

**United States Department of the Interior  
National Park Service**

LISTED ON:  
VLR 09/17/2009  
NRHP 09/10/2010

**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 MacCallum More and Hudgins House Historic District  
other names/site number DHR # 186-5020, 186-5001, Hudgins-Rutledge House

**2. Location**

street & number 603 Hudgins Street, 439 Walker Street not for publication N/A  
city or town Chase City vicinity N/A  
state Virginia code VA county Mecklenburg code 117 zip code 23924

**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 \_\_\_\_\_ nationally \_\_\_\_\_ statewide X locally. (\_\_\_\_ See continuation sheet for additional comments)

[Signature] \_\_\_\_\_ Date 1/28/10  
Signature of certifying official  
Virginia Department of Historic Resources  
State or Federal Agency or Tribal government

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

\_\_\_\_\_  
Signature of commenting official/Title 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 the 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)

- building(s)
X district
site
structure
object

Number of Resources within Property

Table with 2 columns: Contributing, Noncontributing. Rows: buildings, sites, structures, objects, 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, LANDSCAPE
Sub: single family dwelling, garden, conservation area
Cat: DOMESTIC, LANDSCAPE, SOCIAL
Sub: single family dwelling, garden, conservation area, clubhouse

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19TH & EARLY 20th CENTURY REVIVAL
Colonial Revival

Materials

(Enter categories from instructions)

foundation concrete, Portland cement, aggregate, granite
roof asphalt shingles
walls wood
other metal gates, stone paths, walls and patio

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
LANDSCAPE ARCHITECTURE

Period of Significance 1910 - 1959

Significant Dates 1910 (Hudgins House constructed), 1929 (MacCallum More constructed),

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

Cultural Affiliation N/A

Architect/Builder Carl Max Lindner, Sr. (architect), Charles F. Gillette (landscape architect)
Also: VA Supreme Court Chief Justice Edward Wren Hudgins, Lucy Morton Hudgins, and Commander William Henry Hudgins

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

9. Major Bibliographical References

(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**

- State Historic Preservation Office Virginia Department of Historic Resources
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: MacCallum More Museum and Gardens

**10. Geographical Data**

**Acreage of Property** 6 acres

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

	Zone	Easting	Northing									
1	17	726974	4075929	2			3			4		

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 Kimberly M. Chen and Melanie A. Moran  
 organization Johannas Design Group date 17 July 2010  
 street & number 1901 West Cary Street telephone 804.358.4993  
 city or town Richmond state Virginia zip code 23220

**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/title Diana Ramsey, President MacCallum More (see attached list for additional owners)  
 street & number 603 Hudgins Street telephone 434.372.0502  
 city or town Chase City state Virginia zip code 23924

**=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.). A federal agency may not conduct or sponsor, and a person is not required to respond to a collection of information unless it displays a valid OMB control number.

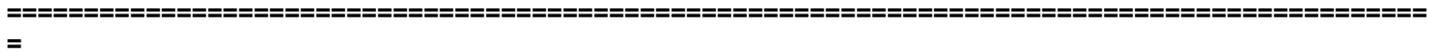
**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 36 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the National Register of Historic Places, National Park Service, 1849 C St., NW, Washington, DC 20240.

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MacCallum More and Hudgins House Historic District  
Mecklenburg County, Virginia

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**Summary Description:**

The MacCallum More and Hudgins House Historic District is located in the northeast quadrant of the town of Chase City, a rural town with a population of 2,457 located in the northwest corner of Mecklenburg County, Virginia.<sup>1</sup> The Hudgins House, known locally as the Hudgins-Rutledge House, 439 Walker Street, was built in 1910 by Chief Justice Edward Wren Hudgins and his wife, Lucy Morton Hudgins. The Hudgins House combines Colonial Revival and Neoclassical elements. Since 1994, W. Thomas Rutledge, Jr. has owned the Hudgins House which he has extensively renovated. In 1929, the Hudgins built a new house, known as MacCallum More, diagonally across the street on the northeast corner of Walker and Hudgins streets. This house was designed by Richmond architect, Carl M. Lindner in the Colonial Revival style. MacCallum More is a six-acre property that includes the house, a guest cottage, a museum, and extensive gardens. The gardens were begun in 1929 by Lucy Morton Hudgins and expanded by her son, Commander William Henry Hudgins, in the 1940s, 1960s, and 1970s. Charles F. Gillette, a prominent Virginia landscape architect consulted on the design of the gardens. The gardens are enclosed by walls constructed of stones from the chimneys and foundations of numerous eighteenth and nineteenth century buildings that once stood in the surrounding countryside. There are numerous statues, structures, fountains, and artifacts, imported from Europe and the Far East by Commander Hudgins, in the gardens and adorning the stone walls. The museum and the gardens are open to the public, and MacCallum More can be used for meetings and small private parties. The guest cottage now serves as the gift shop and office for the museum and garden.

**Detailed Description:**

Setting

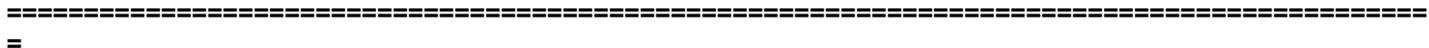
The town of Chase City is divided into four quadrants by Main Street (Route 49) running north-south and 2<sup>nd</sup> Street (Route 47) running east-west. The MacCallum More and Hudgins House Historic District is located in the northeast quadrant; an area that was known as the "New Territory" at the time the houses were constructed.<sup>2</sup> The area was largely undeveloped east of Marshall Street which is located one block east of Main Street. The town dump was located on the east side of F Street and ball fields occupied the north side of Walker Street. In 1929, Mrs. Hudgins worked to have Walker Street extended beyond F Street. F Street would become Hudgins Street when it was extended north of

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Walker Street.<sup>3</sup> Today, Walker Street is lined with mature trees and widely spaced houses on generous lawns.

The Hudgins House, known locally as the Hudgins-Rutledge House, 439 Walker Street, is set on the southwest corner of Hudgins and Walker streets on a 140 by 210 foot lot. The house faces Walker Street and is sited in an open lawn on the western side of the lot with large mature trees in the northeast and southwest corners. A brick sidewalk extends from the porch steps to Walker Street on the north. An alley forms the southern property line and connects Hudgins and Walker streets through the adjacent lots.

MacCallum More is located on the northeast corner of Walker and Hudgins streets, diagonally across the street from the Hudgins-Rutledge House. Local lore has it that Mrs. Hudgins wanted a smaller house and room for a garden. MacCallum More is sited on six acres with extensive walled gardens extending to the north and east. Stone walls adorned with objects and figurines define the property line on Walker and Hudgins streets. The house faces Walker Street with a brick sidewalk that leads from the central front porch to the street and a low stone wall that separates the lawn from the street. Ornate cast iron fence posts flank the sidewalk adjacent to the stone wall. There are scattered low plantings along the wall and at the foundation of the house. The open lawn is broken by several large, mature trees. On the west, the lawn extends to the curb at Hudgins Street with a sparse hedge row. The museum office and gift shop, the former guest cottage, is located to the north of the Hudgins house and screened by shrubs and large trees. The museum is located near the southeast corner of the property and is accessed from Walker Street by the Epps Entrance. A meandering walk leads from the brick terrace in front of the Museum through the gardens to the north and the Epps Entrance to the south and an axial walk ties the museum to the guest cottage on the west side of the garden.

Hudgins House

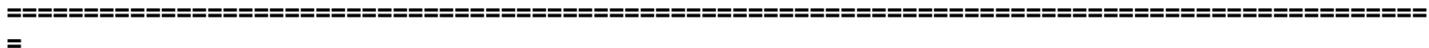
The Hudgins House, known locally as the Hudgins-Rutledge House, built in 1910, is a two-story, frame dwelling with a symmetrical two-bay façade and combines Colonial Revival and Neoclassical elements. The house is set on a solid brick foundation that rises with the slope of the site to the south and is crowned with a shallow, standing-seam metal, hipped roof with wide overhanging eaves. Four steps enclosed by stepped brick cheek walls ascend to the six-bay porch that extends the full width of the façade and wraps around the east elevation of the house. Tuscan columns support the unornamented entablature and there is a low balustrade with square balusters. The primary entrance is located on the

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west side of the façade and consists of a full-light door with leaded sidelights and a three-part leaded transom. The flanking window and the two symmetrically placed windows on the second story are one-over-one, double-hung wood windows with diamond-paned upper sashes. There are operable, solid shutters on all of the windows. On the second story between the windows is an oval tracery window with exaggerated keys at the cardinal points. Below the overhanging eaves is a deep undecorated frieze and there are corner boards with simple cap bands. There is a central brick chimney on the west side of the house with a corbelled cap.

The foyer and living room on the west side of the house have beamed ceilings and picture molding. The fireplace in the living room has a tile surround and classical mantel composed of flat members. The door and window architraves are composed of flat members with caps at the tops of the stiles and cornice bands on the top rails. Many of the original light fixtures are still in place along with two mahogany barrister cases that were made for the house by Macey and Company of Grand Rapids, Michigan. The leaded glass in the bookcases matches the leaded glass in the sidelights and transom of the front door.

MacCallum More

The two-story, frame dwelling was designed by Richmond architect, Carl M. Lindner. It is Colonial Revival in style with a three-bay, symmetrical façade and a side gable roof. The central, two-story block is flanked by brick chimneys and one-story wings. The brick chimneys, on the east and west elevations, are laid in Flemish bond with corbelled caps. Both of the one-story wings are single-bays with side gable roofs. The wing on the west is enclosed with a single window and the one on the east is an open porch. The windows on the façade are 8/8, double hung, wood sash with wooden shutters. There is a one-story, one-bay entrance portico in the center of the façade with a front gable roof and a scalloped wood fascia board. The roof of the entrance porch is supported by square wooden posts. The house is clad with cedar shingles.

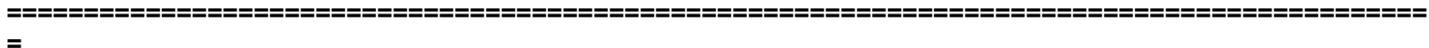
The front door, centered in the façade, opens into a small foyer with closets on both sides. There is an arched opening into a generous, rectangular hall to the north. The stair starts in the southwest corner of the hall with a single step and landing, and rises along the south wall over the entry foyer and closets. The picket balustrade terminates in a spiral around a turned newel post. There is a single, 8/8 window at the landing. To the east of the foyer is the living room which extends the full depth of the house. The walls of the living room are lined with paneled wainscoting. There is a single, 8/8 window in the south wall, a fixed-

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glass picture window installed in the 1970s in the north wall, and a fireplace and mantle centered in the east wall that is flanked by fifteen-light French doors. The Federal-style mantle is decorated with carved sunbursts, rope moldings, and paired, fluted colonnettes. The French doors lead to an open porch with a basket weave-patterned brick floor. The porch flows onto a flagstone path that leads into the gardens to the east. There are two doorways in the west wall of the living room which align with the French doors. The southern opening leads into the hall and the northern opening leads to a rectangular dining room along the north wall of the house. The wainscoted dining room has two, 8/8 windows in the north wall and a centered door way in the south wall leading into the hall. There is a doorway in the west wall that leads into a side service hall and the kitchen beyond. The paneled wainscoting in the dining and living rooms and the mantel are from Stoneland, the ca. 1771 home of Colonel Lewis Burwell that was rebuilt in 1816 after a catastrophic fire. The blue silk damask wall covering in the dining room was used as a backdrop in the Virginia Supreme Court Chambers and the crystal chandelier with blue Bohemian glass came from a historic palace in Vienna, Austria. The hardware in the house, the brass door knobs and locks, came from Spring Hill, a historic Colonial house outside of Chase City that was owned by Chief Justice Hudgins.<sup>4</sup>

On the second floor, there is a central hall with three bedrooms and two full baths. The third floor is a finished attic space with bead board paneling on the walls and ceilings. Low bookshelves line the length of the space on both sides and there are two, six-light casement windows at each end that flank the chimneys. The third floor served as an office for Chief Justice Hudgins.

Guest Cottage

The guest cottage, built ca. 1941, is sited to the north of the main dwelling and is oriented to the west, facing Hudgins Street. The guest cottage is set behind the stone wall and opens onto the Presbyterian Patio. To the east of the guest cottage is a linear garden that contains two obelisks from Norfolk that mark the northern most limits of the original portion of the garden; a fifteenth-century bronze Samurai Warrior; and a marble bust of a first century Roman senator.

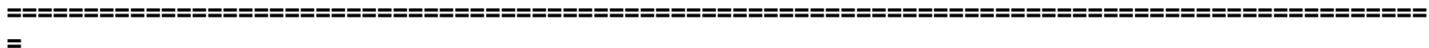
The guest cottage is a story and a half in height and four bays wide. The two southern most bays project in front of the two bays to the north. There is a multi-light picture window and a single door in the northern portion of the facade and two, 1/1 windows in the projected southern portion of the façade. Like the main house it has an end gable roof and

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is clad with cedar shingles. The guest cottage is currently used as a gift shop and offices for the MacCallum More Museum and Gardens.

Museum

The Museum is sited on the east side of the garden to the north of the Epps Entrance from Walker Street. In front of the Museum, to the west, is a terrace paved with imprinted sidewalk bricks from Chase City. The west side of the terrace is edged with a stone wall containing friezes imported from Europe and beyond the wall is an all white memorial garden known as the Joy Garden.

The Museum, opened in 1996, houses three permanent exhibits and showcases a variety of revolving art displays. The Museum building like the enclosing garden walls is constructed of regional stone. The one story building has an end gable roof and a covered central entrance.

The Gardens

The earliest portion of the gardens was begun by Mrs. Hudgins on a 1.24 acre lot, purchased by her from S. Nicholas Walker in 1927. Charles F. Gillette designed this portion of the gardens, surrounding the house, for Mrs. Hudgins in an axial pattern. A slate walk lined with boxwoods leads from the side porch of the house into the gardens on the east. The yard and gardens are separated by a low, dry-stack wall constructed of stone brought by Judge Hudgins from Burwell and Ravenscroft mills. Near the center is a fish pond, believed to be the first in Chase City.<sup>5</sup> The fountain head is a bronze putto, a replica of an original by Verrico. The area around the fish pond is known as the Church Circle and is enclosed by imported Spanish columns. To the east of the Church Circle is another circular area demarcated by keystones from the Atlantic Hotel in Norfolk, Virginia. This east-west axis terminates on the east at a meandering north-south path that leads from the Epps Entrance on Walker Street to the Museum and the gardens beyond. To the north of the house and on the west side of the low stone wall are three interesting objects placed in the garden by William Hudgins. These objects include a seventeenth century bronze, Samurai warrior, a marble bust of a first century Roman senator, and a thirteenth century well head from Ischia Island in the Bay of Naples. Two obelisks from Norfolk mark the northern line of the original portion of the garden.

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In 1941 and 1944, Lucy Morton Hudgins and William Hudgins, respectively, purchased two additional lots from members of the Walker family for the purpose of expanding the gardens. The western end of this portion of the garden is laid out in parterres between two east-west walkways and a central east-west axis. The Guest Cottage was constructed on the southern edge of this portion of the garden ca. 1941. The forecourt of the Guest Cottage is known as the Presbyterian Patio and contains over a dozen artifacts from three former Presbyterian churches: Covenant Presbyterian in Richmond, Porter Street Presbyterian in Manchester and Third Presbyterian in Chase City. The Spanish fountain, the first fountain installed by William Hudgins, is located on the north side of the parterres just inside the Moon Gate from Hudgins Street. The Moon Gate is a replica of a wrought iron gate in New Orleans, Louisiana. The southern most walk continues to the east and terminates at the Joy Garden, an all white memorial garden, and the terrace in front of the Museum. The terrace is constructed of stamped bricks that were used in the old sidewalks of Chase City and the friezes in the walls that enclose the terrace were imported from Europe. The center axis of this portion of the garden terminates in a Chippendale-style gazebo from Florence, Italy which contains a statue of Hera, the Greek goddess of marriage. The northern walkway terminates in an elliptical terrace.

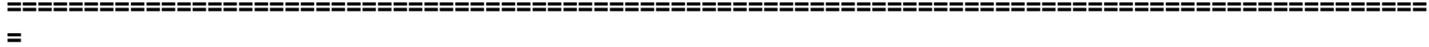
The lots that make up the northeast portion of the gardens were purchased by William Hudgins in 1959 from members of the Walker family. Charles Gillette consulted on the design for this portion of the garden as well and like the earliest portion this area too has a strong axial arrangement. The central portion of the garden, between the two Gillette influenced sections, is free form and incorporated many existing mature trees giving this area a woodland garden feel. In the center at the southern end of the 1959 portion of the garden is a free-form, nearly elliptical terrace that encircles the Pink Garden and three significant objects and structures – the Spanish cloister, the Grenada Fountain and the Campbell Crescent. The Campbell Crescent is constructed of cobblestones from Shockoe Bottom and Fulton in Richmond, and brick from old Virginia plantations. The Pink Garden is dedicated to founders of the Fortnightly Club of Chase City. An axial walk, constructed of bricks and keystones from the Chase City Armory, leads north from the elliptical terrace to the gate on Berry Street which is framed by two large anchors on loan for the Department of the Navy. The Rose Garden on the north side of this walk contains heirloom and contemporary roses. The Herb and Wildflower gardens to the south contain over 300 different cultivars including culinary, medicinal, tea, dye, heirloom and native plants to attract and provide food sources for assorted butterflies and birds. The axial walk is bisected by an axial east-west walk way that terminates on the east and west at meander walks that lead to the Museum and the Epps Entrance on the east and the parterres on the west. The focal point of the western end of the east-west axis is a Dionysian Urn and base

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constructed of bricks from old Chase City sidewalks. The final lot that contains the Museum and the Epps Entrance, in the southeast corner, was added to the garden by William Hudgins in 1976. There are numerous plaques and markers in the garden that commemorate individuals and events.

**Inventory**

The following is an inventory of the buildings and the gardens that comprise the district. Buildings constructed outside of the period of significance were considered noncontributing. The garden was dealt with as a whole and the major structures and objects were not evaluated individually as the exact date of installation could not be determined. The form and layout of the gardens were well established during the period of significance and the objects and structures installed in the 1970s by William Henry Hudgins contribute to the aesthetic appeal of the gardens as display gardens for a major collection of American, European and Asian artifacts.

- 439 Walker Street      Hudgins House, known locally as the Hudgins-Rutledge House, (186-5020-0001) 1910, Colonial Revival with Neoclassical elements, frame, two-story, two-bay
- 603 Hudgins Street    MacCallum More, (186-5020-0002), 1929, Colonial Revival, Carl Max Lindner, Sr., architect, frame, two-story, three-bay

Secondary Resources:

- Garden                  ca. 1927 with additions in 1941, 1942, 1959 and 1976
- Guest Cottage        ca. 1941, Colonial Revival, frame, 1 ½-story, four-bay
- Museum                1996, one-story, stone

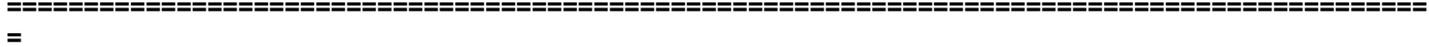
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**Statement of Significance**

Summary Statement

The MacCallum More and Hudgins House Historic District is a unique resource and is an interesting study in the influence of the civic, academic and collecting interests of a family on the development of architecture and landscape architecture as they shaped the environment in which they lived. The 1910 Hudgins House, known locally as the Hudgins-Rutledge House, serves as a fascinating contrast by which to measure the eclectic influences that shaped MacCallum More and the surrounding gardens in 1929 and over the next sixty years as it evolved. MacCallum More is representative of the design work of Richmond architect, Carl Max Lindner, Sr. The gardens at MacCallum More exhibit the design influence of Charles F. Gillette, landscape architect, and blend qualities of woodland and display gardens and are the only major landscape feature in the town of Chase City. The Hudgins family contributed much to the Chase City community through their civic activities with the ultimate gift being MacCallum More, the gardens, and the museum.

Justification of Criteria

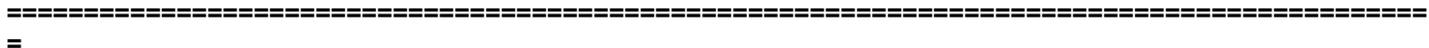
The MacCallum More and Hudgins House Historic District is eligible for listing on the National Register of Historic Places at the local level under criterion C because the resources embody distinctive characteristics of architecture and landscape architecture that were influenced by the vision and eclectic collections of the owners and the professional skills of architect Carl Max Lindner, and landscape architect, Charles F. Gillette. The period of significance for the district is 1910, when the Hudgins House was constructed, to 1959 when the Berry Street lots were purchased. It should be noted that the gardens continued to evolve until the late 1970s but these expansions did not impact the integrity of the Gillette formal gardens designed in 1929 and ca. 1959 because the changes to the garden were additive rather than reductive.

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**Historic Background**

Hudgins Family

Edward Wren Hudgins and Lucy Henry Morton were married on March 16, 1910 and made their home in Chase City until their deaths in 1958 and 1964, respectively. Their youngest son, William Henry Hudgins also made Chase City his home until his death in 1986. Over this nearly eighty year period, they each gave their unique gifts and talents to the town of Chase City and left a lasting legacy in MacCallum More, the gardens, and the museum.

Edward Wren Hudgins (1882-1958) the son of Robert Henry Hudgins and Lucy Wren Hudgins was born in Buckingham County, Virginia on January 17, 1882. At the age of seventeen, he entered the University of Richmond where he received a Bachelor of Arts degree in 1905 and a Bachelor of Law degree in 1908. After graduation, he formed a partnership for the practice of law with classmates, Thomas W. Ozlin and Walter Scott McNeill and opened an office in Chase City, Virginia. In 1915, he was elected to represent Mecklenburg County in the Virginia House of Delegates where he served until 1920. In 1926, the 34<sup>th</sup> Judicial Circuit comprised of Mecklenburg, Lunenburg, and Halifax counties was created and Edward Wren Hudgins was elected as the first judge of this newly formed circuit. "During his tenure of office as Circuit Judge, he was known at the Bar as an efficient, sympathetic, and just administrator of the law."<sup>6</sup> In 1928, Judge Hudgins was selected to serve on the Virginia Supreme Court of Appeals, and in 1947, he became the Chief Justice. He was serving in this capacity at the time of his sudden and unexpected death on July 29, 1958 at his home in Chase City. "As chief justice since October, 1947, he had done much to simplify, modernize and speed up Virginia court procedure. His efforts in this direction had won him national recognition."<sup>7</sup> Although his work took him to Richmond, he maintained a home in Chase City and was active in the community. He organized the first Boy Scout Troop in the town and was its first Scout Master. He was active in the First Baptist Church where he taught the Men's Bible class for thirty-five years and was a Deacon.<sup>8</sup>

Lucy Henry Morton Hudgins was born November 15, 1880 to Jacob William Morton and Anne Jones Morton at Sunnyside in Charlotte County. Her father J. W. Morton was the mayor of Keysville for a number of years. Mrs. Hudgins graduated from Ward Seminary in Nashville, Tennessee and studied voice in New York for a number of years. An accomplished musician she was a member of the quartet choir of the First Baptist Church in Richmond, and the soprano soloist at Grace and Holy Trinity Episcopal Church also in Richmond, Christ Episcopal Church in Nashville, and the First Presbyterian Church in

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Augusta, Georgia. She was also an active member of St. John's Episcopal Church in Chase City where she served as organist, taught Sunday school, and sang in the choir for 53 years.<sup>9</sup> For over thirty years, Mrs. Hudgins served on the board of the Children's Home Society. She was a life member of the Virginia Historical Society and the Association for the Preservation of Virginia Antiquities. She was also a member of the Colonial Dames, Daughters of the American Revolution, United Daughters of the Confederacy, and the Chase City Woman's Club. "She was widely known for her genealogical research and the late Dr. Joseph Eggleston, former president of the Virginia Historical Society and of Hampden-Sydney College, once described her as an outstanding Virginia genealogist."<sup>10</sup> Mrs. Hudgins died in a Richmond hospital on January 3, 1964 after a prolonged illness.

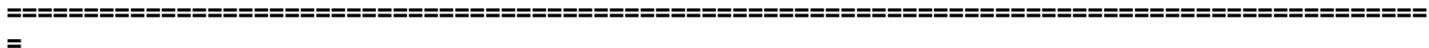
William "Billy" Henry Hudgins, the youngest son of Edward Wren Hudgins and Lucy Morton Hudgins, was born in Chase City on November 19, 1915. He attended the Episcopal High School in Alexandria, Virginia and earned a bachelors degree from Washington and Lee University and a law degree from the University of Virginia in 1941. Billy enlisted in the Navy on August 8, 1940 and assumed active duty from June 12, 1941 to July 17, 1946. During this period, he was stationed at the District Intelligence Office in Norfolk, and rose to the position of Commanding Officer aboard the Patrol Yacht USS Carnelian, that was part of the Anti-Submarine Warfare Unit. He also served aboard the USS YDG-11 and the USS George P. Elliott, as Commanding Officer and Assistant Troop Commander, respectively. On December 17, 1947, he returned to active duty in the Office of the Judge Advocate General in Washington, DC. In 1950, he was "detailed to additional duty with the Naval Aide to the President (Eisenhower) as an Aide at the White House. In the performance of this duty, he carried out all his assignments in a way to reflect credit on the naval service."<sup>11</sup> From 1951 to 1953, Commander Hudgins served as Senior Aide to Admiral Robert B. Carney, Commander in Chief, Allied Forces Southern Europe. He was stationed in London and Naples and traveled extensively in the Middle and Far East and South America. William Hudgins resigned from the Navy on November 26, 1953. In 1958, he became a Senior Cruise Director with the Matson Lines in San Francisco, while in this position he logged his second million miles of travel.<sup>12</sup> Commander Hudgins retired from the cruise line in the 1960s and focused on expanding the gardens surrounding MacCallum More.

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The Hudgins House and MacCallum More

The Hudgins House, known locally as the Hudgins-Rutledge House, and MacCallum More are both good examples of Colonial Revival style architecture. Colonial Revival “was a dominant style for domestic buildings throughout the country during the first half of this century.”<sup>13</sup> The dwellings embody the distinctive characteristics of a type, period, or method of construction. They both possess symmetrically balanced facades and an accentuated front door. The front door in Hudgins House is off-center which is not as common but it is accented with sidelights and transoms. MacCallum More has a more typical centered door that is framed by a projected pediment supported by slender columns. Both houses have double-hung sash windows with multi-pane glazing in one or both sashes which is another typical characteristic. The hipped roof and full façade porch with classical columns of the Hudgins house is illustrative of a subtype of the Colonial Revival style that was seen in about one-third of the Colonial Revival houses built before 1915.<sup>14</sup> MacCallum More is more typical of post-1910 Colonial Revival style houses with its side-gabled roof and a centered, pedimented porch.

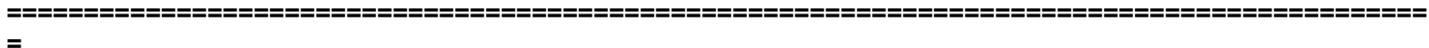
MacCallum More is further differentiated from the Hudgins House in two ways. It was designed by Richmond architect, Carl M. Lindner, and it incorporates architectural elements from colonial era houses. Carl Max Lindner, Sr. (1895-1973) was born in Richmond, Virginia in 1895 to German immigrants Maximillian Lindner (1863-1918) and Katherine Ebell Ruehrmund (1866-1933). Lindner studied at Virginia Mechanics Institute and served as a first class chief carpenter’s mate with the U.S. Navy from 1918-1919. He began his architectural career by working as a draftsman for his uncle, Carl Ruehrmund, a noted Richmond architect. Lindner had several professional relationships with fellow Richmond architects, including Bascom J. Rowlett in 1920, Charles Phillips, his cousin, from 1921 to 1923, and Ivan Allen from 1952 to 1955.<sup>15</sup> Carl M. Lindner’s career extended from 1919 to the early 1950s and included many prominent Richmond projects, especially on Monument Avenue, in Windsor Farms, and in the Fan District. He also received many commissions for large projects in Richmond, including the Lord Fairfax Apartments (1923), 3117-3133 Monument Avenue (1928), and 306 East Grace Street (1928). One of Lindner’s most outstanding commissions was for the Gothic-inspired St. John’s Evangelical and Reformed Church (now St. John’s United Church of Christ) in Richmond. “While his formal architectural training was by no means extensive according to the standards of the early twentieth century, Lindner was talented and imaginative. He designed fine buildings and houses in a variety of styles.”<sup>16</sup> His designs reflect many of the popular architectural styles of the times, such as, Italian, Spanish, Georgian, Tudor, Colonial Revival, Cotswold, Art Deco, and California Mission.

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It is not known how the connection between Judge Hudgins and Carl Lindner was made. But after 1926, much of the Judge's time was spent in Richmond which coincides with many of Lindner's major Monument Avenue commissions. MacCallum More also represents one of Lindner's few commissions outside of Richmond. The plans for MacCallum More may have been somewhat generic because upon close examination it is evident that a number of changes were made during construction. These changes correlate to the installation of the mantel and wainscoting from Stoneland. While on a much smaller scale, the incorporation of period architectural elements at MacCallum More was part of a trend that proliferated during the 1920s following a major exhibition of American decorative arts at the Metropolitan Museum. The first period rooms in America were installed by George Francis Dow at the Essex Institute in Salem, Massachusetts in 1907. The Metropolitan Museum began to purchase rooms from old houses in 1907 and staged a major exhibition in 1909. "More significant, private collectors had discovered the attraction of period settings for their collections."<sup>17</sup> Many of these collections were given to museums or their homes are now museums such as William Randolph Hearst's San Simeon or John Ringling's Florida home. Henry Francis DuPont's enormous collection of American period rooms and furnishings begun in 1918 became Winterthur Museum. These collectors in the grand manner were individuals who were passionately acquisitive.<sup>18</sup> The same can be said for Judge and Mrs. Hudgins who filled MacCallum More "with antique furniture, family portraits, silver, and innumerable art objects and museum pieces ... (and) interior woodwork and hardware from some of the more noted colonial homes of the area such as the mantel and paneling from Stoneland and door fixtures from Spring Hill."<sup>19</sup>

Designed Landscape:

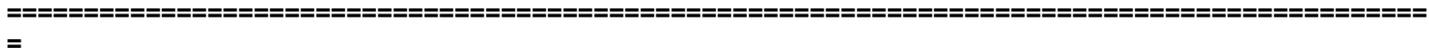
The gardens at MacCallum More, like the house they surround, are an eclectic blend of historic objects and artifacts, and the design aesthetics and influences of at least four individuals – Charles F. Gillette, Lucy Morton Hudgins, William H. Hudgins, and Howard Hudgins. The 1927 and ca. 1959 sections of the garden are more formal in design and exhibit the influence of Charles Gillette while the incorporation of mature trees and less formal paths in other areas gives the garden a woodland feel and the entire garden is used to display artifacts, statuary, and architectural elements. Between 1927 and 1976, the property grew from its original 1.24 acres to a total of six acres. In 1941 and 1942, Lucy and her son, William, acquired additional lots to the north. In 1959, William acquired the last garden lots to the north on Berry Street, and in 1976, he acquired the lot to the east where the museum is located. In 1946, Judge and Mrs. Hudgins sold William the lot where the guest cottage stands. Upon his mother's death in 1964, William received half interest in

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the original 1.24 acre lot where MacCallum More stands and in 1965 he acquired his brother, Edward's half interest, which gave him ownership of the entire property. The gardens were opened to the public for the first time in 1966 for Historic Garden Week and again in 1973 for the Chase City Centennial celebration. In 1983, Billy began construction on the Museum to house the Indian Artifact collection that he had purchased from Arthur Robertson. The Robertson collection contains over 50,000 pieces that were collected in and around Mecklenburg and Charlotte counties and the island at Kerr Lake. "Billy worked on the building until his death in February of 1986. The executor of the estate continued construction until 1991 when the current board of directors took over. The Museum was completed, the exhibit was installed, and the Museum had its grand opening April 19, 1996."<sup>20</sup> The gardens are open seven days a week, year round and holidays for the nominal fee of \$2.00. The Museum and Gift Shop, housed in the former guest cottage, are open six days a week but closed on major holidays.

Lucy Morton Hudgins and Charles F. Gillette were the first to influence the appearance and design of the gardens. "Lucy Morton Hudgins had no formal training, just a love of gardening, and not being afraid to get her hands dirty did some of the manual work."<sup>21</sup> In addition to the MacCallum More gardens, Mrs. Hudgins "did landscape planting at her church (St. John's Episcopal) and at Chase City schools."<sup>22</sup> She was very proud of the fact the Mr. Gillette had designed her garden, but she selected the plantings including the acquisition of thousands of boxwood "from many of the old homes in Southside Virginia."<sup>23</sup> Mrs. Hudgins' two grandsons recall:

having some memory of hearing my grandmother talk about the fact that her garden was designed by Mr. Gillette and it seems to me there were some follow [up] discussions. At that time, I think she was mostly talking about what she called the sunken garden. This was the area off the end of the house that was down a few steps that carried you from the upper level down to the bottom of a sort of ha ha wall. It had a path as a central axis that went from the porch down to the goldfish pond. The path was lined with English boxwoods.<sup>24</sup>

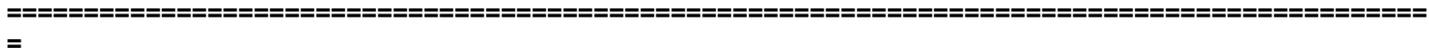
Charles Gillette had an unequalled influence on the Virginia landscape by establishing a regional style identified by an understated classicism, attention to detail, and the integration of architecture and the landscape.<sup>25</sup> Charles Gillette was born in Chippewa Falls, Wisconsin on March 14, 1886. His father, Orlando Gillette, was a farmer and herbalist. He "taught his son to love the earth and its seasons and to appreciate the beauty of nature and the magic of man's relationship to his natural surroundings."<sup>26</sup> Gillette's family was of

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modest means and at the age of fourteen he was sent to Madison, Wisconsin to continue his education where he received room and board in exchange for performing domestic tasks for his landlady. Gillette’s formal education did not extend to the university level. He taught for a few years in the Lafayette County, Wisconsin public school system and was on the staff of the Wisconsin Home for the Feeble Minded. In 1909, he was accepted as an apprentice in the office of Warren G. Manning, a Boston landscape designer who had trained with Frederick Law Olmstead. In 1909, Manning selected Gillette to supervise the extensive renovations of the landscape at Chelmsford, the Greenwich Connecticut estate of Elon and Blanche Hooker. Chelmsford was part of the Country Place era in landscape architecture, when wealthy patrons built impressive country estates surrounded by meticulously conceived gardens and dramatic vistas often based on European and English models. In 1911, Manning sent Gillette to Virginia to oversee work at Richmond College and other projects in the area. Gillette traveled to Europe and the British Isles in the spring of 1912, married in December of that year, and in 1913, he returned to Richmond where he made his home until his death in 1969. He established an office in Richmond in 1917 and over the ensuing years he would plan the gardens for hundreds of estates, both country and suburban. As the Country Place era came to a close with the Great Depression and World War II, Gillette turned his attention to larger scale academic, corporate and governmental projects. Charles Gillette drew heavily upon the work of eighteenth-century English landscape designers and Mediterranean influences “as revealed in his fondness for confining walls and hedges, secluded niches, shaded areas, ornamental fruit trees, fountains, pools, statuary, and vine-covered pergolas.”<sup>27</sup> The extension of the house into the landscape by means of French doors and the open porch, the axial shaded walk, low stone walls that separate the garden from the lawn, and the gold fish pond are characteristic elements of a Gillette garden and are embodied in the earliest portions of the garden at MacCallum More.

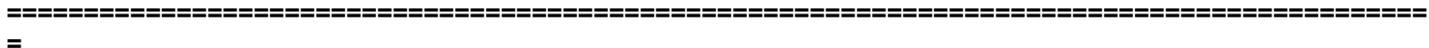
Gillette’s involvement at MacCallum More does not end with the earliest portion of the garden. In 1944 and 1948, he worked on two other projects in Chase City – the layout for the adjacent Crestmede subdivision and a residential garden for J. T. Butler. According to local sources the Crestmede subdivision was not executed as designed by Charles Gillette and the Butler property has changed ownership numerous times in the ensuing decades and the Gillette garden no longer exists. Charles Gillette may have offered guidance to Mrs. Hudgins while in town when working on Crestmede and the Butler garden, especially since two lots to the north of the original garden were purchased in 1941 and 1942. William Hudgins also consulted with Gillette after he purchased the last garden lots in 1959. This consultation is documented in an undated letter from William H. Hudgins to James Harrelson, Chase City government office. The letter states: “Thank you for meeting with

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me and the two landscape engineers, Mr. Charles Gillet (sic) and Mr. James Buck, whom I engaged to come from Richmond for conferences and on the spot inspection of the acreage which I own between Berry, Walker and Hudgins street and Crestmede.”<sup>28</sup> There is no record of Gillette’s work for Lucy or William Hudgins in the drawing or client files at the Library of Virginia, the official repository of Gillette’s records. But there is a record for the design of a garden wall for Mr. and Mrs. E. M. Hudgins of Richmond, Virginia. E. M. Hudgins was the eldest son of Judge and Mrs. Hudgins. According to Selden Richardson, former Gillette archivist for the Library of Virginia,”that there would be that kind of family connection is classic Gillette business practice, as all of his work was by word of mouth. You may find that Gillette came over and walked around the yard, and drew an idea on a napkin.”<sup>29</sup> The MacCallum More gardens represent one of Gillette’s few projects in Southside Virginia. The majority of Gillette’s commissions were in the Richmond area, followed by the Charlottesville vicinity. Fewer than 10% of Gillette’s commissions were in Southside and the majority of those were concentrated around the larger communities of Danville, Lynchburg and Martinsville. The MacCallum More gardens are also the only significant landscape feature in the community.

William H. Hudgins took an early interest in his mother’s garden and was instrumental in acquiring additional lots for the garden’s expansion and “he had statues, fountains, gates, benches, well heads and all sorts of other garden accessories shipped from various places in Spain, Italy, the Middle East and other places” while in the Navy.<sup>30</sup> “In some cases he had a general idea what he wanted to do with these accessories. In other cases, he just liked the objects but had not yet developed a plan for them.”<sup>31</sup> In 1948, while negotiating with Dr. R. J. Walker to purchase additional land he gave the following description:

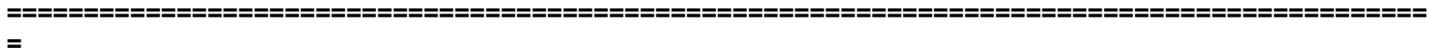
I am anxious to beautify this street because of the fact that it was named for my Mother. In 1910 my family built on the South East corner of Walker Street which then had only two residences on it in the block above (Mr. T. E. Roberts and Mrs. W. D. Norvell’s) and your grandfather told her that he was indebted to her for starting the trek East and the sale of his lots. In 1928 when we bought the old ball park from Mr. Walker, she bought the woods below (to the east) our old house from Miss Hortense Drew. It then adjoined the ball park and was used as the town dump. She spent that entire summer with three men clearing it up and cutting the road (the extension of Walker Street) and creating seven beautiful lots on the South Side of Walker Street and faced our new house, thereon, making it quite the prettiest street in Chase City. This also pleased your Grandfather tremendously. The town later paved this street and developed the new street which we opened

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partially (now Hudgins Street on which your lots for sale are located).<sup>32</sup>

With the exception of the museum lot that was acquired in 1976, the garden had reached its full expanse by 1959. At this time, the only parts of the property that were developed as gardens were the formal areas designed by Charles Gillette around the house, the guest cottage, and the sunken garden. The remainder of the land towards the museum and Berry Street was partly wild and cleared for vegetable gardens and later tennis courts. The land was allowed to become wooded. After, William Hudgins retired in the 1960s, he planned his expansions around those trees.<sup>33</sup> The incorporation of these mature trees gives the MacCallum More garden the feel of a woodland landscape. A woodland garden is intended to mimic an informal forest landscape, with four vertical elements: the canopy layer, the under story, the shrub layer, and the ground layer. Another characteristic of woodland gardens is choosing plants with a cyclical rhythm in mind to keep the garden visually interesting throughout the year. This is achieved by incorporating spring blooming trees, shrubs, and perennials; a variety of shade loving summer ground layer plants such as ferns and hostas; colorful fall foliage; and a variety bark colors and vibrant berries add interest in the winter. Another important characteristic of a woodland garden is the use of native plants.<sup>34</sup>

The gardens at MacCallum More exemplify the woodland garden type with its mature canopy of trees and the inclusion of seasonal plantings and native species.

Native dogwoods and redbuds predominate in the early spring and then give way to herb and wildflower gardens containing many native and naturalized species, attractive to both birds and butterflies. Native columbines, beebalm, cardinal flowers and jewelweed bloom in succession from the early spring until late fall, providing the natural food source of ruby-throated hummingbirds. Native elderberries and pokeweed berries attract eastern bluebirds, brown thrashers, northern cardinals and cedar waxwings. Purple coneflowers, black-eyed susans and tickseed sunflowers attract American goldfinches, house finches, mourning doves, Carolina chickadees, song sparrows and many butterfly species. Cultivated varieties such as parsley, dill and fennel serves as nurseries for black swallowtails, while monarch butterflies migrating through, are sustained by over 200 species of herbs and flowers including milkweed and butterfly bushes.<sup>35</sup>

William Hudgins shared his parents' passion for collecting and this passion shaped the

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character of the landscape as a display garden. Whenever William “heard or read of anything being demolished he would rent a truck and pick out what he could use.”<sup>36</sup> These artifacts included stone for the walls, imprinted sidewalk brick for the terraces and walk ways, keystone and obelisks. In 1973, he had four tons of statuary shipped from Europe to be placed in his garden and in 1977, another 59,000 pounds of artifacts arrived in a transatlantic container.

Included in the latest shipment from Europe is a 12-arch Roman cloister with a fountain in the center. In addition, there are wall fountains, statues, urns, benches and carved stone plaques. The plaques are to be inserted in rock walls Hudgins is having constructed along Walker, Hudgins and Berry streets, which border his property....his first priority is to finish the rock walls in which he is using more than 200 tons of old rock that he has already brought to Chase City from foundations and chimneys of old Colonial homes in Lunenburg, Mecklenburg and Charlotte counties. The rock has come from the old Tisdale place in Mecklenburg County, the Wilson property on the Middle Meherrin River in Lunenburg County, the Crafton home in Charlotte County, the old Oliver-Walker house in Mecklenburg and another old house south of Chase City. The new wall will be added to 450 feet of rock wall built 50 years ago by Hudgins’ father. That rock came from Tucker’s Mill, known as Burwell’s Mill in pre-Revolutionary days, on the South Meherrin River.<sup>37</sup>

William Hudgins’ designs for the expanded gardens were, in the words of his nephew, Howard Hudgins,

influenced by his mother, Mr. Gillette, and the various estates he visited in his travels in this country and abroad. By this time I had my Masters Degree in Landscape Architecture from the University of Virginia. I did a number of drawings and sketches of parts of the garden, in an attempt to bring some order to the garden. Uncle Bill implemented some of my suggestions and not others. In hindsight, I would say that my uncle stuck with the concept of developing a series of outdoor rooms and linking them with paths and numerous statues and other garden accessories he collected from various parts of the world.<sup>38</sup>

The gardens possess a high level of integrity as each expansion was additive and respectful of the areas that came before. The museum was the final addition to the garden and it too was planned and constructed to complement the existing garden. The museum

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was placed on the eastern property line, tucked into the site. The building is very plain in design and unornamented. It is also constructed of stone so that it blends into the stone walls that enclose the garden.

Conclusion

The MacCallum More and Hudgins House Historic District chronicles the civic, architectural and landscape design contributions of three members of the Hudgins family – Edward Wren Hudgins, Lucy Morton Hudgins, and William Henry Hudgins. Each made a distinct contribution to the shaping of the northeast corner of the Town of Chase City by opening the land for development and designing the environment through an avid passion for collecting architectural artifacts and art objects. The contrast between the Hudgins House, known locally as the Hudgins-Rutledge House, built in 1910 for a young lawyer and his growing family, and MacCallum More built in 1929 and the surrounding gardens that evolved over nearly sixty years clearly illustrates the involvement of the Hudgins family in the shaping of their surroundings. The MacCallum More Garden and Museum are open to the public and serve as the family’s lasting and continuing legacy to the community they loved and state they served.

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**GEOGRAPHICAL DATA**

**Verbal Boundary Description**

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

The nominated property is all of the property identified as Parcels 20465, 20865, 20866, 20867, 20868 and 20870 with the Real Estate Assessor's Office for the Town of Chase City in the County of Mecklenburg, Virginia.

**Boundary Justification**

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

Parcels 20465, 20865, 20866, 20867, 20868 and 20870 contain the totality of the Hudgins House and the MacCallum More House, Gardens and Museum property within the Town of Chase City, Virginia.

**United States Department of the Interior  
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

MacCallum More and Hudgins' House Historic District  
Mecklenburg County, Virginia

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**PHOTOGRAPHIC INDEX**

The following information is the same for all photographs:

**Property:** MacCallum More and Hudgins House Historic District (186-5020)  
**Location:** Hudgins and Walker Streets, Chase City, Virginia  
**Photographer:** Kimberly M. Chen, Johannas Design Group  
**Date:** August 2008 and June 2010  
**Photograph File:** Virginia Department of Historic Resources  
2801 Kensington Avenue  
Richmond, Virginia

**Photograph Number:**

- 0001 Hudgins House, 439 Walker Street, Looking Southwest
- 0002 MacCallum More, 603 Hudgins Street, Looking North
- 0003 MacCallum More, 603 Hudgins Street, Interior "Stoneland" mantel
- 0004 MacCallum More, 603 Hudgins Street, Looking West
- 0005 Garden- Samurai, Looking North
- 0006 Garden- Presbyterian Patio, Looking West
- 0007 Garden- Epps Entrance, Looking North
- 0008 Garden- Exterior Wall, Looking West
- 0009 Garden- Medusa Fountain, Looking Southeast
- 0010 Garden- Epps Entrance, Looking South
- 0011 Garden- Terrace Looking West
- 0012 Garden- Spanish Cloister, Looking Northwest
- 0013 Garden- Dionysian Urn, Looking West
- 0014 Garden- Anchors at Berry Street Entrance, Looking South
- 0015 Garden- Berry Street Entrance, Looking North
- 0016 Garden- Pink Garden and Campbell Crescent, Looking Northeast
- 0017 Garden- Grenada Fountain, Looking East
- 0018 Garden- Octagon Fountain, Looking South
- 0019 Garden- Octagon Fountain and Moon Gate, Looking Southwest
- 0020 Garden- Samurai and Marble Bust, Looking Southwest
- 0021 Garden- Terrace and NC Museum, Looking East
- 0022 Garden- Stone Wall and MacCallum More, Looking West
- 0023 Garden- Church Circle, Looking East

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0024 Garden- Hudgins Street Entrance and Presbyterian Patio, Looking Northeast

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National Park Service

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**END NOTES**

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- <sup>1</sup> 2000 United States Census
- <sup>2</sup> John Caknipe, Jr. Images of America: Chase City (Charleston, SC: Arcadia Publishing, 2008) pg. 50.
- <sup>3</sup> Information in a letter from William H. Hudgins, Lt. Comdr. USN. to Dr. R. J. Walker, Jr., July 28, 1948.
- <sup>4</sup> "MacCallum More Home", The Sun, April 21, 1983, p. 22C.
- <sup>5</sup> Caknipe, pg. 52.
- <sup>6</sup> "In Memoriam: Honorable Edward Wren Hudgins 1882-1958." Proceedings in the Supreme Court of Appeals of Virginia in Richmond, Virginia, March 16, 1959, pg. 2
- <sup>7</sup> "Chief Justice Hudgins Dies at 76," Richmond Times Dispatch, July 30, 1958.
- <sup>8</sup> Ibid, pg. 17.
- <sup>9</sup> "Chief Justice Hudgins Widow Succumbs Here" Richmond Times-Dispatch, January 3, 1964.
- <sup>10</sup> Ibid
- <sup>11</sup> Information in a letter from E. A. Wright, Congressional Affairs by direction of the Commander, Department of the Navy to The Honorable Virgil H. Goode, Jr., Member, United States House of Representatives, March 10, 2008.
- <sup>12</sup> "Commander Hudgins, Son of Chief Justice, Travels Widely as Admiral's Aide in Europe" Richmond Times-Dispatch, March 19, 1951 and "He's All At Sea: Second Million Miles Are in View" Richmond Times-Dispatch, July 6, 1958.
- <sup>13</sup> Virginia and Lee McAlester, A Field Guide to American Houses (New York: Alfred A. Knopf, 1985), pg. 324.
- <sup>14</sup> McAlester, pg. 321.
- <sup>15</sup> John E. Wells and Robert E. Dalton, The Virginia Architects, 1835 – 1955: A Biographical Dictionary (Richmond, VA: New South Architectural Press, 1997), pg. 261.
- <sup>16</sup> Kathy Edwards, Esme Howard and Toni Prawl for the Historic American Building Survey, Monument Avenue: History and Architecture (US Department of the Interior, 1992), pg.123.
- <sup>17</sup> Bettina Messias Carbonell, Ed. Museum Studies: An Anthology of Contexts. (Wiley-Blackwell Publishing, 2004) pg. 281.
- <sup>18</sup> Ibid, pg. 282.
- <sup>19</sup> Brown, pg.74.
- <sup>20</sup> MacCallum More, Notes in file,n.d.
- <sup>21</sup> Recollections of E. G. Hudgins (grandson of Lucy Morton Hudgins) from an email dated 7 February 2010.

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<sup>22</sup> "Chief Justice Hudgins Widow Succumbs Here" Richmond Times-Dispatch, Jan 3, 1964.

<sup>23</sup> John Clement, "Estate Gardens" Richmond Times-Dispatch, June 30, 1973, and the recollections of Howard and E. G. Hudgins (grandsons of Lucy Morton Hudgins) in emails dated 3 February, 4 February, and 7 February.

<sup>24</sup> Recollections of Howard Hudgins (grandson of Lucy Morton Hudgins) from an email dated 3 February 2010.

<sup>25</sup> George C. Longest, Genius in the Garden: Charles F. Gillette and Landscape Architecture in Virginia. (Richmond, VA: Virginia State Library and Archives, 1992), pg. ix.

<sup>26</sup> Ibid, p. 4.

<sup>27</sup> Ibid, p. 43.

<sup>28</sup> Recollections of E. G. Hudgins (grandson of Lucy Morton Hudgins) from an email dated 7 February 2010.

<sup>29</sup> Email from Selden Richardson to the author dated 4 February 2010.

<sup>30</sup> Recollections of Howard Hudgins (grandson of Lucy Morton Hudgins) from an email dated 3 February 2010.

<sup>31</sup> Ibid

<sup>32</sup> Information in a letter from William H. Hudgins, Lt. Comdr. USN. to Dr. R. J. Walker, Jr., July 28, 1948.

<sup>33</sup> Recollections of Howard and E. G. Hudgins (grandsons of Lucy Morton Hudgins) in emails dated 3 February, 4 February, and 7 February.

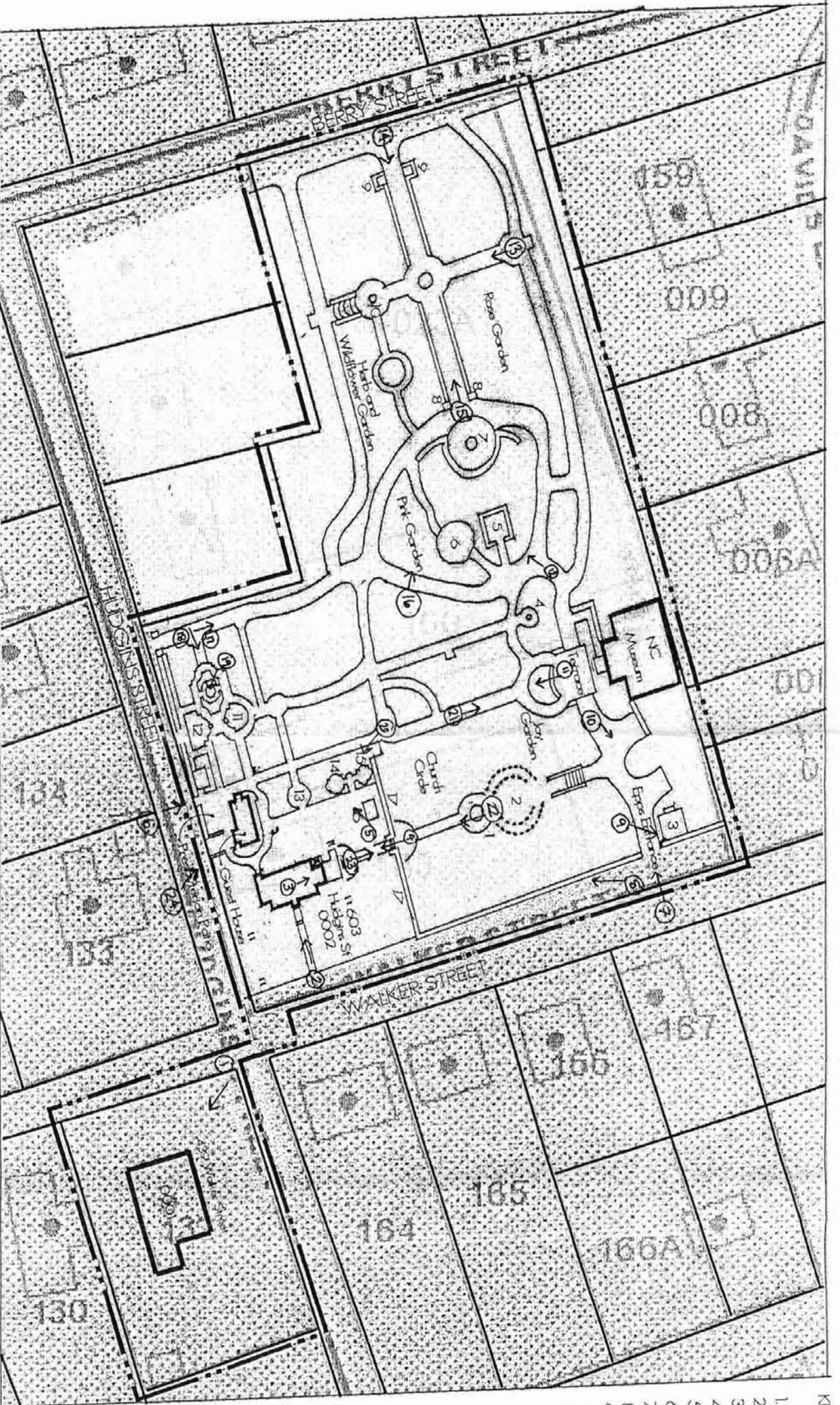
<sup>34</sup> [http://www.gardenlistings.com/Woodland\\_Gardens.htm](http://www.gardenlistings.com/Woodland_Gardens.htm)

<sup>35</sup> <http://www.dgif.virginia.gov/vbwt>, Virginia Birding and Wildlife Trail – Piedmont Trail – Staunton River – Site PSR01: MacCallum More Museum and Gardens

<sup>36</sup> "Chief Justice Edward Wren Hudgins, General Information/History" prepared by MacCallum More Museum and Gardens, n.d.

<sup>37</sup> John Clement, "Ancient Statuary Adorns Garden" Richmond Times-Dispatch, October 17, 1977.

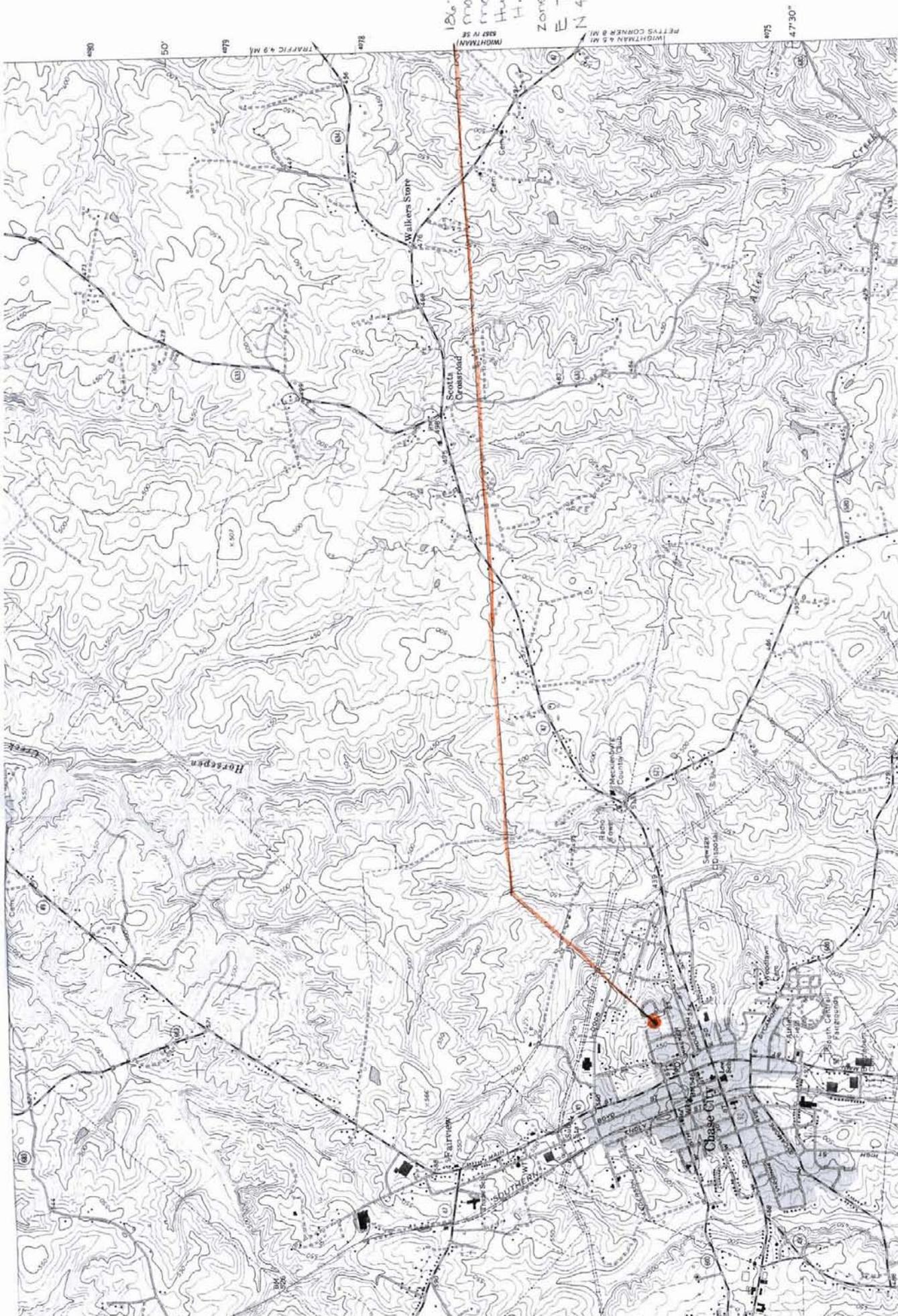
<sup>38</sup> Recollections of Howard Hudgins (grandson of Lucy Morton Hudgins) from an email dated 4 February 2010.



- KEY:
1. Church Circle
  2. Atlantic Hotel Keystones
  3. Medusa Fountain
  4. Gazebo
  5. Spanish Cloister
  6. Granada Fountain
  7. Campbell Crescent
  8. Terra Cotta Urns
  9. Archers
  10. Dionysian Urn
  11. Spanish Fountain
  12. Moon Gate
  13. Obelisks
  14. Samurai Warrior
  15. Marble Bust
  16. Thirteenth Century Well Head
  17. Stone Wall

MacCallum More and Huddins House Historic District 186-5020  
 Chase City, Mecklenburg County, VA

The numbers indicate significant garden objects and structures, refer to inventory for details  
 NC- non contributing



186-5020  
more call  
more, are  
Hudgins  
H.D.  
Zone 17  
E 716974  
N 4076029

WIGHTMAN & M  
PETTYS CORNER 8 MI  
WIGHTMAN

TRAFFIC 4.9 MI

47°30'

Horsepen

Wilkes Store

Scotts  
Crossroad

Reckhow  
County Club

Cherokee  
Clubhouse

Chase City

South Carolina  
Parish