VLR - 12/7/5 + 4/12/6
NRHP - update 1/27/6
NRHP - National sign. 5/26/6
Complete final version 9/14/6

(Rev. 10-90)
NPS Form 10-900

OMB No. 1024-0018

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name: BATTERSEA

other names/site number VDHR File # 123-0059

2. Location

street & number 1289 Upper Appomattox Street not for publication N/A

city or town Petersburg vicinity

state Virginia code VA county Independent City code 730 Zip 23803

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant X nationally X statewide X locally. (___ See continuation sheet for additional comments.)

↳ CRITERION C ONLY

Signature of certifying official Date 2/27/06

Virginia Department of Historic Resources
State or Federal agency and bureau

In my opinion, the property ___ meets ___ does not meet the National Register criteria. (___ See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

___ entered in the National Register
___ See continuation sheet.
___ determined eligible for the National Register
See continuation sheet.
___ determined not eligible for the National Register
___ removed from the National Register
___ other (explain): ___

Signature of Keeper ___

Date of Action ___

5. Classification

Ownership of Property (Check as many boxes as apply)

___ private
_X_ public-local
___ public-State
___ public-Federal

Category of Property (Check only one box)

_X_ building(s)
___ district
___ site
___ structure
___ object

Number of Resources within Property

Contributing	Noncontributing	
__2__	__6__	buildings
__2__	__2__	sites
__0__	__2__	structures
__0__	__0__	objects
__4__	__10__	Total

Number of contributing resources previously listed in the National Register __1__

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.) **N/A**

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat:	Sub:	
domestic	single-family dwelling	main house
domestic	secondary structure	kitchen
domestic	secondary structure	greenhouse

Current Functions (Enter categories from instructions)

Cat:	Sub:	
work in progress	work in progress/vacant	main house – C
work in progress	work in progress/vacant	kitchen – C
work in progress	work in progress/vacant	greenhouse – C
other	other	stable site– C site
other	other	formal garden site – C site
vacant/not in use	vacant/not in use	2 concrete utility sheds – NC
other	other	garage/storage building – NC
other	other	guinea house ruin – NC site
vacant/not in use	vacant/not in use	southwest tenant house – NC
other	other	truck garage – NC
vacant/not in use	vacant/not in use	railroad storage building – NC
other	other	collapsed building – NC site
industry	energy facility	electric power substation – NC structure
other	other	fenced area – NC structure

7. Description

Architectural Classification (Enter categories from instructions)

Colonial – Georgian
Early Republic – Early Classical Revival
Mid-19th Century – Greek Revival

Materials (Enter categories from instructions)

foundation brick
roof metal
walls brick and stucco
other brick and stucco chimneys

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

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

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

Criteria Considerations (Mark "X" in all the boxes that apply.)

____ A owned by a religious institution or used for religious purposes.

____ B removed from its original location.

____ C a birthplace or a grave.

____ D a cemetery.

____ E a reconstructed building, object or structure.

____ F a commemorative property.

____ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)
1. Politics/Government 3. Military
2. Architecture 4. Archaeology – Historic Aboriginal and Historic Non-Aboriginal

Period of Significance 1768-1847

Significant Dates 1768, 1781, 1824

Significant Person (Complete if Criterion B is marked above)
Banister, Colonel John

Cultural Affiliation Woodland Period
Anglo-American
African-American

Architect/Builder unknown

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography
(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)
Previous documentation on file (NPS)
___ preliminary determination of individual listing (36 CFR 67) has been requested.
_X_ previously listed in the National Register
___ previously determined eligible by the National Register
___ designated a National Historic Landmark
_X_ recorded by Historic American Buildings Survey # VA 136
___ recorded by Historic American Engineering Record # _____
Primary Location of Additional Data
_X_ State Historic Preservation Office
___ Other State agency
___ Federal agency
___ Local government
___ University
___ Other
Name of repository: _____

10. Geographical Data

Acreage of Property 35.5 acres

UTM References (Place additional UTM references on a continuation sheet)

Zone	Easting	Northing	Zone	Easting	Northing	Zone	Easting	Northing
1.	E284635	N4122855	2.	E284684	N4122806	3.	E284718	N4122615
4.	E284316	N4122416	5.	E284255	N4122570	6.	E284489	N4122785

___ See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title: Christopher V. Novelli

Organization: date March 15, 2006

street & number: 4321 Eighth Street telephone (804) 222-1757

city or town Richmond state VA zip code 23223

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)
name City of Petersburg

street & number City Hall 135 North Union Street telephone (804) 733-2308

city or town Petersburg state VA zip code 23803

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.0. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

7. SUMMARY DESCRIPTION:

Battersea is a substantial stuccoed brick house located north of Upper Appomattox Street in the city of Petersburg, near the south bank of the Appomattox River. Even though the 35.5-acre property is bordered by a 19th-century neighborhood and a light industrial area, it still retains its historic rural character. The house was built in 1768 for Colonel John Banister, the first mayor of Petersburg and a signer of the Articles of Confederation. Battersea was designed and built as a symmetrical five-part Palladian house featuring a two-story central block, one-story wings that act as hyphens, and one-and-a-half story end pavilions. One-story columned porticos mark the entrances on the front, back, and sides of the house. The plan of the interior reflects the five-part massing of the exterior, presenting a symmetrical single-pile plan with rooms extending to either side of the central block. The designer of the house is unknown.

During the first half of the 19th century, architectural details were updated on the interior and exterior. The architectural evolution of Battersea, however, is highly literate, of the best quality, and enhances the original Palladian design. The house retains its early architectural form, structural integrity, and despite showing some signs of deterioration, it remains a physical essay of distinctive American classical architectural detailing.

The nominated property includes, in addition to the house itself, two contributing outbuildings: a greenhouse and a kitchen, which may have additionally served as a laundry and servants' quarter. There are also two contributing sites. Historic evidence indicates that the south (front) yard comprises the site of an 18th-century formal garden. Evidence also indicates that a stable probably dating to the period of significance (1768-1847) was once located west of the house. There are six noncontributing outbuildings, two noncontributing sites, and two noncontributing structures. These include a former tenant houses, a number of 20th-century sheds and storage buildings, and an electric power substation.

DETAILED ARCHITECTURAL DESCRIPTION

CURRENT APPEARANCE

EXTERIOR

Battersea faces south on a large, level site. A single terrace extends across the front lawn. The land to the south and east of the house has been cleared, but the areas west and directly north are partially wooded and overgrown. Mature trees shade the yard around the house. The Battersea property is bounded on the north by the still active tracks of the Norfolk Southern Railroad (formerly the Southside Railroad), which extend along the south bank of the Appomattox River. It is bounded on the east by the North Battersea/Pride's Field National Register Historic District. The westernmost portion of the property is bounded by tracks of CSX Transportation (formerly the Atlantic Coastline Railroad). The southern part of the property is bounded by Upper Appomattox Street. Property surrounding former tenant houses to the southeast and southwest has been subdivided into two rectangular-shaped parcels. The parcel containing the southwest tenant house is 4.5 acres and is part of the nominated property. A 2-acre parcel containing another tenant house to the southeast of the main house was part of the Battersea property conveyed to the City of Petersburg. It is included within the boundaries of the North Battersea/Pride's Field National Reg-

ister Historic District and is **not** a part of this nomination. The nominated Battersea property consists of the 4.5-acre parcel, together with the 31-acre parcel containing the main house.

The house rests upon a solid brick foundation and features Flemish-bond brick construction. During the early-19th century, the brickwork was covered with scored stucco to simulate the look of coursed ashlar masonry. The lower portion of the building is pierced on all sides by 2-light basement windows and encircled by a molded brick water table. All of the distinctive Federal style porticos were added in the 1820s to replace the original porticos, which were thought to be more simply styled. Accessed by stone steps, they rest upon brick piers and have recently-added tongue-and-groove decking. The roofs of the east, west, and north porticos are clad with standing-seam metal. The window openings feature wood sills and mostly 6-over-6 double-hung sash. Window casings are, with a few noted exceptions, symmetrical with turned corner blocks. The gauged-brick jack arches above the windows are now mostly obscured by stucco. A cornice with Ionic modillions and dentiled molding embellishes all five sections of the house. The lower portion of the cornice is original with only a few exceptions. Much of the crown molding and fascia, however, have been replaced. The central block of the house has a pyramidal, hipped roof; the hyphens have side-gable roofs; and the pavilions have front-gable roofs with pedimented gables. All of the roofs were clad around 1957 with standing-seam metal. Interior-end brick chimneys with stucco cladding accentuate the roofline. A Roman pinecone finial adorns the roof of the central block.[1]

South (Front) Elevation

The five-part south elevation consists of the 3-bay wide central block flanked by hyphens with terminal pavilions. A 1-story, 3-bay wide portico with fluted Doric wood columns augments the central block. Matching Doric pilasters mark the intersection of the portico with the body of the house. The entablature of the portico is divided into an architrave, frieze, and boxed cornice. The portico roof displays the remains of a balustrade with spindled balusters and urn newels with ball caps. The centered main entrance features paneled double-leaf doors and 3-light sidelights. The doors and sidelights feature symmetrical casings with turned corner blocks. An elliptical fanlight transom with scalloped tracery adorns the upper portion of the entrance. The entire ensemble is framed by raised-panel jambs and a raised-panel soffit, which follows the curvature of the transom. 6-over-6 double-hung sash windows flank the entrance. A brick string course is visible on either side of the portico roof. The second story features a glazed double-leaf door (once a window) and two flanking 6-over-6 double-hung sash windows.

The east and west hyphens are identical in design. Each features a large tripartite window composed of a 6-over-6 double-hung sash window with 2-over-2 double-hung sash sidelights. The east and west pavilions are also identical. They each display the same type of tripartite window, but with a semi-circular top over the center, suggesting the look of a Palladian window. The arched top of each Palladian window is false and not expressed on the interior. Both pavilions display pedimented gables with cornice molding.

East Elevation

A 1-story, 1-bay wide portico with unfluted Roman Doric columns marks the 3-bay wide east elevation. The entablature features a frieze, cornice, and pediment, but no architrave. Spindled balustrades connect

the front columns to matching pilasters on the body of the house. Alternating triglyphs and roundel metopes embellish the frieze, and block modillions adorn the cornice. The entrance on this side was converted into a triple-hung window in the 1820s and is now covered by double-leaf louvers. Symmetrical casings with turned corner blocks frame the opening. The portico is flanked by two former windows, which were bricked in and outfitted with fixed louvered shutters. The window on the north side lost its shutters when it became an entrance to a bathroom addition built around 1890. This addition was removed around 1989. The attic is marked by two 6-light windows with 3-part architrave trim. These windows retain their eighteenth century sash and trim.

North (Rear) Elevation

The 3-bay wide center block is augmented by a centered 1-story, 1-bay portico with slender unfluted wood columns. Like the other porticos, this portico is believed to have been added in the 1820s to replace an earlier portico. This one, however, appears to contain reused elements of the original porticos such as the columns and pilasters. Balustrades with squared balusters connect the columns on the front to matching half-columns on the body of the house. The upper part of the portico is marked by a pediment and cornice with block modillions. The recessed north entrance features a paneled double-leaf door, an 8-light rectangular transom, and is framed by paneled jambs and a paneled soffit. The entrance is flanked by 6-over-6 double-hung sash windows. A string course divides the first story from the second, which is articulated by three symmetrically-spaced 6-over-6 double-hung sash windows with original architrave trim. By contrast, the first story windows have the same symmetrical trim as those on the front of the house.

The east and west hyphens and pavilions retain their original bay arrangement – each with two evenly-spaced 6-over-6 double-hung sash windows. This same configuration was originally repeated on the south (front) side of the house. Both pavilions feature pedimented gables with cornice molding. Interior-end brick chimneys with stucco cladding rise behind the gables.

West Elevation

The west elevation is almost identical to the east elevation, with an identical Roman Doric portico. The centered entrance features a single-leaf, paneled door below an 8-light rectangular transom. Both the door and transom are framed by architrave trim. The porch is flanked on the south side by a 6-over-6 double-hung sash window and, on the north, by a former window, which has been bricked in and covered by fixed louvered shutters. Two 6-over-3 double-hung sash windows mark the second story.

INTERIOR

The arrangement of interior spaces reflects the symmetrical five-part massing of the exterior. The central block is divided between a full-width entry and a large saloon. The saloon is accessed on the north and south sides by double-leaf doors in line with the main entrance, providing a breezeway through the central axis of the house. The flanking rooms were arranged in a linear fashion with the doors aligned *en filade* on a cross-axis along the southern side of the house. This allowed for dramatic interior views from one end of the house to the other. Battersea's unique floorplan mirrored on a smaller scale the layout of the

great formal houses and palaces in Britain and on the Continent during the late-17th and early-18th centuries, and as a European precedent, it is known as the "formal plan."

The detailing of the central block, east hyphen, and east pavilion is more elaborate and refined, reflecting the higher status and formal use of these rooms. These are the only rooms with marble mantels, plaster cornices, and raised-panel window jambs and soffits. The comparatively simple detailing of the west hyphen and pavilion reflects the use of these rooms as service areas and private spaces for much of their history. All of the first floor rooms have paneled wainscoting and recessed windows with jambs and soffits. A full cellar exists beneath each room.

Entry

The entry contains the greatest concentration of original Georgian detailing on the interior, including the staircase, wainscoting, paneling, and entrance to the adjacent saloon. The chief architectural feature of the entry is the original eighteenth century Chinese lattice staircase in a state of complete physical integrity, which occupies the west end of the room. One of the finest examples of its type in the Mid Atlantic states for this scale of rural residential architecture, the stair features scrolled tread-ends, rectangular newel posts with diamond-patterned strap-ornament, and three different Chinese lattice patterns on the balustrades. The lower landing is enriched by Greek-key fretwork below a grille of intersecting Gothic-arch tracery. The stairwell is embellished by wood paneling and wide bands of intricately carved Greek-key fretwork.

The transomed entrance to the saloon is on axis with the main entrance and displays finely carved wood trim and paneled double-leaf doors. A narrow cornice with Wall-of-Troy molding extends across the opening and is surmounted by a semi-circular transom with intersecting Gothic-arch tracery. A scrolled keystone motif adorns the apex of the transom. The raised-panel wainscoting which encircles the room is original. The plaster cornices and symmetrical window and door casings were added in the 1820s.

Saloon

The saloon is finished with original raised-panel wainscoting and architrave window and door surrounds. Much of the original floor survives under a layer of early-20th-century oak tongue-and-groove flooring. The black marble Greek Revival mantel on the east wall appears to have been installed during the 1840s. The severe plainness of the mantel suggests a date later than the Federal period. There is also evidence that the paneling on either side was cut down to allow for installation. The tenons of the top and bottom rails are visible on the edges of the corner stiles.[2] The adjacent closet is original; however, the present doors were added in the 1820s and then glazed around 1957.[3] Paneled double-leaf doors on axis with the main entrance lead to the north porch. The ceiling displays elaborate plaster cornices, added in the 1820s.

East Hyphen and East Pavilion

During the 1820s, the east hyphen and east pavilion were converted into double parlors and outfitted with high quality Federal-style woodwork and marble mantels. Both rooms display wide, finely reeded sym-

metrical window and door surrounds with turned corner blocks. The east hyphen is enriched by recessed-panel wainscoting and a black-and-white variegated marble mantel on the west wall. The detailing of the mantel is similar to that of the woodwork, featuring corner blocks with paterae above vertical symmetrical moldings. As in the saloon, the adjacent wainscoting was cut down to allow for the installation of the mantel, leaving the tenons of the upper and lower rails exposed.[4] Apparently, when the mantel arrived, it did not fit. The styling of the mantel indicates that it is contemporary with the Federal-period woodwork. The doorway between the east hyphen and pavilion was created when the rooms were converted into double parlors. It is outfitted with raised-panel, double-leaf doors.

The east pavilion displays raised-panel wainscoting and a white marble mantel, also believed to be added during the 1820s. Though plainly detailed, the mantel frieze features three roundels carved in the form of bundled fasces, a clear reference to Roman antiquity. The triple-hung window (formerly a door opening) on the east wall is secured with multiple interior shutters. During the 1890s, a doorway was cut through the wainscoting on the east wall to provide access to a bathroom addition. This addition has since been removed and the opening bricked in. The unfinished attic of the east pavilion is accessible only by ladder from the exterior and retains its original appearance.

West Hyphen and West Pavilion

The west hyphen is encircled by original raised-panel wainscoting and adorned by a late Federal-style wood mantel. The mantel was installed in the 1820s when the room appears to have been converted into a dining room. The window openings feature architrave trim and flat jambs and soffits.

Since the west pavilion was originally unfinished, it may have initially functioned as a servants' hall. When the east hyphen and pavilion were remodeled in the 1820s, much of the old original woodwork was installed in the west pavilion. The room is finished with raised-panel wainscoting, which was originally located in the east hyphen and pavilion. The window openings display architrave trim as well as flat jambs and soffits. The north wall features a large wood mantel which incorporates pieces of original paneling from the east wing. The west wall is marked by a paneled single-leaf door framed by raised-panel jambs and a raised-panel soffit. The door is believed to have been moved from the east pavilion when the doorway to the east pavilion portico was converted to a window opening in the 1820s. The room above the west pavilion was also added in the 1820s. This was accomplished by lowering the ceiling of the downstairs room, which was converted into a kitchen in the early-20th century.

Second Floor

The second floor of the center block is divided between the stairwell, a passage, two bedrooms on the north side of the house, and a third bedroom in the southeast corner which has been converted into a bathroom. Detailing is minimal. The rooms feature fireplace mantels as well as original two- and three-part architrave trim around window and door openings. Of these rooms, the northeast bedroom is the largest, the most elaborate, and the best preserved. It features an original wood mantel centered on the east wall, which is fully clad with original paneling. The mantel is essentially a cyma-reversa backband set against the masonry. The original segmental arch spans the fireplace opening, and the original stone hearth runs

underneath the wainscoting. The status of the northeast bedroom as the most important second floor space is confirmed by the fact that it is the only room with a paneled wall and a closet. The closet is incorporated into the paneling north of the mantel. The room also has the most elaborate cornice and the highest quality flooring – fashionably narrow and devoid of head joints except for one board.[5] The bedroom on the southeast corner was converted into a bathroom around 1957.

ARCHITECTURAL ANALYSIS

The following analysis is based upon a comprehensive architectural study of Battersea prepared by Willie Graham and Mark R. Wenger for the Friends of Battersea Committee of Historic Petersburg Foundation, Inc. in 1988. Battersea's current appearance is the result of an evolution of carefully executed design which began even while the house was still under construction in 1768. The fine Federal and Greek Revival architectural flourishes introduced into this Anglo-Palladian form house were made by two subsequent owners between 1824 and 1847, when Battersea largely assumed its present appearance. The use of the classical architectural vocabulary, in form and detail; all of which were the highest expression of these styles, during the approximately seventy-five year period between 1768 and 1847, make Battersea an outstanding example of well-conceived early American Classical architecture.

Following the Civil War, owners of Battersea recognized the historic value of the house and refrained from making stylistic changes. Instead, they focused on making repairs and introducing modern services such as gas lighting, electricity, plumbing, and central steam heat. The various interior and exterior modifications can be divided into five periods generally corresponding to successive owners of the property: Period I (1768); Period II (c. 1781-1805); Period III (c. 1824); Period IV (c. 1841-1847); Period V (late-19th century-20th century). Since no documentation survives regarding original room uses or names, the following proposed uses and names were determined by Willie Graham and Mark Wenger based upon similar room types in Virginia and English houses of the period.

Period I (1768)

Period I comprises the time of original construction in 1768. The exact year was determined by dendrochronology testing conducted between 1992 and 1993.[6] The original appearance of the house was more conventionally Georgian than it appears today. It featured Flemish-bond brick walls and was covered by a wood shingle roof painted gray to resemble slate. The windows were glazed with crown glass. Porticos marked the entrances on the front, sides, and possibly the back of the house. The original south portico was one story in height and perhaps one bay wide, similar to the original portico of Brandon.

During the initial construction, the central block was apparently envisioned as a single large space. However, after construction had progressed up to the level of the first floor, the decision was made to divide the space by inserting an entry into the southern end of the block. This required moving the saloon fireplace several feet to the north to re-center it on the wall. Evidence of this change still exists in the basement. The subdivision of Battersea's central block into an entry and saloon brought the design of the house more closely in accordance with Morris's plate 3. At the William Finnie house in Williamsburg, a similar subdivision of the large central space was made some years after its completion.[7] The entry, or

"passage" as it may have been called, probably functioned in much the same way as passages in conventional Georgian houses, as a room of entry and waiting. The large central room adjoining the entry has been named the saloon after similar rooms in British and American houses. At Battersea, it may have functioned as an informal family living area in much the same way that passages were used by families during the warm summer months.

The east hyphen and east pavilion appear to have been the most formal rooms in the house, comprising a parlor or drawing room, and beyond it, a dining room. The doorway between these rooms was originally in line with the entry, providing a dramatic axial vista along the entire length of the house.

The west hyphen and pavilion appear to have functioned as service and private areas. The west pavilion appears to have been left without architectural finishes, except for flooring, suggesting that this was a servants' hall or work area. In the west hyphen, a partition wall was inserted along the southern side, creating a narrow passageway and a room which may have served as a downstairs bedchamber. Under the house, there was a single cellar under the central block.

Period II (c. 1781–1805)

The first major change at Battersea involved replacing the original 1-story south portico with a much larger 2-story portico which extended nearly the full width of the central block. The impressive size of this portico is still discernible from a patch in the cornice. To provide access to the upper level, the center second-story window opening was converted into a doorway. The double portico apparently had a flat roof. The roof framing shows no structural evidence of ever having been connected to a pediment.[8] Below the house, the crawl spaces beneath the east hyphen, east pavilion, and west pavilion were excavated as cellars to create additional service spaces. This corresponded to a trend in England and America during the late-18th and early-19th centuries in which servants' work areas were located at the basement level and the visibility of servants was increasingly limited.[9]

Period III (c. 1824)

In 1823 or 1824, John Fitzhugh May purchased Battersea from the estate of John Banister and William Haxall. He immediately proceeded to remodel the house in the fashionable Federal style, dramatically enhancing its Palladian character. One of his more informed design revisions involved transforming the windows into a more elaborate configuration. The sills of all of the first-story windows were lowered about three brick courses, necessitating the replacement of the exterior window surrounds with the existing symmetrical casings. Except for the east pavilion attic, all of the windows on the first and second stories were replaced with new sash. It was also during this time that three original windows on the east and west elevations of the house were bricked in and secured with fixed shutters.

On the south facade, the original two windows on each hyphen were bricked in and the existing tripartite windows were created. Furthermore, the original window openings of the east and west pavilions were enlarged for the installation of the present Palladian windows. John May's addition of the Palladian windows during the 1820s significantly enhanced the Palladian form of the house. Palladian windows, also known as Venetian windows, had been a hallmark feature of Neo-Palladian manor houses in Britain since

the beginning of the Palladian Revival movement. They were typically placed on pavilions as demonstrated by countless examples, including Houghton Hall, Norfolk (begun 1722), Holkham Hall, Norfolk (begun 1734), and Harewood House, West Yorkshire (begun 1758). The practice of putting Palladian windows on pavilions was so common that it almost became cliché.

May enhanced most of the exterior door configurations as well, adding more architectural flourish and working within the Palladian framework. The south entrance was enlarged to receive the existing sidelights and fanlight transom. The north entrance was altered for the installation of the present 8-light transom. The entrance on the east side of the house was converted into a triple-hung window, and the door from this entrance was moved and installed in the west entrance. Finally, the doorway to the upper level of the double portico was outfitted with new glazed doors.

May also rebuilt all four porticos on the house, adding to each a new flight of stone steps. The 2-story south portico was dismantled, and the existing 1-story Doric portico was built in its place. On the east and west pavilions, the original porticos were replaced by the existing Doric porticos. The north portico was also rebuilt, perhaps reusing earlier columns.

Finally, May probably added the exterior stucco as well. Palladio used stucco on many of his own buildings to convey the appearance of stone, and the stucco at Battersea was scored to simulate the look of ashlar masonry, reflecting common 19th-century practice.[10] Lack of documentation prohibits the determination of an exact date for the stucco; however, architectural and historical evidence suggests that it was likely added by John May. It has been generally believed that the present coat of stucco was added during the same period that the windows were altered in order to mask the seams in the brickwork. However, architectural evidence suggests that the stucco came somewhat later. According to the 1988 Graham-Wenger report:

> On the north windows of the west hyphen, the exterior brick jambs were uncovered by removal of loose stucco. The pointing of the three lowest courses on each jamb revealed that they had been relaid in period III when the sill heights of these windows were altered. This change was hidden, not with stucco, but with a coat of red paint which clearly covers the period III mortar joints. This paint must predate the stucco, for the distressing of the brick surface to prepare it for that coating of stucco cuts through the layer of red pigment. Clearly the stucco was added some time after the period III alterations . . . .[11]

While the Graham-Wenger report proposed that the stucco was added by John and Catherine Waring in the 1840s, it could just as likely have been added by John May. In Virginia, it is known that a number of houses received Federal-style make-overs in the early-19th century – Brandon, Berkeley, and Montpelier among them. It is possible that John May might have had the scars in the brickwork painted over initially, but later decided that this treatment was unsuitable and had the house clad with stucco. Since May owned Battersea for approximately eighteen years, he would have had plenty of time to make subsequent changes. The Warings, on the other hand, were only at Battersea for six years and did not have financial means to conduct major work.

On the interior, May converted the two rooms on the east end of the house into a double parlor. The

original doorway between the rooms, which had been on axis with those connecting the other rooms, was bricked in, and a larger more centrally positioned doorway was created. Both rooms were updated with marble mantels, ornate plaster cornices, and new Federal-style woodwork of high quality and refinement. Symmetrical window and door surrounds and paneled wainscoting were installed in both rooms.

Only modest alterations were made to the entry and saloon, which retained their original wainscoting. Plaster cornices were added to both rooms, and the existing double-leaf doors were installed in the transomed doorway between the rooms.

In the west hyphen, the partition dividing what had been a chamber and small passage was removed, creating one large room, possibly used as a new dining room. A late Federal-style mantel was installed, and the wainscoting and trim were revised to accommodate the new larger sizes of the window openings. The space under the west hyphen was also excavated as a cellar.

Changes in the west pavilion were more extensive. As mentioned earlier, the west pavilion originally had no interior finishes – not even plaster. During this period, some of the original woodwork from the redecorated east rooms was installed in the west pavilion. Once the woodwork was in place, the room was plastered for the first time. In addition, the ceiling joists of the room were lowered to create a usable second-floor space above. The new space was subdivided into a stair landing, closet, and large heated room reusing original woodwork, flooring, and doors from other parts of the house. To provide more light in the larger room May enlarged the existing attic windows on the west side of the pavilion and added a new window on the north side.

Period IV (c. 1841–1847)

In 1841, John May sold Battersea to John and Catherine Waring who lived there for the next six years. On the interior, the Warings may have added the Greek Revival-style mantel in the saloon. On the exterior, they had the roof and entablature of the south portico rebuilt.

Period V (Late-19th Century–2006)

This period follows Battersea's period of significance (1768-1847) and encompasses all of the subsequent periods in the Graham-Wenger study as well as all of the subsequent owners until 2006. Battersea fell into disrepair during the Civil War and was acquired in 1870 by Franklin Wright. Wright made repairs to the house and added modern conveniences such as gas lights and coal fireplaces. His most significant change was the addition of a small bathroom on the east end of the house around 1890. Later owners likewise refrained from making major changes and focused on making repairs and introducing modern services. Between 1905 and 1947 electricity and central steam heat were introduced, and the west pavilion was converted into a kitchen. New hardwood flooring was also installed in the saloon at this time. Around 1957, the southeast bedchamber was converted into a bathroom and a new standing-seam metal roof was installed. Battersea was conveyed to the City of Petersburg in 1985 by John D. McLaughlin, Jr. and his wife Carolyn C. McLaughlin. The City currently owns the property and plans to restore the house.

OUTBUILDINGS

1. Kitchen-Laundry-Servants' Quarter (contributing)

A 1-story, 2-room building believed to have functioned as a kitchen, laundry, and servants' quarter stands to the north of the house. The west room would have served as the kitchen; the east room as the laundry; and the attic as the servants' quarter. Built sometime during the late-18th- or early-19th century, the building features a solid random-rubble stone foundation and wood frame construction with weatherboard cladding. The upper part of the building is marked by a side-gable roof with standing-seam metal cladding and a central-interior brick chimney.

2. Greenhouse (contributing)

A small brick greenhouse is located southwest of the house. Built between 1823 and 1841, the building is one story in height and one bay wide and deep. It was constructed of brick laid in 3-course American bond. Originally, the south façade consisted almost entirely of fenestration, but has now been covered. A large door opening was cut into the east elevation when the building was converted into a garage during the early-20th century. The front-gable roof is clad with standing-seam metal and features gable-end parapets. A 2-light lunette window is located directly above the door opening on the east side.

3. Stable Site (contributing site)

The 1904 plat for the site shows a road that extends off of the main drive to the west and leads to a building labeled "stable," located just west of the 1784 Petersburg city line.[12] This is likely a building described in an account of the property made around 1898 as being "almost in ruins, though the present proprietor, Mr. Wright, a Pennsylvanian by birth, has made many repairs."[13] The stable appears to have disappeared sometime between 1934, when it appeared on a plat map for the property, and 1988, when it was described as no longer standing.[14]

4. Garage/Storage Building (noncontributing)

A 2-story wood-frame garage/storage building is located immediately to the west of the house. It was built in the early 1980s by John McLaughlin.[15] It features vertical-board and weatherboard siding; the gable roof is clad with standing-seam metal.

5. Concrete Utility Sheds (noncontributing)

Two small concrete utility sheds which appear to date from the 20th century are located north of the house. These are one story in height and one bay wide. Each is accessed by a single-leaf vertical-board wood door. The buildings were constructed to somewhat resemble privies but were likely used for storage.

6. Guinea House Ruin (noncontributing site)

To the west of the garage are the ruins of a small brick building that may have been a guinea house. Only the brick walls are now visible. The Graham-Wenger study suggested that it was built in the early 20th century.[16]

7. Southwest Tenant House (noncontributing)

In the late-19th century, Franklin Wright built a small wood-frame ell-plan tenant house southwest of the main house. The building faces east and appears to have served the same function throughout the 20th century. One-story in height, the house rests upon a brick pier foundation with concrete block infill. The house is clad with weatherboards and is covered by a gabled and hipped standing-seam metal roof. The porch features turned-post supports. At some time prior to 1934, the land the house is on was partitioned off from the main Battersea estate as a separate 4.5-acre parcel. The property was conveyed to the City of Petersburg by a 1985 deed of gift from John and Carolyn McLaughlin and is still owned by the City. The address of the house was listed on the 1985 deed as 1305 Upper Appomattox Street. The house appears to have been vacant for many years and is deteriorating.

8. Truck Garage (noncontributing)

A group of utilitarian buildings near the southwest tenant house was related to the construction business of Dennie Perkinson – owner of Battersea from 1925 until 1947. A 20th-century truck garage is located immediately southwest of the southwest tenant house. It was used to store and repair large trucks. The garage is 4-bays wide and features a small concrete-block addition on the north side. The building is constructed of earth-fast telephone poles covered with corrugated sheet metal and features a side-gable, standing-seam metal roof.

9. Railroad Storage Building (noncontributing)

Immediately to the west of the garage is a small early-20th-century building that was moved in by the Perkinsons and used for storage. It was originally a railroad storage building. The one-room building is one-story in height and features wood-frame construction with weatherboard siding. The side-gable roof is covered with asbestos shingles. The building has reached an advanced state of deterioration.

10. Collapsed Building Behind Railroad Storage Building (noncontributing site)

The 1988 Graham-Wenger report listed a collapsed building that was located behind the Railroad Storage Building. It was described as being built in the 20th century and being wood-frame with several windows. All that remains of the building today is the raised concrete foundation.

11. Electric Power Substation (noncontributing structure)

An electric power substation is located on the south part of the property near Upper Appomattox Street.

12. Fenced Area (noncontributing structure)

A small square fenced area is located west of the electric power substation. This may have enclosed an earlier substation. It no longer appears to be in use, and there appears to be a small concrete slab inside.

13. Formal Garden Site (contributing site)
A raised terrace for a garden is evident in the yard to the south of the house. Historical documentation suggests that John Banister laid out and maintained a formal garden at Battersea.

Lost Outbuildings Indicated on Historic Maps

More outbuildings appear to have been located on the property. The 1877 W.F. Beers map of Petersburg indicates that there was a building immediately west of the house and one to the northeast. Three small buildings are shown standing at the current location of the kitchen, but none of them appear to be large enough to be the kitchen.

ARCHAEOLOGICAL DESCRIPTION

Little documentation exists for the appearance of the grounds at Battersea in the 18th century. However as the estate was being divided and sold by Col. Banister's son Theodorick Banister, several deeds were drawn which all included the term "parterres" in the legal description of the property. In the 1815 deed to William Haxall, for example, the property was declared to include "all yards, gardens, orchards, meadows, parterres, woods, underwoods, ways, waters, watercourses, tenements, hereditaments and appurtances." Such terms as "gardens" and "appurtances" commonly appear in legal descriptions and cannot be regarded as proving the existence of these elements on a given piece of property. However, the term "parterres" is quite unusual and may indicate that John Banister laid out and maintained a formal garden at Battersea.[17]

The earliest graphic representation of landscape features is an 1860 plat.[18] This map shows a single drive approaching the house from the south. The drive divides and encircles an area labeled "Garden." It then extends north of the house, defining an area on that side labeled "yard." This plat probably represents the site as it was modified by John May and later described by Frederick Horner in 1898:

> Battersea is reached by a short walk a mile and a half west of the city of Petersburg, via one of the principal streets and along the canal, ornamented by elegant shade trees and presenting in a distance a fine, picturesque country. The fields are devoted to horticultural purposes. In the midst of superb forest trees and others of tropical origin, magnolia, laurel, and box, and well-tended shrubbery, stands the ancient manor-house.
>
> The walls are constructed of English brick. On either side of a spacious hall are two stairways, handsome suites of rooms suitable for parlors, salons, and chambers, with porticos in the rear overlooking magnificent grounds shaped into terrace, glen, and flower-gardens, and bathed by the lazy-flowing Appomattox River. One of the late owners of the princely estate, Judge May, had felled many of the shade-trees in the front lawn, and had the grounds laid out in a garden.[19]

Although the details of Horner's description are not entirely accurate, his observations indicate that John May heavily redesigned the gardens as well as the house.[20] Furthermore, it was probably John May who built the existing greenhouse during the early-19th century.[21]

Today, the raised terrace for the garden is clearly evident in the large yard to the south of the house. The terrace is marked by a centrally-located set of steps, which were probably constructed by Franklin Wright in the 1890s or by Dennie Perkinson in the early-20th century. The land to the east of the house has been cleared, but the areas west and north are wooded and block the view of the Appomattox River. The only outbuildings currently existing near the house are the greenhouse, the kitchen-laundry-servants' quarter to the north, two noncontributing concrete sheds also to the north, a noncontributing garage/storage building to the west, and the ruin of a guinea house further west. A group of 20th-century sheds is located near the former southwest tenant house. They were used as part of Dennie Perkinson's construction business. Two metal sheds and a non-functional swimming pool are located near the former southeast tenant house. The southeast tenant house property is accessible only from West High Street. An electric power substation and a fenced area, which may have been a former substation, are located on the south end of the property near Upper Appomattox Street.

The 1989 and 1992-93 Archaeological Studies
By the William and Mary Center for Archaeological Research

Two archaeological studies by the William and Mary Center for Archaeological Research have been conducted on the property: the first in 1989 by Robert R. Hunter, Jr. and Thomas F. Higgins III, and the second in 1992-93 by Donald W. Linebaugh, Dennis B. Blanton, and Thomas F. Higgins III. The findings of the two studies indicated the existence of a Woodland Period (1200 B.C. – 1600 A.D.) procurement camp, or lithic workshop, at or near the house as revealed by the discovery of quartz and quartzite flakes and chipping debris. Architectural findings from the period of habitation by the Banister, May, and Waring families (1768–1847) indicated that Battersea underwent numerous episodes of repair and remodeling. The excavation of domestic refuse containing a variety of 18th- and 19th-century ceramic and glass fragments confirmed historical accounts regarding the economic status of the Banister, May, and Waring households. The distribution of these artifacts demonstrated that the western yard near the west pavilion functioned as a service yard and served as the principal site for refuse disposal during the 18th and 19th centuries.

The 1989 Study

The 1989 study identified and evaluated archaeological resources immediately adjacent to the north side of the west pavilion and the northeast corner of the east pavilion prior to stabilization efforts on these areas of the house. Cultural layers were recovered containing both prehistoric and 18th, 19th, and 20th-century domestic and architectural sheet refuse deposits. [22]

The excavations revealed that the lands encompassed by the Battersea estate were occupied by prehistoric groups hundreds, if not thousands, of years prior to its development as a farm. Findings indicated the presence of a Woodland Period procurement camp, or lithic workshop neither at nor near the site of the house. Activities here focused primarily on tool manufacture, as evidenced by the presence of over 150 fragments of worked lithic material, including numerous quartz and quartzite decortication flakes and chipping debris.[23]

Domestic findings reflected the occupation of the site by the Banister, May, and Waring families (1768–1847) and included a variety of ceramic wares. The discovery of top-of-the-line tableware and teawares such as Chinese porcelain confirmed historical accounts regarding the high economic status of the Banister family. This was further emphasized by the presence of a variety of vessels of different ceramic type, possibly indicating replacement sets or the expansion of their tableware equipage. The May and Waring households, while not at the same economic level as the Banister, maintained a collection of tableware sets also impressive for their given periods. However, the presence of limited ceramic types and minimum vessel counts suggest that these sets may have been considerably smaller. The May and Waring periods are characterized by the absence of Chinese porcelain and the increased presence of utilitarian wares.[24]

Most ceramic and glass artifacts were recovered from areas adjacent to the west pavilion, indicating that broken table and tea wares were disposed of in the western yard. This pattern was slightly altered by the

May and Waring households to include the eastern yard adjacent to the east pavilion. This disposal pattern continued for approximately 75 years and suggests that the western yard near the west pavilion functioned as a service yard.[25]

The 1992-93 Study

The purpose of the 1992-93 study was to identify and evaluate archaeological resources beneath the north, east, and west porticos prior to their restoration. The wooden floors for the three porticos were removed prior to the archaeological investigation as part of the architectural renovation.

This study yielded results which were similar to the 1989 study. The discovery of quartz and quartzite flakes and chipping debris provided further evidence for the existence of a Woodland Period procurement camp at or near the house. Likewise, the recovery of ceramic, glass, and architectural fragments reflected the habitation of Battersea by the Banister, May, and Waring families and successive periods of construction and reconstruction of the porticos. Architectural evidence demonstrated that the original porticos had featured relatively wide continuous brick foundations and were the same approximate size as the existing porticos. Finally, the distribution of glass and ceramic artifacts provided further evidence that the west yard functioned as a service yard.[26]

8. STATEMENT OF SIGNIFICANCE

SUMMARY STATEMENT OF SIGNIFICANCE

Battersea was built in 1768 for Colonel John Banister. Between 1823 and 1847, the Palladian form house was enhanced on the interior and exterior. The resulting distinctive evolution features highly crafted Roman Classical (Palladian), Federal and Greek Revival architectural details that rank as outstanding examples for Virginia and the Mid Atlantic states. Owners of Battersea after 1847 made no significant architectural or stylistic changes. Therefore, the period of significance for Battersea is 1768 to 1847. Battersea is eligible at the national level for the National Register of Historic Places under Criterion C – architecture. It is eligible at the state and local levels under Criteria A, B, and D.

- Battersea is one of the earliest and finest surviving examples of a five-part, Robert Morris-style Palladian house form in the United States, and is the earliest surviving, fully developed example of this house type in Virginia. Battersea represents a refined and original synthesis of ideas from Andrea Palladio and Robert Morris, copying neither but reinterpreting ideas from both to meet 18th-century American needs. The five-part house form was a basic manifestation of Palladianism in both Britain and America which enjoyed popularity in the United States during the 18th and early-19th centuries. Today, Battersea is a rare and unusually sophisticated survival of this form. Some of the finest early nineteenth century Classical-inspired architectural detailing resulted, distinctive in its period expression and craftsmanship, within the framework of the Palladian form. The later work shows a rare understanding of the derivation of the Palladian form and a clear intention to work within the parameters of this style and form. Battersea is therefore eligible for national significance under Criterion C in the area of architecture.

- Colonel John Banister was one of Virginia's leading statesmen during the late Colonial and Revolutionary War periods and was closely associated with the founding fathers of the United States. Banister was a member of the House of Burgesses, the General Assembly, and the Continental Congress, and was also Petersburg's first mayor. Battersea is therefore eligible for state and local significance under Criterion B in the area of politics and government.

- During the Revolutionary War, Banister contributed to the war effort politically, militarily, financially, and materially. He corresponded and met with George Washington regarding military matters. In addition to lending money and selling flour and arms to the American forces, Banister supplied food, blankets, and wood. The fields at Battersea were used for stables and pasture for the Continental Army. During the British invasion of Petersburg in 1781, Battersea was occupied by the British three times. Battersea is therefore eligible for state and local significance under Criterion A in the area of military.

- Archaeological studies conducted near the house by the William and Mary Center for Archaeological Research have yielded Woodland Period lithic fragments which indicate the existence of a procurement camp or lithic workshop at or near the house between 1200 B.C. and 1600 A.D. The discovery of 18th-, 19th-, and 20th-century architectural and ceramic artifacts reflects the architectural history of

Battersea and the lifeways of successive owners and their servants. Historic evidence suggests that the south (front) yard of the mansion was a formal garden during the 18th century and has strong potential as a site for garden archaeology. The area around the house also has strong potential to yield Revolutionary War artifacts. Battersea is therefore eligible for state and local significance under Criterion D in the area of archaeology.

HISTORICAL BACKGROUND

I. Reverend John Banister

Colonel John Banister was the grandson of Reverend John Banister (1650-1692), who is believed to have been the original owner of the property later developed as the Battersea estate.[27] Rev. John Banister was a clergyman and noted botanist with an M.A. from Oxford. He was sent by Henry Compton, bishop of London, to perform clerical duties in the New World and was the first member of the Banister family to arrive in Virginia, in 1677. While having limited personal wealth, his scientific studies retained the sponsorship of wealthy and influential individuals such as William Byrd I. Largely through his social and financial contacts, Rev. Banister was able to successfully launch the Banister family into gentry status.[28]

II. John Banister II

Colonel Banister's father, John Banister II, was a prominent planter and business associate of William Byrd II. During the 1730s, Banister emerged as a prominent individual in the area as evidenced by his position as magistrate for Prince George County and vestryman for Bristol Parish.[29] In 1733, he accompanied William Byrd II and Major William Mayo on their expedition to lay out the cities of Richmond and Petersburg.[30] Banister was one of the original trustees of Petersburg, which was officially established as a town in 1748.[31]

III. Colonel John Banister

His son, later known as Colonel John Banister (1734-1788), was educated in England. In 1753, he was admitted to the Middle Temple in London, where he studied law but was not called to the bar. After his return to Virginia, Banister married Elizabeth Munford in 1755. Following her death, he married Elizabeth "Patsy" Bland in the late 1750s or early 1760s.[32]

After Banister returned to Virginia, he began a long career as a mill owner as well as a career in public service. He created an industrial complex of flour and saw mills on the south bank of the Appomattox River just west of Petersburg known as the Banister Mills. Ideally situated at the falls of the Appomattox River, the mills were quite profitable. They were already operating by the 1770s, because in 1775, Banister converted his saw mill for gunpowder production for the war effort. In the same complex, Banister operated a bakery and a coopering operation.[33] Banister owned many slaves and probably employed craftsmen such as coopers and millers.[34]

As Banister prospered, he gradually assumed greater political roles. After serving as sheriff of Dinwiddie County, he became a justice of the peace for Dinwiddie in 1769. In 1764, he was elected to the vestry at

Blandford Church, and in 1771, he was made a warden. Banister served in the House of Burgesses for Dinwiddie County with one brief interruption from 1766 until the Revolution.[35]

In 1768, Banister built a large and fashionable residence at his estate of Battersea just west of the town of Petersburg. At this time, Battersea was still in Dinwiddie County. The name "Battersea" may have been derived from an estate in England by the same name which introduced and sold many plants and vegetables to Virginia. This would have been fitting considering the horticultural interests of Rev. John Banister, the first owner.[36] Battersea was considered the "most handsome" house in the Petersburg area prior to the Revolution.[37] In addition to Battersea, Banister owned Hatcher's Run, which he had inherited from his father and which was located in Dinwiddie County a few miles southwest of Petersburg. Banister also owned a plantation in Prince George County called Whitehall, several lots in Petersburg, and land in Kentucky.[38] Following the death of his second wife, Elizabeth Bland Banister, John married Ann "Nancy" Blair of Williamsburg in February 1779. They had two sons, Theodorick and John Monroe.[39]

John Banister's participation in the Revolutionary War effort is addressed in detail in the section on political and military significance.

Despite significant financial losses during the Revolution, Banister managed to emerge afterwards as one of Petersburg's wealthiest citizens and continued to hold public office. In 1782, the General Assembly elected Banister to the Council of State, but he attended only a few meetings before resigning in early November.[40] In 1784, he served as the first mayor of Petersburg under its new charter.[41] When Petersburg was incorporated as a town in 1784, the western boundary was extended just far enough into Dinwiddie County to include the house at Battersea, apparently allowing its resident to participate in local elections.[42] According to Russell Perkinson, owner of Battersea from 1947 until 1970, Battersea "was included within the enlarged limits of the town in order that John Banister, builder and owner of Battersea, might be made mayor of Petersburg."[43] The part of the Battersea estate west of the city line remained part of Dinwiddie County. During this period, a massive two-level portico was built on the front of the house, covering most of the center block.

On September 30, 1788, Banister died of an unknown illness at Hatcher's Run, where he was buried.[44] Banister was survived by six children at the time of his death, including a son named John, who was the eldest, and John Monroe, from his last marriage. His wife, Ann, left Petersburg at this time, and the elder John, did not act on the purchase option on Battersea provided in his father's will. The estate was not completely settled until 1828 when John F. May, then owner of the house, cleared up the last details with John Monroe and Theodorick.[45]

IV. John Fitzhugh May

In 1823 or 1824, John Fitzhugh May purchased Battersea from the estate of John Banister and William Haxall. Like his predecessors at Battersea, John May was a man of social, economic, and political prominence in the state. He was a member of the General Assembly, a judge of the Virginia Supreme Court of Appeals, and a local vestryman. In 1824 he added Federal style details to the house, which included reworking all porticos, installing a new main entrance sidelights and fanlight, adding balanced Palladian

windows on the pavilions, updating window sash, and probably adding the exterior stucco as well. On the interior, he converted the east hyphen and pavilion into double parlors and replaced the mantels and all of the trimwork in these rooms. The old trim was reinstalled in the west pavilion, where a new second-floor space was added. Ornate plaster cornices were added to the formal rooms, and a Federal-style mantel was installed in the west hyphen. The doorway on the east hyphen was converted into a triple-hung window, and the door was moved to the west pavilion.[46] The overall approach introduced a more refined layer of Roman Classical-inspired detailing, complimenting the Palladian form.

V. John and Catherine Waring

John and Catherine Waring purchased Battersea from John May in 1841. Unlike previous generations whose ownership of Battersea was dependent upon great wealth, John Waring indebted himself and depended upon profits from the estate to pay the mortgage. Their ownership of the property was relatively brief because of financial troubles and the death of John in 1847. They may have been responsible for adding the late Greek Revival-style marble mantel in the saloon. At the time of John Waring's death, the mortgage had not been fully repaid, and Battersea was sold at public auction in November 1847 to Peter Boisseau and his wife Marianne Boisseau.[47]

VI. The Civil War

During the Civil War, Battersea suffered from neglect. Near the end of the War many of the Confederate troops, including Robert E. Lee, retreated over a bridge called the Battersea Pontoon Bridge that used to cross the Appomattox River in the area of the Battersea Mill.[48]

VII. Franklin Wright

In 1870, Battersea was purchased by Franklin Wright, a farmer from Pennsylvania. Sensitive to its historic value, he made no major alterations to the house and focused primarily on making necessary repairs rather than rebuilding. He updated the house with gas lights and coal fireplaces. Around 1890, he added a bathroom to the east end of the house.[49]

VIII. Dennie Perkinson and M.A. Finn; Mr. and Mrs. Russell Perkinson

In 1905, the Wright family sold Battersea to the trading partnership of Perkinson and Finn. Dennie Perkinson occupied the house for over 40 years and bought out Finn's interest in the property in 1925. Perkinson had a construction business. He introduced electricity and central steam heat to the house and installed the hardwood flooring in the saloon. In 1932, the City of Petersburg annexed a large tract of land to the west of the original 1784 city boundary. This land had previously been part of Dinwiddie County and included the western portion of the Battersea property. After the death of Dennie Perkinson in 1947, the house passed to his son, Russell Perkinson. Around 1957, Russell and Virginia Perkinson converted the southeast bedroom into a bathroom, remodeled the kitchen, and added a new standing-seam metal roof.[50] When Russell Perkinson died in 1975, Battersea passed by will to his wife, Virginia.

IX. John D. McLaughlin, Jr.; The City of Petersburg

In April 1980, Battersea passed by the will of Virginia Perkinson to John D. McLaughlin, Jr. During the next five years, McLaughlin undertook various repairs with the ultimate goal of completely restoring the house as had been Virginia Perkinson's desire.[51] In August 1985, John D. McLaughlin, Jr. and his wife Carolyn C. McLaughlin conveyed Battersea to the City of Petersburg for a sum of ten dollars. At the same time, they conveyed the two tenant house properties to the City by a deed of gift.

ARCHITECTURAL SIGNIFICANCE

Battersea is one of the earliest and finest surviving examples of a five-part, Robert Morris-style Palladian house in the United States, and is the earliest surviving, fully developed example of this house type in Virginia. Battersea represents a refined and original synthesis of ideas from Andrea Palladio and Robert Morris, copying neither but reinterpreting ideas from both to meet 18th-century American needs.[52] The five-part house was a basic manifestation of Palladianism which spread up and down the eastern seaboard and into neighboring states during the 18th and early-19th centuries. Unfortunately, many of these houses have been lost. Today, Battersea is a rare and unusually sophisticated survival of this form.

The origin of Battersea's five-part design begins with Palladio's villa designs in 16th century Italy. Other aspects of Battersea's design draw from the Palladian Revival in England during the 18th century, as manifested in the patternbook designs of Robert Morris. Battersea shares design elements with a family of seven-part Palladian houses derived from plate no. 3 of Robert Morris's *Select Architecture*. Robert Morris was one of the most influential patternbook authors in the American colonies and the chief theorist of the British Palladian movement. While the designer of Battersea is unknown, Thomas Jefferson has been suggested as a source of possible influence because of his close connections with John Banister and because of his known fondness for assisting his friends and relatives in the design of their houses.

- The first section of this study will compare Battersea to Palladio's five-part villa and country house designs as represented in his treatise *The Four Books of Architecture*.
- The second section will discuss Robert Morris, his *Select Architecture*, and his design for a house on plate 3.
- The third section will deal with the five-part Palladian house in America – its popularization through the patternbooks of James Gibbs and Robert Morris and the impact of Morris's *Select Architecture*.
- By comparing Battersea to similar houses, the fourth section will demonstrate that Battersea is one of the earliest and finest surviving examples of a five-part, Robert Morris-style Palladian house in the United States, and is the earliest surviving, fully developed example of this house type in Virginia.
- The final section will analyze other significant aspects of Battersea, such as the connections between Thomas Jefferson and Colonel John Banister, and the grand staircase in the entry.

I. Palladio's Five-Part Villas

Battersea's five-part arrangement appears to have been directly influenced by Palladio's designs for five-part villas. The symmetrical five-part façade is one of the most distinguishing characteristics of Palladio's villa designs and was a basic manifestation of Palladianism in both Britain and America. This five-part arrangement is seen most clearly in his elevation drawings, which usually feature a two-story central block, one-story flanking hyphens adorned with colonnades or arcades, and finally, end pavilions with pointed roofs – either gabled or hipped. When viewed strictly in elevation, ten out of Palladio's twenty-two villa and country house designs have five-part compositions. This can be seen in the elevation drawings for:

1. the **Villa Badoero** (plate 31)
2. the **Villa Zeno** (plate 32)
3. the **Villa Barbaro** (plate 34)
4. the **Villa Pisani** (plate 35)
5. the **Villa Mocenico** (plate 37)
6. the **Villa Emo** (plate 38)
7. the **Villa Sarraceno** (plate 39)
8. the **Villa Ragona** (plate 40)
9. the **Villa Thieni** (plate 45)
10. the **Villa Valmarana** (plate 42).

Palladio also designed two seven-part villas by attaching hipped-roof wings to the central block:

1. the **Pogliana** (plate 41)
2. the **Villa Godi** (plate 48)

Palladio's elevation drawings create the illusion that the facades of his villas are basically flat – that all of the components of the façade line up on the same plane. When viewed in plan, however, Palladio's villas suddenly open up to include courtyards and connecting wings which are invisible from the front. It also becomes evident that different parts of the facades lie on different planes. In the case of the Villa Barbaro, for example, the end pavilions leap forward as the fronts of long, projecting wings. What typically appear as pavilions in Palladio's elevation drawings are, in most cases, the gable ends of long, perpendicular barn wings which enclose two sides of a forecourt.

When viewing Palladio's villas in both plan and elevation, it becomes clear that although many of them have five-part facades, most of them do not have five-part plans. Indeed, the closest candidate for a five-part plan would be the Villa Emo. Nowhere in Palladio's villa plans do we find a five-part villa in which each unit is a single distinct room as at Battersea. In the first place, Palladio's villas were usually much larger, had more rooms, and contained one or more courtyards. Furthermore, we do not find Palladian villas in which all five parts were intended as residential living space. Most of Palladio's villas were intended to function as working farms and housed both domestic and farm-related activities in the same building or complex of connected buildings. Only the central block served as domestic living space; the rest was devoted to service and agricultural purposes. Palladio's villa complexes incorporated features of traditional farms of the Veneto region such as one or more large courtyards flanked by long barns. The barn wings of Palladio's villas were usually connected to the main house by covered walkways in the form of colonnaded or arcaded hyphens and typically enclosed a courtyard.

When comparing Battersea to Palladio's villa drawings, we find that Battersea shares the same five-part arrangement of Palladio's villas when viewed in elevation but not when viewed in plan. For this reason, Battersea more closely resembles the elevation drawings for Palladio's villas than the villas themselves. At Battersea, the scale has been reduced, the façade has been flattened, and the function of the hyphens

and pavilions given over to residential use. Many such aspects of Battersea's design are the result of developments that occurred in British architecture after the introduction of Palladian influence in the 17th century.

II. Robert Morris and His Select Architecture

Many aspects of Battersea's design such as the cubic simplicity of its forms, the relative flatness of its façade, the linear simplicity of its plan, and the axial alignment of pavilion dependencies reflected trends among British Palladian Revival architects and, more specifically, the design preferences of Robert Morris as manifested in his book *Select Architecture*. This section will examine Robert Morris, his *Select Architecture*, and his design for a house on plate 3.

Based upon the work and writings of Italian Renaissance architect Andrea Palladio, the Palladian Revival movement dominated British architecture for forty years – from about 1720 to 1760. Patternbooks played a central role in both launching the Palladian Revival movement in Great Britain and transmitting its ideals abroad. The publication of the first volume of Colen Campbell's *Vitruvius Britannicus* in 1715 and the Leoni edition of Palladio's *Four Books of Architecture* heralded the arrival of the Neo-Palladian era in Britain and launched a great period of architectural book publishing.[53]

A. Robert Morris (1701-1754)

Battersea shares design elements with a group of seven-part houses in Virginia and Maryland which were derived from plate no. 3 of Robert Morris's *Select Architecture*. Robert Morris (1701-1754) was the most important and almost the *only* contemporary theoretical writer of the Palladian Revival movement.[54] His early publications included: *An Essay in Defence of Ancient Architecture* (1728) and *Lectures on Architecture, Consisting of Rules Founded upon Harmonick and Arithmetical Proportions in Buildings . . .* (1734-36). His later books of designs were more practical and more influential. These included *Rural Architecture* (1750), the *Architectural Remembrancer* (1751), and, above all, *Select Architecture* (1755).[55]

B. *Select Architecture* (1755)

First published in 1755, *Select Architecture* was intended more for the general public and for clients of architects rather than for professional builders and tradesmen.[56] The book was one of the few being published in England which deliberately included Palladian-style designs for relatively modest buildings. In his preface, Morris stated, ". . . most who have wrote on this subject, have raised nothing but Palaces, glaring in decoration and dress; while the Cottage, or plain little Villa, are passed by unregarded." This was no doubt one of the reasons why *Select Architecture* became one of the most influential British patternbooks in the American colonies.

Morris described plate no. 3 as:

> A Building proposed to be erected on the South Downs of Sussex. – The two fronts alike, one facing the Sea, the other enclosed with a Garden, and to the Downs; it was proposed for a single Gentleman. – The Extent of the House, Court, and Offices are 160 Feet.[57]

Morris's seven-part design comprised a central block with a pyramidal hipped roof, hipped-roof wings, and low walled courtyards connecting to hipped-roof end pavilions. The pavilion on the left was intended to serve as a stable, and the adjacent courtyard as the stable yard.

Some of Morris's ideas apparently came from a kinsman of his named Roger Morris, who was a prominent Palladian Revival architect. A hallmark Roger Morris feature was the cubic central block with a pyramidal roof. This appears in plate 3 and at Battersea. According to Dr. Parissien at the University of Plymouth in Devon, England, ". . . it seems likely that plate 3 was derived by Morris from his kinsman Roger Morris's typical villa plan–seen notably at Roger Morris's design for Whitton Park, Middlesex." He continues, "the central block, with its astylar elevations and octagonal cupola, are typically Roger Morris."[58]

Whitton Park, also known as Whitton Place, was a five-part Palladian-style house which was built between 1736 and 1739 for the Earl of Ilay, and which was located about eight miles west of London in Middlesex. Roger Morris's design for Whitton Place featured a cubic central block with astylar elevations marked by nearly-identical vestibules on all four sides. The central block was covered by a pyramidal roof with a small squared cupola. Flanking hyphens connected to long, perpendicular wings which housed offices and enclosed a courtyard on the north side of the house. The house was destroyed around 1847.[59]

In the final analysis, however, while Battersea displays the influence of Morris, it does not copy Morris. It is unique and original, and this is what makes it significant.

III. The Five-Part Palladian House in America

The third section of this study will deal with the five-part Palladian house in America – its popularization through the patternbooks of James Gibbs and Robert Morris, the impact of Morris's *Select Architecture*, and the five-part house during the Federal Period.

A. The Patternbooks of James Gibbs and Robert Morris

As mentioned above, one of the primary methods for transmitting the ideas and ideals of the Palladian Revival to America was through builder's guides and patternbooks. James Gibbs's *Book of Architecture* (1728) and Robert Morris's *Select Architecture* (1755) were two of the most influential patternbooks in the American colonies. Both contained designs for symmetrical Palladian-style houses which inspired the designs for numerous five-part houses in the U.S. The five-part house type was most popular in the Chesapeake region, comprising Virginia and Maryland. Fewer examples were built in the Deep South as well as regions further north and west – and they were usually later in date. Generally, these houses display symmetrical facades, with a two- or three-story central block, flanking hyphens, and terminal pavilions or dependencies with pointed roofs.

It is possible to distinguish two distinct families of five-part Palladian houses: those inspired by the patternbooks of James Gibbs and those inspired by the patternbooks of Robert Morris. Houses inspired by

the designs of Gibbs tend to feature massive central blocks with flanking dependencies set at perpendicular angles. These dependencies enclose a forecourt on two sides and may or may not be connected to the main house by curved hyphens. Mount Airy (1748-1758) in Richmond County, Virginia is an example of this type. The massive Gibbs-style Palladian house tended to be more a phenomenon of the mid-18th century with little influence in later decades.[60] Five-part houses inspired by the designs of Robert Morris were usually smaller in scale, more linear, and more compact with flanking dependencies on axis with the main house. As a result, these houses had essentially flat facades and no forecourt. The Morris-style Palladian house achieved popularity later in the 18th century and reached its zenith during the 1820s.

B. The Influence of Robert Morris, *Select Architecture*, and Plate 3

It appears that Robert Morris was much more influential in America than in Britain. Regarding possible British derivatives from the similarly-designed plates 3, 16, and 33, Professor Parissien of the University of Plymouth wrote in 2005 that he does not know of any exact replicas.[61] Morris's Palladianesque designs in *Select Architecture* provided inspiration for scores of American dwellings not only in Virginia and Maryland but also in North Carolina, South Carolina, Georgia, Kentucky, Tennessee, and New York State.[62] These ranged from fairly close copies of the plates, or of other buildings derived from them, to vernacular interpretations.[63] In Virginia and Maryland, these Palladian designs remained popular for approximately eighty years and spawned generations of three- and five-part houses.

Morris's influence on the architecture of Thomas Jefferson is well-known and well-documented. Jefferson is known to have owned a copy of *Select Architecture* by 1770.[64] Perhaps the best example of Morris's influence was Jefferson's own house, Monticello, designed in 1771 and built soon after. This first version of Monticello featured a two-story central block with a two-level portico flanked by lower, hipped-roof wings. The façade of Monticello I shared many similarities with Palladio's elevation drawing for the Villa Cornaro, such as the double portico and the two-story wings. The massing of Monticello's central block and wings were derived from Morris's *Select Architecture*.[65] It was also noticeably similar to the central block of Tazewell Hall in Williamsburg, which had been built approximately ten years earlier.

An aspect of Palladian and Neo-Palladian villa design which especially attracted Jefferson was the breaking up of a building into a string of three, five, or seven aligned units. Jefferson saw this treatment as an antidote to the massive blockiness which characterized early Georgian architecture in Virginia and which Jefferson associated with the appearance of brick kilns. By taking the Georgian box and stretching it out, one could create a much more interesting architectural composition. The best example of Jefferson's interpretation of this type of stretched-out house is his first Monticello.[66]

Jefferson appears to have played a role in popularizing Morris's designs and may be either directly or indirectly responsible for the design of a number of three, five, and seven-part Palladian houses in Virginia. However, definite attribution is hindered by the fact that nearly all of Jefferson's books, papers, and drawings prior to 1770 were destroyed with the burning of his childhood home, Shadwell, that year.[67]

C. The Influence of Climate

Even though provincial builders were no doubt inspired by the Palladian designs they found in pattern-books, this would not explain why five-part houses tended to be concentrated in certain parts of the country and not others. Climate must have been a factor. The five-part house was most popular in the upper South: Virginia and Maryland. These areas are hot in the summer and cold in the winter. Outbuildings, particularly kitchens, needed to be separated from the main house in summer, but it was convenient to have them linked to the house by a covered passage in winter. Significantly, at least half of Maryland's five-part houses were created by adding hyphens to connect formerly separate outbuildings to main houses.[68]

Plate 3 is the only Morris design for a house in *Select Architecture* which has a single-pile plan; all of the others are double- or triple-pile. Since it was basically one-room deep, Morris's design lent itself well to a regional need for houses which were simple to build, well ventilated, and impressive in their length, but not so large as to be overly expensive.[69] In the Chesapeake region, the increased ventilation a single-pile plan offered would have made it ideal. The single-pile plan also would have been easy to integrate with the regional vernacular building tradition of hall-parlor houses and I-houses.

IV. Battersea and Similar Morris-Style Palladian Houses in the U.S.

By comparing Battersea to similar houses, both surviving and lost, this section will demonstrate that Battersea is one of the finest and earliest surviving examples of a five-part, Morris-style Palladian house in the United States, and is the earliest surviving, fully developed example in Virginia.

A. Closely Associated Seven-Part Houses in Virginia and Maryland

Battersea is most closely associated with the above-mentioned three seven-part houses derived from plate 3 of Robert Morris's *Select Architecture*: Tazewell Hall, Williamsburg, Va. (1758-1762), Brandon, Prince George County, Va. (c. 1765), and Whitehall, Anne Arundel County, Ma. (1765). All three houses feature two-story central blocks with one-story hipped-roof wings, flanked by hyphens with terminal pavilions.

Even though all of these houses were derived from plate 3, they all made one significant change to Morris's design to adapt it to American needs. In plate 3, the left pavilion is designated as a stable and the adjacent courtyard as the stable yard. In America, a stable would never be attached to a residence but would be in a separate building. In all known American derivatives of plate 3, the courtyards and pavilion stable of Morris's design were replaced by actual rooms, increasing the amount of space available for domestic use. As a result, American derivatives were usually grander than the house depicted in plate 3 itself.[70]

Tazewell Hall, Williamsburg, Virginia (1758-1762)

Built between 1758 and 1762, Tazewell Hall appears to have served as a prototype for both Battersea and Brandon and is considered Virginia's first known, fully developed example of Morris-style Palladianism.[71] The house was built by an unknown architect-builder for John Randolph II, an English-trained lawyer, legislator, and colonial attorney general. Tazewell

Hall was located on the southern edge of Williamsburg on South England Street and was designed with a seven-part scheme based upon Morris's plate 3. The large size of the house would have made it one of the principal buildings of Williamsburg. It was longer than the main hall of the College of William and Mary.[72] As originally constructed, the residence was "a quite sophisticated Virginia version of a Palladian-style villa rendered in the indigenous materials of wood frame sheathed with beaded weatherboards and covered with a shake roof."[73] Unlike Morris's plate 3, however, the center block of Tazewell Hall was not subdivided with the insertion of a stair hall, but comprised a single saloon.[74] Like many of Palladio's villas, the saloon at Tazewell extended two full stories in height and was lighted by clerestory windows.[75] Since John Banister served as a member of the House of Burgesses from 1766 until the Revolution, it is likely that he would have been familiar with this house. It is also likely that Thomas Jefferson would have been familiar with Tazewell Hall since he was a cousin to John Randolph II through Randolph's mother.[76] Since Jefferson was only in his teens when Tazewell was built, it is not likely that he influenced its design. Instead, it is more likely that Tazewell influenced Jefferson. During the 19th century, alterations were made which destroyed the Palladian character of the house. The hyphens and terminal pavilions were removed and the one-story wings were raised to two stories. During the late-20th century, Tazewell Hall was removed from its site in Williamsburg and rebuilt/restored in Newport News, Virginia.

Brandon, Prince George County, Virginia (c. 1765)

With its symmetrical seven-part plan, Brandon is the best surviving example of the family of houses inspired by Morris's plate 3 and is the closest surviving relative to Battersea. Brandon was built around 1765 for Benjamin Harrison in Prince George County. The design of Brandon closely followed Morris's plate 3 design as well as the design of Tazewell Hall. Like Battersea, the house features a two-story central block with a pyramidal hipped roof. Furthermore, the roof has a finial, but in this case it is a pineapple instead of a Roman pinecone. Like Battersea, Brandon was built of brick. However, the unrefined quality of the brickwork suggests that the house was intended to receive stucco. The lack of any treatment of the brickwork, such as rubbed brick, glazed headers, or gauged-brick jack arches would have been completely inconsistent for an important Virginia plantation dwelling of the colonial period.[77]

On the interior, Brandon and Battersea shared a number of design similarities such as the division of the central block into a stair hall and saloon as well as a Chinese lattice staircase. At Brandon, the partition wall dividing the stair hall and saloon was removed during an early-19th-century remodeling. At the same time, the original stair in the main block was moved to the west wing and the present Federal-style stair and colonnaded screen were added. Battersea, on the other hand, still retains the original Chinese staircase and room configuration in the central block.

Jefferson has been suggested as a possible designer for Brandon. He was a good friend of

Benjamin Harrison and was also a cousin and acquaintance of Harrison's wife, Anne Randolph Harrison. Furthermore, an old Harrison family tradition holds that Jefferson served as a groomsman in Harrison's wedding and designed the house as a wedding present.[78]

Regarding Brandon and Battersea in his famous 1945 book *Mansions of Virginia*, Thomas Waterman stated, "Battersea is really superior in design to Brandon, being more compact, and the elevation counting more as a façade than a number of units, as at Brandon."[79]

Whitehall, Anne Arundel County, Maryland (1764-1765; 1770)

Whitehall shares marked similarities with Morris's plate 3, Tazewell Hall, and Brandon in both plan and elevation. The center portion of the house was begun by Governor Horatio Sharpe in 1764-65 on the north bank of the Severn River outside Annapolis. After he retired from public service in 1768, Sharpe extended the wings, creating a 200-foot long façade. Like Tazewell Hall, the central block of Whitehall comprises a single room – a two-story saloon with a coved ceiling which extends into the roof space. Architectural evidence suggests that William Buckland was the architect.[80] Significantly, Buckland's library included a 1757 edition of Morris's *Select Architecture*.[81] In the 1790s, a later owner demolished the extreme ends of the wings and used the brick to add second stories to the rooms that flanked the saloon. When the house was restored in 1957, the second story was removed and the wings were rebuilt. Whitehall is considered to be the culmination of the seven-part type inspired by Morris's plate 3. It surpasses Tazewell Hall and Brandon in the sophisticated development of the façade and the entrance saloon. Both the interior and exterior are enriched with carved architectural detail of the highest quality and refinement. Interestingly, John Banister owned a plantation called Whitehall just a few miles south of Petersburg in Prince George County.

B. Five-Part Morris-Style Palladian Houses in Virginia

The first five-part Palladian houses on the Virginia landscape were of the James Gibbs type, with massive central blocks and dependencies set at right angles to the main house, partially enclosing a forecourt. Examples include Mount Airy (1748-1758) in Richmond County, Blandfield (c. 1769-72) in Essex County, Mannsfield (c. 1770) in Spotsylvania County, Menokin (c. 1770) in Richmond County, and Mount Vernon (c. 1730-1787) in Fairfax County. This arrangement became the standard for any residence of architectural pretension in Virginia.

Five-part houses of the Robert Morris type, with smaller central blocks and aligned pavilion dependencies, began to appear in Virginia in the 1750s. Besides Battersea, three such houses have been documented in Virginia from the Colonial period: a now-lost wood-frame house named Brandon in Prince George County, a still standing small house named Wales in Dinwiddie County, and a c. 1770 drawing for a five-part house now at the Virginia Historical Society. Battersea's five-part design was, evidently, part of a much broader context which has now mostly vanished, leaving Battersea a rare survivor.

Brandon (wood-frame), Prince George County, Virginia (c. 1755)

Built around 1755, an earlier wood-frame Brandon was an immediate neighbor of the current brick Brandon and is known to have been the residence of a member of the Skipwith family. An 1810 insurance policy drawing clearly shows the five-part footprint and linear configuration of this house.[82]

Wales, Dinwiddie County, Virginia (c. 1730–c. 1752)

Though early in date, Wales is an evolved structure. The house was initially built as a simple hall-parlor dwelling around 1730 for Howel Briggs, a militia captain, magistrate, and vestryman. Around 1752, the core was expanded into a five-part structure 104 feet long.[83] Much closer to the vernacular, the house features modest detailing. Battersea, on the other hand, was not only conceived as a Palladian type from the beginning, but is far more sophisticated and literate in its design.

Elevation drawing for a five-part house, Virginia Historical Society (c. 1770)

An elevation drawing for a five-part Palladian house exists among the papers of the Skipwith family at The Virginia Historical Society and may provide clues to the probable appearance of the wooden Brandon.[84]

After the Revolution, the five-part Morris-style Palladian house caught on as a fashion, and a number of examples were built in the former colonies. Five-part houses were most often built for patrons who were fairly sophisticated, well-to-do, and architecturally aware. In Virginia, many of these patrons had some connection with Thomas Jefferson. Two extant five-part houses have been documented from the 1780s and 1790s in Virginia: Carrsbrook and Hobson's Choice.

Carrsbrook, Albemarle County, Virginia (1780s)

Carrsbrook is a provincial adaptation of the five-part Palladian house. It was built for Capt. Thomas Carr, who was a half brother of Thomas Jefferson's brother-in-law and close friend, Dabney Carr. It is believed that Jefferson may have influenced the design of the house at an early stage; however, the provincial handling of the classical detailing suggests that Jefferson had no direct involvement in the final building.[85]

Hobson's Choice, Brunswick County, Virginia (1794)

Hobson's Choice is a modest five-part house. It was built for Dr. Richard Field, an Edinburgh-educated physician who was also a member of the electoral colleges that put Thomas Jefferson and James Madison in the White House.[86]

A small but sophisticated five-part house known as **Edgemont**, located in Albemarle County, was built c. 1796 for Col. James Powell Cocke, a friend of Thomas Jefferson. It is believed that Jefferson either directly or indirectly influenced the design of the house, although no firm documentation has been established. Like Monticello, it had flanking dependencies connected to the main

house by tunnels. Furthermore, like Monticello and Battersea, it had Chinese lattice rails – in this case on the porticos. Sadly, the house burned recently.[87]

Even after the Palladian Revival had faded from fashion in England, the afterglow lingered in America well into the early-19th century. Fifty years after the publication of *Select Architecture*, the five-part Palladian house was more popular than ever for mansions of the gentry as well as more modest residences. The most prominent architects practicing at the turn of the 19th century, such as Benjamin Latrobe and William Thornton, included five-part Palladian houses as part of their design repertoire. Most examples from this period followed the linear and compact Morris-style configuration seen at Battersea. The five-part, Morris-style Palladian house reached its zenith during the 1820s. In Virginia, Battersea was, therefore, a forerunner of a number of five-part Palladian houses built in the United States during the Federal era.

In Richmond, noted architect Benjamin Latrobe designed three five-part Morris-style houses – none of which survive: the John Harvie house (1798), the Du Val-Wirt house (1798), and Clifton (1808-1809). It is possible that Latrobe may have seen Battersea, since he is known to have visited as nearby as Colonial Heights in 1796.[88]

The John Harvie House, Richmond, Virginia (1798)

The John Harvie house was designed for Colonel John Harvie, a Revolutionary War veteran, state legislator, and Mayor of Richmond. The main block was built in 1798-99; however, after Latrobe and Harvie had a quarrel, the unfinished house was sold to Robert Gamble. The wings were never built, and the house was subsequently demolished.[89]

The Du Val-Wirt House, Richmond, Virginia (1798)

The five-part footprint of this house appears in a watercolor plan of Richmond by Benjamin Latrobe. It was located near present-day Grace Street and has long since been demolished.

Clifton, Richmond, Virginia (1808-1809)

Clifton was built for Benjamin James Harris and based upon designs prepared in 1801 for a house for Joseph Stier at Riverdale, Maryland. According to Latrobe's extant presentation drawing, Clifton was designed with a pair of semi-octagonal bays on the two-story central block, columned hyphens, and gabled pavilions. Without Latrobe to supervise construction, however, the house was executed in a provincial manner which altered Latrobe's original design nearly beyond recognition. Clifton was demolished in 1903 after being converted into a hotel.[90]

A number of high-quality five-part Palladian houses were built in northern Virginia during the Federal Period. Examples included Woodlawn (1800-05), **Belmont** (c. 1799-1802), and **Exeter** (1790-1803). These all displayed the same linear Morris-style Palladianism as Battersea, with essentially flat facades. Exeter, unfortunately, was destroyed by fire in 1980.

Woodlawn, Fairfax County, Virginia (1800-1805)

Attributed to architect William Thornton, Woodlawn was built near Mount Vernon. The plantation was the wedding gift of George Washington to Eleanor Parke Custis and her husband, Lawrence Lewis, respectively Washington's ward and nephew.[91] This five-part brick house features a two-story central block with a jerkinhead roof, arcaded hyphens, and small front-gabled pavilions. Woodlawn is noted for its high quality Federal-style detailing.

In many cases, hyphens and pavilions were added to previously existing houses to give them a grander and more Palladian effect. **Soldier's Joy**, a large, wood-frame late-Georgian house in Nelson County, was built in 1783-85 for Samuel Cabell, a Revolutionary soldier and Congressman. Cabell added hyphens and pavilions around 1810, soon after his return from Congress. Unfortunately, the terminal wings on Soldier's Joy have been removed.[92]

Finally, a vernacular example, **Castlewood** (c. 1816-1835), is located in what is now the Chesterfield County government complex. Castlewood, however, is also an evolved structure. The center preceded the addition of the two wings, one of which was an earlier structure moved there from elsewhere and attached. Castlewood demonstrates the popularity of the five-part plan and the trouble people went to in order to achieve it. However, it also strengthens Battersea's importance as an original design conceived as a Palladian type from the beginning.[93]

C. Five-Part Morris-Style Palladian Houses in the District of Columbia

At least two five-part houses were built in Georgetown during the first decades of the 19th century: Tudor Place (1816), designed by architect William Thornton, and Dumbarton House (1805).

Tudor Place, Georgetown, District of Columbia (1816)

The wings of Tudor Place predate the central block, which was built by Thomas Peter, Mayor of Georgetown (1789-1798) and his wife, Martha Parke Custis, a granddaughter of Martha Washington. The massing and alignment of the house perfectly illustrate Morris-style Palladianism.[94]

Dumbarton House, Georgetown, District of Columbia (1805)

Dumbarton House was known historically as Bellevue before its purchase by the Colonial Dames in 1928. An early portion of the house is believed to have been built around 1750. In 1805, it was remodeled to a design believed to be by Latrobe.[95]

D. Five-Part Morris-Style Palladian Houses in Maryland

The five-part houses which survive from the mid-18th century, such as the **James Brice house**, Annapolis (1767-1773) and the **William Paca house**, Annapolis (1763-65) tend to be of the

James Gibbs type with massive central blocks and dependencies set at right angles. Three stylistically similar houses, **Mount Clare**, the **Hammond-Harwood house** (begun 1774) in Annapolis, and **Montpelier** (c. 1774-83) near Laurel, retain aspects of the Gibbs type, but appear somewhat closer to Robert Morris. Begun in the 1770s, they exhibit the massive Georgian central block, but the dependencies are more in alignment with the axis of the main house and they read more as wings than as separate units.

The five-part plan became a special favorite among Maryland builders during the Federal period.[96] A number of high-style five-part houses were built, and older houses were extended with wings to make them five-part. Most of these were of the Morris type, including **Rose Hill** in the Port Tobacco vicinity (c. 1783), **Wye House** in the Easton vicinity (c. 1780; 1790s), **The Teackle Mansion** in Princess Anne County (1802), **Webley** in Talbot County (1805; 1925), and **Kennersley** in the Centreville vicinity (c. 1786-98). The central block of **Tulip Hill** in Anne Arundel County was built in 1755-62, and the wings added in the 1780s.[97]

E. Five-Part Morris-Style Palladian Houses in Other States

The fashion for five-part, Morris-style Palladian houses spread to parts of the Deep South and the North as well as regions immediately west of Virginia and Maryland. Five-part houses outside of the Virginia-Maryland core tended to be fewer in number and later in date – most, if not all, being built during the first decades of the 19th century.

In Louisianna, **Madewood Plantation** in Bayou Lafourche was built in 1844. While the stylistic treatment of the house if overtly Greek Revival, the five-part massing with pedimented pavilions is clearly derived from Morris-style Palladianism.

In New York State, **The Pavilion** was built overlooking Lake Champlain near the site of Fort Ticonderoga in 1825. This sprawling five-part house featured a pedimented portico on the central block, long hyphens, and pedimented pavilions.

In Kentucky, examples include **Ridgeway** in Louisville (c. 1816-17) and the **William Morton house** in Lexington (c. 1810). Both of these were one-story in height.

In Tennessee, a stunningly Palladian five-part house known as **Woodlawn** was built c. 1822-23. The design was remarkably similar to Battersea with a hipped-roof central block and pavilions with pedimented gables.

V. Battersea: Points of Significance

This section will analyze other significant aspects of Battersea, such as the connections between Thomas Jefferson and Colonel John Banister, and the grand staircase in the entry.

A. Thomas Jefferson and John Banister

While the designer of Battersea is unknown, it must have been someone who was architecturally literate

with a knowledge of Palladio, British patternbooks, and other Palladian-style houses in Virginia. Thomas Jefferson has been suggested as a possible designer, or at least a source of influence, because of his close connections to John Banister and because of his known fondness for assisting friends and relatives in the design of their houses. In the case of Battersea, Jefferson was not only a good friend of John Banister but was also related to his wife, Elizabeth Bland, through the Randolphs, maintaining a close friendship with her. Jefferson and Banister served together in the Assembly in Williamsburg from 1769 to 1771, in the Virginia Convention in 1776, and in the Continental Congress. Regarding his close friendship with Mrs. Banister, Jefferson wrote in a letter to her husband from Paris dated August 14, 1786: "Mr. Jefferson will be very happy . . . to renew an acquaintance which he has always held among the most precious of those he has ever made." John Banister's son, John, was placed in Jefferson's care while he was in Paris.[98]

Regarding the designer of Battersea, at the present time, there is no other architect-builder known to have been working in Virginia in the 1760s who would have been capable of producing such a literate design . . . except for the designer of Tazewell Hall, who is also unknown. Of course, John Banister, himself, might have had a hand in the design as patrons often did. Having studied in London, he would have had a first-hand knowledge of high-style, quality architecture. Regardless of the identity of the designer, it is clear that they were trying very hard to make an architectural statement. They wanted a five-part Palladian villa and were determined to squeeze a house into that image. The bedrooms at Battersea are small and cramped, having been shoe-horned into the second story of the central block – the only available place to put them. Thomas Jefferson sought to make a similar architectural statement when he designed the Virginia State Capitol and tried to squeeze a statehouse into a Roman temple. Finally, the blending of ideas from both Palladio and Morris apparent in the design of Battersea echoes the way in which Jefferson combined ideas from Palladio and Morris in the design of the first Monticello.

B. The Chinese Lattice Staircase

A Chinese lattice staircase in a house was a hallmark of quality, and the Chinese stair at Battersea is considered the richest surviving example of its type extant in Virginia.[99] The design of the staircase was derived from plate 50 of William Halfpenny's *Rural Architecture in the Chinese Taste* (1755). Plate 50 depicts a side view of a staircase with the caption "A Stair Case in the Chinese Taste." At Battersea, the stair contains three different Chinese lattice patterns on the balustrades: two alternating patterns on the stair ascents, and a third on the second floor landing. The lower landing is enriched by a grille of intersecting Gothic tracery. The stringer and wall paneling of the stair display Greek fretwork derived from James Gibbs's *Rules for Drawing*. The Gibbs design was copied even to the inadvertent use of the alternative repeats of the fret in single and double forms.[100] At Battersea, the Chinese staircase adds a touch of exoticism to the Palladian design of the house.

Chinese lattice staircases were only found in the more sophisticated houses. Examples in Maryland include Sotterly, Bushwood, and Bohemia. The stair at **Sotterley**, near Hollywood, was designed by Richard Boulton and installed after George Plater III inherited the house in 1753. Richard Boulton is credited with a very similar Chinese stair at **Bushwood**, near Leonardtown. Bushwood was built c. 1760 and burned in 1934. Another striking Chinese staircase much like that at Battersea survives at **Bohemia**, built

c. 1765 near Earleville.[101]

In Virginia, **Brandon** has an original Chinese staircase, though of a different pattern. **Weyanoke** (1798), in Charles City County, and **Olive Hill** (1755-1770), located across the Appomattox River from Battersea, both display Chinese staircases. Battersea's Chinese staircase is certainly one of the earliest and the best of its type in the country.

C. The Roman Pinecone Finial

As mentioned earlier, a Roman pinecone finial adorns the roof of the central block of the house. Since classical antiquity, the pinecone has symbolized fertility, longevity, and immortality. Pinecone finials are a rare feature, and the use of one on Battersea is yet another symbol of sophistication. Only houses of the highest quality displayed such embellishments.

CONCLUSION

The five-part plan, though somewhat rare, was a form that spread through the east coast and across the mountains into Kentucky, Tennessee, and other states. It was employed only for exceptionally prestigious places and was never adapted for vernacular dwellings. It represents a particularly sophisticated phase of American domestic design. Battersea survives as the principal prototype of the form, and an intriguing house in its own right.

POLITICAL AND MILITARY SIGNIFICANCE

Colonel John Banister supported the Revolutionary War effort politically, militarily, financially, and materially. During the 1750s and 1760s, he consistently supported protests against British policies and attended all five Revolutionary Conventions during 1774, 1775, and 1776. In the last convention, he voted for independence and served on the committee that prepared the Virginia Declaration of Rights and the first constitution of Virginia. He was elected to the House of Delegates for the sessions of October 1776 through January 1778 and again from May 1781 through December 1783.[102] On November 17, 1777, the General Assembly elected Banister to the Continental Congress to succeed Benjamin Harrison, and it re-elected him on May 29, 1778. Banister attended Congress at York and at Philadelphia, Pennsylvania from March 16 to September 24, 1778, though he spent a month from mid-August until mid-September in White Plains, New York on a committee conferring with General George Washington on the reorganization of the Continental army. Banister corresponded several times with Washington regarding military matters and the growing discontent among officers. On April 21, 1778, George Washington wrote to Banister from Valley Forge:

> Dear Sir: On Saturday Evening, I had the pleasure to receive your favour of the 16th. Instant.
> I thank you very much, for your obliging tender of a friendly intercourse between us; and you may rest assured, that I embrace it with chearfulness, and shall write you freely, as often as leisure will permit, of such points as appear to me material and interesting.
> I am pleased to find, that you expect the proposed establishment of the Army will succeed; though it is a painful consideration, that matters of such pressing importance and obvious necessity meet with so much difficulty and delay . . . The spirit of resigning Commissions has been long at an alarming height, and increases daily. . . .[103]

Banister signed the Articles of Confederation in Philadelphia on July 9, 1778.[104] On September 24, 1778, Banister took a leave of absence from Congress and then resigned shortly after his return to Virginia.[105]

During the course of the war, Banister lent the American forces money and sold them flour and arms. He supplied local troops with blankets and food, and also arranged for the transportation of goods. During the winter of 1780-81, Banister supplied 900 wagon loads of wood cut from his land and 110 gallons of rum for the Continental troops stationed in Petersburg. In addition, he cleared trees from 50 acres of his property for army stables and pasture.[106] Banister, himself, rose through the ranks to become a lieutenant colonel in the cavalry, serving under General Lawson in 1781.[107]

By the 1770s, Petersburg had become a center for the tobacco and milling industries, a major export center, and one of the chief commercial towns in Virginia.[108] Furthermore, it was a primary link in the line of communications between the northern and southern colonies.[109] Petersburg's prominence made it a prime target for British troops during the Revolution.

The Battle of Petersburg occurred on April 25, 1781. The British forces, led by Major General William Phillips, comprised 2,500 seasoned veterans as well as a considerable fleet of frigates, sloops, and flat-bottomed boats. Phillips' army also included the Queen's Rangers, commanded by Lieutenant Colonel John Simcoe, who later occupied Battersea.[110] Since there was no regular army in Virginia, the only op-

position was the Virginia State Militia, which numbered approximately 1,000. The American forces were led by Brigadier General John Muhlenberg, who was in turn commanded by Major General Frederick Wilhelm Baron von Steuben. Von Steuben placed his artillery (two six-pound guns) north of the river on the high bluffs overlooking Petersburg – now Colonial Heights. The guns could fire across the river and cover his operations in Petersburg.[111] Knowing the Americans were heavily outnumbered, Von Steuben had no illusions about beating or stopping the British. His strategy, instead, was to make a strong show of force to delay their progress and then retreat northward across the Appomattox River into Chesterfield County with a minimum of losses.[112]

During the battle, the American forces managed to repulse several British assaults and resist for two hours under heavy cannon fire. Banister was able to observe the battle from the bluffs on the north side of the river where Virginia State University now stands.[113] When the militia began to run low on ammunition, Steuben determined that his show-of-force had reached its limits. He ordered Muhlenberg to begin a general withdrawal.[114] Meanwhile, Simcoe and the Queen's Rangers had been making a broad circle around the south and western part of the town and were not close enough to cut off the retreat. Simcoe decided to proceed farther to the north and west with the intention of finding a known ford over the river near the Banister Mills (Campbell's Ford), crossing over onto the heights (Colonial Heights), and possibly drawing off part of the American artillery fire being directed at Phillips' main line.[115] The Americans managed to retreat north across the Pocahontas Bridge to what is now Colonial Heights. The last unit to cross over took up the flooring planks of the bridge to prevent further pursuit by the British.[116]

Regarding the British invasion, Banister wrote in a letter on May 16, 1781, "In consequence of this action I was obliged to abandon my house, leaving all to the mercy of the enemy."[117] British Lieutenant Colonel John Simcoe occupied Battersea and used the property as barracks for his soldiers.[118] During the course of the war, Banister was forced to abandon Battersea a total of three times when it was occupied and plundered by the British.[119]

In the same letter quoted above, Banister continued regarding a second occupation of Battersea:

> . . . and [they] arrived on the night of last Thursday again in Petersburg, and I was again obliged to retreat, leaving them in the possession of all my estate. They have not as yet burned my mills, but have taken all the bread and flour, to the amount of £800 or £1000; eleven of my best negroes the first time, and now expect they will get the rest.[120]

Banister also described the second occupation in an earlier letter dated May 11, 1781:

> Again last Thursday morning I was obliged to quit home or fall into their hands they having entered Petersburg after a march of twenty four miles performed in the Night . . . I expect to suffer in this Second visit to Petersburg, which I fear will be a long one, a loss of the rest of my Negroes, furniture many Horses & a great Proportion of My Stock of all kinds.[121]

On May 20, 1781, Lord Cornwallis and his troops arrived in Petersburg to join the British army already in the city under the command of Benedict Arnold. Arnold had succeeded General Philips after Philips died from a fever on May 13th. Cornwallis's troops encamped in the western part of town within sight of Battersea.[122] They are believed to have had their camp near what is now the intersection of High and South

streets, which is currently about three blocks east of Battersea.[123]

On August 12, 1781 John Banister wrote regarding a third occupation:

> The enemy, after a skirmish near Jamestown last Friday, passed to Cobham, and from thence sent off a party, under Tarleton, for the third time to our devoted place [Petersburg]. I expect this visit will totally destroy the remains of our property. Already they have plundered me of 82 of my best negroes, including all my best tradesmen . . . .[124]

In the same letter, Banister lamented about the repetitive nature of the occupations of his house:

> My peculiar situation at present obliges me to Hatcher's Run, my present abode, at the risk of captivity to see what has become of my family. . . . For nothing can compensate for the sufferings and alarms they daily experience. Scarce do they remain settled a week at home, before they are obliged to abandon their dwelling, and seek asylum from the bounty of others.[125]

Battersea appears to have suffered damage by the British. It has been stated that, "Colonel Banister's conspicuous association with the Revolutionary cause made his residence a victim of severe British depredations in 1781."[126] Regarding the British camp as well as the general appearance of Battersea, traveler Marquis de Chastellux visited Battersea after the departure of the British and wrote in April 1782:

> Mr. Victor, who was still my guide, took me to the camp formerly occupied by the enemy. He expressed regret that I could not get a closer view of Mr. Banister's handsome country house, which I could see from where we were. There being no other obstacle however than the distance, about half a league, and the noonday heat, we determined that this should not stop us; and, walking slowly, we easily reached this house, which is really worth seeing, as it is decorated in more Italian, than English or American taste, having three porticoes at the three principal entrances, each of them supported by four columns. It was occupied by an inhabitant of Carolina called Nelson. War had driven him from his country, and war had caught up with him at Petersburg. He invited me to walk in, and while he was having me drink a glass of wine, according to custom, another Carolinian, of the name of Mr. Bull, happened in to dine with him.[127]

ARCHAEOLOGICAL SIGNIFICANCE

The 1989 and 1992-93 archaeological studies by the William and Mary Center for Archaeological Research indicate that Battersea has both prehistoric and historic archaeological significance. The discovery of quartz and quartzite flakes and chipping debris indicates the existence of a Woodland Period (1200 B.C. – 1600 A.D.) procurement camp, or lithic workshop, at or near the house. The excavation of architectural debris and domestic refuse reflects the habitation of Battersea by the Banister, May, and Waring families during the period between 1768 and 1847. The architectural fragments confirm that Battersea underwent numerous episodes of repair and remodeling that correspond in date and sequence to the successive owners of the property. The type and quality of the ceramic and glass fragments confirms the gentry status of the Banister family as well as the slightly lower, but still upper-class, socioeconomic status of the May and Waring families. Finally, the distribution pattern of the domestic refuse indicates that the west yard functioned as a service yard during the late-18th and early-19th centuries. The 1989 and 1992-93 archaeological investigations at Battersea supported and confirmed previous findings regarding the architectural history of the house and the families who lived there, providing a more fully integrated and comprehensive understanding of the history of Battersea.

Since the Battersea property has not been significantly altered, it retains a high degree of integrity and potential for future archaeological investigations. The terraced south yard of the mansion is believed to have been an extensive formal garden perhaps similar to the reconstructed garden at Bacon's Castle. It has excellent potential as a future site for garden archaeology and to yield information regarding late-18th and early-19th century landscape design in Virginia. Furthermore, since Battersea was occupied by the British during the Revolutionary War on three occasions and was the site of a British camp, there is a strong possibility that Revolutionary War-era artifacts may be found on the property.

ENDNOTES

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[2] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Report prepared for the Friends of Battersea Committee, Historic Petersburg Foundation, Inc., (Petersburg, Virginia, 1988), Chapter III, p. 42.
[3] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Report prepared for the Friends of Battersea Committee, Historic Petersburg Foundation, Inc., (Petersburg, Virginia, 1988), Chapter III, pp. 41-42.
[4] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Report prepared for the Friends of Battersea Committee, Historic Petersburg Foundation, Inc., (Petersburg, Virginia, 1988), Chapter III, p. 43.
[5] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Report prepared for the Friends of Battersea Committee, Historic Petersburg Foundation, Inc., (Petersburg, Virginia, 1988), Chapter III, pp. 35-38.
[6] "Battersea Building," *Richmond Times-Dispatch*, 3 January 1993.
[7] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Chapter III, p. 2.
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[10] William M.S. Rasmussen, "Palladio in Tidewater Virginia: Mount Airy and Blandfield," in *Building by the Book*, vol 1 ed. Mario di Valmarana (Charlottesville: University Press of Virginia, 1986), p. 80.
[11] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Report prepared for the Friends of Battersea Committee, Historic Petersburg Foundation, Inc., (Petersburg, Virginia, 1988), Chapter III, p. 17.
[12] Petersburg Hustings Court, Deed Bk. 67, p. 486, Petersburg, Virginia, 1904.
[13] Frederick Horner, *The History of the Blair, Banister, and Braxton Families* (Philadelphia: J.B. Libincott Co., 1898), p. 97.
[14] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Chapter VI, p. 6.
[15] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Chapter VI, p. 5.
[16] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Chapter VI, pp. 5-6.
[17] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Chapter II, p. 1.
[18] Petersburg Hustings Court, Deed Bk. 26, p. 302, Petersburg, Virginia, 1860.
[19] Frederick Horner, *The History of the Blair, Banister, and Braxton Families*, pp. 96-97.
[20] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Chapter II, p. 2.
[21] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Chapter II, p. 3.
[22] Fieldwork began on July 18 and was completed July 27, 1989. The two excavation areas located at the east and west ends of the house were divided into eight excavation units ranging from 5 by 3 feet to 8 by 5 feet in size. These units were designated by letters A through H and encompassed an area of approximately 282 square feet. Cultural layers and features identified within each unit were assigned consecutive context numbers. These deposits were recorded by detailed plan and section drawings, as well as black and white photographs and color slides. The depth of excavation was approximately two feet. Field notes, artifacts, drawings, photographs, and other documentary resources remain on file with the College of William and Mary Archaeological Project Center, Williamsburg, Virginia. Thomas F. Higgins III and Robert R. Hunter, Jr., "Archaeological Investigations at Battersea: Examination of Yard Areas Adjacent to the East and West Pavilions," (Submitted to Petersburg Museums, City of Petersburg, Petersburg, Virginia; Submitted by William and Mary Archaeological Project Center, Department of Anthropology, The College of William and Mary, Williamsburg, Virginia, 1989), p. 10.
[23] Thomas F. Higgins III and Robert R. Hunter, Jr., "Archaeological Investigations at Battersea . . . ," (1989), p. 36.
[24] Architectural findings included the discovery of builder's trenches, screws, bolts, hinges, window glass, mortar, brick fragments, a fragment of roof slate, and a mix of hand-wrought, cut, and wire nails. This evidence confirms that Battersea underwent numerous episodes of repair and remodeling during this period. Thomas F. Higgins III and Robert R. Hunter, Jr., "Archaeological Investigations at Battersea . . . ," (1989), p. 28.
[25] Thomas F. Higgins III and Robert R. Hunter, Jr., "Archaeological Investigations at Battersea . . . ," (1989), pp. 36-38. Excavation units adjacent to the west pavilion yielded 273 ceramic fragments. Excavation units adjacent to the east pavilion yielded 90 ceramic fragments. Ceramic fragments found during the course of the entire study included 18th-century Chinese porcelain, late-18th- and early-19th-century creamware and pearlware, and 19th-century brown stoneware. Glass artifacts included a mix of 19th- and early-20th-century bottle glass and fragments of lamp chimney glass. Thomas F. Higgins III and Robert R. Hunter, Jr., "Ar-

chaeological Investigations at Battersea . . . ," (1989), pp. 14-16, 27.
[26] Fieldwork began on December 1 and was completed December 8, 1992. Two 2.5 by 2.5-foot excavation units were placed beneath each of the three porticos. These units, designated Test units 1–6 were placed immediately adjacent to the house foundation walls and brick piers supporting the existing porticos. Cultural layers were given letter designations, and features identified within each unit were assigned consecutive context numbers. Features and deposits were recorded by detailed plan and section drawings, and black and white and color photography. Field notes, artifacts, drawings, photographs, and other documentary resources are stored at the William and Mary Center for Archaeological Research, Williamsburg, Virginia. A combined total of 1,244 artifacts were recovered, consisting of a wide range of domestic and architectural materials. The domestic assemblage, comprising 38% of the total number of artifacts, included fragments of ceramics, bottle glass, bone, pipe stems and pipe bowls, and buttons. The architectural assemblage made up 51% of the total, and included pieces of brick, nails, and window glass. The remaining 11% of the assemblage was comprised of miscellaneous or unidentified objects, including eight pieces of prehistoric quartz or quartzite debitage. Thomas F. Higgins III, "Archaeological Investigations at Battersea: Examination of the East, West, and North Porch Areas," (Submitted to Historic Petersburg Foundation, Inc., City of Petersburg City Hall Annex, Petersburg, Virginia; Submitted by William and Mary Center for Archaeological Research, Department of Anthropology, The College of William and Mary, Williamsburg, Virginia, 1993), pp. 20, 22.
[27] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Chapter I, p. 2.
[28] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Chapter I, p. 5.
[29] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Chapter I, p. 7.
[30] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Chapter I, p. 6.
[31] James G. Scott and Edward A. Wyatt IV, *Petersburg's Story A History*, p. 18.
[32] Sara B. Bearss, John T. Kneebone, J. Jefferson Looney, Brent Tarter, and Sandra Gioia Treadway, ed., *Dictionary of Virginia Biography*, Vol. 2 (Richmond, Virginia: The Library of Virginia, 2001), p. 315.
[33] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Chapter I, p. 12.
[34] Sara B. Bearss et al., *Dictionary of Virginia Biography*, Vol. 2, p. 315.
[35] Sara B. Bearss et al., *Dictionary of Virginia Biography*, Vol. 2, p. 315.
[36] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Chapter I, p. 11.
[37] James G. Scott and Edward A. Wyatt IV, *Petersburg's Story A History*, p. 31.
[38] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Chapter I, p. 12.
[39] Sara B. Bearss et al., *Dictionary of Virginia Biography*, Vol. 2, p. 316.
[40] Sara B. Bearss et al., *Dictionary of Virginia Biography*, Vol. 2, p. 316.
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[43] Historic American Buildings Survey, "Battersea, Petersburg, Virginia," Habs. No. VA-136, p. 3.
[44]Sara B. Bearss et al., *Dictionary of Virginia Biography*, Vol. 2, p. 316.
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[46] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Chapter III, p. 8.
[47] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Chapter III, p. 2; Chapter VII, p. 3.
[48] Ashley M. Neville, "North Battersea/Pride's Field Historic District, National Register Nomination" (Richmond, Virginia, 2004, Virginia Department of Historic Resources File No. 123-5035), p. 34.
[49] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Chapter III, p. 12.
[50] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Chapter III, p. 14.
[51] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Chapter III, p. 14.
[52] Calder Loth, "Palladio in Southside Virginia: Brandon and Battersea," in *Building by the Book*, vol. 1, p. 35.
[53] John Summerson, *Architecture in Britain 1530-1830* (New Haven and London: Yale University Press, ninth edition, 1993), p. 338.
[54] John Summerson, *Architecture in Britain 1530-1830*, p. 339.
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[61] Steven Parissien, E-mail communication to Dr. Charles Brownell, 10 June 2005.
[62] Calder Loth, "Palladio in Southside Virginia: Brandon and Battersea," in *Building by the Book*, vol. 1, p. 27.
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[64] Calder Loth, "Palladio in Southside Virginia: Brandon and Battersea," in *Building by the Book*, vol. 1, p. 31.
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[74] Calder Loth, "Palladio in Southside Virginia: Brandon and Battersea," in *Building by the Book*, vol. 1, p. 30.
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[76] Calder Loth, "Palladio in Southside Virginia: Brandon and Battersea," in *Building by the Book*, vol. 1, p. 29.
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[105] Sara B. Bearss et al., *Dictionary of Virginia Biography*, Vol. 2, p. 316.
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[107] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Chapter I, p. 9.
[108] James G. Scott and Edward A. Wyatt IV, *Petersburg's Story A History*, pp. 21, 27.
[109] Robert P. Davis, *The Revolutionary War Battle of Petersburg 25 April 1781* (Petersburg, Virginia: E. & R. Davis, 2002), p. 4.
[110] Daughters of the American Revolution, Francis Bland Randolph Chapter, Battersea Plaque (Battersea, Petersburg, 1911).
[111] Robert P. Davis, *The Revolutionary War Battle of Petersburg 25 April 1781*, pp. 7, 10.
[112] Robert P. Davis, *The Revolutionary War Battle of Petersburg 25 April 1781*, pp. 8, 9.
[113] Robert P. Davis, Telephone Interview, 9 August 2005.
[114] City of Petersburg, Virginia. www.petersburg-va.org/revwar/battle.htm. 20 July 2005.
[115] City of Petersburg, Virginia. www.petersburg-va.org/revwar/battle.htm. 20 July 2005.
[116] Robert P. Davis, *The Revolutionary War Battle of Petersburg 25 April 1781*, p. 23.
[117] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Appendix V, p. 12.
[118] Historic American Buildings Survey, "Battersea, Petersburg, Virginia," Habs. No. VA-136 (Washington, D.C., 1941), p. 4.
[119] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Chapter I, p. 9.
[120] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Appendix V, p. 12.
[121] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Appendix V, p. 10.
[122] James G. Scott and Edward A. Wyatt IV, *Petersburg's Story A History*, p. 31.
[123] Edward A. Wyatt IV, *Along Petersburg Streets* (Richmond, Virginia: The Dietz Printing Company, 1943), p. 20.
[124] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Appendix V, p. 13.
[125] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Appendix V, p. 13.
[126] Edward A. Wyatt IV, *Along Petersburg Streets*, p. 24.
[127] Willie Graham and Mark R. Wenger, "Battersea A Historical and Architectural Study," Appendix V, p. 15. [Marquis de Chastellux, *Travels in North America in the Years 1780, 1781 and 1782*, rpt., (Chapel Hill: University of North Carolina Press, 1963), pp. 424-426.]

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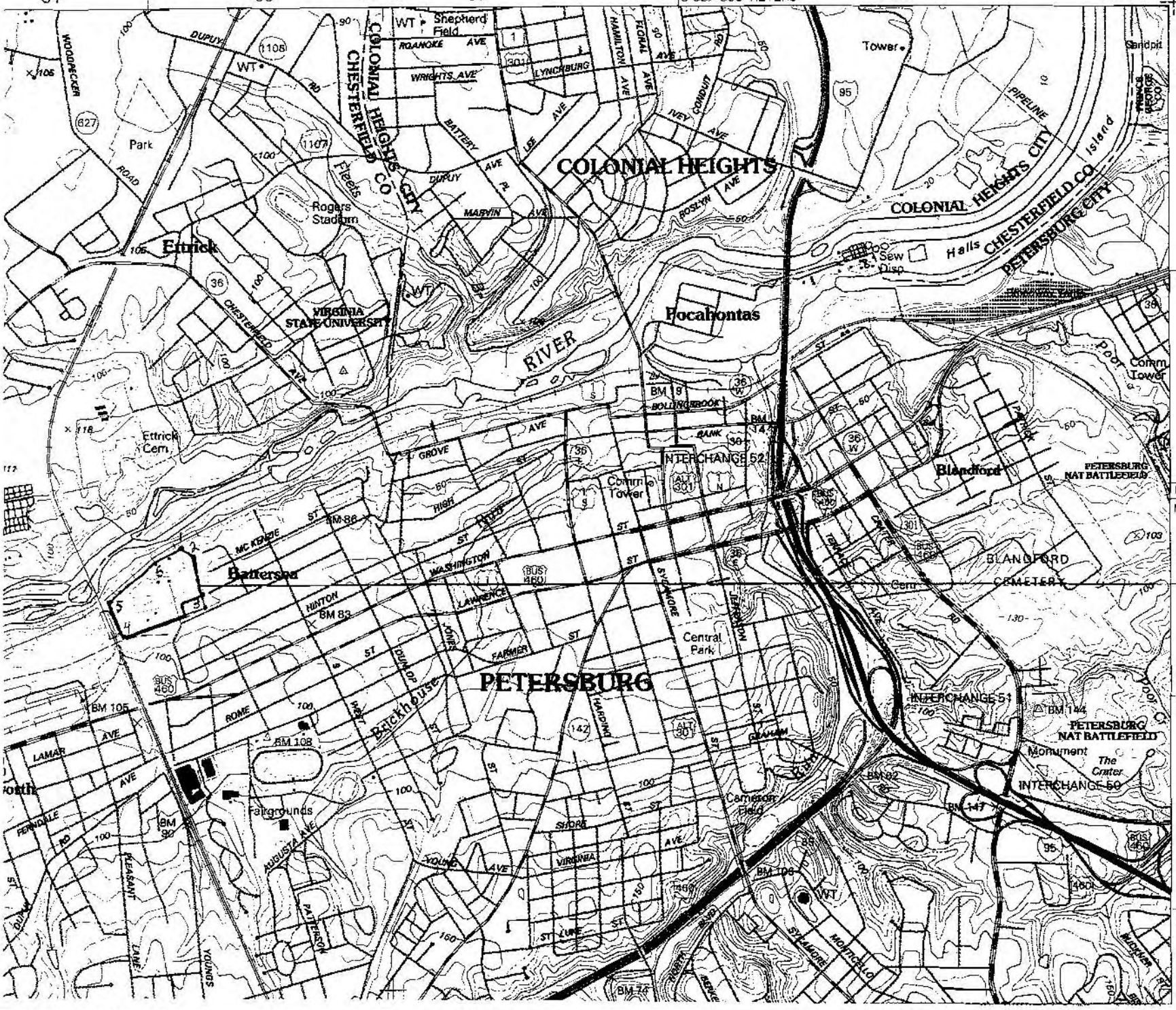
10. BOUNDARY JUSTIFICATION

The Battersea nomination consists of two separate parcels which historically comprised the Battersea estate. The largest parcel contains the main house and is 31 acres. The smaller parcel contains a former tenant house and is 4.5 acres. The total size of the Battersea nomination is 35.5 acres. These two parcels, as well as a 2-acre parcel not included in this nomination, were conveyed to the City of Petersburg by the former owners in 1985 as recorded in Deedbook 416, pp. 485, 486.

VIRGINIA Petersburg Southside

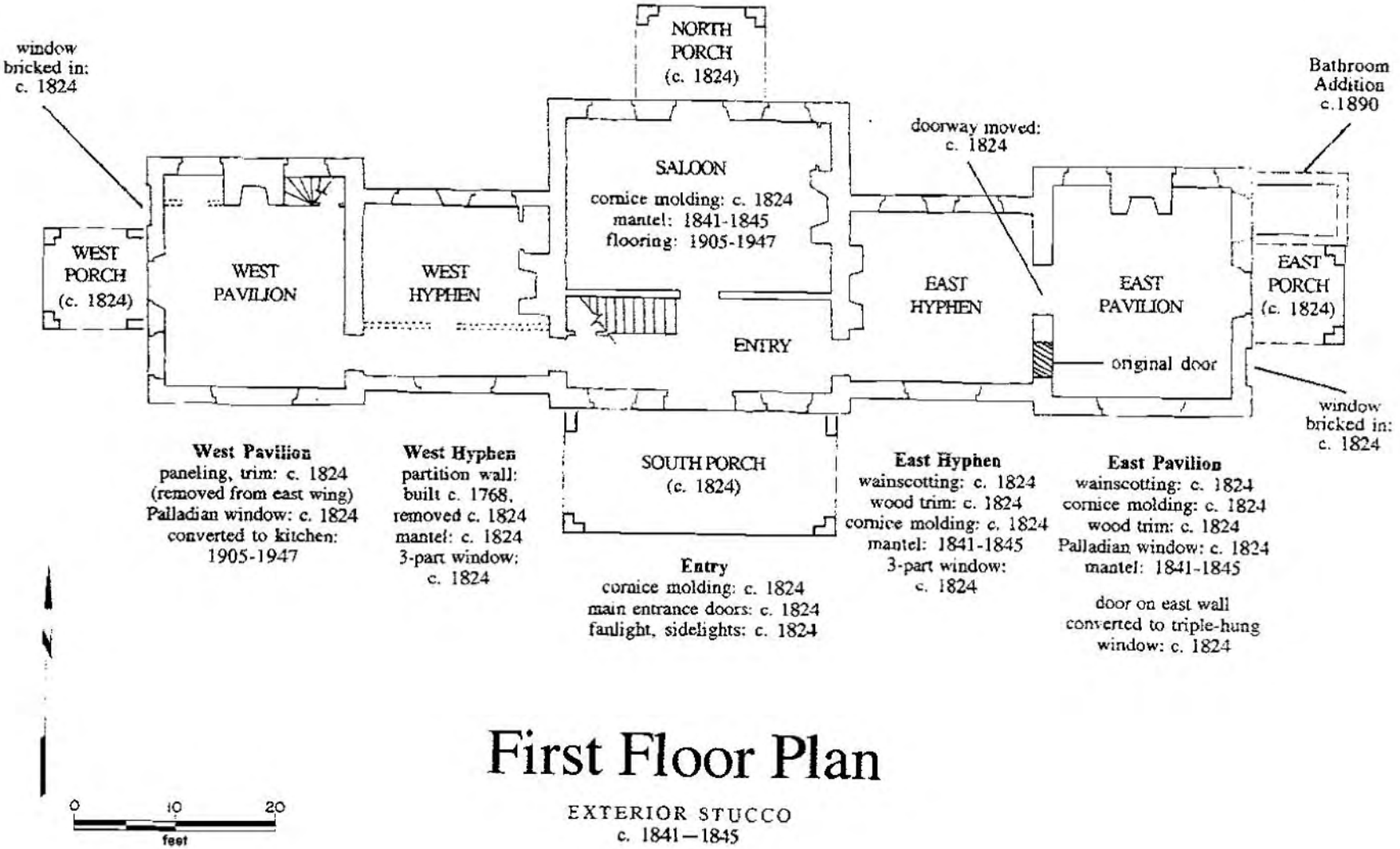
7.5-MINUTE SERIES (TOPOGRAPHIC)



Battersea
Petersburg, Virginia
(
123-2059
Zone 18
1) E284635 N4122855
2) E284614 N4122806
3) E284790 N4122615
4) E284316 N4122416
5) E284255 N4122570
6) E284489 N4122795

BATTERSEA

built 1768

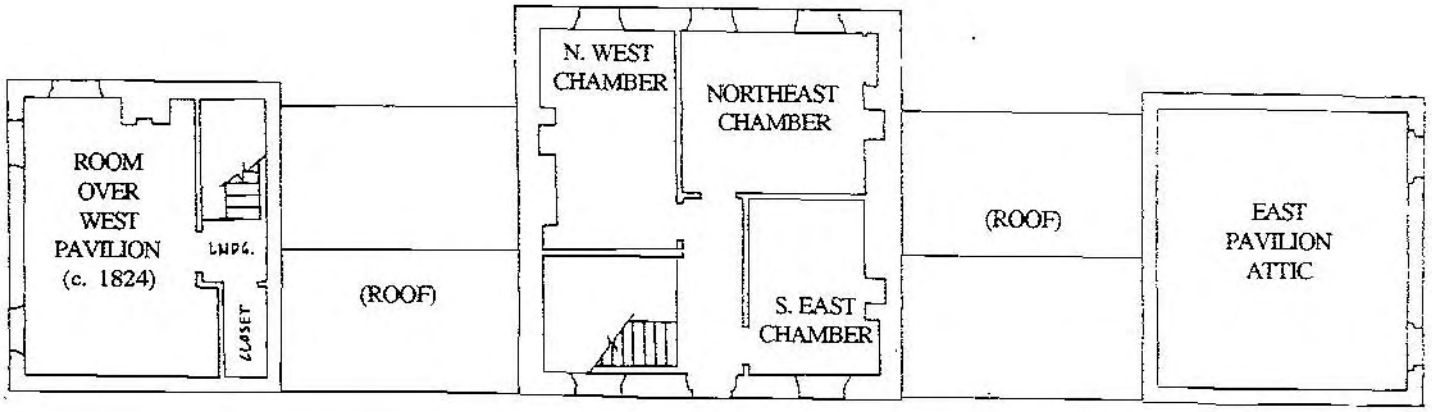


First Floor Plan

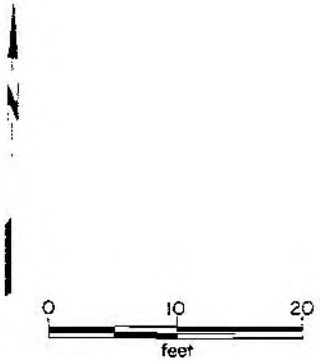
EXTERIOR STUCCO
c. 1841—1845

BATTERSEA

built 1768

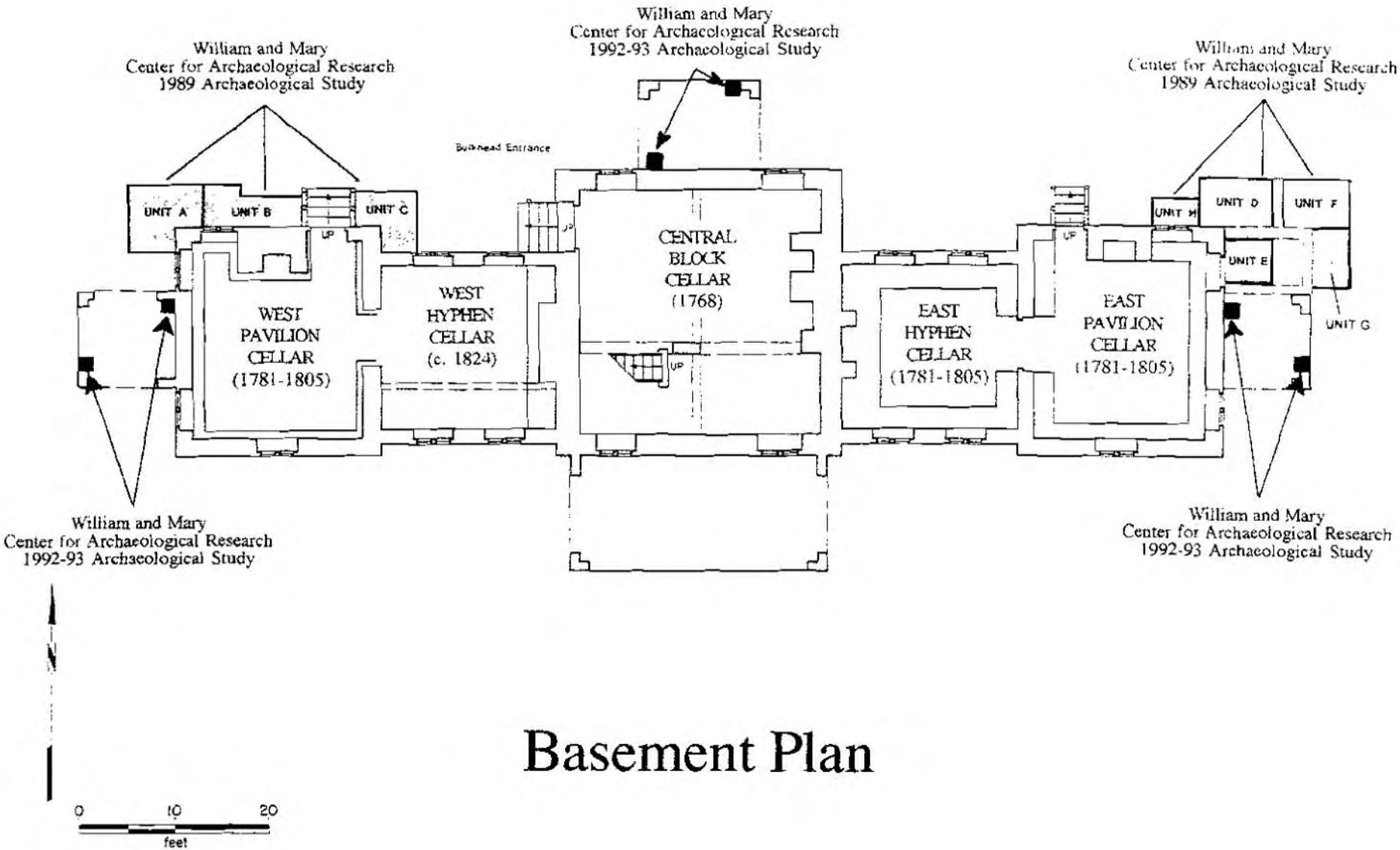


Second Floor Plan



BATTERSEA

built 1768



Basement Plan

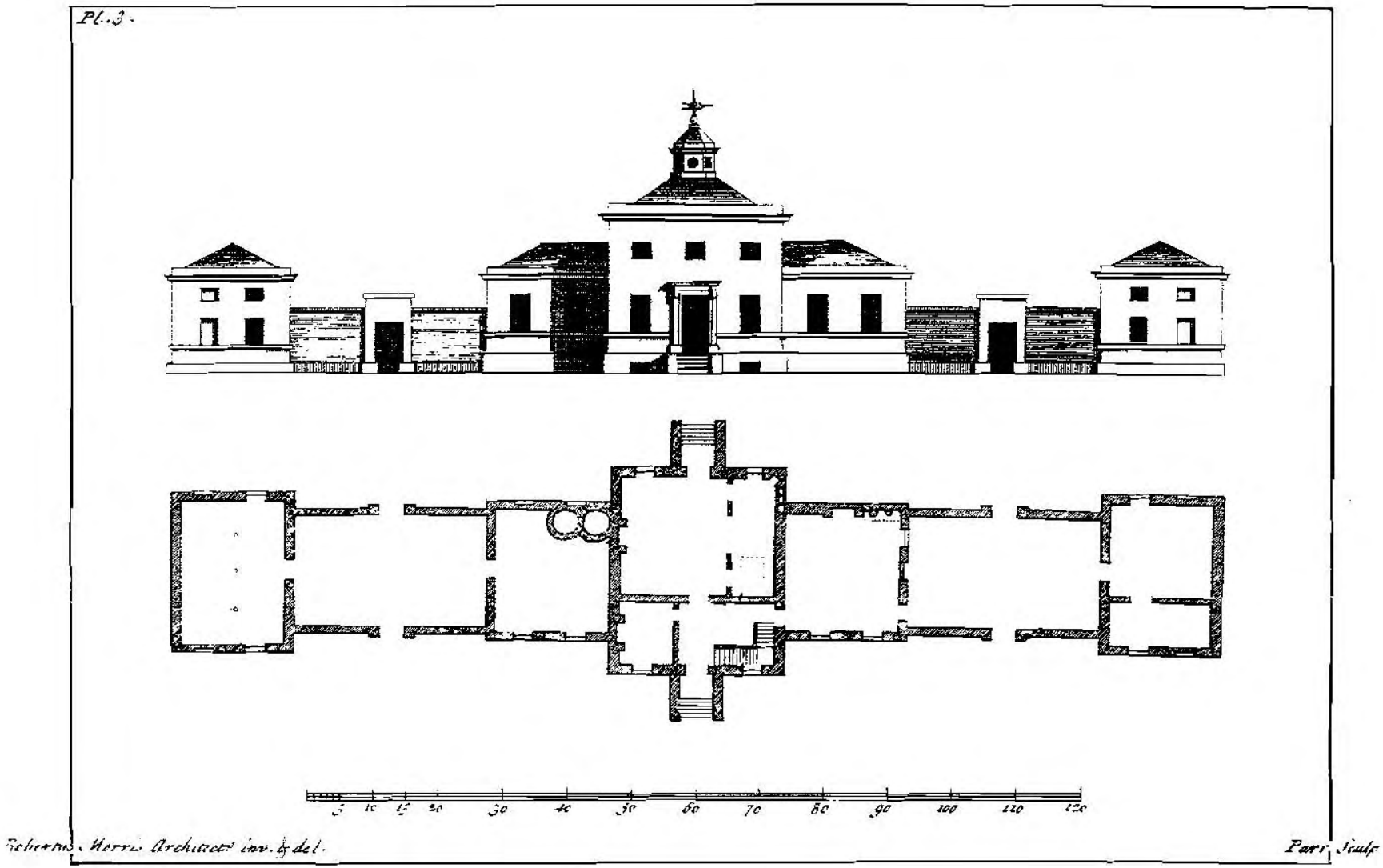
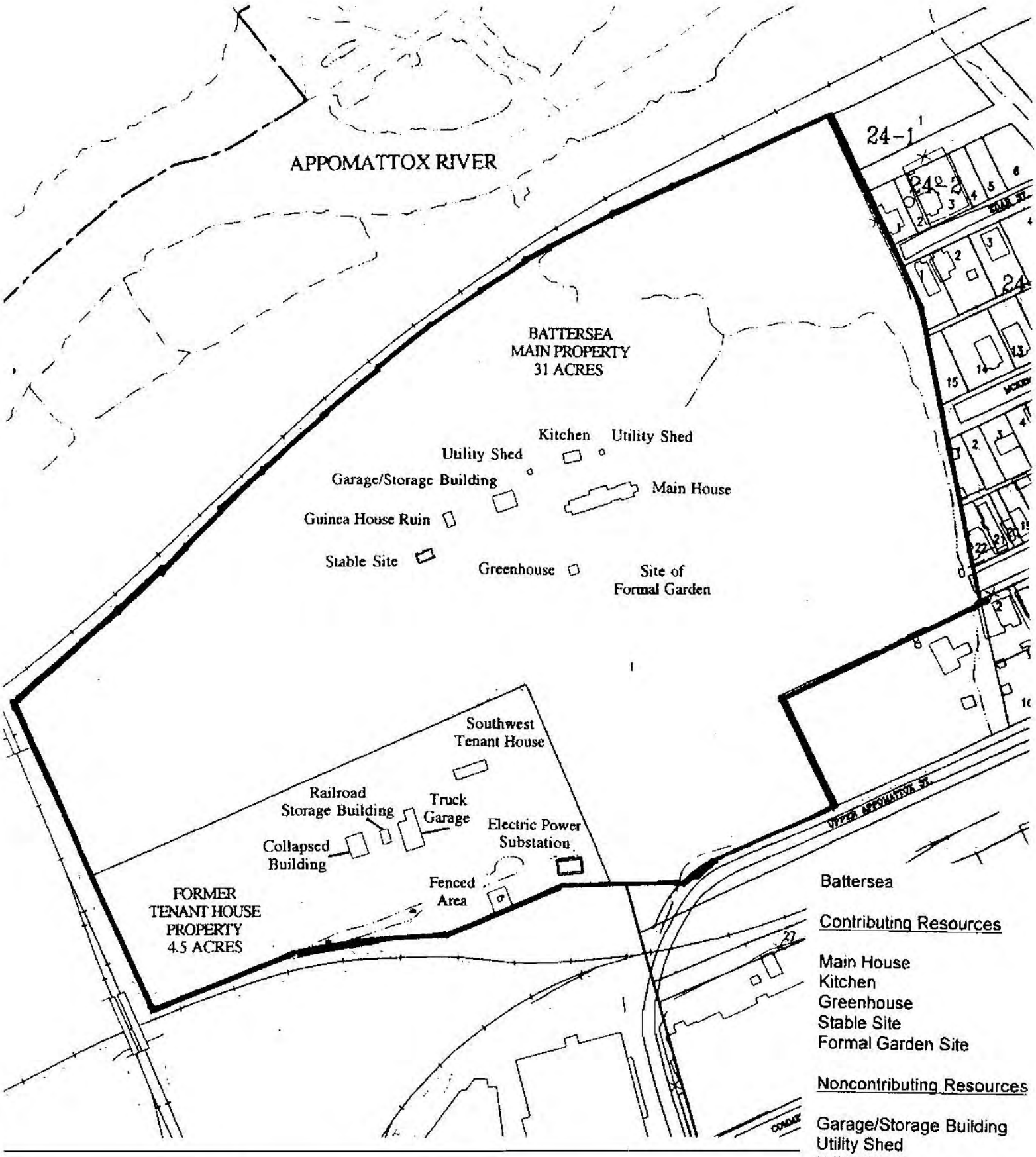


Plate 3 from *Select Architecture* by Robert Morris



Battersea

Contributing Resources

Main House
Kitchen
Greenhouse
Stable Site
Formal Garden Site

Noncontributing Resources

Garage/Storage Building
Utility Shed
Utility Shed
Guinea House Ruin (Site)
Southwest Tenant House
Truck Garage
Railroad Storage Building
Collapsed Building (Site)
Electric Power Substation

BATTERSEA SITE PLAN

City of Petersburg Plat Map
September 2005

APPOMATTOX RIVER

BATTERSEA
MAIN PROPERTY
31 ACRES

Kitchen
Utility Shed
Utility Shed
Garage/Storage Building
Main House
Guinea House Ruin
Stable Site
Greenhouse
Site of
Formal Garden

Southeast
Tenant House
Metal Utility Sheds
Pool

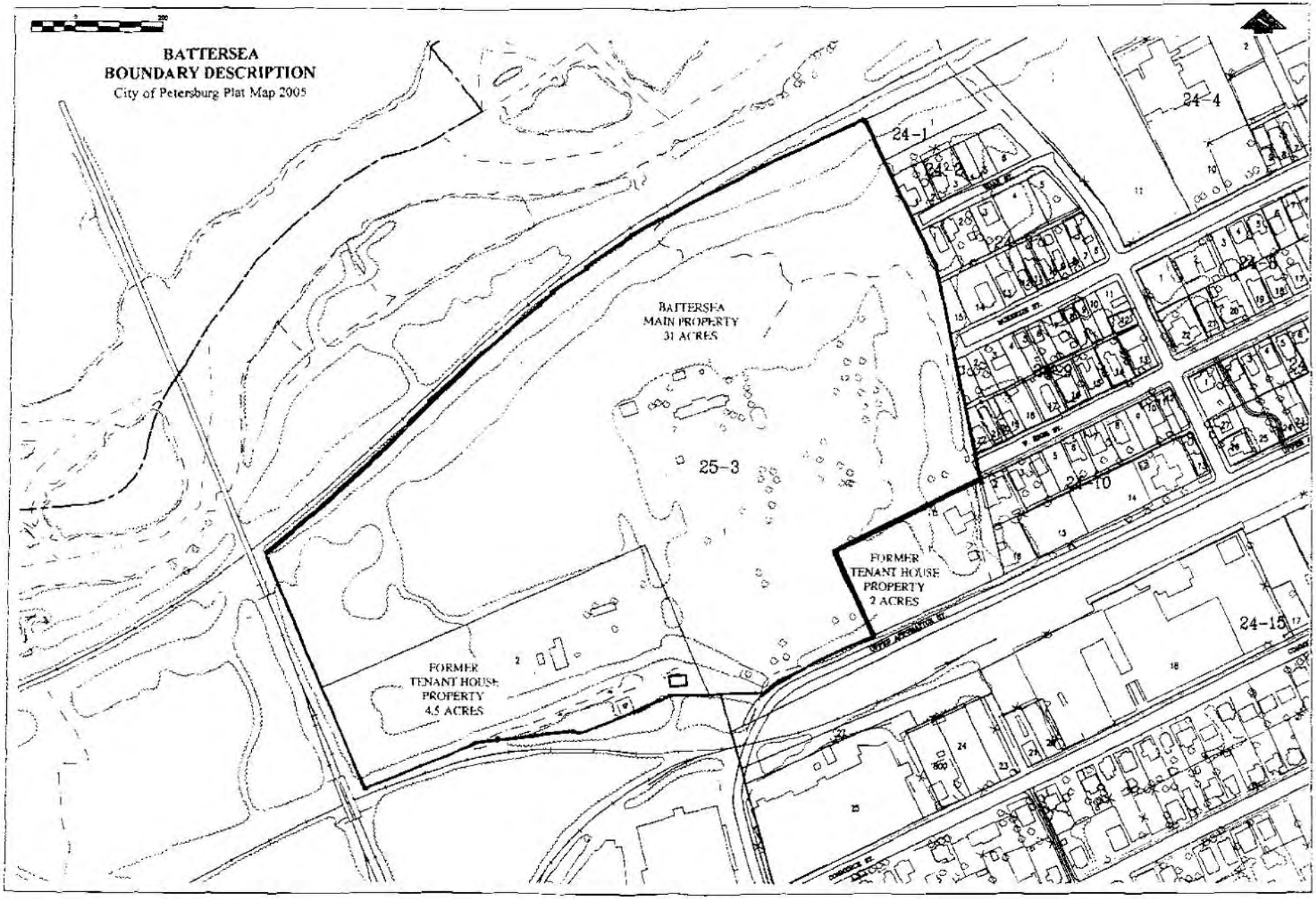
FORMER
TENANT HOUSE
PROPERTY
2 ACRES

Southwest
Tenant House
Railroad
Storage Building
Truck
Garage
Electric Power
Substation
Collapsed
Building
Fenced
Area

FORMER
TENANT HOUSE
PROPERTY
4.5 ACRES

BATTERSEA SITE PLAN

City of Petersburg Plat Map
September 2005


BATTERSEA
BOUNDARY DESCRIPTION
City of Petersburg Plat Map 2005
BATTERSEA
MAIN PROPERTY
31 ACRES
25-3
FORMER
TENANT HOUSE
PROPERTY
2 ACRES
FORMER
TENANT HOUSE
PROPERTY
4.5 ACRES
24-1
24-4
24-8
24-10
24-15