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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

Listed on
VLR: 12/10/2015
NRHP: 2/02/2016

1. Name of Property

Historic name: Jerman Residence (127-6736)
Other names/site number: DHR No. 127-6736
Name of related multiple property listing:
N/A
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: 24 Hampton Hills Lane
City or town: Richmond State: VA County: N/A
Not For Publication: N/A Vicinity: N/A

3. State/Federal Agency Certification

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

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

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

___**national** x **statewide** ___**local**

Applicable National Register Criteria:

___**A** ___**B** x **C** ___**D**

Signature of certifying official/Title: **Date**

Virginia Department of Historic Resources

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private: [x]

Public – Local [ ]

Public – State [ ]

Public – Federal [ ]

Category of Property

(Check only **one** box.)

Building(s) [x]

District [ ]

Site [ ]

Structure [ ]

Object [ ]

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use
Historic Functions
(Enter categories from instructions.)
DOMESTIC: single dwelling

Current Functions
(Enter categories from instructions.)
DOMESTIC: single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)
LATE 19TH AND 20TH CENTURY REVIVALS: Georgian Revival

Materials: (enter categories from instructions.)
Principal exterior materials of the property: BRICK; STONE: Slate

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

Summary Paragraph

The Jerman Residence, designed by William Lawrence Bottomley in 1935 and erected in 1935-1936 under the personal supervision of Herbert Augustine Claiborne, a principal in the firm of Claiborne & Taylor, Incorporated, is a handsome Georgian Revival-style Flemish-bond brick house. It is located in the Westhampton area of Richmond in Hampton Hills, a small subdivision on the south side of River Road, adjoining the grounds of The Tuckahoe and opposite The Country Club of Virginia. The house stands on a shallow knoll in Hampton Hills' rolling, picturesque landscape on wooded grounds of 2.2367 acres, which slope down to a level with the essentially parallel paths of the Kanawha Canal, the Chesapeake & Ohio Railroad, and the James River that it overlooks. Like the thirteen earlier houses Bottomley designed for Richmond and Henrico County clients, the Jerman Residence reflects the architect's elegant, aesthetically-subtle use of precedent and regional tradition to compose an appealing design that is altogether of its time and place. Here the Adam Thoroughgood House and Wilton, both eighteenth-century Virginia landmarks, respectively inspired the form and richly-colored rubbed and gauged brickwork of the exterior (while he also drew on Brooke's Bank for certain interior features). At the same time Bottomley recalled his own work at Claremont, another early eighteenth-century Virginia house, and adapted its brick segmental-arch doorway to frame the front door of the

Jerman Residence. The Thoroughgood House and Claremont were also sources for the aligned glazed headers on the gable ends of the service wing. While the hierarchy of elements, here a five-bay, side-gable roof main block flanked by three-bay wings with a gable-end service wing on the east, reflect his usual, unerring respect for scale and proportion, the one-and-a-half story form of the house is unique among his Richmond commissions. So, too, is the alignment of the dormer windows on the front edges of the steep slate roof resting, or appearing to rest, on the respective molded cornices. William Borden Jerman, Mary A. Johnson Jerman, and their three daughters occupied the newly-completed house in May 1936 and called Bottomley back in 1939 for architectural and hardscape landscape enhancements to the west wing. The home of Mrs. Jerman until 1964, that of Francis Deane Williams Jr. and his family from 1964 to 2009, and renewed and restored in 2014 by Robert Garland and the firm of Taylor & Parrish for the present owners, Mr. and Mrs. F. Claiborne Johnston III, the Jerman Residence retains a remarkably high degree of integrity, with adaptations occurring only in the kitchen and servants' quarters.

Narrative Description

Site, Setting, and Landscape Development

The picturesque qualities of Hampton Hills described in promotional articles and advertisements in the real estate pages of the *Richmond Times-Dispatch* appealed to Mary A. Johnson Jerman, who had enjoyed the days of her childhood and youth in a like landscape in Crescent, West Virginia. On 18 June 1923, just three months after the acreage of Windsor Terrace was replatted as Hampton Hills, Mrs. Jerman purchased lot #10 in the development, the largest (3.832 acres) and arguably the most desirable of the fifteen lots in the development. Irregular in shape, and bounded on the south by the Kanawha Canal, the lot was at the south end of Hampton Hills Lane, which generally followed the route of an earlier path leading north from the river and canal to the intersection of Cary Street, Three Chopt, and River roads. The head of the narrow lane, leading off the south side of River Road and opposite the grounds of The Country Club of Virginia, is flanked by paired brick piers topped by brick ball-like finials. The Jerman Residence today stands on a residual lot of 2.2367 acres of the original 3.832 acres. In 1953 Mrs. Jerman set apart lots on the west and east side of her house and conveyed them to two of her daughters, who then built the houses standing today, respectively, at 22 and 26 Hampton Hills Lane.

The Jerman Residence, like the neighboring houses with addresses 18, 20, 22, and 26 Hampton Hills Lane, are not immediately accessible from the street, which forms a circle at its south end. Instead, the driveways of the Jerman Residence and the other four houses open off a narrow cul-de-sac that carries in a northwesterly direction (along the north edge of the Jerman lot in part) off the west side of Hampton Hills Lane. It is probably contemporary with the construction of the houses at 18 and 20 Hampton Hills Lane, which both predate the construction of the Jermans' house.

The existence of this cul-de-sac and the positioning of the Jerman driveway off its south side provide an easier, more graceful rise from street level to the house. The asphalt-paved driveway carries in a southerly arc to the top of the knoll where it forms a loop in front of the house. Its granite paver-curbed path originally encircled a tree that stood at its center, on axis with the

house's front door. A narrow asphalt-paved drive leads easterly from the main driveway to the asphalt paved service court and provides access to the three-bay garage in the basement level of the service wing. A simple, informal curving path, incorporating sections of brick steps and local stone rises in the ivy-covered bank between the cul-de-sac and the service drive.

The Jermans, unlike the owners of other Bottomley-designed country houses in suburban Richmond, decided not to develop extensive gardens and related landscape features. Instead, they effectively preserved the open woodland character and qualities of the existing natural landscape and its topography and found pleasure in the views the house site provided to the James River and the adjoining transportation routes. Today, the grounds have a towering canopy of mostly deciduous trees, principally oaks, beeches, and tulip poplars, with occasional pines, and an understory of native American hollies. They also feature stone outcrops. The developed landscape features largely comprise plantings along the driveway and on the grounds immediate to the house. A hedge-like planting of azaleas flanks the east side of the driveway in its rise, while azaleas and other flowering shrubs carry along the west side. The paved circle in front of the house features a combination of flowering and evergreen shrubs along its west and southwest arc whose appearance suggest the plantings date both from Mrs. Jerman's days here and the ownership of the Williams family. The ornamental hollies along this arc have a natural sympathy with the native American hollies of varying ages which punctuate the grounds. In the last months of 2014, under the direction of Will Rieley, small specimen ornamental trees were planted in the newly-sodded area in front of the house, small plantings of periwinkle were introduced, and low-growing yews were planted on the north side of the service wing.

On the south side of the house a rectangular terrace of mortared irregularly-shaped slate is positioned in front of the main block. Like blocks of flat slate form simple walks that lead to the east to the kitchen and on to the service court and to the west to a door opening into the family sitting room and beyond. Remnant plantings of flowering trees and shrubs, including *Cornus mas*, which appear to have comprised part of a border on the east side of the clearing to the south of the terrace, survive and merge into the woodland. Off the southwest corner of the house, stone outcrops in the sloping terrain and correlated native stones inset as steps are the surviving features of a small rock garden, where Jerman family members remember seeing Charles F. Gillette at work with plantings.

The principal and most important landscape development occurred on the west side of the house in 1939 when William Lawrence Bottomley designed new features that provided easy exterior access between the front and back of the house and eased movement from the main level of the grounds down the west-facing bank to a terrace extending from the children's basement-level playroom. A metal walkway mounted parallel with the west elevation of the west wing, fronted with an elegant ornamental railing, and finished with brick steps at each end, enabled family members and guests to easily walk from the house's entrance front to the rear terrace and lawn. The matter of providing access from the main level of the front and back grounds to the playroom terrace and lower, sloping grade level on the house's west side was also handsomely resolved. Paired, parallel flights of brick and concrete steps descend from brick landings at each end of the metal walkway (at the southwest and northwest corners of the west wing) to the lower

level. In plan they flank the brick retaining walls on the north and south sides of the inset, slate-paved terrace. The diagonally-slanted flat tops of the retaining walls echo the descent of the steps and they, in turn, are flanked by stepped-top retaining walls that provide a third, complementing architectural diagonal and complete the ensemble. Aged camellias and azaleas, together with boxwoods at the front of the terrace, appear to date from the original planting plan.

Exterior Architectural Description

The Jerman Residence, designed in 1935 by William Lawrence Bottomley and constructed in 1935-1936 under the personal supervision of Herbert Augustine Claiborne, the lead partner in the firm of Claiborne & Taylor, is a handsome one-and-a-half story Georgian Revival-style brick house of distinct character and presence. It is the last built of fourteen houses Bottomley designed between 1915 and 1935 for Richmond clients and saw to completion along the city's Monument Avenue, in Windsor Farms, and suburban Westhampton. The Jerman Residence reflects Bottomley's remarkable, intuitive understanding of scale and classical proportion and his equally admirable skill in adapting precedent and tradition to meet the housing requirements--and aspirations--of his interwar period clients. Here, as he noted in his letter of 5 July 1935 to Mrs. Jerman, the Adam Thoroughgood House was the inspiration for the design of her house. Bottomley then adapted the segmental-arch, painted brick doorway of Claremont, where he had recently worked, for the frontispiece framing the entrance on the Jerman house façade. The richly-colored rubbed and gauged brickwork of Wilton, whose nearby relocation and restoration Herbert A. Claiborne and his firm had just completed, also appealed to the architect's imagination. The decision to replicate it on the Jerman Residence to frame the window openings and elevations was inspired. Its highly accomplished execution by the Claiborne & Taylor brick masons is an important example of Colonial Revival craftsmanship.

To precedent and tradition William Lawrence Bottomley also added the insights, imagination, and skills demonstrated in his earlier work and that of the best of his profession to the massing and detailing of the Jerman Residence. The five-bay, side-gable roof north-facing main block, with banded and corbelled engaged chimneys, is flanked by complementing one-and-a-half-story, side-gable-roof recessed wings whose roof-lines are lower than those of the main roof. While the east wing is on the same floor level as the main block, the floor level in the west wing is lower, a difference visible in the position of its windows. While the fenestration is consistent on the first story, with eight-over twelve, double-hung wood sash, the three window openings in the east, kitchen wing are thirty-two inches in width while those in the main block and west wing are thirty-five inches wide; the heights are identical. Bottomley reasserted the use of symmetry in the consistent, rhythmic positioning of the second-story hip-roof dormer windows at the front, eave-line of the roof. They hold six-over-six double-hung wood sash. At the same time he introduced variety through subtle differences in the profile of the cornices on the respective blocks of the house, including the unusual use of a painted brick dentil course as the base of the cornices on the front and back elevations of the main block.

The multi-tone red brick elevations of the Jerman Residence are laid up in Flemish bond with occasional dark-gray glazed headers. Dark-gray glazed header brick are also used to great effect to frame the gable ends of the service wing, an ornamental treatment seen at the Adam

Thoroughgood House. This palette of color is all the more enriched with the orange-red hues of rubbed and gauged brick that frame the window openings, form their flat arches, and wrap the corners of the elevations. Closers are skillfully used to enhance their effect and blend the different colorations. The Jerman Residence is covered with dark-gray slate shingles, which are also used to cover the hip roofs of its dormer windows and sheath their side walls. On the main block and wings these side walls splay as they near the main roof planes: the dormer windows on the service wing have flat sides that do not splay.

The north-facing front elevation of the Jerman Residence enjoys the harmony of both a strict and a balanced symmetry characteristic of Bottomley's best efforts. Its five-bay main block is flanked on the east by the three-bay kitchen wing and by the two-bay west wing containing the family sitting room. The elevations of the main block and east wing rise from a simple, low water table that does not recur under the west wing. A brick, segmental arch frontispiece framing the centered entrance and its paneled reveal are painted a creamy ivory hue which is also used for the window sash, their molded surrounds, and the cornices. The six-panel door is dark, almost-navy blue, and opens onto a shallow slate and brick stoop. Paired, glazed metal lanterns installed in 2014 illuminate the entrance. They are positioned between the frontispiece and diamond-shaped devices in the elevation comprising glazed headers on the east and voids on the west. The voids are discreetly positioned and conceal a glazed lavatory window.

The appearance of the projecting, offset service wing at the east end of the house reflects it's positioning a half-story lower than the adjoining kitchen block. A single window opening, holding six-over-six, double-hung sash, is centered in its wide north gable-front elevation, which is enhanced with the aforementioned patterned brickwork. These glazed headers, aligned in a linear fashion, echo the diagonal of the gable end and its rake boards that terminate with pattern boards. The west elevation of the service wing has a six-panel door positioned at grade on its north end and paired dormer windows.

The three-story west elevation of the Jerman Residence is dominated by the metal walkway and the structural brick landscape features that Bottomley designed in 1939. In elevation the walkway has the appearance of a balcony, whose railing features ramped, bracketed panels enriched with curvilinear ornament. Its design appears to be influenced in part by plates 79 and 80 in Bottomley's *Spanish Details* (1924). The walkway was manufactured by the Republic Iron Works. Below the walkway, at basement level, the elevation at the back of the slate terrace is centered by a wood door, comprised of nine panes above a molded panel, flanked by eight-over-eight sash windows. At the first-story level larger, corresponding window openings hold eight-over-twelve sash. A single six-over-six sash window is centered in the upper gable that is framed by flush rake boards rising from molded pattern boards. Corresponding window openings in the west elevation of the main block, near its south edge, hold eight-over-twelve and six-over-six sash, respectively, on the first and second stories.

The balance and symmetry seen on the north front of the Jerman Residence reappears on the south elevation with a certain elegant variation. The center entrance in the five-bay main block, on axis with the front door, features a molded, crossetted, pulvinated surround framing a four-

pane transom above a fifteen-pane French door, installed ca. 2010 by Ms. Caroline Hardy Salman, who owned but never occupied the home from 2009 to 2014, that opens onto a shallow slate and brick stoop. The opening is also fitted with a screen door with a lower wood panel. Glazed metal lamps are mounted at either side. The window openings in the flanking bays hold eight-over-twelve wood sash. At the second-story level, the three center dormer windows are grouped as a trio and flanked by single windows slightly offset above their first-story counterparts. The west wing has a center entrance with a fifteen-pane French door and a screen door with a lower wood panel below a four-pane transom that opens into the family sitting room. Ms. Salman also installed this French door. It is flanked by paired eight-over-twelve sash windows with two symmetrically-positioned dormer windows above.

The three-bay first-story elevation of the east, kitchen wing also incorporates changes made ca. 2010 by Ms. Salman. It originally featured a trio of symmetrical window openings holding eight-over-twelve sash. During Ms. Salman's refitting of the kitchen, the center opening was lengthened to accommodate a new fifteen-pane French door, a four-pane transom, and a screen door. The kitchen's original nine-pane, paneled service door, positioned in the east gable end of the wing and opening onto a service stoop, was removed and stored in the basement, along with the like doors in the drawing and sitting rooms she also replaced. The earlier door opening was partially infilled with brick and fitted anew with the displaced sash window. A single dormer window is offset above the new door. The fenestration in the adjoining east elevation of the main block replicates the pattern in the pendant position on its west elevation. The offset, south gable end of the service wing has a single near-center opening on the first story, holding six-over-six sash, and a tall, narrow louvered ventilator at the attic level. The now disused service stoop is served by brick steps that descend to the east to the paved garage court.

A strict symmetry defines the east elevation of the service wing. The three rectangular grade-level garage openings are fitted with plain concrete frames, which incorporate thresholds that slope into the court's pavement. These openings are fitted with the original twenty-four panel overhead wood doors with "Betterbuilt Door" on the lift handle. The wall above the openings is sheathed with beaded weatherboards and features three symmetrically-positioned hip-roof wall dormers holding six-over-six wood sash. The paved garage court is enclosed by a waist-high brick wall with a stretcher-course top.

Interior Description

The front door of the Jerman Residence opens directly into a foyer that is both welcoming and compact and distinguished by a stair that rises elegantly in a two-story well to the second story. Three reception rooms, the drawing room, the dining room, and the library, diminishing in size in that order, are positioned respectively in the southwest, southeast, and northwest corners of the main block. The staircase, a secondary service stair opening from the staircase landing, and the butler's pantry occupy the northeast corner of the main block. In the east wing the kitchen enjoys access to the garage and utility rooms in the basement, the former servants' quarters and bathroom in the service wing, and the second-story family quarters by way of a series of passages and service stairs. The west wing contains the family sitting room with a stair in its northwest corner that provides access to the former playroom in the basement level. The interior

decoration and finish on the first story is of a consistent, high quality and includes oak flooring, molded three-part door and window surrounds, six-panel wood doors with H-L hinges, molded baseboards, chair rails, and cornices, plaster walls and ceilings, together with classically-detailed mantels in the drawing and dining rooms. The pine-sheathed library and the modern fittings and finishes in the kitchen are exceptions to this pattern. The utility spaces have plain, good quality woodwork and finishes.

In the Jerman Residence, as in other houses designed by William Lawrence Bottomley, the reception rooms enjoyed by the Jerman family and their guests reflected the highest degree of architectural development. Although relatively few guests may have ascended the stair to the private second-story bedrooms, it is a highly visible part of the entrance hall. A short flight of five steps, flanked by railings with ball finials atop the newels, rises to the east to a perpendicular landing, where a door in the east wall opens onto a service stair. The principal flight then rises to the west along the north wall to a landing above the front door, where a third, short flight rises to the south to the second story. This series of flights, landings, railings with turned newels and ball finials, and the exposed pendant bases of the three uppermost newels, also fitted with ball finials, is a simple, yet dramatic architectural composition that conveys a quality of graceful spaciousness. A small lavatory and coat closet are fitted into the west side of the hall, where a shallow passage leads to the library. A door in the hall's south wall, on axis with the front door and its pendant in the house's south elevation, opens into the drawing room. The fireplace, fitted with an adapted Federal-style mantel and paneled overmantel, is centered in the west wall and has its complement in the centered, double-leaf door in the east wall opening into the dining room. A second reused Federal-period mantel, whose classical finish is likewise adapted to the height of the room, is positioned in the center of the east wall of the dining room and enhanced with a molded overmantel. An original pair of sconces, with mirrored reflecting plates, is mounted on the chimney breast and a second, like pair flank the double-leaf door into the drawing room. A door in the north wall opens into the butler's pantry and a door in the west wall opens into the entrance hall.

The Jerman Residence library, the smallest of its reception rooms, is also its most beautiful interior space. Modeled on a room in Brooke's Bank (Essex County, Virginia), it is an unequal hexagonal in shape, with short diagonally-set southeast and southwest walls. A door opening onto a passage leading to the entrance hall is centered in the southeast wall while the fireplace is positioned in the southwest wall. The room is sheathed with vertical, milled pine boards that rise to a molded pine cornice and incorporate the paneled chimney breast and molded chair rails. Recessed bookcases with shaped curving tops are centered in the east and south walls. The long north wall has paired windows.

A door in the west wall of the library and another in the west wall of the drawing room open onto paired steps providing access to the lower level of the family sitting room. With paired windows in its north, west, and south elevations, the room enjoys views into the grounds unequalled in any room except the master bedroom above it. An L-shaped stair in its northwest corner, fitted with a railing of square uprights and newels, provides access to the room below.

Originally a playroom for the Jermans' three daughters, the basement room is now Mr. Johnston's home office and has whitewashed brick walls and a beam ceiling.

The finish of the second-story rooms of the Jerman Residence generally replicates that of the first story with oak floors, plaster walls and ceilings, painted baseboards, molded door and window surrounds, and six-panel doors but minus the H-L hinges. Three bedrooms, three bathrooms, and closets are aligned along a west-east hall, principally on its south side, that carries from the master bedroom in the west wing to a fifth bedroom (now used as an upstairs sitting room) in the east wing. Its long length, with many flat-top door surrounds, is enlivened with a series of arched openings that punctuate its length and enhance one's passage along its path. The master bedroom fireplace is fitted with a Federal-period mantel whose classical moldings were adapted to the scale of the room. The bathrooms retain some original, reconditioned tubs and sinks with complementary fittings and new fixtures as necessary.

Integrity Statement

Owned and occupied by two resident families, the Jermans and the Williamses, from 1936 to 2009, held by Caroline Hardy Salman from 2009 into 2014, and since March 2014 the property of the Johnstons, the Jerman Residence retains a remarkably high degree of integrity. It remains as completed and occupied by the Jerman family in May 1936, except for the enhancements to the west wing, designed in 1939 by William Lawrence Bottomley and completed immediately or soon thereafter, and the door replacements on the south elevation and the kitchen remodeling effected by Ms. Salman. These changes do not materially affect the significance of the Jerman Residence as an important Colonial Revival-style house of the interwar period and a work of the now legendary architect. The door changes in the kitchen leave the former service stoop, nestled in the corner of the east and service wings, without purpose, but its survival allows for reuse in the future with a possible reversal of the changes--or the installation of a second exterior kitchen door in that original opening. The original doors are all retained by the Johnstons and securely stored in the basement.

Inside the Jerman Residence, the essential features of its original finish and interior decoration on both the first and second stories remain intact except in three areas where changed living patterns made them likely. The Williams family removed the partition walls of the three small servants' rooms in the service wing and created a single large room. The refitting of the companion servants' bathroom suggests these changes were made to provide a first-story bedroom and bathroom for family use, possibly as the result of health or personal issues. The extent of any changes they made in the kitchen were effectively erased in the refitting undertaken by Ms. Salman and then abandoned. The Johnstons completed some of her initiatives and added others of their own to create a kitchen of traditional, yet modern character for family use. On the second story the bathrooms retain their original plan and character. Usable tubs and sinks were reconditioned and put back in place and new commodes added. The attic access stair added by Ms. Salman as part of a proposed, expansive master dressing room suite was dismantled, the partition walls repaired, and the original floorplan restored. On balance, these changes have a very minimal effect on the character and significance of the Jerman Residence.

8. Statement of Significance

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

- [ ] A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B. Property is associated with the lives of persons significant in our past.
- [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.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark “x” in all the boxes that apply.)

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

Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE

Period of Significance
1935-1939

Significant Dates
1935
1936
1939

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

Cultural Affiliation
N/A

Architect/Builder
Bottomley, William Lawrence (architect)
Claiborne, Herbert Augustine (builder)

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

The Jerman Residence, a handsomely detailed one-and-a-half-story Georgian Revival-style brick house, occupies an important place in the history of Colonial Revival architecture in Virginia. Designed in 1935 by William Lawrence Bottomley and constructed in 1935-1936 by the firm of Claiborne & Taylor, under the supervision of Henry A. Claiborne, the dwelling is the last-built of a series of distinguished houses designed by Bottomley in Richmond and Henrico County between 1915 and 1935. The Jerman Residence reflects Bottomley's particular assimilation of tradition and precedent combined with his genius for scale and detail. The Jerman Residence is significant at the statewide level under Criterion C in the area of Architecture as it embodies the distinctive characteristics of Georgian Revival architecture and represents the work of a master. The period of significance begins in 1935 with its design and initial construction, and ends in 1939 with landscape enhancements designed by Bottomley.

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

Historical Background

The Jermans, like other clients of William Lawrence Bottomley, eschewed the richly-upholstered, late-Victorian world of their childhood and favored an architectural style of the day that also recalled a past with which they had important associations. The lineages of both William Borden Jerman (1889-1941) and Mary Aglionby Johnson Jerman (1892-2001) included members of the planter aristocracy that occupied lands in the fabled Roanoke region along the Virginia/North Carolina border from the later eighteenth century well into the nineteenth century. Mr. Jerman was the grandson of Dr. Thomas Palmer Jerman (1826-1905), the Charleston-born physician who had a medical practice at Ridgeway, Warren County, North Carolina, and Lucy Beverly Sydnor Jerman (1827-1893) of Boydton, Mecklenburg County, Virginia. Their son, Beverly Sydnor Jerman (1861-1936), the father of William Borden Jerman, was born at Ridgeway and like other enterprising men of his generation made his way to Raleigh, North Carolina, where he gained wide renown as a banker. In 1891, after a decade in the employ of Citizens National Bank, he joined with James J. Thomas (1831-1911), Herbert Worth Jackson (1865-1936), a grandson of North Carolina's Civil War governor Jonathan Worth, and others in the organization of the Commercial and Farmers Bank in Raleigh: Mr. Thomas served as president of the bank with Mr. Jerman as cashier and Mr. Jackson as assistant cashier. Beverly Sydnor Jerman became president of the bank in 1908, oversaw its reorganization as Commercial National Bank, and served as president until the bank closed in December 1931.[1]

In 1888, Beverly Sydnor Jerman married Julia Borden (1865-1889), the daughter of William H. Borden of Goldsboro, North Carolina. Their only child, William Borden Jerman, was born in Raleigh on 6 September 1889 and named for his maternal grandfather. William Borden Jerman was educated in Raleigh schools, attended Virginia Military Institute for two years, and in 1909 received a Bachelor of Arts degree from the University of North Carolina, Chapel Hill. After a

short employment in the Commercial National Bank, he moved to Richmond where he entered the Virginia Trust Company as a clerk in 1910. This move was clearly with the encouragement of Herbert Worth Jackson, his father's associate, who left Raleigh in 1909 for Richmond to succeed James M. Boyd as president of the Virginia Trust Company. William Borden Jerman devoted his entire professional career to the Virginia Trust Company where he became treasurer in 1930 and later vice-president, the position he held at his death.

Mary Aglionby Johnson also had distinguished ancestors in Warren County, North Carolina, and in Chesterfield County, Virginia. However, she came to Richmond by way of Crescent, West Virginia, where she was born and her family had important real estate investments. William Ransom Johnson (1782-1849), Mary Johnson's great-grandfather and the best-known figure in her lineage, gained a national reputation as a horseman and the sobriquet, "Napoleon of the Turf," while building the foundation of his family's financial fortune. (See APPENDIX I)

In 1803 William Ransom Johnson married Mary Evans (1784-1843), the daughter of Dr. George Evans (ca. 1756-1832), a surgeon in the 3rd Regiment of Continental Light Dragoons, who resided at Oakland(s), Chesterfield County, Virginia. In late 1814 or early in 1815, William and Mary Johnson relocated from Warrenton to Petersburg/Chesterfield County and next to Oakland, where the Johnsons resided until their deaths.[3] The first-born of the couple's eight known children, including George William Johnson (180_-1863), came with their parents to Virginia. His younger brother, John Evans Johnson (1815-1870), later the architect of Berry Hill and Tarover in Halifax County and Staunton Hill in Charlotte County, Virginia, was born in Virginia. In 1828, George William Johnson married Martha Trent Eggleston (1807-1881) in Amelia County, Virginia. Their son, William Ransom Johnson (1831-1912), Mary Jerman's father , was born at Oakland, on 24 January 1831, and given the name of his paternal grandfather.[4] At present little is known of the life of this William Ransom Johnson, however, he clearly inherited the enterprising abilities of his namesake, and he made important investments in West Virginia that benefitted his daughter and her descendants.

In 1885, at the age of fifty-four, William Ransom Johnson married Mary Aglionby Leavell (1851-1900) in Charles Town, West Virginia. The couple occupied a large house in Crescent, West Virginia, an unincorporated town, on a hill overlooking the waters of the Kanawha River and the Chesapeake and Ohio Railroad. Their three children, John Pegram Johnson (1889-1980), Francis Leavell Johnson (1890-1969), and Mary Aglionby Johnson (1892-2001), were born in Crescent, Mary last on 17 July 1892. All would live their adult lives in Richmond and be buried with their parents in the family plot in Hollywood Cemetery. William Ransom Johnson was sixty-one years of age when his only daughter Mary was born. The two enjoyed a close bond, and this relationship was strengthened in 1900 when Mrs. Johnson died on 10 March. Mary A. Johnson was then seven years old.

Mr. Johnson and his three children relocated to Richmond and occupied rooms (or an apartment) at the Jefferson Hotel for a time. Mary A. Johnson is also said to have stayed with family friends in Richmond after her mother's death. By 1910, the Johnsons were living in an apartment in The Chesterfield, a luxurious apartment house at 900 West Franklin Street, directly opposite the

brownstone mansion of the late tobacconist Lewis Ginter (1824-1897). Completed in 1902 and known as "Richmond's first authentic apartment house," The Chesterfield stood in a multi-block enclave of handsome townhouses lining Franklin Street and then occupied by many of the city's leading families.[5] Mary Aglionby Johnson attended the Virginia Randolph Ellett School, known to its students and Richmonders as "Miss Jennie's," (later St. Catherine's) and graduated in 1911. She enrolled at Sweet Briar College, but did not graduate. William Ransom Johnson died at Crescent, West Virginia, on 12 September 1912. His body was interred in the family plot at Hollywood Cemetery. Thereafter, Mary A. Johnson, then twenty, and her brother, Francis Leavell Johnson, resided together.[6]

According to family tradition Francis Johnson introduced his sister to William Borden Jerman, newly arrived in Richmond in 1911. Long-time friends, the two are said to have been classmates at Virginia Military Institute in the first decade of the twentieth century. When Mary Johnson and William B. Jerman began their courtship is not known, however, it preceded his enlistment in the infantry in about 1918. While awaiting his stationing, the two were married in New York City on 23 September 1918, at the (Episcopal) Church of the Transfiguration/the "Little Church Around the Corner" on East Twenty-Ninth Street. On 28 April 1919, the couple acquired from Stafford Henry Parker his recently-built townhouse at 1211 West Franklin Street, three blocks west of The Chesterfield, and resided there for about six years. In the 1920 census, their household comprised Mr. and Mrs. Jerman, Francis Johnson, and a servant, Alice Garrison. Between 1920 and 1924, three daughters were born to the couple: Mary Leavell Jerman on 1 September 1920, Frances Palmer Jerman on 6 December 1922, and Julia Borden Jerman on 31 May 1924.

During the early 1920s the Jermans decided on a course favored by many other young couples of the period in Richmond, namely departing the townhouses of urban Richmond and relocating westward, either to the suburban lands at the west edge of the city, in adjoining Henrico County, or to new subdivisions and lots being developed along the westerly extensions of the city's principal residential avenues, including Monument Avenue and Cary Street Road. This westerly migration was encouraged, in part, by the development of Westhampton Amusement Park, a leisure park designed by the Olmsted Brothers and occupying extensive acreage in the northwest corner of today's Cary Street, Three Chopt, and River roads. This area, known as both Westhampton and Rio Vista, was linked to the city of Richmond by the antebellum Westham Plank Road that was later named Westhampton Avenue, and now, Cary Street Road. The Westhampton Post Office was established here in 1874, but in 1886 the post office was renamed Rio Vista and John Lennox, a prominent local resident, was named postmaster. Mr. Lennox (1847-1910), a native of Scotland, operated a general store in the immediate northwest corner of the intersection and owned the tract that in 1923 became Hampton Hills. (See APPENDIX II)

The relocation of the University of Richmond and the city's two leading Episcopal-related schools and the establishment of The Country Club of Virginia in an enclave in Westhampton, at the west edge of the city, reflected important changes afoot in residential living patterns enjoyed by Richmond families and influenced yet others, namely the creation of a series of residential subdivisions along Three Chopt, Cary Street and River roads. The new residential parks were the

pride of a small critical group of investor/entrepreneurs and designers who laid out their streets and lots. Two of the investor/entrepreneurs, William Merritt Habliston (1855-1922), the president of Old Dominion Trust Company and Broad Street Bank, and Thomas C. Williams Jr. (1864-1929), a scion of one of Richmond's most prominent families, are representative of their number. Individually and as partners the two men invested in real estate in the area and commissioned the design of residential parks, Windsor Terrace and Windsor Farms, respectively.

Mr. Habliston and his wife, Nancy Randolph Selden Habliston, resided at Windemere (5501 Cary Street Road), an imposing manorial house with gardens, which was one of the handsome estates, including Hillcrest and Paxton, aligned on the south side of Cary Street Road. As one of the fifteen founding members of The Country Club of Virginia and a founding member of St. Stephen's Church, William M. Habliston appreciated the appeal of the area for development and he was prepared to make further, important investments of capital in the Westhampton community. Remarkably, the most important of these, the acquisition of contiguous properties that successively became the site of Hampton Hills and The Tuckahoe Apartments, followed the earlier investments in these same tracts by Rio Vista postmaster and merchant John Lennox.[7]

William M. Habliston acquired the acreage that became Hampton Hills, lying south, southwest, and west of The Tuckahoe, through three purchases in 1911, 1914, and 1916.[8] A plat of the reassembled acreage was prepared in 1916, however, the land remained idle until 1920 when Mr. Habliston engaged Charles F. Gillette to design a subdivision on it. Working plans for the subdivision survive in the Gillette Papers at the Library of Virginia and record the process by which a subdivision named "Windsor Terrace" was produced in December 1921. Forty lots are aligned along Selden Road, the principal roadway, and Selden Crescent, a loop lane, streets named for his wife, Nancy Randolph Selden.[9]

William Merritt Habliston died on 9 March 1922 before the sale of lots could meet success. On 13 June 1923, Mrs. Habliston, as devisee, and the executors of her husband's estate sold the acreage, platted but un-referenced as Windsor Terrace, for $42,500 to the Hampton Hills Corporation. Stafford Henry Parker (1878-1938), president of the company, then engaged J. Temple Waddell, a civil engineer and surveyor, to reconfigure the acreage into fifteen larger lots aligned along its spine, which he renamed Hampton Hills Lane, honoring the rolling topography with its gentle rises and knolls marking the descent to the Kanawha Canal and the riverside.[10]

By naming his subdivision "Windsor Terrace" in 1921, William M. Habliston knew his friend and associate, Thomas C. Williams Jr., had decided to develop the extensive acreage of his farm on the south side of Cary Street Road, known as Windsor, as a new residential park. For the design of Windsor Farms, Mr. Williams and his colleague Allen Jeter Saville wisely turned to John Nolen (1869-1937), the Boston-based engineer and town planner, who had gained a high, national reputation for the design of residential subdivisions. Sulgrave Road, the curving, southernmost street in Windsor Farms, became the site of Mr. Williams' mansion, Agecroft, and Virginia House, both of which incorporated the major parts of English houses, and two country houses designed by William Lawrence Bottomley, together with a third house by the architect nearby at the end of Stockton Lane.[11]

William B. and Mary Johnson Jerman's relocation to Westhampton and their occupation of this house in May 1936 occurred in a sequence of events beginning in 1923. On 18 June 1923, Mary Johnson Jerman acquired lot #10 of the re-platted development, comprising 3.832 acres being the largest of its fifteen lots, and situated at the south end of Hampton Hills Lane.[12] According to her daughters, the property reminded Mrs. Jerman of her childhood home in Crescent, West Virginia, where the Johnson house occupied a scenic, elevated position overlooking the course of the Kanawha River and the railroad that flanked its length. Her viewing of the property was no doubt arranged by Stafford H. Parker who had sold 1211 West Franklin Street to the Jermans in 1919 and was knowledgeable of Mrs. Jerman's background. Here, in Richmond, the Jermans were destined to build another handsome family house on a small hilltop plateau overlooking the essentially parallel paths of the Kanawha Canal, the tracks of the Chesapeake and Ohio Railway, and the James River.[13] (See APPENDIX III)

It is unclear at this distance why the Jermans did not proceed with the construction of a house on the Hampton Hills lot. Instead, they remained at 1211 West Franklin Street until about 1925, when Mrs. Jerman's health concerns prompted a move to an existing simply-detailed two-story weatherboarded frame house at 5804 (now 6000) York Road, nearby in Henrico County. It offered the immediate advantage of "fresh country air" and a screened/glazed second-story sleeping porch. Meanwhile, Mrs. Jerman's brother, John Pegram Johnson, had purchased lot #13 in Hampton Hills and built the Colonial Revival-style frame house standing today at 20 Rio Vista Lane. William and Mary Jerman and their three daughters resided on York Road until moving into their new home a decade later in 1936. Meanwhile, the girls walked up Somerset Avenue to classes at St. Catherine's School, a block to the south.

In winter 1934-1935, when the Jermans decided to build and to engage William Lawrence Bottomley as the architect of their new house, the couple had been married sixteen years and was long established in Richmond society. William Lawrence Bottomley (1883-1951) had a well-established reputation as a favored architect of its leading citizens. He was then engaged on further enhancements at Milburne, the residence of Walter Spencer and Mary Taylor Robertson, the largest and most lavishly detailed of the fourteen houses he designed from the ground up in Richmond and its environs. William Lawrence Bottomley had come to Richmond in about 1915, having accepted commissions from two clients, Colonel and Mrs. Jennings C. Wise and Mr. and Mrs. Henry Logan Golsan. At the time, he was a partner with Edward Shepard Hewitt (1877-1962) in the firm of Hewitt & Bottomley with offices at 597 Fifth Avenue in New York City. The Wise residence, a stucco-covered Georgian Revival house erected at 6705 River Road, stood about 1.30 miles west of the Jermans' Hampton Hills lot. It was the first of seven important Bottomley designed suburban country houses built in Windsor Farms and Westhampton/Henrico County between 1915 and the completion of the Jerman Residence in 1936. The Golsan House was the first of seven handsome, free-standing townhouses on Richmond's Monument Avenue Mr. Bottomley designed between 1915 and 1929, together with the Stuart Court Apartments on Stuart Circle, at the east head of the avenue.

Mrs. Jerman, knowing this series of imposing town and country houses well, was initially uncertain if Bottomley would be willing to undertake their commission for a smaller, less-costly house than those he designed for earlier Richmond clients. The Jermans turned for advice to Herbert A. Claiborne, Bottomley's favorite contractor, whose (second) wife, Virginia Watson Christian Claiborne (1894-1960), was a life-long friend of Mary Jerman. Mr. Claiborne correctly assured the Jermans that William Lawrence Bottomley would be happy to accept them as clients. By engaging William Lawrence Bottomley for the design of their new house, William Borden and Mary Jerman were exercising the prerogatives of their station, as had their ancestors in generations past. They voiced their desire for a beautiful, well-designed and well-detailed house, one with the appealing cachet his houses enjoyed among Richmond's elite. Its spacious one-and-a-half story form also indicates their desire for a house with real presence, but not for another of the larger, grand two-story suburban country houses he had provided earlier clients. At the same time they sought a well-built house and placed their trust in Herbert Augustine Claiborne (1886-1957), a long-time family friend, and partner in the hugely-successfully contracting firm of Claiborne & Taylor. The firm had built at least seven of the Bottomley houses in Richmond and Henrico County and was then working at Milburne. Claiborne & Taylor had also been involved with a number of the landmark restoration projects in Virginia, including Stratford, Westmoreland County, and Wilton, which was relocated from eastern Henrico County in 1933-1934 to a site in Westhampton overlooking the James River, about 2,000 feet east of the Jermans' lot. Mr. Claiborne's supervision of the restoration of Wilton for the National Society of the Colonial Dames of America in the Commonwealth of Virginia was well known to Mrs. Jerman.[14]

In the event Herbert A. Claiborne served as the Jerman's agent in the commission. The firm of Claiborne & Taylor Incorporated appears as the client on the drawings produced in 1935 for the house. The earliest known, surviving drawing, a sheet including the first-and second-story plans, is dated 25 February 1935 and shows the house essentially as built except for the west wing that appears as a sun porch in the drawing but was redesigned and finished as a family sitting room. The Jermans appear to have approved the plans quickly. A further group of surviving drawings, comprising the necessary elevations and details of the house, are dated 1, 2, and 22 April and 26 August 1935.[15]

On 5 July 1935 William Lawrence Bottomley wrote to Mrs. Jerman in regard to her house.

> I am in the midst of making a colored drawing of the front and one of the river façade of your house and am so delighted with the way it is coming out that I have to stop and tell you about it.
>
> I am dropping the roof ridges and roofs of the dormers to give the perspective effect of a person standing on the ground 100 feet away. In an architect's scale drawing the roofs always look too high and this makes an enormous difference in the effect of your house. I am showing the brick trim at the corners of the house, sides of the windows, lintels, string courses, base and keystones rubricated or rubbed to give a brighter red color than the fields of the wall and it looks lovely,

> very interesting and like one of the very early Virginia houses of the period of Queen Anne or William and Mary. This rubrication of the brick was also used at that period in England. Herbert Claiborne as you know, of course, is considered the greatest expert in the execution of this kind of work in the country and has been doing it for years and more recently in the important restorations at 'Wilton' and 'Stratford.' The fields of the wall in antique brick are much softer in color.
>
> The main entrance door has a molded brick trim, cornice, and segmental pediment very beautiful in design and should be white like the main cornices. At the ends of the garage the brick edges of the gable (are) of the so-called black glazed headers which are really a greyish sepia color as done on the Adam Thoroughgood house at Lynnhaven Harbor. This is the second existing brick house built in this country and I presume you have often seen it. It is a gem and it is from the style of this house that I took the suggestion for your house. Both the garden and interiors now are very lovely and if you have never seen it I think you should arrange to do so at once.
>
> The front door I have made Indigo blue, the color so much used at that time and which is very fine with the antique brick . . . .[16]

Claiborne & Taylor likely began construction of the house in the late summer or autumn of 1935 and completed it in early May 1936.[17] Having personally overseen the building of the Jerman Residence, Herbert A. Claiborne had served his close friends well. Readers of an article in the *Richmond Times-Dispatch* on Sunday, 24 May 1936, captioned "Blue Prints, Lot, Subjects of Conversation," learned "Mr. and Mrs. William Jerman and their family have moved to their new home in Hampton Hills after having resided for some years on York Road in Westhampton."

In early 1939, the Jermans engaged William Lawrence Bottomley for landscape improvements, principally to the west wing of the house. Two drawings dated 21 and 29 March 1939 comprise the plans and details for the present finish, including the iron balcony that provides main-level access between the north front and south terrace and lawn and the paired brick steps and retaining walls inset in the steep bank. The steps provide access to a gravel walk at a lower, terrace level generally on grade with steps providing exterior access to the basement-level room, under the family sitting room, which was a room for the Jermans' teenage daughters. On these drawings William B. Jerman is identified as the client. Claiborne & Taylor surely returned to Hampton Hills to undertake the work. Bottomley's contemporary design for a low, curved bluestone wall to retain the south lawn and carrying and openwork, ornamental metal railing was not executed.

Although the siting of the Jerman Residence and the positioning of its entrance drive probably involved consultation with a landscape professional, the principal landscape development on the grounds likely coincided with the hardscape enhancements added on the west side of the house in 1939. On several earlier projects Charles Freeman Gillette, the talented, highly respected Richmond landscape architect, had collaborated with William Lawrence Bottomley and Herbert

A. Claiborne to the benefit of their clients. Mr. Gillette's undocumented role here is less visible. Mrs. Jerman's appreciation of the picturesque character of the Hampton Hills topography and the scenic views overlooking the James River, reminiscent of the setting of her childhood home in West Virginia, governed her approach to these grounds. Her decision was to preserve the existing natural character of the property while adding simple, informal plantings immediately around the house and its greenswards, which eased into the native woodlands. This intuitive approach was in harmony with the scale and character of the house. The extent to which Charles F. Gillette advised on these efforts is yet to be established: there are no records among his surviving papers to document his involvement here. Nevertheless, family remembrances recall consultations with Mr. Gillette and seeing him at work in the family's small rock garden, nestled in and around a rock outcrop at the edge of the south lawn. Surviving plantings along the entrance drive, those partially framing the curbed asphalt circle at the front of the house, and others complementing the brick staircases on the west elevation confirm a knowledgeable, professional hand.

In the event William Borden Jerman did not long enjoy the only house he is known to have built for his family. He suffered a debilitating illness and died in his residence on 2 October 1941 at the age of fifty-two. Mrs. Jerman remained in residence with her three daughters who were married in 1943 (Frances Palmer), 1946 (Julia Borden), and 1947 (Mary Leavell).

In 1953, Mrs. Jerman decided to convey portions of her wooded property to two of her daughters who would build houses flanking hers at 22 and 26 Hampton Hills Lane. A lot of 1.078 acres to the north was conveyed to Mary Leavell Jerman Tompkins who built a one-and-a-half story gambrel roof house, 22 Hampton Hills Lane, where she resided until 1988.[18] Mrs. Jerman conveyed a smaller lot, downgrade and on the southeast side of her house, to Julia Jerman Neal who built a contemporary-styled house at 26 Hampton Hills Lane. Meanwhile, on 17 August 1964, Mary A. Johnson Jerman sold the Jerman Residence and its residual grounds to Francis Deane Williams Jr. and his wife.[19] Mrs. Jerman relocated to a smaller house at 506 St. Christopher's Road whence she moved to Westminster-Canterbury. Mary Aglionby Johnson Jerman died on 22 May 2001.[20]

The Williams family owned the house for a longer period than its builders, until 2009. Francis "Frank" Deane Williams Jr. (1915-2004), a native of Richmond, had deep roots in the history of the city. He was the son of Francis Deane Williams and Mary Mason Anderson Williams, the grandson of Archer Anderson (1838-1918), and the great-grandson of Joseph Reid Anderson (1813-1892), who purchased the Tredegar Iron Company in 1848. Operation and management of the company remained in the family through four generations with Frank D. Williams serving as vice-president until 1957, when the historic industrial facility/property was sold and the residual assets reorganized as Tredegar Timber Company. He served as president of the new family concern until 1987, when it was dissolved. Mr. Williams was educated at St. Christopher's School, Episcopal High School in Alexandria, and the University of Virginia, where he graduated in 1937. On 4 November 1942, he married Joanne Moss Barlow (1921-2010), a native of White Plains, Georgia, and a daughter of Lundie Weathers Barlow and Emmaline Jernigan

Moore Barlow, who graduated from Westhampton College in 1942. Mr. and Mrs. Williams were the parents of four children.[21]

Francis Deane Williams Jr. died at home on 20 November 2004.[22] Joanne Barlow Williams, a member of the National Society of Colonial Dames in the Commonwealth of Virginia, as well as the James River Garden Club, and other social and civic organizations, sold the house on 8 July 2009 to Caroline Hardy Salman.[23] Mrs. Williams died on 9 June 2010. During their ownership (1964-2009) the Williamses made only minor changes to the house, all in the service wing. The original partition walls forming three small rooms for servants above the garage were removed to form a single, large room that became a first-story family bedroom. The adjoining servants' bathroom was refitted for the Williamses' use. Otherwise, the plan and finish of the house were respected and remained intact. The grounds were enlarged on the west through the purchase of a wooded parcel of about one-third of an acre.

Ms. Salman undertook remodeling efforts, principally in the kitchen and second story bathrooms, before abandoning her interest in the house. A six-sheet of plans dated 19 February 2010 document her proposed changes and mechanical upgrades. In the kitchen, formerly the domain of servants, the cabinetry and appliances were removed and replaced in part when work ceased. Her principal change of note was to relocate the exterior kitchen door, which originally opened onto a small service porch on the kitchen wing's east elevation, to the center of the room's south elevation, where a window opening was lengthened. The original door opening was partially infilled to receive the displaced window. On the second story the proposed changes involved creating a new, expansive master dressing and bathroom suite, which would encompass the existing master bathroom suite and the southwest corner bedroom, together with a new stair to access the attic. Changes were also proposed for the other two second story bathrooms. At the point the remodeling work was halted, the enclosed stair had been built on the south side of the hall, and the bathroom fixtures removed from their mounts

The present owners of the Jerman Residence are Francis Claiborne Johnston III and his wife, Caroline Carter Hancock Johnston, who were married in 2011. They acquired the house and residual grounds from Caroline Hardy Salman on 4 March 2014.[24] Both are natives of Richmond, but they were then principally resident in New York City. Mr. Johnston attended St. Christopher's and Woodberry Forest schools and received his undergraduate degree in 2000 from James Madison University. He was awarded an M. B. A. degree from Columbia University in 2007. Mr. Johnston is a managing director with Invesco Ltd., a global investment management firm, where he specializes in real estate and private equity. Previously, he was a managing director at Morgan Stanley & Company, the investment firm. Mrs. Johnston attended St. Catherine's School and graduated from Episcopal High School, Alexandria, and the University of North Carolina at Chapel Hill. She is a great-granddaughter of Herbert A. Claiborne, the famed builder. Mrs. Johnston is a co-owner and designer for CCH Collection, a women's clothing line based in Richmond, Virginia. The couple engaged Taylor & Parrish, the successor firm to Claiborne & Taylor, and Robert Garland, a principal in the firm, to undertake a sympathetic, client-led repair and restoration of the house. The Johnstons occupied the Jerman Residence in June 2014.

Architectural History Significance

The significance of the Jerman Residence in the area of architectural history reflects its status as an important example of the Georgian Revival style and its association with the Colonial Revival movement in Virginia, which influenced literature, the decorative arts, painting, historic preservation, the practice of architecture and landscape architecture, and related fields from the late-nineteenth century into the mid-twentieth century. Its significance also reflects the Jerman Residence's association with the career of William Lawrence Bottomley (1883-1951) and as the last built of a distinguished series of houses the acclaimed architect designed for clients in Richmond and Henrico County between 1915 and 1935. The Jerman Residence likewise holds significance as a beautifully detailed, well-preserved product of the legendary collaboration of the architect and his favored contractor, Herbert Augustine Claiborne (1886-1957). Mr. Claiborne's unparalleled knowledge of historic brickwork in Virginia is reflected in the craftsmanship of its elevations and overall finish. In short the Jerman Residence is a remarkable expression of its time and place.

The Colonial Revival in Virginia

As represented in *Old Virginia: The Pursuit of a Pastoral Ideal*, the book published in conjunction with an exhibition of the same name at the Virginia Historical Society in 2003, and the account in APPENDIX IV of this nomination, the Colonial Revival was a movement of extraordinary appeal and broad, lasting influence in Virginia. "The Triumph of the Colonial Past," the title of the book's final chapter, is an apt summation of its effect on the cultural life and architecture of the commonwealth from the closing decades of the nineteenth century through the twentieth-century interwar period.

In the fields of architecture, architectural history, landscape architecture, restoration, and historic preservation it comprised the work of a remarkable group of men and women. Architects, including Henry Eugene Baskervill and partners, William Lawrence Bottomley, Stanhope S. Johnson, and W. Duncan Lee, applied their talents to the design of new houses, public buildings, and institutional facilities that drew on Virginia precedent and design traditions. Architectural history emerged and evolved as a profession during this period and its writers, including Edith Tunis Sale, Robert Alexander Lancaster Jr., and Thomas Tileston Waterman, produced works of a steadily rising scholarship and merit. Landscape architects, members also of a newly-recognized profession, designed and planted gardens and grounds for the buildings of the era: their number included Charles Freeman Gillette, Arthur Asahel Shurcliff, Alden Hopkins, and Morley Jeffers Williams. Practitioners of all three professions, including Sidney Fiske Kimball, Glenn Brown, and the firm of Perry, Shaw & Hepburn, melded their talents with those of builders, including Herbert Augustine Claiborne, as they went about the restoration of Virginia's historic landmarks. These efforts, following on the model of the Mount Vernon Ladies' Association, coincided with the rise of another critical field, historic preservation. The Jerman Residence reflects the talents and best efforts of two legendary figures of Virginia's Colonial Revival, William Lawrence Bottomley and Herbert Augustine Claiborne, in what proved to be their final collaborative undertaking in Virginia. (See APPENDIX IV)

William Lawrence Bottomley in Virginia

William Lawrence Bottomley's practice of domestic architectural design in Virginia, initiated in 1915, coincided with the golden years of the Colonial Revival in the commonwealth. The Jerman Residence was not only the last of the fourteen important houses he designed from the ground up for Richmond and Richmond-area clients between 1915 and 1935, but also among the last of a larger group of twenty-one houses he designed for clients in Virginia in the same time period that were built.[25] This group includes Waverly Hill in Staunton, Rose Hill at Greenwood, Halfway House at Halfway, midway between The Plains and Middleburg in Fauquier County, and Burrland, the Middleburg country house he designed for William Ziegler Jr., whose New York residence at 116 East 55th Street he also designed. Bottomley's domestic work also included a further twenty-four commissions in Virginia, some of which remain to be fully researched, that comprise new construction, alterations and additions to existing houses, sometimes including dependencies and farm buildings, which ranged in scope and scale, from simple enhancements such as the Chinese Chippendale railings for the covered walkways at Bremo, Fluvanna County, linking the house with its flanking dependencies, to the elegant loggia he designed for the Weddells at Virginia House in 1944-1946, on to major renovations.[26] At Blue Ridge Farm, Albemarle County, and Claremont Manor where he worked successively for the Cockes and Mrs. Millicent Rogers Balcom who acquired the estate after the death of General Cocke in 1938, Bottomley designed major improvements. Five additional projects in Richmond including the Stuart Court Apartments, overlooking Stuart Circle at the head of Richmond's Monument Avenue, and the Old Dominion Building for the Atlantic Rural Exposition of 1946, the last-built of his Virginia commissions, together with the Triangle Tea Room in Staunton, complete the roster of his known design projects in Virginia.[27]

Of these fifty-one projects, the fourteen Richmond and Richmond area houses, together with the Stuart Court Apartments, and six other Richmond commissions comprise a major subset. The second important, related group of projects is the five houses and eleven other commissions including new buildings, alterations and additions to existing buildings, together with the cottages, equine and agricultural buildings he designed for Edward Lasker's Elmwood Farm at Upperville, for horse-country clients in Warrenton, Middleburg, and The Plains in Fauquier and Loudoun counties. These projects have yet to be fully examined. The Richmond houses were all the permanent or principal residences of their owners, while Bottomley's work in Fauquier and Loudoun counties largely represented country or weekend residences, hunting boxes, or equine-related properties whose owners were mostly resident outside Virginia, in New York and the Northeast. Dakota, on Springs Road near Warrenton, is one known exception to this characterization. It was the permanent residence of Edgar Wolton Winmill (1881-1947), a native of Fauquier County, and his wife, Bertha Bissell Allen (Ferris) Winmill (1877-1959), and built to replace the earlier farm seat lost to fire in autumn 1924.

Another common thread among his Virginia clients is the relationship he developed among members of Virginia garden clubs and the Garden Club of Virginia. William Lawrence Bottomley was often a guest of Herbert A. Claiborne and his (second) wife, Virginia Watson Christian Claiborne (1894-1960), in their residence at 204 West Franklin Street. Known as the Cole Diggs House, it had been Mrs. Claiborne's home since the 1900s, and remained the

residence of her mother, Frances Williamson Archer Christian (1864-1938), the widow of Andrew H. Christian Jr. (1859-1913), who purchased it in 1903. Mrs. Christian was a co-editor of *Homes and Gardens in Old Virginia*, which was published in 1929. Her fellow co-editor was Susanne Williams Massie (1861-1952), the widow of William Russell Massie (1853-1920), and the sister of Thomas C. Williams Jr., who developed Richmond's Windsor Farms. In 1930-1931, William Lawrence Bottomley designed Rose Hill, a handsome Georgian Revival house near Greenwood in Albemarle County, for Mrs. Massie, and about the same time he devised alterations and additions at nearby Casa Maria for her daughter, Mrs. James Gordon (Ella Williams Massie) Smith. The publication of *Homes and Gardens in Old Virginia* was another product of Virginia's Colonial Revival as was the inaugural historic garden tour in 1929, sponsored by the Garden Club of Virginia, which continues to the present as Historic Garden Week. So too, was the earlier, landmark book, *Historic Gardens of Virginia*, edited by Edith Tunis Sale and published in 1923 by the James River Garden Club.

William Lawrence Bottomley brought to his work in Virginia, and here at the Jerman Residence, remarkable architectural talents, instincts, and perceptions that were supported by education and experience. Born in New York City on 24 February 1883 he was the son of John Bottomley, a prominent Irish-born attorney in the city, and Susan Amelia Steers Bottomley. The future architect was educated at the Horace Mann School and received a Bachelor of Science degree in architecture in 1906 from Columbia University. In 1907, he was awarded the McKim Fellowship in architecture at the American Academy in Rome, but after less than a year's study in Rome, he set out on a series of European travels. In fall 1908, he entered the Ecole des Beaux-Arts in Paris, but he was back in New York in 1909, when he married Harriet Bailey Campbell Townsend (1884-1975) in August. She was the eldest child and first-born daughter of James Mulford Townsend Jr. (1852-1913), a very successful, wealthy attorney in New York City, and Harriet Bailey Campbell Townsend of Lexington, Virginia.

In New York, William Lawrence Bottomley immediately associated himself with the Architectural League of New York. His drawings were exhibited in shows and published in the yearbooks of the Architectural League in 1909, 1910, and 1911. During these years he also undertook post-graduate work at Columbia University and, for an as yet undocumented period, he worked in the office of (George Lewis) Heins and (Christopher Grant) LaFarge, which was then engaged on the Cathedral Church of St. John the Divine in New York City.[28]

As now known Bottomley embarked on his professional career in 1911 and in that year or early in 1912 he formed a partnership with Edward Shepard Hewitt (1877-1962), with offices at 597 Fifth Avenue, that continued into 1919. A series of associations with other architects for particular projects in the later 1910s and 1920s included those with Laurence Freeman Peck (1882-19__), Arthur Paul Hess (1892-1985), James Layng Mills (1878-1960), and mostly notably with Edward Clarence Dean (1879-1950) at Turtle Bay Gardens. They preceded the formation of Bottomley, Wagner & White in 1928 with William Sydney Wagner (1883-1932) and Cornelius J. White (1894-1962). With the completion of River House and the death of Mr. Wagner in 1932, the firm was dissolved. William Lawrence Bottomley practiced alone, under his own name, with professional assistance, up to World War II. After the war his patronage steadily

diminished, with only eight known projects, up to his death on 1 February 1951. His last professional office was at 597 Fifth Avenue where he had rooms with Mr. Hewitt some forty years earlier.

William Lawrence Bottomley's obituary in the *New York Times* on 2 February 1951 identified him as a "Noted Architect," in the caption under his name, who "was noted for his design of town and country houses." The more comprehensive obituary in the *New York Herald Tribune* identified him as "the designer of numerous luxurious houses, including homes on Virginia estates. He also had restored some of the early Georgian houses in Virginia, including Claremont Manor on the James River." He was defined as an "architect who designed town and country houses for some of America's wealthiest and most distinguished families" in his *New York World-Telegram and Sun* obituary.[29] News of his death did not reach Richmond until mid-February. A short article published in the *Richmond Times-Dispatch* on 17 February 1951, under the caption, "W. L. Bottomley Dies; Designed Homes Here," noted "Many of Richmond's most distinguished homes were designed by Mr. Bottomley during his visits some 20 years ago." (See APPENDIX V)

The Jerman Residence in a Remarkable Career

It was Bottomley himself, who in 1921, crafted a statement that best serves as his epitaph--the surest description of his approach to design. It appeared in his article, "The Design of the Country House," published in *The Architectural Record* in October 1921.

> It is a great achievement to take our own American style and design a house that conforms to all our best traditions, to fit it perfectly to its setting, to give it the look of belonging so well in its place that it appears to have always been there, and in addition to have it both original and beautiful. I should say that the most difficult thing but at the same time the best thing to do is to follow the idiom of the country where a building is to be placed and to do it in a fresh, new way.[30]

This, indeed, is his achievement in the design of the Jerman Residence, an important synthesis of tradition, precedent, time, and place, and the basis of its significance. Bottomley used like, if different, phrasing to describe its design in his 5 July 1935 letter to Mrs. Jerman.

> I am showing the brick trim at the corners of the house, sides of the windows, lintels, string courses, base and keystones rubricated or rubbed to give a brighter red color than the fields of the wall and it looks lovely, very interesting and like one of the very early Virginia houses of the period of Queen Anne or William and Mary. This rubrication of the brick was also used at that period in England. Herbert Claiborne as you know, of course, is considered the greatest expert in the execution of this kind of work in the country and has been doing it for years and more recently in the important restorations at "Wilton" and "Stratford." The fields of the wall in antique brick are much softer in color.

> The main entrance door has a molded brick trim, cornice, and segmental pediment very beautiful in design and should be white like the main cornices. At the ends of the garage the brick edges of the gable (are) of the so-called black glazed headers which are really a grayish sepia color as done on the Adam Thoroughgood house at Lynnhaven Harbor. This is the second existing brick house built in this country . . . . It is a gem and it is from the style of his house that I took the suggestion for your house.[31]

Bottomley's use of the work "suggestion" in regard to the design of the Jerman Residence reflects his exceptional use of tradition and precedent. He readily acknowledges the influence of the Adam Thoroughgood House and Wilton on this new house for the Jermans, but its character is shaped by his skillful assimilation of these and other models of Virginia's architectural history with his own ingenuity as an architect. His adaptation of the segmental arch above the entrance can be traced to its earlier appearance on the façade of Claremont Manor. The massing of the house and the asymmetrical balance between the west wing and the east service block reflect his acute understanding of scale and proportion. These are qualities expected by clients. But it is his inventive placement of the dormer windows at the front of the roof plane, aligned above the first-story windows and entrance, along the upper edge of the cornice that sets the Jerman Residence apart and so contributes to its handsome presence and singular appearance in his *oeuvre*. The wall dormers on the east elevation of the garage block, seen earlier to great effect in his design of Halfway House, are a sympathetic, variant echo here.

The interior decoration of the Jerman Residence was of like concern to its architect, and one which he related to Mrs. Jerman in his letter of 5 July 1935.

> Now the interiors of the house will be quite as important as the exterior perhaps even more so and on this--the furnishings, the pictures, the samplers, the silhouettes, the muslin curtains, the hooked rugs and so on I am depending heavily on you. Your own lovely old furniture will look better in its new setting than it does now to a tremendous degree. If you can't get everything you want at first leave holes in the furniture scheme but get the very best, the quaintest and the simplest pieces when you do buy any.[32]

These sentences clearly convey Bottomley's overarching concept for the design of the Jermans' house, one that was decidedly in contrast to that of the houses in Richmond and its environs which preceded it. By 1935, circumstances had changed, and his clients' expectations were different from those which produced the larger, consciously-imposing houses of the 1920s that culminated so beautifully at Milburne.[33] The Jerman Residence is his elegant essay on a house form that was becoming increasingly popular in the suburbs of Richmond, Virginia, and larger parts of the nation in the late 1930s. The classically-detailed Federal-style mantels in the drawing and dining rooms and the Jermans' master bedroom are said to have been acquired from an early-nineteenth-century Richmond area house. Bottomley adapted them, principally in height to complement the proportions of the rooms, and enhanced their decorative impact with paneled chimney breasts. This too was a practice typical of the period.

In the design of the Jermans' library Bottomley returned to precedent and photographs of Brooke's Bank, Essex County, published both in *Interiors of Virginia Houses of Colonial Times* in 1927 and *Colonial Interiors, Second Series* in 1930. Libraries in Bottomley's houses were always rooms favored by the architect's attention and often fully paneled. For the Jermans he created a small, pine-sheathed, hexagonal library. Its simple, elegant arrangement recalls that of the Brooke's Bank dining room with a corner fireplace and recessed book cases in the south and east elevations whose decorative framing and placement echoes that of the built-in cupboard of Brooke's Bank. The door linking the Jerman's library and sitting room is similarly positioned to the published image.

Herbert Augustine Claiborne, A Gifted Builder and Scholar

The Jerman Residence, and particularly the brickwork of its Flemish-bond elevations, benefitted from the attention of Herbert A. Claiborne, the skill of the long-experienced brick masons employed by Claiborne & Taylor, and the rapport established between Bottomley and Mr. Claiborne. Herbert A. Claiborne (1886-1957) brought background, education, and critical experience to his cooperative work with William Lawrence Bottomley and the patrons of his construction company with whom he shared a long kinship in Virginia history and its society. He was the son of Herbert Augustine Claiborne (1819-1902) and his (third) wife, Katherine Hamilton Cabell Claiborne Cox (1854-1925), and the stepson (from 1905) of William Ruffin Cox (1832-1919). His life-long engagement with Virginia architecture was fostered by his parents. His father was the principal agent (effectively president) of the Mutual Assurance Society Against Fire on Buildings of the State of Virginia from August 1866 until his death on 15 February 1902. His mother was intimately involved in a series of important preservation, restoration, and commemorative projects in Virginia in the heyday of the Colonial Revival, from the late 1890s until her death in 1925.[34]

Herbert A. Claiborne received a degree in civil engineering in 1908 from the University of Virginia, and he worked in partnership with a fellow classmate, Allen Jeter Saville (1888-19__), for a time and then on his own. He next renewed his partnership with Mr. Saville, and the firm of Saville and Claiborne, Incorporated, was chartered in 1915. In 1920 Allen J. Saville resigned from the partnership: he would become director of the Richmond Department of Public Works. That same year Mr. Claiborne reorganized the company with Henry Taylor as a partner in Claiborne & Taylor, Incorporated. Over the course of the firm's life, Herbert A. Claiborne gained important experience as a contractor with the firm's work on historic buildings in Virginia, including Brandon, Claremont, Gunston Hall, Mount Vernon, Stratford Hall, and Wilton, as well as St. Luke's Church, Isle of Wight County, and other important churches. At the same time, he pursued his own interests as a scholar, examining these and many other brick buildings, and became a nationally-recognized authority on Virginia brickwork. His highly-regarded *Comments on Virginia Brickwork Before 1800* was published posthumously in 1957 by The Walpole Society. This expertise saw its expression in the firm's construction of at least eight houses designed by Bottomley for Richmond clients in the period preceding this commission. This group includes the townhouses at 1800, 2301, 2320, 2601, and 2714 Monument Avenue and three country houses, Nordley, Redesdale, and Milburne. In 1954, having resided at 204 West

Franklin Street since 1920, he and Mrs. Claiborne acquired the house he built for Robert Miller and Elizabeth Gwathmey Jeffress, 1800 Monument Avenue, where he died.

The richly-colored, textured, and almost three-dimensional character of the Jerman Residence brickwork is arguably the finest in Richmond resulting from the collaboration between architect and contractor--and the brick masons. It follows immediately on the firm's relocation and rebuilding of Wilton in 1933-1934, on a lot overlooking the James River at the end of Wilton Road, some 2,000 feet east of the Jerman lot at the end of Hampton Hills Lane. The Jerman Residence reflects the experience of Mr. Claiborne and his masons on that important restoration and concurrent work at Stratford Hall with Fiske Kimball. William Lawrence Bottomley would have visited Wilton with Herbert Claiborne, and the two, no doubt, agreed on its appeal as a model for the Jermans' house. The orange-red gauged and rubbed brick that frames the window and door openings and corners of Wilton are repeated here to great effect with king and queen closers in a field of darker-hued brick. The patterning is then punctuated with seemingly-random glazed and matte-finished headers in varying shades of grey. The effect is a *tour-de-force* of Colonial Revival brickwork. It is also the last such residential example in Virginia of the collaboration of these two critical figures of the Colonial Revival, a distinction the house wears with ease.[35]

Endnotes

1. Biographical information on William Borden Jerman and the Jerman family was compiled by this author from both primary and secondary sources, including interviews with his descendants. Photocopies of these materials and notes are held by this author and the owner of the Jerman Residence. Mr. Jerman's promotion to treasurer of Virginia Trust Company in January 1930 was announced by Mr. Jackson, who served as president of the bank until his death on 30 December 1936.
2. Biographical information on Mary Aglionby Johnson Jerman and the Johnson family was compiled by this author from both primary and secondary sources, including interviews with her descendants and other members of the extended family. Photocopies of these materials and notes are held by this author and the owners of the Jerman Residence.
3. On 21 February 1815 William Ransom Johnson sold a tract of some 100 acres "being the whole of the land belonging to the tract on which the said Johnson now resides" at Warrenton to Richard Davison for $4,000 (Warren County, NC, deeds 19/379-380). Marmaduke Johnson had conveyed this tract to his son on 27 November 1806 (Warren County deeds, 17/383). On 18 March 1815, William Ransom Johnson sold a separate tract of 1,438 acres on Owens Creek to Robert H. Jones for $5,000 (Warren County, NC, deeds, 20/373-374). He owned property in Warren County until, at least, 21 November 1818 when he sold a tract of 650 acres to Francis A. Thornton (Warren County, NC, deeds, 21/51-52).
4. An important Federal period house, standing today as overbuilt in the late-nineteenth century at 534 Eaton Avenue in Warrenton, North Carolina, is believed to have been the residence of William Ransom Johnson and his family in the years prior to their removal to Chesterfield County, Virginia, according to information shared with the author by

Richard E. Hunter, Clerk of Court in Warren County. Oakland was lost in the early-twentieth century. The architectural career of John Evans Johnson, who enjoyed the generous patronage of the Bruce family, is addressed by Henry Wilkins Lewis in *More Taste Than Prudence: A Study of John Evans Johnson (1815-1870), An Amateur with Patrons*, published in 1983. Mr. Lewis raises the possibility that the testrastyle Corinthian-order portico on Oakland, seen in the 1839 portrait of Fanny, was an early architectural design in the Greek style preceding Berry Hill. When interviewing Mary Johnson Jerman in November 1973, Mr. Lewis was shown John Evans Johnson's copy of *An Elementary Course of Civil Engineering, for the Use of the Cadets of the United States Military Academy* by D. H. Mahan, published in 1837, which bore Mr. Johnson's bookplate and was then owned by Mrs. Jerman.

5. Drew St. J. Carneal, *Richmond's Fan District* (Richmond: Council of Historic Richmond Foundation, 1996), 124. Hereinafter cited as Carneal. Also resident at The Chesterfield in 1910 were Robert Gamble Cabell III (1881-1968) and his wife, Maude Crenshaw Morgan Cabell (1882-1961), who were married on 24 February 1910 and for whom Bottomley would later design the house at 2601 Monument Avenue.
6. Mary A. Johnson is said by Julia Jerman Neal to have developed a case of pink eye and was unable to attend classes in comfort. On the advice of her father she returned to Richmond, and her formal education effectively ended. Biographical information on Mary Johnson Jerman was obtained by this author through telephone interviews with Julia Jerman Neal, Edith Chapman Gillis, Christopher Tompkins, and Mary Tompkins Miller and correspondence with Mrs. Miller.
7. In 1909, John Lennox sold the site of his original Rio Vista store on the north side of River Road to The Country Club of Virginia and relocated his mercantile enterprise(s) to buildings and grounds on the south side of the road. His operations here were short lived, with his death occurring on 29 October 1910. In November 1911, in partnership with John B. Swartout, William M. Habliston purchased the three contiguous lots comprising the Lennox property, one acquired by John Lennox in 1894 from trustees of the Young Sons of Ham and two purchased in October 1909. Following Mr. Habliston's death in 1922, John B. Swartout oversaw the construction of The Tuckahoe Apartments, designed by W. Duncan Lee, here in 1928-1929. Henrico County Deeds, 193A/224. The property was put up at auction in the settlement of the Lennox estate. Albert O. Boschen, Special Commissioner in a Henrico County chancery cause, executed the conveyance to Messrs. Swartout and Habliston.
8. The largest of the three, representing all but four of the development's acres, was an oblong, six-sided parcel of 24.20 acres, extending from a line 220 feet south of River Road to the James River that John Lennox had purchased in May 1900 from the executors of the W. G. Strange estate. Mr. Lennox sold the parcel in May 1909 to Rolfe K. and Sarah Blair Glover who, in turn, sold the property to William M. Habliston in May 1914. In 1911 and 1916 Mr. Habliston made two purchases of two lots each and acquired the four adjoining one-acre lots on the north edge of the tract, between it and River Road, each measuring 200 by 220 feet. In the event, these assembled tracts retained the boundaries shown on a plat prepared in 1876 by W. C. Moncure for Grubbs and (Adolph Dill) Williams for a civil case, excepting only the 1.86-acre parcel lying between

the James River and Kanawha Canal that the Glovers conveyed to the Chesapeake and Ohio Railway Company in August 1910. Henrico County Deeds, 159B/36 (Strange estate to Lennox), 185A/299 (Lennox to Glover), 189B/156 (Rolfe Glover and wife to Chesapeake and Ohio Railway Company), 202B/216-218 (Glover to Habliston), 191B/283 (George Bryan and wife to Habliston, 1911, lots L and M), and 210B/497 (L. P. Michaels to Habliston, 1916, lots J and K). The Moncure plat is recorded with the deed from Carter Hill, Special Commissioner, to A. D. Williams, 1876, 97/471-473. Francis Claiborne Johnston Jr. provided photocopies of these deeds, among others, to this author. According to M. Ethel Kelley Kern the property acquired by Mr. Habliston was once known locally as Minstick Towne.

9. Charles Freeman Gillette Collection, Library of Virginia, Richmond, VA.
10. "Death Claims Local Banker," *The News Leader* (Richmond), 9 March 1922. See also *Who's Who in Finance and Banking: A Biographical Dictionary of Contemporaries, 1920-1922*, 289-290. Henrico County Deeds, 224A/151-153 (Mrs. Habliston and executors of her husband's estate to Hampton Hills Corporation.) The matter of the renaming of the development remains unexamined but may have a connection to the "Hampton Gardens" development on the north side of Cary Street Road.
11. "Plan Community Settlement Here," *Richmond Times-Dispatch*, 26 October 1924. See National Register of Historic Places nomination for Agecroft, DHR File No. 127-223. Nordley, originally the residence of Mr. and Mrs. Benjamin Hodges Smith, is located at 4203 Sulgrave Road. The E. Randolph Williams Residence stands at 4207 Sulgrave Road. Canterbury, built for Mrs. Frederic Scott Campbell, is located at 309 Stockton Lane. Its grounds adjoin those of Nordley.
12. Henrico County Deeds, 224A/210-212 (Hampton Hills Corporation to Mary Johnson Jerman).
13. A photograph of the family's expansive two-story frame Queen Anne-style house at Crescent, West Virginia, occupying terraced grounds overlooking paired railroad tracks and the Kanawha River, confirms the family tradition. It is held by Mary Leavell Jerman Tompkins. A reproduction of the photograph was made available to this author by Mary Tompkins Miller.
14. Mr. Claiborne made an address at the opening of Wilton on 25 January 1935. Mrs. Jerman became a member of the patriotic society in 1959.
15. These blueprints, which were passed by Mrs. Jerman to the Williamses with the sale of the house in 1964, were given to the present owners by the Williamses' daughter, Sally Archer Anderson Williams Christiansen, in 2014. In July 2014 the Johnstons donated the ten blueprints, valued at $3,750, to the Valentine Museum. The Jerman Residence was essentially built to the 1935 plans except for one important exception. The glazed sun porch on the first story of the west wing, with a visible similarity to the like, built room at Redesdale, was redesigned and completed as a family sitting room.
16. The letter (or a photocopy thereof) was made available to this author in 1974-1975 by Mrs. Williams. This text was quoted in his thesis, "William Lawrence Bottomley in Virginia: The 'Neo-Georgian' houses in Richmond," 1975, University of Virginia, Charlottesville, Virginia. Hereinafter cited as Hood. The present location of the original is unknown.

17. An inscription, handwritten on the plaster wall in the hall, found during the Johnstons' restoration, reads "Papered by R H Martin May 11, 1936 James A Hill."
18. Mrs. Tompkins sold 22 Hampton Hills Lane to her daughter, Mary Jerman Tompkins Miller, who resided there until selling the house in 2003. She was the last member of the Jerman family to reside on the lands purchased by her grandmother in 1923.
19. City of Richmond Deeds, 626B/151.
20. "Mary J. Jerman Dies at 108," *Richmond Times-Dispatch*, 24 May 2001. See also "Birthday 'Girl' Marks Spirited 106 Years--Richmonder's Life Spans Two Centuries--So Far," *Richmond Times-Dispatch*, 18 July 1998.
21. Biographical information on Francis Deane Williams Jr. and his wife was compiled by this author from several sources. Photocopies of these materials are held by the author and the owner of the Jerman Residence.
22. "Former Tredegar Executive Dies--F. D. Williams Jr. Left Banking, Regained Company That Was Owned By Great-Grandfather," *Richmond Times-Dispatch*, 26 November 2004.
23. City of Richmond Deeds, Instrument #090015293.
24. City of Richmond Deeds, Instrument #140003522.
25. Mr. Bottomley also prepared undated, preliminary plans for a residence for Mr. and Mrs. E. A. Saunders of Richmond that remained unbuilt. The client is believed to be Edmund Archer Saunders III (1886-1944), treasurer and (later) chairman of the board of the Atlantic Life Insurance Company. He is listed as "E. A. Saunders, Jr." as a pallbearer at the funeral of Edith Tunis Sale in her obituary in *The Richmond News Leader*, 22 August 1932. Mr. Saunders' sister, Mary Ball Saunders Ruffin, and her husband John Augustine Ruffin Jr. engaged W. Duncan Lee to design a country house known as Evelynton on the plantation of the same name in Charles City County. Mr. Lee produced the drawings for Evelynton in 1937. The number of his fully-realized, ground-up houses is likely to increase when the hunt country commissions are fully researched.
26. This category includes alterations to a residence for Miss E. K. Branch in Richmond. The extent of this commission in 1930 and the matter of its execution remain to be confirmed. Effie Kerr Branch (1866-1934) was a younger, unmarried sister of John Kerr Branch (1865-1930), whose Tudor Revival-style mansion was completed in 1919 at 2501 Monument Avenue. They were the children of John Patteson Branch (1830-1915) who resided in a large, handsome Italianate mansion at 1 West Franklin Street, Richmond, which remained the principal residence of Miss Branch until her death. William Lawrence Bottomley also designed in 1925 her summer residence, an imposing Mediterranean-style villa, which survives today at Castine, Maine. Its detailing and finish reflects his research, drawings, and photographs that were compiled and published in 1924 as *Spanish Details* by William Helburn, Incorporated.
27. This group of five projects in Richmond includes the Hammond Company Building, designed in 1923 for J. Scott Parrish and standing today at 121 East Grace Street and the unbuilt design in 1947 of a new garden entrance for Battle Abbey/Virginia Historical Society.

28. Biographical information on Mr. Bottomley is based on this author's past research, the biographical essay in Ms. Frazer's monograph, and additional research undertaken for this nomination.
29. Photocopies of these obituaries were made available to the author by the owners of the Jerman Residence.
30. Quoted in Frazer, 36. The architect expanded on his views regarding the siting of a country house and its landscape treatment in an article, "The County House and the Developed Landscape," written by John Taylor Boyd Jr. and published in *Arts & Decoration* in November 1929.
31. Hood, 83-84.
32. Ibid, 84-85.
33. The late David Gebhard brilliantly analyzes the Colonial Revival-style house of the 1930s and its evolution in design, architectural practice, construction, and size from the Colonial revival house of the 1920s in "The American Colonial Revival in the 1930s," *Winterthur Portfolio* Vol. 22, 2/3 (Summer-Autumn 1987): 109-148.
34. Katherine Claiborne/Cox was an officer of the Association for the Preservation of Virginia Antiquities from 1898 to 1900 and from 1903 until her death, a charter member of the Virginia chapter of the Colonial Dames and its president from 1898 until her death, vice-president (1900-1902) and president (1902-1914) of the National Society of Colonial Dames of America, and Virginia vice-regent of the Mount Vernon Ladies' Association from 1921 until her death. Mr. Cox was a Confederate brigadier general, member of the United States House of Representatives from North Carolina (1881-1887), and secretary of the United States Senate (1893-1900). Biographical information on Herbert Augustine Claiborne was compiled by this author principally from secondary sources including Camille Wells' biographical sketch published in the *Dictionary of Virginia Biography*. Claiborne Johnston also participated in this research and provided documentation to the author. Photocopies of these biographical materials are held by the author and the owners of the Jerman Residence.
35. This National Register nomination, like the building of 24 Hampton Hills Lane, has been a collaborative effort. Mr. Johnston, the current owner, has contributed significantly to the research and understanding of the development and evolution of the Jerman Residence. We are grateful to the many individuals who have taken the time to share their personal and professional observations about this property, including Sally Archer Anderson Williams Christiansen, Dr. Herbert A. (Hobie) Claiborne, Susan Hume Frazer, Frances Claiborne Guy, Kimberly Chen, George C. Longest, and members of the Jerman family, particularly Mary Tompkins Miller. The author also gratefully acknowledges the assistance of Richard E. Hunter Jr., Warren County (NC) Clerk of Court, Alex Floyd, Genealogical Librarian at the Catawba County (NC) public library and Meg Hughes and Kelly Kerney of The Valentine. Finally, the owner and I would like to acknowledge the gift of the original blueprints for the plans and elevations by Sally Archer Anderson Williams Christiansen.

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Previous documentation on file (NPS):

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

____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

_x__ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
____ Other
Name of repository: Department of Historic Resources, Richmond, VA

Historic Resources Survey Number (if assigned): DHR No. 127-6736

---

10. Geographical Data

Acreage of Property 2.2367

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 37.56480 Longitude: -77.526750
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone: Easting: Northing:
2. Zone: Easting: Northing:
3. Zone: Easting: Northing:

4. Zone: Easting : Northing:

Verbal Boundary Description (Describe the boundaries of the property.)
The historic boundaries are drawn to encompass the primary dwelling and its associated setting, which is recorded as Parcel No. W0220161015 in City of Richmond land records. The true and correct historic boundary is shown on the attached Location Map and Tax Parcel Map.

Boundary Justification (Explain why the boundaries were selected.)
The boundaries have been drawn to encompass the dwelling and extent of the original acreage currently associated with the property. All contributing resources as well as important landscape design elements have been included in the historic boundaries, along with the property's wooded setting.

---

11. Form Prepared By

name/title: Davyd Foard Hood
organization: N/A
street & number: Isinglass, 6907 Old Shelby Road
city or town: Vale state: NC zip code: 28168
e-mail: N/A
telephone: (704) 462-1847
date: 26 February 2015

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.

- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Jerman Residence (127-6736)
City or Vicinity: Richmond
County: N/A State: VA
Photographer: Kimberly M. Chen
Date Photographed:

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

0001 of 0017	Façade, looking southeast
0002 of 0017	Façade, entrance detail, looking southeast
0003 of 0017	West Elevation, looking southeast
0004 of 0017	West Terrace, looking southeast
0005 of 0017	South Elevation, looking northwest
0006 of 0017	East Elevation, looking northwest
0007 of 0017	Path from Hampton Hills Lane, looking southeast
0008 of 0017	Entry Hall, looking south
0009 of 0017	Stair, looking northeast
0010 of 0017	Living Room, looking east
0011 of 0017	Dining Room, looking west
0012 of 0017	Library, looking southwest
0013 of 0017	Family Siting Room, looking northwest
0014 of 0017	Family Siting Room, looking northeast
0015 of 0017	Stair, looking east
0016 of 0017	Second Floor Hall, looking east
0017 of 0017	Master Bedroom, Second Floor, looking east

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

APPENDIX I. William Ransom Johnson

William Ransom Johnson inherited his interest in horses and racing from his father, Marmaduke Johnson (17__- 1819), clerk of court in Warren County from 1782 to 1811, who enjoyed stables and a race course on his handsome 2,500-plus acre estate just south of Warrenton, the county seat. William Ransom Johnson quickly developed an expertise and made his mark by the turn of the nineteenth century. Over the course of a near half-century on the turf, William Ransom Johnson owned, trained, and raced hundreds of horses at tracks along the eastern seaboard as far north as New York and, in his later years, as far south as New Orleans. During this period he was widely respected for his knowledge of horses and gained fame in two areas in particular. In 1808, he brought his celebrated True Blue to Richmond where he won the Fairfield sweepstakes. Winning this race was a triumph, however, he scored a larger victory that day by purchasing the three-year old, third-place finisher in the race's third heat, a horse named Sir Archie, who was not having a good day, but whose potential Mr. Johnson alone surmised. William Ransom Johnson paid Ralph Wormeley $1,500 for Sir Archie, who would gain a legendary place in the history of American equine sport. The story of the man and the horse is told in *The Life and Times of Sir Archie: The Story of America's Greatest Thoroughbred, 1805-1833*, the first known published biography of an American horse. Johnson's success with Sir Archie came early in a celebrated, life-long career as a horseman.

Much has been written about William Ransom Johnson and his career as an American horseman. The account in John Hervey's *Racing in America, 1665-1865*, (published as two volumes in 1944 by The Jockey Club), in Volume II, pp. 77-88, is the standard source on which later writings are based. See also *The Horse in Virginia: An Illustrated History,* by Julie A. Campbell, published in 2010. Johnson's remarkable expertise and the respect of his southern countrymen elevated him by consensus to the natural, if unelected position of manager of the southern interests in the now legendary, sectional North-South Races. These were run from 1823 to 1834 in Washington, D. C. at the National Course, and at other venues, most notably at the Union Course on Long Island. Of some thirty races he oversaw, he and his chosen horses won seventeen. Nevertheless, it was a single race at the Union Course, known to the present as the Great Match Race, on 27 May 1823, at which William Ransom Johnson suffered a defeat that would haunt his days. His chosen Southern standard bearer, Sir Henry, sired by Sir Archie, was defeated by American Eclipse. His later ownership of American Eclipse did not assuage his regret; however, he took pride in his chestnut mare, Fanny, by American Eclipse out of Maria West. Hers was one of at least seven portraits of Johnson's horses painted by Edward Troye for the great turfman in the 1830s. Portraits of William Ransom Johnson were painted by both Thomas Sully and Henry Inman. The Great Match Race is the subject of a book of the same name, *The Great Match Race*, by John Eisenberg, published in 2006. Edward Troye's painting, "Colonel W. R. Johnson's Fanny with Oaklands Beyond, 1839," appears on the front of the dust jacket of *The Horse in Virginia*. This representation of Oakland(s) is the single known surviving image of the house. Troye's painting of 1839 and two other horse portraits commissioned by Mr. Johnson of Edward Troye and painted at Oakland in 1833 are included in the exhibition, "Faithfulness to Nature: Paintings by Edward Troye," held at the National Sporting Library and Museum, Middleburg, Virginia in 2014-2015.

APPENDIX II. Westhampton Amusement Park

The Westhampton Amusement Park was served by the Westhampton Park Railway Company, which operated a rail line to the park from a station at the corner of Floyd Avenue and Robinson Street. The station was located in the city's Fan District, two blocks from the residence of Wilbur Teackle Armistead (1844-1929), one of the company's founders, at 2500 Grove Avenue. A short account of 2500 Grove Avenue and a photograph of the house appear in Carneal, 181-182.

Westhampton Park opened on Memorial Day 1902. What might have been a successful commercial venture came to a quick end, in large part as the result of the ill-fated merger of the Westhampton Amusement Park Company with the Virginia Passenger and Power Company that same year. By 1904, the entire enterprise was in receivership. The former park and transportation company lands became available for sale and new development. This acreage included the residual 103 acres of Cool Springs farm, which was acquired by Wilbur Teackle Armistead in 1901 and pledged as collateral for the Westhampton Park venture. The core park lands, centered on Green's Pond, which was a part of the 490-plus acre antebellum farm of Benjamin W. Green, were acquired by Richmond College for a new suburban campus. In 1911, the college president and trustees engaged Warren Henry Manning (1860-1938), the Boston-based landscape architect who formerly worked in the Olmsteds' Brookline office, to lay out the grounds of the new campus. Manning, in turn, dispatched Charles Freeman Gillette (1886-1969), a talented, trusted junior member of his office staff, to supervise the site work and other projects in the Richmond area. Meanwhile, another desirable tract, the Cool Springs farm acreage lying in the immediate northwest corner of the three roads, was acquired in 1908 by The Country Club of Virginia and became the site of its club house, golf course, and recreational facilities. See National Register of Historic Places nomination for the Three Chopt Road Historic District, DHR File No. 127-6064, Mary Thompson Parks, *"Forget Me Nots:" Memories of Rio Vista Virginia*, (1972), and M. Ethel Kelley Kern, *The Trail of the Three Notched Road* (1929). The Three Chopt Road Historic District nomination contains an excellent, concise account of the history and development of the Westhampton area, which this author gratefully acknowledges. Also see Langhorne Gibson Jr., *The Country Club of Virginia, 1908-2008* (Richmond: The Country Club of Virginia, 2008), 1-9.

Within a decade two other important Richmond institutions, boarding schools for girls and boys, respectively, were established in the area. In 1917, Virginia Randolph Ellett relocated her school from central Richmond to acreage fronting on Grove Avenue that was formerly the Westview Farm of the Thompson family. In 1920, the school was renamed St. Catherine's School. That same year, the former Chamberlayne School, which had relocated in 1914 to Rio Vista, became St. Christopher's School. These renamings were coincident with the acquisition of both schools by the Episcopal Diocese of Virginia, which operated the two as church schools. They were located near St. Stephen's Episcopal Church, organized in 1911, and then worshipping in a small Colonial Revival-style brick church in the northeast corner of Grove Avenue and Three Chopt Road. See National Register of Historic Places nominations for St. Catherine's School, DHR File No. 127-5886, and St. Stephen's Church, DHR File No. 127-346.

APPENDIX III. Hampton Hills

As now known, the first promotion of Hampton Hills appeared in 1924 when an article and advertisement were published on 2 November in the *Richmond Times Dispatch*. "Building Planned at Hampton Hills" is the caption of the article on the front page of the newspaper's real estate section.

> Development of the residential property at Hampton Hills, located near the entrance of the Country Club, has been completed and eight residences are to be erected in the near future. This information was given out last week by R. A. Ricks, of the real estate firm of Harrison & Bates, which has had charge of the development project.
>
> Hampton Hills is situated adjacent to the James River, and has been particularly featured because of the variety and size of the trees: the rock boulders scattered over its surface, and the falling character of the land. All the lots, with the exception of four facing on the River Road, are of unusual size, ranging from one to four acres. The property is especially adapted for erection of the more spacious residential type of modern homes.
>
> Nearly all the lots are shaped by natural boundary lines, affording each a picturesque and individual setting. The proximity of the development to the Country Club and other features has occasioned considerable demand and a large number have already been sold. Four residences have been erected.

The plan of Hampton Hills prepared by J. Temple Waddell was reproduced in the advertisement. Readers could note the names of the owners of four of the development's largest lots; Frank W. Corley (#6), A. Robert Towers (#7), Mrs. W. B. Jerman (#10), and John A. Coke Jr. (#15). They were four of the eight "discerning buyers" who had already bought eight of the development's fifteen lots. Prospective buyers were again advised to contact Mr. Ricks. Richard Arnold Ricks Jr. (1885-1956), the agent at Harrison and Bates, was the brother of J. Hoge Ricks, Secretary of the Hampton Hills Corporation.

A week later, on 9 November 1924, another article, under the caption "Development Offers Many New Features," appeared in the *Richmond Times-Dispatch*. "Those who have already constructed attractive homes in this section are: John A. Coke, Jr., W. F. Augustine, John Moyler and Captain H. W. Easterly. Owners of lots who contemplate building in the near future are: W. B. Jerman, Frank W. Corley, A. Robert Towers and Frank Tighe."

APPENDIX IV. A Partial Account of the Colonial Revival in Virginia

Historians traditionally date the beginning of the American Colonial Revival to 1876 and the Centennial Exposition, which was celebrated in Philadelphia and gave rise to a new and widespread appreciation of the nation's seventeenth-and eighteenth-century material culture, the figures of our colonial and early national history, and the events which shaped life in the several colonies that became the United States of America. It was a national movement whose many

forms of expression were reflected to varying degree in all parts of the country. The Colonial Revival enjoyed a particular resonance in the Commonwealth of Virginia, where earlier, in 1858, the Mount Vernon Ladies' Association had acquired Mount Vernon and became stewards of George Washington's plantation estate, its restoration, and preservation. With the Rockefeller-financed restoration of Colonial Williamsburg, Virginia was also the location of the most visible product of the American Colonial Revival, an undertaking unprecedented in the United States and one whose influence on the practice of architecture and landscape architecture continued into the late-twentieth century.

Virginia was the birthplace of men and women important in American life from the settlement at Jamestown in 1607 onward and the site of events that shaped American history in the colonial period, notably Patrick Henry's legendary speech to patriots assembled in St. John's Church, Richmond, and the surrender of British forces led by Lord Cornwallis to George Washington on 19 October 1781 at Yorktown. Voices of remembrance gained a growing audience in Virginia in the 1880s. The Colonial Revival in the commonwealth can arguably be dated to efforts leading to the erection of a towering classical monument commemorating the surrender at Yorktown whose cornerstone was laid in 1881. Inspired by the success of the Mount Vernon Ladies' Association, Mary Jeffrey Galt (1844-1922) soon set about organizing an Association for the Preservation of Our Colonial Monuments. A meeting held in Williamsburg in the "dormer-windowed, colonial home" of Cynthia Tucker Coleman (1832-1908) on 4 January 1889 met success a month later, on 13 February 1889, when a charter was granted for the historic preservation organization long known as the Association for the Preservation of Virginia Antiquities. Ellen Bernard Lee, the wife of Fitzhugh Lee, a nephew of Robert E. Lee and governor (1886-1890) of Virginia, became the first president of the association.

Another fact of history caused the Colonial Revival to gain favor in Virginia. Four of the first five presidents of the United States, George Washington, Thomas Jefferson, James Madison, and James Monroe, were of Virginia and their mansions, Mount Vernon, Monticello, Montpelier, and Oak Hill, respectively, were the objects of interest and affection. The four houses were long-recognized icons in an architectural landscape that included houses and plantation seats ranging from the Adam Thoroughgood House and Bacon's Castle to Stratford, Mount Airy, Westover, Carter's Grove, Berkeley, Shirley, Gunston Hall, Tuckahoe, Wilton, and Brandon, among others. Next, there was a much larger group of imposing brick and frame houses of somewhat lesser station that were also surviving members of this remarkable hierarchy of domestic buildings in Virginia. These houses and others, including dwellings in Williamsburg, were bought, restored, and preserved and emulated in form, materials, and detail in newly-built houses of the Colonial Revival period. William Lawrence Bottomley, the architect of the Jermans' house, and his professional colleagues, W. Duncan Lee (1884-1952), Stanhope S. Johnson (1882-1973), Waddy Butler Wood (1869-1944), Glenn Brown (1854-1932), and Henry Eugene Baskervill (1867-1946) and his partners, drew on Virginia precedents to produce an extraordinary body of work in the opening decades of the twentieth century. The Jerman Residence enjoys especial prominence among its peers.

Virginia's historic houses and gardens were also the subject of address by writers whose books and articles celebrated their qualities and became increasingly scholarly through time. At the turn of the twentieth century, the term "colonial" was used in a very elastic fashion, embracing buildings and other forms of material culture from the colonial period as well as that of the Federal period and early expressions of the Greek Revival. As the study of buildings increased through the early twentieth century, the ability to better, more correctly date their construction and finish likewise improved, and these distinctions gained currency. Sentiment gave rise to scholarship, and in 1945 Thomas Tileston Waterman's *The Mansions of Virginia* became the seminal architectural work of the era.

Edith Dabney Tunis Sale (1876-1932) was an early, prominent advocate for the Colonial Revival in Virginia. A native of Talbot County, Maryland, she grew up in Norfolk, where her father had a successful lumber business and she married William W. Sale in 1909. Following the example of Bishop William Meade (1789-1862) and his two-volume O*ld Churches, Ministers and Families of Virginia* (1857) and Marion Harland's *Some Colonial Homesteads And Their Stories* (1897), Mrs. Sale paid homage to those who built and occupied the commonwealth's historic houses in a pioneering work, *Manors of Virginia in Colonial Times*, published in 1909. In 1910, with her husband's appointment as adjutant general of Virginia, the couple moved to Richmond. She continued in the spirit of her first book and saw *Old Time Belles and Cavaliers* to publication in 1912.

Meanwhile, Robert Alexander Lancaster Jr. (1863-1940), a Richmond broker and treasurer of the Virginia Historical Society, was about the research for his *Historic Virginia Homes and Churches* that was published in 1915. Richmond was a fevered place for the Colonial Revival in the 1910s. Mary Mann Page Newton Stanard (1865-1929), the wife of William Glover Stanard, secretary of the Virginia Historical Society, joined the ranks of Mrs. Sale and Mr. Lancaster in 1917 with the publication of *Colonial Virginia, Its People and Customs*, which included "Houses From Log-Cabin to Mansion" as it second chapter. Two years later, in 1919 Lewis Augustus Coffin Jr. (1890-19__) and Arthur Cort Holden (1890-1994) saw to publication *Brick Architecture of the Colonial Period in Maryland and Virginia*, their important compendium of measured drawings, plans, and photographs together with a short, valuable bibliography.

These books and others, as well as magazine articles, kept images of Virginia's historic houses in continual popular view and fostered an interest in adapting their form and finish for the design and construction of new "colonial" houses in the 1910s, 1920s, and 1930s. Edith Tunis Sale was well aware of this practice and with the experience of having lived at Tuckahoe, the Randolph family seat in Goochland County, from 1916 to 1924, she returned to the past and produced another landmark work in Virginia architectural history, *Interiors of Virginia Houses of Colonial Times*, published in 1927. Her foreword provides valuable insight into its production.

> Until now no attempt has been made to describe in detail these beautiful old rooms and this is the only book that has undertaken to tell exclusively their stories. Both text and illustrations have been gathered from personal visits to these ancient dwellings. . . .Though much has been written of Virginia's historic

> buildings, of her romantic old gardens, this is the first time the interiors of her true Colonial houses have been seriously considered. . . .
>
> Photographs for the pictured architecture were made exclusively for its pages and the majority of the floor plans were drawn for it alone.
>
> There is a permanent charm about the old homes of Virginia that has a distinct appeal for all who are interested in what has been wrought over a long period. . . . Steadily, there has been developing an intense interest in the true Colonial houses of Virginia. . . .these dwellings vary greatly according to individual taste and requirements. . . .But as different as they are, each has great significance and personality. . . .The only way to possess oneself of their spirit and character is to observe them minutely. . . .
>
> It would be well indeed if America would return in a marked degree towards the simplicity of our Colonial forebears and live as sanely as they did.

A review published in *The Architectural Record* noted this new book is "worth including in any architect's library. It is gratifying that such an attempt has been made to make available the details of these too-little-known houses of Virginia." The first house featured in *Interiors of Virginia Houses of Colonial Times* is the Adam Thoroughgood House, as restored and furnished by its owner, Miss Grace Keeler. Among the other forty-four houses represented in her new book are Brooke's Bank, which appeared in her 1909 book, and Claremont, where William Lawrence Bottomley would soon undertake improvements.

Mrs. Sale's last book, *Colonial Interiors, Second Series*, featuring houses in Virginia, Maryland, and North Carolina (New Bern), was published in 1930. It, too, was lavishly illustrated and included project drawings by William Lawrence Bottomley and Glenn and Bedford Brown, respectively, for the restoration of Claremont Manor and Gunston Hall. Both were among the many houses in Virginia acquired by new owners in the 1910s and 1920s and restored, expanded, and enhanced to varying degree as country houses. *Colonial Interiors, Second Series* represented Mrs. Sale's heightened scholarship and the professional assistance of architects, including Messrs. Bottomley and Brown, as well as Fiske Kimball and Russell Whitehead, who she acknowledged, among others, in her "Foreword." The value of the new book to the architectural profession was succinctly stated in the "Introduction" written by J. Frederick Kelly (1888-1947), an architect, architectural historian, and the author of *Early Domestic Architecture of Connecticut* (1924).

> Considering the large amount of Colonial Architecture that exists in this country to-day, it is surprising that such a comparatively small amount has been definitely recorded in book form. This is to be regretted, for not every architect or designer is able to seek out for himself the existing examples of early work which offer so much in the way of suggestion and inspiration to-day.

> In presenting Colonial Interiors, Second Series, the author, Edith Tunis Sale, has placed before the profession a remarkable collection of truly excellent examples which will illustrate the early architecture of Maryland, Virginia, and North Carolina.
>
> This book is a definite and valuable contribution to the all too small group of standard works concerning the early architecture of the thirteen original colonies of the United States. The author has evidently chosen her subject matter with great care, and there is scarcely a plate in the book which does not offer valuable suggestions to the designer.

The question of when Edith Tunis Sale and William Lawrence Bottomley met remains to be confirmed, however, they clearly had developed a mutual respect for each other's expertise and knowledge of Virginia's historic houses in the early 1920s, if not before. Her writings were an important influence on Virginians during the Colonial Revival period, particularly in the 1910s, 1920s, and 1930s, and on house builders and architects of the interwar period. She encouraged an appreciation of Virginia's historic houses and plantation seats among an elite group of readers who, in turn, engaged William Lawrence Bottomley and W. Duncan Lee, among others, to design new houses with identifiable references to precedent. Over time her influence gave rise to clients' increasing expectations, and the houses designed by Messrs. Bottomley and Lee and their contemporaries reflect that evolving discernment.

Edith Tunis Sale died on 21 August 1932. Her works were appreciated in an editorial, probably written by Douglas Southall Freeman, which appeared on the 22nd in *The Richmond News Leader* along with her obituary. Her last known article, "Claremont Manor on the James," appeared posthumously in December 1932 in *House Beautiful*. Having featured Claremont Manor in her 1927 book of interiors, when it was the residence of Meredith Armistead Johnston and his wife, and seven drawings of details prepared by William Lawrence Bottomley for its restoration in *Colonial Interiors, Second Series*, she appreciated the handsome, newly restored house and its grounds all the more. The year also saw the publication of *Domestic Colonial Architecture of Tidewater Virginia* compiled by Thomas Tileston Waterman (1900-1951) and John Alden Barrows (1905-1931), who were both employed by Perry, Shaw & Hepburn at Williamsburg.

William Lawrence Bottomley's work for General William Horner Cocke (1874-1938) and his wife at Claremont Manor and his earlier renovations at the Nelson House at Yorktown for George Preston Blow were part of a series of Colonial Revival renewals and enhancements effected to a small but important group of Virginia's eighteenth-century brick mansions. This practice, a significant feature of the Colonial Revival's place in Virginia's architectural history, began at least in the early-twentieth century with ca. 1901 improvements and the addition of hyphens made at Westover by William Howard Mersereau (1862-1933), a New York architect, and the dramatic overbuilding and refitting effected at Montpelier by William du Pont. The Colonial Revival-style remaking of landmark houses continued at Gunston Hall and notably at Carter's Grove where W. Duncan Lee (1884-1952) both restored and enlarged the house by

designing hyphens to link the dependencies, which he also enhanced, to the main block and raised its roof to provide a dormer-windowed third/attic story. With this work executed between 1928 and 1931 for Mr. and Mrs. Archibald McCrea, an iconic eighteenth-century house became an icon of the Colonial Revival in Virginia.

In some few other instances, as in the case of Wilton, important eighteenth-century houses were moved from compromised settings to sympathetic new sites. The National Society of Colonial Dames of America in the Commonwealth of Virginia engaged Claiborne and Taylor to dismantle Wilton and reconstruct it on its present site, also overlooking the James River and about 2,000 feet east of the Jermans' house in 1933-1934. In the event William Lawrence Bottomley's knowledge of Wilton and its richly colored brickwork and Herbert A. Claiborne's experience with the project would influence the design and appearance of the Jerman residence and the like gouged and rubbed red/orange brick that frames its window openings.

These efforts reflected the same impulses and regard for Virginia's history that earlier motivated the Reverend William Archer Rutherfoord Goodwin (1869-1939) and fixed his determination to see Williamsburg restored. His first efforts were focused on the restoration of Bruton Parish Church, of which he became rector in 1903. To advance his cause and to raise funds he immediately prepared a *Historical Sketch of Bruton Church, Williamsburg Virginia* that was published the same year. An early restoration of the interior was completed and Bruton Parish Church was reconsecrated in 1907 coincident with the Jamestown Tercentennial Exposition, the Colonial Revival extravaganza mounted at Hampton Roads, Norfolk. With Goodwin's return to Williamsburg in 1923 and his second, final rectorate at Bruton Parish Church, he launched a sustained effort that garnered the support of John D. Rockefeller Jr. and produced the largest, most expensive Colonial Revival-era restoration project in the nation. Its influence on the practice of architecture and landscape architecture was immediate and continued in degree through the course of the twentieth century.

The opening of the American Wing at the Metropolitan Museum in November 1924 was an earlier watershed event in the Colonial Revival and the history of American architecture and the decorative arts. Architecture and interior decoration of Virginia were featured in three furnished period rooms, the Alexandria Ballroom, the Marmion Room, and the Petersburg, Virginia, Room, with woodwork and fittings removed from their original setting and reinstalled in the museum. A fourth gallery, the "Alexandria Alcove" featured an elaborate mantel and over-mantel from Gadsby's Tavern. The handbook for the American Wing, available at the opening, was superseded in 1925 by *The Homes of Our Ancestors As Shown in the American Wing of the Metropolitan Museum of Art of New York From The Beginnings of New England Through the Early Days of the Republic Exhibiting the development of the Arts of Interior Architecture and House Decoration, . . . with an Account of the Social conditions surrounding the life of the original Owners of the various rooms.* The book became a valuable furnishing guide for many Colonial Revival house builders and enjoyed great popularity. Reprints/editions were issued in 1929, 1934, 1935, 1936, 1937, and 1946. In 1925 Mr. Bottomley adapted the rich classical paneling of the Marmion Room for the finish of the library at Redesdale and likewise based the

design of the mantelpiece and fireplace wall of the dining room at Redesdale on Powel House woodwork installed in the American Wing's "Philadelphia Room."

Notes

For the organization and history of the Association for the Preservation of Virginia Antiquities see James M. Lindgren, *Preserving the Old Dominion: Historic Preservation and Virginia Traditionalism* published in 1993. The description of the Coleman house was made by Mary M. P. Newton in her article, "The Association for the Preservation of Virginia Antiquities," published in the *American Historical Register* in September 1894. For Edith Tunis Sale and her role in early-twentieth century cultural history in Virginia see Royster Lyle Jr., "Of Manor Houses and Gardens: Edith Sale, pioneer in the study of Virginia mansions," published in *Virginia Cavalcade*, Vol. XXXIV, No. 3 (Winter 1985): 126-135. Edith Tunis Sale, *Interiors of Virginia Houses of Colonial Times* (Richmond: William Byrd Press, Inc., 1927), ix-x. A highly evocative "Introductory" was written by Joseph Hergesheimer (1880-1954), a popular novelist of the period, whose *From An Old House* (1925) recounted his experience of living in an eighteenth-century house in West Chester, Pennsylvania. Her mention of Virginia's "romantic old gardens" is a reference to *Historic Gardens of Virginia*, which she edited on behalf of the James River Garden Club and saw to publication in 1923 by the William Byrd Press, Inc. Edith Tunis Sale, *Colonial Interiors, Second Series* (New York: William Helburn, Inc., 1930), no page. Numerous accounts of the restoration of Colonial Williamsburg have been published since December 1935 when a long, lavishly-illustrated article was published in *The Architectural Record*, LXXVIII, 356-458. The most recent, which addresses both the history of the enterprise and its influence, is Elizabeth Hope Cushing's essay, "Making the Landscape and Gardens at Colonial Williamsburg, The First Phase, 1928-1934," in *Arthur A. Shurcliff: Design, Preservation, and the Creation of the Colonial Williamsburg Landscape,* published in 2014.

APPENDIX V. William Lawrence Bottomley: A Partial Bibliography

The design, construction, and occupation of the Jerman Residence occurred while William Lawrence Bottomley was engaged on a seminal professional project, the publication of *Great Georgian Houses of America*. The two-volume work was a major undertaking by the Architects' Emergency Committee and conceived to provide support to members of the architectural profession, particularly draftsmen, left without work during the Great Depression. William Lawrence Bottomley was chairman of the editorial committee that included Dwight James Baum, Richard Townley Haines Halsey, John Mead Howells, and Fiske Kimball among others. Volume I, published in 1933, included Mount Vernon, Monticello, Westover, and Bremo among nine featured Virginia houses. Mr. Halsey, a friend of Bottomley's who was a leading figure in the opening of the American Wing at the Metropolitan Museum of Art in New York in 1924 and co-authored *The Homes of Our Ancestors*, wrote the excellent, scholarly "Foreword" in Volume I.

In his preface to Volume II, published in 1937, Bottomley wrote:

> After completing the first volume a large amount of material of fine quality which had been gathered by this committee remained unused. This material represented,

> in general, houses smaller in size but more varied in plan, in style and in detail and has formed the nucleus for this volume and has determined its character. The word "Georgian" has been given a broader meaning indicating the various phases of style that fall within the reigns of the Four Georges and the intervening Regency.

Claremont Manor and York Hall (Nelson House), two of his own projects, were featured as was Carter's Grove and Wilton relocated on its new site, together with Tuckahoe and Sabine Hall.[43] In 1937, Bottomley also penned an erudite essay, "Methods of Design and Construction of Our Early Days," as an introduction for John Mead Howell's *The Architectural Heritage of the Piscataqua*.

During his lifetime much was written of William Lawrence Bottomley's knowledge of historic architecture, his unerring sense of scale and proportion, and his imaginative, elegant use of precedent in residential design. These were among the qualities that led to his elevation as a fellow of the American Institute of Architects in 1944. His peers, colleagues, and architectural critics wrote admirably of his skill in professional journals. Among the first of these was the two-part article, "The Work of William Lawrence Bottomley," written by Arthur Willis Colton (1868-1943) and published in *The Architectural Record* in November and December 1921. Writers for arts, shelter, and society magazines, including Augusta Owen Patterson in her August 1928 article on Redesdale, "A Modern Home On An Old Virginia Estate," for *Town and Country*, did likewise. His death also elicited appreciations, including one by sculptor Wheeler Williams (1897-1972). "Marvelously gifted with that rare special sense of scale relationship, like Alberti and Palladio of Italy's Renaissance, Gabrielle of France, the brothers Adam and Wren of England, and our own Bullfinch, McComb and Stanford White, he could phrase and proportion an architrave like a sonnet and compose all the elements of a building into a rhythmically harmonious entity."

Following William Lawrence Bottomley's death in 1951, scholars have addressed his architectural career in four principal works, three of which are focused almost entirely on his designs for clients in Virginia. William Bainter O'Neal (1907-1994), a professor of architecture at the University of Virginia, was the author of "Town and Country, Garden and Field," a short cogent, illustrated appraisal of the Virginia work, which was published in the Fall 1963 issue of *Arts in Virginia*. A useful, while admittedly incomplete, roster of the architect's projects in Virginia appeared at the end of the article. That article was a springboard for the research undertaken by this author, Davyd Foard Hood, for "William Lawrence Bottomley in Virginia: The 'Neo-Georgian' Houses in Richmond," a thesis presented in 1975 to the faculty of the School of Architecture at the University of Virginia for a Master of Arts in Architectural History degree. This author's thesis rekindled the interest of Mrs. Elizabeth Talbott Gwathmey Jeffress (1900-1981) in his Richmond houses. She was in a unique position to appreciate his talents. She and her husband, Robert Miller Jeffress (1886-1967), commissioned the handsome townhouse built at 1800 Monument Avenue to plans drawn by Bottomley in 1929. In 1954, the couple sold that house to Virginia C. Claiborne, the wife of Herbert A. Claiborne. The Claibornes then occupied 1800 Monument Avenue. Mr. and Mrs. Jeffress moved to a second Bottomley-

designed house, built for Mrs. Dorothy Ann Christian Campbell (18__-1941), the widow of Frederic Scott Campbell (1887-1927) and later the wife of Elmore Delos Hotchkiss II (1883-1947). The Campbell-Hotchkiss House, renamed Canterbury by Mrs. Jeffress, stands on spacious grounds in Windsor Farms adjoining those of Nordley. Her generosity and that of the Thomas F. Jeffress Memorial, Incorporated, supported the preparation and publication of *The Work of William Lawrence Bottomley in Richmond* in 1985 by William B. O'Neal and with Christopher Weeks (1950-2007). An account of the architect's life introduced readers to short essays on each of the Richmond residences, concluding with the Jerman Residence and followed by an appendix of "Other Work by Bottomley in Virginia" and a valuable bibliography. Most recently Susan Hume Frazer re-examined the architect's national corpus in *The Architecture of William Lawrence Bottomley*, lavishly published in 2007 with a wealth of documentary black and white photographs. The work contains accounts of over three-dozen buildings and related projects, comprising town and country houses, institutional buildings, lodgings, and the legendary River House apartment building. Within this group the architect's Virginia projects comprise twelve entries and enjoy a marked prominence. Her illustrated "Catalog of Commissions" lists 186 principal projects and documents the national scope of a distinguished career. Bottomley's subsequent consultations with these clients, such as his return engagement by the Jermans in 1939, among others, do not appear in the catalog.

In 1990 in his ground-breaking critical study, *The Architect & the American Country House*, Mark Alan Hewitt defined the genesis and the genius of Bottomley's work. Paraphrasing Marianna Griswold Van Rensselaer's description of the role of an architect, he placed William Lawrence Bottomley in the class of gentlemen architects that included Charles Adams Platt, William Adams Delano, Howard Van Doren Shaw, and Mott Schmidt. Of Mott Schmidt and Bottomley he wrote "They were gentlemen in the old-fashioned sense, masters of tact. Quiet, solid, and predictable, they understood the tastes and aesthetic preferences of their clients as only social equals could." He concluded "Bottomley's Richmond houses on Monument Avenue and in the fashionable Windsor Farms district are among the best Georgian domestic works of the 1920s and 1930s."

Notes

Volume I of *Great Georgian Houses of America* was published in 1933 by the Kalkhoff Press, Incorporated. Volume II was published in 1937 by The Scribner Press. Both volumes were reissued in paperback covers by Dover Publications, Incorporated, in 1970. The list of subscribers to Volume I included five Virginia clients, Miss Effie Kerr Branch, Mrs. Robert Gamble Cabell III, Mrs. Forney Johnston, Mrs. William Russell Massie, and Alexander Wilbourne Weddell, as well as Claiborne & Taylor, Incorporated. Richmond subscribers also included Mrs. John Kerr Branch, her son-in-law Edmund Addison Rennolds, the Valentine Museum, and the Woman's Club of Richmond. Mrs. Branch, Mrs. Cabell, Mrs. Massie, Mr. Rennolds, Mr. Weddell, and the firm of Claiborne & Taylor were also subscribers to Volume II as was Charles Freeman Gillette. Arthur Willis Colton, "The Work of William Lawrence Bottomley, Parts I and II," *The Architectural Record* Vol. L, 5-6 (November and December 1921): 339-357, 418-441. Mr. Colton principally addressed Bottomley's domestic architecture in Part II. The Jennings C. Wise House, described as having "some resemblance in outline to

Westover," was represented by four full-page photographs, 421, 423-425. Mark Alan Hewitt, *The Architect & the American Country House* (New Haven: Yale University Press, 1990), 25, 269. (See also analysis on 195-197).

Virginia Dept. of Historic Resources

V-CRIS

Virginia Cultural Resource Information System

LOCATION MAP
Jerman Residence
Richmond, Virginia
DHR No. 127-6736
Location Coordinates
Latitude: 37.56480
Longitude: -77.526750

N

Feet
0 100 200 300 400
1:4,514 / 1"=376 Feet

Title: Jerman Residence **Date: 4/16/2015**

DISCLAIMER:Records of the Virginia Department of Historic Resources (DHR) have been gathered over many years from a variety of sources and the representation depicted is a cumulative view of field observations over time and may not reflect current ground conditions.The map is for general information purposes and is not intended for engineering, legal or other site-specific uses. Map may contain errors and is provided "as-is". More information is available in the DHR Archives located at DHR's Richmond office.

Notice if AE sites:Locations of archaeological sites may be sensitive the National Historic Preservation Act (NHPA), and the Archaeological Resources Protection Act (ARPA) and Code of Virginia §2.2-3705.7 (10). Release of precise locations may threaten archaeological sites and historic resources.

PG 0412 JUL-98

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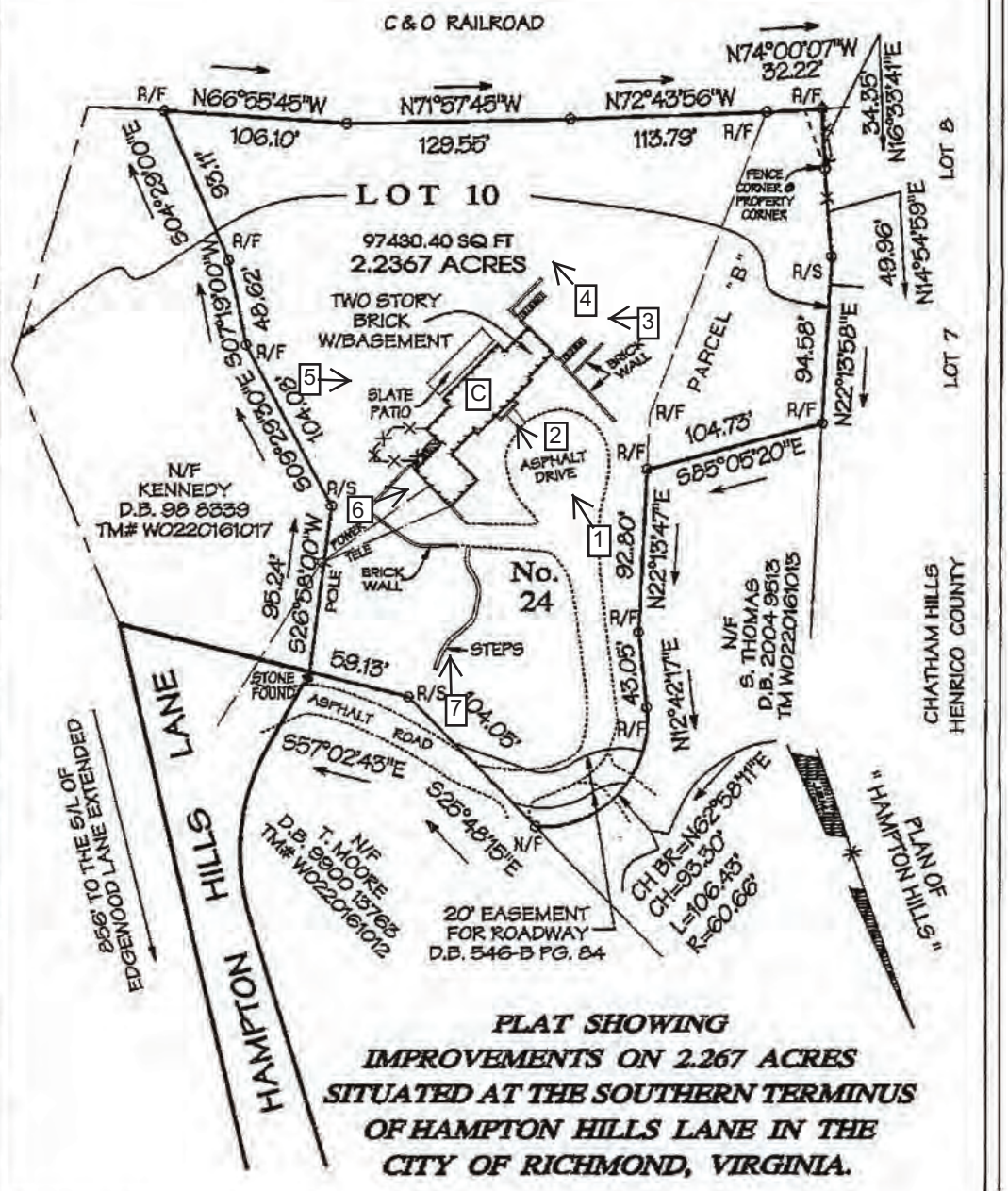

PLAT SHOWING IMPROVEMENTS ON 2.267 ACRES SITUATED AT THE SOUTHERN TERMINUS OF HAMPTON HILLS LANE IN THE CITY OF RICHMOND, VIRGINIA.

PURCHASERS:
CAROLINE HARDY SALMON

THIS IS TO CERTIFY THAT ON JUNE 23, 2009, I MADE AN ACCURATE FIELD SURVEY OF THE PREMISES SHOWN HEREON; THAT THERE ARE NO ENCROACHMENTS BY IMPROVEMENTS EITHER FROM ADJOINING PREMISES OR FROM SUBJECT PREMISES UPON ADJOINING PREMISES, OTHER THAN AS SHOWN HEREON. THIS SURVEY IS BEING FURNISHED WITHOUT BENEFIT OF A TITLE REPORT. PREMISES SHOWN HEREON IS SUBJECT TO EASEMENTS OF RECORD OR OTHERWISE.

COMMONWEALTH OF VIRGINIA
6 - 23 - 2009
JAMES E. McKNIGHT
NO. 1926
LAND SURVEYOR

McKNIGHT & ASSOCIATES, P.C.
LAND SURVEYORS PLANNERS
201 TWIN RIDGE LANE
RICHMOND, VIRGINIA 23235
TELEPHONE (804) 320-2646

SCALE: 1" = 80'
JOB NUMBER: 94121324

SKETCH MAP/
PHOTO KEY
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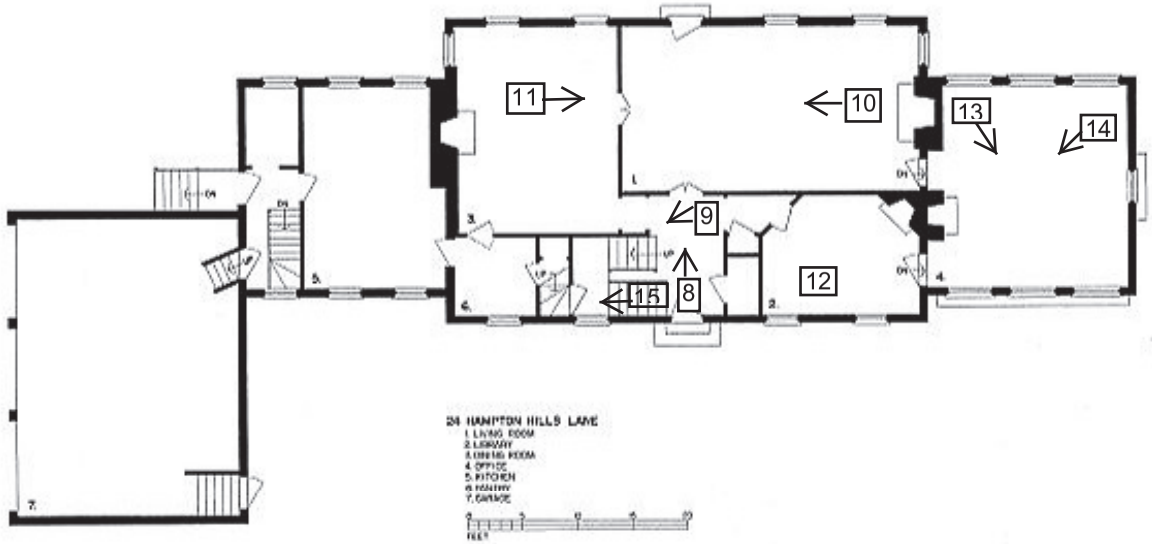
Richmond, VA
DHR No. 127-6736

Dwelling (1 Contributing Resource) C

Photo Locations 1

FIRST FLOOR PLAN/ PHOTO KEY
Jerman Residence
Richmond, VA
DHR No. 127-6736

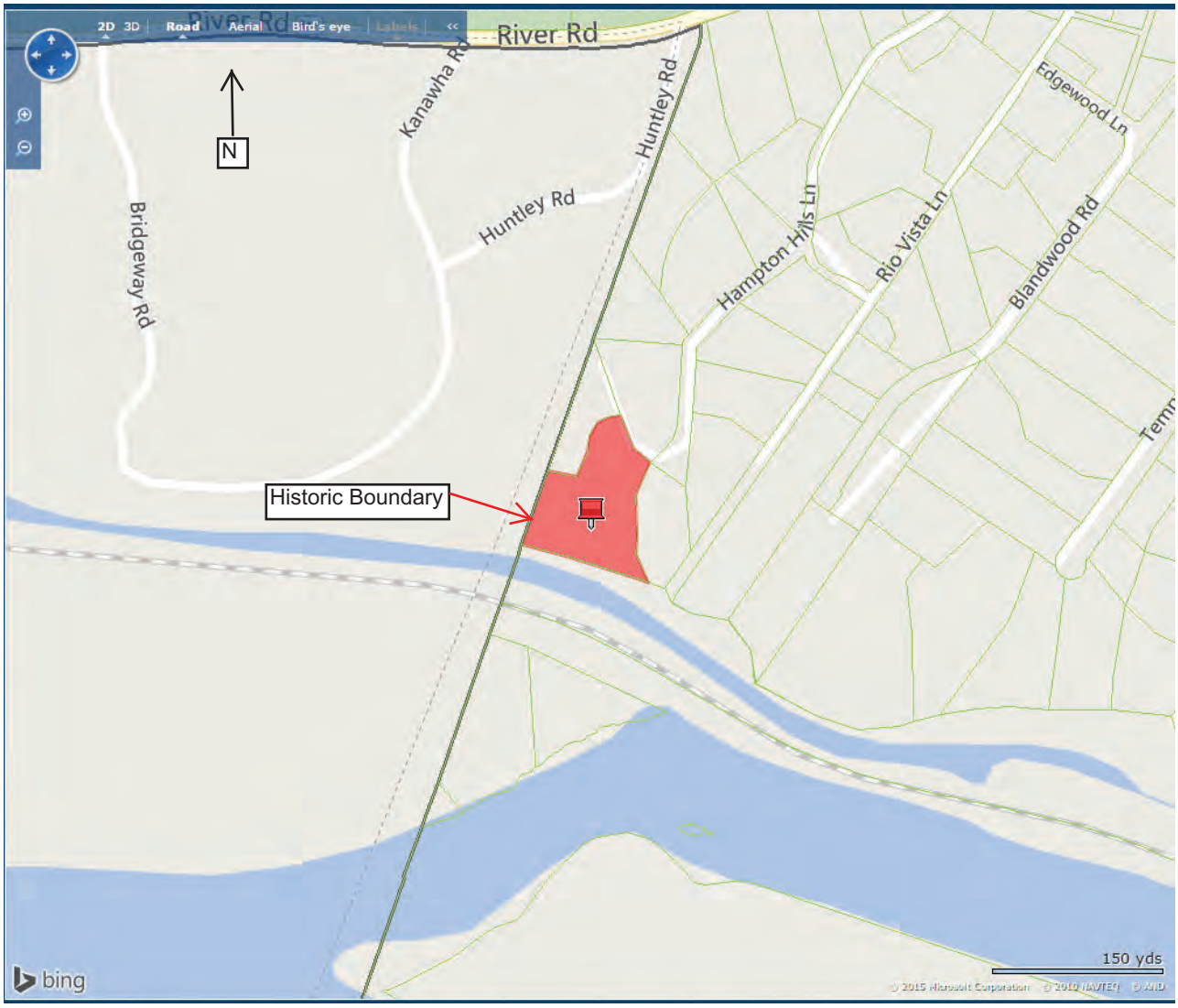
1 Photo Locations
(photos 16-17 were taken on second floor)



24 HAMPTON HILLS LANE
RICHMOND
VIRGINIA

BOTTOMLEY PROJECT

PAUL GOLINSKY



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Richmond, VA
DHR No. 127-6736

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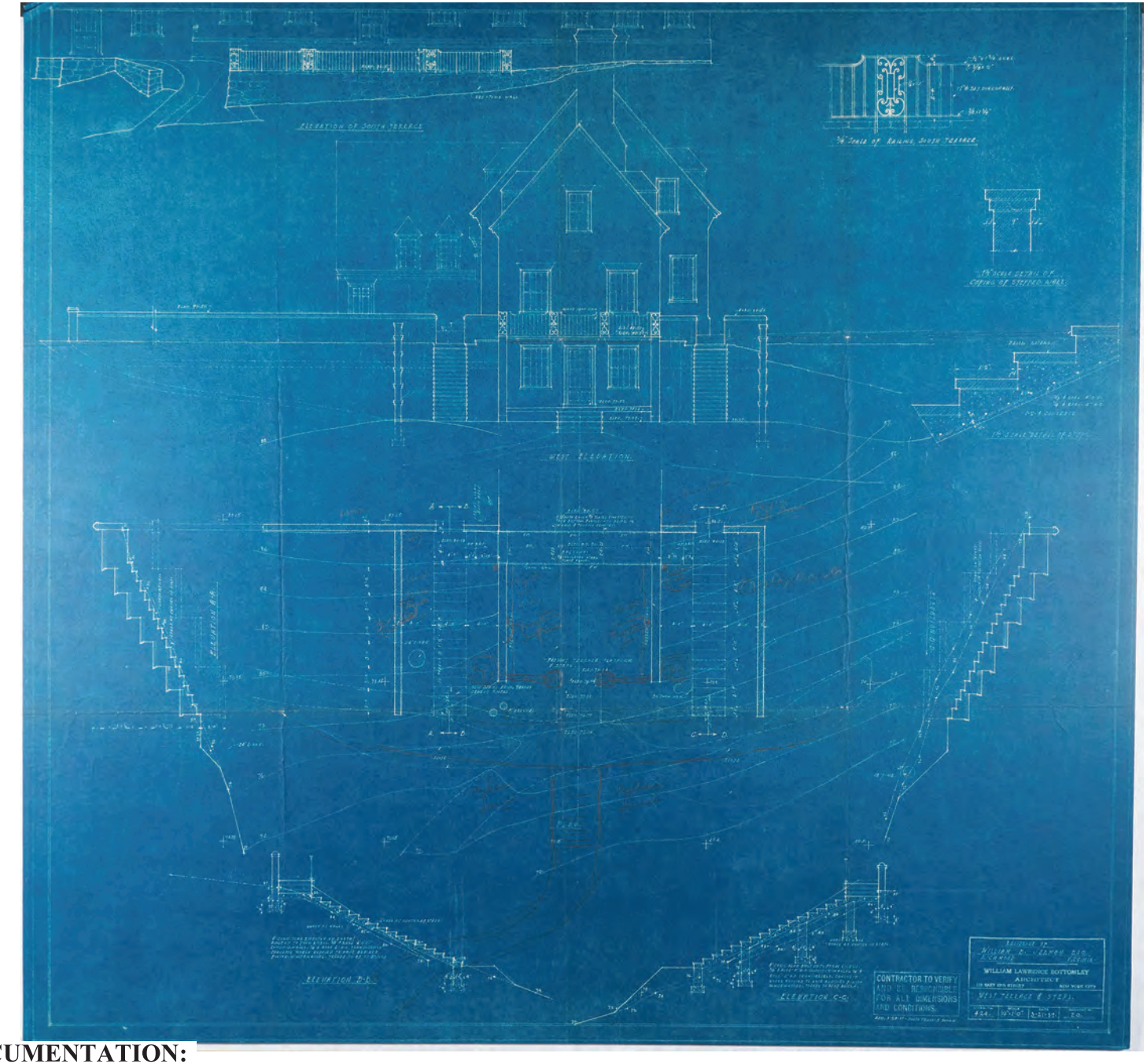

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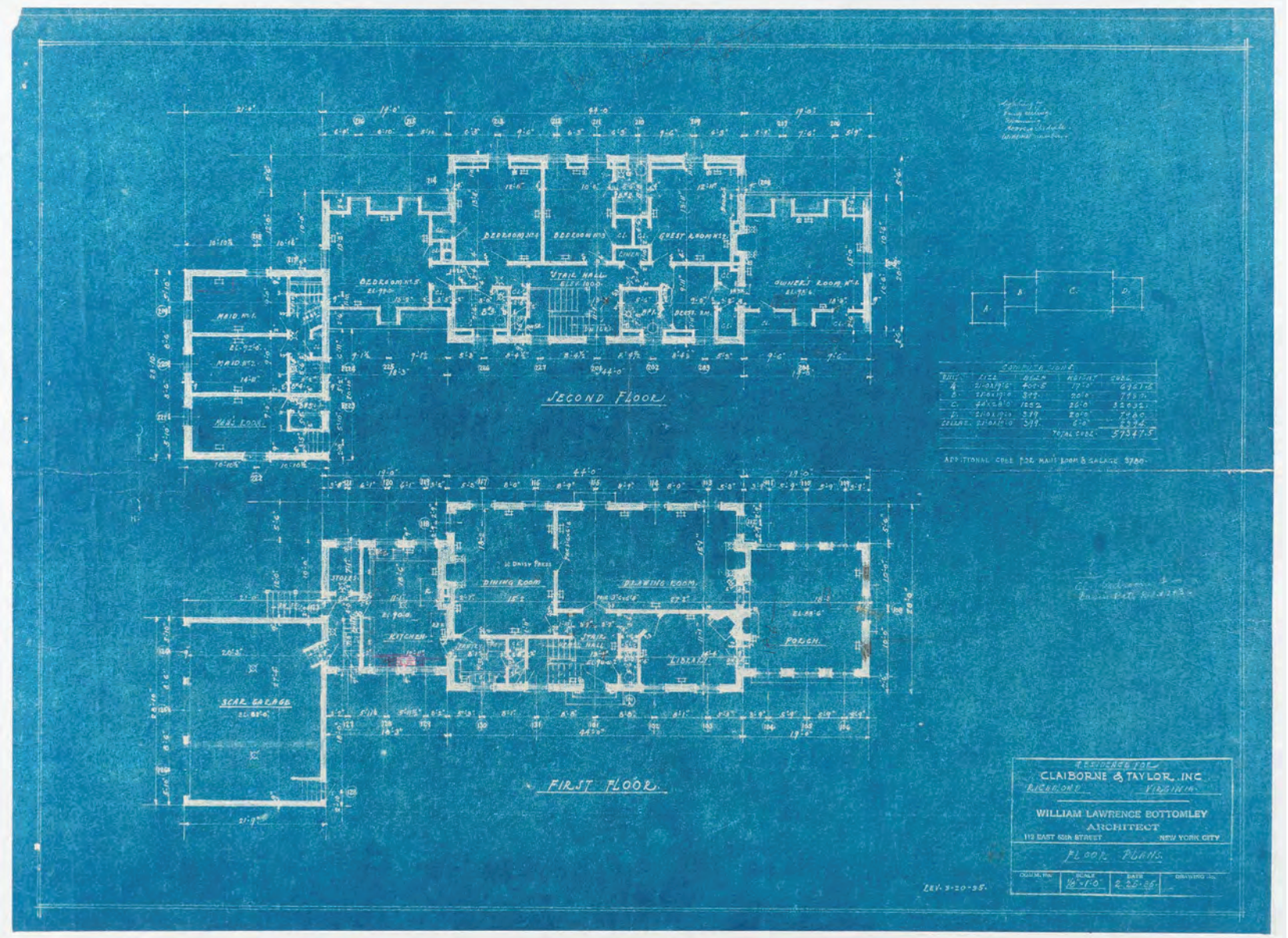

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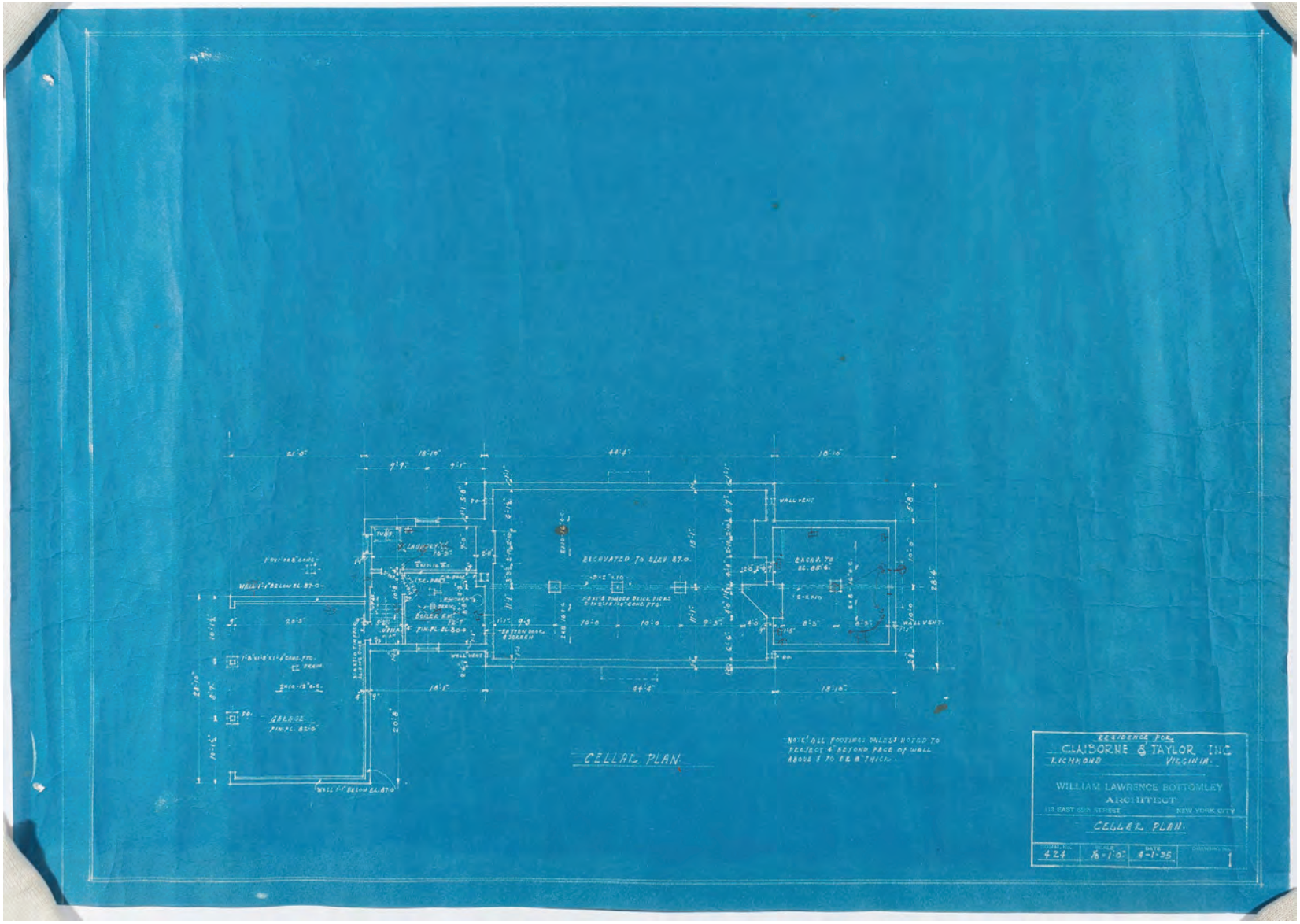

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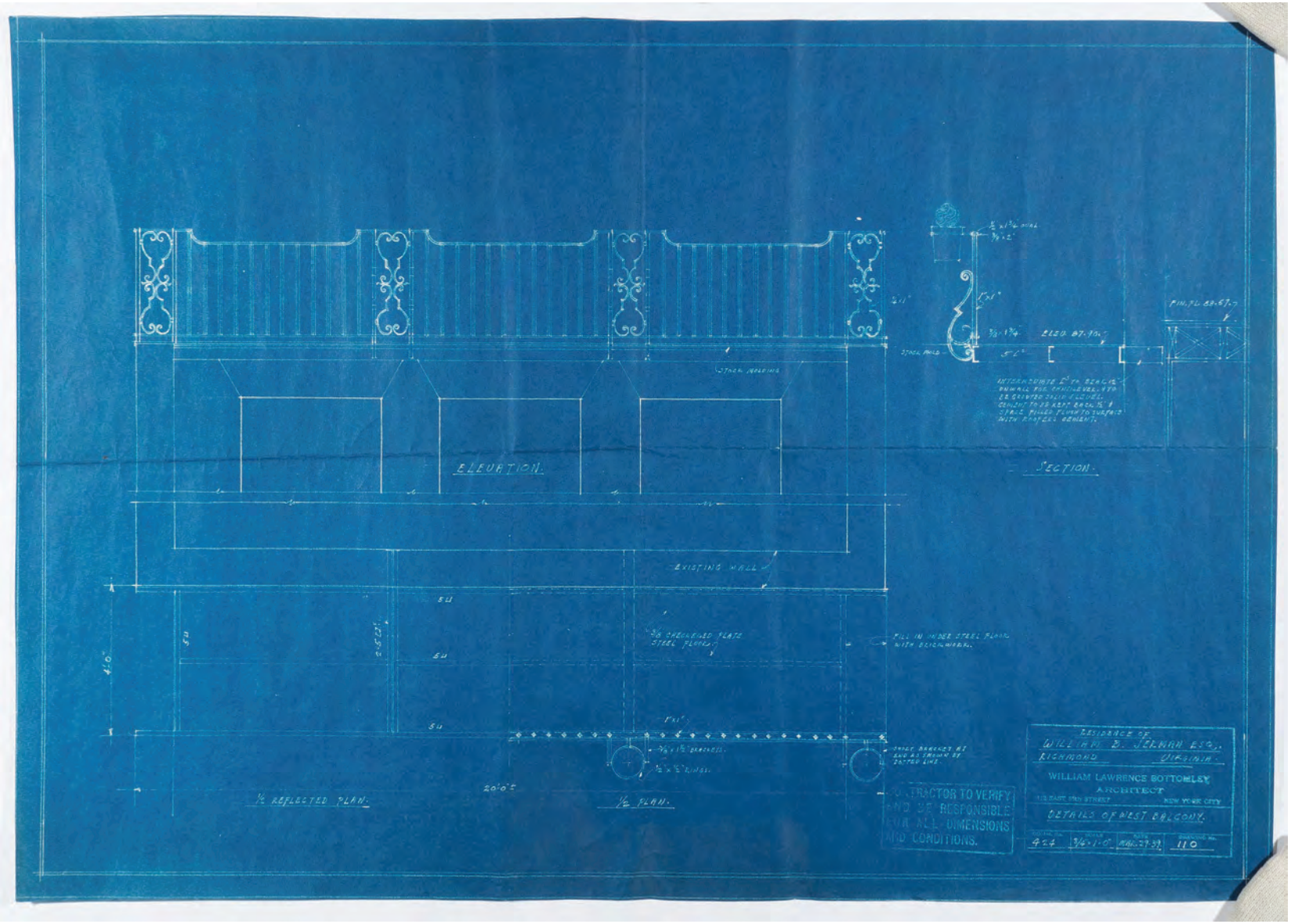

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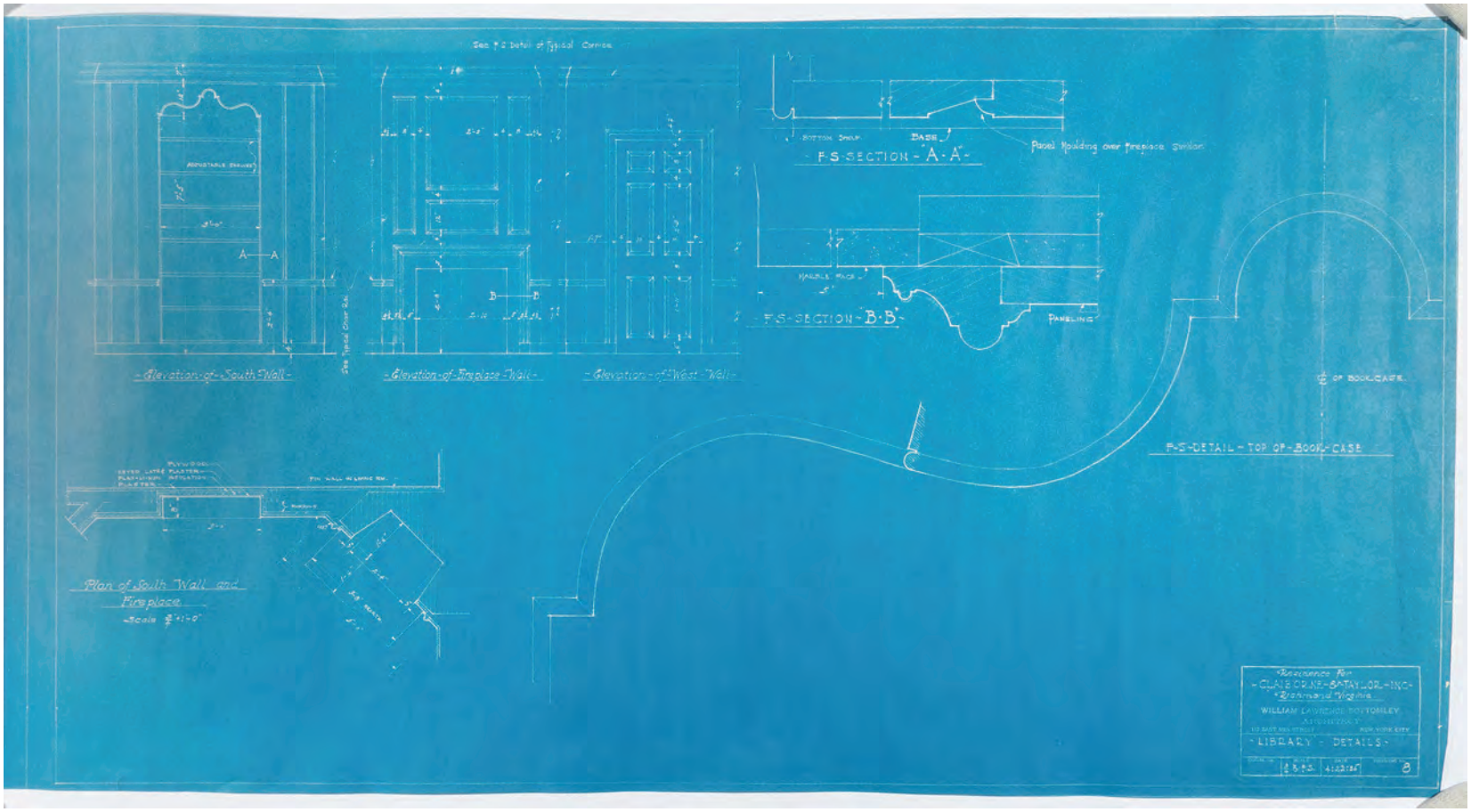

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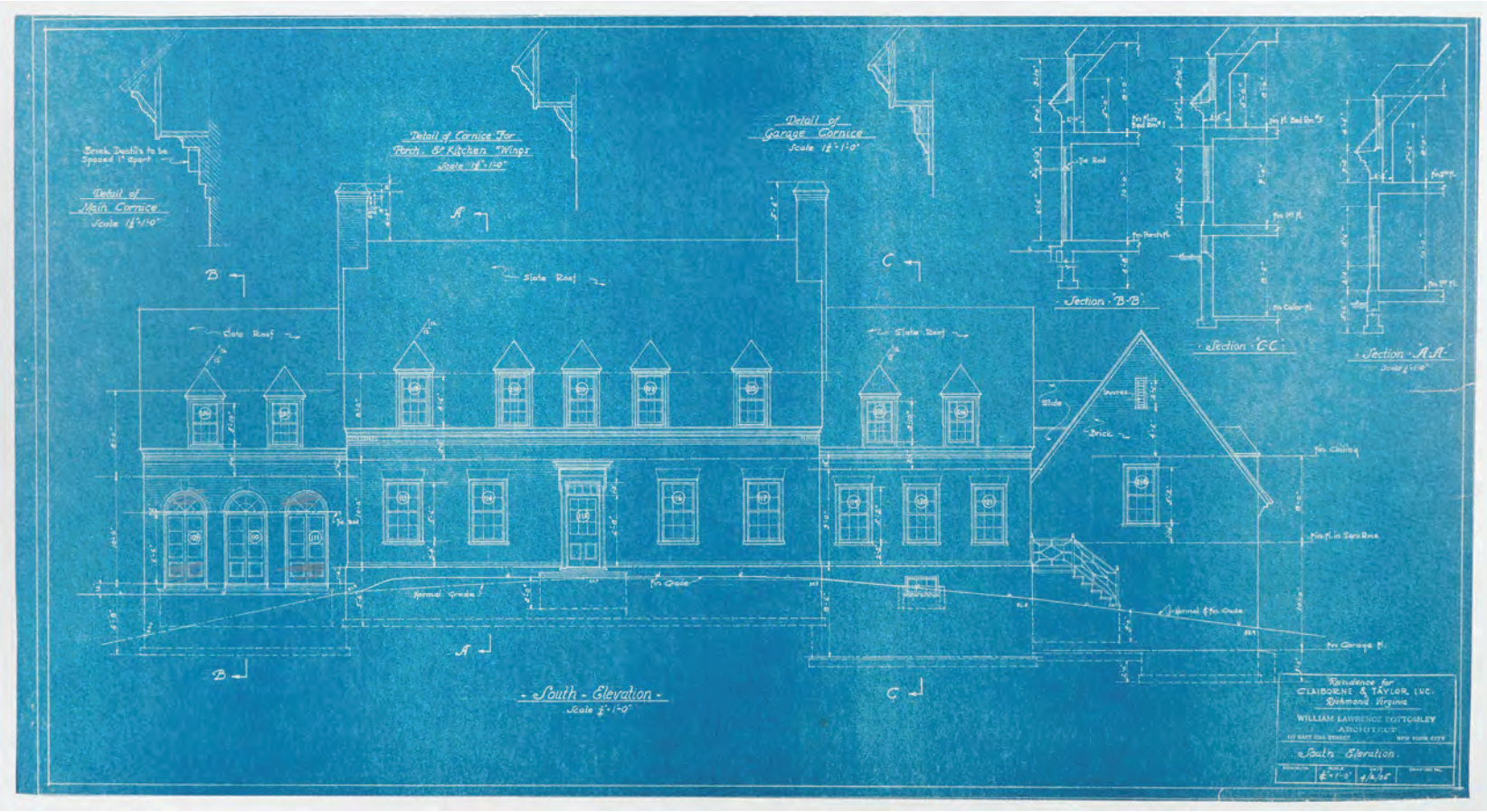

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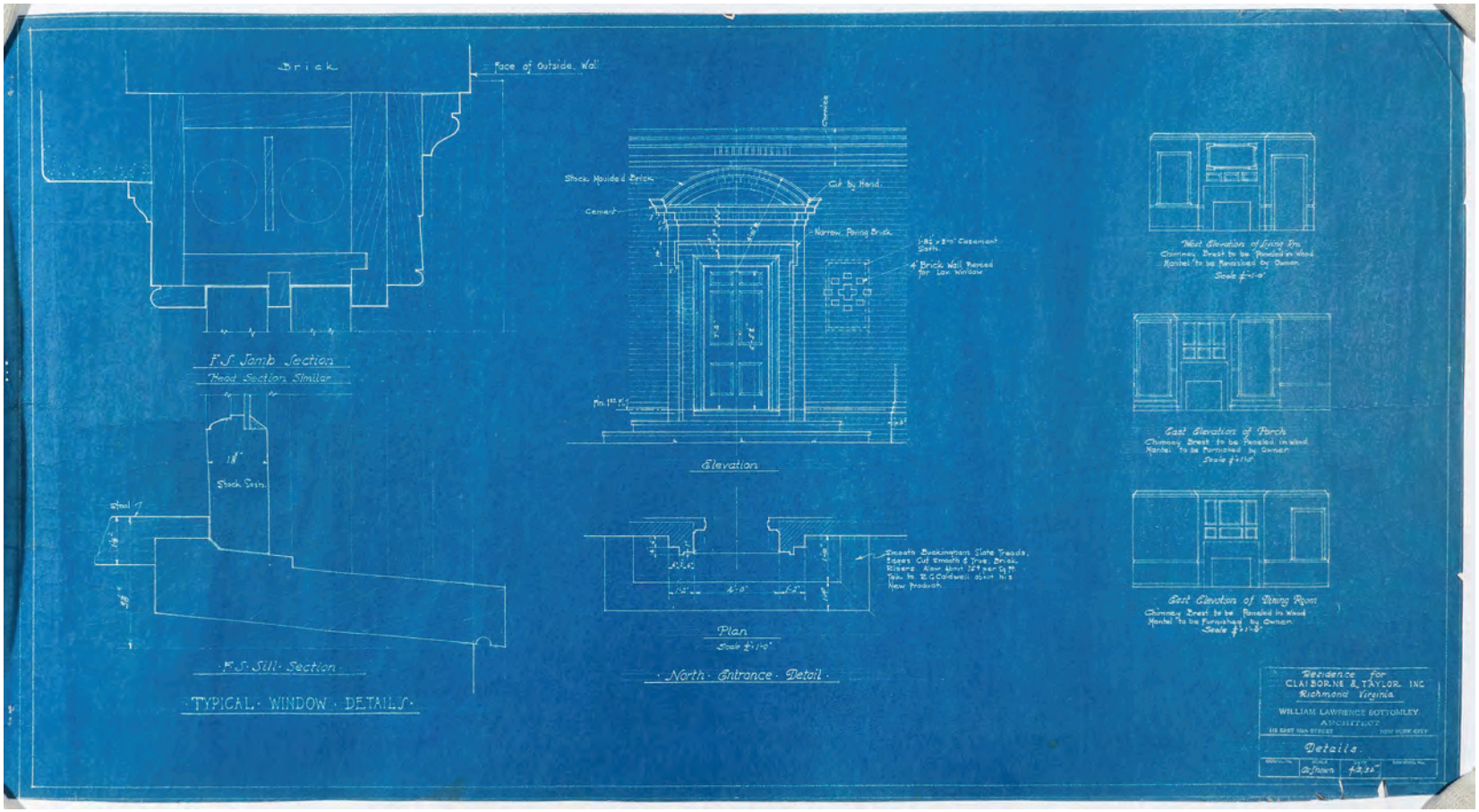

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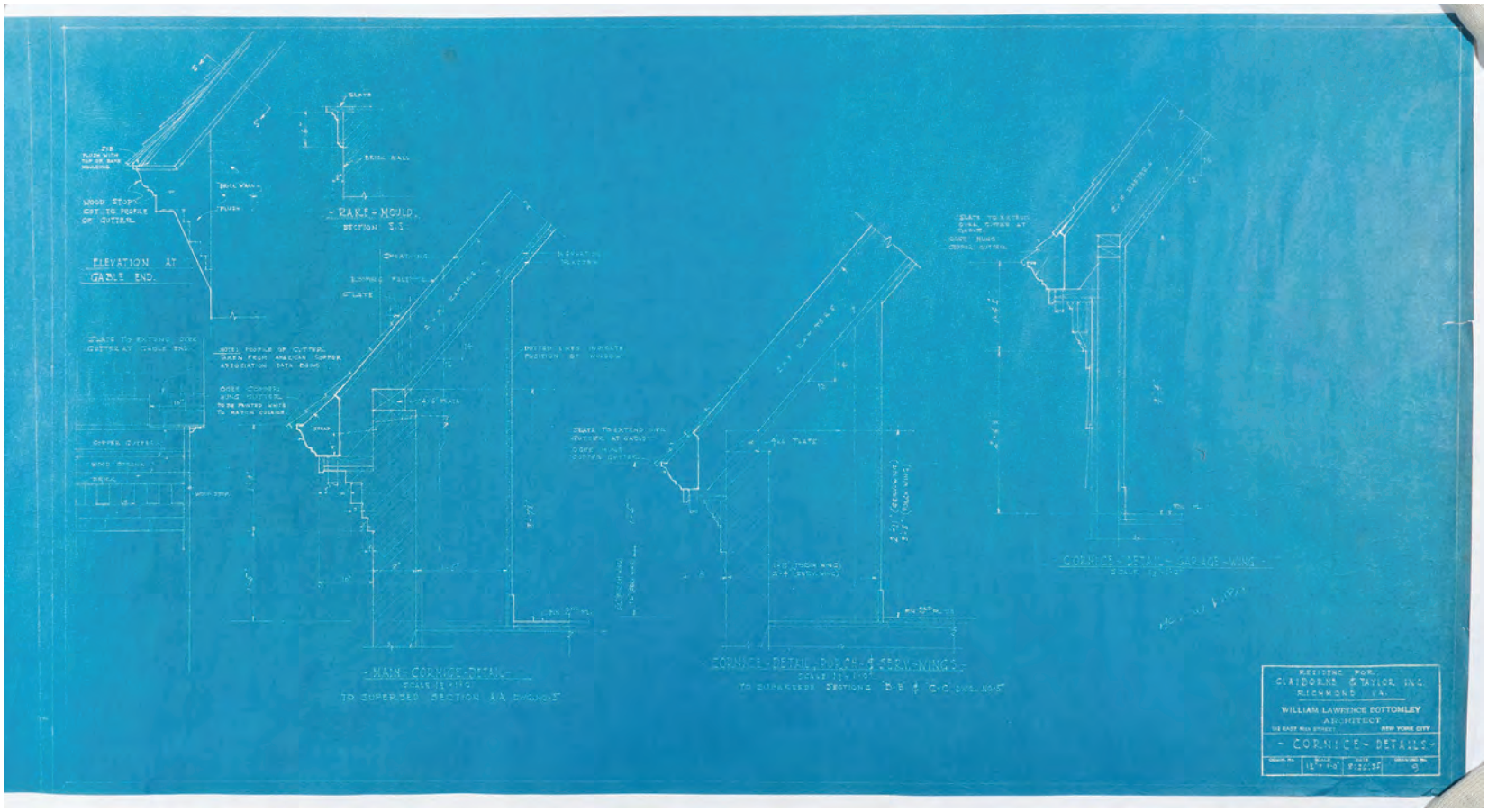

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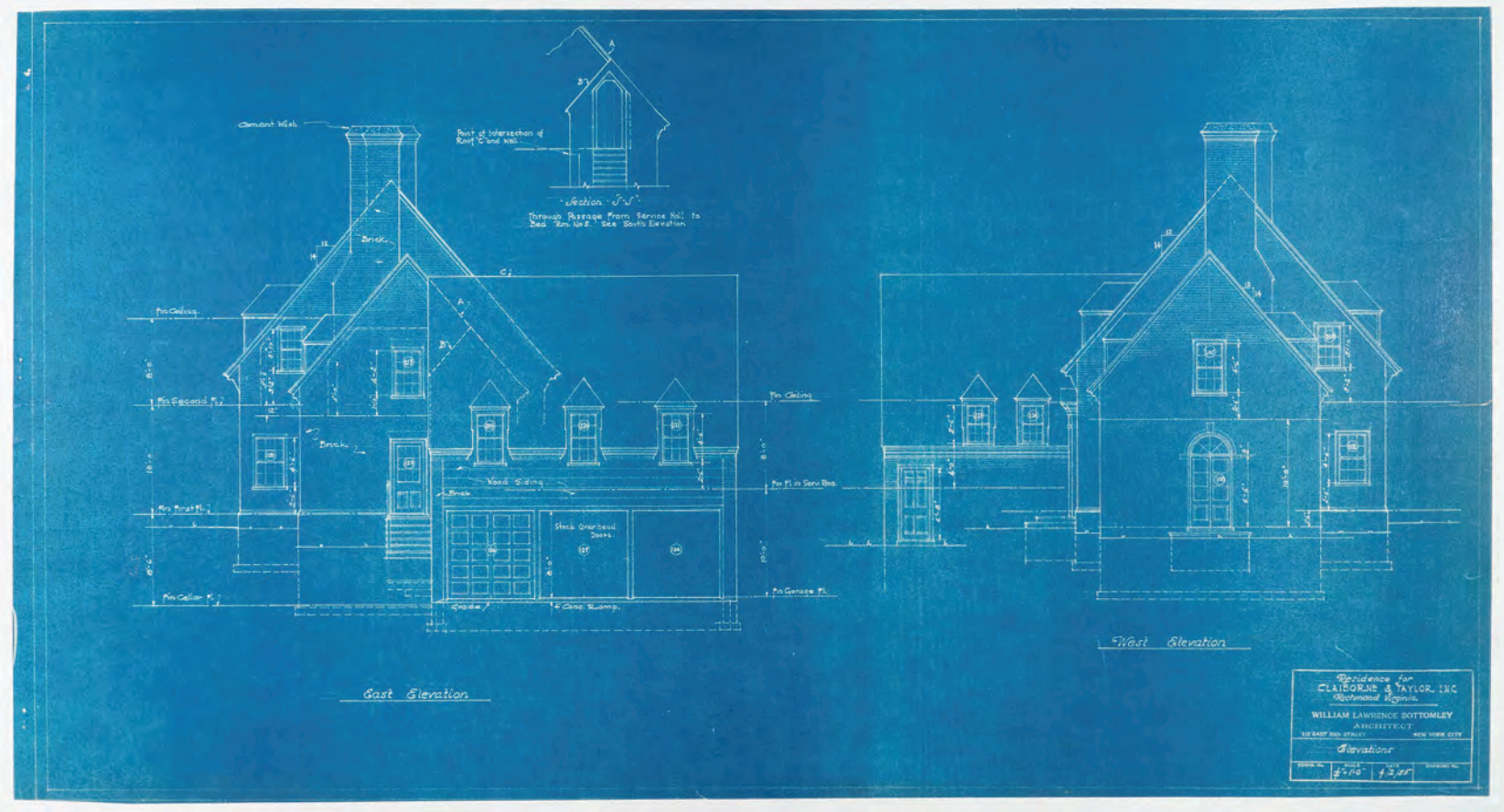

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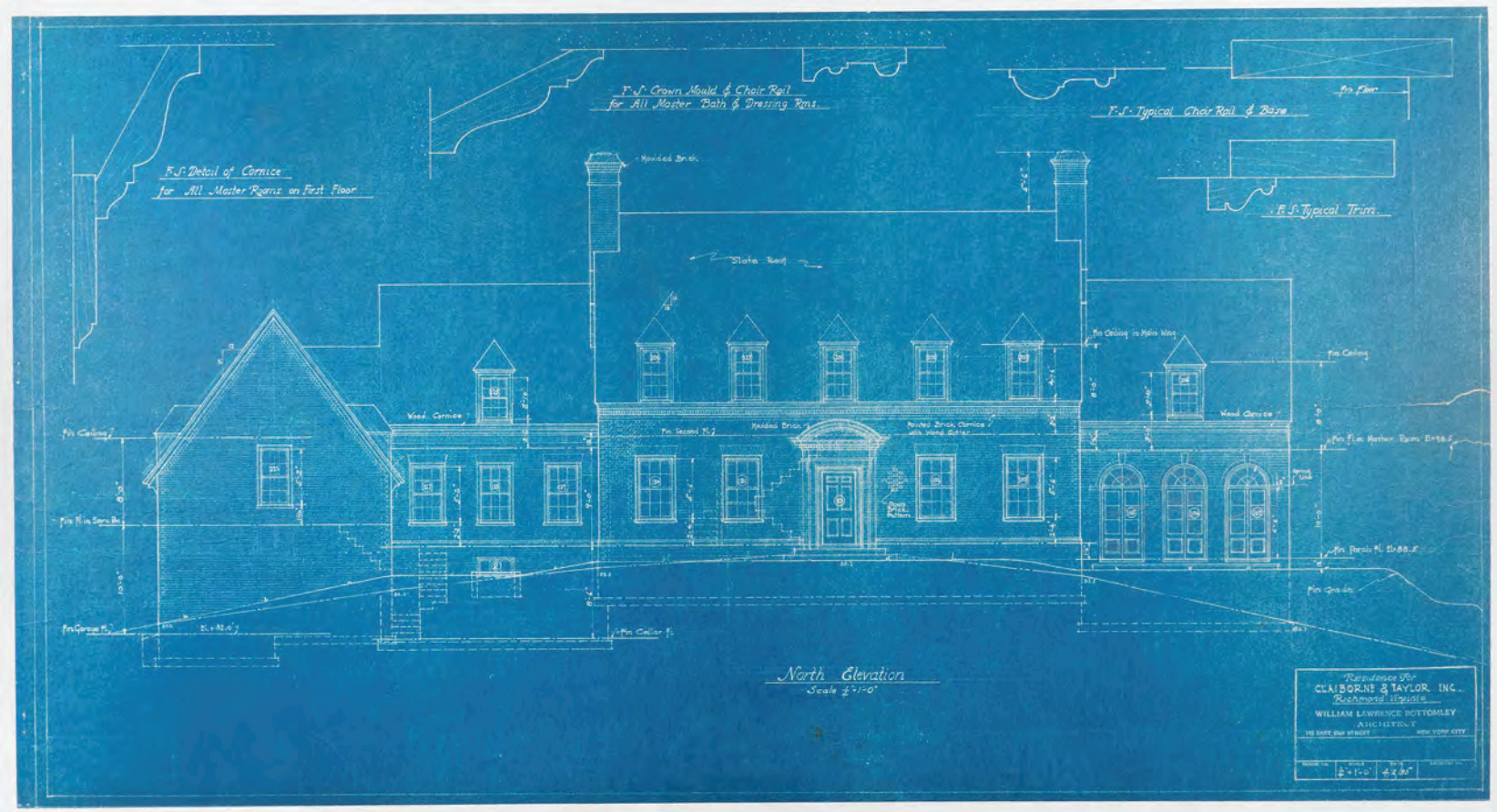

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