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Classic Commonwealth: Virginia Architecture from the Colonial Era to 1940

Introduction

The Department of Historic Resources (DHR) is pleased to present *Classic Commonwealth: Virginia Architecture from the Colonial Era through 1940.* Our new publication is designed to aid professionals, students, and the interested public in identifying and documenting the numerous types and styles of historic buildings in the Commonwealth. The guide first provides an overview of Virginia's architectural heritage within the context of larger historic trends, from its colonial era settlement and role in the founding of the United States, to the elimination of its slavery-based economy, and on through the economic, technological and cultural innovations of the early twentieth century. We have compiled the architectural styles and forms discussed herein based on terminology used by DHR's Virginia Cultural Resources Information System (VCRIS) database (public portal available at https://vcris.dhr.virginia.gov/vcris/Mapviewer/), and guidance for using the system is provided as well.

The majority of this publication consists of Style and Form information sheets that provide basic information about and character-defining aspects of the many historic architectural styles that have shaped Virginia's public and private spaces across more than three centuries. Weaving architectural design trends together with larger historic patterns provides for a more holistic understanding of how Virginia's built environment came to be. Thus, in addition to images and a bulleted list of character-defining features, each style is given a brief history to provide context. Because architecture is a visual medium, *Classic Commonwealth* relies heavily on photographs which exemplify or illustrate relevant styles. Photographers of copyrighted images have been credited within image captions. Images taken from sources within the public domain, such as National Register nomination forms, have been similarly credited.

Finally, at the end of this guide, we have created a bibliography of books, articles, historic sources, and websites that can be used for further research. The sources selected focus on Virginia's unique architectural heritage. Those sources that are regional or national in scope have been included because their focus is relevant to architectural trends in Virginia as well.

We hope that the *Classic Commonwealth Style Guide* will enrich your understanding and appreciation of Virginia's historic architecture. Additionally, this guide complements the *New Dominion Virginia Style Guide*, which DHR issued in 2014 and covers the 1940s through the late twentieth century. Questions about either of these guides can be directed to DHR staff (please see our staff directory at http://www.dhr.virginia.gov/homepage_features/staff2.html).

--Lena Sweeten McDonald

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List of Styles

The following list presents architectural styles in general chronological order as they appeared in Virginia, along with the page on which they begin. Each style has 2-3 information sheets with photographs of representative examples, an overview of its origins, and a bullet list of defining characteristics.

List of Forms

The following list presents select, major architectural forms in general chronological order as they appeared in Virginia. Each form has 2-3 information sheets with photographs of representative examples, an overview of its origins, and a bullet list of defining characteristics.

Historic and Architectural Overview of Virginia

By Calder Loth, Senior Architectural Historian, Jennifer Loux, Highway Marker Historian, and Lena Sweeten McDonald, State/National Register Historian, Department of Historic Resources

Virginia has been continuously occupied by humans for thousands of years. DHR's publication and website, *First People: The Early Indians of Virginia*, provides an accessible overview of Native Americans in Virginia from the prehistoric era to the present. Paleo-Indians, the earliest documented inhabitants, are known to have reached present-day Virginia around 9500-10,000 B.C. The Paleo-Indian period lasted until about 8000 B.C. and gave way to the Archaic period, which occurred from about 8000 B.C. to 1000 B.C., and can be sub-divided into early, middle, and late periods. The final prehistoric era in Virginia was the Woodland period, which lasted from 1000 B.C. to 1600 A.D., and also commonly is subdivided into early, middle, and late periods.

During the Woodland period, the lifeways of Native Americans in Virginia changed substantially. By ca. 1000 A.D., agriculture supplemented subsistence needs formerly met solely by wild plants and animals. Settlements throughout Virginia became larger, with semi-sedentary villages encompassing as many as a hundred or more people. As populations increased, new means of organizing societies developed. Thus, tribes appeared in portions of Virginia, replacing earlier, more loosely organized bands. While similar to bands in that leadership was typically based on

ability, tribes involved a larger number of kinship groups that were more closely united. Some areas saw the development of chiefdoms, in which economic, socio-political, and religious offices were coordinated through a central authority based on formal rules of inheritance. Such a centralization of inherited authority appears to be closely related to continued population increases. Most noted is the Powhatan chiefdom, which by the beginning of the seventeenth century A.D. had a population of probably more than 13,000 persons and encompassed most of the Coastal Plain. Other chiefdoms likely formed in southwest Virginia and possibly other areas of the Commonwealth. Archaeological research on chiefdoms has proven to be of national significance for studies on cultural evolution.

The buildings and structures built by Native Americans, such as long houses, lodges, dwellings, charnel houses, and palisaded settlements, were constructed of natural materials (i.e., logs, bark, saplings, earth, and reeds) that deteriorated over time. Thus, for the most part, the prehistoric architectural resources of tribal groups have been documented through drawings and written observations made by European explorers, as well as archaeological research. Examples of well-documented Virginia Indian sites include Werowocomoco, the Algonquian Indian settlement that served as the center of power of the Powhatan paramount chiefdom when the English established James Fort in 1607, as well as Potomac Creek, Great Neck, Kiaskiack, Pasbehegh, and the Trigg Site.

Settlement to Society (1607-1750)

England established the first permanent European settlement in Virginia at Jamestown in 1607. The first groups of colonists were all male, but two women joined the colony in mid-October 1608. Enduring hardships beyond the imagination of modern Virginians, these small groups of settlers laid the foundations of a new civilization in Virginia's Tidewater. Although based on England's hierarchical, patriarchal society, Virginia's colonial-era society necessarily differed from the mother country's in numerous ways. Environmental, cultural, economic, and political exigencies created heretofore unknown opportunities as well as consequences, both in Virginia and back in England. Over the next four centuries, this change is associated with events often of national significance, clearly manifested in surviving archaeological, historical, and architectural resources across the Commonwealth. Likewise, the history of Virginia's architecture is a special chapter in the American story, one embodied in the many historic buildings, structures, and districts that collectively form the Commonwealth's built environment.

Closely intertwined with the growth and expansion of the English in Virginia were interactions with indigenous Native Americans, contacts that would ultimately destroy many traditional lifeways that had evolved over thousands of years. Although devastated by war, disease, and displacement, a number of tribes in Virginia survived the contact period. Eventually, the English negotiated with the surviving tribal groups to create reservations for the Indians to occupy. Two of these, held by the Mattaponi and Pamunkey, predate the founding of the United States, making them among the oldest Indian reservations in North America.

Contact Period

Early relationships among the English and Virginia Indians deteriorated shortly after Jamestown's establishment, with the First Anglo-Powhatan War taking place in 1609-1614. In 1614, Pocahontas, daughter of Powhatan, the paramount chief of Virginia Indians in the Tidewater, married Englishman John Rolfe. A subsequent period of peace allowed the English to expand their settlements, establish plantations along the James River, and begin cultivating their first cash crop, tobacco. In 1619, the Virginia Company of London began to recruit Englishwomen to emigrate to the colony, in a bid to begin transitioning the frontier settlements to more permanent societies that adhered to traditional English social structures. In 1620, 90 marriageable women reached Virginia, and 57 more followed in 1621.

As Native Americans had done, the colonists relied on locally available, natural materials for their buildings, which were often constructed on posts driven directly into the ground. Little visible evidence of the colonists' first century of occupation remains. Only traces of those original rough dwellings and fortifications have been discovered through archaeological investigations, such as those that have taken place at Jamestown. The English settlers arrived in a land utterly new to them and their first structures were little more than rudimentary cottages of no architectural pretension. Archaeological investigation of sites dating from the first half of the 17th century have demonstrated that the earliest houses were wood-frame structures heated with wooden chimneys and supported on wooden posts driven directly into the ground. Such dwellings were not built to last. Hence, we have no buildings dating from this formative period of our history—the first five decades of settlement. The Adam Thoroughgood House, long thought to have been built in the in 1630s, has been dated by dendrochronology to ca. 1720. A number of other houses claiming 17th-century origin lack firm documentation.

A bare handful of exceptional buildings are known to date to the mid- to late-17th century and continue standing today. Bacon's Castle is the one notable Virginia house that has a firm 17th-century construction date, confirmed by dendrochronology to be ca. 1665. This imposing dwelling gives a false impression of how most Virginians were living at the time. With its solid brick walls, Baroque curvilinear gables, and clustered diagonally set chimney stacks, Bacon's Castle is the nation's only example of high-style Jacobean architecture. The few known comparable houses, such as the 1692 Fairfield in Gloucester County, have long since disappeared. Virginia's other noteworthy 17th-century edifice is St. Luke's Church in Isle of Wight County. Like the Thoroughgood house, St. Luke's was claimed to have been built in the 1630s, but dendrochronology has recently put its date to the 1680s. Its Gothic style shows that its builders were looking to the distant past for an ecclesiastical image; contemporary English fashion had little impact on its style.

While extant 17th-century Virginia buildings are rare in the extreme, an important development in the 17th century shaped the construction methods and forms of a vast quantity of 18th-century wood-frame buildings, both high-style and vernacular. Virginia's virgin forests offered the early colonists a supply of timber more vast than they had ever seen. Yet the need to construct basic shelter as quickly and efficiently as possible led them to abandon the traditional timber-frame construction traditions of home, traditions that employed decorative exposed framing systems with many complicated patterns and joints. Thus, during the mid-17th-century, carpenters and joiners in Virginia's Chesapeake region devised a light framing system employing timbers of similar dimension fastened with joints as simple as possible. Instead of exposing the frame and filling the voids with noggin, the frame was sheathed with wooden boards.

The earliest and more rudimentary dwellings had their frames covered with clapboards—short lengths of split hardwood such as oak and chestnut. The roofs of such dwellings were likewise sheathed with clapboards, oftentimes coated with tar to help make them watertight. Only a few extant houses preserve evidence of clapboard roofs, usually under later roofing. The wooden chimneys once typical of these vernacular dwellings are today an extinct architectural feature.

Rise of the plantation system and the institution of slavery

Both the plantation system and the institution of slavery that sustained it evolved from rudimentary beginnings in the early 17th century. The colonial-era introduction of slavery in North America was based on European practices and evolved over more than two centuries as a legal, political, and social framework developed around enslavement of African individuals. The first time Africans arrived in Virginia occurred in 1619. An English privateer had kidnapped them from a Portuguese slave ship en route to Spanish America. Colonial officials traded food for these Africans persons, who were put to labor in several different settlements. Many of the colony's earliest Africans were held as slaves, but some individuals were able to attain their freedom. However, a legal framework for hereditary, lifelong slavery developed in subsequent decades as the colonial economy became reliant on tobacco as a cash crop. Tobacco cultivation and processing required great amounts of labor, which at first was available in the form of indentured servants, as poor economic conditions in England prompted emigration to the New World. As the century wore on, conditions in the mother country improved somewhat and this factor, coupled with the availability of cheap land in Virginia, meant that Englishmen were less inclined to work in servitude. As the flow of indentured servants slowed, the number of enslaved Africans stolen or purchased from their captors in Africa increased. Colonists also attempted to enslave Native Americans, but this practice proved unsuccessful. Consequently, economic forces, cultural differences, and racism combined to encourage a labor system based on permanent enslavement of Africans. By the end of the century the institution was well established.

Although the cultivation of tobacco was a complex process, using it to achieve economic success relied on a simple formula: a large tract of land planted in tobacco and cultivated with a large labor force resulted in more money for the planter than a small amount of land and a small labor force. The byproduct of this formula was the plantation system, which evolved in Tidewater Virginia in the seventeenth and eighteenth centuries. Large plantations, with docks for ocean-going vessels, sprawled along the shores of the many navigable rivers and creeks that fed into the Chesapeake Bay. Each plantation was a nearly autonomous entity. By the mid-eighteenth century, a few towns emerged to serve courthouse complexes and tobacco warehouses, and Williamsburg developed as the colonial capital after 1699.

Most people, of course, lived much more plainly and in more perishable dwellings than the wealthy plantation owners. The surviving mansions and their associated dependencies, outbuildings, and gardens, situated along the great tidal rivers, represent some of the nation's finest achievements in colonial design and craftsmanship, but are not representative of the full spectrum of building activity during this time. Nevertheless, being in the forefront of the development of the American southern plantation system, Virginia's surviving resources of this

period—including courthouses and churches—possess outstanding archaeological, historical, and architectural value. Enslaved laborers did much of the construction work and the buildings today stand as an enduring testament to their skills.

Simultaneously with the evolution of the plantation system, the colonists maintained and developed other institutions that supported the society they had created. These included the ecclesiastical structure of the established Anglican Church, an elected legislative assembly (the House of Burgesses), and local courts that exercised executive as well as judicial powers.

Pioneer Era of Western Virginia

Beginning in the seventeenth century and continuing through the eighteenth century, Virginia played a leading role in early English efforts to extend the frontier westward into the interior of North America. This process involved the emigration of settlers from the Tidewater into the Piedmont and trickling into the Shenandoah Valley. Though smaller in scale than Virginia's large coastal plantations, the frontier farms and their associated historic resources document a significant and crucial phase of Virginia's history.

Just as the first settlers at Jamestown brought with them the culture and institutions of England, the pioneers of the Piedmont expansion sought to transplant the basic units of government, society, and economy that had evolved in Tidewater. Those institutions included representative government in the House of Burgesses, a county court system that possessed executive as well as judicial powers, an established religion with an ecclesiastical structure epitomized by Anglican churches and glebe houses, stores, workshops, and small villages with tobacco warehouses and the shops of tradesmen.

As the English settlers and their institutions moved westward from the Tidewater through the Piedmont, they encountered a variety of tribal groups, such as the Saponi, Totero, and Occaneechi, who had moved to Fort Christiana in present-day Brunswick County to maintain closer trade relations with colonists. Relations with some tribal groups were peaceful while others were fraught with conflict. Settlers built defensive fortifications in many places, and these structures often were the most substantial architectural resources in a settlement's vicinity. Farther west, in the Shenandoah Valley, the English found substantial numbers of German and Scots-Irish pioneers who had begun arriving early in the eighteenth century. These settlers had moved into the Valley and backcountry of the Piedmont mostly from Pennsylvania, and had brought with them non-English services of worship and non-Tidewater settlement patterns, forms of domestic and farm architecture, construction methods, and agricultural practices.

Unlike the English and Scots-Irish settlers, who preferred brick and wood frame for their buildings, the Germans made extensive use of stone and log construction and continued to use room arrangements employed by their Continental forebears. Evidence of German influence on architecture survives especially in the central Shenandoah Valley in Augusta, Page, Rockingham, and Shenandoah counties, and in Wythe County in Southwest Virginia.

Beginning in the early 18th century, amongst the English settlers more refined wooden dwellings and other structures began to be sheathed with weatherboards—long sawn boards of softwood, either pine or tulip poplar. These boards normally were beaded along their bottom edges to provide visual refinement and inhibit splintering at the edges. Because of the durable quality of weatherboards, sawn from virgin timber, numerous 18th-centurty houses preserve original siding today. For most of the gentry-class houses, both wood-frame and brick, the roofs were covered with wood shingles. The bottom edges of wooden shingles were most often rounded to give the appearance of ceramic tiles and to inhibit curling from warping. Roof forms for these more upscale structures were gable or hipped. Gambrel roofs became fashionable in the second half of the 18th century. Single- or double-hung window sashes with small glass panes set in thick wooden muntins became the norm for gentry houses. Earlier houses had lead casement windows but none have survived in situ. Until the early 19th century, all window glass in Virginia was imported, making glaze sashes a status symbol.

Colony to Nation (1751-1789)

Virginia's plantation system reached full maturity between the 1750s and 1780s. Alexandria, Falmouth, Petersburg, and Norfolk developed as busy port towns to facilitate trade of the colony's agricultural products, and enslaved workers provided the foundation for Virginia's economic development. Tens of thousands of Africans arrived via the international slave trade during the eighteenth century. They inventively combined elements of their native practices and beliefs with the Anglo-American culture they encountered. Many slaves had some degree of local mobility, and they formed social and family networks with their peers on nearby farms and plantations.

The widespread implementation of a slavery-based labor system made possible the establishment of vast plantations devoted primarily to growing tobacco, the colony's principal cash crop. The wealthiest tobacco planters became the basis of Virginia's ruling class—a small number of interrelated families comprising the plantation aristocracy. The completion of the Governor's Palace in Williamsburg in 1720 established the fashion for erecting large, architecturally sophisticated houses for the plantation residences. The most prominent of the planters' houses were constructed of brick, but wood-frame plantation houses were not necessarily considered to be of lesser status. As with Bacon's Castle, large brick houses, such as Berkeley, Westover, and Stratford Hall, give us a misleading picture of general living conditions in colonial Virginia. Only a tiny fraction of the population lived in houses of this caliber. The majority of Virginians, enslaved and free, continued to occupy simple wooden dwellings, often of only one room with a loft. Field slaves typically lived in one-room cabins with dirt floors. These humble vernacular abodes, once a dominant element of the colonial cultural landscape, have nearly all disappeared. The great plantation houses have survived because they were solidly built and could be passed down with pride through successive generations.

Virginia's plantation mansions are imposing and refined, but compared to 18th-century English country houses, they are relatively small. Unlike the great English houses, the service areas of the typical Virginia mansion—the kitchen, laundry, dairy, meat house, office, stable, servants' quarters, etc., were all in separate buildings. The mansion sheltered only the planter and his family. If the farm buildings and slave houses are counted along with the domestic outbuildings, a large plantation could have up to 100 buildings and structures, making them

self-sufficient communities. Although some plantation complexes may retain an outbuilding or two for accommodating house servants, we have no known field-hand slave quarters surviving from the colonial period, only archaeological sites. This is not surprising since slaves were regarded as little more than marginally human chattel, and were allowed only the coarsest of shelter. Not until the late 18th century did it become obvious to planters that slaves were a valuable commodity, and that it was in their owners' interest to house slaves more healthfully. Provision of adequate housing also became a status symbol meant to demonstrate a slave owner's benevolence and generosity and to buttress arguments that slavery was not an evil institution. Hence, while still rare, Virginia preserves a scattering of intact slave dwellings dating from the 1800s to the Civil War. These are generally two-room structures sharing a center chimney. Following the abolition of slavery, most slave quarters were either demolished or were allowed to disintegrate as former slave owners struggled to adapt to a post-slavery agricultural and economic environment. Some emancipated slaves continued to build dwellings for themselves based on the crude log construction of their former cabins. These, too, are increasingly rare, but in some historic African American communities, such as Clarke County's Josephine City, late-19th century log dwellings form the core of dwellings that have been enlarged and updated over time.

The architectural character of colonial Virginia's gentry houses was shaped largely through the use of English pattern books and builders' manuals. Except in one or two cases, such as Benjamin Henry Latrobe in the 1760s, colonial Virginia had no professional architects. Designs were produced by master builders, both masons and joiners, who adapted published plans and details for new houses in consultation with their patrons. Some of the books known to have been owned and used in the colony are James Gibbs's *A Book of Architecture* (1729); Batty Langley's *The City and Country Builder's and Workman's Treasury of Designs* (1745); Robert Morris's *Architecture Improved* (1752); William Salmon's *Palladio Londinensis* (1745); and Abraham Swan's *A Collection of Designs in Architecture* (1758). Though simplified in their application here, the plans, elevations, and details in these books enabled skilled local builders to produce both gracefully proportioned and detailed exteriors and interiors following the principles of classical design. The aesthetic appeal of Virginia's colonial houses made these dwellings a popular design source even for 20th-century residential projects.

Though the colony's builders were relying on English publications for their designs, they adapted the overall layout of their houses to local climatic conditions. Virginia lies on a latitude more than 1000 miles south of England. Virginia summers are much hotter and winter sunlight is not so scarce. Hence colonial Virginia window openings are smaller and ceiling heights are taller than English houses of comparable scale. Colonial Virginia houses typically have through center passages to allow for summer ventilation, uninterrupted by partitions or chimney structures. Except in very large houses, which often have interior chimneys (though not centered ones), the chimneys on Virginia houses were placed on each end.

As previously noted, the majority of Virginia's 18th-century colonial buildings were wood frame. Important buildings, including large plantations houses, churches, and courthouses, more often employed brick construction. Virginia's colonial-era brick buildings form a key body of the Commonwealth's architectural heritage. Colonial brickwork is exceptionally fine quality, exhibiting a high standard of craftsmanship. The use of Flemish bond with glazed headers in many of the buildings dating from the first half of the 18th-century lends

wall surfaces great aesthetic appeal and character. These buildings are usually highlighted with bright red rubbed brick dressings and delicately tooled rubbed and gauged brick window lintels. In the finest quality brick structures are gauged-brick architectural doorways with molded brick pediments. Notable examples of these doorways are found on Christ Church in Lancaster County and Upper Stratton Parish Church in King and Queen County. The use of glazed headers passed out of fashion in the 1750s in favor of even-colored brick surfaces, as seen in the plantation mansions at Carter's Grove in James City County and Blandfield in Essex County.

Virginia's planter-statesmen emerged as founders of the Commonwealth and of the United States as the American colonies struggled through the Revolutionary War and created a new nation. The diversity of cultures in the Virginia colony, as well as the colonists' experience with self-government and desire for economic self-determination, eventually resulted in a parting of the ways with the mother country. Virginians played essential roles in both the political and military phases of the Revolutionary War. Many of the nation's founding fathers called Virginia home: George Washington, Thomas Jefferson, Patrick Henry, the Lee and Randolph patriarchs, James Madison, George Mason, Carter Braxton, George Wythe, and Benjamin Harrison. The homes of nearly all of Virginia's leading Revolutionary figures remain standing. Many of these houses are impressive works of architecture in their own right, and have additional significance as the personal habitations of those who forged a new nation. Perhaps the most momentous of Virginia's Revolutionary War-era settings is the Yorktown Battlefield, where American victory over British rule was achieved. Offshore from the battlefield lies the scuttled fleet of British ships, a unique concentration of maritime archaeological sites.

Early National Period (1790-1829)

The decades following the Revolutionary War saw Virginia changing from an almost exclusively agrarian colonial society, containing counties with only very small villages or none at all, to a new state gradually beginning to accommodate urban centers. In 1788, the state capitol moved from Williamsburg to Richmond, a more central location that reflected the rapid spread of settlement into the state's western reaches. During the War of 1812, important cracks in the institution of slavery manifested when British commanders offered freedom and British citizenship to any African Americans who reached their ships in the Chesapeake Bay. Thousands of enslaved African Americans of all ages fled plantations, particularly in the Tidewater, and accepted refuge at the British navy's Fort Albion on Tangier Island. A select group of young men volunteered to join the British military as Colonial Marines. They participated in several of the war's major battles, including the invasion of Washington, D.C., and the failed British attack at Fort Henry. Impressed by their valiant service, Rear Admiral Sir George Cockburn called them the most effective and intimidating troops for fighting the Americans. Many slave owners were astonished at what they considered disloyalty among their slaves and even were mystified when self-emancipated African Americans refused invitations to return to slavery. Although apologists long had insisted that slavery was a benign institution that offered betterment to inferior persons, there claims were belied by the lengths to which African Americans went to claim freedom and the caliber of their service in the British military.

With assistance from the French, the United States ultimately achieved victory in the War of 1812, establishing itself as a strong and independent power that could prove an important player in the competitions among the old European empires. Another important

consequence of the removal of British control was a concerted effort to remove Indians from four colonial-era reservations as a way to end the legal status of tribes. The Gingaskin Reservation on the Eastern Shore was legally subdivided in 1813. Unable to withstand legal pressure and being very poor, the people sold their land and were displaced. By 1850, none of the original Gingaskin Reservation remained in tribal hands. The last parcel of the Nottoway Reservation was divided in 1878, although many families held onto their individual parcels into the twentieth century. The Pamunkey and Mattaponi tribes, however, managed to retain their reservations, and, although their areas were reduced due to the same pressures, the tribes' treaties with the Commonwealth remain in effect today. Both tribes have been engaged in a prolonged battle for federal recognition, a decades-long process made more complicated by the fact that their treaties and reservations predate the federal government itself.

Following the American Revolution, the character of Virginia's high-style architecture underwent a shift towards the then-fashionable English Neoclassical style promoted by Robert Adam. Adam's influence is so pervasive that the style is sometimes called Adamesque. This style is characterized by a more subtle and delicate interpretation of the classical idiom, one inspired by ancient Roman domestic sites. In America, this new approach is termed the Federal style as it dominated the look of much of the new construction during the post-Revolutionary era or Federal period. Many examples of the Federal style still are found in Virginia's major cities, including Richmond, Fredericksburg, Alexandria and Petersburg. By contrast, the Commonwealth's colonial-era architecture had been largely a rural phenomenon, as Virginia then had no large such as Philadelphia or Boston. Williamsburg, Virginia's colonial capital, was essentially a small town. With the exception of the Georgian-style Governor's Palace, most of Williamsburg's residences were relatively modest wood frame dwellings. Alexandria, which developed into a thriving port city following the Revolution, preserves blocks of three- and five-bay Federal-style townhouses, many set off by elegant door surrounds, carved stone lintels, and delicately tooled Flemish bond brickwork.

Providing the design sources for the elevations and especially the decorative interior ornamentation of the Federal houses were the newer English pattern books containing plates of classical detail in the Adamesque mode. Most influential of these works were the several pattern books by the English architect William Pain, two of which were republished in America. These interior ornaments—moldings, urns, garlands, mythological figures, and other trimmings, were sometimes carved wood but more often were molded composition ornaments manufactured in Philadelphia, Washington, and other cities, and sold to builders for attaching to mantels, doorframes, and cornices. Exceptional examples of composition ornaments are seen in the Moses Myers house in Norfolk and the Hancock-Wirt-Caskie house in Richmond, both outstanding works of high-style Federal architecture.

The greater concentrations of Federal-period architecture are found in the cities noted above with the exception of Norfolk where sweeping losses of its early urban fabric over the years have left only two outstanding Federal houses. Nevertheless, the Federal style is also exhibited in numerous late 18th- and early 19th-century country houses scattered throughout the state. Imposing Federal mansions, such as Oatlands in Loudoun County, Hampstead in New Kent County, and Woodlawn in Fairfax County, have few peers in the nation. Moreover, various Federal plantation houses located through the Piedmont exhibit finely carved wood interior details derived from William

Pain's books as well as those of Owen Biddle and Asher Benjamin, the latter two being the first Americans to publish builder's manuals. Noteworthy interior ornaments are in such houses as Point of Honor in Lynchburg and Redlands in Albemarle County.

For most of Virginia's rural areas, the period that succeeded the Revolution is sometimes called the "Great Rebuilding." Many one- or two-room colonial dwellings on small farms, once commonplace, were either replaced or expanded as living standards improved. The I-house became a prevailing domestic form in the Piedmont and the Shenandoah Valley during this period. At the same time, the post-Revolutionary War migration of members of wealthy Tidewater families to lands they owned farther west resulted in the transplantation of the Tidewater-style plantation house, and large-scale slavery, to parts of the north and west. Meanwhile, the disestablishment of the Anglican Church coincided with the rise of other religious denominations and the construction of new churches in cities, towns, and the countryside.

As settlement spread into the state's western regions, houses and other buildings exhibiting Germanic building traditions or a blending of German and Anglo traditions were constructed, particularly in the Shenandoah Valley. The Valley has an abundance of limestone, an excellent building material. The stone farmhouses, particularly those of the German migrants, have a strong, forthright quality. The earlier ones incorporate German-style floor plans with rooms worked around a central chimney structure. Stone construction did not replace brick in this region, but rather supplemented it. Most of the masonry Federal-period houses in the linear towns of the Shenandoah Valley and Southwest Virginia are brick—relatively simple versions of the high-style Federal buildings in the large eastern cities.

A building tradition also characteristic of the state's western regions is log construction. Log construction in eastern Virginia was mainly limited to slave quarters and other similarly rudimentary structures. These early log dwellings have nearly all disappeared and are known mostly through old photographs and other illustrations. Log construction in the western areas was also a Germanic tradition but was quickly picked up by the Scots-Irish settlers. Indeed, log construction was very common in these regions, and scores, if not hundreds of early log dwellings and farm structures survive today. A reason that they are not more conspicuous features on the landscape is that the majority of houses were clad with wood siding from the beginning; log construction did not have quite the social status as a weatherboarded wood-frame house. Also, the wood cladding acted as insulation and a protection of the chinking between logs. As for farm structures, the Civil War took its toll on the Shenandoah Valley's many early bank barns. Union General Philip Sheridan ordered a systematic burning of nearly every barn in the Valley. The many red-painted bank barns seen today are post-Civil War, but employ traditional mortis-and-tenon framing.

During the post-Revolutionary period, Virginia also became the scene of a uniquely American architectural movement, Classical Revival, particularly fostered by Thomas Jefferson. Jefferson was concerned about the architectural image of the nation he helped create. He considered colonial and Federal architecture to be little more than second-rate, provincial work. He believed the nation's new architecture should be directly inspired by ancient Roman precedent, the foundation of the architecture of Western civilization. He synthesized a diversity of classically-derived architectural design traditions and concepts to create a building style suitable for a young, essentially agrarian republic. Jefferson's architectural legacy is of national significance, and he is often noted as one of the founders of American architecture.

Jefferson learned the principles of classical architecture though his studies of Renaissance-era treatises, particularly those of Andrea Palladio. Palladio's published designs for villas showed how the ancient classical idiom could give character and dignity to modern works. With its porticos and dome, Jefferson's own house, Monticello, served as a demonstration of Palladian-style classical design. He applied this same Palladian character to house designs he produced for his friends. The Jeffersonian-Palladian idiom was continued in a number of Virginia country houses designed by master builders who had worked Jefferson and from whom they learned the fine points of the classical language. Notable examples are Bremo in Fluvanna County, Frascati in Orange County, and Westend in Louisa County. These houses helped fulfill Jefferson's intent to have American farmers and planters residing in unpretentious but literate classical-style domiciles reflecting republican values.

Jefferson's most conspicuous architectural work was the Virginia State Capitol in Richmond, the design of which was directly inspired by an ancient Roman temple. This new "temple of democracy" marked the first instance where the republican form of government was given architectural expression. It also heralded the Classical Revival movement in America and established the precedent of using monumental classicism for government buildings, a practice that continued nationwide well into the 20th century. This trend was reflected in Virginia's collection of temple-form county courthouses erected in the first half of the 19th century, many of which were designed and built by workmen employed by Jefferson at both Monticello and the University of Virginia. Jefferson's unique "Academical village" design for the university also was a precedent-setting concept, one that influenced the layout of numerous college campuses throughout the nation. The University of Virginia scheme employed the different versions of the classical orders not only to give aesthetic character to the complex but to serve as models for the students to study. It should be stressed that Jefferson's works as well as most of those built by his disciples employed *Roman* versions of the classical orders. Jefferson was aware of the Greek versions of the classical orders but regarded them mainly as archaic versions of Roman orders, and thus not appropriate for applying to new construction.

Examples of the Palladianism of Thomas Jefferson and his disciples are limited mainly to Virginia. Along with the Federal style and despite Jefferson's opinion to the contrary, this distinctive architectural idiom was soon supplanted not only in Virginia but nationwide by the Greek Revival style. Interest in Greek classicism was spurred in the late 18th century though the publication of the monumental study of ancient Greek architecture by the British architects James Stuart and Nicholas Revett. Produced in three volumes between 1762 and 1795, *The Antiquities of Athens* established the fad for the use of Greek-style classical orders and details throughout the Western world and particularly in the United States with its growing cities and expanding countryside. The Grecian mode was introduced to these shores by the British architect Benjamin Henry Latrobe, who arrived in America in 1796 armed with the new fashion. He applied the first Greek order in this country to the Bank of Pennsylvania in Philadelphia in 1798. Two of Latrobe's apprentices, William Strickland and Robert Mills, helped spread the fashion through their designs for numerous public buildings. Alexander Jackson Davis, a champion of the American Greek Revival movement, was introduced to the style through his study of *The Antiquities of Athens* in the library of his partner, Ithiel Town.

Perhaps Virginia's earliest building to exhibit a Greek influence is Robert Mills' 1814 Monumental Church in Richmond. Mills incorporated the distinctive Doric order of the Temple of Delos in the columns of the church's porticos, an order illustrated in *Antiquities of Athens*. Virginia boasts another pioneering Greek Revival work with Arlington House, completed in 1818, and strategically sited overlooking Washington, D.C. Dominated by its massive Greek Doric portico, the famous house was designed by George Hadfield, who, like Latrobe, was also a British trained architect. Virginia possesses two Greek Revival works by Alexander Jackson Davis: the gem-like Powhatan County Courthouse, and the diminutive Bremo Temperance Temple in Fluvanna County. Philadelphia architect Thomas U. Walter, famed for his dome on the United States Capitol, designed several Greek Revival churches for Virginia, including Old First Baptist in Richmond, Tabb Street Presbyterian Church in Petersburg, and the Presbyterian Church of Lexington, each set off by a Greek Doric portico.

Works by noted architects helped popularize the Greek Revival, but it was the publication of a plethora of pattern books and builders' manuals that enabled the style to be the dominant one throughout Virginia and America from the 1820s through the 1840s. Chief among the authors of these works was the Boston architect Asher Benjamin, who published seven pattern books, all but the first of which advocated the Grecian style. In the introduction to *The Practical House Carpenter* (1830), his most popular book, he boldly stated: "Since my last publication, the Roman school of architecture has been entirely changed for the Grecian." This and additional books by Benjamin, not to mention more than a score of manuals by other authors such as Minard Lafever, provided clear illustrations and precise instructions, enabling local builders to produce literate versions of Greek orders and details for the full range of growing America's buildings, including houses, churches, schools, shops, and courthouses.

Throughout Virginia are numerous buildings, particularly houses, embellished with Grecian details based on both Benjamin's and other American pattern books. The greatest concentrations of the Greek Revival influence exists in the western part of the state where new buildings were required to accommodate expanding populations. While the pattern books offered designs for elevations and plans, most of Virginia's Greek Revival houses have their Greek motifs applied to details such as doorways, window lintels, and mantels. Some of these houses have porches and two-tier porticoes with Greek columns, but the general forms of the majority of the dwellings, especially rural ones, are the traditional three- and five-bay examples of the I-house form. Most of these houses have the simplest detailing. Any Grecian influence is seen primarily on molding profiles. Greek Revival churches, schools, and courthouses were frequently embellished with porticoes, either projecting or with columns *in antis*.

Antebellum Period (1830-1860)

During the antebellum period, Virginia's internal improvement system, which first received public funding in 1816, hit full stride. For the first time, roads and railroads began to challenge the dominance of waterways as the principal means of transportation. The Virginia Board of Public Works cooperated with private joint stock companies to construct a transportation network of canals, turnpikes, and railroads, while improving navigable rivers to provide farmers and merchants with better access to markets. Enslaved African American workers, hired out by their owners, and immigrants, particularly Irish, performed much of the labor on these projects. Although surviving historical record often have little

information about these individuals, their contributions to Virginia's development were vital. Despite setbacks such as the Panic of 1837, the various construction campaigns succeeded in opening western and southwestern Virginia to greater settlement and in creating a new prosperity in areas where the improved transportation links were located. Perhaps associated with this trend, in 1833, a group of the central Piedmont Indian groups purchased 400 acres of land on Bear Mountain in Amherst County, where they established a small enclave. Their descendants today are known as the Monacans.

Manufacturing activities, diffused in pockets throughout the countryside during the colonial period, became concentrated in towns and cities. Richmond, for example, became a center of ironmaking, tobacco manufacturing, and flour milling. Eastern Virginia suffered an economic decline in the 1840s and 1850s, resulting in a growing population of enslaved workers for whom there was inadequate work. Many slave owners, citing economic conditions, did not hesitate to sell slaves they considered to be surplus to traders who shipped them to much harsher conditions in the Deep South. Such sales caused painful disruptions among the families and communities of slaves.

By contrast, the western portions of the state, particularly the Shenandoah Valley and Southwest Virginia, experienced prosperity largely through grain production. Much of this grain was shipped by canal to Richmond for processing in the complex of huge mills along the canal basins. Along with tobacco manufacturing, Richmond became one of the nation's leading milling centers, factors that contributed to the city's prosperity and the construction of fine houses and churches on the eve of the Civil War. The western regions experienced new construction as well, but the houses and commercial buildings tended to be architecturally conservative, often reflecting the regional vernacular traditions.

Almost 60,000 free African Americans lived in Virginia by 1860. In most cases, they (or their ancestors) had gained freedom through manumission, often via their owner's will; others had been born free, or had managed to purchase freedom for themselves and family members. Free African Americans could not vote, hold office, serve on juries, or testify against white defendants in court, and they had to register with local authorities, carry written proof of their freedom, and pay special taxes. Yet they retained certain important rights: they could buy, sell, improve, and bequeath property and file civil suits, even against white defendants. Many free blacks earned their living as laborers, but a number practiced skilled trades, and some became successful entrepreneurs. Cities such as Petersburg, Alexandria, and Richmond had large free black populations, but most resided in rural areas.

Slavery as an institution reached its peak during the antebellum period. It was, in fact, the growing controversy over slavery that dominated the minds and emotions of Virginians and characterized the era. In 1831, Nat Turner's Rebellion in Southampton County realized slave owners' fevered worries over an uprising among the enslaved population. In its aftermath, the Virginia General Assembly conducted an intense debate over the future of slavery in the Commonwealth. A proposal to implement gradual emancipation in Virginia was defeated by a vote of 73-58 in 1832. Instead, increasingly harsh fugitive slave laws and a hardening of opposition to abolition of slavery caused many hardships for free African Americans as well as enslaved individuals. In response to the growing abolitionist movement in northern and western states, opposition to "outside interference" with slavery also became a centerpiece of Virginia politics, cloaked in the mantra of states' rights. The slavery issue

even became a source of widespread political activism that was one of the first socially acceptable ways for women to be involved in civic discourse, with some women on the side of abolitionism and others supporting slavery. Richmond and Alexandria owed a substantial portion of their success as commercial centers to the profits gained from their heavy involvement in the slave trade. In 1861, after Confederate artillerists bombarded Fort Sumter in South Carolina and President Abraham Lincoln issued a call for troops to suppress the rebellion, Virginia seceded from the Union and joined the nascent Confederate States of America.

While the Greek Revival style dominated Virginia's antebellum period, beginning in the third decade of the 19th century increasing interest developed in the Gothic Revival taste. Although never a major element of the Commonwealth's architecture, Virginia preserves important examples of this romantic style. The Gothic Revival was a movement that began in Britain in the 18th century, one growing from interest in its medieval past. This interest gained intensity with the publication of the novels of Sir Walter Scott, who offered his readers an idealized version of the pageantry and chivalry of the Middle Ages. Scott was perhaps the most widely read author in America at the time, causing Americans to yearn for the colorful trappings of a fantastical era. Contemporary with Scott's novels were the writings of Augustus Welby Pugin, a foremost English medievalist who extolled the virtues, morality, and beauty of the Gothic style in such works as *Specimens of Gothic Architecture* (1821) and *The True Principles of Pointed or Christian Architecture* (1841). Pugin's writings greatly popularized the use of the Gothic style for America's churches, prompting a break from the pagan imagery of the Greek Revival.

Interestingly, some of the leading American architects of the period were proficient in both the Greek and Gothic styles. Virginia thus boasts noteworthy examples of Gothic Revival buildings by some of the architects mentioned in connection with the Greek Revival. Belmead in Powhatan County is one of Alexander Jackson Davis's finest Gothic Revival villas. Davis also designed the complex of castellated Gothic buildings for Virginia Military Institute. Thomas U. Walter was the architect of the multi-pinnacled Gothic Revival Freemason Street Baptist Church in Norfolk, and Minard LaFever designed the Second Presbyterian Church in Richmond with its impressive hammer-beam ceiling. William Strickland's only Virginia work is the stone Gothic Revival-style Grace Episcopal Church in Albemarle County. Even Benjamin Henry Latrobe worked in the Gothic style, producing the 1817 St. Paul's Episcopal Church in Alexandria, one of Virginia's earliest Gothic Revival designs and Latrobe's only surviving Virginia commission.

Gothic Revival houses of the period are rare in Virginia, but their presence on a street or in a rural neighborhood offers picturesque relief from the staid character of the classical-style dwellings. Few of these Gothic Revival houses are architect-designed. The sources for their appearance most often were the treatises and pattern books advocating a more exotic image for dwellings. Foremost among these were Andrew Jackson Downing's *Cottage Residences* (1841) and his *The Architecture of Country Houses* (1850). Downing's books presented engaging depictions of cottages and villas by A. J. Davis, Richard Upjohn, and Gervase Wheeler. While the published designs included various styles, the Gothic mode was given preference. With its wrap-around veranda, steep cross gables decorated with carved bargeboards, and board-and-batten siding, Lexington's Pendleton-Coles house is a typical example of Gothic cottage schemes promoted by Downing. Roxbury and Wirtland in Westmoreland County epitomize the more imposing Gothic-style villas that Downing illustrated and described.

Another historic style that became an important part of the Virginia scene in the antebellum period is the Italianate, which referenced the early Italian villas of Tuscany. The style was among those advocated by A. J. Downing in the books cited above, as well as in numerous others, such as Samuel Sloan's *The Model Architect* (1852). As with the Gothic villas and cottages, many of the Italianate (also known as Italian Villa) houses were the products of local builders improvising on published designs. Following the Italian precedent, the Villa houses often had asymmetrical plans, stuccoed walls, and bracketed cornices. A requisite feature of an Italianate house, whether asymmetrical or regular, was a square tower or cupola. A. J. Davis created a classic version of this style with Hawkwood in Louisa County, built in 1858 (regrettably gutted by fire in 1982, leaving the walls and tower intact). An outstanding Villa house is Norris Starkweather's Camden in Caroline County, completed in 1859 with flush board siding simulating a stuccoed appearance. Camden's fanciful tower was shot off by a Union gunboat in 1863, but its design is known through original architectural drawings. Also in Caroline County is the imposing Spring Grove, which remains in untouched condition, its architect yet to be identified. The 1859 Orange County Courthouse, designed by Charles Haskins, is one of the few public buildings in the Italianate style. Like the typical Italian Villa dwellings, it has a square tower and veranda. Italianate houses are also sprinkled through several of the Commonwealth's cities, though in limited numbers. Because Virginia already possessed a large building stock from earlier periods, the Italianate style, like the Gothic Revival, was not predominant on the landscape.

Civil War (1861-1865)

Much of the Civil War was fought on Virginia soil and throughout the Commonwealth are still-surviving battlefields, fortifications, earthworks, military headquarters, shipwreck sites, and other places that figured in the events of the bloody conflict. Richmond, as the former capital of the Confederate States, contains the official residence of President Jefferson Davis as well as a variety of other surviving buildings and sites identified with the Confederate government. Among Virginia's main Civil War battlefields, Manassas, Spotsylvania Court House, the Wilderness, Petersburg, Richmond, and Appomattox, along with associated cultural landscapes, buildings, structures, and archaeological sites are preserved by the National Park Service as outstanding, if poignant, historic resources and reminders of the civil struggle. While many examples remain preserved through private and local governmental efforts, many other Civil War-era resources have no protection at all and are routinely lost, with acreage consumed almost daily as Virginia continues to experience increasing development.

The war effort consumed virtually all of Virginia's resources, thus limiting construction of new buildings during the war years. Areas that experienced prolonged military engagements, such as Fredericksburg, Petersburg, and Richmond, lost large swaths of their antebellum buildings, while specific resource types, such as barns, depots, warehouses, and government buildings throughout Virginia often suffered damage from targeted attacks. Private residences, taverns, inns, churches, schools, and other accommodations were commandeered for troop quarters and field hospitals as war's necessities dictated. A few places saw little armed conflict, such as the parts of Northern Virginia and the Tidewater that were occupied by Union troops very early in the war, but when the war effectively ended in April 1865 with Robert E. Lee's surrender, much of Virginia had been devastated and the Commonwealth faced years of rebuilding.

Reconstruction and Growth (1866-1916)

Following the economic deprivation of the war years, the defeat of the Confederate States at the end of the Civil War led to further financial hardship, and in Virginia, the southern state most devastated by the war, a long period of rebuilding lay ahead. During Reconstruction, major changes occurred in Virginia, the effects of which greatly influenced the state well into the twentieth century. The foundations were laid for America to move away from a heavily agrarian economy and to emerge as an industrialized, urban nation.

Virtually all construction throughout Virginia halted during the Civil War, and this lag continued into the early 1870s in most of the Commonwealth. The city of Richmond proved to be an exception. The complete destruction of the city's commercial center from the 1865 Evacuation Fire created an immediate need to rebuild. Fortunately, the still-viable tobacco industry helped fund the rebuilding effort. The Italianate style was maintained for the majority of the downtown's commercial buildings, but instead of drawing on rural villas for inspiration, the "Italian" image was that of the urban palazzos of Venice and Rome. The rich Renaissance effect of this mode was quickly and economically achieved with the use of cast-iron. Whole façades of lavish Renaissance detailing needed only to be bolted together and anchored to party walls. Likewise, many brick commercial buildings were set off with cast-iron shop façades, decorative lintels, and bracketed cornices. Although Richmond has lost many of its iron fronts over the years, the 1869 Stearns block and the 1866 Donnan-Asher building survive as examples of this exuberant architectural type. Numerous other post-bellum commercial structures in the Italianate mode remain scattered through the Shockoe Slip and Shockoe Valley historic districts. Similar Italianate buildings of the period enrich other historic urban centers around the state, including Lynchburg, Staunton, and Petersburg.

The city of Danville proved exceptional as well. Largely untouched during the Civil War, Danville's tobacco industry boomed throughout the late nineteenth and early twentieth centuries, and drew additional commercial and industrial development, particularly in textiles. The Danville Historic District contains an outstanding assemblage of residences and churches dating from this prosperous era and featuring the Italianate, High Victorian Gothic, Romanesque Revival, Queen Anne, and Beaux Arts styles. Danville's success was mirrored in the expansion of other cities struggling to emerge from the ruins of the Confederacy. The late nineteenth century in particular became a time of tremendous growth as Virginians found new wealth in the mining of coal and mineral resources, the exploitation of forest products, tobacco manufacturing, and the expansion of railroad and shipping lines.

Increasing industrialization coupled with rapidly expanding railroad transportation wrought important changes on Virginia's urban and rural landscapes as well. Heavy woodworking machines which mass-produced decorative detailing were now widely accessible at local trade centers and rail lines allowed shipment of finished goods to even remote parts of the Commonwealth. Elaborate millwork and decorative elements became common features on buildings constructed during the late nineteenth century. Indeed, the Folk Victorian style in Virginia dates to this era, as builders of relatively modest means could offer an expansive catalog of railings, brackets, mantels, doors, shutters, moldings, and other products to their clients. Relatively simple house forms, such as an I-house or a front-gabled cottage, were embellished with decorative wood elements that referenced Italianate, Queen Anne, Beaux Arts, and other high styles, albeit in a much simplified form.

As Virginians recovered psychologically and economically from the Civil War, many became caught up in the nationwide fascination with the colonial era, which began during the 1870s and truly ignited with the 1893 World's Columbian Exposition. In Virginia, this fascination is best known by way of late nineteenth/early twentieth century architecture. The Colonial Revival came to symbolize the values and virtues of the Founding Fathers, especially Virginians such as George Washington, Thomas Jefferson, James Madison, and John Tyler. The Colonial Revival movement in architecture even began with the preservation of Virginia houses like Mount Vernon and Monticello, which were first seen as memorials to their owners, and then came to symbolize the heroic era in which they were built. Within just a few years, however, the definition of "colonial" expanded to include classically derived Georgian, Federal, Jeffersonian, and Greek Revival styles, and architects deployed elements of these as well. Vernacular interpretations of Colonial Revival proliferated, and certain motifs quickly became associated with Colonial Revival in Virginia. This is perhaps best exemplified by the late-nineteenth-century, two-story, red brick houses with white-columned porticoes, painted white trim, and multiple-light windows flanked by shutters that still can be found across Virginia today. Although this stereotype is indeed rooted in truth, Colonial Revival proved to be versatile enough for use on educational, government, institutional, religious, and commercial buildings as well. In Richmond, the 1908 Jenkins House and the 1913 Blair House are among Virginia's finest examples of Colonial Revival architecture.

Most of the post-Reconstruction prosperity was realized by white, male Virginians, whereas African Americans and Virginia Indians remained excluded from political and economic opportunities. Freedmen benefited from the brief period of military-enforced Reconstruction at the end of the Civil War, when education, suffrage, and land ownership became available to African Americans at last. Such new-found freedoms were quickly circumscribed, however, with the onset of the Jim Crow era of racial segregation that began to be enshrined in state and locals laws by the 1880s. The white-dominated political and economic power structure ensured that black laborers were paid less than whites, that black schools received less funding than white schools, that black access to public accommodations and facilities remained inferior to that of whites, and that blacks (with the adoption of the 1902 state constitution) lost the franchise.

African Americans responded to racial segregation with a variety of strategies meant to preserve their culture, create opportunities for advancement, and resist domination by whites in ways large and small. During this period, African Americans established independent, black-owned churches, corporations, and educational institutions, as well as fraternal and social self-help organizations. Many of the buildings that housed these activities, as well as their associated residential neighborhoods, survive today, such as the Mechanicsville Historic District in Danville and the National Historic Landmark Jackson Ward Historic District in Richmond. African American teachers worked in poorly funded public schools for African American children and provided instruction to adults who had been denied educational opportunities during the antebellum period. African American churches continued their role as sacred, vibrant centers of cultural and spiritual identity unrestrained by whites' interference. African American writers, artists, and performers provided a voice for those who had been silenced. Social and political activists, such as Robert Russa Moton, sought ways to uplift their communities that were seasoned with equal parts of pragmatism and courage. Thus, the social, cultural, political, educational, religious, and economic institutions established by African Americans have long been recognized for their historical significance, particularly given that lack of equal access to public institutions and programs resulted in a lower degree of economic and political advancement for most African Americans.

Virginia Indians faced similar marginalization. Around the time of the Civil War, many Virginia Indians who had been dispossessed of their reservations began to establish self-identified enclaves, which by the early 1900s were reorganized into tribes. Through great sacrifice and astute decision making, the Pamunkey and Mattaponi tribes retained control of their reservations in King William County. Within each tribe's community, resources such as houses, stores, and churches reflected cultural traditions of the Virginia tribes as well as architectural styles and construction methods that were prevalent when they were built from the late nineteenth century onward. Although Virginia's state constitution allowed for the creation of schools for African American children, no such provisions existed for Indian children, who were not welcome at white schools. Tribes consequently built and managed their own schools, but could offer instruction only up to the seventh grade; until the late 1950s, Virginia Indian students who wanted to continue their educations had to leave Virginia.

Also by the late nineteenth century, women had become increasingly involved in political and social discourse, with motives as diverse as the women themselves. Especially in Northern states, many wealthy and middle-class white women, offended that even poor African American men had gained more rights than they possessed, joined the growing movement for women's right to vote. In Virginia, the call for suffrage was more subdued, but women involved themselves in other causes deemed suitable. Most notably, memorialization of the Lost Cause, as the ill-fated Confederacy had become known, offered women an opportunity to move into the public sphere. Using this as a platform, white women could call for protections for Confederate widows, raise charitable funds for care of aging veterans, and support Jim Crow segregation practices. Women also eagerly participated in efforts to improve public health through sanitation improvements and beautification efforts, to educate poor and immigrant women through homemaking and extensions classes, and to provide social, educational, and recreational opportunities to underprivileged white children. These coalesced into what today is known as the women's club movement, which eventually covered social, cultural, political, and religious aspirations variously pursued by poor, middle-class, and wealthy women.

Jim Crow-era social and legal practices meant that Virginia's African American women had to form their own clubs rather than pooling resources with white women. Black women's interests were similar to those of white women, particularly with regard to health, education, and charitable work. The often-dire circumstances of black life in Virginia and other former Confederate states, however, lent their women's club movement additional urgency, especially as seen in their participation in the anti-lynching movement of the early to mid-twentieth century. Meanwhile, with black men's franchise sharply curtailed by the 1902 state constitution, Virginia's African American women could not realistically anticipate that they would gain the right to vote even if white women achieved their goal of female suffrage. The racial and class divisions that characterized the women's club movement and agitation for women's suffrage became defining features of the later women's rights and feminist movements of the mid- to late twentieth century.

World War I to World War II (1917-1945)

Between the two world wars, rural residents migrated to cities in large numbers, as America became a truly urban nation and the number of viable operating farms began to decline. Many independent small farmers and share-croppers from the rural South moved to the North's industrialized cities for better job opportunities, and for African Americans, the hope of greater social equality as well. The decline in agricultural employment was accelerated by changes in farming, including the increasing use of more effective fertilizers and mechanization, resulting in a reduction in labor required for crop production. Women demonstrated their rapidly growing political influence first by being key players in the 1919 ratification of the Eighteenth Amendment to the U.S. Constitution, which banned the manufacture, sale, and transportation of alcohol nationwide, and the Nineteenth Amendment, which granted American women universal suffrage, ratified in 1920. Although Virginia's General Assembly was among the first to ratify the Eighteenth Amendment, their ratification of the Nineteenth Amendment did not occur until 1952.

Virginia Indians, meanwhile, faced opposition even to acknowledgement of their existence. Their early twentieth-century success with reorganizing tribal governments was seen as a threat by some people who wanted to keep the white race "pure." Led by Dr. Walter A. Plecker, a group called the Anglo-Saxon Club of America prevailed upon the General Assembly to pass the Racial Integrity Law in 1924. According to this law, in matters of births, marriages, and deaths, the Virginia Bureau of Vital Statistics recognized only two races—white and black. U.S. Census figures in 1930 showed 779 Native Americans living in Virginia; by 1940, the figure dropped to 198. This turn of events has been termed the "Paper Genocide," as it represented an attempt to erase Virginia Indians from official records.

Meanwhile, African Americans who followed jobs to cities were often concentrated by Jim Crow-era housing practices in particular sections of the cities. In Richmond, for example, this led in part to the strengthening of the Jackson Ward neighborhood as the center of urban African American society and business in the capital city. Throughout this period, African Americans in Virginia pushed for equality in various fields. For example, John Mitchell, Jr., publisher and editor of the *Richmond Planet* newspaper from the 1880s through the late 1920s, became known as the "Fighting Editor" for his crusade against lynching, his groundbreaking leadership of a boycott against Richmond's segregated streetcars, and his economic and political activism through founding the Mechanics Savings Banks and running for office to protest black disenfranchisement. Occasionally, their call for civil rights was echoed by whites such as Virginius Dabney, editor of the *Richmond Times-Dispatch*. Meanwhile, in many rural areas, local African Americans worked tirelessly to improve educational opportunities for their children. By raising funds within their own community and lobbying for improved funding from local school boards, African Americans were able to match grants provided by the Julius Rosenwald Fund (established by the president of Sears, Roebuck and Co) and other funds established by philanthropists, to build schools. Virginia had approximately 364 schools built with Rosenwald funds between 1917 and 1932.

As the country urbanized and its population experienced dramatic growth, two events occurred that transformed the roles and power of the national and state governments: the Great Depression and World War II. The existing political and financial structure was inadequate to deal with the economic consequences of the Great Depression, so the size and scope of federal government programs expanded to treat them. Likewise, the logistical and organizational problems presented by the war resulted in an increase in the number and size of government agencies to overcome them. The Virginia scene changed dramatically with the rapid growth of federal presence during this period, and housing

developments sprang up especially in Northern Virginia and Tidewater to accommodate military personnel, war effort workers, and federal employees.

These changes had several effects upon the landscape of Virginia and upon its historic resources. During the Great Depression, the federal government sponsored public works programs that improved highways and constructed public buildings, bridges, and parks throughout the state. These programs also served to halt the decline of the state's population. Synthetic textile industries were established in many areas of the state. The war brought thousands of servicemen and servicewomen to the Virginia suburbs of Washington, D.C., and to the Norfolk area, many of whom remained in Virginia after the war.

Traditionally a largely rural state with a generally poor network of roads, Virginia joined the national movement in standardizing auto-related transportation networks during the 1920s and 1930s. While streetcars contributed to the growth of suburbs, better roads and faster travel increased Virginia's role as a national tourist destination, with Colonial Williamsburg, founded in the 1920s and developed in the 1930s with reconstruction and restoration of buildings in the colonial town, becoming a major attraction. Roadside businesses such as cafes, motels, and gas stations opened across the state to meet the needs of travelers.

Virginia emerged from World War II dramatically changed, to such a degree that its postwar moniker eventually became known as the New Dominion. Unprecedented decades of economic growth, combined with massive demographic changes and new expectations for government to improve citizens' daily lives, wrought changes in virtually every aspect of Virginians' lives. The seeds were sown for the Civil Rights Movement of the 1950s and 1960s, and Virginia was an epicenter for several pivotal turns in the struggle for social and racial equality, particularly the desegregation of public schools. Institutionalized racism began to break down, and legal requirements to maintain segregation in housing and public accommodations were abolished. From these events was born the Virginia that people know today. The New Dominion period and its associated architecture are discussed in DHR's publication, *New Dominion Virginia Architectural Style Guide*, which also is available on DHR's website.

How to Use This Style Guide with VCRIS

This style guide presents for the first time in one place the historic architectural styles of the colonial period through 1940 that have been recognized by DHR. Examples of these styles are readily identifiable in most regions of the Commonwealth, although some styles are more commonly seen than others.

One of the primary purposes of this style guide is to improve the accuracy and consistency of architectural style information entered into VCRIS for resources pre-dating 1940. If you are conducting an architectural survey and intend to complete VCRIS inventory forms, please use the following guidance as you enter data into the system.

Resource Categories in VCRIS

If you are entering survey data in VCRIS, one of the data fields you will be required to complete is for a property's Resource Category. This refers to the broad historic use or function of the property. For example, properties associated with all branches of the United States military and reserve and with the Virginia National Guard fall under the Defense category.

The Resource Categories provided in VCRIS are applicable to buildings dating from the colonial period through 1940. You may choose just one category for each building. A list of the categories is below.

Resource Categories	
Agriculture/Subsistence	Archaeology Site
Commerce/Trade	Defense
Domestic	Education
Funerary	Government
Healthcare	Industry/Processing/Extraction
Landscape	Other
Religion	Social/Recreational
Transportation	Unknown

Resource Types in VCRIS Applicable to Virginia Resources from the Colonial Period through 1940

VCRIS includes a list of more than 200 resource types that cover the many different types of historic buildings, structures, objects, and sites found in Virginia dating from the prehistoric period to the present. Knowing a particular resource type provides you with important information about its original design, style, and use, and enables you to conduct searches for other examples of the same type. For example, a 1920s tourist court typically consists of a series of small, detached cottages arranged in a linear or semi-circular pattern, with parking immediately adjacent to each cottage's door, and a small office building or manager's residence to one side of the group. Thus, when entering data in VCRIS, you must choose the appropriate resource type for the resource you have surveyed.

The following table lists the resource types most likely to be encountered when surveying historic resources from the colonial era through 1940. If another resource type in VCRIS is not on this table but you know that it is the appropriate choice, then use that type. Choose only one resource type for each building.

Resource Types in VCRIS				
Administration Building	Amphitheater	Animal Barn	Apartment Building	Armory
Auditorium	Automobile Showroom	Bank	Bank Barn	Bus Station
Church/Chapel	Church School	City/Town Hall	Classroom Building	Clinic
Clubhouse	Coast Guard Station	Commercial Building	Corncrib	Courthouse
Customs House	Dairy Barn	Department Store	Depot	Dining Hall/ Cafeteria
Dormitory/Barrack	Double/Duplex	Exhibition Hall	Factory	Fire Station
Foundry	Funeral Home/ Mortuary	Garage	Gatehouse/ Guardhouse	Government Office
Granary	Greenhouse/ Conservatory	Gymnasium	Hangar	Hospital
Hotel/Inn	Incinerator	Jail	Jail/Prison	Kitchen

Resource Types in VCRIS				
Library	Lighthouse	Mausoleum	Meeting/ Fellowship Hall	Mental Hospital
Military Base	Mill	Museum	Nursing Home	Office/ Office Building
Outbuilding	Parsonage/Glebe	Police Station	Poor House/ Farm	Post Office
Processing Plant	Research Facility/ Laboratory	Restaurant	Restroom Facility	Roundhouse
Sanitarium	School	Service Station	Sewer/Water Works	Shed
Shrine	Single Dwelling	Slave/Servant Quarters	Smith	Smoke/Meat House
Springhouse	Synagogue	Tannery	Tavern/Ordinary	Theater
Tobacco Barn	Water Tower	Warehouse		

Historic Contexts in VCRIS

DHR has developed a series of broad historic contexts within which to evaluate historic resources. All of these historic contexts are applicable to historic resources dating from the colonial era through 1940. You are not required to select a historic context in VCRIS, but are encouraged to do so because as you are studying Virginia's historic architecture, keeping these themes in mind will help you to understand the design, style, and use of buildings both historically and currently.

Historic Contexts in VCRIS

Historic Contexts in VCRIS	
Architecture/Community Planning	Architecture/Landscape
Commerce/Trade	Domestic
Education	Ethnic/Immigration
Funerary	Government/Law/Political
Health Care/Medicine	Industry/Processing/Extraction
Landscape	Military/Defense
Recreation/Arts	Religion
Settlement Patterns	Social
Subsistence/Agriculture	Technology/Engineering
Transportation/Communication	

Classic Commonwealth Styles in VCRIS

If you are entering survey data in VCRIS, one of the data fields you will be required to complete is for "Style." All of the architectural styles used by DHR are available in the drop-down menu for Style. You may select only one style during data entry.

The database that comprises VCRIS is built upon two previous data platforms, IPS and DSS. Both predate some of the style terminology that has been adopted in more recent years. Several of the style choices currently available in VCRIS are outdated and should not be used when entering new survey data. These styles are French Revival, Prairie School, Shingle Style, and Stick/Eastlake. Although examples of these styles are plentiful elsewhere in the United States, none of them were ever widely used in Virginia, and no pure examples of any have yet been documented here.

Stripped Classicism is not currently a style included in VCRIS but it is described in this architectural style guide. Stripped Classicism is a hybridization of classical and Modern styles and was not recognized as its own style until fairly recently. It was not an option in IPS or DSS, but is planned to be added to the list of styles in VCRIS. Until it is added to VCRIS, choose "Other" from the list of styles and specify that the building is an example of Stripped Classicism in the narrative description.

DHR long has recognized that many buildings show more than one stylistic influence. In VCRIS, the option for this is Mixed (More than 3 Styles from Different Periods), but in this style guide, the descriptive term used is Evolved and Eclectic Buildings with More than One Style. The latter choice is broader as it recognizes that many buildings originally were designed to feature more than one style at the time they were constructed, but also allows that the earliest section of a building may have one style while subsequent additions show different style(s).

Finally, Commercial Style and Gothic Revival are umbrella terms that cover a broad range of stylistic characteristics and construction periods. The *Classic Commonwealth* style guide provides descriptions for four subsets of Commercial Style – Main Street, Crossroads, Industrial, and Office High-Rise; the companion publication, *New Dominion Virginia Architectural Style Guide* has a similar range of subsets. The Gothic Revival style includes Early Gothic Revival, Castellated Gothic, Carpenter Gothic, and High Victorian Gothic. For both Commercial and Gothic Revival, the *Classic Commonwealth* guide provides style sheets for each subset that provide a brief historic context and list of character-defining features.

The table below lists all of the colonial era through 1940 architectural styles in VCRIS, its counterpart as used in this guide, and how to enter style data correctly in VCRIS.

VCRIS Terms	Style Guide Terms	Entering Data
Art Deco	Art Deco	Choose Art Deco
Beaux Arts	Beaux Arts	Choose Beaux Arts
Classical Revival	Classical Revival	Choose Classical Revival
Colonial	Colonial: Post-Medieval English	Choose Colonial
Colonial Revival	Colonial Revival	Choose Colonial Revival

VCRIS Terms	Style Guide Terms	Entering Data
Commercial Style	Commercial Style - Main Street; Crossroads; Industrial; Office High-Rise	Choose Commercial Style *and* in the narrative description, specify which subset is most applicable and why
Craftsman	Craftsman	Choose Craftsman
Dutch Revival	Dutch Revival	Choose Dutch Revival
Exotic Revival	Exotic Revivals - Egyptian Revival; Moorish Revival	Choose Exotic Revival *and* in the narrative description, specify which subset is most applicable and why
Federal/Adamesque	Federal	Choose Federal/Adamesque
Folk Victorian	Folk Victorian	Choose Folk Victorian
French Revival	Not included	French Revival is an archaic style choice from earlier databases; do not choose this style
Georgian	Georgian	Choose Georgian
Georgian Revival	Georgian Revival	Choose Georgian Revival
Gothic Revival	Gothic Revival - Early Gothic Revival; Castellated Gothic; Carpenter Gothic; High Victorian Gothic	Choose Gothic Revival *and* in the narrative description, specify which subset is most applicable and why
Greek Revival	Greek Revival	Choose Greek Revival
Italian Renaissance Revival	Italian Renaissance Revival	Choose Italian Renaissance Revival

VCRIS Terms	Style Guide Terms	Entering Data
Italianate	Italianate	Choose Italianate
Mixed (More than 3 styles from different periods)	Eclectic and Evolved Buildings with More than One Style	Choose Mixed *only* if no particular style is predominant *and* explain in the narrative all of the stylistic influences that are present
Neo-Classical Revival	Neo-Classical Revival	Choose Neo-Classical Revival
Prairie School	Not included	Prairie School is an outdated choice in VCRIS and is not applicable to Virginia architecture; do not choose this style
Queen Anne	Queen Anne	Choose Queen Anne
Romanesque/Richardsonian Revival	Romanesque/Richardsonian Revival	Choose Richardsonian Revival
Rustic Revival	Rustic Revival	Choose Rustic Revival
Second Empire	Second Empire	Choose Second Empire
Shingle Style	Not included	Shingle Style is an outdated choice in VCRIS and is not applicable to Virginia architecture; do not choose this style
Spanish/Mission Revival	Spanish Colonial Revival	Choose Spanish/Mission Revival; eventually this style name will be changed in VCRIS to Spanish Colonial Revival
Stick/Eastlake	Not included	Stick/Eastlake is an outdated choice in VCRIS and is not applicable to Virginia architecture; do not choose this style

VCRIS Terms	Style Guide Terms	Entering Data
Other	Stripped Classicism	Choose Other *and* in the narrative description, explain that the style is Stripped Classicism and why. Eventually, Stripped Classicism will be added to VCRIS as a style option
Tudor Revival	Tudor Revival	Choose Tudor Revival
Vernacular	Vernacular	Choose Vernacular *and* in the narrative description, explain the construction methods and/or materials that make the building fit under the Vernacular term. Do not confuse Vernacular with No Discernible Style, which should be used for very simple or utilitarian buildings such as a shed.

Architectural Forms in VCRIS Applicable to Classic Commonwealth Resources

Another data field in VCRIS is for "Form," which refers to the footprint and massing of a building. A number of distinctive building forms have been identified. Those that are most likely to be seen in buildings dating from the colonial era through 1940 are listed in the table below. For most properties, you are not required to specify a Form in VCRIS; however, it enriches our database to have this information and we request that it be provided when possible.

If you have surveyed a building that has one of the following forms, then VCRIS data entry will not be considered complete unless a form has been selected: American Foursquare, Bungalow, I-House, Octagon, Three-Part Palladian (Palladian Villa Form), and Skyscraper/Multi-Story Office Building. Form sheets with historic contexts an character-defining features are included in this guide.

The following table lists all of the Forms available in VCRIS along with instructions for completing data entry.

VCRIS Terms	Style Guide Terms	Entering Data
American Foursquare	American Foursquare	Choose this form *and* choose an appropriate architectural style from the list in VCRIS
Bungalow	Bungalow	Choose this form *and* choose an appropriate architectural style from the list in VCRIS
I-House	I-House	Choose this form *and* choose an appropriate architectural style from the list in VCRIS
L-Plan	n/a	Choose this form (if applicable) *and* choose an appropriate architectural style from the list in VCRIS
Octagon	Octagon	Choose this form *and* choose an appropriate architectural style from the list in VCRIS
Rectangular	n/a	Choose this form (if applicable) *and* choose an appropriate architectural style from the list in VCRIS
Skyscraper/Multi-story office building	Skyscraper	Choose this form *and* choose an appropriate architectural style from the list in VCRIS

VCRIS Terms	Style Guide Terms	Entering Data
Square	n/a	Choose this form (if applicable) *and* choose an appropriate architectural style from the list in VCRIS
T-Plan	n/a	Choose this form (if applicable) *and* choose an appropriate architectural style from the list in VCRIS
Three Part Palladian	Palladian Villa Form	The term "Three Part Palladian" is an archaic choice from earlier databases and eventually will be replaced with "Palladian Villa Form." In the meantime, choose Three Part Palladian *and* choose an appropriate architectural style from the list in VCRIS.
U-Plan	n/a	Choose this form (if applicable) *and* choose an appropriate architectural style from the list in VCRIS
Y-Plan	n/a	Choose this form (if applicable) *and* choose an appropriate architectural style from the list in VCRIS

Evaluating National Register Eligibility

Historic resources from the colonial period through 1940 are evaluated for eligibility for listing in the National Register of Historic Places and Virginia Landmarks Register using a two-step evaluation process. During the preliminary evaluation stage, a resource is reviewed by a special committee of DHR staff and by DHR's State Review Board (the Board) during one of the Board's quarterly meetings.

In most cases, the Board makes its preliminary recommendation of whether a property is eligible for the register based on the information submitted in a Preliminary Information Form (PIF). The purpose of the PIF is to provide sufficient information for the State Review Board to judge if a property or proposed historic district warrants more detailed documentation for nomination, as required by the Virginia Landmarks Register and National Register of Historic Places. Such factors as the architectural integrity of a building or historic district, historical background, and regional representation on the Registers are considered by the Board members in their evaluations. The National Register for Historic Places and the Virginia Landmarks Register "Criteria for Evaluation" is used in the determination. When reviewing the PIF, DHR staff and the State Review Board consider the resource's area and period of significance, which National Register eligibility criteria are applicable, which aspects of integrity are present, and how the resource compares to similar examples.

If the State Review Board judges the information sufficient, it will act upon the question of the property's eligibility. The Board may concur with DHR staff's recommendation that a property is eligible for listing, request further information, or make recommendations. If the State Review Board recommends a resource is eligible for the Registers, a formal nomination can be prepared. Nomination forms require detailed historical and architectural documentation proving that the resource meets certain criteria. A step-by-step guide to the nomination process is available at this link: http://www.dhr.virginia.gov/registers/Nomination%20Process_2012.pdf.

DHR's survey database, VCRIS, offers immense contextual and comparative data for architectural resources dating from the colonial era through 1940. This data is used to evaluate the eligibility of resources, particularly those that are of a common style or form. When submitting a PIF, applicants should be prepared to explain how the resource in question is similar to or different from similar examples of its style or form. This allows DHR staff to compare a given property to similar examples in a town, county, or region. To assist applicants with gathering comparative data, DHR has completed the following steps:
- Created the *Classic Commonwealth Style Guide* and the *New Dominion Virginia Architectural Style Guide*.
- Created the New Dominion Virginia Initiative webpage (http://www.dhr.virginia.gov/NewDominion/index.htm), which includes research materials focused on Virginia's African American heritage and Modern architecture in Virginia.
- Comprehensively updated the guide *How to Research Your Historic Virginia Property* to include online materials.
- Developed a comprehensive set of guidance materials to assist property owners and researchers with preparing National Register nominations (http://www.dhr.virginia.gov/registers/trainingGuidance.htm).

STYLES

*By Chris Novelli and
Melina Bezirdjian*

COLONIAL: POST-MEDIEVAL ENGLISH (1650-1725)

Bacon's Castle, Surry County, VA (1665) (DHR photo)

Thoroughgood House, Virginia Beach, VA (c. 1720) (photo from DHR)

As colonists began to permanently settle in Virginia, they brought English post-medieval building traditions with them. Most of the 17th century was a period of experimentation as various English vernacular house types were tried, modified, or discarded to meet climatic and social conditions in Virginia. Within the first few decades of settlement, distinctive regional building practices had emerged. Wood-frame, post-hole construction proved to be the most popular method for building in Virginia during the 17th century. Post-hole houses could be built quickly, simply, and at little expense. The first small brick houses appeared shortly before 1650.

In the 1650s, planters started relocating servant work and living areas (like kitchens) from their own houses to separate buildings. As a result, planter houses went from having three or four main rooms to two and sometimes even one. By about 1680, planters began showing a clear preference for two-unit dwellings with a ground-floor hall and a parlor, or chamber. During this period, a hall was the main room used for living. These houses were heated by chimneys on the gable ends. By 1687, the hall-parlor house had become standard for Virginia planters regardless of rank.

Concentrated in the Tidewater area, the few examples that survive from this period are brick because the wood-frame buildings, which comprised the majority of building, have long-since vanished. Some of the largest brick houses, like Bacon's Castle, resembled English Jacobean manors, with thick brick walls, curved gables, diamond-shaped chimneys, and a projecting entrance porch. These porches were fully enclosed in the English manner, more like vestibules, and gave houses a cruciform shape.
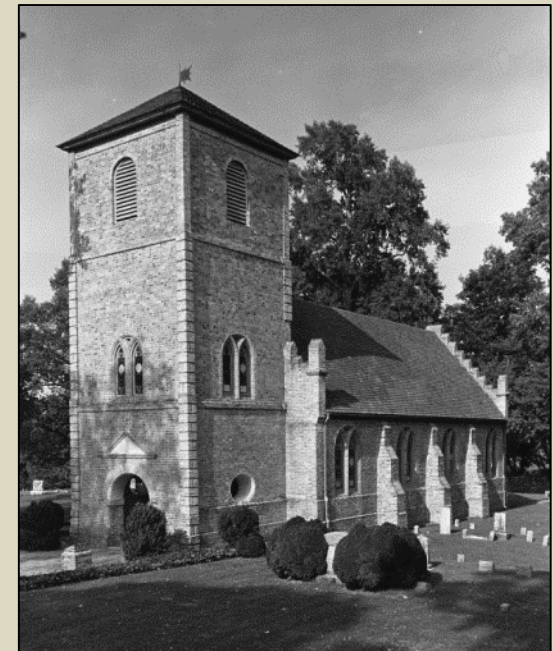
COLONIAL: POST-MEDIEVAL ENGLISH (1650-1725)

Defining Characteristics:

- **English bond brickwork**
- **Flemish bond after 1650**
- **Sometimes there is a line of glazed headers along the edge of gables.**
- **Hall-parlor or single-room plans**
- **One-room deep (single-pile)**
- **Steeply pitched, side-gable roofs**
- **Large brick or stone exterior-end chimneys with two sets of weatherings (shoulders)**
- **Tiled weatherings, in which the bricks are laid on a slope – stretcher side up**
- **T-plan chimney flues**
- **Minimal or no rake/eave overhang; no cornice detailing**
- **Small window openings with narrow surrounds**
- **Windows would have originally had leaded diamond-pane casement sash, though these would have all been replaced in the 18th century.**
- **Batten doors**
- **Small dormers**
- **Slightly off-center entrances and slightly asymmetrical facades**

St Luke's Church, Isle of Wight County, VA (late 17th century) (photo from DHR)

Lynnhaven House, Virginia Beach, VA (1724-1725) (photo from DHR)

GEORGIAN (1700-1780)

Westover, Charles City County, VA (1750-51) (photo from DHR)

The Governor's Palace, Williamsburg, VA (1706-13; reconstructed 1931-34) (photo by Chris Novelli)

The term Georgian is typically used to describe high-style buildings built between about 1700 and the Revolution which began to employ classical architectural features and proportions derived from Italian Renaissance sources. The Georgian style was characterized by a new classical aesthetic based on balance, order, and symmetry. Architectural pattern books and builder's guides helped to spread the new classical taste.

A great wave of classical influence began to sweep over the North American colonies around 1700. The Georgian style was introduced to Virginia with the construction of the College of William and Mary in Williamsburg (1695), followed by the Capitol (1701) and the Governor's House (1706). The design of the Governor's House, with its two-story main block, tall hipped roof, and dormers, was based on a type of English gentry house that became popular after the Restoration in 1660. The Governor's House (now Palace) set the standard for substantial Virginia houses until the Revolution.

As social etiquette became more formal, the same period saw the replacement of the traditional hall-parlor house with the central passage plan. This change occurred in the 1750s and 1760s. Instead of entering a room (the hall), visitors entered a passage, which served as a reception and screening area, before they were led to the hall or another room.

At the end of the period in the 1760s, British Palladian influence began to appear in Virginia with the design of a very few gentry houses such as Mount Airy and Battersea.

GEORGIAN (1700-1780)

Defining Characteristics:
- Balanced and symmetrical facades
- Rectangular, boxy massing
- Centered main entrances
- Two-rooms deep (double-pile)
- Central passage plans
- Entrances are embellished with classical detailing such as pilasters and pediments. These are built of wood, brick, or stone. Free-standing columns do not appear until the latter part of the century.
- Classical cornices with modillions and/or dentiled moldings
- Double-hung sash windows with wide muntins – usually 6-over-6 or 9-over-9
- Steeply-pitched hipped roofs on double-pile houses; steeply-pitched gabled roofs on single-pile houses
- A row of dormers across the roof
- Flemish bond brickwork with glazed headers for walls; English bond for foundations and sometimes water-tables
- Rubbed brickwork around window and door openings and at corners
- Gauged brick jack arches above windows and doors
- Brick string courses between floors

Wilton, Richmond, VA (1750-53) (photo from DHR)

Christ Episcopal Church, Lancaster Co., VA (1735) (photo by Calder Loth)

FEDERAL (1780-1825)

Lloyd House, Alexandria, VA (c. 1797) *(photo from DHR)*

Executive Mansion, Richmond, VA (1813) *(photo: Chris Novelli)*

The Federal style, a development and refinement of the preceding Georgian style, was characterized by lightness, delicacy, and the precise handling of detail. In England, it was known as the Adam style and was popular there from 1760 until about 1776. The style was largely inspired by the work of Scottish-born architect Robert Adam, the most successful architect in Britain during the latter half of the 18th century. Adam was known primarily for his interiors, which featured delicate, embroidery-like, Roman-inspired decoration.

Like the Georgian style, the Federal style drew from Roman classical sources. However, instead of viewing Roman architecture through the lens of Renaissance intermediaries, like Palladio, the Adam and Federal styles were inspired by direct observation of the newly discovered Roman domestic interiors of Pompeii and Herculaneum. The slender, attenuated forms in Roman wall paintings inspired a new taste for the neoclassical across Britain and Europe.

The cultural lag in architectural fashions between Britain and America was increased by the disruption caused by the American Revolution. This resulted in American architecture being thirty years or more behind Britain. Around 1800, British architectural fashions of the 1750s and 1760s were becoming popular in Virginia. British architect Benjamin Henry Latrobe – America's first professional architect – spent three years in Virginia in the 1790s and helped to close the gap by bringing modern English ideas on architecture to America.

Meanwhile, Anglo-Palladianism enjoyed a late period of popularity after the Revolution extending into the 1820s (especially around Albemarle County) primarily due to the influence of Thomas Jefferson.

FEDERAL (1780-1825)

Defining Characteristics:

- Elongated, attenuated columns and other forms
- Balanced and symmetrical facades
- Semi-circular or elliptical leaded fanlight transoms over main entrances
- Sidelights at entrances
- Tripartite windows (windows with sidelights)
- Solid stone lintels with keystones and canted ends
- Thin, delicate window muntins and larger window panes
- Flemish bond on facades; 3-course and 5-course American bond on side and rear elevations
- Increased use of stucco cladding
- Side-gabled and hipped roofs
- Fireplace mantels with scalloped medallions called paterae
- Rooftop balustrades
- Curved, three-sided, or demi-octagonal projecting bays
- The most advanced houses begin to incorporate shaped rooms with curved walls and Grecian detailing.
- Rectangular panels between first and second story windows containing classical urns or swags.
- Central-passage plans

Bank of Alexandria, Alexandria, VA (1803-1807) (photo by Geo-Technology Associates, Inc.)

Columbia, Richmond, VA (1817-1818) (photo by Chris Novelli)

FEDERAL (1780-1825)

1813 E. Grace St., Richmond, VA (photo by Chris Novelli)

Moses Myers House, 331 N. Bank St., Norfolk, VA (c. 1792) (photo: Calder Loth)
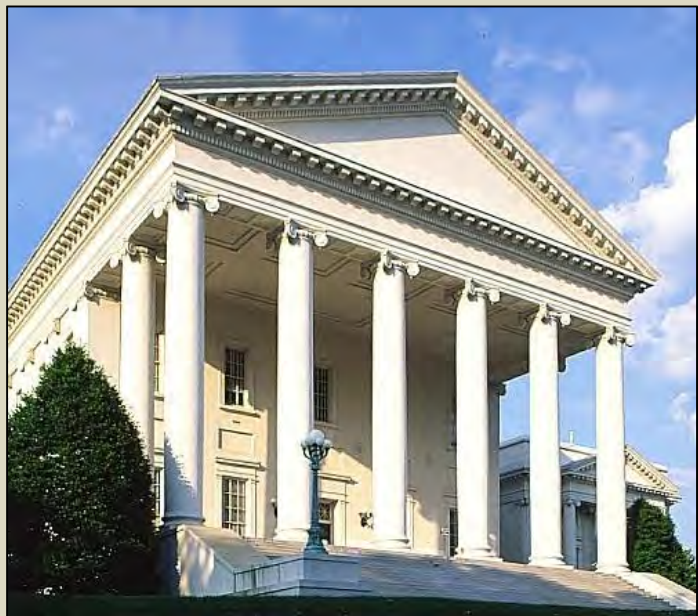

John Marshall House, 818 E. Marshall St., Richmond, VA (1788-90) (photo by Chris Novelli)

CLASSICAL REVIVAL (1780-1860)

Frascati, Orange County, (1821-23) (photo by Calder Loth)

The Virginia State Capitol (1785-1998) (photo from DHR)

The term Classical Revival is used to describe the Roman/Palladian-inspired architecture championed by Thomas Jefferson during the period between the American Revolution and the Civil War. This style is also known as Roman Classicism, Early Classical Revival, and Jeffersonian Classicism. Though the style is closely associated with Jefferson, it was also used by Latrobe and others in Jefferson's circle. Consequently, in Virginia, examples of the style tend to be concentrated in the Charlottesville/Albemarle County region. Chronologically, the style overlapped with the Federal style, which also used a vocabulary of Roman forms.

Like the British Palladian Revival before it, the Classical Revival style was mainly inspired by forms derived from Roman public buildings – chiefly the portico – in contrast to the Adam/Federal style, which was inspired by Roman domestic interiors. The Classical Revival style can be thought of as the American afterglow, in the early 19th century, of the 18th-century British Palladian Revival. The only exception is the appearance in America of public buildings shaped like Roman temples – the offspring of Jefferson's Virginia State Capitol.

Designed by Jefferson in 1785, the Virginia Capitol is considered the first example of the Classical Revival style. It was based on the Maison Carrée in Nimes, France, and was the first public building to use the classical temple form.

The classical portico (in a Roman order) is the most character-defining feature of the style. Houses resembled Palladian villas.

CLASSICAL REVIVAL (1780-1860)

Defining Characteristics:

- Façades are dominated by a pedimented portico, usually with four columns in the Tuscan or Roman Doric orders.
- Pediments frequently contain a lunette.
- Fanlight transom above main entrance
- Wall projections are rare and never curved.
- The most frequent cladding materials, in order, are: wood, brick, stucco and stone.
- Red brick cladding with a white portico is common.
- Raised first floor, inspired by ancient Roman temples
- Ground floors or raised basements may feature arcades of brick arches. These may serve as the base for a portico or a raised first floor.
- Classical moldings are usually without enrichment and are painted white.
- Low-pitched roofs
- Entablatures are often left plain but may contain triglyphs.
- Many earlier Georgian, Federal or vernacular houses may have an added Classical Revival portico.

Poplar Forest, designed by Jefferson as his retreat and completed in 1809. Poplar Forest, VA (photo from DHR)

The current building at Bremo Plantation was built in 1844. Bremo Bluff, VA (photo from DHR)

CLASSICAL REVIVAL (1780-1860)

Goochland County Courthouse, Goochland Courthouse, VA (1826)
(photo by Calder Loth)

Lunenburg County Courthouse, Lunenburg, VA (1827) (photo from DHR)

Ampthill, Cartersville vicinity,
Cumberland County, VA
(c. 1835) (photo from DHR)

GREEK REVIVAL (1820-1860)

Tabb Street Presbyterian Church, Petersburg, VA,
Thomas U. Walter, architect (1843) (photo by Chris Novelli)

Ellen Glasgow House, 1 W. Main St., Richmond, VA
(1841) (photo by Chris Novelli)

The Greek Revival style was so widely used throughout the United States that it was known as the "national style" during the height of its popularity in the 1820s through the 1840s. As its name indicates, the Greek Revival was based on classical Hellenic models such as the Parthenon. The style was used for a wide variety of building types including churches, plantation houses, banks, state capitals, hospitals, schools, houses and public buildings. Greek Revival-style row houses were popular in urban centers.

The style employed distinctly Greek versions of the classical orders and was inspired by the archaeological discoveries of British architects James Stuart and Nicholas Revett during the 1750s. Their book, *Antiquities of Athens* (1762) was tremendously influential. The Greek Revival style was characterized by an austerity of ornament on exteriors of buildings – part of an international European reaction against the frilliness of the Rococo.

The use of Grecian architectural elements was first introduced to America by B. Henry Latrobe after he emigrated to America from England in 1796. The style was widely popularized through the circulation of architectural pattern books used by builders and tradesmen throughout the country.

The Greek Revival came into vogue at the same time as the Greek War of Independence from the Ottoman Empire (1821-1832), which aroused much sympathy from Americans. The style acquired associations with liberty and democracy and was seen as ideal for the new American republic.

The temple revival, in which buildings of all types were designed to resemble classical (often Greek) temples, was a major theme in architecture during this period.

GREEK REVIVAL (1820-1860)

Defining Characteristics:

- Balanced, symmetrical facades with Greek temple fronts
- Entrance porticos with distinctly Greek versions of the classical orders: Greek Doric, Greek Ionic, and Greek Corinthian, also the Tower of the Winds order
- Square columns with recessed full-length panels
- Rectangular transoms and sidelights
- Tripartite windows
- Full entablatures
- Repetition of modular forms
- Stucco cladding
- Broad, smooth wall surfaces
- The use of white paint to imitate marble
- Low-pitched hipped or gabled roofs
- Less historically accurate examples may use a dome, although this was a Roman invention.
- Boxed cornices with no brackets or detailing
- Pedimented gables
- Shouldered architrave trim for doors and windows
- Moldings based on the oval rather than the circle
- Ornamental restraint and austerity
- Motifs include anthemions, Greek key frets, and egg-and-dart moldings.

Salem Presbyterian Church, Salem, VA (1851; octagonal lantern 1928)
(photo from DHR)

The Merchant's Exchange Building, Petersburg (1841) (photo: DHR)

GREEK REVIVAL (1820-1860)

Weddell-McCabe-Chisholm House, S. Sycamore St., Petersburg, VA (c. 1845) (photo by Chris Novelli)

Linden Row, E. Franklin St., Richmond, VA (1847; 1853) (photo: Chris Novelli)

Petersburg Court House., Petersburg, VA (1840) (photo by Chris Novelli)

GREEK REVIVAL (1820-1860)

The Lyceum, 201 S. Washington St., Alexandria, VA (1839)
(photo by Geo-Technology Associates, Inc.)

(below, left)
Old Dominion Bank Building (The Athenaeum), Alexandria, VA (1852)
(photo by Geo-Technology Associates, Inc.)

2617 E. Franklin St., Richmond, VA *(photo by Chris Novelli)*

Walker House, 2605 E. Franklin St., Richmond, VA (1857) *(photo by Chris Novelli)*

GOTHIC REVIVAL (1835-1940)

Second Presbyterian Church, Richmond, VA (1848) (photo: Calder Loth)

The next four styles – Early Gothic Revival, Castellated Gothic, Carpenter Gothic, and High Victorian Gothic – are all considered substyles of the Gothic Revival. Note that the list of character defining features on the next page applies to all of the above Gothic substyles.

The Gothic Revival originated in 18th century England as an alternative to the prevailing classical taste. It was an expression of the Romantic movement in the arts as well as the Picturesque movement in architecture. It was the first style to challenge the classical tradition, which had dominated Western architecture since the Renaissance.

The Gothic Revival in the U.S. during the 19th century was an outgrowth of the Gothic Revival in England, where it was part of an awakening of interest in England's medieval and Tudor past and a search for national identity. Fueled by nostalgia, patriotism, and a religious revival, interest in the Gothic became a national obsession in England for most of the 19th century.

Acceptance of the Gothic style was limited in Virginia partly because of the popularity of the classical revival styles that dominated architectural tastes until the Civil War.

The Gothic Revival was used for a variety of building types including churches, houses, and schools. The hallmark feature was the pointed, or Gothic-arched, window.

GOTHIC REVIVAL (1835-1940)

Defining Characteristics:
- An emphasis on verticality, in contrast to classical horizontality
- At least one Gothic, or pointed, arched window
- If there is only one Gothic arched window, it will be in the most prominent gable.
- Steeply-pitched gables
- Pinnacles
- Window tracery
- Colored glass for windows
- Battlements, i.e. crenellations
- Drip molds on straight-headed windows and doors
- Exposed rafter ends or sheathed rafters parallel to the roof
- Wall surfaces extend into gables without a break.
- Can have batten doors imitating medieval precedents or simple panel doors
- Gothic- or Tudor-arched doorways
- Roofs are usually side-gable, less commonly hipped or front gable.

Church in the Crozet Historic District, Crozet, VA (photo from DHR)

John B. Cary School, 2100 Idlewood Ave., Richmond, VA (1913) (photo: DHR)

EARLY GOTHIC REVIVAL (1835-1865)

Perry Hill, St. Joy vicinity, Buckingham Co., VA (c. 1851-1852)
(photo from DHR)

Burgh Westra was based on a design by A.J. Downing. Ware Neck, VA (1851) *(photo by Calder Loth)*

The Early Gothic Revival was exclusively influenced by English models and is also known as Picturesque Gothic. The first Early Gothic Revival buildings in the U.S. were primarily churches but the style was soon used for other building types including houses and schools. Alexander Jackson Davis was the first American architect to champion Gothic as a suitable style for houses. He designed the first fully-developed American example in 1832 in Baltimore, Maryland. Early Gothic Revival houses were almost exclusively built in suburban or rural areas. The style was not suited to townhouses on narrow urban lots.

The Early Gothic Revival was popularized in the United States through the publications of Andrew Jackson Downing such as *Cottage Residences* (1842). Downing stressed 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. He believed architecture should be honest and that frame buildings should never be painted to imitate stone.

Many of these ideas reflected the influence of Augustus Welby Pugin, who was the chief proponent of the Gothic Revival in England. It was Pugin who introduced the idea that architecture should be honest, moral, and truthful. Pugin argued that Gothic was the one and only "true" architecture because "it was the result of an honest use of materials in which structure was exposed and function thereby demonstrated."

EARLY GOTHIC REVIVAL (1835-1865)

Defining Characteristics:

- One or more prominent front gables with decoratively milled gingerbread bargeboards
- Unlike the later High Victorian Gothic, Early Gothic Revival cladding materials are often monochrome.
- Bricks are often stuccoed to simulate stone.
- Grander houses may have battlements and square or octagonal towers.
- Wall dormers
- Traceries and moldings have a thin, fragile, and delicate appearance.
- Verandas and first story porches are common for detached houses, usually supported by flattened Gothic (i.e. Tudor) arches.
- Clustered Tudor-style chimneys
- Bay windows on first floors and oriel windows on second floors
- Leaded diamond-pane casement windows
- The most common church plans are either basilican with a steeple at the entrance end or cruciform with a central steeple.
- Churches tend to be symmetrical but other building types may be asymmetrical.

Belmead, designed by Alexander Jackson Davis, Powhatan, VA (1845) *(photo from DHR)*

Wirtland, Oak Grove, VA (1850) *(photo from DHR)*

CASTELLATED GOTHIC (1835-1910)

First Virginia Volunteers Battalion Armory, 122 West Leigh Street., Richmond, VA (1895) The armory was built as the home for the African American Military Battalion of Richmond. (photo by Chris Novelli)

The Castellated Gothic style borrowed freely from medieval castle architecture. Examples of the style are usually of masonry or stucco and employ features from castles such as towers and crenellated roof parapets, or battlements. Since the style required either stone or brick construction, domestic examples tended to be large, aristocratic residences. It was also a popular style for military academies and armories. Several armories were built in Richmond in the 1890s –all of brick and resembling miniature castles.

Castellated Gothic was one of the earliest manifestations of the Gothic Revival in England, beginning in the 18th century. Horace Walpole's famous Gothic-style villa, Strawberry Hill (1749-77) in Twickenham, featured a single, large round tower with battlements, intended to suggest a castle. During the latter half of the 18th century, the Gothic castle became a popular alternative to the prevailing classical taste for English country houses. Perhaps the grandest example of castellated Gothic in England was King George IV's remodeling of Windsor Castle during the 1820s. Seeking to make Windsor Castle a suitable royal residence, George IV transformed the building into a Gothic Revival fantasy, adding new towers, increasing the height of old ones, and adding battlements galore.

In Virginia, domestic examples of Castellated Gothic were rare because of the strong popularity of the classical revival styles. The most famous example in Richmond was Pratt's Castle (1852), demolished in 1956. Houses like Pratt's Castle, Melrose Castle in Fauquier County, and Staunton Hill in Charlotte County illustrated the impact on southern landed families of the 19th-century romantic movement, especially the medievalism popularized by the novels of Sir Walter Scott.

CASTELLATED GOTHIC (1835-1910)

The six castellated Gothic buildings designed by renowned architect Alexander Jackson Davis for Virginia Military Institute between 1848 and 1861 comprised one of the nation's first Gothic Revival campus complexes and served as a prototype for numerous other military schools.

The Castellated Gothic style often manifested itself not as a whole building but as individual elements, like towers or battlements.

Virginia Military Institute Barracks, Lexington (1848-61) (photo: DHR)

Staunton Hill, Brookneal vicinity, Charlotte County (1850) (photo from DHR)

The Edmund Read House features a castellated Gothic central tower. Highland Springs, Henrico County, VA (1890s) (photo by Chris Novelli)

CASTELLATED GOTHIC (1835-1910)

Defining Characteristics:

- Battlements, also known as crenellations.
- Round, square, or polygonal towers with battlements.
- Turrets
- Masonry construction using stone or brick.
- Sometimes chimneys may be disguised as towers.
- Loophole windows – narrow, slit-like openings in a castle wall or tower through which archers could shoot arrows but remain protected.
- Machicolation – a projecting parapet at the top of a castle wall or tower supported by corbeled masonry. Medieval examples had openings in the floor of the overhang through which stones, molten lead, or boiling oil could be cast upon an enemy beneath.
- Squared drip molds over windows

Melrose Castle, Casanova vicinity, Fauquier County (1857-60)
(photo by Calder Loth)

La Riviere, 5 Ingles St.,
Radford, VA (1892)
(photo from DHR)

CASTELLATED GOTHIC (1835-1910)

Blues Armory, Sixth and East Marshall streets, Richmond, VA (completed in 1910) (photo by Chris Novelli)

CARPENTER GOTHIC (1860-1940)

Wadell Memorial Presbyterian Church, Rapidan, VA (1874)
(photo from DHR)

Briery Church, Briery vicinity, VA (1856)
(photo by Calder Loth)

The Carpenter Gothic style combined traditional American wood-frame construction with Gothic elements such as towers, steep gables and pointed windows. This style is also known as Rural Gothic due to its vernacular nature and was used mainly for small churches and houses.

Some Carpenter Gothic buildings featured scroll- sawn gingerbread and mass-produced moldings which imitated high-style Gothic architecture. Cut-out patterns were used around rectangular windows in order to create the appearance of a Gothic, or pointed, arch.

Carpenter Gothic buildings were clad in either weatherboard or board and batten. The major proponent of this style, Andrew Jackson Downing, encouraged emphasis on the verticality of these buildings resulting in the widespread use of board and batten. His 1842 book *Cottage Residences* did much to popularize the Carpenter Gothic style among Victorian-era builders.

CARPENTER GOTHIC (1860-1940)

Defining Characteristics:
- **Wood frame construction with applied Gothic elements such as steep gables, towers and Gothic-arched windows**
- **Usually used for small churches and houses**
- **Clad in either weatherboard or board and batten**
- **Jig sawn ornament such as gingerbread**
- **Relatively unadorned**
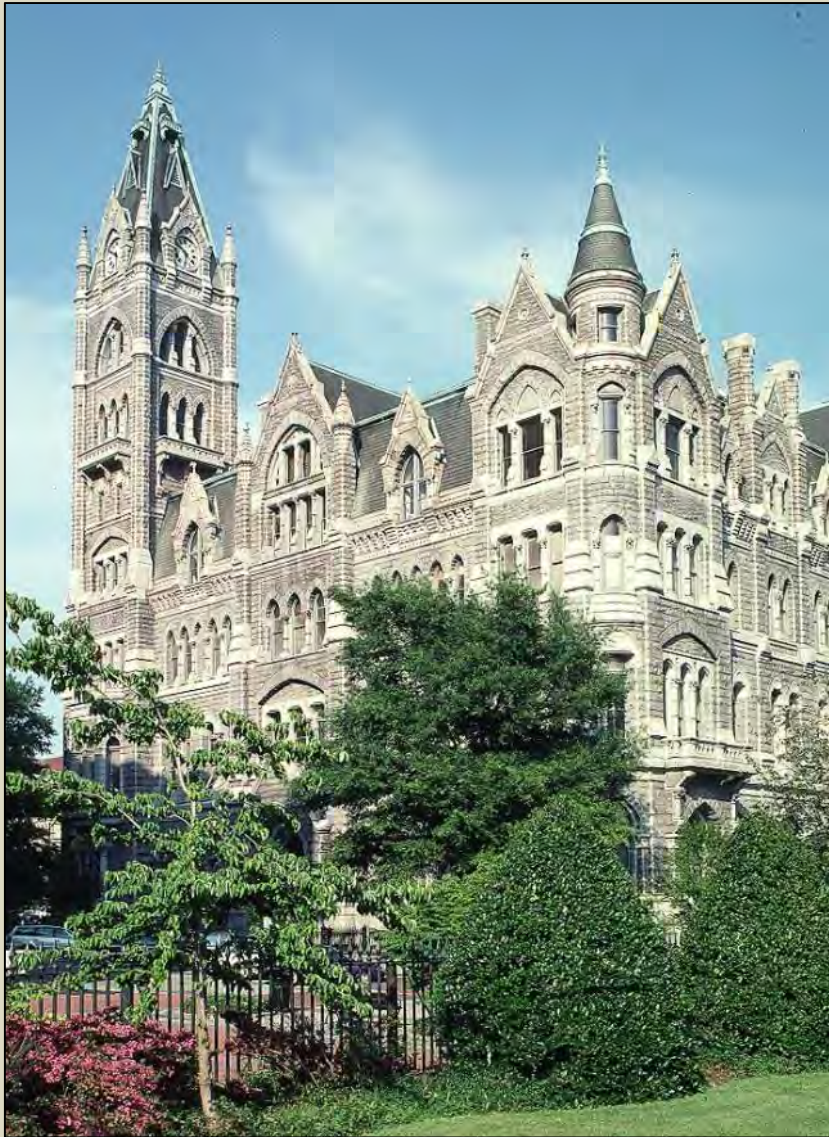- **Not academically informed or accurate**

A Carpenter Gothic building is prominently featured in the iconic Grant Wood painting American Gothic*, 1930. (public domain)*

Views of St. Stephens Church, consecrated in 1881, Heathsville, VA (photos from DHR)

HIGH VICTORIAN GOTHIC (1865-1895)

Old City Hall, Richmond, VA (designed and built 1884-94) (photo from DHR)

The High Victorian Gothic style reached its high point in the U.S. during the 1870s. Unlike the Early Gothic Revival, High Victorian Gothic drew not only from English but also from continental European sources such as Germany, Italy, and France. It also differed from Early Gothic in its focus on polychromy. This was achieved not through applied pigment but through the intrinsic colors of the materials themselves.

The High Victorian Gothic was greatly influenced by John Ruskin, the most important British architectural critic of the 19th century. In his writings, Ruskin declared, "Gothic is not only the best, but the only *rational* architecture, as being that which can fit itself most easily to all services, vulgar or noble." Ruskin linked the Gothic style with the Christian values of truth and honesty, which led to the idea that good architecture (which expressed its structure and materials truthfully) would have a beneficial effect on individuals and society, or simply put, that good buildings make good people.

High Victorian Gothic was used not only for churches but also for public buildings like train stations and government buildings like city halls. The completion of the Houses of Parliament in London inspired a fashion for Gothic city and town halls throughout the English-speaking world.

High Victorian Gothic was typically used for large architect-designed landmarks in urban areas. Stone was the preferred building material.

HIGH VICTORIAN GOTHIC (1865-1895)

Defining Characteristics:

- Masonry construction
- Polychromatic effects are achieved through contrasting materials rather than applied color.
- Vergeboards resemble massive, strong half-timbering.
- Foliated ornament
- Gothic-arched window and door openings
- Gothic-arched windows often feature tracery containing trefoils or quatrefoils.
- Complex rooflines
- An emphasis on solidity. Moldings and carved ornament are heavier, bolder, and thicker than Early Gothic examples.
- Strong contrasts in scale in which large and small features are juxtaposed
- Houses are asymmetrical.
- Walls feature ornamental pressed brick, terra cotta tile and/or incised carvings of foliated and geometric patterns.
- In the U.S., mansard roofs were often used in combination with designs that were otherwise Gothic, though not on churches.
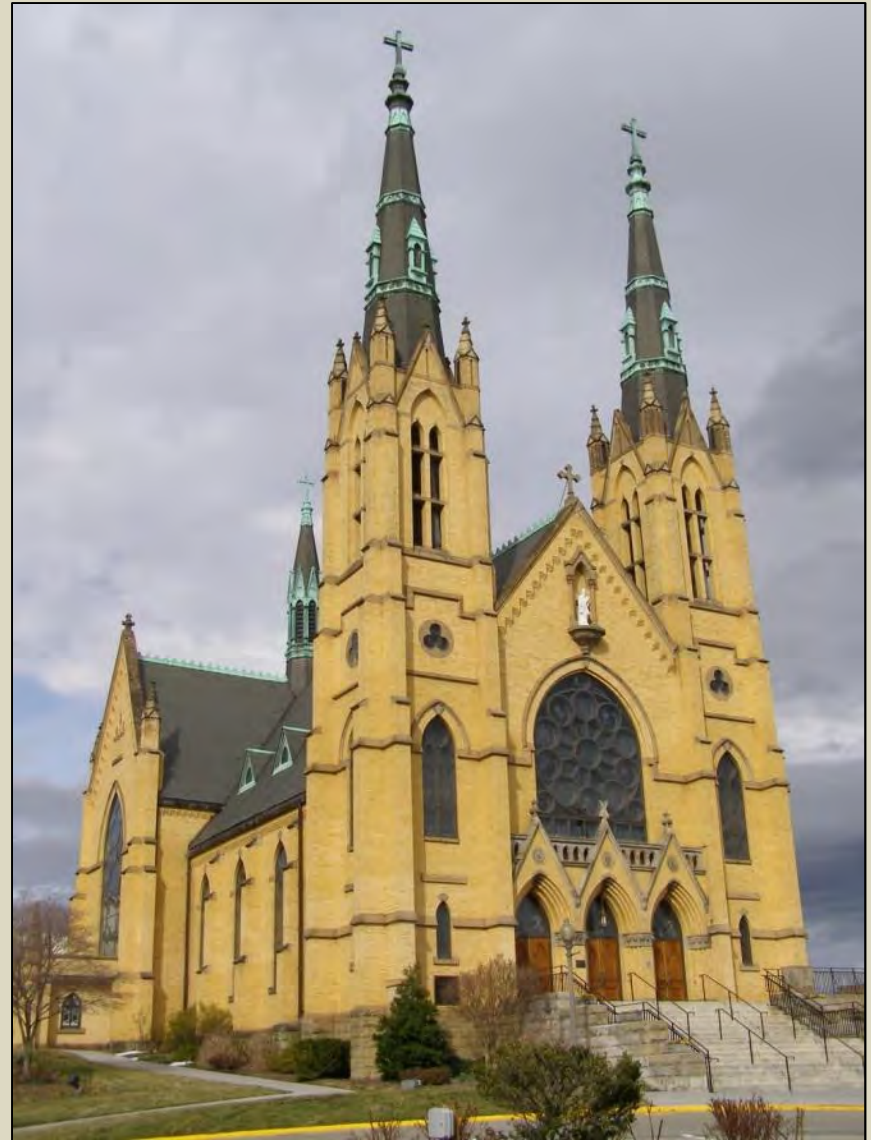
St. Andrews Catholic Church, Roanoke, VA (completed 1902) (photo from DHR)

HIGH VICTORIAN GOTHIC (1865-1895)

(above and below) The Mechanical Arts and Main buildings at the Miller School of Albemarle, Albemarle, VA (1874) *(photos: DHR)*

Designed by John R. Thomas, the First Baptist Church was built in 1886. Lynchburg, VA *(photo from DHR)*

ITALIANATE (1835-1905)

Arguably the most popular style of the 19th century, the Italianate was widely used for houses as well as a variety of commercial and institutional buildings.

Rural Italian villas and Renaissance town palaces inspired the style, which developed into two distinct subtypes: buildings inspired by villas – usually detached suburban houses – and those inspired by town palaces – typically row houses and commercial buildings on narrow, urban lots. Houses inspired by villas could be either asymmetrical, usually with a corner tower, or compact and cubic with a squarish cupola on the roof. Often, these villa-inspired houses are referred to as being in the "Italian Villa" style. The rows of uniform window openings characteristic of Renaissance palaces were well-suited to buildings on restricted city lots. The Italianate style was thus well-adapted to both rural and urban settings.

The Putney House, E. Marshall St. Richmond (1859) (photo by Chris Novelli)

The style was introduced to the United States – not from Italy – but through England. Like the Gothic Revival, the Italianate style was part of the Picturesque movement in architecture and was popularized through plans published in widely-circulated pattern books by Andrew Jackson Downing and others. American builders and architects, most of whom had never been to Italy or seen Italian buildings, embellished the style, giving it a distinctive American character quite unlike anything found in Italy.

With the Italianate style, taste shifted away from the austerity and rigid symmetry of the Greek Revival to the asymmetry and ornamental richness which characterized the Victorian era. New cast iron and pressed metal technologies allowed for the mass production and accessibility of architectural ornament, such as porches, railings, and cornices.

Probably the most important hallmark of the style was the heavy, overhanging cornice supported by large, decorative brackets. For this reason, the style was sometimes referred to as the "bracketed mode."

ITALIANATE (1835-1905)

Defining Characteristics:

- Heavy, overhanging cornices with large, decorative brackets, often scrolled or with pendants
- Symmetrical or asymmetrical massing
- Round arches on windows, doors, and fireplace openings
- Paired round-arched windows with hooded lintels
- Corner quoins
- Verandas and loggias
- Suburban houses may be compact and cubic or asymmetrical with a square entrance tower, or *campanile*.
- Square-shaped cupolas with low, pyramidal roofs
- Arcaded porches
- Low-pitched roofs
- Three-sided bay windows on townhouses
- This was the first style to embrace the use of cast iron. It was used for architectural ornament such as cornice brackets, window hoods, balconies, and porches.
- Corinthian columns were favored for entrance porticos.

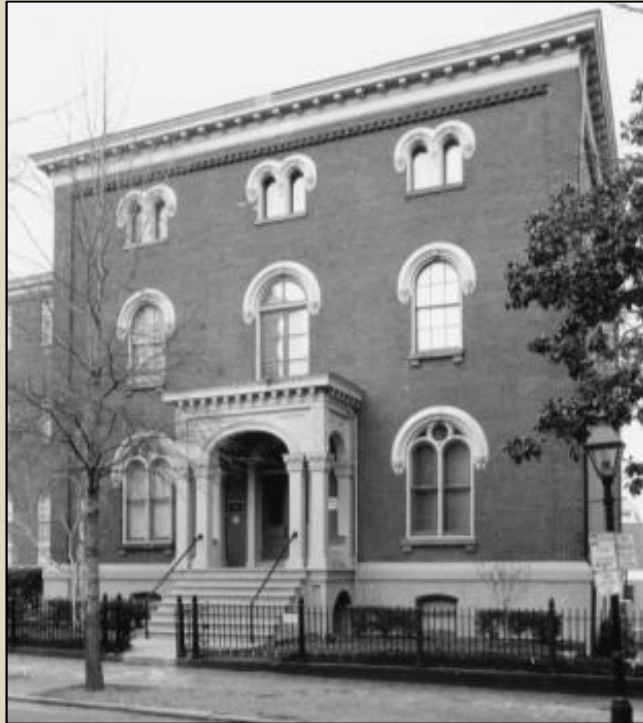*Bolling-Haxall House, Richmond, VA (1858) (photo from DHR)*

Ragland Mansion, Petersburg (c. 1859) (photo by Chris Novelli)

ITALIANATE (1835-1905)

Bowe House, 917 W. Franklin St., Richmond, VA (1887-88) *(photo by Chris Novelli)*

Grant House,1008 E. Clay St., Richmond, VA (1857) *(photo from DHR)*

Italianate house, E. Broad St., Richmond, VA *(photo by Chris Novelli)*

ITALIANATE (1835-1905)

Italianate house, E. Broad St., Richmond, VA
(photo by Chris Novelli)

102, 106 N. 27th St., Richmond, VA. A late example of the Italianate style, this duplex was built in 1905. The Colonial Revival-style front porch, with its wood columns and spindled balustrade, was an effort on the part of the designer to give the building an updated look.
(photo by Chris Novelli)

James Watts House, Court St., Lynchburg (1880) *(Photo courtesy of Retronaut / Kipp Teague (Flickr)*

FOLK VICTORIAN (1870-1915)

Above and below: Two Folk Victorian houses in the Timberville Historic District, Timberville, VA (photos from DHR)

The term Folk Victorian is sometimes used to describe vernacular houses, usually in rural areas, with minimal Victorian-era decorative detailing. This detailing was usually derived from the Gothic Revival, Italianate, or Queen Anne styles. However, Folk Victorian detailing is much simpler than the styles imitated. House types, or forms, associated with the style were vernacular.

Like all 19th-century styles, the Folk Victorian style was spread by the development of railroads across the United States. Heavy woodworking machines which produced decorative detailing were now widely accessible at local trade centers throughout the country. Many builders applied this ornament onto traditional forms used by local carpenters. Homeowners could also apply the new ornament onto older houses to keep up with trends.

Decorative detailing is usually confined to the porch or main cornice and is usually too generic or too singular to associate with any known style. Unlike the Queen Anne style, Folk Victorian houses lacked elaborate moldings, towers, and textured, varied wall surfaces.

FOLK VICTORIAN (1870-1915)

Defining Characteristics:

- **Lace-like corner brackets and jigsaw-cut trim ("gingerbread")**
- **Ornamental detail is confined primarily to the porch and main cornice.**
- **House forms are basic – usually symmetrical I-houses or L-shaped houses.**
- **Roofs can be front, side or cross gable as well as hipped.**
- **Simple window surrounds, sometimes with a pediment**
- **Roof-wall junction can be open or closed; when closed, cornice brackets are common.**

Duplexes in the Mechanicsville Historic District, Mechanicsville, VA (photo from DHR)

Dwelling in Nottoway Court House, VA (photo by Calder Loth)

SECOND EMPIRE (1860-1885)

Davis House, 1001 East Clay Street, Richmond, VA (1879)
(photo by Chris Novelli)

The Second Empire style was part of a wave of admiration for French art and culture that swept America during the decades after the Civil War. Until the mid-19th century, America had always followed Britain's lead when it came to matters of architecture and domestic taste. However, after the Civil War, popular taste began to shift towards France, which was then acquiring the reputation as the cultural capital of Europe. The Second Empire Style was inspired by the contemporary architectural fashions of Second Empire Paris under Napoleon III. Unlike the Romantic revival styles of the 19th century, the Second Empire Style did not look nostalgically back to the past but was considered modern and sophisticated, deriving its prestige from contemporary Paris.

The building campaigns of Napoleon III transformed Paris into a city of grand avenues and monumental architecture. His expansion of the Louvre was especially influential in establishing the Second Empire as a cosmopolitan style fashionable throughout Europe and the United States. The style came to America – not directly from France – but via British architectural publications. Due to its popularity under President Grant's administration, it was also known as the General Grant style.

The hallmark of the style was the mansard roof, named after 17th-century French architect Francois Mansart, court architect of Louis XIII. A true mansard roof has a double pitch on all four sides. The origin of the style extends back to the French Renaissance when Italian architect Sebastiano Serlio moved to France in 1541 and combined the Italian Renaissance villa form with the steeply-pitched roofs of France and Northern Europe, creating a hybrid house.

The Second Empire style was used for grand municipal, civic, educational and commercial buildings. Domestic examples included both detached single-family houses and townhouses. The first Second Empire-style house in New York was built in 1850 on Fifth Avenue. The earliest known example in Richmond was built in 1862 at 513 East Grace Street.

SECOND EMPIRE (1860-1885)

Defining Characteristics:

- The mansard roof is the hallmark of the style. These may be concave, convex, straight, or S-curved.
- Cast-iron roof cresting
- Multi-colored slate roof tiles arranged in decorative patterns
- Houses may be symmetrical or asymmetrical.
- Second Empire-style buildings often feature a dominant projecting center pavilion, or tower, flanked by end pavilions with separate Mansard roofs on each section.
- Towers are usually square or rectangular. Their roof shapes usually contrast with that of the main building.
- Multiple overlays of classical ornament and sculpture are characteristic.
- Dormers of various shapes
- Molded cornices above and below the mansard roof's lower slope
- The grandest examples may display balustrades and windows flanked by columns and pilasters.
- Paired columns supporting an entablature
- Prominent classically detailed chimneys
- Houses in the style were usually "Americanized" with wood or cast-iron front porches.

225 South Sycamore St., Petersburg, VA *(photo by Chris Novelli)*

SECOND EMPIRE (1860-1885)

Hayes Hall at Virginia College (1888), Lynchburg, VA (photo from DHR)

Armstrong Knitting Factory, Charlottesville, VA (photo from DHR)

Alexandria City Hall, Alexandria, VA (1871) (photo by Geo-Technology Associates, Inc.)

Evans House, 213 N. Broad St., Salem, VA (1882) (photo from DHR)

SECOND EMPIRE (1860-1885)

The Gunn-Bird House at 820 W. Franklin St. in Rich-mond has a concave mansard roof and segmental dormers. (1886) *(photo by Chris Novelli)*

Holland House Apartments, Suffolk, VA (1885)
(photo from DHR)

The Winston House at 103 E. Grace St. in Richmond has an S-curved mansard roof and pedimented dormers. (1874) *(photo by Chris Novelli)*

ROMANESQUE REVIVAL/ RICHARDSONIAN (1840-1900)

Masonic Hall, 101 W. Broad St., Richmond, VA (1888)
(photo by Chris Novelli)

Lewis Ginter House, 901 W. Franklin St., Richmond, VA (1888-91) (photo by Chris Novelli)

The Romanesque Revival occurred in two phases in the U.S. – first during the mid-19th century and then in the 1880s and 1890s. The first phase was part of the Gothic Revival and was associated primarily with churches and public buildings like the Smithsonian Institution. The second phase began in the 1870s and was largely the legacy of Boston architect H.H. Richardson. Richardson pioneered his own version of the Romanesque with Trinity Church in Boston's Copley Square (1877). Richardson mainly designed public buildings during the 1880s, and he completed only a few houses before his death in 1886. In 1888, a monograph was published on his life and work which greatly increased interest in the style. Most domestic examples are an outgrowth of this revival and were built in the 1890s. For this reason, the second phase of the Romanesque Revival is known as Richardsonian Romanesque, or Richardsonian. Few pre-Richardsonian examples exist in Virginia.

Characterized by dark, rock-faced brownstone exteriors, medieval-looking towers, and deep, shadowy arched entrances, the Richardsonian Romanesque had a heavy, lithic quality which imparted a sense of strength, solidity, and permanence. The style emphasized mass, weight, and scale rather than applied ornament. The use of structural stone masonry made this an expensive style mainly reserved for architect-designed buildings in urban areas.

Although inspired by French and Spanish Romanesque models, the eclectic combination of rock-faced rustication, Art Nouveau ornament, Early-Christian Syrian arches, other exotic motifs, and sometimes even Palladian windows made it unlike any Romanesque style in Europe.

ROMANESQUE REVIVAL/ RICHARDSONIAN (1840-1900)

Characteristics of Richardsonian Romanesque:

- **Rock-faced stone walls – usually brownstone or granite**
- **Emphasis on mass, scale and weight**
- **Asymmetrical massing**
- **Towers occur very frequently, usually rounded with a conical roof. Polygonal towers are also common.**
- **Roofs are often hipped with cross gables.**
- **Round arches over windows and doors; grouped rows of round-arched windows.**
- **Bundled colonettes, stained glass, wrought-iron ornament**
- **Arches usually rest on stout columns but sometimes rest on massive piers or are incorporated directly into the wall.**
- **Frequently, two or more colors and/or textures of masonry are used to form decorative patterns.**
- **Arches, lintels and other structural members are often executed in masonry of contrasting colors and textures.**
- **Deeply recessed windows, usually single-pane**
- **Dormers are common, usually gabled or parapeted.**
- **Capitals and surfaces may contain foliated ornament.**
- **The Syrian arch, derived from early Christian Syrian architecture, was a hallmark of the style. They are usually located at the main entrance.**

The Dooley Mansion at Maymont combines Richardsonian and Queen Anne features. Richmond, VA (1893) (photo by Chris Novelli)

Putney House, 921 W. Franklin St., Richmond, VA (1893) (photo by Chris Novelli)
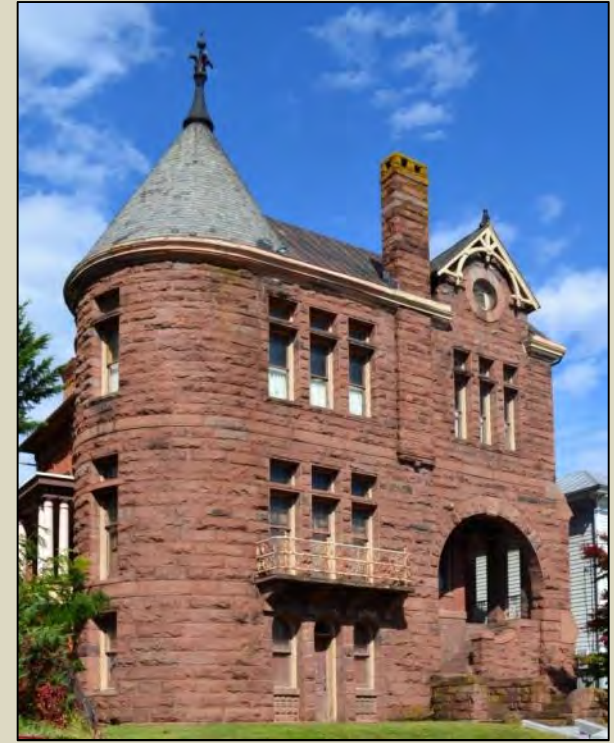
ROMANESQUE REVIVAL/ RICHARDSONIAN (1840-1900)

Anderson House, 1000 West Franklin St., Richmond, VA (1899) (photo by Chris Novelli)

Whitehurst House, 932 West Franklin St., Richmond, VA (1893) (photo by Chris Novelli)

Arista Hoge House, 215 Kalorama St., Staunton, VA (1891) (photo by Calder Loth)

QUEEN ANNE (1880-1915)

Holly Lawn, 4012 Hermitage Road, Richmond, VA (1901), designed by D. Wiley Anderson (photo: Chris Novelli)

The Tower House, 9020 Lucia Lane, Fairfax County, VA (1888) (photo from DHR)

The Queen Anne style was the most eclectic and richly embellished of the 19th-century styles, encompassing the entire panorama of Victorian-era ornament. It was named and inspired by a group of British architects led by Richard Norman Shaw. In America, the style was inspired by Shaw's 'Old English' mode of the 1860s and popularized by *The American Architect and Builder News.* Despite its name, the style did not resemble the English Baroque architecture of Queen Anne's reign (1702-1714) but instead drew from England's post-medieval rural vernacular building traditions.

The earliest American examples followed Shaw's early half-timbered designs. However, the style quickly took on a life of its own as American architects and builders added decorative woodwork and increasingly complex designs. The first American example was built in Newport in 1875.

Queen Anne-style houses have picturesque, asymmetrical facades enriched by a variety of forms, colors, and textures. Suburban houses typically followed a recognizable three-part formula: a corner tower, a dominant front gable, and a wrap-around porch. In urban areas with narrow lots, the tower was usually squeezed onto the front of the house, where it took the form of a projecting bay – usually with its own separate roof. As tastes began to change to classical styles after 1900, Queen Anne houses began to accumulate the full repertoire of classical ornament.

In America, the style acquired associations with leisure and was often used for grand Victorian resort hotels as well as vacation cottages. Because of the similarity and close relationship of the Stick, Eastlake, and Shingle styles, in V-CRIS they are all grouped under the Queen Anne style.
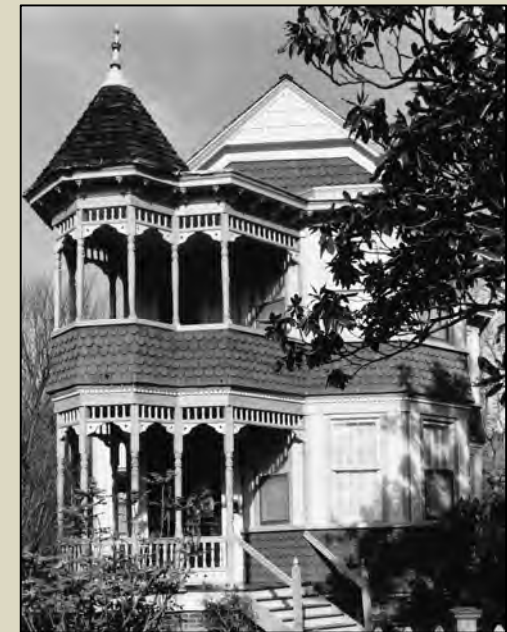
QUEEN ANNE (1880-1915)

Defining Characteristics:

- Generally two stories with balloon-frame construction
- Asymmetrical massing with irregular plans
- Corner towers (round, polygonal or square)
- A single dominant front gable
- Wraparound porches with decorative gingerbread millwork
- Flat wall surfaces are broken up with projections (like bays or towers) and recesses (like sleeping porches).
- Contrasting and varied forms, materials, colors, and textures
- Multi-colored slate tiles or shingles in various shapes
- Exuberant ornament including spindlework, half-timbering, columns, dentils, and terra cotta and/or stone panels
- Steeply pitched, complex roofs which are gabled and hipped
- Tall chimneys
- Second story overhangs and projections
- Mixing of materials. If the first floor is clad in masonry, the second floor may be clad in wood shingles or weatherboard.
- Gables often feature half-timbering and/or decorative shingles.
- Spindled porch supports are replaced by columns after about 1900.
- Row houses have a projecting bay, usually with a conical roof.
- The ornamental tiles typical of English Queen Anne were transformed into wood shingles in the U.S.

Superintendant's House, Hollywood Cemetery , Richmond, VA (1895) (photo by Chris Novelli)

The William H. Trusty House, Hampton, VA (photo from DHR)

QUEEN ANNE (1880-1915)

Queen Anne house in Reedsville, VA *(photo by Calder Loth)*

Queen Anne house in Urbanna, VA *(photo by Calder Loth)*

Queen Anne row houses, E. Broad St., Richmond, VA
(photo by Chris Novelli)

Queen Anne Row, Main St., Richmond, VA *(photo by Chris Novelli)*

QUEEN ANNE (1880-1915)

Timberville, VA *(photo from DHR)*

Nine Mile Road, Henrico County, VA (photo by Chris Novelli)

The above two vernacular Queen Anne-style houses are identifiable as Queen Anne because of their front gables and turned (or spindled) porch supports.

COMMERCIAL STYLE

The Sibley General Store, Mathews, VA (photo from DHR)

A warehouse in the Danville Tobacco Warehouse and Residential Historic District, Danville, VA (photo from DHR)

The next four categories– Main Street, Crossroads, Industrial, and Office High-Rise – are all classified as subsets of the Commercial style by DHR staff and in the V-CRIS database. Because Commercial style is used as an umbrella term, further details and clarification should be provided in the architectural description in V-CRIS.

As the name indicates, all Commercial-style buildings are defined by their function. Main Street and Crossroads Commercial-style structures served consumers by providing access to goods. Industrial Commercial-style buildings served the production and storage needs of a commercial enterprise. Office high-rises represented the high-style manifestation of the Commercial style. They served the organizational needs of an enterprise rather than as centers of distribution or production.

Commercial-style buildings followed the architectural fashions of the times. The level of ornament could vary greatly depending on the use of the building, the size of the business, and architectural tastes. Office high-rises and Main Street commercial buildings typically had more architectural detailing to convey a more sophisticated and/or enticing image to the public. Utilitarian Industrial and Crossroads-style buildings generally had minimal ornament.

Roads and location were major elements of Commercial-style architecture since the enterprises contained within relied on the transportation of goods, employees and consumers. Commercial-style buildings are ubiquitous in the United States due to the importance of commerce and capitalism in this country.

COMMERCIAL STYLE: MAIN STREET (1875-1940)

H. T. Klugel Architectural Sheet Metal Work building, 135 Atlantic Street, Emporia, VA (1914)
(photo from DHR)

Main Street Commercial-style buildings represent the traditional urban storefront located along major commercial thoroughfares across the United States. These buildings display and provide goods directly to consumers. As a result, Main Street Commercial-style architecture is defined by both its function and location.

During the late 19th and early 20th centuries, prefabricated cast-metal store facades could be purchased from companies such as H. T. Klugel in Emporia or Mesker Brothers Iron Works, based in St. Louis, Illinois. Mesker Brothers sold and shipped mercantile facades across the country, including forty documented examples in twenty towns across Virginia. Manufactured from galvanized sheet metal, cast metal facades could be produced in any number of styles. The use of sheet metal for architectural ornament began in the 1870s, and by the end of the 19th century it supplanted iron as the metal of choice for most architectural work.

A row of Main Street Commercial style storefronts built ca. 1920-1935 in the Narrows Commercial Historic District. Narrows, VA (photo from DHR)

Facades of commercial-style buildings are usually symmetrical with a central door-way flanked by large storefront windows used to entice customers. Second or third floors may contain living spaces as it was once common for shop owners to reside above their stores.

COMMERCIAL STYLE: MAIN STREET (1875-1940)

Defining Characteristics:

- **One to two stories with a rectangular plan**
- **Prominent signage**
- **Generally have a flat roof which often has a parapet**
- **Ornamentation reflected contemporary architectural fashions.**
- **Located along major pedestrian and/or vehicular routes**
- **Can use various cladding materials**
- **Usually have large, storefront windows to display goods**
- **Examples from the 19th century may feature a false front, which gives the appearance of two stories, though these are more common in Western states.**
- **Attached to adjacent buildings**
- **May have awning or arcade**

Two nearly identical Main Street Commercial style buildings in the South Boston Historic District with Italianate influences, South Boston, VA (photo from DHR)

This Main Street Commercial style streetscape in the Main Street Blackstone Historic District has strong Italianate influences. Blackstone, VA (photo: DHR)

COMMERCIAL STYLE: CROSSROADS (1875-1940)

Store, Price's Fork, VA (c. 1900) (photo from DHR)

Store, Roanoke, VA (c. 1900) This example features a false front.
(photo from DHR)

The Crossroads Commercial style is similar in form and function to its Main Street counterpart, but differentiated by setting. These buildings are usually detached and located along major routes or intersections in rural areas. This style essentially represents the traditional rural general store.

Crossroads Commercial-style buildings typically have one or two stories and a rectangular plan. These minimally ornamented buildings may have stylistic influences, but are usually vernacular and simple in appearance. Crossroads Commercial-style buildings may have flat, gabled or shed roofs. False fronts may be used. Wood framing is the most common structural system for these buildings, though various cladding materials may be used.

Facades are typically symmetrical with a central doorway which may be flanked by large storefront windows. These businesses do not have the concerns of pedestrian traffic and nearby competition that make display windows a vital marketing strategy.

COMMERCIAL STYLE: CROSSROADS (1875-1940)

Defining Characteristics:

- One to two stories
- Prominent signage
- May have flat, gabled or shed roof
- Minimal ornament which may be influenced by other styles
- Located along major vehicular routes or intersections within rural settings
- Can use various cladding materials
- Usually employs wood frame construction
- May have large storefront windows to display goods
- Rectangular or square plan
- May have a false front
- Detached

The Q.M. Pyne Store was built in 1926 with a 1-story 1929 addition. Eggleston, VA (photo from DHR)

The J.L. Knight General Store (1891) displays Italianate influence, Buena Vista, VA (photo from DHR)

COMMERCIAL STYLE: INDUSTRIAL (1875-1940)

Industrial Commercial style buildings, Danville (c. 1900). (photo from DHR)

Southern Biscuit Company, Richmond, VA (1927). (photo by Chris Novelli)

Industrial Commercial-style buildings are utilitarian and typically, though not exclusively, located within urban settings. An Industrial building may be located near a natural feature or resource required for the production or shipment of goods (for example, a mill located on a river which powers a water wheel).

Industrial buildings included mills, warehouses, factories, and power plants. Recently many of these buildings have been converted into multiple dwellings or new commercial ventures. Production and/or storage of goods was the primary focus of the Industrial Commercial style, so form always followed function. Interior plans in particular were shaped according to the machinery and/or processes necessary to the commercial enterprise.

In 1903, architect Albert Kahn began a series of innovative factories using steel and reinforced concrete framing. The widespread use of steel and reinforced concrete in the early 20th century brought with it the virtual end of the old types of construction. Kahn also originated the practice of maximizing natural lighting and ventilation through the use of skylights, roof monitors, and bands of steel sash windows.

COMMERCIAL STYLE: INDUSTRIAL (1875-1940)

Defining Characteristics:

- **Generally large with two or three stories**
- **Usually have rectilinear or square footprint**
- **Warehouses have minimal fenestration; factories have more.**
- **Window sash may be double-hung, fixed, awning, or pivot. Industrial windows made in the 19th century were typically wood; in the 20th century they were metal.**
- **Interior plans are based on production methods and machinery necessary to the commercial enterprise.**
- **Interiors generally have high ceilings, often with a clerestory at the top level.**
- **Flat roof, often with a parapet which may be stepped**
- **Brick or concrete masonry construction**
- **Minimal, if any, ornament, which may include signage**

Exterior and Interior views of the H.L. Lawson & Son Warehouse built in 1925 and designed by local architects Eubank and Caldwell. Roanoke, VA (photos from DHR)
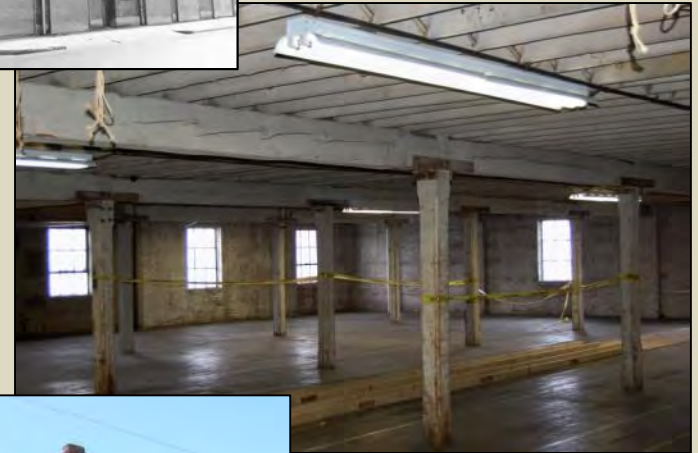
Warehouse, Danville, VA (photo from DHR)

COMMERCIAL STYLE: OFFICE HIGH-RISE (1900-1940)

Begun in 1902, Richmond's Mutual Building, by the New York firm Clinton & Russell, is considered the city's first skyscraper. The top three floors are an early addition.
(photo by Chris Novelli)

At the dawn of the 20th century, improvements in building technology led to the development of new building types like the skyscraper, yet these steel-framed office buildings often cloaked their modernity behind marble columns and cornices. Early 20th-century office high-rises were usually between five and twenty stories and were characterized by steel-frame construction with uniform fenestration and a projecting cornice. Facades had either a straight front or sometimes a slight central projection. This type of design was used exclusively in urban centers for tall office buildings, which are now considered the first skyscrapers. (Skyscraper is classified as a form in V-CRIS, not a style.)

The major factors contributing to the advent of the office high-rise included the rising costs of urban property, the invention of the elevator, and advances in steel production. Steel frames allowed for non-supporting exterior curtain walls with abundant fenestration.

The elevations of office high-rises were frequently divided into three zones, resembling the three-part structure of a classical column: two lower stories which served as a base, a main shaft with vertical piers between windows, and an elaborate projecting cornice on top. This classical three-part arrangement also characterized the Italian Renaissance palazzo, or town palace, another source of inspiration.

High-rise construction in Virginia began after 1900 and was concentrated primarily in Richmond, Roanoke, and Norfolk. After 1900, these cities began to transform themselves into modern metropolises modeled after New York City. Richmond's leaders initially turned to New York architectural firms for most of the new high-rise construction.

COMMERCIAL STYLE: OFFICE HIGH-RISE (1900-1940)

Defining Characteristics:

- Generally between five and twenty stories high
- Flat roofs
- Heavy, projecting cornices occur frequently, though many have been removed due to public safety concerns.
- Façades have a straight front or a slight central projection.
- Steel-frame construction with masonry cladding
- The total area of glass on the façade is greater than the facing material.
- Ornament is subordinate to the functional expression of the internal structure, resulting in the appearance of a grid of intersecting piers and horizontal spandrels.
- Exteriors were articulated using a classical vocabulary and grammar derived from Italian Renaissance sources, later becoming more generically classical or Beaux Arts.
- First floors often feature large display windows with identical office spaces above.
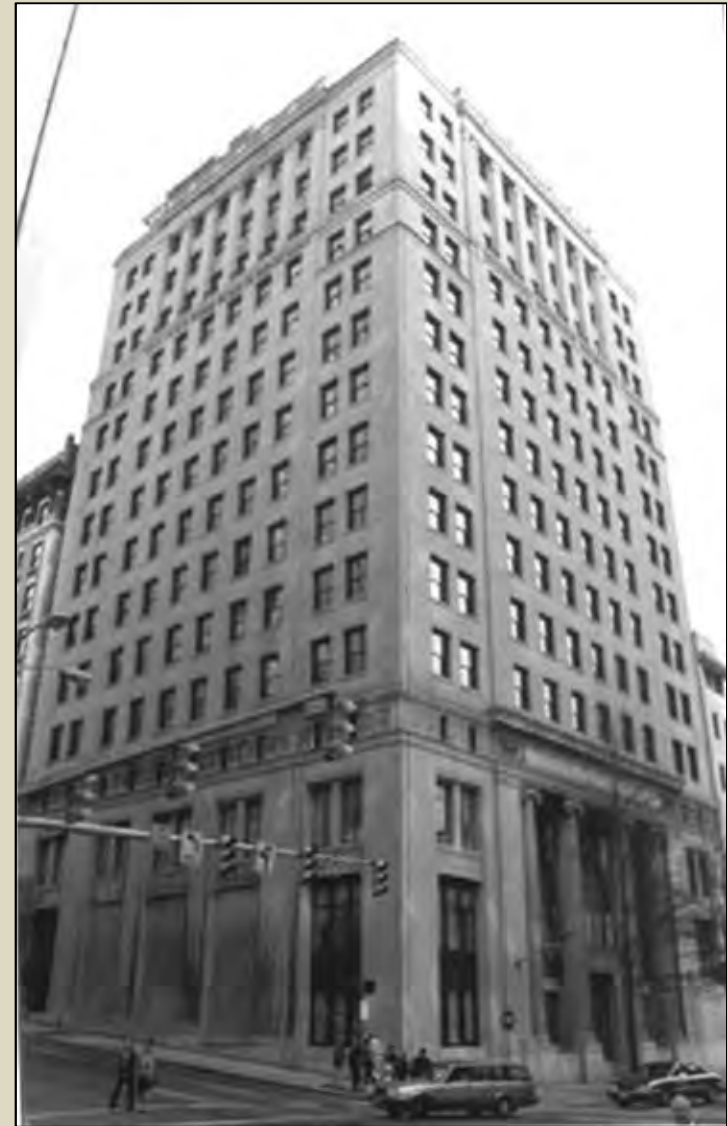
The Former State & City Bank & Trust Company Bank building, 900 E. Main St., Richmond, VA (1923). (photo from DHR)

COLONIAL REVIVAL (1890-1950)

The Jenkins House, 1839 Monument Avenue, Richmond, VA (1908)
(photo by Chris Novelli)

The Colonial Revival embodied the story and myth of America, of the colonists who created a new land, of a heroic generation of great leaders who created a new nation out of a wilderness. It symbolized and taught values to the young, to the immigrants, and to the citizens of all colors.
— Richard Guy Wilson

The most popular style in America's history, the Colonial Revival was the dominant style for domestic building throughout the country during the first half of the 20th century. As America began to rediscover its colonial roots in the decades after the Civil War, the American past was romanticized and imbued with a heroic, mythic dimension. The Colonial Revival came to symbolize the values and virtues of the Founding Fathers. The Colonial Revival movement in architecture began with the preservation of houses like Mount Vernon and Monticello, which were first seen as memorials to their owners, and then came to symbolize the heroic era in which they were built.

Interest in America's colonial past was sparked by the American Centennial Exposition of 1876, which focused attention on America's cultural heritage. Interest was intensified by the 1893 World's Columbian Exposition, which not only featured monumental classical buildings but also replicas of famous colonial buildings like Mount Vernon.

The Colonial Revival movement was the result of an American search for national identity and encompassed a variety of regional colonial styles including English Colonial, Spanish Colonial, and the so-called Dutch Colonial. When used as a style, the term Colonial Revival is automatically understood to mean "English" Colonial Revival.

COLONIAL REVIVAL (1890-1950)

Examples of the Colonial Revival from the 1890s through the 1910s tended to be free-wheeling and eclectic; however, over the decades, the style became more restrained and academically correct. Architects practicing in the style became increasingly precise in the replication of architectural details but did not aim to copy entire colonial buildings. They combined forms from several sources in an academically correct yet picturesque manner. They drew upon the Georgian, Federal, and Greek Revival styles, which all shared a similar classical vocabulary and grammar and were therefore compatible.

The firm of McKim, Mead, and White popularized the Colonial Revival through the houses they designed in the Northeast. Due to the popularity of the *White Pines* series of architectural monographs, which published photos of authentic Colonial buildings from 1914 to 1934, Colonial Revival houses built during this period tended to more closely copy originals.

The Blair House, 2327 Monument Avenue, Richmond, VA (1913)
(photo by Chris Novelli)

The restoration of Colonial Williamsburg by John D. Rockefeller, Jr. in the 1920s further fueled America's passion for all things colonial. This interest was especially strong in Virginia, where new neighborhoods like Richmond's Windsor Farms took on the appearance of colonial villages. The colonial village became the new paradigm for planned communities. As tourism increased, the plantation houses along the James River also began to exert their own influence. The façade of Westover, for example, was replicated so widely that it practically became its own revival style.

Colonial Revival houses with two-story columns were often regarded as being "Southern" Colonial because in the popular imagination, large columns evoked associations with the white-columned plantations of the Old South. By the 1920s and 1930s, the Colonial Revival was the most popular of the many revival styles that formed America's new suburbs. It epitomized conventional standards of good taste from the 1920s through the 1950s.

COLONIAL REVIVAL (1890-1950)

Commanding General's House, Fort Monroe, VA (photo by Calder Loth)

22 N. Laurel St., Richmond, VA (1890s) (photo by Chris Novelli)

Connoting age and tradition, the Colonial Revival can be seen as a nostalgic response to a changing world as well as a way to "Americanize" new waves of immigrants. In *Architecture of the United States*, architectural historian Dell Upton described the Colonial Revival as "an evocation of a mythicized, preindustrial past used to unify a fragmenting industrial and commercial society, a national-building strategy . . . ." Upton further explains that the Colonial Revival "sought to embellish the spirit of regions by evoking distinctive, visual qualities of their oldest buildings."

The Colonial Revival was used ubiquitously in Virginia for virtually every building type, but especially for houses. The style has remained popular in Virginia through the present and is also discussed in the *New Dominion Virginia Style Guide*.

The Colonial Revival reached its apex in Virginia with the works of New York architect William Lawrence Bottomley and Richmond architect Duncan Lee.

Noted architectural historian Richard Guy Wilson has described the Colonial Revival as "perhaps the most American creation of all the various revival styles that architects have utilized for the past century and a half."

COLONIAL REVIVAL (1890-1950)

Defining Characteristics:

- **Red bricks and white trim (shutters optional)**
- **Balance Order and Symmetry**

  The Colonial Revival marks the return of balance, order, and symmetry to design. Harmony of proportion, simplicity, and ornamental restraint were valued as principles of design.

- **Classical Ornament**

  Architects and builders made use of the entire repertoire of classical ornament as used in the preceding Georgian, Federal, and Greek Revival styles. Classical elements included columned porticos, dentiled and modillioned cornices, egg-and-dart moldings, reeding, fret patterns like Greek key, anthemions, and acanthus leaves.

- **Entrances**

  As in their Georgian and Federal predecessors, the entrance is the main area of elaboration. Columned entrance porticos are common. In fact, they are one of the hallmarks of the style. These may be one or two stories and vary in width from one bay to full-width. Main entrances are frequently embellished with flanking pilasters or half columns, fanlight transoms, and sidelights. Pediments are often placed above the door. Broken pediments and especially scrolled broken pediments, though rare on colonial originals, were a favorite motif among Colonial Revival architects and builders.

- **Multi-pane, double-hung sash windows**

Rocklands, alterations by William Lawrence Bottomley, Orange Co., VA (c. 1905; 1933-34) (photo by Chris Novelli)

Rivermont Avenue, Lynchburg, VA (photo by Calder Loth)

COLONIAL REVIVAL (1890-1950)

Defining Characteristics (continued):
• Flemish or English bond brickwork
• Slate tile roofs
• Roofs can be hipped or side-gabled
• Interior detailing was usually derived from the Federal style, which was considered the most refined and elegant of America's early classical styles.

Differentiating from Original Colonial-Era Buildings:
• Elements may be exaggerated or out of proportion
• On very accurate copies, details will have regular, machine-made finishes in contrast to the irregularities intrinsic to manual production found on originals
• Door surrounds are flatter from the side
• May have exposed rafters and/or open eaves/rake which never occur on originals
• Windows may have multi-pane sash above single pane sash which never occurs on originals
• Bay, paired or triple (non-Palladian) windows
• Paired windows are especially common
• Broken pediments are commonly used on the Revival, but rarely on originals
• Post-WWII examples are highly simplified.

MCB65

Modest examples of Colonial Revival houses in the South Boston Historic District . South Boston, VA (photos from DHR)

COLONIAL REVIVAL (1890- 1950)

School in South Boston Historic District built ca.1935, South Boston, VA (photo: DHR)

The Toms Brook School, Toms Brook, VA (1935) (photo from DHR)

The Weyers Cave School, Augusta, VA (1918 with 1924 additions) (photo from DHR)

Virginia Avenue Elementary, Petersburg, VA (1939) (photo from DHR)

GEORGIAN REVIVAL (1890-1950)

Views of Gallison Hall, completed in 1933, designed by Lynchburg architect Stanhope Johnson, Charlottesville, VA (photos from DHR)

The term Georgian Revival is used to refer to the revival of especially grand, high-style houses of the colonial period. The style falls under the broader stylistic umbrella of the Colonial Revival and shares all of its characteristics. Georgian Revival buildings were often architect-designed and referenced period prototypes. They occupied the high end of the Colonial Revival spectrum.

As with the Colonial Revival, earlier Georgian Revival examples tended to be more flamboyant. Examples built after the First World War tended to be more restrained and academically correct.

New York architect William Lawrence Bottomley is considered the finest Georgian Revival architect to have practiced in Virginia, adapting the style to both urban and rural settings. Some of his rural estates, like Redesdale, have been described as "pretend plantations." Bottomley, like many architects practicing in this idiom, often combined elements copied from several Georgian houses into one composition. In some instances, he employed features from both Early and Late Georgian originals to suggest a sense of history, or evolution, over time.
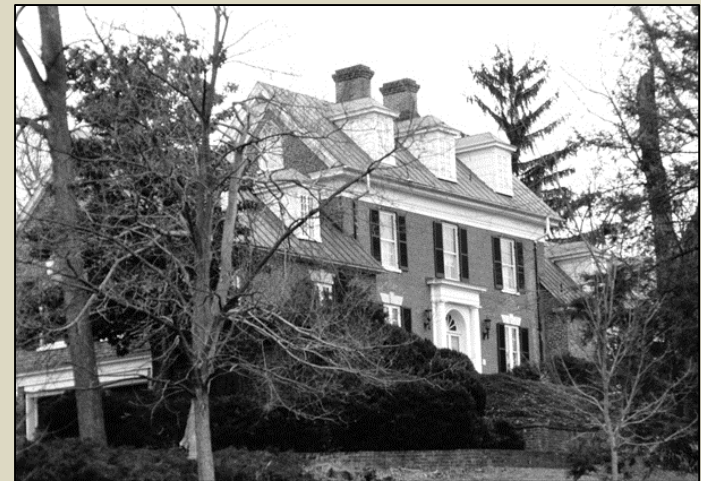
GEORGIAN REVIVAL (1890-1950)

Defining Characteristics:

- Rectangular, boxy massing.
- Balanced and symmetrical facades.
- Central-passage plans
- Projections are kept to a minimum.
- Dormer windows, usually at least three. These may be gabled, hipped, or segmental (curved).
- Roofs can be gabled, hipped, and gambrel.
- Hipped roofs are often topped by a flat deck with a balustrade or parapet.
- Classical cornices with modillions and dentiled moldings
- The central bay of the façade may project slightly and be accentuated with a pediment.
- Palladian windows
- Classical detailing around the main entrance may include engaged columns or pilasters supporting a pediment which may be triangular, broken, or segmental.
- Entrance porticos are rarely supported by freestanding columns.
- Symmetrically-spaced double-hung sash windows
- Symmetrically-placed exterior-end or central-interior chimneys
- Roman pinecones and pineapples often used for finials
- Interior detailing usually derived from the Federal style

McGuire House, Monument Ave., Richmond (photo: Chris Novelli)

Originally built as Gothic Revival in 1878, Steephill was re-modeled with Georgian Revival details in 1927. Staunton, (photo from DHR)

GEORGIAN REVIVAL (1890-1950)

Exterior and interior views of Redesdale, designed in 1925 by William Lawrence Bottomley. Henrico, VA (photos from DHR)

Also by Bottomley, Waverly Hill, Staunton, VA (1929). (photo from DHR)

DUTCH REVIVAL (1890-1945)

A front-gambrel townhouse in the Ghent Historic District, Norfolk, VA .
(photo from DHR)

The Dutch Revival is a substyle of the Colonial Revival and is often referred to as Dutch Colonial Revival or simply Dutch Colonial. Primarily used for houses, the style is most easily distinguished by its gambrel roof and curved eaves.

Although the Dutch Revival style was often said to have been inspired by farm-houses built by settlers in New Netherlands, there was actually no precedent for this type of house in either Holland or Flanders. Instead, it appears to have been the creation of American architects and builders at the turn of the last century. Houses with dormered gambrel roofs were often called Dutch Colonial simply because they happened to be located in regions associated with early Dutch settlement. Richmond and Petersburg had a number of gambrel-roofed houses built in the 18th century, but their context was English, not Dutch. Several survived into the 20th century.

Dutch Revival houses are usually two (and more rarely three) stories with the upper story contained in a steeply-pitched gambrel roof. These gambrel roofs often feature dormers, either several separate ones or a single, continuous shed dormer with multiple windows. A front gambrel was common to Dutch Revival houses built from 1895 to 1915, sometimes with a cross gambrel to the rear. Dutch Revival houses from the 1920s and 1930s tended to have side-gambrel roofs with continuous shed dormers.

DUTCH REVIVAL (1890-1945)

Defining Characteristics:

- **Mainly used for houses**
- **Gambrel roofs: Earlier examples tend to have front gambrels while later examples tend to have side gambrels.**
- **Two (or more rarely three) stories with the upper story contained within the gambrel**
- **Curved eaves along the length of the house**
- **A full-width porch may be incorporated under the main roofline or have a separate roof.**
- **Entrances often display Georgian or Federal detailing.**
- **Some front-gambrel examples have a rear cross gambrel.**
- **Dormers are very common, either as several individual ones or as a continuous shed dormer with multiple windows.**

1608 Bellevue Ave., Richmond, VA (photo by Chris Novelli)

Side-gambrel house with a continuous shed dormer in Colonial Heights, VA (photo from DHR)

TUDOR REVIVAL (1890-1940)

Agecroft Hall is a 16th-century Tudor manor house from England which was disassembled , shipped, and rebuilt in Richmond in 1926-1928. (photo: C. Novelli)

The Yard, Bath County, VA (1925) (photo from DHR)

The Tudor Revival style achieved national popularity because of America's strong cultural ties to England and because of the identification of many wealthy Americans with the English upper classes. The style was valued for its nostalgic associations with the golden age of English Renaissance culture, the charm and rustic simplicity of pre-industrial rural life, and the country house lifestyle of the British aristocracy. It was seen as one of the most suitable architectural styles for endowing a house (and by association its owner) with a sense of pedigree and noble lineage.

The Tudor Revival was a flexible style. It drew from a variety of early English house types ranging from simple country cottages to the half-timbered and stone manor houses of the gentry and nobility.

The style developed in the 1880s as an offshoot of the Queen Anne style, but soon became much more academically correct – even more so than the closely related English Arts and Crafts style. The earliest Tudor Revival houses tended to be large, architect-designed landmarks on the outskirts of major cities. The style first appeared in Virginia around 1890. During the 1920s, it became widely popular with suburban developers. Between 1880 and 1940, about a third of architect-designed houses were Tudor Revival.

TUDOR REVIVAL (1890-1940)

Defining Characteristics:

- Decorative half-timbering, often used in combination with brick or stone cladding
- Stucco or brick infill between exposed timbers
- Asymmetrical facades with one or more prominent front gables
- Steeply-pitched gable roofs with slate cladding
- Jetties – overhangs created by a projecting second story
- A single large chimney is often prominently positioned on the front of a house and sometimes adorned with decorative chimney pots. Chimneys often have multiple flues with decorative brick patterning.
- Narrow casement windows with leaded diamond or rectangular panes, often arranged in multiple groups
- Round-arched wooden doorways with a small inset window
- Tudor arches over doorways
- Bricks or stones are often laid in a way that is intentionally crude or rustic in order to enhance the picturesque effect.

Stoneleigh, completed 1931, Stanleytown, VA (photo from DHR)

Windsor Avenue Apartments built in 1928. Roanoke, VA (photo from DHR)

TUDOR REVIVAL (1890-1940)

Monument Avenue, Richmond, VA (photo by Chris Novelli)

3408 Park Avenue, Richmond, VA (photo by Chris Novelli)

English Village,
Grove Avenue,
Richmond, VA (1927)
(photo by Chris Novelli)

SPANISH COLONIAL REVIVAL (1890-1940)

Topping House, Norfolk, VA (1925) (photo from DHR)

Dr. H. Stuart MacLean House, 2319 Monument Ave., Richmond (1926) (photo by Chris Novelli)

The term Spanish Colonial Revival is used in this context to refer to the diverse family of Spanish-derived styles which became popular in Virginia during the late-19th and early-20th centuries. The first revival of Spanish architecture in America was the Mission style, which originated in California and became nationally popular between 1890 and 1910. The Mission style drew from the Spanish Colonial architecture of the Southwest and was characterized by curvilinear roof parapets found on Spanish missions like the Alamo.

After the Panama-California Exposition of 1915, architects began to look directly to Spain for prototypes and drew from the entire history of Spanish architecture. Houses became more elaborate with asymmetrical, picturesque massing and sometimes dazzling displays of ornament. Sources of inspiration could be Byzantine, Moorish, medieval, Spanish Renaissance, and Spanish Baroque. Over time, the style grew even more inclusive, as elements were borrowed from North Africa, Greece, France, and even Italy. This latest, most eclectic stage of the Spanish Colonial Revival is known as Mediterranean Revival because the architectural features do not reference any particular country but are drawn from the entire Mediterranean region.

In regions which did not have Spanish roots, like Virginia, the Spanish Colonial Revival was appealing because it was considered exotic. It became a favorite style for 1920s movie palaces, acquiring associations with glamour, Hollywood, mild tropical climates, and fun-loving lifestyles. The style enjoyed popularity in suburbs throughout the nation during the 1920s and 1930s.

SPANISH COLONIAL REVIVAL (1890-1940)

Defining Characteristics:

- **The most universal features of the style were stuccoed walls, round arches, and low-pitched red tiled roofs.**
- **Asymmetrical massing**
- **Architectural elements, like columns, are often rendered in a way that is intentionally crude or rustic in order to enhance the picturesque effect.**
- **Eaves may feature exposed rafter ends.**
- **Mission-shaped dormer or parapet on roof**
- **Prominent porches with arcades of round arches**
- **Arches are usually semi-circular, but may be segmental.**
- **Roughly-textured stucco or plaster walls**
- **Curvilinear parapets**
- **A large focal window is common. Windows may be quatrefoil, triple-arched or parabolic.**
- **Balustraded balconies**
- **Windows may have decorative wood or iron grills.**
- **No more than two stories**
- **Doors may be emphasized with spiral columns, pilasters, carved stonework or patterned tiles.**
- **Ornate, low-relief carvings may highlight openings, cornices, parapets, columns and arches.**

House on Rothesay Circle, Richmond, VA (photo by Calder Loth)

1411 Bellevue Avenue, Richmond, VA (photo by Chris Novelli)

ITALIAN RENAISSANCE REVIVAL (1850-1865; 1900-1915)

Taylor House, 2325 Monument Ave., Richmond (1915). (photo by Chris Novelli)

Petersburg City Hall is an early example of Italian Renaissance Revival designed by Ammi B. Young in 1859. Petersburg, VA (photo by Chris Novelli)

Like the Romanesque Revival, the Italian Renaissance Revival occurred in two phases. The first phase was concurrent with the Italianate style, but much more limited in scope – used mainly for high-profile government buildings. These were built of stone and were more restrained in their use of ornament as befitting their dignity. The U.S. Custom House in Richmond (1855-58) and the Petersburg City Hall (1859) – both designed by architect Ammi B. Young – are two examples of this first phase.

The second phase began in New York in the 1880s and was sparked by famous Italian buildings like the Villa Medici, which then housed the American Academy of Architects in Rome. It differed from the earlier Italianate style in that it was more academically correct and faithful to Italian Renaissance sources. Many architects who designed in this style, as well as their clients, had traveled abroad and had first-hand knowledge of Italian Renaissance buildings.

The style received a big boost at the 1893 Columbian Exposition, and before World War I, it was mainly used for large architect-designed landmarks. Following the war, improved masonry veneering techniques helped to popularize the style for suburban houses.

The style proved especially popular with early 20th-century commercial buildings and high-rises, which often featured an arcaded ground floor and extended eave overhangs supported by decoratively carved brackets.

ITALIAN RENAISSANCE REVIVAL (1850-1865; 1900-1915)

Defining Characteristics:

- Like the preceding Italianate style, Italian Renaissance Revival buildings were inspired by villas as well as Renaissance town palaces.
- Facades are usually formal and symmetrical.
- Low-pitched hipped roofs clad in red ceramic tiles
- Generally large with two to four stories
- Clad in stucco, masonry or masonry veneer
- High-style examples typically have a flat roof with a prominent dentiled cornice, roofline balustrade, and a rusticated ground floor.
- Elevations are organized into distinct horizontal sections through belt and string courses as well as by different articulations of window treatments, finishes and orders.
- Upper story windows are smaller and less elaborate.
- Broadly overhanging eaves with decorative brackets
- Typical ornament includes quoins, roofline balustrades, pedimented windows, classical door surrounds, molded cornices, and belt courses.
- Entrances are usually flanked by academically correct classical columns or pilasters.
- Round arches above windows, doors and porches
- Arcades of arches on the ground floor

YWCA, Fifth Street, Richmond, VA, designed by the Richmond firm of Noland & Baskervill (1913) (photo by Chris Novelli)

Baskervill House, S. Boulevard, Richmond, VA, designed by Noland & Baskervill (1915) (photo by Chris Novelli)

ITALIAN RENAISSANCE REVIVAL (1850-1865; 1900-1915)

Former J. B. Mosby Dry Goods Store (1916) 201-208 W. Broad St., Richmond, VA (photo by Chris Novelli)

National Theater, 704 E. Broad Street, Richmond, VA, designed by Claude K. Howell (1922) (photo by Chris Novelli)

BEAUX-ARTS (1890-1940)

Jefferson Hotel, Richmond, VA (1893-1895) (photo from DHR)

The Auslew Gallery, Norfolk, VA (1909) (photo from DHR)

Also known as Beaux-Arts Classicism, this style is characterized by its grandiose classical compositions and sumptuous ornament. The term and style "Beaux-Arts" originated with the guiding aesthetic principles taught at the École des Beaux-Arts (School of Fine Arts) in Paris – the leading fine arts academy in the world in the 19th century. The style was brought to the U.S. by a generation of American architects trained at the École. Training at the École emphasized the study of classical architecture in all of its historical manifestations, especially buildings of the Italian Renaissance. For this reason, the École became associated with monumental classical edifices.

The Beaux-Arts style was an expression of the return to the grand classical tradition in architecture which began in New York in the 1880s and first appeared in Virginia in the 1890s with the construction of Richmond's Jefferson Hotel. The unified vision of classical order and harmony presented at the 1893 World's Columbian Exposition inspired a generation of architects and designers across America. After 1900, monumental classical architecture became a national obsession.

The Beaux-Arts style evolved over time. It was at its most exuberant and florid when it first appeared in the 1890s, becoming more restrained over the decades. The style had a distinctly French character and was eclectic during its early years, combining elements from the French and Italian classical traditions with Rococo flourishes.

In Virginia, the style was mainly used for large public buildings like art galleries, libraries, hotels, and train stations. Domestic examples are extremely rare in the state and are located primarily in Richmond.

BEAUX-ARTS (1890-1940)

The Beaux-Arts style was multi-faceted. For domestic buildings, architects incorporated elements from the French and Italian classical traditions of domestic architecture, drawing heavily from French Renaissance, baroque, and neoclassical *palais*, *hotels*, and *chateaux*, as well as Italian Renaissance villas and *palazzi*—all executed with a French flavor and accent. For large, public buildings, like train stations, architects looked to the monumental architecture of Imperial Rome—a result of the École des Beaux-Arts' emphasis on monumental classical student design projects.

The first significant example of the Beaux-Arts style in Virginia was Richmond's Jefferson Hotel, designed by the New York architectural firm of Carrére & Hastings. It was probably due to the depression of the 1890s that the grand classical Beaux-Arts style of the Jefferson had no immediate followers in Richmond or Virginia until after the turn of the century. It was also probably because it took time for tastes in Virginia to catch up to New York. The Beaux-Arts style did not begin to influence Virginia's architecture in earnest until the great Edwardian building boom after 1900, when classical buildings began to be built in large numbers across the state.

Swannanoa (1911-13) was designed by the Richmond firm of Noland & Baskervill. Located in Nelson County, Swannanoa is Virginia's greatest domestic example of the Beaux-Arts style. Inspired by the Villa Medici in Rome, it ranks in the same league as the "cottages" of Newport. (photo from DHR)

After World War I, the Beaux-Arts style ceased to be an inspiration for houses. The sumptuous aristocratic French domestic models were replaced by smaller and more informal French Provincial houses based on rural vernacular prototypes. The Imperial Roman mode, however, continued as a style for large public buildings – becoming more restrained after World War I – and became the primary manifestation of the Beaux-Arts style. Richmond's Broad Street Station (1919), now the Science Museum of Virginia, is an expression of the Imperial Roman aspect of the style.

BEAUX-ARTS (1890-1940)

Defining Characteristics:

• **Grandiose classical compositions**

• **Lavish ornament and elegant materials; lots of garlands**

• **Architects employed the full repertoire of classical ornament – drawn primarily from the French and Italian classical traditions.**

• **Symmetrical facades, sometimes with pavilions**

• **Monumental columns, often paired**

• **Decorative motifs include garlands, cartouches, brackets, keystones and acanthus leaves.**

• **Grand stairways, colonnades of paired columns, quoins, classical balustrades**

• **Arched and linteled openings used together**

• **Free standing statuary, especially above the roof line**

• **Exteriors are usually clad in light-colored stone – either limestone or marble .**

• **Windows are often enframed with free-standing columns, balustraded sills, and pediments supported by scrolled consoles.**

• **Rusticated stone cladding on ground floors**

• **Large attic stories**

• **Flat or low-hipped roofs**. (The Mansard-roof variety of the Beaux-Arts style seen in New York City does not appear to have ever been built in Virginia).

Handley Library in Winchester, VA (1913) (photo from DHR)

*The Academy of Music, Lynchburg, VA (1905)* (photo from DHR)

BEAUX-ARTS (1890-1940)

First National Bank, Lynchburg, VA (completed 1909) *(Courtesy of the Graybill Postcard Collection/ Kipp Teague)*

Scott House, 909 W. Franklin St., designed by the Richmond firm of Noland & Baskervill, Richmond, VA (completed 1910) The design was inspired by the Petit Trianon and Marble House. *(photo from DHR)*
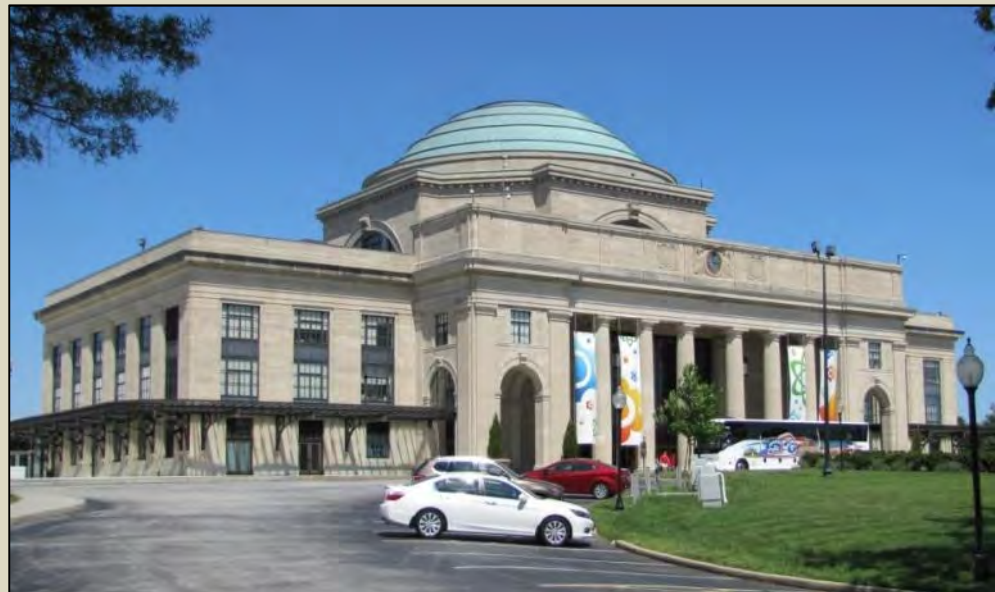
Science Museum of Virginia, formerly Broad Street Station, designed by John Russell Pope, W. Broad St., Richmond, VA (1913-1919) photo by Chris Novelli)

BEAUX-ARTS (1890-1940)

Chesterman House, 2020 Monument Avenue, Richmond, VA (1906), designed by the Richmond firm of Noland & Baskervill. *(photo by Chris Novelli)*

National Valley Bank, 12-14 West Beverley St., Staunton (completed 1903) *(photo by Calder Loth)*

Hunton House, 810 W. Franklin St., Richmond, VA (1914), designed by the Richmond firm of Noland & Baskervill. *(photo by Chris Novelli)*

NEO-CLASSICAL REVIVAL (1890-1940)

Designed by the Richmond firm Noland & Baskervill, the former Second Baptist Church in Richmond, VA (1904-1905) is an academic adaptation of a Roman temple in the Corinthian order. (photo by Chris Novelli)

The term Neo-classical Revival is a broad umbrella term which encompasses all classical architecture in America between the 1880s and the 1940s. It encompasses the Colonial Revival, the Georgian Revival, and the Beaux-Arts style in all of its manifestations—from the Imperial Roman manner of turn-of-the-century train stations to the sumptuous French and Italian-inspired edifices like the Jefferson Hotel in Richmond. Anything with columns or pilasters built during this period can be labeled Neo-classical Revival. Because of the general nature of this term, it is perhaps best used as a last resort when none of the more specific terms will work. A synonym for Neo-classical Revival is "Late Classical Revival."

By the 1880s, a major shift was beginning to occur in east coast cities like New York away from the free-wheeling eclecticism of previous decades toward designs which were more disciplined, historically accurate, and classical. By the end of the 19th century more architecture students were starting to study abroad at the prestigious École des Beaux-Arts (School of Fine Arts) in Paris, considered the leading center for art training in the world. This new generation of architects followed the approach taught by the École , which stressed stylistic purity, academic correctness, and an adherence to historic period models. Training at the École emphasized the study of classical architecture in all of its historical manifestations. As a result, the École became associated with monumental, classical edifices.

The depression of the 1890s gave way to a surge in new construction after 1900 as cities like Richmond, Norfolk, and Roanoke began to transform themselves into modern metropolises modeled after New York City. During this great Edwardian building boom, countless classical (or Neo-classical Revival-style) buildings were built across Virginia.

NEO-CLASSICAL REVIVAL (1890-1940)

Defining Characteristics:

- **Defining characteristics would be anything classical or vaguely classical built between 1890 and 1940.**

Designed by the Richmond firm Noland & Baskervill, the former Richmond & Chesapeake Bay Railway Co. Terminal at 814 W. Broad Street in Richmond, VA (1906) has a restrained classical design which is neither Colonial Revival nor Beaux-Arts. (photo by Chris Novelli)

The façade of this Edwardian commercial building incorporates classical elements, but it is difficult to identify any predominant style. This would be a good candidate for Neo-Classical Revival or Late Classical Revival. (photo by Chris Novelli)
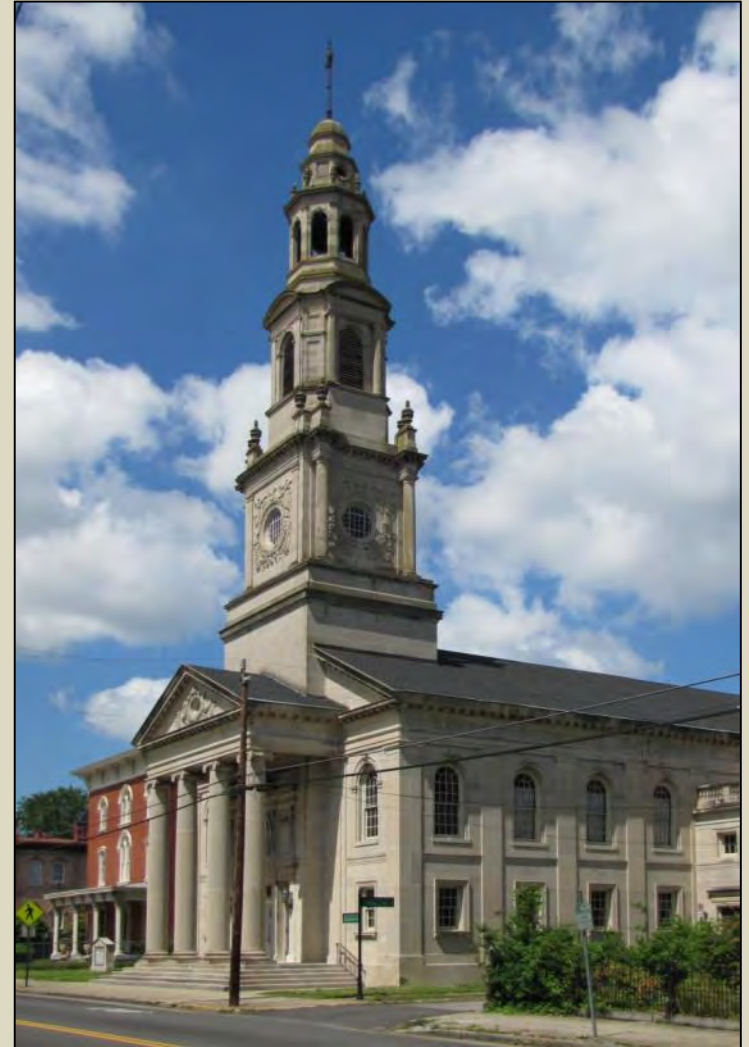
NEO-CLASSICAL REVIVAL (1890-1940)

First Church of Christ Scientist, Monument Ave, Richmond, VA (1931), Marcellus Wright, architect. (photo: Chris Novelli)

Barton Lodge/
Malvern Hall,
Bath Co., VA (c. 1900)
(photo from DHR)

Trinity M.E. Church S., Petersburg, VA (1921) (photo: Chris Novelli)
The design of this church draws almost exclusively
from the English baroque tradition of James Gibbs
and his St. Martin-in-the-Fields.

CRAFTSMAN (1905-1940)

Craftsman-style bungalow with minimally Tudor-inspired ornament, Winona Historic District, Norfolk, VA . (photo from DHR)

Craftsman-style foursquare, Laburnum Ave., Richmond, VA
(photo by Chris Novelli)

The Craftsman style was the dominant style for smaller houses in the U.S. from about 1905 to 1940. The style was a product of the American Arts and Crafts movement which, in turn, was the off-spring of the British Arts and Crafts movement. The Arts and Crafts movement in both Britain and America sought to restore dignity, joy, and beauty to the life of the common man, and was guided by the moral and aesthetic philosophy that structure and materials should be expressed honestly. Good design was believed to be the result of the inherent beauty of natural materials, the honest expression of structure, and traditional handcraftsmanship. Frank Lloyd Wright's Prairie style, with its emphasis on sweeping, horizontal lines, was also a major influence.

The Craftsman style is associated with two house types, or forms, which became popular after 1900 – the bungalow and foursquare.

The Craftsman style originated in southern California and is credited to architects Greene and Greene, who were influenced by the Arts and Crafts movement. Furniture designer Gustav Stickley became the leader of the movement in America. His magazine, *The Craftsman*, included construction drawings for modest houses and brought the Craftsman style to the American middle class. Sears, Aladdin, and other kit-house companies offered affordable mail-order Craftsman houses, resulting in the ubiquity of these dwellings across America. The Craftsman style was the vernacular end of the American Arts and Crafts movement. Few high-style Arts and Crafts houses were built in Virginia.

CRAFTSMAN (1905-1940)

Defining Characteristics:

- This was a style for one- and two-story middle-class houses.
- The occasional appearance of half-timbering, casement windows, vertical muntins (referencing Tudor mullioned windows), and clipped front gables alludes to the English Arts and Crafts origin of the style.
- Front or side-gable roofs for bungalows; hipped and pyramidal roofs for Foursquares.
- Full or partial-width front porches, often sheltered by the slope of the main roof in the case of bungalows
- Extended eave overhangs
- An emphasis on exposed structural elements such as rafter ends, brackets, purlins, and ridge beams
- Exterior cladding can be weatherboard, wood shingle, asbestos tile, stucco, brick, or random stone.
- The style was characterized by a preference for natural materials. Shingles and wood are often left unfinished or stained – especially on interiors.
- Sash or casement windows, often with vertical muntins
- Chimneys are often made of random stone, cobblestone or rough-faced brick.
- Bungalows and Foursquares often feature a single dormer.
- Porches are often supported by tapered, squared porch supports on brick or stone piers.

A 1 ½-story variation with a dormer in the Melrose-Rugby Historic District, Roanoke, VA
(photo from DHR)

A 1-story variation clad in wood shingles in the Lafayette Residence Park Historic District, Norfolk, VA (photo from DHR)

RUSTIC REVIVAL (1910-1940)

Designed by Syme and Morris Barret in 1929, Tanglewood is considered one of the best examples of Rustic Revival architecture in Virginia. Maidens, VA (photos from DHR)

The Rustic Revival peaked between 1900 and 1940, but is thought to have been conceptualized before the Civil War by Andrew Jackson Downing, who encouraged buildings inspired by nature as ideal complements to rural landscapes. The style's rejection of classical symmetry and industrialized uniformity linked it to the Picturesque and Arts and Crafts movements. The style offered an entirely new aesthetic which sought to echo the rugged, rough-hewn forms and textures found in nature. It found virtue in the primitive and strove to be the antithesis of the refined and genteel.

It might also be noted that the style embraced the fundamental tenants of the Arts and Crafts movement, though carried to the extreme, that good design was the result of the inherent beauty of natural materials, the honest expression of structure, and hand-craftsmanship.

The Rustic Revival was embraced and popularized by the summer camp movement at the turn of the 20th century as well as by W.P.A. and C.C.C. projects during the Great Depression. This style is also known as Adirondack Architecture, Rustic Style, Parkitecture, and W.P.A. Rustic.

The style aimed to blend harmoniously with the natural landscape through both design and materials. Designs featured organic forms, low silhouettes and horizontal lines. Roofs were very steep to shed snow and visually echo mountain peaks.

Though also used for privately owned camps and dwellings, the Rustic Revival is ubiquitous in state and national parks, where it was employed for a variety of buildings such as lodges and cabins.

RUSTIC REVIVAL (1910-1940)

Defining Characteristics:
- Design philosophy based on concepts of non-intrusiveness and subordination to natural setting
- Horizontal lines
- Low silhouettes
- Organic forms
- Log construction
- Unpeeled timbers and logs in the round, especially used as columns on porches
- Thatch and bark roofs
- Boulders and stones used for walls, foundations and chimneys, especially in rocky landscapes
- Exposed log rafter ends
- Large exterior porches
- Informal design and arrangement of interior space
- Steep rooflines
- Furnishings are often designed to match the rustic aesthetic of the building, using natural, "found" materials.
- Used ubiquitously throughout state and national parks for a wide variety of buildings and structures including lodges, bridges, cabins, information kiosks, hotels and maintenance facilities

Exterior and interior views of Hanshill, built in 1925 by Clarke and Crowe, Madison Heights, VA (photos from DHR)

RUSTIC REVIVAL (1910-1940)

This building in Douthat State Park was built by the C.C.C. during the Great Depression.
Millboro, VA
(photo from DHR)

Two views of a picnic shelter built by the C.C.C. and W.P.A. in Bear Creek Lake State Park. Cumberland, VA (photos from DHR)

EXOTIC REVIVALS (1835-1920s)

Richmond's Altria Theater, originally named The Mosque, was built for the members of Richmond's Acca Temple Shrine (the Richmond Shriners) as a multi-purpose theater/hotel complex. It was designed by Marcellus Wright Sr. and Charles Robinson and opened in 1927. (photo by Chris Novelli)

The next two styles, the Egyptian Revival and Moorish Revival, are subcategories of the Exotic Revival style and should be classified as such in V-CRIS with further details provided in the written architectural description.

Exotic Revival architecture was inspired by 19th-century archaeological discoveries and increased trade with the Middle and Far East. These styles were considered exotic not only due to their non-Western sources of inspiration, but because they were very rare, especially in Virginia. For this reason, many of Virginia's examples of Exotic Revival are distinguished and well-known landmarks. The Medical College of Virginia's Egyptian Revival building featured on the next page is even used as part of its parent university's official logo.

EGYPTIAN REVIVAL (1835-1885; 1920s)

Napoleon's Egyptian campaign (1798-1799) led to archeological discoveries and scholarship which ultimately resulted in the Egyptian Revival style.

Because 19th-century Americans knew about Egypt from different sources, Egyptian architecture had different associations. Due to the ancient Egyptian culture's focus on funerary architecture and the afterlife, the Egyptian Revival was often employed for cemetery structures. In the Old Testament, Egypt figured primarily as a land of bondage, from which came the common use of the Egyptian Revival for prisons. This ancient architecture's massiveness also inspired architects to use the style to convey a sense of permanence. From 1830-1850, it was used for prisons, mausoleums, cemetery gates, monuments and occasionally churches and synagogues.

Designed by Thomas S. Stewart in 1838, the Medical College of Virginia's Egyptian Building alluded to ancient Egypt's fabled scientific wisdom and medical traditions. (photo by Chris Novelli)

With the advent of the motion picture industry in the early 20th century, Egyptian architecture acquired new, exotic associations with glamour and Hollywood. The Egyptian Revival re-emerged in the 1920s as a popular idiom for two new building types: the movie palace and the automobile showroom. The style is extremely rare in Virginia. The Egyptian Building and the basement of the Altria Theater, formerly The Mosque, are the only known examples of the style in the state.

EGYPTIAN REVIVAL (1835-1885; 1920s)

Defining Characteristics:

- Battered walls, which taper towards the top. These are often edged with a roll or ropelike molding
- Tall, straight-headed windows with inclined jambs
- Lotus flower capitals
- Columns resemble bundles of papyrus reeds tied together with horizontal bands at the top and bottom.
- Flaring concave cornices (also known as cavetto, gorge, and roll cornices)
- Smooth, monolithic exterior finishes
- Common Egyptian motifs include the vulture, sphinx, raven, lotus flower and sun disk.
- Roofs are usually flat.

Altria Theater, basement ballroom (1927) (photo from Sadler & Whitehead, Architects, PLC)

Egyptian Building columns, Richmond, VA, (1838) (photo by Chris Novelli)

Egyptian Building side elevation, Richmond, VA, (1838) (photo by DHR)

MOORISH REVIVAL (1920-1930)

The former Hoffheimer Rug Cleaning Company, 2816-18 W. Broad St., Richmond, VA (1928) (photos by Melina Bezirdjian)

Rare in Virginia, the Moorish Revival style was inspired by the West's increased exploration and trade with eastern cultures during the 19th century. The term "Moorish" is generally given to the Muslims who arrived in Spain during the 8th century. The style, itself, however drew from the full range of Islamic and North African design. Perhaps the most influential model for the Moorish Revival in the United States was the Alhambra, an authentic 9th-century Moorish palace in southern Spain.

The style was closely allied with the Spanish Colonial and Mediterranean Revival styles, which both used a similar repertoire of stuccoed walls and tiled roofs, and which sometimes incorporated Moorish design elements. Because of its exotic associations, the Moorish Revival became a popular idiom for 1920s movie palaces, automobile showrooms, and clubs.

The style was also associated with the Reform Judaism movement in the United States and was sometimes used for synagogues.

MOORISH REVIVAL (1920-1930)

Defining Characteristics:

- **Saracenic arches, horseshoe arches**
- **Scalloped edging**
- **Half domes**
- **Onion domes**
- **Decorative tilework with intricate geometric patterns inspired by Near Eastern and Indian traditions.**
- **Faux minarets**

Richmond's Carpenter Theatre, originally Loew's Theater (1927-28). The design of the theater combines both Moorish and Spanish Baroque influences. (photo by Chris Novelli)

Art Deco (1925-1940)

Henrico Theater, Highland Springs, VA (1938) (photos from DHR)

Former Miller & Rhoads Department Store, 517 E. Broad St., Richmond, VA (c. 1935) (photo by Chris Novelli)

The term Art Deco originated with the 1925 *Exposition Internationale des Art Decoratifs et Industriels* in Paris. The Exposition had been intended to open in 1915 but was delayed due to WWI. The Art Deco movement included furnishings, industrial design, and fashion as well as architecture.

The Art Deco style sought to reject historic styles and consciously strove for modernity. It embraced a new machine-age aesthetic and was characterized by highly stylized ornament derived from natural and/or geometric forms. This ornament could be elaborate and hand-crafted or simplified for machine production. Because Art Deco emphasized linear ornament and vivid color, it was considered ideal for the Jazz Age of the 1920s. Art Deco combined European Cubism with streamlined, rhythmic machine forms, Navajo zigzag imagery, and a love of shiny materials like stainless steel along with sumptuous wood and stone finishes. Although derived from Art Nouveau, it was angular and boldly sculptural.

Art Deco was often used for public and commercial buildings, especially theaters and skyscrapers, in urban centers. It was rarely used for houses but often for apartment buildings. Art Deco buildings often involved collaborations between architects, designers, painters and sculptors. Though Art Deco was distinctly modern, it emphasized many elements that were valued by earlier styles – symmetry, balance, rich materials and, most of all, decoration. Cities in Virginia often tried to build at least one Art Deco skyscraper.

ART DECO (1925-1940)

Defining Characteristics:

- Emphasis on abstract geometric forms
- Ornament is either sharply angular or curvilinear.
- Animal, plant and fountain forms are highly stylized to form linear patterns.
- Ornament has an incised quality and is usually executed in low-relief.
- Ornamentation is concentrated around doors, windows, string courses, parapets and roof edges.
- Fluting and reeding are common, especially around doors and windows.
- Typical motifs include parallel lines, zigzags, chevrons and lozenges.
- Verticality is emphasized through towers, parallel vertical lines, and vertical projections above the roofline.
- Facades are often arranged as a series of setbacks to emphasize geometric forms and echo the look of New York Art Deco skyscrapers.
- Strips of windows with decorative spandrels
- Smooth concrete and stucco as well as shiny stainless steel cladding
- Accents of terra cotta, glazed tiles and bricks, mirrors, and glass
- Octagonal lamps and clocks
- Bold, contrasting colors

The former Central National Bank is an example of an Art Deco skyscraper. Designed by New York architect John Eberson with the local firm of Carneal, Johnston and Wright serving as consultants. 219 E. Broad St., Richmond, VA (1929-30) (photo by Chris Novelli)

ART DECO (1925-1940)

Views of Thomas Jefferson High School, designed in 1929 by Charles M. Robinson. Richmond, VA
(photo top left from DHR, all other photos by Melina Bezirdjian)
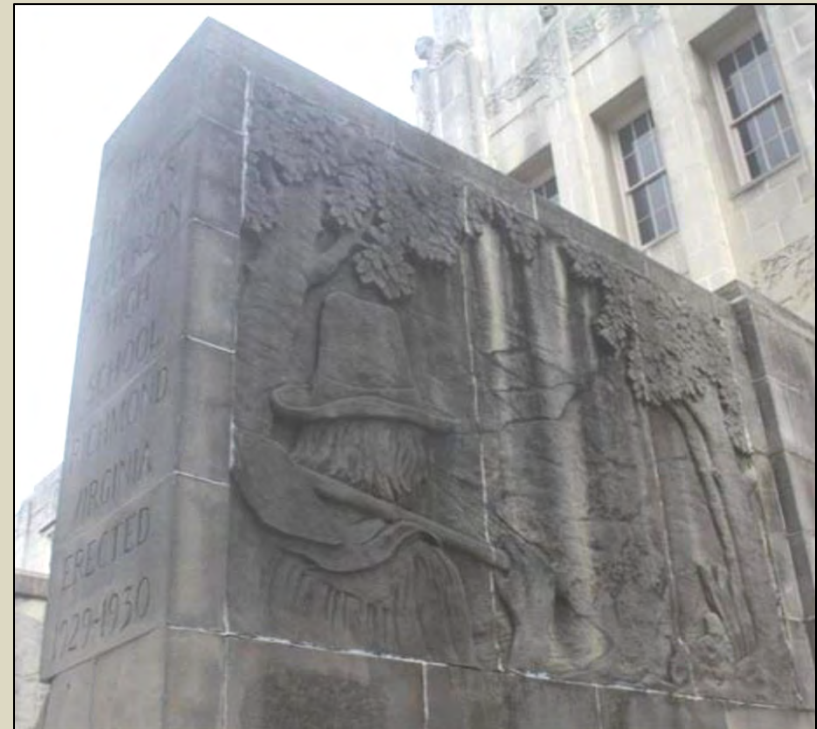
ART DECO (1925-1940)

208 E. Grace St., Richmond, VA, Carl Messerschmidt, architect (1930) (photo by Chris Novelli)

Both of these examples show the influence of stripped classicism with their fluted pilasters or, in the case above, fluted panels suggesting pilasters.

306 E. Grace St., Richmond, VA, Carl Lindner, architect (1928) (photo by Chris Novelli)

STRIPPED CLASSICISM (1930-1950)

The Virginia Department of Highways Building, architects Carneal, Johnston and Wright , Richmond, VA (1939) (photo by Chris Novelli)

The Art Deco influence on Stripped Classicism is evident in the U.S. Post Office and Courthouse completed in 1934. Norfolk, VA (photo from DHR)

Stripped Classicism was a hybrid of classical and modern styles sometimes with Art Deco elements. The style abstracted and simplified classicism without replication of historical detail. It was especially popular for federal, state, and local government buildings. Stripped Classicism carried with it the same patriotic associations with democratic ideals as traditional classicism, but presented in a modern, updated way. However, Stripped Classicism was also the preferred style of fascist dictators in Europe – hence the terms "Mussolini Modern" and "Hitleresque."

Stripped Classicism was characterized by monumental classical proportions and mass without rich ornamentation. It featured simplified, abstracted and austere classical details such as pilasters, columns, moldings, classical orders, friezes and cornices. Symmetrical facades, smooth surfaces and shallow fenestration were also characteristic.

Stripped Classicism was somewhat influenced by Art Deco; interiors were often Deco while exteriors featured geometric forms and sculptural detail in shallow relief. The overall design aesthetic of Stripped Classicism was modern, severe, simple and functional. Modern materials such as steel were commonly used. The Pentagon is the largest example of Stripped Classicism.

STRIPPED CLASSICISM (1930-1950)

Defining Characteristics:

- Hybrid of classical and modern styles
- Monumental proportions and mass
- Simplified and abstracted classical elements such as pilasters, columns, classical orders, cornices, friezes and moldings
- Symmetrical facades
- Austerity of form
- Simple geometric forms
- Severe Greco-Roman façade
- Shallow relief sculptural details
- Smooth surfaces
- Shallow window openings
- Classical layer of ornament from top to bottom
- Use of modern materials such as steel
- Center of façade is focal point
- Often have Deco interiors
- Overall design is modern and functional
- Severe functional simplicity
- Classical ornament made angular

Views of the Pentagon, the largest Stripped Classical *building in the world, completed in 1945. Arlington, VA (photo from DHR)*

(photo from public domain)

STRIPPED CLASSICISM (1930-1950)

Library of Virginia and Supreme Court Building (former), designed by Carneal, Johnston and Wright, architects, E. Broad St., Richmond, VA (1939-40) (photo by Chris Novelli)

VERNACULAR (COLONIAL ERA TO 1940)

A late 19th century log and frame vernacular *house in the Josephine City Historic District, Josephine City, VA* (photo from DHR)

A row of ca. 1935 vernacular *cabins in the Piedmont Camp Meeting Grounds Historic District , Piedmont, VA* (photo from DHR)

The term vernacular was originally used to differentiate everyday language from academic, formal language before being used to describe architecture. Vernacular now refers to both a type of architecture as well as a disciplinary approach. Vernacular architecture is associated with ordinary people and events, as contrasted with high-style, academic architecture focused on remarkable individuals and singular events.

In his 1975 book *English Vernacular Houses*, Eric Mercer describes vernacular architecture as "the common buildings of a time and place" (common meaning pervasive rather than plain). Whether the place is categorized as a city, region or country, vernacular architecture is understood within geographic and chronological boundaries. This definition is flexible enough to encompass the diversity of vernacular forms including both handmade and industrially-produced materials. Vernacular resources frequently found throughout the United States include log cabins; barns; rural farmhouses; slave or servants' quarters; tourist cabins; Sears & Roebuck kit houses; and grain elevators.

Vernacular architecture is reflective of local traditions and materials and has minimal, derived ornament. This style "rise[s] naturally from the circumstances of community life" instead of "purposefully following prescriptions established by non-local academic norms" (Cromley, p. 8). In vernacular architecture, the focus is on tradition and small changes over time versus high-style, academic architecture's focus on imagination and innovation. As a result, vernacular architecture tends to be fairly conservative and relies on a relatively limited and self-contained set of ideas.

VERNACULAR (COLONIAL ERA TO 1940)

Defining Characteristics:

- Common architecture associated with everyday people and events
- Reflective of local tradition and materials
- Minimal, derived ornament
- Focus on tradition and conventions, not originality and innovation
- Can encompass handmade as well as industrially produced materials
- Bound by chronological and geographic boundaries
- Relative simplicity
- Generally smaller scale
- Design reflects organically-derived solutions to needs and/or problems rather than academic formulas or prescriptions

The Crabtree-Blackwell Farm offers a noteworthy assemblage of Appalachian vernacular buildings, such as this log "saddlebag" house. Washington County, VA (photo from DHR)

The Woods-Meade House was first built ca. 1800 but has been remodeled and incorporated additions as late as 1900. Rocky Mount, VA (photo from DHR)

VERNACULAR (COLONIAL ERA TO 1940)

The Holley Graded School was built in stages from 1914 through 1933. Lottsburg, VA (photo from DHR)

A schoolhouse in Washington County, VA (photo from DHR)

A tobacco barn in Warington County, VA (photo from DHR)

Slaves' quarters at Ben Venue in Rappahannock County, VA (photo from DHR)

ECLECTIC AND EVOLVED BUILDINGS WITH MORE THAN ONE STYLE

4104 Hermitage Avenue, Richmond VA. The design of this house mixes a Richardsonian Romanesque wrap-around porch with Italianate windows, Castellated Gothic battlements, and a French roof (c. 1898) (photo: Chris Novelli)

Many buildings feature a combination of two or more styles, either having been designed that way originally or having acquired additions or alterations in later styles. Eclecticism in American architecture can be traced back to the decline of the classical tradition during the first half of the 19th century and the rise of the Picturesque styles – the Gothic Revival and the Italianate.

Architectural historians distinguish between two types of eclecticism: picturesque and academic. Picturesque eclecticism is characterized by the combining of elements from unrelated and disparate styles for novelty and picturesque effect. Examples would include, as in the house illustrated to the left, the combining of the Italianate, Richardsonian Romanesque, and Castellated Gothic styles all in the same building.

The Victorian era is usually considered the heyday of eclectic architecture in America. This was a period when creativity and originality took a higher priority than academic correctness. After 1900, there was a shift in architectural design philosophy towards an approach which stressed stylistic purity and the emulation of historic period models. Eclecticism did not go away; it became more scholarly. Academic eclecticism was characterized by the combining of elements from only closely related styles like Georgian and Federal, which shared a similar classical vocabulary and grammar.

Although there was a new push for stylistic purity at the beginning of the 20th century, picturesque eclecticism never really went away. During the 1920s, developers and house builders were quite fond of mixing the Colonial Revival,

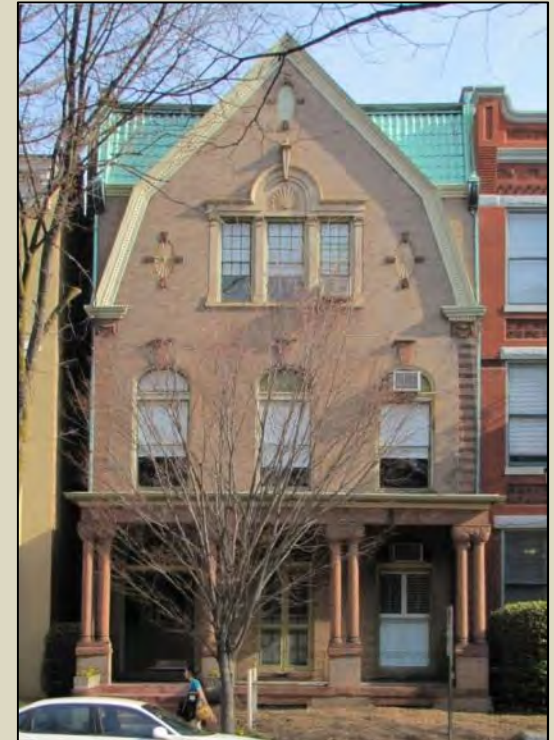# ECLECTIC AND EVOLVED BUILDINGS WITH MORE THAN ONE STYLE

Tudor Revival, Mediterranean Revival, and Craftsman styles. A conventional looking Colonial Revival house, for example, could be enlivened with a red or green Spanish tile roof.

Houses and other buildings can also acquire multiple styles through additions and alterations. With houses, this is often accomplished by changing the front porch. Vernacular architectural historian and cultural anthropologist Henry Glassie has observed that in rural Virginia, families built and lived in I-houses from the 1750s through the early 20th century and acknowledged passing architectural fashions by merely building a new porch in whatever style happened to be in vogue.

Starke House, 915 W. Franklin St., Richmond. This Second Empire-style house features Gothic Revival windows and a porch derived from French Renaissance sources. (1885) (photo: Novelli)

Anderson House, 920 W. Franklin St., Richmond, VA. This early Colonial Revival house has a Richardsonian Romanesque porch. (1893-94) (photo by Chris Novelli)

When trying to classify eclectic buildings with a single stylistic term, a good rule of thumb is to identify the style of the main block of the building, or at least the predominant style. This would be the case for houses, like those above, in which the front porch is in a different style from the rest of the building. On the other hand, in cases where the main block of the house has no identifiable style and the porch is the only stylistic element, the porch may dictate the style of the entire building.

ECLECTIC AND EVOLVED BUILDINGS WITH MORE THAN ONE STYLE

The Queen Anne-style Edmund Read House in Highland Springs, VA features a castellated Gothic central tower and a Colonial Revival front porch. The stepped brickwork in the gable resembles the stepped gables of 17th-century Flemish townhouses. (1890s) (photo by Chris Novelli)

The Gustavus Millhiser House at 915 W. Franklin St. in Richmond, VA was designed by architect William Poindexter and built in 1894. The design combines Tudor and Jacobean elements, such as the Tudor turret and the Jacobean, or Flemish, gable, together with features derived from the Venetian Gothic, such as the triple-arched loggia and the two S-curved, or ogee, arches above the entrance and loggia. The architect appears to have been drawing from the architectural fashions of 1880s London, where Flemish gables and Tudor turrets were in vogue. Venetian Gothic was popular in England during the same period. Richardsonian influence can be seen in the rough-cut brownstone trim and foundation blocks. In V-CRIS, a house such as this would best be classified as "other." (photo by Chris Novelli)

FORMS

*By Chris Novelli and
Melina Bezirdjian*

I-HOUSE (1750-1920)

Oblique and side views of the Benjamin Wierman House, an 1859 I-House with Greek Revival detailing as well as original rear and front porches. Quicksburg, VA (photos from DHR)

The I-house was perhaps the most common vernacular house type in Virginia during the 19th century. The traditional I-house is two stories tall, three bays wide, and one room deep. Two rooms usually flank a central passage on each level, and the façade is symmetrical. The steeply pitched, side-gable roof has large chimneys on either end. Common modifications include rear ells and porches. High-style examples may have five bays.

The I-house originated up and down the eastern seaboard during the 1750s and 1760s, and was an American response to the formal, classical symmetry associated with the Georgian style. Carried westward by settlers, the I-house is now considered the most widely distributed folk housing type and is most frequently found in rural and agricultural settings. I-houses were especially popular in the pre-railroad Tidewater South and the post-railroad western frontier.

In Virginia, the I-house was long-lived. Owners would often acknowledge passing architectural fashions by merely updating the porch, but the house itself remained an I-house. A common variation found in the South is known as the Plantation House which features a 1-story rear shed addition and a full-width front porch.

The term I-house was originally coined by cultural geographers in the 1930s when they first observed and identified the phenomenon of the I-house in states starting with the letter "I" such as Indiana, Illinois and Iowa. They later realized other states had them too, but by then the term "I-house" had stuck.

I-HOUSE (1750-1920)

Defining Characteristics:

- Steeply pitched side gable roof
- 1 room deep, 2 rooms wide with a central hall
- Typically 3 bays wide, sometimes 5 bays in more high-style examples
- 2 stories; centered main entrance
- Large stone or brick end chimneys
- Can feature applied ornament
- Common additions include rear ells and front porches

339 Sunset Drive, Irvington, VA (c. 1900) (photo from DHR)

5013 Windmill Point Road, Lancaster County, VA (c. 1900) (photo from DHR)

Windmill Point Road, Lancaster County, VA (c. 1900) (photo from DHR)

I-HOUSE (1750-1920)

254 King Carter Dr., Irvington, VA (c. 1890) *(photo from DHR)*

Built in 1820, River House combines vernacular traditions of the Shenandoah Valley with the formal Georgian Tradition. The side wing was added in 1949. Elkton, VA *(photo from DHR)*

Bloomfield is a mid-19th century 5-bay I-House *with Federal and Greek Revival influences.* Herndon, VA *(photo from DHR)*

The Miller-Kite House is a brick I-House *first built in 1829 with a rear lean-to added in 1848 (pictured).* Elkton, VA *(photo from DHR)*

PALLADIAN VILLA FORM (1760-1850)

The Palladian Revival reached its high point in England between 1720 and 1740. By around 1760, the first houses with a distinctly Palladian form, such as Tazewell Hall and Mount Airy, began to be built in Virginia. These houses typically had a five-part massing comprising a two-story central block connected to flanking pavilions, or dependencies, via connecting hyphens, or wings. This form could be expanded to seven parts or truncated by deleting the dependencies to create three parts. Prior to the American Revolution, Palladian-form houses were exceedingly rare and high-style – the homes of the architectural avant garde.

Located west of downtown Petersburg, Battersea (c. 1768) is an early example of a five-part Palladian house. (photo by Chris Novelli)

The three-, five-, and seven-part Palladian house originated with the villa designs of 16th-century Italian Renaissance architect Andrea Palladio, who is now famous for the villas he designed in the Veneto region of Italy near Venice. Since many of Palladio's villas served as farmhouses, he designed low, symmetrical wings on each side of the main house to accommodate agricultural functions. During the 18th century, the British transplanted the Palladian villa to English soil, where it lost its agricultural associations and became a fashionable house type. English villas evolved from being the temporary rural or suburban retreats of the nobility to the full-time residences of the gentry and upper middle class. No longer used for farming purposes, the flanking wings were adapted as rooms for domestic use.

Brought to the U.S. by way of England, the five-part Palladian villa form was one of the basic manifestations of Palladianism which spread up and down the east coast and west into neighboring states during the late-18th and early-19th centuries. This form was most often built in the mid-Atlantic region (i.e. Virginia and Maryland) most likely due to climatic reasons.

PALLADIAN VILLA FORM (1760-1850)

Chimney Rock Farm in Tazewell is a three-part Palladian house. (c. 1843)
(DHR Photo)

British architectural books were one of the primary vehicles for diffusing the ideas and architectural language of the Palladian style across the British Empire, and two books in particular played a key role in transmitting the image of the Palladian villa to the American colonies. James Gibb's *Book of Architecture* (1728) inspired a family of Virginia houses like Mount Airy, which featured dependencies connected by curved hyphens. Robert Morris's *Select Architecture* (1755) inspired a family of houses like Battersea, in which the main block, hyphens, and pavilions were strung out along a single axis. Houses of this type tended to be long and low, resembling a line of boxes. Palladian villa form houses addressed in this section are all of the Robert Morris type.

Due to cultural lag and the disruption caused by the American Revolution, which resulted in American architectural fashions being some thirty or forty years behind England, Palladian-form houses did not really start to become popular in Virginia until the 1790s. English architectural fashions of the 1750s and 1760s were then only just beginning to become influential. Thomas Jefferson heavily promoted the architecture of Palladio in an effort to reform the architectural tastes of his countrymen and bring Virginia architecture out of what was essentially a 17th century English baroque architectural paradigm. As a result, the British Palladian Revival enjoyed a long, lingering afterglow in America, which extended well into the 19th century. Morris-style Palladianism reached its climax in the U.S. during the turn of the 19th century. The form of a house might be Palladian, while its architectural detailing would be in the Adam style, popular in England between about 1760 and 1775.

Palladian-form houses never achieved the ubiquity of the I-house or a major architectural style. They were never what one would call common, but on the other hand, they did comprise an integral part of the antebellum architectural landscape in Virginia and lasted long enough to become absorbed into the Virginia vernacular tradition.

PALLADIAN VILLA FORM (1760-1850)

Defining Characteristics:

- Central mass with 2 or 3 stories flanked by low wings on each side
- Lower wings can be attached to main mass or connected with colonnades
- Mathematically derived proportions of rooms to the whole building, often 3:4 or 4:5
- Symmetrical façade with a portico

Brandon in Prince George County is a seven-part Palladian house. (Wings: c. 1750; central block: after 1795) (photo by Calder Loth)

Designed by architect L. B. La Farge, Mount Sharon is a five-part Palladian house. Orange County (1937) (photo by Chris Novelli)

Hobson's Choice is a vernacular interpretation of the five-part Palladian form built in 1794. (photo from DHR)

OCTAGON, 1780s-1850s

Although Octagon houses have been built in the United States since the 18th century, this form reached the zenith of its popularity in the mid-19th century due largely to lecturer and phrenologist Orson Squire Fowler. His 1848 book *A Home for All; or The Gravel Wall and Octagon Mode of Building* was widely published and popular.

Theoretical virtues of the Octagon form which Fowler extolled included increased ventilation and sunlight as well as greater floor space per linear foot of exterior wall. However, in practical application, interior rooms (which were *not* octagonal but square or rectangular) often had only a single exposure as well as awkward corners. As a result of these practical problems, the Octagon form achieved only modest success with only a few thousand estimated to have been built across the country.

As the name suggests, the Octagon form generally has 8 sides, though 6, 10 or 12-sided variations occur infrequently. Roofs are low-pitch or flat, often with wide eave overhangs. Octagon houses may lack ornament or borrow from Greek Revival, Italianate or Gothic Revival styles.

*The Harnsberger Octagonal Barn built ca. 1867 by carpenter William Evers. Grottoes, VA (photo from DHR)*
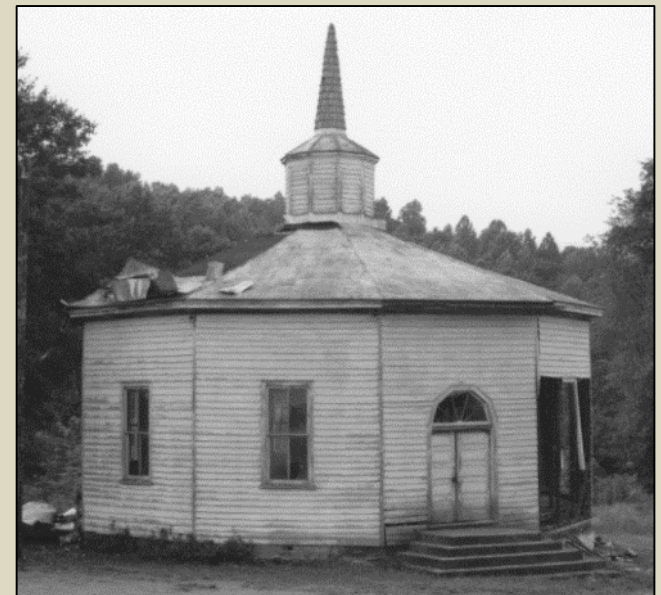
The now demolished Zion Baptist Church was built by and for the local African-American community in 1871. Albemarle County, VA (photo from DHR)

OCTAGON, 1780s-1850s

Defining Characteristics:

- **2-4 stories**
- **Generally have 8 sides, though 6-, 10- or 12-sided variations do occur**
- **Low-pitch or flat roof often with a belvedere**
- **Wide eave overhangs are common**
- **Eave brackets are common**
- **Octagonal cupola is common**
- **Front porch or verandas with galleries above are common**
- **May lack decorative detailing entirely or have stylistic elements from Gothic Revival, Italianate or Greek Revival styles**

Completed in 1857, the Abijah Thomas House is considered by many to be Virginia's best example of an octagon house. The house features Greek Revival detailing. Note the shapes of interior rooms in the floor plan. Adwolf, VA
(photo from DHR)
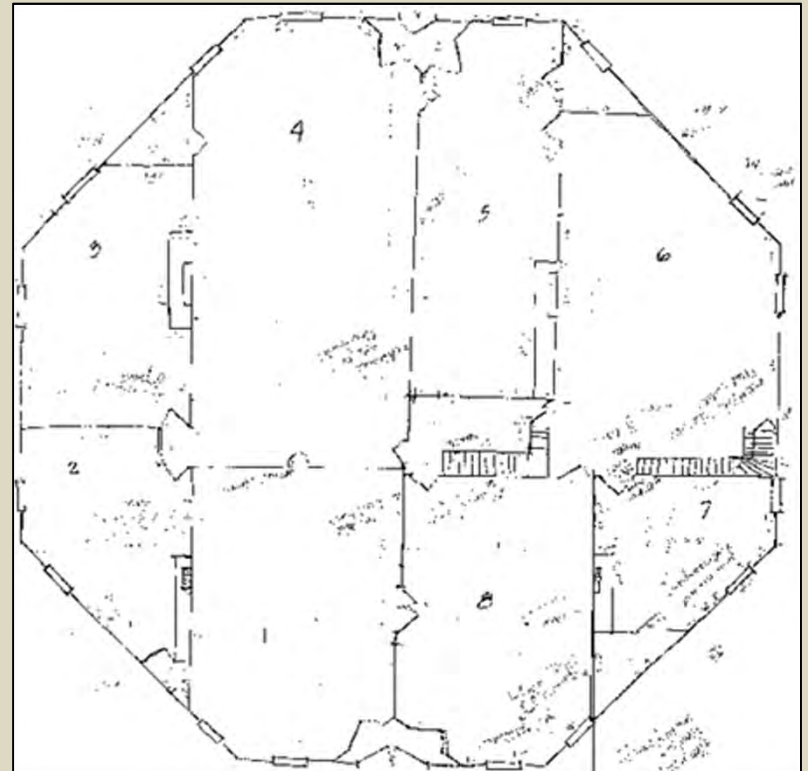
OCTAGON, 1780s-1850s

Built ca. 1870, the Grayson-Round House has an octagon form as well as a veranda and octagonal cupola. The images to the left and bottom date to ca. 1900. Grayson County, VA *(photos from DHR)*
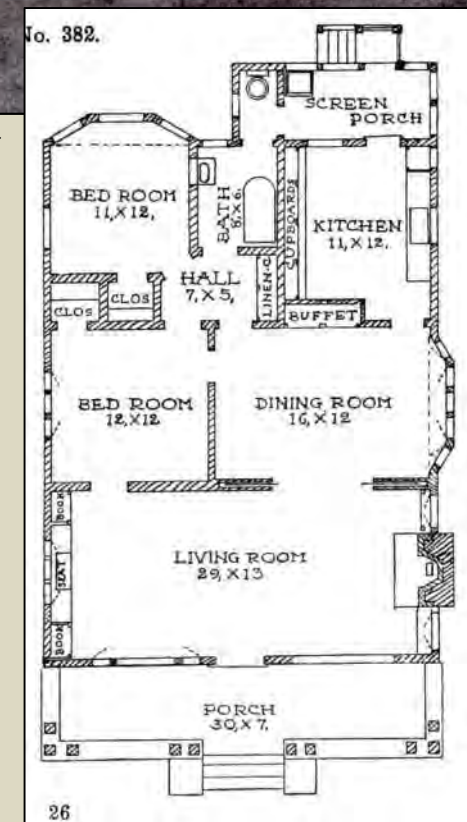
BUNGALOW (1890-1950)

The word bungalow is derived from the Hindi "Bangala," meaning "house in the Bengal style" and originally referred to single-story dwellings with verandas. This form was adopted and adapted by British colonists who transplanted it to the west. Today's American bungalow bears little resemblance to its southeast Asian antecedent besides its low height.

A bungalow is a relatively small house which usually has one or one-and-a-half stories and never more than two. Bungalows have low-pitched roofs, usually gabled but sometimes hipped, with widely over-hanging eaves. Prominent porches are a defining feature and dormers occur frequently, with usually a single large dormer in front. The front entrance opens directly into the living room which in turn is directly connected to the dining area.

Because the bungalow was unofficially adopted by the Craftsman movement, the terms are often used interchangeably but are *not* synonymous because bungalow is a form and Craftsman is a style. In fact, when bungalows began to appear in Virginia in the 1890s, they were in the Queen Anne style. Though Craftsman-style bungalows were the most common, this form could incorporate other stylistic influences such as the Colonial Revival or the Spanish/Mission Revival.

Photograph and floor plan of an Aladdin brand, mail-order bungalow (from The Bungalow Book *by Henry L. Wilson, 1910)*

BUNGALOW (1890-1950)

Defining Characteristics:
- **Relatively small**
- **Prominent front porch**
- **Usually one or one-and-a-half stories**
- ***Never* more than two stories**
- **Broad, low-slung proportions**
- **Low-pitched roof, usually gabled but sometimes hipped**
- **Overhanging eaves**
- **Front door opens directly into living room**
- **Living room directly connected to dining area, sometimes separated only by a half wall**
- **Can have various stylistic influences, most commonly Craftsman, but also Colonial, Tudor, Spanish/Mission Revival and Japanese**
- **Emphasis on fresh air and sunlight.**

Bungalows in the Pulaski Historic District, Pulaski, VA (photo from DHR)

A Craftsman bungalow in the Colonial Place Historic District, Norfolk, VA (photo from DHR)

BUNGALOW (1890-1950)

Craftsman and Colonial Revival-style bungalow Laburnum Ave., Richmond, VA (photo by Chris Novelli)

Craftsman-style bungalow 4321 Eighth St., Henrico Co., VA (1930) (photo by Chris Novelli)

AMERICAN FOURSQUARE, (1890-1950)

The American Foursquare, also known as the Foursquare, Prairie Box, or Transitional Period, is a form which developed as a reaction against the ornateness of Victorian-era and Revival style architecture. The American Foursquare evolved out of Frank Lloyd Wright's Prairie Style and incorporated elements of the Craftsman style. The American Foursquare was popularized on farmsteads and in suburbs through pattern books as well as pre-fabricated houses sold by companies such as Aladdin or Sears-Roebuck. This form earned its name through its boxy appearance and its origin in the United States.

The American Foursquare has two-and-a-half stories with a low-pitched hipped roof and a square or rectangular plan. Hipped or shed dormers are very common on either the façade or all four elevations. The deep entry porch, often centered, is the major focal point of the façade. It is not uncommon to see two types of complementary exterior siding, such as weatherboards on the first story and wood shingles on the second story. Exterior detailing may show influence of styles, such as a Mediterranean Revival-inspired ceramic tile roof or a Colonial Revival-style columned porch with a bracketed frieze. On the interior, each floor typically has four major rooms, topped by a generous attic space.

An American Foursquare for sale in the Sears -Roebuck catalog.
(photo courtesy of Wikimedia.org)

AMERICAN FOURSQUARE, (1890-1950)

Defining Characteristics:

- Two-and-a-half stories
- Low-pitched hipped roofs
- Square or rectangular plans
- Usually boxy and symmetrical
- May have one-story wings, carport and/or porches which are always subordinate to main massing,
- Deep entry porch occurs very frequently
- Centered main entrance
- Dormers are very common, usually hipped and often on all four elevations.
- Typically four roughly square rooms on each floor
- Generous attic space
- Double-hung sash windows
- May have two complementary styles of exterior siding, such as weatherboards on the first story and wood shingles on the second story
- Interiors may feature arched entries between common rooms, centrally located stairs and bathrooms, built-in furniture, and/or Craftsman-style woodwork

Laburnum Ave., Richmond, VA (photo by Chris Novelli)

1409 Laburnum Ave., Richmond, VA (photo by Chris Novelli)

SKYSCRAPER, 1900-1940

The Skyscraper form developed in the late 19th century as a response to increased urbanization and rising land costs in the U.S. and was made possible by the invention of the elevator in 1852. These tall buildings also served as status symbols for companies to enhance their corporate image. Skyscrapers are also known as Elevator Buildings (archaic) and high-rises.

While there is no standardized minimum height for skyscrapers, height is obviously this form's defining feature. A skyscraper protrudes conspicuously above its general built environment thereby changing the overall skyline.

The two epicenters of skyscraper development in the U.S. were Chicago and New York. Though Chicago was an early center of innovation and inspired the name of a movement, "The Chicago School," it was not Chicago but New York which was the dominant influence on Richmond's and Virginia's early skyscrapers. The New York skyscraper movement prior to World War I was distinguished by its unrestrained scale, its high-spirited theatrical style, and above all, its preference for traditional European styles.

After 1900, New York regained the leadership in skyscraper construction it had temporarily lost to Chicago. New York's best architects had studied at the École des Beaux-Arts in Paris, where they had acquired both an understanding of historic European styles and an admiration for the classical tradition of architecture. They cloaked the modern steel frames of their skyscrapers with sophisticated, academically correct designs which referenced historic European styles – most of all, the grand classical tradition. Regardless of which style was employed, New York's skyscrapers were expressions of Beaux-Arts principles of planning and design.

The Italian Renaissance palazzo influence on Richmond's First National Bank is obvious with the huge cornice supported by decorative brackets. (1912) (VCU Special Collections)

SKYSCRAPER, 1900-1940

Richmond had traditionally looked to New York and other major east coast cities for architectural inspiration throughout the 19th century. After 1900, Richmond began to remake itself as a modern metropolis modeled after New York City. Since Richmond had no large architectural firms, the city's leaders initially turned to New York firms for most of the new high-rise construction. The New York firm of Clinton & Russell designed downtown Richmond's most important early office high-rises. Their Mutual Life Insurance Company Building (1902-1904) is regarded as Richmond's first skyscraper. Roanoke and Norfolk were the other two main focal points of early high-rise construction in Virginia.

Richmond's former Mutual Life Insurance Company Building (1902-04) is considered the city's first skyscraper. (VCU Special Collections)

Richmond's former First National Bank (1912), photographed in 2015 (photo by Chris Novelli)

SKYSCRAPER, 1900-1940

Defining Characteristics:

- Virginia had no skyscrapers before 1900.
- Tall, continuously habitable with many floors
- Most often used for office and commercial purposes, though early examples also included luxury apartments.
- Employ steel frame with curtain walls
- Large surface area of windows is very common
- Usually feature minimal ornament but may adopt styles such as Beaux Arts, Art Deco, Gothic Revival
- Contain elevators

Former Travelers Building, 1108 E. Main St., Richmond, VA (1910) (photo by Chris Novelli)

The Central National Bank is a skyscraper in the Art Deco style. 219 E. Broad St., Richmond, VA (1929-30) (photo by Chris Novelli)

OTHER FORMS

V-CRIS also includes other forms which are so simple, their names are indicative and descriptive of the building footprint and appearance. These forms include:

- **Rectangular**
- **Square**
- **T-plan**
- **L-plan**
- **U-plan**
- **Y-plan**
- **Square**

The Augusta County Poorhouse features an L-plan *form. Augusta County, VA (photo from DHR)*

The Danville Municipal building features a T-plan *form. Danville, VA (photo from DHR)*

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The majority of sources listed below focus on architectural design trends particular to Virginia; have been included because their focus is relevant to architectural trends in Virginia as well. The materials focus on a variety of architectural resource types as well, although houses are the most commonly represented. Many of the books are available at the Library of Virginia in Richmond, as well as at university and college research libraries, and to a lesser extent, at major public libraries. Specialized sources, such as the period publications and some academic journals, can be found at the Library of Virginia, Virginia Historical Society (also in Richmond), and research libraries. When known, links to full-text materials published online are included in the bibliographic entry. Please report broken links to lena.mcdonald@dhr.virginia.gov.

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Period Publications

Period publications are an excellent means to gain insight into the architectural design trends that have been popular in Virginia since the late eighteenth century. Many have detailed drawings, floor plans, and other graphic materials. Those post-dating 1900 typically include photographs as well. A vast array of these publications is available through interlibrary loan, online and used bookstores, and reprints by publishers such as Vintage and Dover. Following is a representative selection of books, magazines, and online materials. These have been selected to offer a sense of the extensive variety of source material that is available and the range of resource types for which information may be found.

Books

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House Plan Magazines (published from the 1910s through at least the 1940s)
Ideals for American residential design have been promulgated through both popular and professional publications. Below is a list of some of the most commonly available in research library collections.

American Home
Better Homes & Gardens
Good Housekeeping
House Beautiful
House and Garden
House and Home
Ladies Home Companion
Ladies Home Journal
Sunset Magazines

Websites
The following list of websites offers a representative sampling of the readily available online materials about Virginia's historic architecture and design trends. Please report broken links to lena.mcdonald@dhr.virginia.gov.

American Institute of Architects Historical Directory of American Architects:
http://public.aia.org/sites/hdoaa/wiki/Wiki%20Pages/Biographical%20directories%20and%20databases.aspx

American Memory: The Library of Congress Online Collections: http://memory.loc.gov/ammem/index.html

American Memory: Historic American Buildings Survey/ Historic American Engineering Record/ Historic American Landscape Survey Online Collections: http://www.loc.gov/pictures/collection/hh/

Antique Homes (Home Resources from 1900 to Mid Century): http://www.antiquehome.org/

Architecture, Landscape, and Urban Design: http://architecturestyles.org/

Arts and Architecture: http://www.artsandarchitecture.com/index.html

Automobile in American Life and Society: http://www.autolife.umd.umich.edu/

The Bauhaus, 1919-1933: http://www.metmuseum.org/toah/hd/bauh/hd_bauh.htm

Building Technology Heritage Library:
http://archive.org/browse.php?field=subject&mediatype=texts&collection=buildingtechnologyheritagelibrary

Clem Labine's Traditional Building: http://www.traditional-building.com/

CRM Bulletin: http://npshistory.com/newsletters/crm/contents.htm

The Cultural Landscape Foundation: http://tclf.org/landscapes

Digital Archive of American Architecture: http://www.bc.edu/bc_org/avp/cas/fnart/fa267/

DOCOMOMO_US: http://www.docomomo-us.org/

Encyclopedia Virginia: http://www.encyclopediavirginia.org/

Famous Architects: http://architect.architecture.sk/

Federal Highway Administration – Historic Preservation: http://www.environment.fhwa.dot.gov/histpres/index.asp

Great American Stations: http://www.greatamericanstations.com/

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History Matters: The U.S. History Survey Course on the Web: http://historymatters.gmu.edu/

Institute of Classical Architecture & Art: http://blog.classicist.org/

The Internet Archive: https://archive.org/

International Archive of Women in Architecture: http://lumiere.lib.vt.edu/iawa_db/

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Never Built Virginia: http://www.lva.virginia.gov/exhibits/neverbuilt/index.asp

Old House Journal: http://www.oldhousejournal.com/

Old Mills of Virginia: https://www.facebook.com/OldMillsofVirginia

SAH Archipedia: http://sah-archipedia.org/

Technical Preservation Services, National Park Service: http://www.nps.gov/tps/standards/rehabilitation/guidelines/index.htm

Virginia Historical Society: http://www.vahistorical.org/

What is a Sears Modern Home?: http://www.searsarchives.com/homes/