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National Register of Historic Places Multiple Property Documentation Form

This form is used for documenting property groups relating to one or several historic contexts. See instructions in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items

X New Submission _____ Amended Submission

A. Name of Multiple Property Listing

The Work of Marshall Swain Wells Architect, #104-5154

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

Buildings designed or renovated by Marshall Swain Wells in Virginia, 1929-1970.

C. Form Prepared by

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D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation.
(_____ See continuation sheet for additional comments.)

Va-SHPO 5/20/10

Signature and title of certifying official | Date

State or Federal Agency or Tribal government

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper | Date of Action

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E. Statement of Historic Contexts

Introduction

Marshall Swain Wells maintained a small but highly regarded architectural practice in Charlottesville, Virginia from 1929-1970. Wells stands apart from his contemporaries in the multitude of notable commissions accomplished, the length and active production of his career, his versatility as an architect, and his unwavering dedication to the highest quality craftsmanship. The great majority of his built designs (more than 90 have been identified) were houses for a wealthy clientele concentrated in Charlottesville and Albemarle County, Virginia. Most of his projects were designed between 1929 and 1950 in the Jeffersonian and Colonial Revival styles, including Georgian Revival. A handful of projects were based more on English and French country houses. His clients included prosperous men and women, churches, and the University of Virginia. Wells' oeuvre embodies Virginia's fixation with the architectural legacy of Thomas Jefferson and the houses of Virginia's late-18th and early-19th-century gentlemen farmers. A number of Wells' projects could be called historic rehabilitations: these were projects, like Farmington or Ednam, which sensitively adapted historic buildings for expanded or new uses. His work is well documented thanks to his son Samuel Wells' gift of Marshall Wells' drawings and papers to the University of Virginia Library's Special Collection. These drawings (which number over 1,000 sheets) and the buildings they illustrate reveal Wells' knowledge of traditional American and European design precedents, his unerring eye for good proportion, and a large catalog of full-scale, carefully considered architectural details that became signatures for his work.

Wells was a prolific residential architect whose work was of a consistently high quality. After studying under Deans Fiske Kimball and Joseph Hudnut he graduated from the University of Virginia's Architecture School in 1928. He began his career as a sole practitioner in 1929, simultaneous with the restoration of Colonial Williamsburg, a well-publicized effort that raised the popularity of the Colonial Revival style to a fever pitch. During his four decades of practice Wells combined skills in new residential design with a thoughtful approach to expanding, rehabilitating and restoring historic houses. A dozen of his projects are either individually listed or listed as contributing properties in the Virginia Landmarks Register and the National Register of Historic Places. The purpose of this nomination is to recognize and catalog Wells' significant contributions to traditional residential design concentrated in Charlottesville and Albemarle County, Virginia.

Biography

Marshall Swain Wells was born in Chattanooga Tennessee on 15 May 1900. Orphaned at age 11, Wells attended the McCallie School for Boys in Chattanooga. He was admitted to the University of Virginia in 1918, and first completed three years of undergraduate study, including two years of engineering education, which was then a requirement for an architectural degree. Wells was a member of the first class in the newly formed School of Fine Arts at UVA, where he initially studied architecture under renowned architect and historian Sidney Fiske Kimball, an authority on Jefferson and his architecture. Wells spent most of 1924 studying architecture in France and Spain, after which he moved to New York and worked under Thomas Harlan Ellett, a Fellow of the American Academy in Rome and winner of the Gold Brooke Medal. Two years later in 1926, Wells married Dixie Love. He returned to UVA and completed his architectural degree studying under historian and Georgian architecture specialist Joseph Hudnut, the second head of UVA's School of Architecture. In January 1929, Wells passed the state board examinations, became a registered architect, and opened an office in downtown Charlottesville.

Impact of Education

The importance of Wells' formal education at the University under Kimball and Hudnut cannot be underestimated. Initially classes were held in Hotel E annex, at the south end of the West Range. Interpretations of Jefferson's West Range arcade are found in dozens of Wells' projects including the Wilde House at 8 Dogwood Lane in Farmington, and "Verulam", a sprawling rural estate in Albemarle County. Although Fiske Kimball's tenure as Dean lasted only from 1919 to 1923, his impact was nothing short of astounding. In 1922 Kimball published the well received volume: *Domestic Architecture of the American Colonies and of the Early Republic* and to a great extent helped raise the architectural community's interest in the Colonial Revival. At the University, Kimball supervised the grandest building spree since the original Grounds were designed by Thomas Jefferson. Kimball himself designed the classically-inspired McIntire Amphitheater (1921), the Colonial Revival style Faculty Apartments (1922) on Rugby Road (across Rugby Road from Wells' Westminster Presbyterian Church), and supervised the design of Memorial Gymnasium (1924) –all while Wells was a student. Kimball directed or assisted in committee the restoration of Colonial Williamsburg, Monticello, and Edgemont. (an historic house in Albemarle County thought to have been designed by Thomas Jefferson). He outlined what would become several other seminal texts in architecture. Kimball's intimate knowledge of historic precedents was undoubtedly passed on to the small group of students, including Wells, who formed the first class of architecture students at the University.

In her unpublished 1987 essay[1] on Marshall Wells, Debra Kraybill notes that Joseph Hudnut, who was Head of the University's Architecture school during Wells' final year of graduate school, criticized "modernism's influence on domestic architecture" and "advocate(d) the retention of a more traditional idea of house." Hudnut's book *Architecture and the Spirit of Man* argued for incorporating fundamental values he found lacking in the modern architectural idiom; "…for human nature's daily use we have still proportion, homely ordinance, quiet wall surfaces, good manners, common sense and love. These are also excellent building materials." (Hudnut, p.106). Classical proportion, quiet wall surfaces, and deliberate use of the highest quality building materials are characteristics exemplified throughout Marshall Wells' career.

Early Work (1929-41)

Wells' first project in 1929 was remarkably prestigious. He was tapped to succeed UVA School of Architecture Chairman Edmund S. Campbell in designing an expansion of the historic plantation house, Farmington, to create a golf club on the west side of Charlottesville in Albemarle County, Virginia. At the core of Farmington is a ca. 1785 brick house with an 1802 addition designed by Thomas Jefferson. The house, which is individually listed in the Virginia Landmarks Register and the National Register of Historic Places, was enlarged several times in accordance with designs by Marshall Wells. The club house's long north front is largely a result of Wells' efforts. As noted in the National Register form, "Although extensively enlarged, the building retains its octagonal front addition, designed by Jefferson, and therefore an important survival of Jefferson's talent. Since becoming a country club, Farmington has enjoyed a position of being one of the most prestigious clubs of its type in Virginia if not on the Eastern Seaboard." The club was designed as the centerpiece of a golf club community with large house sites fronting on the fairways and greens of a course designed by Richmond, Virginia "golf architect" Fred Findlay. The site plan and road layout for Farmington were designed by urban planner Earle Sumner Draper of Charlotte, North Carolina, with assistance from local engineer Lee H. Williamson. Marshall Swain Wells was responsible, through his design of the club house additions and of Farmington's earliest houses, for establishing the character and quality of the community's built environment. His residential work, which included his own house, a 1929 brick dwelling with French Provincial details and a setting within view of the Farmington Country Club, set a high bar for the architecture of the entire development.

Wells' designs for the clubhouse renovation and expansion commended his firm to the community's new homeowners Other well-known Virginia architects have contributed to the architectural development of Farmington, including Milton Grigg, Floyd Johnson, Evelina McGruder (the first female graduate of UVA Architecture School) and Stanhope Johnson. Renowned landscape architect Charles Gillette designed gardens for the Farmington clubhouse and a number of home gardens in the community, including those for the Kilham Residence designed by Wells. Of the architects whose work is featured in Farmington, Marshall Wells had the greatest number of commissions, with more than fifteen completed projects, including his own house. An avid golfer and sportsman, Wells was a lifetime member of the Farmington Country Club and a charter member of the Farmington Hunt Club.

Wells' work was slowed by the Great Depression; the Crash of 1929 occurred not long after his office opened. Despite this, his project list grew rapidly from 1930 to 1941, and included numerous commissions in Charlottesville and Farmington. Wells' projects during this period ranged from the design of Mrs. E. A. Alderman's Residence and the Weedon Residence in Charlottesville to his work on numerous Albemarle County plantations, including Verulam, a new estate developed for Mr. and Mrs. Courtland Van Clief. Marshall Wells was also responsible for major renovations to historic properties, including Bellair (NRHP), and Ednam (NRHP) in Albemarle. The period from 1929-1941 was arguably the most productive of Wells' career.

Wells' 1939 design of Westminster Presbyterian Church on Rugby Road in Charlottesville is a noteworthy example of his work. Using Christ Church in Lancaster County and Abingdon Church in Gloucester, Virginia as models, Wells devised a church influenced by Colonial precedents. The unpainted red brick walls are laid up in Flemish bond with struck joints. A rubbed and molded brick aedicule entry is the focal point of the façade. The Greek cross plan is expressed by vaulted ceilings that meet at a groin vault at the center of the nave. A beautifully detailed stair in the nave is lit by a side window.

World War II and Later

To support the war effort following the attack on Pearl Harbor, Wells, then 42 years old, traveled to Richmond, Virginia and served for a brief stint in the local shipbuilding plant run by Massachusetts engineering company Stone & Webster. He spent most of the war years in Yorktown, where he volunteered as an engineer for the Naval Mine Depot. Following World War II, Wells returned to Charlottesville and resumed his architectural practice.

Well's post-World War II projects included "Highlands Farm" in Nelson County, Virginia for Mr. and Mrs. Erskine Buford; "Castle Hill" in Charlottesville for Mr. and Mrs. Clark Lawrence, "Horseshoe" in Albemarle County for Mrs. Page Lewis Jennings, and a traditional Colonial Revival house in Richmond's Windsor Farms neighborhood for Mr. and Mrs. G. H. Whitfield. A 1950 church house project for Westminster Presbyterian Church was followed in 1952 by the commission to design Immanuel Lutheran Church on Jefferson Park Avenue in Charlottesville. "Quest End," an anomalous design for a mid-century ranch house with X-patterned balustrades in Albemarle County, was designed in 1948 for Mr. and Mrs. Gibson Gardner.

A number of houses in the Edgewood and Meadowbrook Heights subdivisions of Charlottesville appear to have been designed and built following World War II, but Wells' inconsistent dating of his drawings makes it difficult to determine the dates of many of his projects.

Throughout his career, Wells took great pains to custom-design the interior details of his buildings, and insisted that the highest quality materials and craftsmanship be employed. Included in his specifications were instructions that "all materials required, herein specified or shown on drawings shall be the best of their respective kinds…" Full size

architectural detail drawings are included with many of the architect's plans archived in UVA's Special Collections Library. The following excerpt from Wells' standard contract for architectural services stands as a testament to his strict quality standards: "All questions and disagreements between the owner and the contractor relating to the interpretation of the drawings and specifications or the kind and quality of work and material required thereby, shall be referred to the Architect. His decision shall be final, conclusive and without appeal."

Wells was a prolific architect, with nearly a hundred projects completed by his small office between 1929 and his retirement in 1970. Though most of Wells' projects were built in the Charlottesville-Albemarle County area, he received commissions from all over Virginia, including Richmond, Alexandria, Culpeper County, Nelson County, Orange County, Loudoun County, and Yorktown.

Kind in manner and described as "a true southern gentleman," Marshall Swain Wells suffered from ill health throughout his career. Despite his success as an architect, Wells was not a strong businessman. According to his son Sam Wells, Marshall Wells closed his practice in his later years (ca. 1960s-1970) and worked as a project supervisor at the University of Virginia. The most recent of the projects listed in his inventory was a 1970 addition to UVA's McCormick Observatory (NRHP). The expansion was not completed as drawn (drawings of both a modern and a traditional addition are archived). What was built was an unobtrusive extension of the hipped roof wing of the building.

Though there is variety demonstrated in Wells' body of work, common threads are present throughout. A majority of his designs are Colonial Revival in style, including Georgian Revival, although Wells designed several ranch houses, a few residences in the Vernacular style, and his own house with French provincial details. Wells did not adhere to formal plan conventions, and instead devised plans based on the building's function and the clients' desires. In general, however, his designs possess the formality and careful proportions that characterized their Colonial and Jeffersonian antecedents. He took great pride in quality of materials and craftsmanship, personally inspecting the work in progress to ensure the highest quality in execution. Wells' projects reflect his dedication to excellence, appreciation for historic precedent, superior craftsmanship and a carefully individualized expression of the client's needs and desires.

Architectural Context for the Work of Marshall Swain Wells

The architectural commissions realized by Wells during his prolific career place him in the forefront of a group of talented, productive architects active in central Virginia in the first half of the 20th century, who designed primarily in traditional styles, most often in the Colonial Revival idiom. At the national level, the Colonial Revival took the United States by storm starting in the latter half of the nineteenth century and extending through the late twentieth century, and encompassing a variety of manifestations from vernacular compositions to high-style, academic essays incorporating references to specific Colonial era buildings. The movement included restoration and rehabilitation work on colonial buildings, removing later modifications in an effort to return buildings to their colonial period appearance. Many of these projects applied the Colonial Revival aesthetic current at the time, yielding compositions more typical of the style than representative of an original, colonial period appearance.

The strong and enduring popularity of traditional architectural styles in the United States, and Colonial Revival in particular, is attributable to various trends and interests in American society, enhanced by promotion of the style by expositions celebrating milestones in American history and through the popular media. At its core, the Colonial Revival celebrates American history and cultural accomplishment, is allied with interest in the country's founding and genealogical heritage, and is fueled by the study, preservation and restoration of actual Colonial period buildings.[2] Other architectural styles continued to attract the enthusiasm of many designers and commissioners of buildings, but far fewer than the

adherents to Colonial Revival. Likewise, the emergence and development of modern design in the twentieth century occurred as traditional styles, and in particular Colonial Revival, continued unabated in popularity. The work of central Virginia's prominent architects of the first half of the twentieth century fully reflects this picture.

In the United States in the decades following the Civil War and extending into the twentieth century, factors in play supported growing fascination with the architectural traditions of the country's past. As the nation's population rose dramatically and the United States evolved from an agricultural economy to an increasingly urban, industrialized world power, with European and Asian immigrants flooding into the country, reminders of the nation's early years grew in importance to provide evidence of a legitimate history and in some instances, to serve as lessons for the throngs of new arrivals. Celebration of the nation's centennial also fostered fascination with its early history. The architectural community paid homage to the country's early buildings in essays and presentations early in the post Civil War era. On an even larger scale, the World's Columbian Exposition held in Chicago in 1893 formally celebrated colonial architecture as fundamental to the nation's identity. Also during this period, the American architectural profession fully emerged, leading to a formalization of architectural study and design. By the late nineteenth century, American architects trained in the classical tradition in Europe, often through study at the Ecole des Beaux-Arts, brought their new insights back to inform practice in the United States and viewed America's colonial buildings with an understanding of European architectural classicism. This fostered formal academic analysis of colonial architecture, furthered through the programs of architectural study emerging in the United States.

In Virginia, growing interest in the colonial era during the late nineteenth century corresponded to intense pride in the commonwealth's prominent place in the nation's history. The Jamestown Exposition of 1907, celebrating the 300th anniversary of English settlement in North America, fit into the national interest in the country's origins. In 1919, the study of architecture at the University of Virginia was established in the School of Fine Arts headed by Fiske Kimball, acknowledging the architectural interests and talents of the university's founder, Thomas Jefferson, and the architectural lessons in brick standing at the university's core. While at the university, Kimball's accomplishments in architectural design and the publication of his seminal work on colonial architecture, *Domestic Architecture of the American Colonies and of the Early Republic*, along with his service as an advisor to the Colonial Williamsburg restoration project initiated in 1927, undoubtedly served to imbue his students with enthusiasm for colonial architecture and a thorough understanding of Colonial Revival design. As a member of the first class of UVA's architecture program, Wells was one of the first to become heir to the teachings of Kimball, and was also influenced by Joseph Hudnut (1886-1968), who followed Kimball as Head of Architecture at UVA in 1923.[3] Hudnut left UVA to head the architecture program at Harvard University. Ironically, he later became a proponent of the American Modernist movement, and played a key role in bringing Bauhaus modernist Walter Gropius to Harvard from Germany.

After several decades of ongoing interest in the colonial era, with Colonial Revival design moving firmly to the forefront of popular taste, the restoration project in Colonial Williamsburg helped solidify Colonial Revival as America's most sought after design idiom. In Virginia, buildings modeled after those being restored and rebuilt in the colonial capital proliferated across the state wherever new construction was underway, while the restoration of buildings from the colonial period and the Early Republic era was further encouraged by the Williamsburg project.

Wells' Architectural Contemporaries

In the second quarter of the twentieth century, several prominent architects active in central Virginia developed a specialization in Colonial Revival design, often modeled by characteristics common to Virginia's colonial architectural tradition, and ranging from commodious, high-style compositions to more modest buildings. Included among these along with Marshall Wells were Milton Grigg, Floyd Johnson, Stanhope Johnson, Eugene Bradbury, and Stanislaw Makielski. Although based in New York City, well-known practitioner of colonial-inspired design William Lawrence Bottomley was active in Virginia from about 1911-41. Most of his projects were carried out in Richmond where he had many commissions for large residences, but Bottomley also carried out work on three houses in Albemarle County (Blue Ridge Farm additions and alterations, 1928; Casa Maria addition, 1930; and Rose Hill, 1930-31). He built a solid reputation as an academic interpreter of the Colonial Revival, mastering what came to be termed "Banker's Georgian," often incorporating references to the English precedents of American Colonial Revival.

Among these contemporaries in the architectural community who were also products of UVA's architectural program, Wells' body of work is more closely aligned with that of Grigg and Johnson, whose clientele was also dominated by wealthy clients who wanted large formal houses in the Georgian or Colonial Revival style. Wells stands apart in the multitude of notable commissions he completed, the length and active production of his career, his versatility as an architect, and his unwavering dedication to the highest quality craftsmanship. Like Grigg and Johnson, Wells' architectural career included restoration of several large historic houses. Wells' work on historic property began in 1929 with Farmington (NRHP) and continued with Castle Hill (NRHP), Ednam (NRHP), Kinloch, Birdwood, and Bellair (NRHP). Wells' early years as a practicing architect put him in the forefront of his contemporaries with the commission at Farmington, continuing with the design of many residences in the developed community, and establishing there an indelible architectural tone and level of quality in design, construction and materials. From this point his long and prolific career extends broadly in terms of time, actively producing architectural projects for nearly 40 years and building an impressive regional legacy. Wells' work also stands out as illustrative of his versatility as an architect. This is displayed in the well-designed, stylistically appropriate rehabilitations, restorations and additions for a wide variety of historic buildings that Wells carried out, along with commissions for new buildings.

While most of Wells' and his contemporaries' compositions are essays in the Colonial Revival mode, the occasional modern movement commissions were realized, along with works designed according to European traditions, especially those of England and France. For example, Milton Grigg incorporated the new split-level spatial arrangement in the design of his own house, built in 1948, along with a spiral stair, in a composition with faintly French Norman motifs such as the segmental arched entrance bay. Charlottesville architect William Newton Hale, Jr. (1920-1954), a 1943 graduate of the UVA School of Architecture, designed the Reynolds House and Whistlewood Farm in Albemarle County along contemporary lines.[4] Stanislaw Makielski's composition for the Town and Country Motor Lodge in Charlottesville, carried out in the 1950s, presents a novel and updated take on a design that is essentially Colonial Revival by giving the full-height portico on the façade an outward curve, and designing a small, streamlined, domed building to house an adjoining restaurant.[5] Wells' own house in Farmington from 1929 has a sprawling, one and one-half story central block with one story wings that seems to foreshadow the mid-twentieth-century popularity of the long, low form characterized by the ranch house, with references to European, and in particular French, precedents in the entrance treatment, blocky dormers with clipped gables, and very shallow segmental lintels over casement-type windows. Wells' design for the McCabe House, also in Farmington, shares many of the features of his own residence. A later work, the 1952 Immanuel Lutheran Church in Charlottesville, shows Wells' talents in devising a more modern composition with spare, deft handling of architectural elements ultimately derived from traditional American design.

A number of Wells' Colonial Revival commissions reference specific historic buildings, such as the 1939 Westminster Presbyterian Church, which was based on the ca. 1755 Abingdon Church in Gloucester, Virginia. Wells also incorporated distinctive architectural motifs in his work from Colonial and early nineteenth century models, including Jeffersonian arcades, modillioned pediments with bull's-eye windows, and pedimented porticoes with tympanum featuring a fan light. His buildings also display expert craftsmanship in construction and detailing whether in masonry or wood, effectively mimicking the look of old Virginia brickwork and stylistically appropriate detailing, putting the caliber of his works on a par with the level of quality characteristic of buildings designed by Bottomley. Wells' flexibility as a designer is displayed by adept handling of compositions in modes other than Colonial Revival, as for his own house at Farmington using French traditional motifs, and the merging of often eclectic elements as in the design for the 1939 Shields Residence at Farmington. With varying American tastes in housing in the first half of the twentieth century, Wells met the demand for smaller residences early on, translating traditional American elements to designs for residences such as the remodeling of the Harmon Residence and the design for the nearby Williams House, both in Charlottesville's Meadowbrook Heights neighborhood. Wells' talents and career-long body of works epitomize the best of the architects who carried on the teachings of Fiske Kimball, built upon the foundations of UVA's architectural studies program, and formed an enduring building design legacy rooted in the traditions of central Virginia's architectural heritage.

F. Associated Property Types

I. Name of Property Type: Houses, Churches, and Country Estates

II. Description

Marshall Swain Wells' work is primarily residential, with a concentration of projects in Charlottesville and Albemarle County, Virginia. Outside of this area, Wells designed a number of projects in Richmond, Alexandria, Culpeper County, Nelson County, Orange County, Loudoun County, and Yorktown. The largest group of houses designed by Wells is found in Farmington, an Albemarle County golf club community surrounding a Jefferson-designed and Wells-expanded club house.

Wells' architectural projects are consistent in the use of durable, high-quality materials and the use of Colonial Revival details meticulously depicted in full-scale drawings. Beginning in 1929 with his earliest project, the Farmington Country Club, Wells made frequent use of open and enclosed arcaded passages to link major spaces to secondary functions. Often in his houses an open arcade links the main block to a garage with second floor servants' rooms. Wells' houses usually have asymmetrical massing (gable roofs are usually interrupted with an off-center cross-gable), often with picturesque details like exposed rafter tails, dovecotes in the gable ends, and steep flared roofs on garages.

The exterior of a majority of Wells' buildings have brick (often laid up in Flemish bond with grapevine joints) and slate roofs. Exceptions are the whitewashed brick walls of the Wilde/Hardie, Lounsbury, and Shields Residences, and the fieldstone walls of the McCabe Residence; all in Farmington. The front doors are usually wood paneled. Adding to the sense of proportion in his houses, the size of window openings is graduated with increasingly smaller multi-light window sashes used on the on the upper floors.

Wells ensured the excellent craftsmanship of his buildings by providing full-scale drawings of exterior and interior details. The restrained traditional ornament of Wells-designed entries and porches were usually illustrated in full detail. Houses like the Shields Residence, the Van Clief Residence (Verulam), and the Alderman Residence all featured wrought iron porches.

Wells' floor plans had carefully ordered primary and secondary spaces, but they were usually asymmetrical, often with a longitudinal front hall linking primary and secondary spaces, which were in turn linked to exterior terraces and service areas. Significant exceptions to Wells' typical floor plans are the Greek cross plan of Westminster Presbyterian Church and the U-shaped plan of Immanuel Lutheran Church. Most common among the interior materials Wells used were plaster walls and ceilings, hardwood floors, Colonial Revival style wood cornices, baseboards, and paneling, molded handrails and turned balusters, and Colonial Revival mantels; all typically described in full-scale details

Even in his modest houses, Wells tended to provide a landscaped or terraced forecourt to his buildings. Site plans for his projects indicate deliberate framing of views and the creation of distinctive exterior space designated for public, private, and service functions. Several of his larger projects, including "Verulam" had Gillette-designed gardens.

III. Significance

Wells was a prolific residential architect whose work was of a consistently high quality. During his four decades of practice Wells combined skills in new residential design with a thoughtful approach to expanding, rehabilitating and restoring historic houses. A dozen of his projects are either individually listed or listed as contributing properties in the Virginia Landmarks Register and the National Register of Historic Places. Wells' buildings reveal in-depth knowledge of traditional American and European design precedents and an unerring eye for good proportion. Wells' papers at the University of Virginia's Special Collections Library include a large catalog of full-scale, carefully considered architectural detail drawings, like those described above in Section F. II that became signatures of his work.

Marshall Wells' residential and church projects stand out as defining examples of traditional residential and ecclesiastical design in Albemarle and Charlottesville's neighborhoods during the city's expansion in the second quarter of the 20th century. The importance of Wells' buildings has been recognized with repeated publication in books about the region.

Eligible buildings designed by Marshall Swain Wells are locally significant and meet National Register Criterion C because of the high quality of architectural design that is particularly characteristic of central Virginia. The significance of Wells' architectural designs is based on the influence of his work on the architecture of Charlottesville and Albemarle County. His work helped to popularize traditional design and advance the interpretation of various revival styles - including Colonial Revival, Georgian Revival, Jeffersonian and French Provincial. The quality of workmanship, along with the careful detailing, and use of durable materials, contributed to the staying power of his buildings.

The purpose of this nomination is to recognize and catalog Wells' significant contributions to traditional residential and church design concentrated in Charlottesville and Albemarle County, Virginia.

IV. Registration Requirements

Wells' buildings exhibit a high quality of design with a number of features, described above (in Section F.II.) that became emblematic of the architect's work. Projects designed by Marshall Swain Wells should be considered eligible for nomination to the Virginia Landmarks Register and the National Register of Historic Places if they fulfill National Register Criteria and have a high degree of integrity, with minimal loss of original finishes and features. In addition, eligibility should be dependent on the following criteria:

1. An eligible Wells-designed renovation and expansion of an existing building should be a notable example of Marshall Wells' work, which resulted in a definable reinterpretation of the building's interior or exterior, or a significant enlargement (greater than a 25% increase in living space). The extent of Wells' work should be readily discernable and documented by original drawings. The project should exhibit a number of intact features listed above (in Section F. II) as typical of Wells' work.

2. An eligible Wells-designed house or church should be clearly documented as one of Wells' projects. The building should be at least fifty years old. The project should exhibit a minimum of five intact interior or exterior features listed as typical of Wells' work. These features include the following:

Common Exterior Materials and characteristic details:

- Brick walls
  - Arcaded passages
  - Dovecotes in end gables of wings
  - Struck joints
  - Brick dentil cornices
- Fieldstone walls
  - Exposed rafter ends at top of walls
- Slate roofs
  - Cross gable roofs
  - Picturesque flared gable roofs, particularly on garages or service buildings
- Multi-light wood double-hung windows
  - Larger sash on 1st floor; smaller sash on upper floors
- Steel casement windows on vernacular and French-derived houses
- Wrought iron rails and porches as an accent
- Asymmetrical massing
- Landscaped forecourt at entry; often including masonry retaining walls

Common Interior Materials:

- Wood cornices, baseboards, and paneling described in full-scale detail drawings
- Molded handrails and turned balusters described in full-scale detail drawings
- Colonial Revival mantels described in full-scale details
- Floor plans
  - Irregular plans in residences, often with a longitudinal front hall
  - Greek cross plan in churches

3. To be eligible for listing, Wells-designed buildings should retain original scale and massing, although those with carefully conceived or reversible additions could also be eligible. Eligible Wells buildings should retain original exterior materials and features, with minor changes. Original roof forms should remain intact and distinct from additions. They should retain major interior spaces, including primary entries and corridors, stairs, public spaces and major secondary spaces. Primary interior finishes such as plaster walls, wood floors, and wood and plaster trim, should also remain intact.

4. Any additions should not obstruct the building's primary elevations and should be attached to the building so that the addition could be removed with minimal impact on the building's historic features.

5. An eligible Wells-designed renovation, house, or church should retain a high degree of integrity at the interior and exterior. They should fulfill the seven aspects of integrity: location, design, setting, materials, workmanship, feeling and association. Specifically, an eligible building should retain a majority of its original windows and doors. If, for example, an arcaded passage has been infilled or enclosed, the arcade should remain visible and continue to act as a link between buildings or functions. The mass of the building, including its roof form, must remain intact. Any additions subsequent to the Wells-designed construction must be minor in nature, or judged to meet the Secretary of the Interior's Standards for Rehabilitation.

G. Geographical Data

Albemarle County, VA
Charlottesville, VA
Orange County, VA
Richmond, VA

H. Summary of Identification and Evaluation Methods

Madison Spencer, Mary Harding Sadler, and Llewellyn Hensley completed research on Marshall Wells' work and career, examining the Wells archive in the Small Special Collections Library at the University of Virginia. Sadler and Hensley began a survey of Wells' buildings in Charlottesville and Albemarle County in summer 2009. Spencer has been surveying Wells-designed houses as part of a long-term avocational interest in Wells' work, particularly projects in Farmington, an historic golf club community west of Charlottesville. A majority of Wells' projects in Farmington and Charlottesville will have been surveyed at the time of this document's completion. A number of the country estates are difficult to investigate because of privacy issues. Further investigation and documentation of these properties is warranted.

Among Wells' papers archived at the University of Virginia is a list of projects printed on Wells' letterhead. This document formed the basis of the following table, which lists Wells' projects alphabetically according to the original client's name. A table of Wells' projects sorted by date is also provided. Unfortunately a number of projects cannot be dated because Wells did not write dates on many of his drawings.

THE WORK OF MARSHALL SWAIN WELLS, ARCHITECT (sorted by client)

Date	Project (or current) Name	Original Client Name	NRHP/VLR
1932		Alderman, Mrs. Edwin	
	Page Academy for Boys & Service Bldgs	Augustus, Mr. & Mrs. E.H.	
1946	Office Building	Barkley, George	
		Barnes, Mr. & Mrs. Bennett	
		Blackford, Dr & Mrs. Staige	
	"Belmont"	Braun, Mrs.	NRHP/VLR
		Bright, Mr. & Mrs. Lyman	
1945	"Highlands Farm"	Buford, Mr. & Mrs. Erskine	
		Buford, Mr. & Mrs. Sydney	
	"Edgewood" (additions)	Cabell, Mr. Hartwell	
		Caldwell, Mr. Montgomery	
	Shop	Caperton, Mr. Bernard	
	Cassell Residence	Cassell, Mr. & Mrs. Clair	
1934	Cheney Residence	Cheney, Mr. & Mrs. Nelson	
1933	"Clifton" (Charles Gillette garden)	Clark, Mr. & Mrs. Morris	
		Damon, Clement	
1937	"Ednam"	Dryden, Mr. & Mrs. Lester	NRHP/VLR
		Elliott, Mrs. John	
		Estrada, Mr. & Mrs.	
1929	Farmington Country Club	Farmington Country Club	NRHP/VLR

1932	"Birdwood" (new stables, stable renovations)	Fonda, Henry	
1948	"Quest End", Garth Rd. or Ivy Rd.	Gardner, Mr. & Mrs. Gibson	
	Gemmill Residence	Gemmill, Mr. & Mrs. Chalmer	
	George Residence	George, Mr. & Mrs. Harry	
1935	"Bemiss House" (University Press)	Goodwin, Mrs. William	
		Griffin, Mrs.	
		Hallock, Mr. & Mrs. Harold	
		Hammond, Mr. & Mrs. Lewis	
1937		Harmon, Mr. & Mrs. Robert	
1952	Immanuel Lutheran Church	Immanuel Lutheran Church	
1962	"Horseshoe"	Jennings, Mrs. Page Lewis	
	Guest Cottage	Kern, Mr. & Mrs. William	
	"Montesano"	Kerr, Mr. & Mrs. Albert	
1941	"Brookhaven"	Kilham, Mr. & Mrs. Austin	
		Kimberley, Mr. & Mrs.	
1948	"Castle Hill"	Lawrence, Mr. & Mrs. Clark	
		Lehman, Dr & Mrs. Edwin	
1931	Lounsbury Residence	Lounsbury, Mrs. James & Mrs. Elizabeth	
	MacConnichie Residence	MacConnichie, Mr. & Mrs. Frank	
		Mack, Dr & Mrs. Edward	
		Martin, Mr. & Mrs. Thomas	
1932	"Kinloch"	Massey, Mr. & Mrs. Linton R	NRHP/VLR
1930s	"Bellair"	Massey, Mr. & Mrs. Robert	NRHP/VLR
	"Windemere" (McCabe Residence)	McCabe, Gen & Mrs. Warner	
	Faulkner House (formerly Old Ivy Inn)	McFarlane, Noble	NRHP/VLR
		Metcalf, Dr J.C.	
		Mulholland, Dr & Mrs. Henry	
	Mulholland Residence	Mulholland, Dr & Mrs. Henry	
		Nash, Mr. & Mrs. Charles	
1957		Nokes, Dr John	
	"Bracketts"	Nolting, Miss Elizabeth	NRHP/VLR
		Pierce, Mr. and Mrs. Stanley	
	Presbyterian Church (Yorkminster?)	Presbyterian Church	
		Preston, Mr. & Mrs. Sam	
		Reed, Mr. & Mrs. Welford	
	Apartment House	Risher, Mrs. Ruth (Mrs. John Wheeler Bennett)	
1939	"Linden Lane Farm"	Rives, Mr. & Mrs. Anthony	

		Rosebrook, Mr. & Mrs. John	
	Log Cabin	Rowan, Mr. William	
	"Cumber"	Ryan, Mr. Walter	
	"Mt. Athos"	Scott, Mrs. Marion	NRHP/VLR
1939	Shields Residence	Shields, Miss Viola & Elizabeth	
	Sims Residence	Sims, Mr. & Mrs. Birney	
	"Hampstead"	Small, Mr. & Mrs. Horatio	
1953	South Plains Presbyterian Church	South Plains Presbyterian Church	
1934	"Horseshoe" (Charles Gillette garden)	Stettinius, Mr. & Mrs. Edward	
1938		Swineford, Mr. & Mrs. Oscar	
		Taylor, Mr. & Mrs. Charles	
		Taylor, Mr. & Mrs. John	
	"Old Keswick"	Todd, Mr. Carroll	NRHP/VLR
		Towles, Thomas	
		Trevillian, Mr. & Mrs. William	
1949		Underwood, Mr. & Mrs. Oscar	
1970	McCormick Observatory (Additions)	University of Virginia	NRHP/VLR
1939	Farmington Residence	unknown	
1941	"Verulam" (Charles Gillette garden)	Van Clief, Mr. & Mrs. Courtland	
	Vose Residence	Vose, Col & Mrs. William	
1938		Weedon, Mr. & Mrs. William	
1929	Wells Residence	Wells, Mr. & Mrs. Marshall	
		Wells, Mr. & Mrs. Samuel B.	
1939	Westminster Presbyterian Church (Church)	Westminster Presbyterian Church	NRHP/VLR
1950	Westminster Presbyterian Church (House)	Westminster Presbyterian Church	NRHP/VLR
	"Credin Hill" (Charles Gillette garden)	White, Mr. & Mrs. Landon	
	"Flordon" (White Residence)	White, Mr. & Mrs. William	
1951		Whitfield, Mr. & Mrs. G.H.	
1941	8 Dogwood Lane (Wilde Residence)	Wilde, Mr. & Mrs. James	
		Williams, Admiral	
		Williams, Capt & Mrs. Edgar	
		Woltz, Mr. & Mrs. Charles	
		Yoe, Dr & Mrs. John	
		Zehmer, Mr. & Mrs. George	

THE WORK OF MARSHALL SWAIN WELLS, ARCHITECT (sorted by date)

Date	Project (or current) Name	Original Client Name
1929	Farmington Country Club	Farmington Country Club
1929	Wells Residence	Wells, Mr. & Mrs. Marshall
1931	Lounsbury Residence	Lounsbury, Mrs. James & Mrs. Elizabeth
1932		Alderman, Mrs. Edwin
1932	"Birdwood" (stables)	Fonda, Henry
1932	"Kinloch"	Massey, Mr. & Mrs. Linton R
1933	"Clifton" (Charles Gillette garden)	Clark, Mr. & Mrs. Morris
1934	Cheney Residence	Cheney, Mr. & Mrs. Nelson
1934	"Horseshoe" (Charles Gillette garden)	Stettinius, Mr. & Mrs. Edward
1935	"Bemiss House" (University Press)	Goodwin, Mrs. William
1937	"Ednam"	Dryden, Mr. & Mrs. Lester
1937		Harmon, Mr. & Mrs. Robert
1938		Swineford, Mr. & Mrs. Oscar
1938		Weedon, Mr. & Mrs. William
1939	"Linden Lane Farm"	Rives, Mr. & Mrs. Anthony
1939	Shields Residence	Shields, Miss Viola & Elizabeth
1939	Farmington Residence	unknown
1939	Westminster Presbyterian Church (Church)	Westminster Presbyterian Church
1930s	"Bellair"	Massey, Mr. & Mrs. Robert
1941	"Brookhaven"	Kilham, Mr. & Mrs. Austin
1941	"Verulam" (Charles Gillette garden)	Van Clief, Mr. & Mrs. Courtland
1941	8 Dogwood Lane (Wilde Residence)	Wilde, Mr. & Mrs. James
1945	"Highlands Farm"	Buford, Mr. & Mrs. Erskine
1946	Office Building	Barkley, George
1948	"Quest End", Garth Rd. or Ivy Rd.	Gardner, Mr. & Mrs. Gibson
1948	"Castle Hill"	Lawrence, Mr. & Mrs. Clark
1949		Underwood, Mr. & Mrs. Oscar
1950	Westminster Presbyterian Church (House)	Westminster Presbyterian Church
1951		Whitfield, Mr. & Mrs. G.H.
1952	Immanuel Lutheran Church	Immanuel Lutheran Church
1953	South Plains Presbyterian Church	South Plains Presbyterian Church
1957		Nokes, Dr John
1962	"Horseshoe"	Jennings, Mrs. Page Lewis

1970	McCormick Observatory (Additions)	University of Virginia
	Page Academy for Boys & Service Bldgs	Augustus, Mr. & Mrs. E.H.
		Barnes, Mr. & Mrs. Bennett
		Blackford, Dr & Mrs. Staige
	"Belmont"	Braun, Mrs.
		Bright, Mr. & Mrs. Lyman
		Buford, Mr. & Mrs. Sydney
	"Edgewood" (additions)	Cabell, Mr. Hartwell
		Caldwell, Mr. Montgomery
	Shop	Caperton, Mr. Bernard
	Cassell Residence	Cassell, Mr. & Mrs. Clair
		Damon, Clement
		Elliott, Mrs. John
		Estrada, Mr. & Mrs.
	Gemmill Residence	Gemmill, Mr. & Mrs. Chalmer
	George Residence	George, Mr. & Mrs. Harry
		Griffin, Mrs.
		Hallock, Mr. & Mrs. Harold
		Hammond, Mr. & Mrs. Lewis
	Guest Cottage	Kern, Mr. & Mrs. William
	"Montesano"	Kerr, Mr. & Mrs. Albert
		Kimberley, Mr. & Mrs.
		Lehman, Dr & Mrs. Edwin
	MacConnichie Residence	MacConnichie, Mr. & Mrs. Frank
		Mack, Dr & Mrs. Edward
		Martin, Mr. & Mrs. Thomas
	"Windemere" (McCabe Residence)	McCabe, Gen & Mrs. Warner
	Faulkner House (formerly Old Ivy Inn)	McFarlane, Noble
		Metcalf, Dr J.C.
		Mulholland, Dr & Mrs. Henry
	Mulholland Residence	Mulholland, Dr & Mrs. Henry
		Nash, Mr. & Mrs. Charles
	"Bracketts"	Nolting, Miss Elizabeth
		Pierce, Mr. and Mrs. Stanley
	Presbyterian Church (Yorkminster?)	Presbyterian Church
		Preston, Mr. & Mrs. Sam
		Reed, Mr. & Mrs. Welford
	Apartment House	Risher, Mrs. Ruth (Mrs. John Wheeler Bennett)
		Rosebrook, Mr. & Mrs. John

	Log Cabin	Rowan, Mr. William
	"Cumber"	Ryan, Mr. Walter
	"Mt. Athos"	Scott, Mrs. Marion
	Sims Residence	Sims, Mr. & Mrs. Birney
	"Hampstead"	Small, Mr. & Mrs. Horatio
		Taylor, Mr. & Mrs. Charles
		Taylor, Mr. & Mrs. John
	"Old Keswick"	Todd, Mr. Carroll
		Towles, Thomas
		Trevillian, Mr. & Mrs. William
	Vose Residence	Vose, Col & Mrs. William
		Wells, Mr. & Mrs. Samuel B.
	"Credin Hill" (Charles Gillette garden)	White, Mr. & Mrs. Landon
	"Flordon" (White Residence)	White, Mr. & Mrs. William
		Williams, Admiral
		Williams, Capt & Mrs. Edgar
		Woltz, Mr. & Mrs. Charles
		Yoe, Dr & Mrs. John
		Zehmer, Mr. & Mrs. George

THE WORK OF MARSHALL SWAIN WELLS, ARCHITECT **(sorted by location)**

Project (or current) Name	**Original Client Name**	**Location/Address**
"Verulam" (Charles Gillette garden)	Van Clief, Mr. & Mrs. Courtland	Albemarle Co. (99 Bloomfield Rd.)
"Ednam"	Dryden, Mr. & Mrs. Lester	Albemarle Co. (Route 250 West)
Shop	Caperton, Mr. Bernard	Albemarle Co. (Route 250 West)
Faulkner House (formerly Old Ivy Inn)	McFarlane, Noble	Albemarle Co. (Route 250 West)
"Birdwood" (stables)	Fonda, Henry	Albemarle Co. (Route 250 West)
"Horseshoe"	Jennings, Mrs. Page Lewis	Albemarle Co., VA (Free Union Rd)
"Quest End", Garth Rd. or Ivy Rd.	Gardner, Mr. & Mrs. Gibson	Albemarle Co.
	Nokes, Dr John	Albemarle, VA (Old Ivy Rd.)
"Cumber"	Ryan, Mr. Walter	Boyd's Tavern, VA
"Bellair"	Massey, Mr. & Mrs. Robert	Carters Bridge, VA
	Rosebrook, Mr. & Mrs. John	Carters Bridge, VA
	Taylor, Mr. & Mrs. Charles	Carters Bridge, VA
"Castle Hill"	Lawrence, Mr. & Mrs. Clark	Charlottesville, VA

"Credin Hill" (Charles Gillette garden)	White, Mr. & Mrs. Landon	Charlottesville, VA
	Wells, Mr. & Mrs. Samuel	Charlottesville, VA (2667 Free Union Road)
	Harmon, Mr. & Mrs. Robert	Charlottesville, VA (1615 Keith Valley Rd., Meadowbrook Heights)
Westminster Presbyterian Church (Church)	Westminster Presbyterian Church	Charlottesville, VA (190 Rugby Rd.)
Westminster Presbyterian Church (House)	Westminster Presbyterian Church	Charlottesville, VA (190 Rugby Rd.)
"Bemiss House" (University Press)	Goodwin, Mrs. William	Charlottesville, VA (210 Sprigg Lane)
Immanuel Lutheran Church	Immanuel Lutheran Church	Charlottesville, VA (2416 Jefferson Park Ave.)
Office Building	Barkley, George	Charlottesville, VA (416 E. Jefferson St.)
McCormick Observatory (Additions)	University of Virginia	Charlottesville, VA (600 McCormick Rd.)
	Alderman, Mrs. Edwin	Charlottesville, VA (933 Rugby Rd.)
	Hammond, Mr. & Mrs. Lewis	Charlottesville, VA (Edgewood Lane)
	Trevillian, Mr. & Mrs. William	Charlottesville, VA (Edgewood Lane.)
	Zehmer, Mr. & Mrs. George	Charlottesville, VA (Edgewood Lane.)
	Swineford, Mr. & Mrs. Oscar	Charlottesville, VA (Georgetown Road)
	Blackford, Dr & Mrs. Staige	Charlottesville, VA (Hilltop Rd., Meadowbrook Heights)
	Elliott, Mrs. John	Charlottesville, VA (Hilltop Rd., Meadowbrook Heights)
	Lehman, Dr & Mrs. Edwin	Charlottesville, VA (Hilltop Rd., Meadowbrook Heights)
	Mulholland, Dr & Mrs. Henry	Charlottesville, VA (Hilltop Rd., Meadowbrook Heights)
	Nash, Mr. & Mrs. Charles	Charlottesville, VA (Hilltop Rd., Meadowbrook Heights)
	Williams, Admiral	Charlottesville, VA (Keith Valley Rd., Meadowbrook Heights)
	Williams, Capt & Mrs. Edgar	Charlottesville, VA (Keith Valley Rd., Meadowbrook Heights)
	Woltz, Mr. & Mrs. Charles	Charlottesville, VA (Keith Valley Rd., Meadowbrook Heights)
	Barnes, Mr. & Mrs. Bennett	Charlottesville, VA (Keith Valley Rd., Meadowbrook Heights)
	Estrada, Mr. & Mrs.	Charlottesville, VA (Keith Valley Rd., Meadowbrook Heights)
	Towles, Thomas	Charlottesville, VA (Lewis Mtn. Rd.)

	Martin, Mr. & Mrs. Thomas	Charlottesville, VA (Rugby Rd.)
	Weedon, Mr. & Mrs. William	Charlottesville, VA (Sprigg Lane)
	Underwood, Mr. & Mrs. Oscar	Charlottesville, VA (West View Rd.)
"Montesano"	Kerr, Mr. & Mrs. Albert	Charlottesville, VA (465 Crestwood Dr.)
"Kinloch"	Massey, Mr. & Mrs. Linton	Cismont, VA (near Grace Church)
	Griffin, Mrs.	Cleveland, OH
	Bright, Mr. & Mrs. Lyman	Cobham, VA
	Buford, Mr. & Mrs. Sydney	Fairfax, VA
Farmington Country Club	Farmington Country Club	Farmington, VA
Wells Residence	Wells, Mr. & Mrs. Marshall	Farmington, VA
Cheney Residence	Cheney, Mr. & Mrs. Nelson	Farmington, VA
Shields Residence	Shields, Miss Viola & Elizabeth	Farmington, VA
"Brookhaven"	Kilham, Mr. & Mrs. Austin	Farmington, VA
Cassell Residence	Cassell, Mr. & Mrs. Clair	Farmington, VA
Gemmill Residence	Gemmill, Mr. & Mrs. Chalmer	Farmington, VA
George Residence	George, Mr. & Mrs. Harry	Farmington, VA
MacConnichie Residence	MacConnichie, Mr. & Mrs. Frank	Farmington, VA
"Windemere" (McCabe Residence)	McCabe, Gen & Mrs. Warner	Farmington, VA
Birney Residence	Sims, Mr. & Mrs. Birney	Farmington, VA
Vose Residence	Vose, Col & Mrs. William	Farmington, VA
"Flordon" (White Residence)	White, Mr. & Mrs. William	Farmington, VA
Lounsbury Residence	Lounsbury, Mrs. James & Mrs. Elizabeth	Farmington, VA (1215 Apple Tree Lane.)
8 Dogwood Lane (Wilde Residence)	Wilde, Mr. & Mrs. James	Farmington, VA (2115 Dogwood Lane.)
Farmington Residence	unknown	Farmington, VA (2245 Blue Ridge Lane.)
Mulholland Residence	Mulholland, Dr. & Mrs. Henry	Farmington, VA (Farmington Dr.)
"Bracketts"	Nolting, Miss Elizabeth	Green Springs, VA
"Edgewood" (additions)	Cabell, Mr. Hartwell	Howardsville, VA
South Plains Presbyterian Church	South Plains Presbyterian Church	Keswick, VA
Page Academy for Boys	Augustus, Mr. & Mrs. E.H.	Keswick, VA
"Belmont"	Braun, Mrs.	Keswick, VA
"Old Keswick"	Todd, Mr. Carroll	Keswick, VA
	Hallock, Mr. & Mrs. Harold	Keswick, VA

	Preston, Mr. & Mrs. Sam	Lewisburg, WV
"Mt. Athos"	Scott, Mrs. Marion	Montpelier, VA
"Clifton" (Charles Gillette garden)	Clark, Mr. & Mrs. Morris	Orange, VA
	Mack, Dr & Mrs. Edward	Orange, VA
"Horseshoe" (Charles Gillette garden)	Stettinius, Mr. & Mrs. Edward	Rapidan, VA
	Whitfield, Mr. & Mrs. G.H.	Richmond, VA (Clovelly Rd., Windsor Farms)
	Taylor, Mr. & Mrs. John	Richmond, VA (Lock Lane)
	Reed, Mr. & Mrs. Welford	Richmond, VA (River Rd.)
	Pierce, Mr. and Mrs. Stanley	Shadwell, VA
	Damon, Clement	Sweet Spring, WV
	Kimberley, Mr. & Mrs.	Tryon, N.C.
	Caldwell, Mr. Montgomery	Virginia Beach, VA
"Highlands Farm"	Buford, Mr. & Mrs. Erskine	Warminster, VA (Howardsville, James River)
	Yoe, Dr & Mrs. John	Wayside Place
	Metcalf, Dr J.C.	Winston Road
Presbyterian Church (Yorkminster?)	Presbyterian Church	Yorktown, VA
"Linden Lane Farm"	Rives, Mr. & Mrs. Anthony	
Guest Cottage	Kern, Mr. & Mrs. William	
Apartment House	Risher, Mrs. Ruth (Mrs. John Wheeler Bennett)	
Log Cabin	Rowan, Mr. William	
"Hampstead"	Small, Mr. & Mrs. Horatio	

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Endnotes

[1]Debra J. Kraybill, "Marshall Swain Wells: Architect, Charlottesville, Virginia" (unpublished 1987 report on file at the Special Collections, University of Virginia, Charlottesville).
[2] Richard Guy Wilson, *The Colonial Revival House* (NY: Harry N. Abrams, Inc., Publishers, 2004), pg. 35, 48-49.
[3] K. Edward Lay, *The Architecture of Jefferson Country* (Charlottesville: University of Virginia Press, 2000), pg. 281.
[4] Lay, pg. 263, 283; William T. Stevens, *Virginia House Tour*, (Charlottesville, VA: 1962), pg. 139, 210, 292
[5] Lay, pg. 273.