilitation created a rental dwelling out of the rear dependency (the dependency's original second story was historically used as a smokehouse). By 1913 a shed-roofed brick wing, perhaps an attached kitchen, was added to the back of the house. This wing was removed in the 1970-1971 rehabilitation.¹⁵

¹⁵ Margret Howard personal communication with the author, July 2022; Hay, "Deaver House."

Boude-Deaver House
Name of Property

Lexington, Virginia
County and State

9. Major Bibliographical References

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

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Hay, Alicia Anne. "The Deaver House—406 South Main." Report, 1989 (unpaginated).

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Boude-Deaver House
Name of Property

Lexington, Virginia
County and State

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Courthouse, Lexington, Va.

Times Dispatch (Richmond, Va.).

Vaux, Calvert. *Villas and Cottages*. New York: Harper & Brothers, 1864.

Walton, Kathleen Scharff, communication with Margaret Howard, July 2022.

Warren, Mame. "Michael Miley, 1841-1918." *Rockbridge Epilogues* 10 (Spring 2017).

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# 117-0027-0279

10. Geographical Data

Acreage of Property 0.53 acres

Use either the UTM system or latitude/longitude coordinates

Boude-Deaver House
Name of Property

Lexington, Virginia
County and State

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

1. Latitude: 37.780210 Longitude: -79.446690

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

The historic boundary corresponds to Tax Parcel Map Number 23 1 157 as recorded by the City of Lexington (Virginia). The true and correct historic boundary is shown on the attached approximately 1:90-scale Tax Parcel Map that accompanies the nomination.

Boundary Justification (Explain why the boundaries were selected.)

The boundary corresponds to the modern tax parcel on which the contributing resources associated with the history of the property are located. The parcel boundary has not changed since the dwelling was constructed. All known historic resources and the property's historic setting are included in the historic boundary.

11. Form Prepared By

name/title: J. Daniel Pezzoni
organization: Landmark Preservation Associates
street & number: 6 Houston St.
city or town: Lexington state: Virginia zip code: 24450
e-mail: gilespezzoni@rockbridge.net
telephone: (540) 464-5315
date: February 23, 2023

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

Boude-Deaver House
Name of Property

Lexington, Virginia
County and State

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: Boude-Deaver House

City or Vicinity: Lexington County: N/A State: Virginia

Photographer: J. Daniel Pezzoni Date Photographed: April-May 2022

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

1 of 17

Front (northwest) side of house, view looking south.

2 of 17

Front porch of house, view looking southeast.

3 of 17

Front (northwest) side of house with front of garden wall, view looking south.

4 of 17

Northeast side of house with front of garden wall, view looking southwest.

5 of 17

Front roof detail, view looking south.

6 of 17

Southwest side of house, view looking southeast.

7 of 17

Roof and chimneys on southeast (rear) side of house, view looking west.

8 of 17

Garden wall between rear of house (right) and rear of dependency (left), view looking southwest.

9 of 17

Garage (left) and dependency (middle) with house beyond, view looking northwest.

10 of 17

Main entry door and transom interior view.

11 of 17

Boude-Deaver House
Name of Property

Lexington, Virginia
County and State

Double-leaf entry doors from front porch.

12 of 17

Base of stair.

13 of 17

Curve of stair from second-floor landing.

14 of 17

Living room.

15 of 17

Living room southwest ceiling medallion.

16 of 17

Living room northeast ceiling medallion.

17 of 17

Second-floor back bedroom fireplace.

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.

Legend

 County Boundaries

TOPOGRAPHIC MAP

Boude-Deaver House

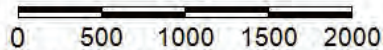
City of Lexington, VA

DHR No. 117-0027-0279

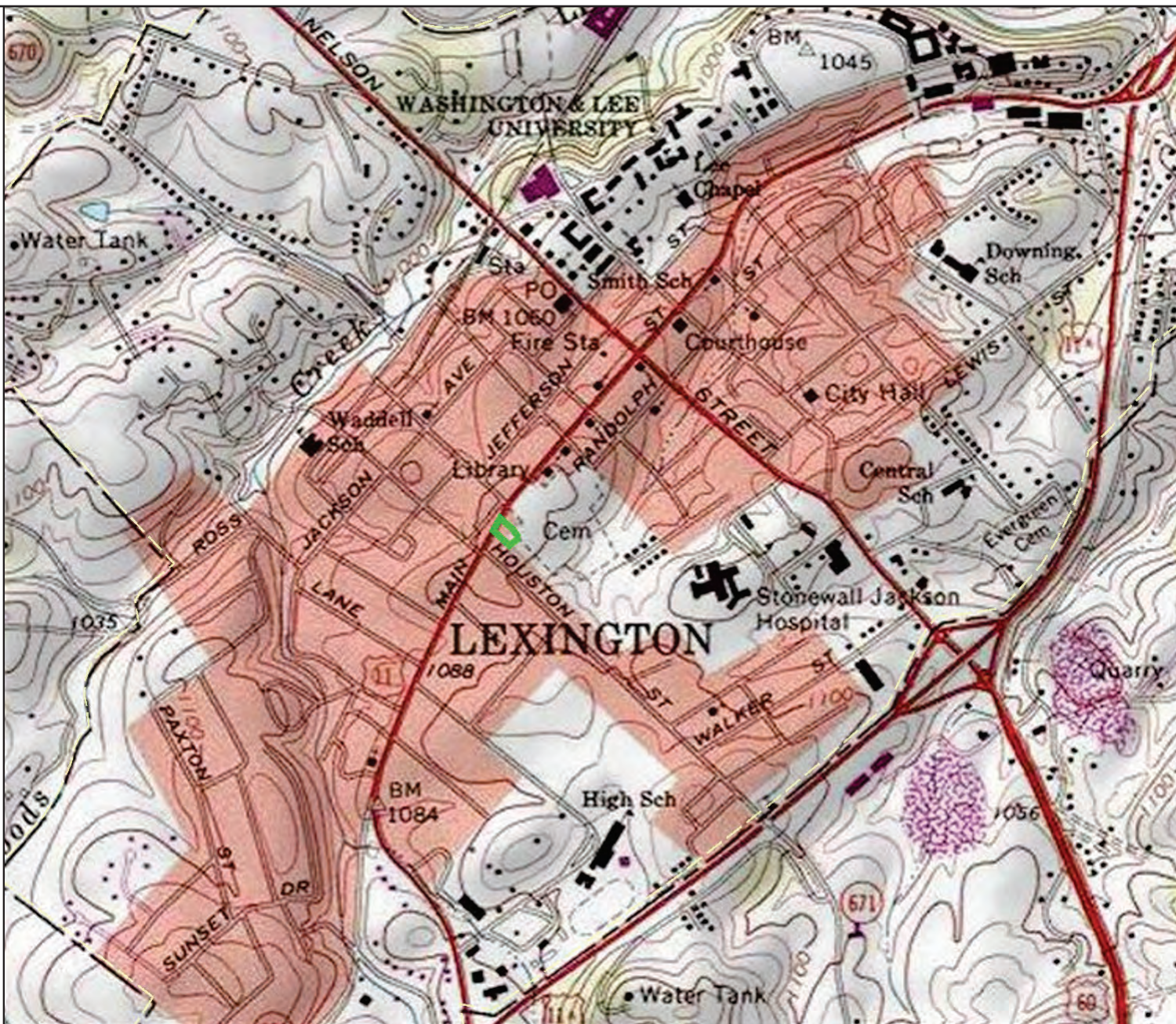
 Historic Boundary



Feet



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



Title:

Date: 11/30/2022

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.



Legend

County Boundaries

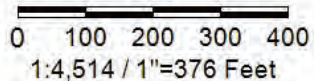
AERIAL VIEW - VICINITY

Boude-Deaver House
City of Lexington, VA
DHR No. 117-0027-0279

Historic Boundary



Feet



Title:

Date: 11/30/2022

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Legend

County Boundaries

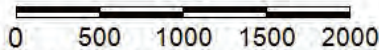
STREET MAP

B oude-Deaver House
City of Lexington, VA
DHR No. 117-0027-0279

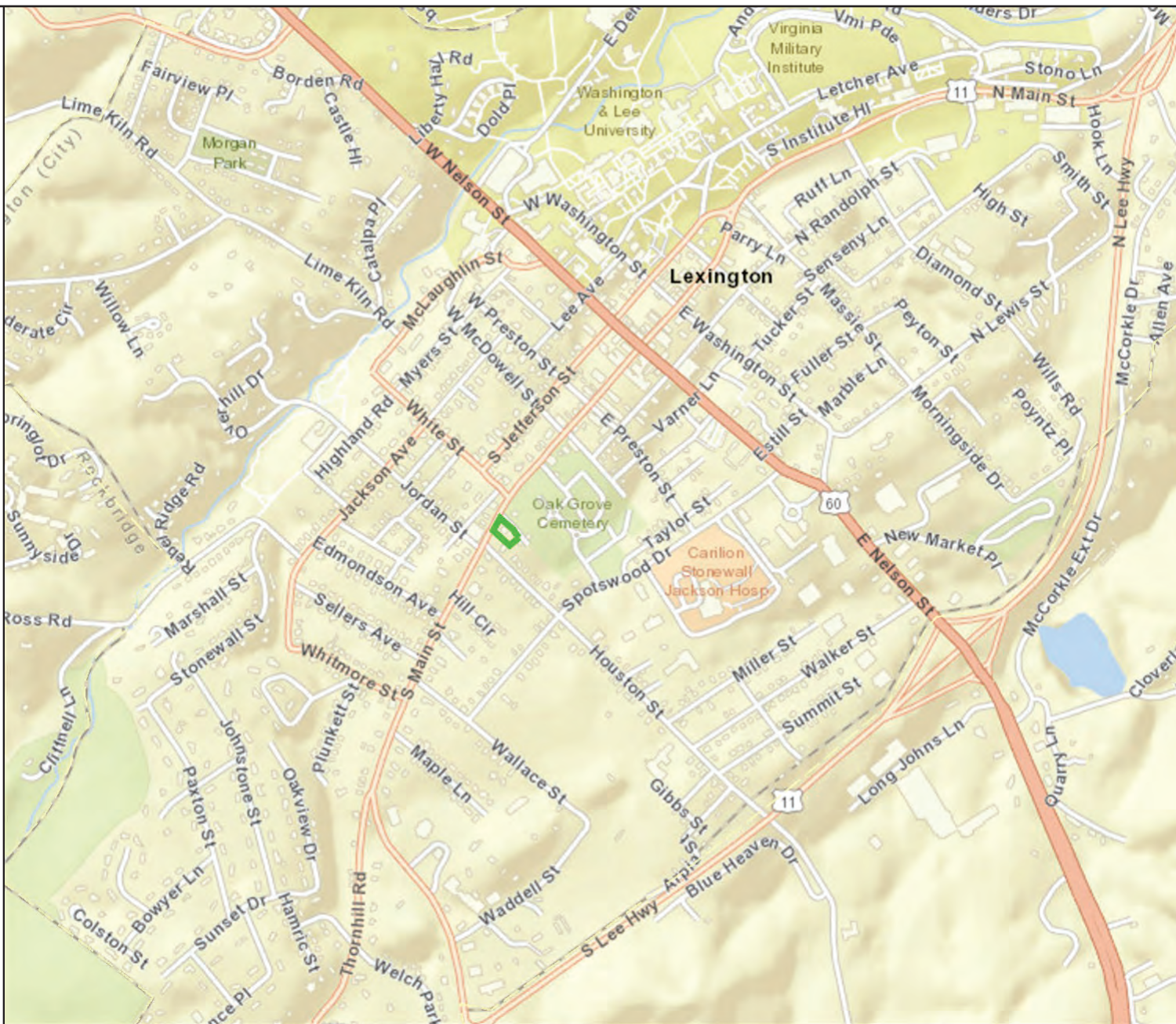
Historic Boundary



Feet



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



Title:

Date: 11/30/2022

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Boude-Deaver House

406 South Main Street
Lexington, Virginia
DHR ID# 117-0027-0279

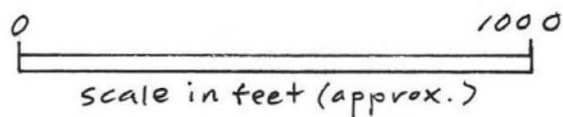
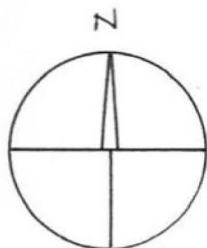
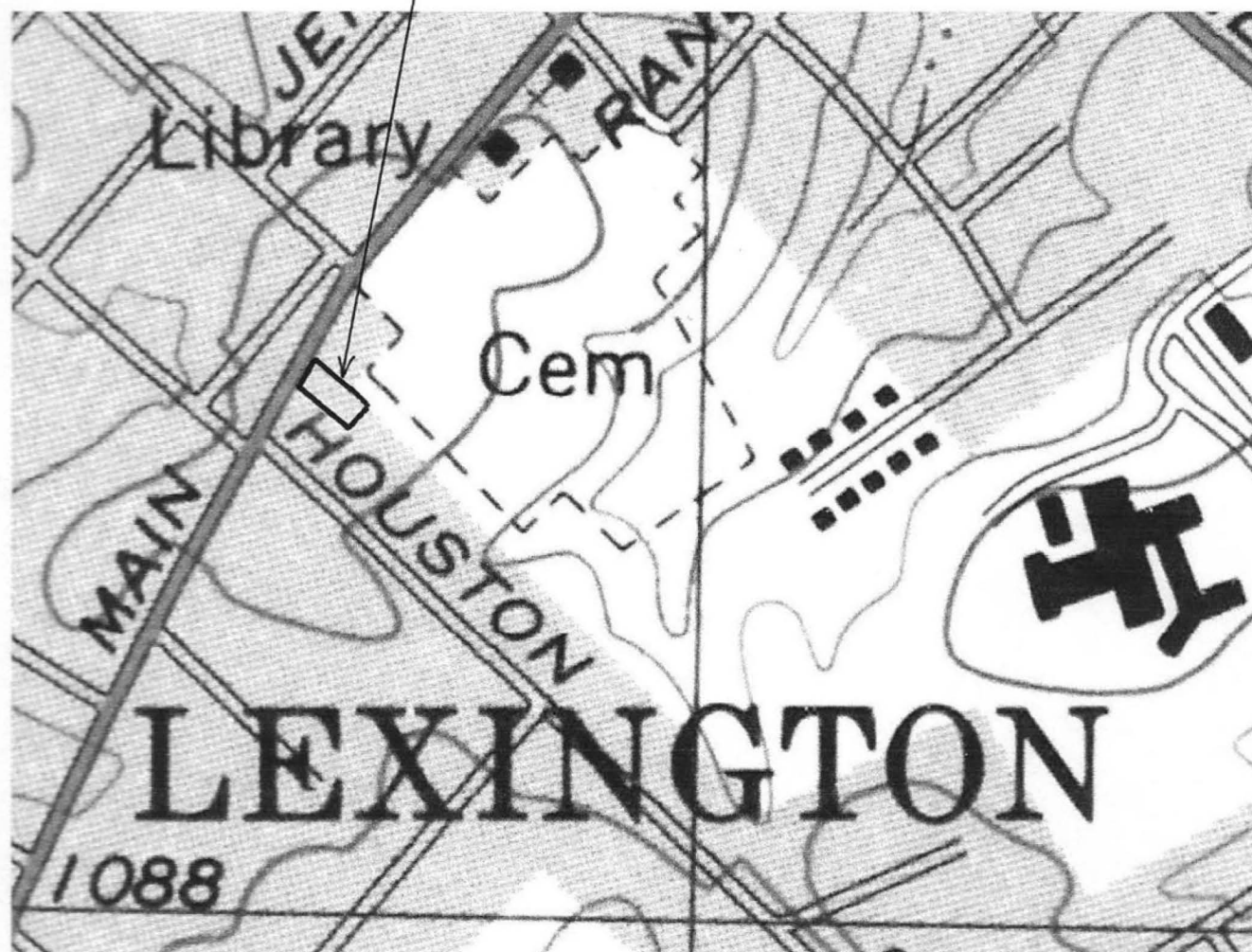
National Register of Historic Places Location Map

Latitude/longitude coordinates:

1. Latitude: 37.780210

Longitude: -79.446690

Location of NR property



Boude-Deaver House

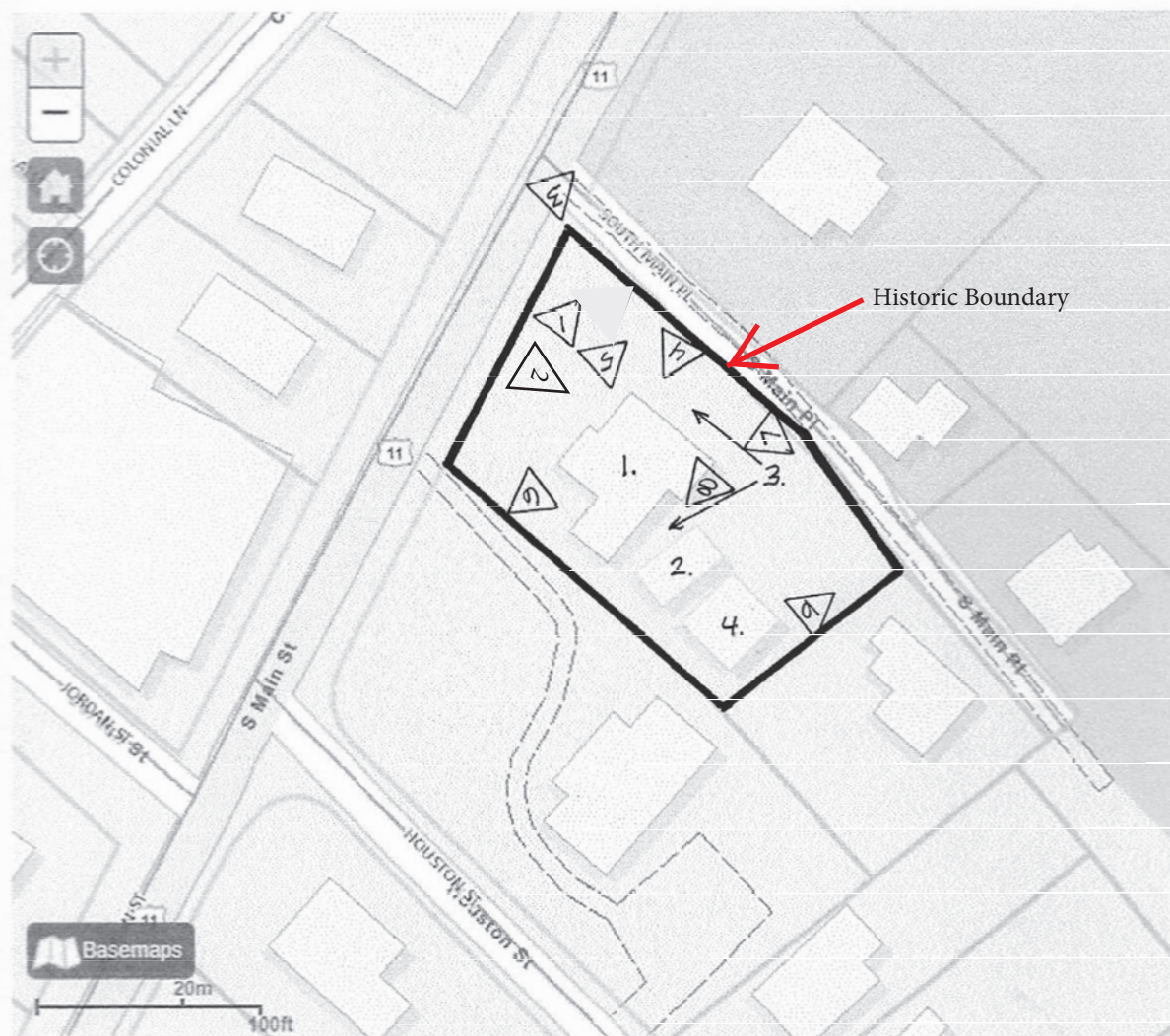
406 South Main Street
Lexington, Virginia
DHR ID# 117-0027-0279

National Register of Historic Places Boundary Map, Site Plan & Photo Key

Triangular markers indicate number and direction of view of nomination photos and are keyed to the photo log in the nomination. Scale and placement of resources approximate.

Inventory

1. Boude-Deaver House. Contributing building.
2. Dependency. Contributing building.
3. Garden. Contributing site.
4. Garage. Non-contributing building.



Legend

 County Boundaries

AERIAL VIEW

Boude-Deaver House

City of Lexington, VA

DHR No. 117-0027-0279

 Historic Boundary



Feet

0 20 40 60 80

1:1,128 / 1"=94 Feet



Title:

Date: 11/30/2022

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Boude-Deaver House, 406 S. Main St., Lexington, VA (117-0027-0279)

Parcel Map



 Historic Boundary

Accessed August 12, 2022

Craig County, Virginia, GIS website,

<https://www.webgis.net/va/craig/>

