VLR 6/8/6
NRHP 8/16/6

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

OMB No. 1024-0018

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

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

1. Name of Property

historic name Edgewood

other names/site number VDHR File # 163-0003

2. Location

street & number 138 Garland Avenue not for publication N/A
city or town Amherst vicinity
state Virginia code VA county Amherst code 009 Zip 24521

3. State/Federal Agency Certification

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

Signature of certifying official Date 6/26/06

Virginia Department of Historic Resources
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:
___ entered in the National Register
___ See continuation sheet.
___ determined eligible for the National Register
___ See continuation sheet.
___ determined not eligible for the National Register
___ removed from the National Register
___ other (explain): ___

Signature of Keeper ___

Date of Action ___

5. Classification

Ownership of Property (Check as many boxes as apply)

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

Category of Property (Check only one box)

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

Number of Resources within Property

Contributing	Noncontributing	
__1__	__1__	buildings
__0__	__1__	sites
__0__	__0__	structures
__0__	__0__	objects
__1__	__2__	Total

Number of contributing resources previously listed in the National Register _0___
Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.) **N/A**

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: ___Domestic_____ Sub: ___Single Dwelling_____
____Education_____ ____School_____
____Social_____ ____Meeting Hall_____
____Religion_____ ____Religious Facility_____

Current Functions (Enter categories from instructions)

Cat: __Domestic_____ Sub: ___Single Dwelling_____

7. Description

Architectural Classification (Enter categories from instructions)

___Federal/Greek Revival_____

Materials (Enter categories from instructions)

foundation __brick_____
roof _____metal_____
walls ____brick_____
other _____

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

8. Statement of Significance

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

____ 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 a grave.
____ D a cemetery.
____ E a reconstructed building, object or structure.
____ F a commemorative property.
____ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)___Architecture_____

Period of Significance _ 1818-1956_____

Significant Dates __1818, 1851_____

Significant Person (Complete if Criterion B is marked above)_____N/A_____

Cultural Affiliation _____N/A_____

Architect/Builder ___Arthur B. Davies_____

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

9. Major Bibliographical References

Bibliography
(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)
Previous documentation on file (NPS)
___ preliminary determination of individual listing (36 CFR 67) has been requested.
___ 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

_X_ State Historic Preservation Office
___ Other State agency
___ Federal agency
___ Local government
___ University
___ Other
Name of repository: _____

10. Geographical Data

Acreage of Property __5.578_acres___

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

Zone	Easting	Northing	Zone	Easting	Northing
1 17	671682E	4161191N	2 __	_____	_____

___ See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)
Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title: _____Sandra Esposito_____Organization: _____N/A__ _____ date__2006_____
street & number: __140 Cradon Hill Lane_____ telephone__434-946-7496____
city or town____Amherst_____ state_VA___ zip code _24521_____

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets
Maps A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.
Photographs Representative black and white photographs of the property.
Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)
name __Dr. and Mrs. Duncan C. Augustine, Jr._____
street & number____138 Garland Avenue_____ telephone_434-946-5059 (office)___
city or town____Amherst_____ state_VA____ zip code _24521____

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

7. Summary Description:

Construction of Edgewood was begun ca. 1818 by Arthur B. Davies, a local attorney and Amherst County Court Clerk. The house is built on the highest part of its lot and is set back from the intersection of Main Street and Garland Street (formerly Old Stage Road), two of the main thoroughfares in Amherst County during the nineteenth century. It is built in the Greek Revival style of locally made brick, laid in Flemish bond on the main façade and American bond on the other facades. Edgewood was built in a T-shaped plan with two stories above an English basement. Additions were made ca. 1900 to house the kitchen and in the 1940s or 1950s to house bathrooms; two more additions were made in 1972. The 1972 additions were designed by the firm of J. Everett Fauber using the Georgian style to be compatible with the historic part of the house. The house retains most of its original woodwork and mantels, and features murals painted by an unknown local artist. The original outbuildings no longer exist, however there are two 1970s resources on the property currently; a storage building and a swimming pool. Influence for the style of the house, according to K. Edward Lay, architectural historian at the University of Virginia who conducted a brief study of the house in 1985,[1] comes from popular nineteenth-century building manuals such as Select Architecture by Robert Morris and Useful Architecture by William Halfpenny. Other contemporary houses of the style include The Brick House in the Clifford area of Amherst County, the Semple House of Williamsburg and Bon Aire in Nelson County.

Detailed Description

Edgewood's principal façade faces west. The house is seven bays wide and has a two-story pedimented wooden portico with a lunette window in the tympanum. The façade is laid in Flemish bond with Queen's Closers at the corners. Field stone is used at the corners of the building's foundation and has been stuccoed and penciled to represent ashlar. The windows are double-hung sash throughout the main body of the house and most have louvered shutters. The basement windows are six-over-six double hung sashes; the first floor windows are nine-over-nine double hung sashes; and the second floor windows are six-over-nine double hung sashes. The roof cornice all around the building is punch and dentil with cyma curve and blocks with circular holes to represent guttae in the soffit.[2]

Steep stone steps access first level of the portico. The brick piers beneath the portico have brick infill between them. The first-floor portico has four Tuscan columns with square-banister railings between the two columns on either side of the central entrance. The portico floor features original wooden plank flooring. The second floor has square tapered columns with lamb's tongue chamfers, a Chippendale railing and a new floor.[3]

The house's south and north façades are laid in three-course American bond and each façade features a brick exterior chimney. The south façade has two windows on the basement level that flank the chimney.

The eastern façade (rear) is the most altered. On the southern corner is the circa 1940s-50s addition for the bathrooms and internal plumbing. The two-story, one-bay, shed-roofed bathroom addition is brick at the basement level and covered with weatherboard on the upper two stories with six-over-six double-hung sashes. The window on the basement level facing south is a casement window and on the east is an exterior door.

Off the rear is the circa 1900 addition which contains a kitchen and pantry. The kitchen addition is brick laid in six-course American bond and is one story in height with a gable roof and six-over-six double-hung sash

windows. In 1972, a two-story wing housing a den and additional bedrooms was appended to the kitchen at the northeast corner of the house. The firm of J. Everett Fauber, Jr., designed the work. The Fauber firm was responsible for the restoration of buildings in Alexandria, Richmond and Lynchburg, Virginia.[4] Fauber states these were made within the guidelines for historic preservation to cover less than twenty-five percent of the exterior façade and built in the Georgian style to be compatible with the original architecture. A den, located east of the kitchen addition, is one story with a concrete foundation, clapboard siding and a gable roof, six-over-six double-hung sash windows and a chimney on the south end. The bedroom addition, located to the north of the kitchen, is two stories with a concrete foundation, clapboard siding and a gambrel roof with dormers. A one-story shed-roofed porch supported by chamfered columns, similar to those on the second-floor portico on the main house, is found on the gambrel-roofed addition. It features four dormers on the eastern and the western facades with six-over-nine double-hung sashes. There is a brick chimney on the north façade. The first-story windows all have fifteen panes and once were fitted with exterior shutters. The exterior shutters were removed but the shutter hardware remains.

Interior

On the interior, the basement has four rooms, three with original plank wooden flooring. The eastern room floor is brick laid in a herringbone pattern. The wooden door surrounds throughout the basement have simple mitered corners. The lighting fixtures appear to be date dating from the time the house was electrified. The ceiling height of the basement is approximately 8 feet. The south room has a wooden mantel consisting of mitered trim surrounding the firebox; Doric capitals support the mantel shelf. The firebox is closed and a small electric heater has been installed. East of this room is a small hall with an exterior door opening to the east, two closets on the north wall and to the south, a bathroom with half-tiled walls and vinyl flooring. The north room mantel has an arched opening at the firebox; beneath the mantle shelf are fluted pilasters flanking a central block with horizontal fluting or

reeding. The east wall has an exterior door with 21 panes of glass; this possibly replaces an original window,

according to owners of the house.

The most decorative room on the basement level is the brick-floored room, used as a dining room. The room has a chair rail. On the east wall, doors, formerly leading to the exterior, flank the mantel. The northern door has been altered with panes of glass inserted into four of the panels on the top half of the door; it allows access to the 1972 Fauber addition to the house. The southern door leads to the kitchen. The mantel in this room has fluted columns with a fluted center block?. The north wall has another 21-pane glass exterior door, another possible replacement of an original window. This door has an exterior screen door; and in the lower portion of the door is Chippendale woodwork covered by copper. On the south wall a former window opening has been infilled with shelves.

The basement stair hall has a chair rail. The stair to the first floor is the original turned stair with a storage area beneath the stair. Before reaching the main stair hall there is a landing before the south parlor on the first floor, an alteration required when the main stair was altered to a circular stair.

The first floor has its original wide plank flooring, door and window trim, wainscoting and mantels. The door and window trim on this level has square corner blocks. The light fixtures date to the installation of electricity. The ceilings on this floor are approximately twelve feet.

The stair hall has interior raised-panel double doors at the entrance; the faced of the raised panels are fluted.[5] All the doors from this room into the first floor rooms are single doors but they are made to appear as double doors like the main entrance.

The circular stair to the second floor has a floral-patterned stringer and turned banisters. This stair replaces an earlier turned stair like the one from the basement, but the date of the replacement is unknown. The present stair

cuts across the corner block on the door trim on the south wall and the west wall south window is obscured at the top; however the original trim from the top of this window was used to frame the remaining window opening.

The mantel in the south parlor or music room has fluted columns and the centerpiece beneath the mantel is without decoration. This room has work by local artist Heather Sprouse. A trompe l'oeil cat is painted above the wainscoting near the door to the hall. It was painted in 1999 and more of her work appears in the kitchen and pantry.[6] The north parlor has decoration similar to that in the south parlor. This mantel is slightly more decorative with cornice decoration beneath the mantel shelf.

The east parlor or mural room is the most decorative room in the house. The wainscoting, chair rail and mantel are more detailed than those in any of the other rooms. The wainscoting is paneled and the chair rail has a rope molding. The mantel uses twisted colonnettes and a frieze with a carved flower like a dogwood or magnolia blossom in the center panel.[7]

This room also contains three hand-painted early-nineteenth-century murals on the north, east and south walls. There is speculation that the west wall also was painted but was lost when the stair was altered. These murals are of oriental design and were the focus of study in 1973-74 by the Abby Aldrich Rockefeller Folk Art Center of Colonial Williamsburg. Their research indicated that the murals were papered over about 1890 and again in the 1930s. The murals were discovered after the two layers of wallpaper were removed in the 1970s. The murals were applied directly to dry plaster with strong colors and boldly painted with broad, fluent brushstrokes. Individual figures and features are outlined in black; the faces of several of the figures are missing. Local tradition, according to Colonial Williamsburg's research, holds that the same itinerant painter also painted a mural of sweet peas in another area house that was destroyed by fire about 1900. The murals were influenced by wallpapers popular at the time that used scenes, buildings and figures from China and India. It is believed that an unknown itinerant painter created these scenes and used western influences such as building style, an American flag and a hill treatment that is

suggestive of the local Blue Ridge scenery.[8]

The mural on the north wall features a man in a turban smoking a pipe, a round pagoda with a man on a

horse and three men in the foreground. Williamsburg was unable to determine a source for this scene. The mural on the east wall shows two figures in western dress in a symmetrical composition with matching pagoda-like houses behind the figures in a pastoral scene. The source for this image has been suggested as Dufour, a popular creator of wallpaper during the time and another source indicates the source to be "Décor Chinese" from atelier Jean Zuber and designed by George Zipelius and Eugene Ehrmann in 1832.[9] The south wall mural is an active scene of a tiger hunt believed to be derived directly from Dufour's "Paysage Indien."[10]

Alterations to this room on the east wall include a door, which replaced the north window when the 1972 addition was constructed. The south window on the same wall was partially obscured by the roof of the kitchen addition; the upper third remains glass and the lower section is shelving and allows access to the attic space of the kitchen. The south wall door replaced the original window to allow access into the bathroom on this floor. Above the door, like the door on the east wall is a paneled block similar to the wainscoting in the room.

On the stair to the second floor is a niche in the wall and a curved wooden door allowing access to the second floor south room. The door is shaped to the curve of the wall to allow access to a room that was blocked by the circular stair. Behind the door is a small stair into the south room.

The third floor, like the others, retains its original flooring and features door and window trim with simple mitered corners. The stair hall has a single exterior door topped with a transom to access the second floor portico.

The south and north rooms are similar except for their mantels. The south room mantel has fluted columns and a plain frieze, similar to the mantel in the south parlor. The north room mantel is similar to the mantel in the south basement room with mitered corners around the firebox and a mantle shelf above; the firebox has also been enclosed.

The east room is the most decorative and largest on this floor. It has wainscoting and a decorative mantel with fluted columns and a horizontal fluted centerpiece. The room has undergone alterations that include the

addition of closets from floor to ceiling on part of the north wall; the south wall has a door replacing the window for access to the bath on this floor.

The major additions to the house occurred in the twentieth century. The bathrooms on the southeast corner of the house were added circa 1940s-50s. The kitchen was added to the east end of the house circa 1900 with the den and additional bedrooms added in 1972.

The one-story kitchen has a brick floor laid in running bond and more twentieth-century trompe l'oeil painting by Heather Sprouse. This addition also contains the pantry and laundry rooms, originally thought to have been the pump house for the well. The doors of the eastern and northern walls of the kitchen are the original exterior doors. The den, accessed from the eastern end of the kitchen, is a large open room with board and batten interior walls and exposed roof rafters. It has a large brick fireplace with a simple mantel and was added in 1972 along with the two-story addition. The two-story bedroom addition is located to the east of the main block of the house and north of the kitchen. The lower story of the addition has a bathroom, a small room and on the far north end one large bedroom with a fireplace. The mantel reflects the mantels found in the oldest part of the house. It is similar to mantel of the south second-floor bedroom. The east wall contains built-in shelving and there is an unusual bathroom. It is built as a Roman bath with a floor-to-ceiling tiled double shower/bath accessed by a small stair into the shower. The railing around the shower is Chippendale style; this was a specially designed area for the Hancocks, who owned the house at the time.[11]

A straight stair from the first floor to the second has a Chippendale style railing. The second floor contains four bedrooms; these are in suite style separated by a bathroom, two on the east and two on the west. These last additions were designed for the Hancocks by the firm of J. Everett Fauber, Jr. and are in Georgian style to be

compatible with the oldest portion of the house. This firm was responsible for restorations of other structures in Washington, D.C. such as the Octagon; in Virginia: Gunston Hall and the John Marshall House; in Lynchburg: the

Courthouse and Point of Honor; and in Amherst: a yellow brick house on Main Street, the two-story clapboard house next to the Wachovia Bank on Main Street and the design of the Wachovia Bank.[12]

The landscape around the house is mature trees including magnolias and various hardwoods. The house is sited on the corner of Garland (Old Stage Road) and Main Street, two important nineteenth century roadways. A slate walkway starts at the entrance steps and extends northwest to the corner where Main and Garland Streets meet. The current owner, discovered the old slate walkway while cleaning the yard. There is a snake fence surrounding the property at the roads. In the south yard is a brick courtyard and a brick lined in-ground swimming pool and frame outbuilding constructed for the Hancocks in the 1970s. On the northeast side of the house is the driveway and a stone-paved courtyard between the main house and the 1972 addition; this is the most frequently used entrance into the house.

When Arthur Davies built the house, its size and decoration earned it the nickname of “Arthur’s Folly.” Edgewood is one of the oldest and largest houses in the town of Amherst. It is unique due to its plan, size and the murals. There are no other examples of this type of decoration known to exist within the town or the county of Amherst.

Also in the 1970s a small outbuilding and a brick-lined swimming pool were built in the area south of the main house. The outbuilding is small weatherboarded building with a hip roof and gable roofed extension behind the main portion of the building. It has a small interior brick chimney. The north elevation of the outbuilding is three bays wide with two double-hung sash windows flanking a four-panel door. The west and east elevations each has one six-over-six double-hung sash window. It is used for storage.

8. Statement of Significance

Edgewood, built by Arthur B. Davies, in 1818 was intended to be an exceptional house. He spared little expense on its construction and the house acquired the name of "Arthur's Folly." It was built on a knoll overlooking the two historic main roads through the town of Amherst. It was a large, fashionable house featuring hand painted murals to resemble popular imported wallpapers of the era. Edgewood served as home to many prominent citizens of the town, including attorney Jesse A. Higginbotham. Higginbotham, who died in 1849, wished to leave a legacy of education for the town and willed funds to begin a school within sight of his home. In 1851, the trustees for the school and Higginbotham's widow, Elvira, decided that the best site for a school was Higginbotham's own house. She sold the house and six acres to the trustees of the Higginbotham Academy. The house also served as the local Masonic Hall and it was also, for a time, the meeting place for the newly formed Methodist congregation. It continued to serve simultaneously as a school, lodge and church until sometime during the period of the Civil War when the Clinton Masonic Lodge purchased land closer to the Courthouse on Main Street. Higginbotham Academy, Clinton Lodge and Courthouse Methodist Church moved to this new location. Another attorney, Taylor Berry, who was also a trustee for the Higginbotham Academy acquired the house ca. 1860 and it remained in his family, passed down through the daughters, until 1995, when it was sold at auction. Restoration began then and continues.[13] Edgewood is locally eligible under Criterion C for its exceptional architecture with a period of significance from 1818 until 1956.

Detailed History

The Edgewood property was originally part of a 1743 patent owned by Carter Braxton, grandson of Robert "King" Carter of Corotoman. He sold the property in 1775 to Gabriel Penn who, in turn, sold the exact property to George Coleman in 1782. George Coleman, at the time of his death in 1787, owned approximately 600 acres, most of the town of Amherst. In 1807 the county of Nelson was formed from Amherst and a new site for the Amherst County Courthouse was needed. The site chosen was land owned by the Coleman family. In 1809, Coleman's heirs sold two acres of land in front of the family home, Mountainview, to the county as the site for the new courthouse. After the sale, the remaining Coleman land was divided between all of his heirs; the youngest two of his four sons, Lindsay and Reuben, received the land north of the courthouse and the land south of the courthouse, respectively.[14]

In 1818 James Powell, who bought the land from Reuben Coleman, sold the same 168 ¾ acres to Arthur B. Davies. Davies was the son of Nicholas Clayton Davies who was a large landowner in the county. Arthur B. Davies (c.1792-1853) was an attorney and became Clerk of the Amherst Court. He spent much money in the creation of the house, so much so that oral tradition holds that the house was known as "Arthur's Folly." He is the owner responsible for the murals in the east parlor of the house. Davies sold the house in 1842 and by 1850 he is listed as a farmer, no longer living in town.[15]

John Thompson, Jr., another attorney, Clerk of Court, and large landowner in Amherst bought the house in 1842. In 1848 Thompson and his wife, Caroline, sold a 42-acre parcel of their 168 ¾ acres to Jesse Alexander Higginbotham. Higginbotham was born in 1822 to Reuben and Lucretia Vaughan Higginbotham. He was schooled at Yale and the University of Virginia and became an attorney. In 1848 he married Elvira McClelland Bruce Henry (1829-1874), a granddaughter of Patrick Henry. Higginbotham contracted tuberculosis and died in 1849 without an heir. He left a will providing for a $2000 trust to be administered by Samuel Meredith Garland (attorney and son of

David Shepherd Garland of The Brick House, Clifford, Virginia) and John Thompson, Jr. (former owner of Edgewood) be used for "erecting in some suitable location, in sight of my house at Amherst Court House, a building to be used on basement story as a school room or academy and above as a Masonic Hall by the Clinton Lodge, to which I belong."[16] The Clinton Masonic Lodge in Amherst was chartered in 1847 and their records show that until 1850 they met at the Courthouse. Jesse Higginbotham was a member of this lodge.[17]

On 7 February 1850 the Higginbotham Academy was established by the General Assembly of Virginia. The land chosen for the school was Higginbotham's former home and the immediate land surrounding it. Elvira, Higginbotham's widow, partitioned this land and sold 35 acres and 38 square perches of 42 acres to John Thompson Jr.; the remaining land -- 6 acres, 3 roods, and 4 perches -- which included the house and surrounding outbuildings, was deeded to the trustees of the Higginbotham Academy (Samuel M. Garland, Robert M. Brown, William W. Thompson, David H. Tapscott, William E. Coleman, Benjamin Brown, Jr., and Leonard Daniel, Jr.). The academy was in operation and advertised in 1852; however little information is known about it. In 1865, Taylor Berry was appointed a trustee replacing James P. Coleman upon his death. In 1867, a lot of land on the corner of West Court Street and Main Street was conveyed to the trustees of the Higginbotham Academy who also represented the Clinton Lodge No. 73 and the Methodist Episcopal Church South or Court House Church for use simultaneously as a school, lodge and church. The last information found on Higginbotham Academy is dated 1873 in a case in Chancery court concerning payment of tuition in Allen vs. the Trustees of Higginbotham Academy. This case was dismissed. It is uncertain if the academy still operated at the time. By 1888, records no longer have a listing for the school.[18]

The Methodist Episcopal Church South or Court House Church was established sometime between 1860 and 1863 and was using "Higginbotham Hall" as a meeting place during the same time it was a school and lodge.[19]

The building on West Court and Main streets used as lodge, church and school burned about 1870 and a

new church now known as Emmanuel Methodist was built on Courthouse Square. This church moved from the Courthouse Square location to the north end of town in 1965 where worship continues today.[20] The Clinton Lodge moved north to the other corner of West Court and Main Street where the present building dedicated in 1942 is still in use.[21]

About the time of the Civil War (1861-1865) Taylor Berry came to occupy Edgewood. No official deed from the trustees of Higginbotham Academy to Taylor Berry exists regarding the sale of the house. The only recorded sale of land from the academy occurred in an 1875 deed when Taylor Berry purchased 1 ¼ acre of land from John J. Shrader. The deed notes that Shrader bought the land from the trustees of the Academy. No date is given for this purchase but this particular parcel of land is described as lying between Taylor Berry's house and a mill.[22]

Taylor Berry (1837-1896) was a prominent attorney who served as President of the Bank, as noted in the Chataigne Business Directory of 1888-1889, and later became a judge in the county courts. When he died in 1895 his will provided that his estate be divided in equal portions between his wife, Mary Jane Irving, and their seven children.[23]

In 1928 a decree from the Amherst County Circuit Court granted a special warranty to Mrs. Mary B. Harrison of 18 acres and the mansion. The house remained in the Berry family, passed through daughters until the final Berry descendant, Beverly Randolph Harrison Webster Pace Kubik Hancock, the great-great granddaughter of Taylor Berry died in 1995. Her will stated that she was to be buried with her sons Julien and Benjamin Kubik on the property should the family retain the house, otherwise she and the sons should be reinterred at the Amherst Town Cemetery and if the family did not wish to retain the house it should be sold at public auction. [24]

Local businessman John Patteson, Jr. purchased the house at auction in 1995 and began restoration of it. In 1999 the current owners, Dr. Duncan C. Augustine and his wife, Janice, purchased the house and are continuing the restoration. Dr. Augustine uncovered the original slate walkway, which extended from the front portico to the corner of Main and Garland streets, two important thoroughfares of the early nineteenth century.[25]

Edgewood's architectural significance stems in part from the fact that its plan and its form are derived from plates in Robert Morris' *Select Architecture* (1757) and William Halfpenny's *Useful Architecture* of 1752. The use of popular pattern books in the design and decoration of the house is an indication of how widespread and influential such publications were in the early 19th century, even in the more rural areas of Virginia. Edgewood is also significant for its stylish interior decorative features and for the unusual hand-painted early 19th-century murals in the east parlor. That room, the most decorative room in the house includes paneled wainscoting, a chair rail and a mantel with colonnettes, and a frieze with a central panel featuring a carved floral detail resembling a dogwood or magnolia blossom. The murals on the north, east and south walls were uncovered when later layers of wallpaper were removed. The murals were studied in 1973-74 by the Abby Aldrich Rockefeller Folk Art Center of Colonial Williamsburg. The murals are of oriental design and were influenced by wallpapers popular in the early 19th century that used oriental scenes, buildings and figures from China and India. It is thought that an unknown itinerant painter created these scenes, incorporating western influences such as building styles, an American flag and landscape features suggestive of the local Blue Ridge scenery.[26] The source for the image on the east wall has been suggested as Dufour, a popular creator of wallpaper during the early 19th century or "Décor Chinese" from atelier Jean Zuber and designed by George Zipelius and Eugene Ehrmann in 1832.[27] The south wall mural depicts a tiger hunt and is believed to be derived directly from Dufour's "Paysage Indien."[28] In the town of Amherst, Edgewood is one of the oldest and largest houses. It is architecturally significant for its plan, size and the sophisticated interior decoration. There are no other examples of this type of decoration known to exist within the town or the county of Amherst.

9. Major Bibliographical References:

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Amherst County Deed Book D, p. 264.

Amherst County Deed Book E, p. 332.

Amherst County Deed Book L, p. 84.

Amherst County Deed Book L, p. 278.

Amherst County Deed Book N, p. 480.

Amherst County Deed Book Z, p. 118.

Amherst County Deed Book AA, p. 270.

Amherst County Deed Book BB, p. 228-229.

Amherst County Deed Book GG, p. 287.

Amherst County Deed Book JJ, p. 470.

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Amherst County Deed Book OO, p. 399.

Amherst County Deed Book TT, p. 564.

Amherst County Deed Book 54, p. 305.

Amherst County Deed Book 121, p. 392.

Amherst County Deed Book 193, p. 54.

Amherst County Deed Book 193, p. 57.

Amherst County Deed Book 260, p. 40.

Amherst County Deed Book 321, p. 400.

Amherst County Will Book B, p. 33.

Amherst County Will Book 3. p. 67.

Amherst County Will Book 23, p. 419.

Amherst County Will Book 135, p. 232.

Amherst County Will Book 135, p. 323.

Amherst County Order Book 1864-1868, p. 62.

10. Verbal Boundary Description:

Verbal Boundary Description

The property being nominated is identified as Tax Insert 96A4 Parcel #55 (2.918 acres) and Tax Insert 96A3 Parcel #11 (2.66 acres) for Amherst County, Virginia.

Boundary Justification

The boundary includes the house and the land (in two parcels), all of which is under the current ownership and was part of the earlier origin of the property.

The following information is the same for all photographs:

Property: Edgewood, DHR# 163-0003
Location: Amherst County, Virginia
Photographer: Sandi Esposito
Date: January 2006
Negatives stored: Va. Department of Historic Resources, Richmond, VA

Photo 1 of 14
View: West elevation
Negative Number: 22898

Photo 2 of 14
View: South elevation
Negative Number: 22898

Photo 3 of 14
View: East elevation – den addition
Negative Number: 22898

Photo 4 of 14
View: Detail of entry, west elevation
Negative Number: 22898

Photo 5 of 14
View: Stair hall, entry detail
Negative Number: 22899

Photo 6 of 14
View: Main stair hall
Negative Number: 22899

Photo 7 of 14
View: Curved door on stair
Negative Number: 22899

Photo 8 of 14
View: North parlor
Negative Number: 22899

Photo 9 of 14
View: East parlor (mural room)
Negative Number: 22899

Photo 10 of 14
View: Detail of mural, east parlor
Negative Number: 22899

Photo 11 of 14
View: Dining room
Negative Number: 22899

Photo 12 of 14
View: Detail, east bedroom mantel
Negative Number: 22899

Photo 13 of 14
View: South Bedroom
Negative Number: 22899

Photo 14 of 14
View: Outbuilding
Negative Number: 22898

[1] J. Everett Fauber, III, phone interview by author, 5 September 2005; K. Edward Lay, Historic Preservation Consultant to Clifford E. Wood of Anna Craig Realty, 7 April 1988.

[2] K. Edward Lay, Historic Preservation Consultant to Clifford E. Wood of Anna Craig Realty, 7 April 1988.

[3] Ibid.

[4] J. Everett Fauber, III, phone interview by author, 5 September 2005.

[5] K. Edward Lay, Historic Preservation Consultant to Clifford E. Wood of Anna Craig Realty, 7 April 1988.

[6] Mike Morrell, "She Paints Cats,"Amherst New Era-Progress, 30 March 2000, p.9.

[7] K. Edward Lay, Historic Preservation Consultant to Clifford E. Wood of Anna Craig Realty, 7 April 1988.

[8] Curator Work Sheet, 25 September 1973, from the Hancock House file of the Colonial Williamsburg Foundation Abby Aldrich Rockefeller Folk Art Center.

[9] Ibid.; Patricia Peace Rawls, Research on the Amherst Wall Paintings in the Residence of Dr. Edward Hancock in Amherst, Virginia, January 1974.

[10] Ibid.

[11] J. Everett Fauber, III, phone interview by author, 5 September 2005.

[12] Ibid.

[13] *Amherst County Deed Book N*, p.480 (16 February 1818); *Amherst County Deed Book AA*, p.270-271 (25 September 1848); *Amherst County Will Book B*, p. 33 (5 April 1849); *Amherst County Deed Book BB*, p. 228 (1 November 1851); Sherrie and William McLeRoy , *More Passages: A New History of Amherst County, Virginia* (Heritage Books, Lynchburg, VA: 1995), p. 71; Marie Barnett, Librarian, request by email from author (23 March 2005); *Amherst County Will Book 23*, p. 419 (21 January 1896*); Amherst County Deed Book 321*, p. 400 (27 November1972); *Amherst County Will Book 135*, p. 232 (1995).

[14] *Amherst County Deed Book D*, p. 264 (22 March 1775); *Amherst County Deed Book E*, p. 332 (4 May 1782); *Amherst County Will Book 3*, p. 67(4 February 1788); *Amherst County Deed Book L*, p.84 (21 June 1808); *Amherst County Deed Book L*, p. 278 (June 1808); *Amherst County Deed Book M*, p. 490 (15 June 1814).

[15] *Amherst County Deed Book N*, p. 480 (16 February 1818); *Amherst County Deed Book Z*, p. 118 (1 January 1842); *Genealogy Files of the Davies Family*, Amherst County Museum & Historical Society, undated.

[16] *Amherst County Deed Book AA*, p. 270 (25 September 1848); *Amherst County Heritage Vol. II 1761-2004* (Lynchburg, VA: 2004), p. 81-82; Bill Higginbotham, request by email from author (24 March 2005); *Amherst County Will Book B*, p. 33 (5 April1849).

[17] Marie Barnett, email letter to author (23 March 2005).

[18] *Acts of the General Assembly of Virginia 1849 & 1850*, Chapter 189, pp. 121-122 (7 February 1850); *Amherst County Deed Book BB*, p. 228-229 (1 November 1851); *The Lynchburg Virginian* (30 June 1852); *The Lynchburg Virginian* (19 July 1852); *Amherst County Order Book 1864-1868*, p. 62; *Amherst County Deed Book GG*, p. 287 (16 December 1867); *Amherst County Deed Book MM*, p. 230(1880); *Amherst County Chancery Docket Book*, file 52 (1873); *Chataigne's Business Directory 1888-1889*, internet http://www.ls.net/~newriver/va/amher88.htm (accessed 26 January 2005).

[19] Sherrie and William McLeRoy , *More Passages*, p. 71; Mildred Cunningham, Genevive Bowman et al., *History of Emmanuel United Methodist Church*, Amherst County Museum & Historical Society, undated manuscript ; Marie Barnett, email letter to author (23 March 2005).

[20] Marie Barnett, email letter to author (23 March 2005).

[21] Ibid.

[22] *Amherst County Deed Book JJ*, p. 470 (15 February 1875); *Amherst County Deed Book OO*, p. 399 (17 October 1883); *Amherst County Deed Book TT*, p. 564 (19 April 1884).

[23] *Chataigne's Business Directory 1888-89*, internet (accessed 26 January 2005); *Amherst County Will Book 23*, p. 419 (21 January 1896).

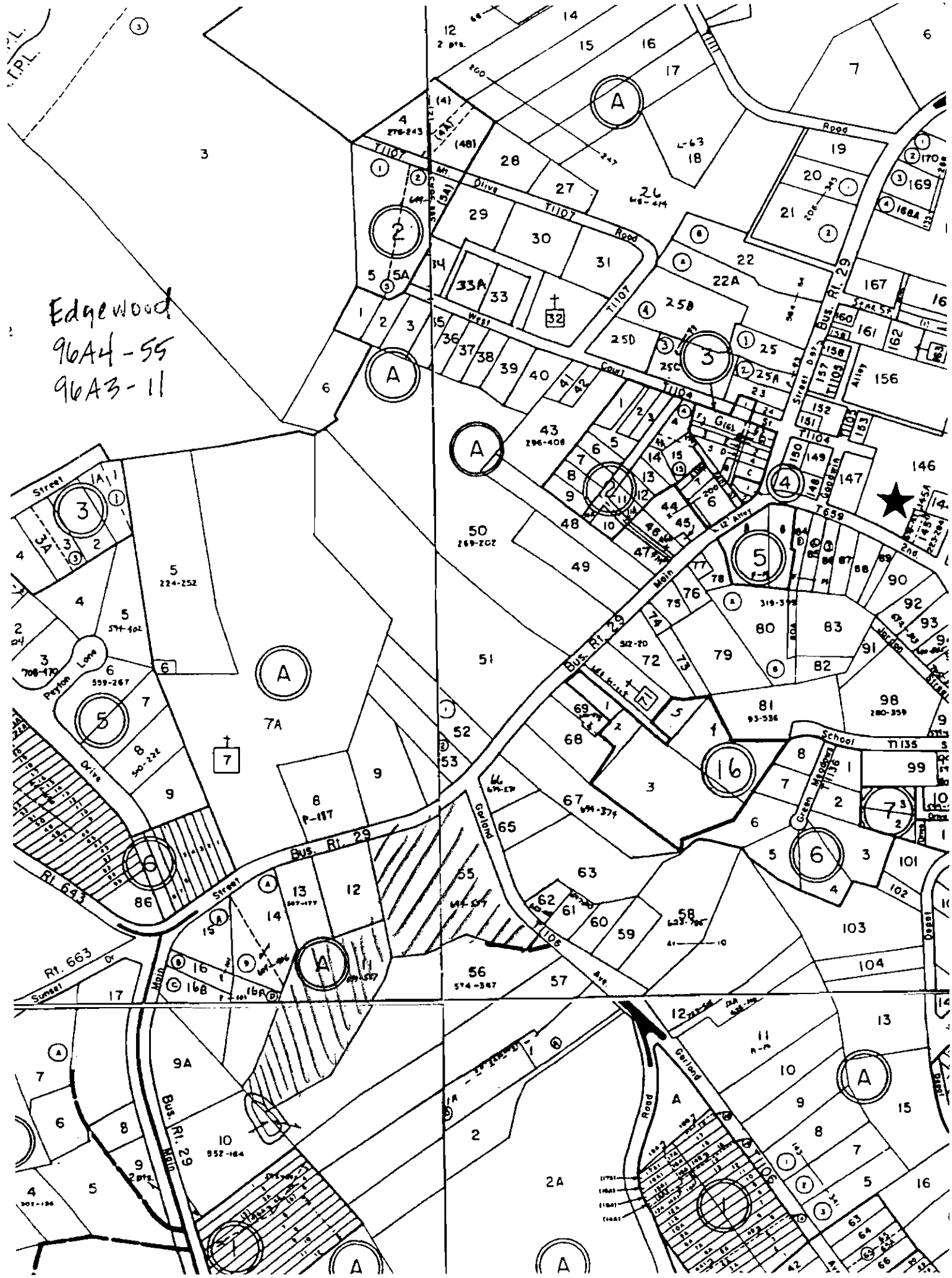
[24] *Amherst County Deed Book 54*, p. 305 (27 May 1898); *Amherst County Deed Book 121*, p. 392 (31 December 1942); *Amherst County Deed Book 193*, p.54 (13 September 1958); *Amherst County Deed Book 193*, p. 57 (24 June 1958); *Amherst County Deed Book 260*, p. 40 (8 April 1967); *Amherst County Will Book 41*, p. 301; *Amherst County Deed Book 321*, p. 400 (27 November 1972).

[25] *Amherst County Deed Book 699*, p. 549 (18 August 1995); *Amherst County Deed Book 773*, p. 865 (1 November 1999); *Amherst County Deed Book 54*, p. 305 (27 May 1898).

[26] Curator Work Sheet, 25 September 1973, from the Hancock House file of the Colonial Williamsburg Foundation Abby Aldrich Rockefeller Folk Art Center.

[27] Ibid.; Patricia Peace Rawls, Research on the Amherst Wall Paintings in the Residence of Dr. Edward Hancock in Amherst, Virginia, January 1974.

[28] Ibid.


Edgewood
96A4-55
96A3-11
Olive
West
Court
Street
Bus. Rt. 29
Main
Garland
Road
Rt. 643
Rt. 663
Sunset
Dr.
Peyton
Lane
Drive
School
Green Meadows
Jackson
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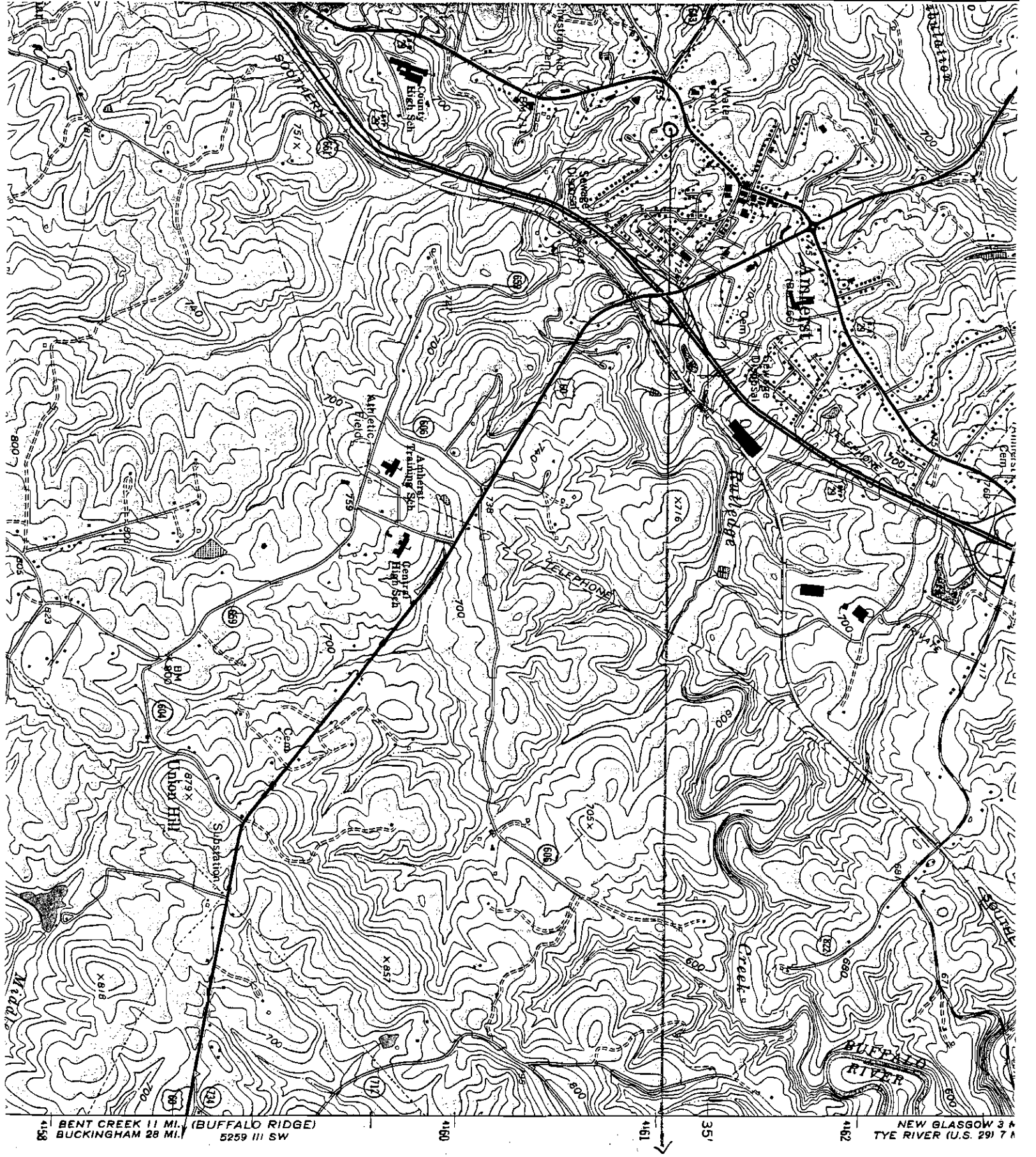

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Amherst, VA

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