

VLR-4/17/91 NRHP-7/3/91

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 of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name at Property

historic name Patrick Henry Hotel
other names/site number DHR File No: 128-235

2. Location

street & number 617 Jefferson Street, South N/A not for publication
city, town Roanoke N/A vicinity
state Virginia code VA county Roanoke code 770 zip code 24011
(independent city)

3. Classification

Ownership of Property <input type="checkbox"/> private <input type="checkbox"/> public-local <input type="checkbox"/> public-State <input type="checkbox"/> public-federal	Category of Property <input checked="" type="checkbox"/> building(s) <input type="checkbox"/> district <input type="checkbox"/> site <input type="checkbox"/> structure <input type="checkbox"/> object	Number of Resources within Property	
		Contributing	Noncontributing
		<u>1</u>	<u>0</u>
		<u>0</u>	<u>0</u>
		<u>0</u>	<u>0</u>
		<u>1</u>	<u>0</u>
		Total	

Name of related multiple property listing: N/A

Number of contributing resources previously listed in the National Register N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this 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 meets does not meet the National Register criteria. See continuation sheet.

Signature of certifying official Wayne C. Muller Date April 29 1991
Director, Department of Historic Resources

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official _____ Date _____

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

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

Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic: Hotel

Current Functions (enter categories from instructions)

Domestic: Hotel

7. Description

Architectural Classification

(enter categories from instructions)

Late 19th and 20th Century Revivals:

Colonial Revival

Materials (enter categories from instructions)

foundation Stone

walls brick

roof other: tar

other cast-iron, cast concrete

Describe present and historic physical appearance.

SUMMARY DESCRIPTION

Constructed in the early twentieth century and situated in the center of the City of Roanoke, Virginia, the Patrick Henry Hotel still serves its original function. The hotel is an L-shaped, ten-story, eight-bay, brick and concrete building constructed in the Colonial Revival style. A one-story, four-bay, enclosed cast-iron balcony overhangs the sidewalk and dominates the symmetrical east facade.

ARCHITECTURAL DESCRIPTION

The Patrick Henry Hotel sits on the southeast corner of a city block in the center of Roanoke, Virginia. The building is clad in decorative brick and stone. This cladding covers the east facade, as well as the south elevation. The north elevation, though facing another structure approximately half the height of the hotel, is equally embellished. Facing the interior of the block, the west elevation—the inside of the L form—is void of any such decoration.

Because the structure sits on land that slopes down slightly to the east, the main entrance and shops on the street level appear to be set into the foundation. This foundation is constructed of sawed stone blocks, now painted white. The walls of the decorative elevations (the east, north, and south) are constructed of dark red brick laid up in Flemish bond with glazed headers and deeply raked courses. While the headers are darker than the stretchers, the stretchers are so dark all the brick appears to be close to the same shade. Contrasting with this dark brick are decorative elements of the structure composed of cast concrete. A number of heavy cornices dominate this embellishment. The most ornate runs around the roof line and two more articulate the third-story windows. On the third story, a small molded cornice runs just under the sills while above the windows is a wide entablature including a detailed frieze and heavy cornice. A large flower and another leafy motif reminiscent of American Late Georgian/Federal architecture are used in a repeating pattern to decorate the frieze. Projecting from the small lower cornice on the east facade are two large flagpoles at the base of which each

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Architecture

Period of Significance

1925

Significant Dates

1925

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Stoddart, William Lee

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

STATEMENT OF SIGNIFICANCE

The Patrick Henry Hotel is an example of an extravagant Colonial Revival structure constructed as part of a 1920s campaign to bring status and a cosmopolitan atmosphere to the city of Roanoke, Virginia. In both name and stylistic attributes, the hotel created an air of respect and stability as well as elegance. While the name Patrick Henry was an allusion to the important role played by Virginia in shaping America's colonial heritage, the Colonial Revival style glorified, in both form and detail, the stability and simplicity of the respected Federal style. Designed by New York hotel architect William Lee Stoddart, the Patrick Henry Hotel is the paramount manifestation of local urban transformation spurred by local civic leader, businessman, and former mayor William Wise Boxley. Boxley rode the wave of post-WWI nationalism and isolationism to engineer an urban renewal that is now referred to as Roanoke's "Golden Age of Municipal Progress."

See continuation sheet

9. Major Bibliographical References

Archives

The Hotel Patrick Henry, Roanoke, VA.
Roanoke City Public Library, Virginia Room, Roanoke, VA.
Roanoke Times & World-News. Library, Roanoke, VA.

Bibliography

Osbourne, Ozzie, "Patrick Henry Hotel Section. 12 November 1925.
The Roanoke Times. 30 November 1936. p. 1.
The Roanoke Times. Patrick Henry Hotel Section. 12 November 1925.
Whitwell, W. L. and W. G. Kuthy, National Register of Historic Places Registration Form (NPS 10-900) for the Boxley Building, Roanoke, VA.
Withey, Henry F. Biographical Dictionary of American Architects (Deceased). Los Angeles: Hennessey & Ingalls, Inc., 1970.

See continuation sheet

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 # _____

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository:

Archives of Patrick Henry Hotel

10. Geographical Data

Acreage of property Less than one acre

UTM References

A 17 592890 4124980
 Zone Easting Northing

C _____

B _____
 Zone Easting Northing

D _____

See continuation sheet

Verbal Boundary Description

Beginning at a point at the northwest corner of the intersection of Jefferson Street and Bullitt Avenue, proceed west along the north side of Bullitt Avenue some 226 feet to the property line, thence north along the property line some 135 feet to the rear property line, thence east along the rear property line some 91.6 feet to the northwest corner of the end of a public alley, thence south 10 feet along the end of the public alley to the southwest corner of same, thence east some 135 feet along the south side of the public alley to the west side of Jefferson Street, thence south some 135.5 feet along the west side of Jefferson Street to the point of beginning.

Boundary Justification

The boundaries include the hotel and that area immediately surrounding the hotel historically associated with the property.

See continuation sheet

11. Form Prepared By

name/title W. L. Whitwell, President Lee W. Winborne, Vice President
 organization Whitwell & Winborne, Ltd. date _____
 street & number 374 Woods Avenue, S.W. telephone (703) 992-0019
 city or town Roanoke state VA zip code 24016

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displays an almond-shaped motif of cast concrete with large garlands extending from each side. The poles are placed symmetrically on the facade between the third and fourth and the fifth and sixth structural bays. An unusual all-header pattern is used for the walls of this level. The tenth story receives even further emphasis. A plain frieze runs just below the sills of the top-story windows. Above these windows along the edge of the flat tar roof is an entablature, the frieze of which is decorated with several motifs including urns and garlands. A dentiled cornice below a heavy balustrade completes this arrangement.

Save for the flagpoles and their accompanying ornament and the placement of structural bays, the north and south elevations are similar to the facade. They are both included in the decorative cladding. The north elevation, however, is somewhat unusual. This elevation is made up of a seven-story section above and a three-story section below. The seven-story portion is included in the decorative treatment of the east and south elevations; the three-story lower portion, the exterior of the ballroom, is treated plainly like much of the rear of the building.

The west elevation is not included in the decorative cladding and clearly is not intended to be seen. The walls here are constructed of bright red brick laid up in six-over-one common bond with flush courses. Other than a three-bay-wide strip of stucco on the southernmost edge of this elevation, the walls have no other decoration.

The most prominent feature of the east facade is the enclosed cast-iron balcony. Attached to the mezzanine level of the lobby, the balcony extends about twelve feet over the sidewalk forming a kind of marquee over the ground level entrance and shops. Supported by five massive, evenly spaced, cast-iron brackets, the balcony is set symmetrically into the facade so that it covers the four central bays of the first story or mezzanine level. The extension itself is four bays wide and extends one bay out from the facade. Each bay consists of three double-hung sash windows with no muntins separated by six-inch mullions. The row of windows sits above and below wall sections paneled to match the fenestration. Below each of the windows a rectangular flowerpot rests on a small base cornice. Above the upper paneling is an entablature which consists of a plain architrave, a frieze adorned by a garland and urn pattern, and a cornice topped by lace-like cresting. Each of the four bays of the balcony is separated by a pilaster. The pilasters are covered in a honeysuckle-leaf pattern which twists around several urn motifs. This pattern continues up the column until it stops in the drapery of the torso of a Classical maiden (terminal figure). Ionic scrolls, which provide the capital for each pilaster, sit right above the head of the maiden, giving the impression that they are an extension of her hair.

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The entrance to the ground level shops and the main hotel entrance lies just below the balcony. The main entrance has been recently remodeled. The solid glass doors and surround are likely part of this restoration. The two other entrances, on the south and west, have also been somewhat changed. While the west entrance is intended principally for the hotel employees, the main and south entrance are meant for guests. A flat marquee, supported by two heavy steel bands, covers the south entrance.

Like any hotel, the facade of the Patrick Henry has many windows--well over one hundred. Eight structural bays outline the pattern of fenestration. The central six bays each have a set of two windows, separated by a simple mullion, per story; the two outermost bays have only a single window per story. While this pattern is repeated over the whole facade, there are variations on the first two stories. On the first story, the four remaining bays (i.e., those not obstructed by the balcony) and each bay on the second story have paired windows. These pairs of windows are each six-over-six double-hung sash with surrounds of cast concrete. The mezzanine level has an engaged balustrade that underscores each pair of windows. The surround continues up above these windows and ends in a broken ogee pediment that extends over the surround of the second-story windows. A scrolled surround characterizes these slightly smaller six-over-six double-hung sash windows. From the third to the tenth story, what were probably once sash windows similar to those of the first and second stories, have since been replaced by brown, metal casement windows. These windows consist of two horizontally sliding panes which rest upon a fixed lower pane. Each of the panes is separated by brown metal framing.

The top story windows receive the most decorative emphasis. With a single window, the two end bays display a thick cast concrete surround composed of a small engaged balustrade enclosing sill, lintel, and architrave trim with a heavy leaf-like motif, and a broken ogee pediment with scrolled supporting brackets. The sills of the paired windows of the central six bays sit on the paneled frieze that runs below the tenth story. Under each window a small semicircular iron railing is attached to the frieze. Three Ionic pilasters, decorated with a leafy motif, make up the surround with a single pilaster on either side of the pair and one in the center acting as a mullion. The Ionic capital of the pilasters does not stop the progress of the motif. The pilasters continue up past the capital to form a semicircular pediment over each window. Garland and flower patterns characterize the lintel and the semicircular pediment is given the texture of a filled-in fanlight.

The same pattern of fenestration and embellishment is largely followed on the south and north sides of the building. On the south, the elevation is divided into seven structural bays: the three easternmost having a single window per

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story and the four westernmost being paired. There is a separation between these two sections, as if the four westernmost bays were an afterthought constructed in the same manner. The three eastern bays are identical to the facade in every way, while the four remaining are varied on the first two stories. The second-story windows lose their scrolled detail and the first-story windows become large three-part windows with a six-over-six double-hung sash central window, two-over-two double-hung sash sidelights, and a transom one pane high and equal in width to the glass below.

The north elevation was apparently once like that of the south, only three bays wide. Currently, this side of the structure faces another building and some of the lower story windows have been bricked over. In addition, an external stairway has been installed over the central bay. It is enclosed in a modern steel and semiopaque glass sheath that obscures the balance of this elevation.

The west elevation is unadorned. The many simple brown metal cased windows have no surrounds other than concrete sills. This side of the building is where all of the equipment and utilities for the functioning of the hotel are located.

A flat tar roof covers the building. From the west side, climate control and other equipment is visible on the roof.

On the inside, the space is arranged quite differently on various stories. The upper eight stories are designed to house the guests; the halls and corridors are arranged the same way, following the basic L plan. The first two stories are dominated by the lobby and a formal ballroom.

The lobby is a huge rectangular space, two stories high in the center with a mezzanine level around the perimeter of the rectangle. Access is provided through the main entrance up a small staircase. Directly across the marble story from the main entrance is the front desk. Ten square columns arranged in a 4-by-3-column rectangle support the open space and the outer edge of the mezzanine. All of the space under the mezzanine level has been recently filled in with enclosed office spaces. An awning was added to overhang the office entrances. The walls are plain, but sectioned into symmetrical geometric areas with a heavy molding.

The edge of the mezzanine level forms an entablature that rings the lobby. Above the molded architrave is a decorative frieze adorned with a repeating pattern of garlands, urns, stylized flowers, and classical scenes in a Colonial Revival manner. A heavy cornice runs at the story level of the mezzanine. Further Colonial Revival motifs embellish the ceiling. Over the floor of the

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lobby, the ceiling is divided into three parts by two large beams running east to west. The beams themselves are covered with patterned plaster decoration. From each hangs a large chandelier that drops at least twenty feet from the ceiling. Air conditioning vents and a modern drop ceiling alter the acoustics and obscure the original ceiling detail.

Cast-iron balusters with wooden handrails are used on every stairway and around the edge of the mezzanine that opens into the lobby. A stylized urn design is evenly placed among the thin spindles of the balustrade. This upper level of the lobby serves as a hallway to provide access to the suites and the ballroom on this level. The suites, which consist of a living room and bar attached to a separate bedroom, like all the rooms in the hotel, have been remodeled recently. Any original stylistic influences present in the rooms, other than the general arrangement of space, have been removed.

This mezzanine level also features a rectangular ballroom accessible via two sets of paneled double doors: one on the east and one on the south. On the interior of the ballroom the doorways feature simple surrounds with garlanded lintels and bracketed cornices. The two-story ceiling is slightly vaulted. Two tremendous glass or crystal chandeliers hang from the center of decorative octagonal plaster motifs. The space on the walls is divided into panels articulated by heavy molding. The west wall is dominated by a fireplace over which a mirror, the width of the hearth, extends to the ceiling. The north and south walls feature full-height recessed semicircular-arched windows that begin just above the wainscoting and chair rail and extend to the entablature that rings the room. The windows are paired six-over-six double-hung sash separated by wooden mullions. A semicircular fanlight covers the pair. At some point the five semicircular arched openings of the north wall were boarded up to cover a somewhat dismal view of the adjacent building and alley. It is likely that the original glass of these windows was concurrently replaced with mirrored glass. The south side of the room only has three of these windows because the remaining space is filled in by a paneled double door and a smaller door leading into the adjacent kitchen. It is possible that the windows of the south side originally contained mirrored panes.

A typical floor (i.e., floors 3-10) is laid out in an L corridor providing access to fifteen guest rooms. Contemporary wall paper is hung in the corridor accompanied by recently added carpet, drop ceiling, and brass lights. The rooms themselves have been recently modified. A standard room consists of a bath, bedroom, and kitchenette. The carpet, furnishings, and wallpaper are all of late 1960s vintage.

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HISTORICAL BACKGROUND

The Patrick Henry Hotel, which stands on the corner of South Jefferson Street and Bullitt Avenue, was constructed in 1925 as part of the construction boom that swept Roanoke in the decade after World War I. This era of municipal progress was led by a variety of well-to-do citizens and local business leaders; the most prominent was William Wise Boxley. When the need for greater hotel facilities was realized and a group of citizens formed the Hotel Corporation in 1923, Boxley became involved immediately.

Born in Louisa County, Virginia, Boxley moved to Roanoke in 1906. As a young man, he made his living as a surveyor and construction worker, learning the construction industry and acquiring a knowledge of what it takes to foster a successful business. Predictably, Boxley struck out on his own. He began a construction company and eventually became involved in quarrying. The New York Central, the Chesapeake and Ohio, the Baltimore and Ohio, the Virginian, and the Norfolk and Western railroads became frequent Boxley clients. His construction company was also hired to complete large out-of-town projects such as an aqueduct for New York City and a subway for the borough of Brooklyn.

Boxley's interest in business, as well as in political and civic matters, left indelible marks on the history of Roanoke. Branching out from construction and quarrying, he was instrumental in the founding of the Shenandoah Life Insurance Company, the Colonial American Bank, and the Liberty Trust Company. In the political realm, Boxley's 1918 election to the City Council was a stepping stone to his appointment as Mayor on 24 September 1919. After serving as Roanoke's Mayor until 31 August 1922, he turned his attention to civic matters. He served on the boards of the Baptist Orphanage, Roanoke College, and the Virginia Military Institute. Boxley also put his business sense to work as president of the local Chamber of Commerce. The following passage describes the nature of his contributions:

Although one of the busiest citizens of Roanoke, his varied business interests demanding his time and attention, he gave practically all of his time and thought to the city's affairs during the four years that he was at the municipal helm and his administration reflected the sound business acumen and fine executive ability which made him a highly successful business man in far more than the ordinary sense of the word.

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Imbued with a keen sense of civic obligation, he gave most generously of his time and also of his means to worthy enterprises and his philanthropies, known only to a very few, were many.¹

In the early 1920s, the construction of the Patrick Henry Hotel became one of Boxley's many projects. The Hotel Corporation, chartered 13 April 1923, was formed by a group of leading citizens to raise the funds required to build a large hotel in the downtown area.² The corporation sold 1,650 shares of common stock at \$1,000 per share. Boxley was the president of the Business Extension Corporation, the organization that was formed to manage the details that arise during such a venture. In 1923, the Business Extension Corporation bought the corner lot across from Elmwood Park on which the hotel would be constructed. In addition, Boxley personally took on the responsibility of finding a suitable architect. He wrote noted New York architect William Lee Stoddart, "We had a meeting of our committee on the new hotel proposition yesterday, and after discussing the matter thoroughly it was decided that we would employ you as our architect for the new hotel."³ The fee was agreed upon as five percent of the total construction cost.⁴

A graduate of Columbia University School of Architecture, Stoddart designed a variety of structures primarily on the East Coast.⁵ Many of these structures were banks and post offices but his specialty was hotels. An ad in the Roanoke Times in 1925 listed more than thirty hotels, including the Abraham Lincoln Hotel in Reading, Pennsylvania, the Tutwiler Hotel in Birmingham, Alabama, and the Lord Baltimore Hotel in Baltimore, Maryland as being "designed and erected" under his supervision.⁶

The need for further capital inspired the reorganization of the Hotel Corporation into the New Hotel Corporation. Chartered on 21 March 1924, the group had new promoters, new directors, and most importantly, new shares.⁷ With Boxley a newly elected officer, the New Hotel Corporation "met with much encouragement" and a future ground breaking was inevitable.⁸

The actual construction of the hotel was done by James Stewart & Co. Inc., general contractors, also of New York City.⁹ Many subcontractors were employed, most notably the Virginia Bridge & Iron Co., whose local works provided the steel frame for the structure.¹⁰ Though all work was not completed and paid for until January 1927, the opening of this luxury hotel could not wait. A gala was planned and the formal grand opening took place at 7:00 p.m. 10 November 1925 with a dinner for over 2,000 people.¹¹ The opening came with a "burst of boosterism that made it the city's biggest event of the year."¹²

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Originally, the building consisted of three hundred rooms, lavishly furnished for the time, each with a full bath.¹³ The top story was given over to eighteen sample rooms, intended to provide salesmen and businessmen with a proper environment for entertaining clients.¹⁴ The ground story contained stores, offices, and a coffee shop. The terrace dining room off the mezzanine level of the lobby was copied from the Windsor Hotel in Florida and stretched out over the sidewalk providing a view of Elmwood Park.¹⁵ Locally purchased, state-of-the-art equipment was provided to the hotel kitchen.¹⁶ The structure originally had its own garage and power plant, and it was coal-heated.¹⁷ The total cost of construction was two million dollars.¹⁸

In the same year as the grand opening, the New Hotel Corporation, with the project nearly complete, became the Henry Hotel Operating Co. This new organization in turn leased the hotel to Meyer Hotels. A hotel management company run by Robert B. Meyer a "stellar young hotel magnate" of Birmingham, Alabama, Meyer Hotels managed six other hotels in the South.¹⁹ In 1938, with Meyer still at the helm, the Patrick Henry underwent its first major renovation. Local architects Edward G. Frye and Frank F. Stone designed and engineered the changes. A second street entrance was added facing Bullitt Avenue and a ballroom (55'x150') was constructed over the earlier garage level, about two feet above the mezzanine level of the lobby.²⁰

After almost thirty years of operation, the hotel experienced the first of a list of significant changes. In 1954, Meyer Hotels withdrew its interest in the Patrick Henry and new local management assumed control.²¹ The hotel was again refurbished. The old power plant was converted into a laundry, new furnishings were installed, the dining room was redesigned, and the lobby rearranged.²² In 1961, the American Hotel Corporation assumed management and seven years later, the Patrick Henry was auctioned to satisfy holders and debt.²³ The new owners, the Monterey Corporation of Parkersburg, West Virginia, again refurbished and altered it.²⁴ The dining room was closed and a restaurant opened in the original coffee shop. The 300 units were converted to 121 units, the tenth story became fifteen one-bedroom units each with full bath and kitchenette, and the thirty-one rooms of each remaining story became fifteen apartments.²⁵ The entire building was air-conditioned. More recently, William Carder, president of Roanoke Ready-Mix Concrete, purchased the hotel in 1980 for two million dollars.²⁶

The Patrick Henry was purchased in 1990 by the Affirmative Equities Company of New York, doing business in Roanoke as the Patrick Henry Hotel Investors, Inc.²⁷ Once again, the building will be renovated. According to Andrew Jubelt, president of Patrick Henry Hotel Investors, "the new owners are dedicated to restoring and preserving the authenticity of the Hotel Patrick

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Henry and plan to develop the entire concept around the significant historical quality of the architecture of the hotel."²⁸ Over the years, the Patrick Henry was visited by many famous guests including Lillian Carter,²⁹ Tom Jones, Art Linkletter, Olivia Newton-John, and politician Charles Robb. In 1990 the Patrick Henry Hotel was listed in the local H-1 district of the city of Roanoke.

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HISTORICAL BACKGROUND FOOTNOTES

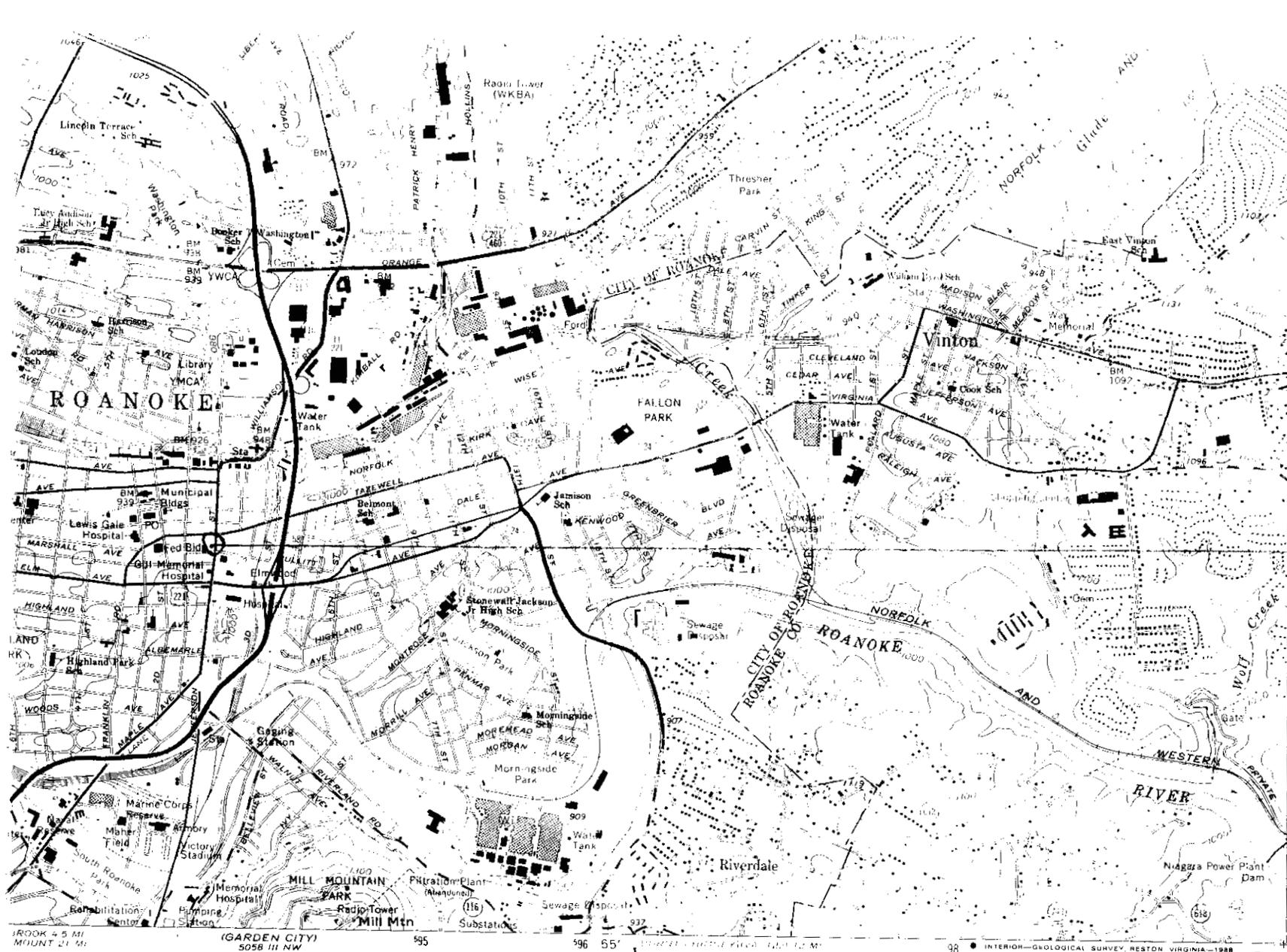
1. All information on the lifetime accomplishments of William Wise Boxley comes from Whitwell, W. L. and W. G. Kuthy, National Register of Historic Places Registration Form (NPS 10-900) for the Boxley Building, Roanoke, VA. Prepared May 1983.
2. The Roanoke Times. 30 November 1936, p. 1.
3. Letter from W. W. Boxley as president of the Business Extension Corporation to W. L. Stoddart, 28 November 1923.
4. Letter from W. L. Stoddart to W. W. Boxley regarding fee negotiation, 1 December 1923.
5. "William L. Stoddart, A Hotel Architect." The Roanoke Times Special Section. 1925. p. 25.
6. "Hotel Patrick Henry Roanoke, Virginia..." The Roanoke Times Special Section. 1925. p. 28.
7. The Roanoke Times. 30 November 1936. p. 1.
8. Ibid.
9. Letter from James Stewart & Co. to W. L. Stoddart regarding payment of fees, 27 January 1927.
10. The Roanoke Times. Patrick Henry Hotel Section. 12 November 1925.
11. Osbourne, Ozzie. "Patrick Henry..." Roanoke Times & World-News. 15 June 1980, Section D.
12. Ibid.
13. The Roanoke Times. Patrick Henry Hotel Section. 12 November 1925.
14. World News Monday. 21 April 1975.
15. Roanoke News. 5 August 1925.
16. The Roanoke Times. Patrick Henry Hotel Section. 12 November 1925.

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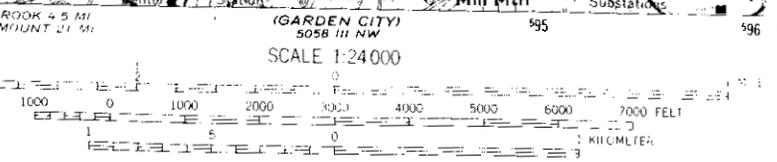
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17. Ibid.
18. Ibid.
19. Ibid.
20. The Roanoke Times. 16 June 1938.
21. The Roanoke Times. 21 April 1975.
22. World News Monday. 21 April 1975.
23. Ibid.
24. Ibid.
25. Osbourne, Ozzie, "Patrick Henry..." The Roanoke Times & World-News. 15 June 1980, Section D.
26. Ibid.
27. Downtown Roanoke, Inc. The Downtown Advocate. July 1990.
28. Ibid.
29. Osbourne, Ozzie, "Patrick Henry..." The Roanoke Times & World-News. 15 June 1980, Section D.



Hotel
Patrick Henry
(DHR 128-235)
UTM REFERENCE:
17/592890/4124980



MALCOLM BLUE PRINT
P. O. BOX 1178 — 24006-1178
632 2nd ST., S.W.
ROANOKE, VA 24011
703-342-6703

ROAD CLASSIFICATION

Heavy-duty		Light-duty	
Medium-duty		Unimproved dirt	
Interstate Route		U S Route	
		State Route	

VIRGINIA
QUADRANGLE LOCATION

ROANOKE, VA.
37079-C8-TF-024

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
VIRGINIA DIVISION OF MINERAL RESOURCES, CHARLOTTESVILLE, VIRGINIA 22903
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

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1963
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